

ARTS, MEDIA & ENTERTAINMENT

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

2020-2021
Volume 25

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Evolving for a Pandemic: AM&E Responds to COVID-19

By early March, everyone knew it was coming. People were wearing masks. Store shelves were emptying. TV news ran footage of experts showing how to wash your hands. We heard about a network of lock-down planning committees set up by Schulich and York. But no-one knew, no-one predicted, how deep and disruptive and long COVID-19 would be. AM&E did not escape. The class of '20 was touched by it, and the class of '21 felt its full force.

Schulich's doors closed on March 20, 2020 but on that last day our beautiful building was already deserted. It was eerie to walk through a silent Marketplace to the echoing subway station, where train doors opened to empty cars.

However, those planning committees had done good work. Schulich's Cory Bildfell and Peter MacDonald promptly opened their "Zoom Academy" for teachers. Instructor Peter Schneider called it "excellent and very calming." AM&E students made the transition to digital without losing a beat. But students lost other important things, especially the closeness of family and friends. And the culmination of the MBA, the Schulich Convocation, was cancelled. Joyce Zemans and Kathleen Welsby organized a virtual convocation, with student Gaurav Dharma creating an animated version of the diploma ceremony. It was poignant, funny and unforgettable.

There had been hope that the School might open in September. That was not to be. The second wave of the virus hit, and the stress and struggles increased. There was no travel possible for international students who had gone home. They zoomed into class from India, Mexico, the western United States



Planning for Fall 2021 Hybrid Classrooms

and other time zones, listening to lectures late at night or early in the morning. Sports, in-person club meetings, concerts and pub nights disappeared, making it hard to connect, but the AMMC stepped into the breach, creating an engaged online community of opportunities and events for our students. Outside our university, the entire arts, media and entertainment sector was disrupted by the pandemic and by a profound change in ideas about a diverse and equal society.

AMMC President Lee Williams Boudakian offered some thoughts: "The pandemic hasn't necessarily changed how I look at the future. What it did was change the context and add new layers of urgency. The costs of structural inequities and disinformation have become even more evident. I now feel more practical in my approach. I am leaning into the skills I learned in this MBA, with a focus on innovation in business. We need material shifts for underrepresented communities. My commitment is to help build greater access to the information, skills and opportunity needed to make that shift."

It's a good way to end this story. Or, maybe, to begin it.

AM&E Program News...

Co-Directors' Notes



Ken Rogers

Salutations to the Class of 2021!

You leave us with good memories, a warm invitation to stay connected and to visit whenever you can, and most of all, with our sincerest admiration.

Your graduation year was the most extraordinary in the history of Schulich. Schulich's high requirements of you did not change, but everything else did. You lived through more than a year of unpredictability. Your friends, family and colleagues were most often faces on a screen. Besides the global pandemic, you grappled with news of dramatic climate change events and profound examples of racial and social injustice.

There's a line that says '80 per cent of success is just showing up'. And that's what you did.

There were no dropouts. You did the assignments, and the exams, and even the 601. No matter what. One of you even developed COVID-19. That person did not miss a class. They were offered an extension on an assignment, turned it down, and handed in an "A" paper. Right on time. We saw this kind of determination so often and will never forget it. We believe the Class of 2021 will be a class of success.

Everyone who reads this newsletter will see how these resilient students also got together virtually to create

a panoply of entertaining and enlightening events. Fun was never quarantined. One example: the yearly "Digital Media at the Crossroads" conference (an inter-university event) had to go virtual. AM&E students took over the production, with generous help from program coordinator Kathleen Welsby and Schulich's first-class IT department. More than 300 people zoomed in. "It may have been the best conference ever," said one of the founders. It will be virtual again this year. Five new universities have signed up and 600 people are expected.

We miss Joyce Zemans very much. Her alumni farewell party was full of her admirers and full of laughter. Thank you, Joyce. Your spirit (and your phone calls) still give us exceptional guidance.

You will read about some changes in our faculty. We are delighted that the visionary media leader, Lisa de Wilde, has joined us as Bell Media Professor of Media Management. This year, Lisa was adjunct professor, lecturing in the Broadcasting in a Digital World and the Business Solutions for Digital Media courses. She has already established a reputation with students as an expert and engaging teacher. Welcome to her, and to the new instructor for the Digital Media course, Patrick Twaddle. Patrick is an AM&E alumnus (MBA 2018) and an expert in digital technologies and digital arts (especially music). At the same time, we say a rueful goodbye to Pat Bradley, whose introductory AM&E course, delivered for fourteen years, always received sky-high student evaluations. Her retirement plans are enviable!

And just for fun, we can't help but mention that among the history making events this year, this was the first time MBA classes were attended by a number of very, very good dogs. We gave them all an A for participation.

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AM&E Welcomes Lise de Wilde



Media and business executive Lise de Wilde has been appointed Bell Media Professor in Media Management in the Arts, Media & Entertainment Management (AM&E) program at the Schulich School of Business at York University. Lisa succeeds Trina McQueen, who in the role initiated the Bell Media Chair in 2004. McQueen will continue at

AM&E as co-director of the program.

De Wilde was named to the Order of Canada in 2016. Her citation calls her work in media “transformative.” She has been a pioneer in both television and digital media, most recently leading a fundamental reset of TV Ontario (TVO) as its CEO. The creator of TV Ontario, former premier William Davis, called her “a pivotal leader ... who transformed TVO into a modern digital, online and on-demand leader in learning and current affairs, at a time of significant transition for the entire broadcast and educational sectors.” At TVO, de Wilde also set and achieved significant objectives for diversity in programming and staffing.

“The world’s next great set of leaders in digital, media and creative industries are emerging from programs like the AM&E MBA at Schulich,” says de Wilde. “To have the opportunity to learn with, work with and grow with these outstanding future leaders is something I have looked forward to. Thank you to Schulich and to those who’ve come before us here to help establish such a world-class program.”

Lisa has been a strong advocate for Canadian cultural industries, and served for 19 years on the Board of the Toronto International Film Festival, including a three-year term as Chair of the Board. As a current board member of TELUS Inc., she is involved in critical decision-making that is shaping Canadian access to the digital world. Other board memberships include the Asia Pacific Foundation of Canada, Toronto Global, Children First Canada and École de danse contemporaine de Montréal.

In addition to her Order of Canada, Lisa has received honorary doctorates from Ryerson University and Brandon University. Other honours include WXN “Most Powerful Women: Top 100” and the Queen Elizabeth II Diamond Jubilee Award.

Student Favourite Pat Bradley Steps Away from AM&E After 14 Years



After graduating with her MBA and a specialization in arts and media in 1986, Pat took on successive leadership roles in the arts community, most recently as the Ontario Arts Council as Senior Officer, Theatre, Institutions and Compass, becoming a significant force in shaping the arts in Toronto and in Canada.

When the program set out to search for a new faculty member to teach the AM&E introductory class, she was an obvious candidate. AM&E has not looked back.

Fourteen years later, Pat is leaving as one of AM&E’s most admired and loved faculty members. Her teaching ability is well recognized. Student evaluations were consistently excellent. They praised her depth of knowledge, her stimulating classes, her values, her consideration and support for every

student and her sense of humour. Pat is also an Adjunct Professor at Queen’s University and lectures at the National Theatre School of Canada.

Looking back, Pat sees changes in her classes. “Students used to have some willingness to accept temperament, abuse and racial insults from arts leaders considered highly talented. That has completely gone.” She also notes that students’ expectations of their MBA learning have increased. “Given the amount tuition has increased, that is entirely justified.”

Pat taught her course for so many years for an interesting reason: “Every year, in my last class, I looked at my students. I saw a group of bright people, very different from each other, but each with talent, strength and ideas about how things could be changed. I always felt optimistic. The best gift I was given as a teacher was hope.”

Her students say it is a gift she gave right back to them.

AM&E, AMMC and Schulich Startups Partner on Inaugural AM&E Collider Event

By Lee Williams Boudakian

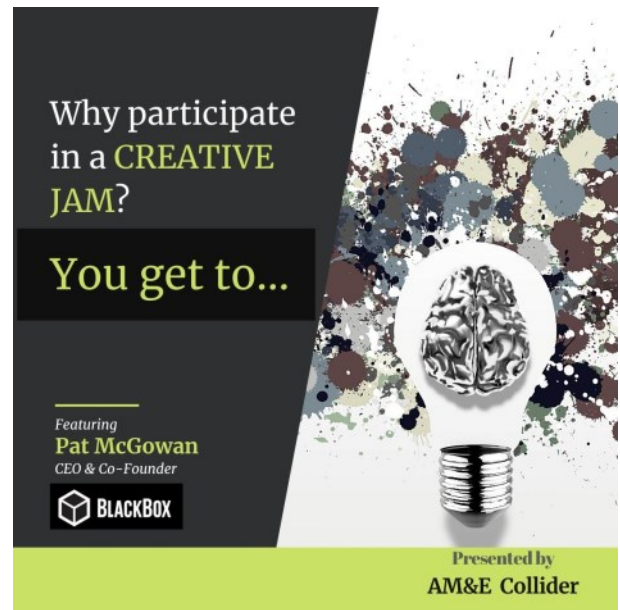
The AM&E Collider presented Creative Jam on November 12, 2020, featuring Pat McGowan, CEO and Co-founder of BlackBox. The event was hosted by Chris Carder at Schulich Startups, and was followed by a speed networking session organized and hosted by the Arts & Media Management Club (AMMC).

Creative Jam grew out of Idea Jams, started by Vito Giovannetti at Schulich Startups. The idea behind the event is to feature an arts-entrepreneur who poses a series of questions and business challenges that they are currently facing in their venture. Feedback and recommendations are then crowdsourced from attendees, making for a lively and engaging think-tank conversation.

This event marked the official launch of the AM&E Collider, an incubator exclusively devoted to the arts, media and entertainment industries. Sponsored by the AM&E program at the Schulich School of Business in partnership with Schulich Startups and the Arts & Media Management Club, the Collider opens a space to explore, test, develop, scale and finance emerging businesses and projects across the creative sector. Supporting innovative business models, content development, digital strategy, organizational thinking, and strategic marketing for creative enterprises, the Collider will build a network of visionaries to seek solutions and launch emerging projects toward greater heights of success.

Creative Jam and the Collider emerged from a desire for a space at Schulich where we can tackle business issues specific to the arts and media industries and where we can test and imagine business solutions that respond to the challenges unique to our industries. As part of the future of the Collider, we will be building a network and hosting events, talks and initiatives to support student and alumni startups within our Schulich community and beyond. Stay tuned!

What is BlackBox? Black Box is a platform that helps creators make steady passive income by tapping into the global growing demand for video content. Designed in response to the impact of digital disruption on content creators, BlackBox reimagines revenue streams for digital content through fractional ownership shares. www.blackbox.global



Why participate in a **CREATIVE JAM**?

You get to...

Featuring **Pat McGowan**
CEO & Co-Founder

BLACKBOX

Presented by
AM&E Collider



AM&E Collider Presents

Creative Jam
featuring

Pat McGowan
CEO & Co-Founder

BLACKBOX

Hosted by Chris Carder at Schulich Startups
November 13, 2020 @ 2:30-5:00pm

Join us for a creative jam session!
Learn about BlackBox and workshop business solutions
Stay for speed networking following the Jam

RSVP <https://bit.ly/3otiAAX> or scan QR code below



Event made possible in partnership with

Schulich YORK UNIVERSITY | ARTS MEDIA & ENTERTAINMENT | Schulich Startups | AMMC

The Show Must Go On

How media companies can survive in the competitive home entertainment market

By Kush Ganatra



When I stepped out to watch *The Gentlemen* in early 2020, little did I know that the crime caper would be my last film in a cinema for a while and that the 4,300 points I earned at the Rec Room would amount to nothing.

In the last year, I have watched a staggering number of films and shows, streamed games on Twitch, and discovered

many streaming services that offer a plethora of content. Today though, as I battle monotony, I wonder how media companies will continue to evolve and survive in this competitive home entertainment market. Here are some things they might want to ponder: communal experience; social engagement; competitiveness; and evolution.

I miss the communal experience that theatres provide ... However, there is a way for streamers to fill that void.

I miss the communal experience that theatres provide. The shared reactions and discussions that happen afterward add to the overall experience. However, there is a way for streamers to fill that void. Disney+ and Prime Video have already taken a leaf out of Twitch's book to allow a co-viewing experience, and I believe platforms like Netflix, Crave, and others must take note and provide this feature as well, rather than rely on third-party plug-ins. With the technology at their disposal, they could get creative with ideas like small webcam windows on-screen or chat boxes. While it might seem like a hindrance to the uninitiated, when done seamlessly, it could be a real gamechanger.

Deciding what to watch can be a nerve-racking process and social channels help fix that.

Another area of focus should be social engagement to drive discoverability. Deciding what to watch can be a nerve-racking process and social channels help fix that. Making sure that you're pushing out social content that becomes its own language is key to

enabling the discovery of one's programming. Quibi is an unfortunate example of how undermining the power of social sharing can cause a dent in your hopes of attracting new users. After all, not every platform has a library of legacy content.

That brings me to my next point — licensing. With the number of players in the market increasing, the licensing model might not be lucrative for very long. I'm sure the need for original content keeps executives up at night, particularly given that there seems to be a new streaming service announced every quarter.

I'm fairly certain that there will be a major consolidation in the market in the coming years. There are only so many subscriptions an individual can manage. I find Amazon's recent move towards 24/7 live programming very interesting in this regard. If you look at some of Prime Video's recent job postings, the move towards 24/7 linear broadcast TV content is clear, with a special emphasis on sports. It's understandable if you look at the numbers. While Disney's recent revelation of hitting 100 million subscribers took the world and even some of their executives by surprise, it is worth noting that close to 30 million of those subscribers are in India where the major draw isn't Marvel movies, but cricket!

Services will have to keep evolving to stay relevant in this consumer-centric market.

Services will have to keep evolving to stay relevant in this consumer-centric market. The OTT space is getting crowded and standing out is only going to get tougher! The tipping point might be the availability of choice, whether in terms of content offering (a more rounded offering with sports, news, and other media) or in terms of price points. HBO Max and Peacock have added AVOD tiers to their models to make them consumer friendly. In the end, there are only so many entertainment dollars at our disposal. While I might be spending on four services right now, in a few months I might reconsider my subscriptions when I have the chance to use those Rec Room points again.

I'm sure the landscape of streaming companies is going to change in the coming years and, while there are clear favorites, so far there's going to be one definite winner in this battle — the consumer!

What Makes Live Theatre Unmistakably Itself?

By Hillary Kaplan

In a recent talk, York's School of Arts, Media, Performance and Design Dean Sarah Bay-Cheng asked: "What is the advantage of restricting the definition of theatre to live simultaneous co-presence?" She was referring to the contemporary performance theorists who still maintain that if there aren't physically present performers sharing literal space with spectators in real time, it isn't theatre. In the wake of COVID-19, theatre companies have been scrambling to find ways to present socially-distanced and remote live performances to stay afloat. This has called for radically reformatting theatre to ensure audiences and performers are *not* in physical proximity of one other, either through extensive physical barriers or digitally-mediated barriers such as Zoom, a YouTube livestream, or even virtual reality. However, these endeavours raise important ontological questions about the nature of theatre: Is the innovative work by theatre companies all over the world during this global health pandemic just a blip in the grand scheme of theatre, or does this mark a plunge into re-examining the nature of theatre itself?

Amid extensive shut-downs, Artistic Director Michel Hausmann of Miami New Drama asked himself: "Are we in the business of filling venues with people, or are we in the business of live storytelling?" Out of this conceptual reframing, the Miami New Drama theatre company developed a creative way to present socially-distanced live theatre using empty storefronts as venues. For their "Seven Deadly Sins" project, they commissioned seven 10-minute plays,

Long after the world becomes safe enough for audiences to gather in groups to watch performers on an indoor stage, the reckoning brought by COVID-19 will continue to impact the ways we conceptualize theatre.

each inspired by one of the sins. They ushered masked audience members in small groups from one storefront to the next to watch each performance from outside. The actors performed indoors, visible to their audiences through the large glass windows, and they were mic'd to be heard. This resourceful and successful performance project would not likely be contested by anyone as "real" theatre. Sure, the actors' voices were technologically mediated by microphones and speakers, and the glass windows were physical barriers between performer and spectator, but they were *right there* experiencing each other together, no? I feel compelled to ask, however: "Where is the line? How many physical barriers can be between performer and spectator before they are no longer co-present? If microphones and speakers don't destabilize the ontological integrity of theatre, how much technological mediation destabilizes theatre's liveness?"

Bygone Theatre's Partner Youth Climate Report Honoured at United Nations SDG Awards

By Conor Fitzgerald, Chair, Bygone Theatre

In 2019, Dr. Mark Terry joined Bygone Theatre's board. Mark is a climate activist leading the Youth Climate Report, a United Nations initiative giving voice to youth to shape their sustainable future. Around the same time, I completed an MBA course in Sustainability Management.

As the Chair of the board, I had been searching for a competitive advantage. We already had a unique artistic vision — focusing on forgotten stories from the early 20th century and reimagining them on a modern stage — but we had long been talking about something that could make our company grow past our seasonal shows. As I learned more about the

subject of sustainability, I realized that this was a missing link in the theatre community.

I took the idea to our Artistic Executive Director, Emily Dix, who loved it. Immediately she grew the idea, realizing that much of what we do — essentially reusing the past — was well suited for this. We already stored our set pieces, used little new materials, and incorporated antiques and other used objects; we had a focus on growing our community; we had just committed to measurable movement in diversity and accessibility. Sustainability was a natural fit, no pun intended.

Stratford-upon-Avon's Royal Shakespeare Company faced this question head-on with *Dream*: a short interactive play based on *A Midsummer Night's Dream* that took place in a virtual reality forest. The actors wore motion capture suits to precisely move their avatars' bodies through the virtual forest, which was streamed live online to audiences around the world. Halfway through the show, spectators were given a visceral sense of the liveness of the performance by human bodies. The camera zoomed out to show both the VR world projected on a screen and the actors wearing VR headsets and motion capture suits moving in sync with their avatars.



The actor and avatar of Puck (EM Williams) performing in a motion capture suit and moving through the virtual forest.
Photo by Stuart Martin © RSC

The actors were able to sense spectator presence throughout the show as well. I woke up 8:30 am EST to catch a GMT matinee, and participated without leaving my bed. By purchasing an "audience plus" ticket, I was able to become a firefly helping to light Puck's way by placing little balls of light in the VR forest from my own device. When I placed a light, it would appear in the VR world for everyone else to see, alongside lights placed by other "audience plus" members. I'm not sure what to call this type of spectator/performer relationship if not co-present.

COVID-19 has not only forced theatre practitioners to get creative with how we enact live storytelling but has propelled into the limelight a debate about what theatre is and does. Long after the world becomes safe enough for audiences to gather in groups to watch performers on an indoor stage, this reckoning will continue to impact the ways we conceptualize theatre. How can technology enhance that which makes live theatre unmistakably itself?

So, with the help of Dr. Terry, we created a sustainability plan, addressing all 17 of the UN's Sustainable Development Goals. Dr. Terry is our board president, and his guidance helped me and Emily put the plan together. As we developed it, we realized it was more to us than an initiative. It was a foundational competitive advantage that we could use to grow our company.

Now, the Youth Climate Report (YCR) is being recognized by the UN for its work in climate action. As one of the YCR's partners, we're privileged to be featured in their awards presentation. It's a wonderful example of the opportunities you can grow when you take a chance, when you think outside of the norm, and, of course, the benefit of a Schulich MBA education (and especially the Arts, Media & Entertainment Management program).



See the Bygone Theatre video presentation on YouTube:
<https://youtu.be/bD1p9TOyDZW>

DM@X: What's in the Future for Canadian Creators?



This year, DM@X 2021 went virtual and with the change of venue, came a change of host. Schulich's MBA Program in Arts, Media & Entertainment Management took on the virtual hosting duties. We could not have done it without the help of AM&E student Rebecca Hallquist, alumnus Kush Ganatra, program coordinator Kathleen Welsby, conference executive director Carolyn Sumner and Ryerson alumna Melody McMullan, and, of course, Schulich's incredible IT expertise provided by Cory Bidfell, Emily Rook and Vito Giovannetti.

The upside of the virtual format was that the conference attracted over 300 from across Canada and internationally, affording a broad discussion during Q&A sessions.

Focussing on the future for Canadian creators, the conference featured a variety of topical and cutting-edge sessions:

- Is Television As We Know It Doomed?
- Canadian Content on Streaming Services
- Responding to the COVID-19 Crisis
- Diversity and the Creative Sector
- Journalism Under Siege — The latest news about the news problem
- YouTube and Canadian Content Creation — Screen media innovation in a fast-cycle, open environment

Session moderators included Grant Buchanan, Senior Counsel, McCarthy Tétrault; Charles Davis, Associate Dean, Ryerson; Dwight Drummond, Principal Anchor, CBC Toronto News; Jesse Langdon, General Counsel, The Globe and Mail; and Schulich's own Trina McQueen and Doug Barrett.

Over the past seven years, the conference has tracked the progression of digital creation in the arts, media and entertainment sectors. But this year's conference made it very evident that, because of the pandemic, the pace of change has escalated beyond what anyone could have predicted.

The live performing arts sector, to which the pandemic has dealt a crippling blow, was a key focus of discussion. Artists, organizations and venues have all been seriously affected as the sector has experienced almost 100% shut down with minimal support or recognition from government.

What became very clear throughout the conference presentations and ensuing discussions is that content, now more than ever, is essential and the dissemination of that content via digital channels is no longer optional. The shift to digital, writ large, has taken a huge leap forward and the likelihood of more hybrid cultural experiences post-pandemic will be the rule, rather than the exception.

Schulich Leads in Global Business Rankings

TOUCH MBA

The international website Touch MBA lists Schulich's MBA in Arts, Media & Entertainment Management as one of the **five best business school programs in North America for launching a career in the entertainment and media industries.**



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 Schulich **#1 in Canada** in its 2020 Global Executive MBA ranking

Congratulations to our... 2020 ARTM MBA Graduates

The faculty, staff and students of the Arts, Media & Entertainment Management Program would like to congratulate our 2020 graduates.

**with additional AM&E Diploma*

Due to the advent of the pandemic, we celebrated our 2020 graduates with a virtual ceremony with special guest speaker **Senator Patricia Bovey**.

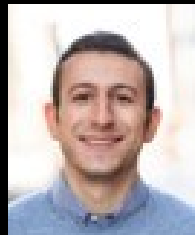
Students, family and friends all enjoyed our 2020 virtual graduation ceremony created by AM&E's own Gaurav Dharmani, here receiving congratulations from program co-director Joyce Zemans.



Nicole Auger
(MBA/MA)*



Caitlin Cross



Evan Dario



Gaurav Dharmani



Cameron Eidlitz
(MBA/MA)*



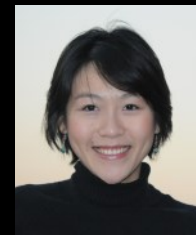
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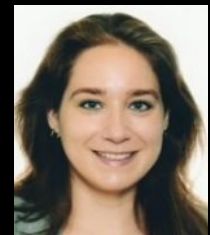
Peter Green
(MBA/MA)



Carolina Ladeira*



Mimi Mok*



Jessica Newman



Laura Ramoso*



Mary Reid



Peter West*



Hong Yoong*



M. Ali Zafar

AM&E Student “Stuffs a Bus”



AM&E student, Akash Sidhu, has a tradition of trying to give back to his community on his birthday. Despite being in the midst of a pandemic, Akash found a way to safely continue this tradition by loading a bus full of food to give to Seva Food Bank in Mississauga.

Why on his birthday? Akash explains, “Whenever a birthday comes around, we start

thinking about our age and life in general. For me, I think, what has been my contribution? Life is so finite. What have I done to benefit humankind?”

Akash’s plan grew out of his previous volunteer experience with Seva Food Bank when he was able to meet some of the food bank’s clients. It gave him the spark to make his own contribution. Known as “Stuff a Bus,” Akash says the concept involves working with the community, including grocery stores, business people and members of the public, to receive as many food donations as possible in a day.

Choosing a school bus to donate items may be uncommon, but it held a special meaning for Akash.



“To me, the school bus is really cool. When we think about a school bus, it brings back memories ... when someone sees a bus, there is some excitement and it helps break the ice,” he explains. Switzer-Carty Transportation worked with Akash to provide the bus, helping to make all of this a reality.

Akash’s charitable act has garnered a lot of attention from local media outlets. He was interviewed on CBC’s *Here and Now Toronto* with Gill Deacon and other news outlets, including blogTO and iHeartRadio, shared details of the donation. With the media so often showcasing negative news, Akash says, “I was noticing a lot of people were saying thank you — finally, some good news.” Akash hopes the story will inspire others to realize that one person can make a difference.

Donating to Food Banks: How to Maximize Your Contribution

By Akash Sidhu

While monetary donations can provide the best utility (after all, food banks are experienced at buying food and stretching every dollar), food drives have their place. Here are five ways to maximize your contribution.

1. Select your food bank.

Food banks come in all different shapes and sizes, from church basements to large warehouses. If you are unsure of where to find the over 3,000 food banks and community agencies in Canada, Food Banks Canada has a [food bank locator](#) on their site.

2. Find out what items are most needed.

Items that are not needed can end up turning into spoiled goods. Many food banks list items they need on their website or social media.

3. Buy in bulk, pool your funds and find discounts.

Once you know what food items are needed, look out for discounts at local stores or friends who may be able to get deals on those items.

4. Organize your donation.

Volunteers are the lifeblood of food banks. They ensure that items are sorted, transported and distributed. Sorting items beforehand can go a long way in helping manage volunteer shortages.

5. Think long-term.

You can commit to making food donations monthly or you can sign up to provide a monthly financial donation.

Food banks, and the communities they serve, are eternally grateful to the generosity of Canadians.

AM&E Students Make a Splash Annual MBA Case Competitions

The AM&E program was well represented in a number of annual case competitions held this academic year. Three AM&E students, Yuqi Li, Deanna Galati and Kyle Hatton, stepped up to the challenge, doing themselves and the program proud. Schulich teams competed in multiple competitions throughout the academic year and consistently finished well, frequently reaching the finals or finishing in the top 10.

Final Round of a Data & Analytics Challenge

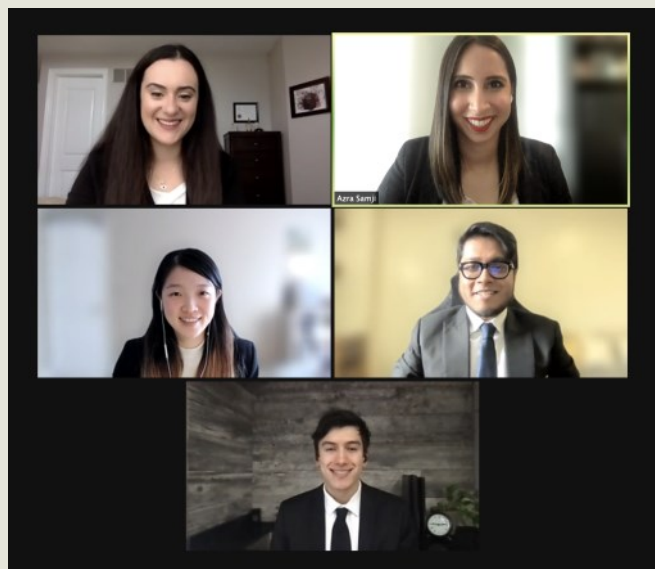
Earlier in the year, a Schulich team comprised of MBA students Yuqi Li (AM&E) and Denis Keimakh and Ben Liu, a student in the Master of Management in Artificial Intelligence program, advanced to the final round of a *Data & Analytics Challenge* hosted by the University of New Brunswick. The competition involved 30 teams from eight countries. Teams were challenged to come up with recommendations to help Canada achieve one of the United Nations' Sustainable Development Goals by uncovering insights from data sets.

Top Three in 2021 HEC CSR Challenge

The *HEC CSR Challenge* is a bilingual case-competition hosted by HEC Montréal and Association des Étudiants MBA (AEMBA). The event focuses on the problems and challenges of environmental sustainability and corporate social responsibility. This year, HEC virtually welcomed 31 teams from Canada, USA, UK, France and Spain. Schulich team members Deanna Galati (AM&E), Rageeb Kibria, Denis Keimakh, Silas Lee, Manuel Romano, Niketa Saini, Raf Sattar and Aleks Vagners placed Top Three!

First Place in the 10th Annual Yale Graduate Student Consulting Club Case Competition

The academic school year ended on a very positive note for Schulich MBA case team members as they finished in first place at the *10th annual Yale Graduate Student Consulting Club (YGCC) Case Competition*. This was Schulich's first year participating in the event. The competition featured 20 teams, including students from Yale, Harvard and Berkley, as well as a finalist team of PhD students. Teams were challenged with a real-world business case to develop solutions for the exodus of people and businesses from the state of California. The loss of tax revenue due to this exodus, combined with the extremely high cost of living in California's major cities, is creating a complex set of financial and social issues for the state.



Schulich's First Place Yale Case Competition Team

Top, left to right: Deanna Galati, Azra Samji
Middle, left to right: Mary Wei, Rageeb Kibria
Bottom: Kyle Hatton

Schulich's first-place team included AM&E students Deanna Galati and Kyle Hatton, along with Azra Samji, Mary Wei and Rageeb Kibria.

"Seeing as all five of us were from Canada and not totally familiar with this issue, we had to learn a lot about the state of California fast," said MBA student Azra Samji. "Teammates were handing in final deliverables, studying for exams, and finalizing their 601 all while trying to create a high quality and well-researched presentation."

"I am so proud of our teams. They did their very best, and worked intensely on their solutions, in spite of their high workloads in the program," said coach and Schulich instructor Joe Fayt.

"The championship Yale team has upheld a long tradition of success and excellence at Schulich when it comes to national and international case competitions," said Detlev Zwick, interim dean at Schulich.

Congratulations to all for their hard work and success!

With excerpts from Y-File and Schulich Announcements

Arts & Media Management Club

A Vital Link: The Year In Review

By: Rebecca Hallquist, AMMC Director of Programming (2020-21)

When the current Arts & Media Management Club (AMMC) executive had our programming discussions over the summer leading up to the start of the 2020-21 academic year, it was strange trying to envision what the next year would hold. We asked ourselves: “Do we assume we’ll need to have virtual events all year?” (Yes, we discovered.) “Should we build hybrid or in-person contingencies for the winter semester?” (We did but we know how that turned out.) And ultimately, “What do we all need at this time? What can the Arts & Media Management Club truly offer students?”

With these questions in mind, we built our events along two thematic streams: career development (workshops, resources) and community building (socials). We also wanted to continue the great club tradition of establishing connections within the Schulich/York community and with AM&E faculty and alumni and the broader industry.

I can confidently say I am incredibly proud of both the events we were able to host and the team members who worked to build these events together.

Career Development Stream

Self-Branding in Arts & Media (Oct. 1, 2020)

Starting off the year with a bang, alumni Miles Collyer, MBA/MFA 2015, Manager of Career Development at OCAD University’s Centre for Emerging Artists & Designers, and Karam Masri, MBA/MFA 2016, Program Consultant for film and television at Ontario Creates, shared their self-branding tips and tricks.



The AM&E Collider: Creative Jam & Speed Networking (Nov. 13, 2020)

To paraphrase AMMC president Lee Williams Boudakian who wrote about this event on page 6, this event was a joint collaboration between AM&E, Schulich Startups, and AMMC in which an arts-entrepreneur and their current business challenges were featured to spark collaborative creative problem-solving amongst students, alumni, and faculty from different fields and backgrounds. AMMC hosted the speed networking session that followed the main brainstorming event, to make for a full event for the first ever Creative Jam at Schulich (see full article on page 6).

Career Series: Job Search Hour & Drop-In Advising (January to April 2021)

This semester-long series featured alternating weeks of group motivation and resource sharing for securing internships and full-time work in the arts, media and entertainment fields through the Job Search Hour; and the opportunity to meet with individual AM&E faculty and alumni in drop-in Q&A-style discussions where students were encouraged to ask the featured “advisor” their burning school and career-related questions.

Career Workshop: How to Navigate a Highly Saturated Job Market featuring ArtBound Initiative, co-presented with AM&E (Feb. 19, 2021)

AMMC partnered with AM&E to co-present a ninety-minute workshop facilitated by Laura Bennegadi, CEO and Co-founder of ArtBound Initiative, to offer students practical job-hunting advice for the creative industries from a global perspective. A resume toolkit prepared by ArtBound Initiative was given to students following the event.



Alumni Matchmaking

To assist our members with their virtual coffee chat and informational interview efforts, we also launched a new initiative called Alumni Matchmaking, which ran in February. Students were given an e-introduction to a Schulich-ARTM alumn working in a role in the industry in which the student had indicated an interest. Feedback about this program has been incredibly positive and heart-warming to hear, with students adding one more significant connection in their immediate network as a result of our 'cupid' efforts.

Community Building Stream

The AMMC also hosted virtual socials throughout the school year, including the March 6 event in which club members were invited to gather and play some JackBox TV games (if you missed it, the club has purchased these games for future use, don't you worry). Other notable socials included the Halloween Spooky Movie Watch Party and the Festivus social after exams in December.



On April 24, we introduced the new AMMC executive for 2021-22 at our final social, capping off a full year of programming and activities. Our "Get To Know Your AMMC" events held at the beginning of each semester, in tandem with the GBC Virtual Club Fairs, helped the AMMC connect with incoming students, and the creation of the AMMC member exclusive living resources, the "Shared Job Resource" Google sheet, will serve as a base to build on in future years.

Thank You to 2020-21 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 Akman, Chief Operating Officer, Cineflix Media
- Mary Ellen Carlyle, Senior VP & General Manager, Dome Productions
- Nancy Chappelle, Executive Director, Bell Fund
- Corrie Coe, Senior Vice-President Original Programming, Bell Media
- Lisa Clarkson, Executive Director Business & Rights and Content Optimization, CBC
- Dave Forget, National Executive Director, Directors Guild of Canada.
- Erin Finlay, Partner, Stone Hay Cafazzo Dembroski Richmond LLP
- Scott Garvey, Senior Vice-President, Shaftesbury Films.
- Scott Henderson, Vice-President Communications, Bell Media
- Lawrie Schneider, Associate Director Content Distribution, CBC
- Karen Thorne-Stone, President & CEO, Ontario Creates.

Business Solutions for Digital Media - 6360

- Rob Bolton, Digital Marketing Manager, Warner Music
- Deborah Day, CEO, Innovate-by-Day
- Dave Forget, National Executive Director, Directors Guild of Canada
- Bryce Hunter, Senior Vice-President Digital, Boat Rocker Media
- Richard Kane, Executive Director Digital, CBC
- Brian Kobus, Partner, Omers Ventures
- Alex Lalonde, COO, Strategem RX
- Lucie Lalumière, CEO, Interactive Ontario
- Sabaa Quao, Co-founder, Wealthy Works Daily
- Daniel Rattner, Vice-President Marketing, Guru Studio
- Ashley Riske, Head, Kin Community Canada
- Jamie Schouela, President Global Channels and Media, Blue Ant Media
- Magali Simard, Program Manager Film Sector Development, City of Toronto

A Special Thank You for 2020-21

Every year, we thank you, our guest lecturers and our adopted executives. This year, our gratitude is multiplied. It was obvious to us that your time and energy would be concentrated on the extraordinary events that disrupted and threatened the Canadian arts and media sector. If you had asked to take a pass on participating this year, we would have completely understood.

Not one of you said no.

This year's students were given all the strategic, relevant and thoughtful information that the students of past years received. But they got more. They saw determination, resilience and creativity in action. They saw leadership that inspired them. They saw the leaders they would like to be.

Thank you!

Guest Lecturers

Cultural Policy - 6300

- Douglas Barrett, Adjunct Professor, Schulich School of Business
- Daniel Bernhard, Executive Director, Friends of Canadian Broadcasting
- Jennifer Brown, Interim Chief Executive Officer, SOCAN
- Prem Gill, CEO, Creative BC
- Ginger Gosnell-Meyers, Fellow, Morris J. Wosk Centre for Dialogue at Simon Fraser University
- Peter Grant, broadcast law expert and member of Broadcast and Telecommunications Legislative Review Panel
- Sally Han, Manager Cultural Partnerships, City of Toronto
- Lise Ann Johnson, Director of Granting Program Operations at the Canada Council for the Arts

- Lise Lareau, Lecturer, Department of Communication and Media Studies, York University, former President, Canadian Media Guild
- Megan Lynch, Senior Consultant, Nordicity
- Reynolds Mastin, CEO, Canadian Media Producers Association
- Judith Moses, (formerly) Privy Council Office, Government of Canada
- Garry Neil, President, Neil Craig Associates
- Owen Ripley, Director General, Broadcast Copyright and Creative Marketplace, Department of Canadian Heritage
- Anthony Sargent, former CEO Luminato
- Frances-Ann Solomon, Filmmaker, Writer and Producer, Caribbean Tales Media
- Chris Sonnemann, Director of Technology, National Ballet of Canada
- Richard Stursberg, author and consultant, former media and culture executive
- Karen Tisch, Executive Director, Koffler Centre of the Arts
- Karen Thorne-Stone, CEO, Ontario Creates
- Kelly Wilhelm, Chief Strategy Officer, Canadian Media Fund
- Susan Wright, Deputy Director, Toronto Arts Council
- Joyce Zemans, Professor Emerita, former Director of the Canada Council for the Arts and former Director, Schulich AM&E program

Issues in Arts & Cultural Management - 6301

- John Degan, Executive Director, Writers' Union of Canada
- Deb Harvey, Executive Director, The Grand Theatre
- Michael Murray, Director, ACTRA Performers' Rights Society
- Len Pendergast, Vice-President, Global Incentives Inc.
- Brian Wynn, Partner, Gardiner Roberts LLP

Broadcasting in a Digital World - 6340

- Cameron Bailey, Artistic Director & Co-Head, Toronto International Film Festival
- Mike Cosentino, President Content & Programming, Bell Media
- Valerie Creighton, CEO, Canada Media Fund
- Wendy Freeman, President, CTV News
- J.J. Johnson, Founding Partner, Sinking Ship Productions
- Raja Khanna, CEO and Co-founder, Dark Slopes

- Anton Koschany, Executive Producer W-5 & CTV Elections, CTV
- Marney Malabar, Director TVOKids, TVO
- Jennifer McGuire, Visiting Fellow, Reuters Institute for the Study of Journalism, Oxford University and former General Manager and Editor in Chief CBC News at Canadian Broadcasting Corporation
- Mark Montifiore, Founder & Executive Producer, New Metric Media
- Jay Orridge, Chair, Tidal Gaming, former Head, CBC Sports and CFL
- Ian Scott, Chair & CEO, Canadian Radio-Television and Communications Commission
- Kelly Wilhelm, Chief Strategy Officer, Canadian Media Fund
- Barbara Williams, Executive Vice-President, CBC

The Business of Creativity - 6350

- Glenn Cockburn, Founder & CEO, Meridian Artists
- Brett Hendrie, Executive Director, Hot Docs
- Mervon Mehta, Executive Director Performing Arts, Royal Conservatory of Music
- Dawn Marie Schlegel, Associate Vice-President Donor Relations & Engagement, Toronto Symphony Orchestra
- Virginia Thompson, Co-founder, Vérité Films and Executive Producer *Corner Gas*

Business Solutions for Digital Media - 6360

- Corrie Coe, Senior Vice-President Original Programming, Bell Media
- Vince Comisso, President & CEO, 9 Story Media Group
- Stephen Denure, Former COO, DHX Media
- Tory Jennings, Director SVOD & Premium Pay Services, Bell Media
- Ashkan Karbasfrooshan, CEO, WatchMojo
- Michael Katz, Director Business Strategy & Sales, Channel 1 Media
- Anne Marie Maduri, President, Maduri & Associates
- Richard Mills, Artist Manager
- Alex Parizeau, Managing Director, Ubisoft Toronto
- Kristian Roberts, Managing Partner, Nordicity
- Stephen Stohn, Partner, Stohn Hay Cafazzo Dembroski Richmond LLP
- Humza Teherany, Chief Technology & Digital Officer, MLSE

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

Should Broadcasters be Owned by Canadians?

By Peter S. Grant



For many years, the federal government has had a policy that all licensed broadcasters in Canada must be owned and controlled by Canadians. That policy is implemented by a direction from the cabinet to the Canadian Radio-television and Telecommunications Commission (CRTC).

However, we now have foreign-owned Internet streamers like Netflix operating in Canada with the benefit of an exemption order. Legislation now before Parliament would allow them to continue operating in Canada without a licence, but subject to conditions requiring them to support Canadian content programming. Which raises the question — is it time to loosen the foreign ownership restrictions applicable to traditional broadcasters?

I became interested in this question as one of six experts appointed to the Broadcasting and Telecommunications Legislative Review Panel. The panel was tasked with examining the *Broadcasting Act* to recommend changes required in light of technological developments. In the Terms of Reference, however, the government stated “It should be made clear that the government is not interested in a proposal that reduces Canadian ownership of broadcasting.”

Our report, entitled *Canada’s Communications Future: Time to Act*, was issued in January 2020. In the course of the Panel’s work, we received submissions from both Corus and Shaw urging that the Canadian ownership rules for traditional broadcasters be removed.

Our report acknowledged that, with the emergence of foreign-owned Internet programming services, the statement in the Act that “the Canadian broadcasting system shall be effectively owned and controlled by Canadians” could no longer be supported. We proposed replacing that reference with a simple statement that “the Canadian media communications sector should... consist of Canadian-owned and controlled companies alongside foreign companies.”

The Panel recommended that the licensing regime be kept for all broadcasting undertakings other than those operated by means of the Internet. The result of this would be to maintain the status quo under which traditional broadcasting undertakings would still need a broadcasting licence or exemption order and would still be subject to the cabinet direction on Canadian ownership. However, media content undertakings carried on by means of the Internet would fall under a registration regime and would not be subject to the Canadian ownership rules.

On November 10, 2020, the government tabled Bill C-10 for first reading. The Bill largely implemented the Panel’s recommendations respecting online content providers. However, the Bill had one significant change from the Panel’s recommendations — there would be no reference at all to Canadian ownership as a policy object in the revised *Broadcasting Act*.

In an appearance before the Standing Committee on Canadian Heritage on March 8, 2021, Minister Stephen Guilbeault stated that the current government would not change the ownership directive that applies to licensees, but he cautioned that another government could do so. Which raises the question — should Canada continue to require that its traditional broadcasters be owned by its citizens?

As a matter of interest, the United States has enforced such an ownership policy for many years, which is why Rupert Murdoch had to become a U.S. citizen before he was permitted to acquire the Fox TV stations. On the other hand, both the United Kingdom and Australia have permitted one of their local TV broadcasters (albeit the least watched commercial station which is undergoing financial stress) to be acquired by a U.S. firm, ViacomCBS. But those TV broadcasters are still required to comply with local content requirements, set by Ofcom in the case of Channel 5 or the ACMA in the case of Network Ten.

So is it time to review the Canadian policy? Our report carefully maintained the status quo for traditional broadcasters. But the issue is clearly still open for debate.

NOTE: This commentary was written on March 14, 2021 and does not take into account any developments after that date.

Five Disruptors Will Agitate Canadian Media Long After COVID-19

By Douglas Barrett



As this is being written the nightmare of COVID is beginning to lift. Months of isolation may be ending but disruptions in the arts and media arena will endure. Here are a few of them:

Restoring Confidence in Live Entertainment Venues

In my family everyone remembers our last concert

before the plague. It was the Lumineers at Scotiabank Arena on March 3, 2020. Since the initial shutdown, the kind of close and personal engagement that roots our cultural encounters at public events has fundamentally changed and will be a long time returning. When it does, the experience will certainly be different. We will think before we go; we will be cautious; we will be fewer. Numerous venues may not be robust enough to survive. Event and spectacle planners will take all this into account. The creative language will adapt and some of it will triumph. It always does.

Passage and Implementation of Bill C-10

At the beginning of the summer, time ran out for Bill C-10 in the current Parliament. Yet to come, if the Bill is eventually passed, is the issuing of a Policy Direction to the Canadian Radio-television and Telecommunications Commission (CRTC), a year long process of CRTC hearings to establish the specifics of the new regime, the publication of all those rules and a potentially lengthy transition process, all possibly interrupted by legal appeals from streamers and broadcasters alike. The term of the current Chair of the CRTC will be up in a year. Absent his reappointment, a new and as yet unidentified person will lead the whole exercise. In 2018 I predicted that it would be 2024-2025 before all is said and done. That guesswork still seems to me to be about right!

The FAANG Fight is Just Beginning

The FAANGS are Facebook, Amazon, Apple, Netflix and Google. These corporations — all American, each with a global presence — are financial behemoths. Their combined market capitalization is over \$4 trillion, collectively making up 15 per cent of Standard

& Poor's 500. They are also individual corporate success stories — experiencing triple-digit share price growth since 2015. And they have only one true objective: ongoing and continuous growth — indefinitely. The sheer size of each of these companies, their respective ability to crush competition and the closely-held nature of their corporate control has set off major alarm bells in most western capitals. Multiple investigations and anti-trust lawsuits move ponderously but steadily forward. While they seem unstoppable, the pressure for endless growth demands a breaking point. At some point the world will have no choice but to take these guys on, and the exercise will affect many thousands of businesses, in the media space and elsewhere, worldwide.

Managing Democratic Discourse in the Public Square

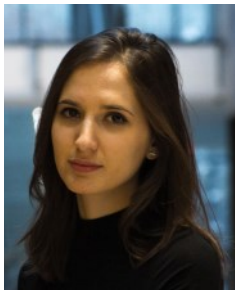
The experience of the U.S. election and its aftermath has taught us much about the cancerous spread of disinformation and hate on social media. For years, virtually nothing was done to monitor or police this behaviour. Recently, however, respected voices have begun to question whether citizens will continue to have faith in the institutions of governance and whether democracy itself is at risk. While Trump's banishment from Twitter etc. demonstrates a new willingness to step up, the problem remains globally embedded, vast and complex. What can and should governments, individuals and media enterprises do to effectively wrestle this particular situation to the ground? There are no clear answers and the potential impacts are momentous.

The Future of Work, including Creative Work

While much has been written on this topic, most of it has been "guess writing" rather than proper research and analysis. Technology platforms have been more effective than anyone could have imagined. But the loss of community has been incredibly damaging and stressful. The personal, informal and creative side of work life has suffered the most.

And we are only beginning to understand all of the creative, human, business and institutional implications that will flow out of this unpleasant and tragic gap.

Congratulations to our 2020-21 ...



Zoe Brown

The IMASCO, Onex and Bickell Awards in Arts & Media Administration

After completing a BMus at the University of Toronto, Zoe worked in student administration at the University of Toronto's Faculty of Music. Fueled by her passion

for the arts, Zoe chose to pursue the combined MBA/MA degrees with a focus on music. Zoe's internship at ArtsPond has provided her with the opportunity to assist the organization with their initiatives around platform-building, literacy and alliance, to help advance the transformation of digital arts services locally and nationally.



Mario Fasce

Stuart McAllister Internship Award, The Jim Gillies Founder's Award, and The Junko Lui Award of Excellence in Business & Sustainability

Mario chose to pursue his MBA

after seven years of work post-graduation from the University of British Columbia where he received a degree in film studies. Mario tapped into his MBA education and his work experience in marketing strategy during his internship at the Digital Main Street - ShopHERE project. The multigovernmental partnership was created to help small businesses and artists get online to reach local and national clients.

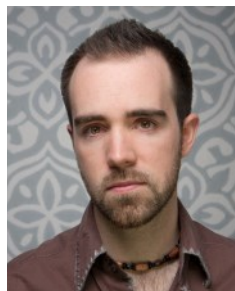


Alison Jantzie Coles

Dean's Entrance Award

Alison holds a diploma in Musical Theatre Performance from the Randolph Academy and a Bachelor of Arts in Dance Performance from St. Mary's College of California.

She has worked extensively in the entertainment industry, performing with the Radio City Rockettes, touring with Broadway shows and teaching performance throughout North America, including as faculty at the American Musical and Dramatic Academy in New York City. Alison has long term aspirations to both develop and produce new artistic works and to develop vibrant and robust arts and business partnerships transnationally.



Raphaël Freynet

Dean's Entrance Award

Raphaël joins Schulich after more than a decade of experience as Managing Director and Producer at his own production company, in addition to being President of Regroupement artistique francophone de l'Alberta. He

also spent six+ years as a graphic designer at CBC/Radio-Canada.

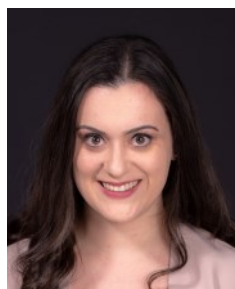


Eric Coles

Dean's Entrance Award

Eric graduated from Sheridan College with a Bachelor in Musical Theatre Performance. For over a decade, he has worked in the arts, performing in both live theatre as well as film and television in Canada and New York. After

graduating, Eric hopes to work in the arts sector in a leadership capacity, splitting his time between Canada and the United States.



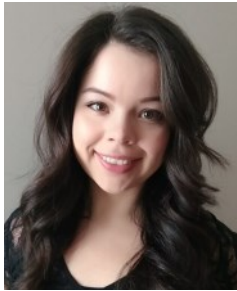
Deanna Galati

Tannah H. Schulich and Peter F. Bronfman Awards

Deanna Galati holds a BA degree in Theatre from York University and has experience working with nonprofit arts organizations in Toronto and

the GTA. Most recently, she worked with the National Ballet of Canada and York Region Arts Council on community programming and professional development programs for artists. She is currently the Partnership Officer with Princess Productions, a contemporary dance organization based in Toronto. Post-MBA, Deanna hopes to continue creating opportunities for artists by leveraging the skills she learns and applying them to both granting and arts policy.

... Scholarship & Award Recipients



Catherine Gray **McKinnon Family MBA Entrance Award and Dean's Entrance Award**

Catherine joins Schulich after more than four years as an orchestra musician with the Canadian Opera Company. She has a BA in Music from the Royal Conservatory of Music and an MA from McGill. Her time as an orchestra representative during contract negotiations peaked her interest in the business side of the music industry.



Rebecca Hallquist **The Joyce & Fred Zemans Award**

Adding to her academic achievements, Rebecca held the role of Director of Programming for the Arts & Media Management Club (AMMC). In addition to using the club to connect students, alumni, faculty and staff, she played a key role in supporting AM&E's hosting of the first ever virtual Digital Media at the Crossroads conference.



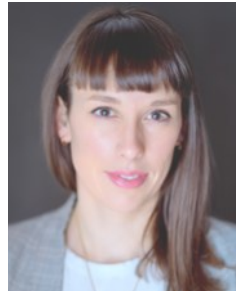
Kyle Hatton **Dean's Entrance Award**

Kyle joined the combined MBA/JD program after earning his undergraduate degree from the University of Ottawa in Criminology and Economics. He currently works with the Community Legal Clinic of York Region through Pro Bono Students Canada.



Yuqi Li **Ian Lithgow Memorial Award and Dean's Entrance Award**

Yuqi joins Schulich after working in the investment banking industry in China. She completed a LL.M. in banking and financial law at Boston University School of Law in 2012, after earning her Bachelor of Laws from Shenzhen University. Yuqi intends to combine her law and finance background with her passion for the cultural industries through her MBA.



Natalie MacLean **Stuart McAllister Internship Award and The Paul Schafer Founder's Award**

Natalie joined the joint MBA/MA (Art History) program with a background as a curator and arts administrator. She completed a BFA in Sculpture from Massachusetts College of Art and Design, then went on to work in Calgary with WRECK CITY, organizing exhibitions in underutilized urban spaces. She also served as the co-director of Pith Gallery & Studios and the Chair of the Programming Committee of The New Gallery. Her internship at Lord Cultural Resources led to a permanent position with Lord.



Allison McAuley **Max Wolf Memorial Scholarship and Dean's Entrance Award**

Allison attained her Bachelor of Music Performance at Queen's University and her Masters of Music in Opera from New York University. Prior to joining Schulich, Allison spent eight years living in New York City and working as a professional opera singer. In 2016, she founded Gramercy Opera and produced eight productions as Artistic and Executive Director. After the MBA, Allison is intrigued with the possibility of joining an organization focused on adapting arts and media for the digital age. She also hopes to migrate Gramercy Opera to Canada.



Sean Militello **The IMASCO, Onex and Bickell Awards in Arts & Media Administration**

Sean's academic and professional experience straddle quantitative and qualitative disciplines. A performer, conductor and teacher, Sean has also worked as a consultant, data analyst and software developer. Sean believes his experience as an educator has been the unifying factor. "The greatest source of joy in my life is enabling others to grow and succeed." Sean is currently considering opportunities in consulting, data analytics and business strategy. He interned at Fire Without Smoke.

(continued next page)

Scholarship & Award Recipients continued

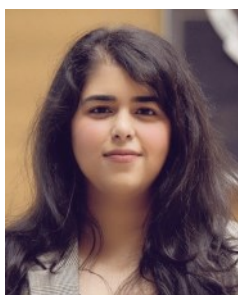


Mostafa Mirzada

Dean's Entrance Award

Mostafa joined the joint JD/MBA program after earning his Honours Bachelor of Arts in Criminology from Ontario Tech University. He is active as the Osgoode Hall Intellectual Property Law representative.

This summer he is working as a summer law student for HOOPP, Healthcare of Ontario Pension Plan.



Nikita Munjal

Dean's Entrance Award

Nikita is a combined JD/MBA student with a special interest in intellectual property. She holds a B.A. from York in Law and Society and a Diploma in Fine Arts from Sheridan College. After graduation, she'd like to work in intellectual property law

to help protect artists' rights and work.



Melissa Paglialunga

Hennick Scholars Program and Dean's Entrance Award

Melissa holds a Bachelor of Arts & Science with a combination in Business from McMaster University. While at McMaster, she founded the Arts & Science

Musical, now in its fourth year with a history of sold-out performances. Melissa is pursuing the joint MBA/JD and hopes to practice entertainment law in Toronto.



Gee (Rachel) Yeng Sham

Dean's Entrance Award

Rachel holds Bachelor's degrees in Music and Education from Western University and has worked as a school music teacher in Winnipeg. She discovered her passion for arts

administration while working at the Royal Winnipeg Ballet and the Mennonite Community Orchestra. Rachel looks forward to exploring innovations and opportunities in the arts and culture sector.



Akash Sidhu

The Brian Dixon Founder's Award

Akash holds a BBA from Schulich. Before returning to Schulich and the MBA program in Arts, Media and Entertainment Management, he worked on his social enterprise Empower, did

broadcast journalism for ethnic media outlets and worked on election campaigns in the GTA. With his MBA, Akash hopes to take a more active role in the PR and media space for media and entertainment companies. Akash also runs a small nonprofit, Generation No Limit, creating campaigns that accelerate progress on achieving the United Nations Sustainable Development Goals.



Lee Williams Boudakian

Stuart McAllister Internship Award and The Joyce & Fred Zemans Scholarship

Lee's role as President of the Arts & Media Management Club presented the perfect

opportunity to help develop a new, co-sponsored startup Creative Jam initiative, AM&E Collider. Lee undertook their internship at York's Faculty of Arts, Media, Performance & Design as Integration Labs Project Manager where they planned, oversaw and documented elements specific to the Integration of Peripheral Visions Lab and Future Cinema Labs. Lee is graduating with a combined MFA/MBA in Film Production and is interested in founding an arts and social impact business venture.



Dongyuan (Curtis) Zhang

International Student Award

Curtis holds two Bachelor's degrees: a BA in Voice (Opera) from Nanjing University of the Arts (China) and a second BA in Music Business Management

from Columbia College, Chicago. He joins Schulich having spent five years working on both the artistic and planning sides of a major performing arts venue and in communications for an international air show. He hopes to use his artistic and business acumen to support the growth and recognition of Chinese artists at home and abroad.

Salute to Joyce Zemans & the Future of Creativity

The annual Arts, Media and Entertainment alumni dinner has always been a happy event. But this year, it was a significant occasion. Joyce Zemans, the much-respected and much-loved director of the program, had retired in the spring after 29 years as director of the program, and this was our chance to salute her.

The pandemic had ruled out any chance for a hug, but it did allow nearly 150 people to gather from all over Canada and many other countries around the world. The keynote speaker, Tricia Baldwin, MBA 1986, set the tone with a topic that has been a constant pre-occupation with Joyce: "What is the Future of Creativity?" Tricia, the Director of the Isabel Bader Centre for the Arts at Queen's University, set off a lively discussion about technology and the combination of diverse artistic traditions and discipline.

If it had been up to Joyce, that discussion would have outlasted the evening. But Tricia and the rest of the group were eager to talk about and hear from Joyce. There were tributes from past Dean Dezső Horváth and the interim Dean, Detlev Zwick, who

recalled how Joyce had encouraged him as a young professor worried about tenure.

We were honoured to have Joyce's family with us: brother, sister, two daughters and her son. Each of them gave us new insight into Joyce's life and how strong and loving those family bonds are for all of them. And they told a few stories that made us laugh and Joyce blush a little. There were family snapshots including Joyce as a stunningly beautiful young bride with her husband Fred.

When Joyce's turn came, she spoke about her passion for art and for her family. And we realised, if we hadn't before, that all of us were her family. We saw how much she cared for all her students. As one speaker pointed out "Her students' accomplishments delighted her and their success was her greatest ambition. She fought for their opportunities and was 100 per cent on their side always."

That is why we have established the Joyce Zemans fund (see below). There can be no better gift for her than to provide opportunities for the students of the future. Please honour Joyce with your donation.

Joyce Zemans Scholarship Fund

PLEASE HELP US CELEBRATE JOYCE BY DONATING



To pay tribute to Joyce's extraordinary contributions and impact and to benefit emerging leaders within the program, any donation to the **Joyce Zemans Scholarship Fund** will support the creation of the new Awards recognizing the achievements of Schulich MBA students specializing in Arts, Media & Entertainment Management. Recipients of the awards will include continuing students who demonstrate leadership skills, academic excellence, and a deep passion and dedication to the arts, media and cultural industries.

Thanks to a generous donor, every donation, up to \$125,000, will be matched, dollar for dollar.

Please visit schulich.yorku.ca/joycezemans or contact our Development Office at (416) 650-8050 to make your donation.

We would be pleased to recognize your support on our Alumni Donor Wall (minimum \$1,000). All donors will receive a charitable tax receipt for the full donation amount.

AM&E Alumni Spotlight

The Future of the Arts

Like so many of our alumni, **Tricia Baldwin, MBA 1986**, Director of The Isabel Bader Centre (The Isabel) at Queen's University, is always seeking new ways to support artists and the arts. She writes: "In thinking about the future of creativity, we created [the] [IMAGINE Accelerator 2020 & 2021 program](#) to help artists express themselves with new works and proper residencies to create ... as well as communicate in a multi-platform world. This is such an odd time for the arts but also potentially the greatest gift to us to focus on creation again (vs. a logistical view of programming/scheduling/budgets)."

Noting that the three major disruptive forces in the arts today include: the digital revolution and distribution, EDII, and COVID-19, the Isabel asked: "What CAN we do during this pandemic that would amplify the voices and creativity of artists, students, creators, and educators?"

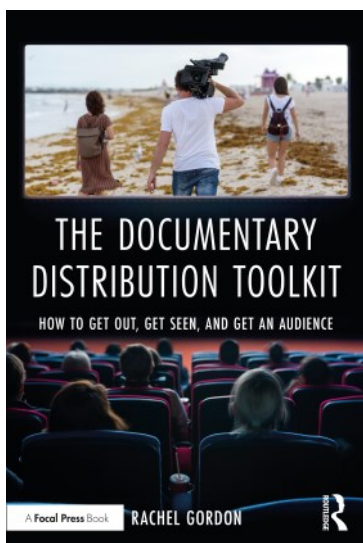
With the support of the Ballytobin Foundation, The Isabel launched its IMAGINE program that supports creation-based residencies, online arts education initiatives, and filming/recording during the COVID-19 period to enable artists to connect with and grow



their audiences and presenters and to emerge from the pandemic with new artistic material as well as high-fidelity recordings and films to promote their most recent, dynamic work.

For Tricia's in-depth analysis of the impact of COVID, see her presentation on the Future of the Arts (<https://www.queensu.ca/theisabel/sites/default/files/uploads/content/Future%20of%20the%20Arts.%20June%201%202021.pdf>). Tricia writes: "This period is taking its toll but also jumpstarting us for the evolution of the arts over the next decade and beyond. I completely respect what it takes to be putting one foot in front of the other right now. Let's keep on trucking as we may look back at this as one of the most imaginative times in the arts in Canada."

A Success Toolkit for Documentary Makers



Documentaries are the rock on which Canadian film was built. In fact, the National Film Board and its first commissioner, John Grierson, are credited with coining the term 'documentary' in 1939. The tradition continues. Today, Toronto is home to Hoc Docs: North America's largest documentary festival and Canadian documentaries have won awards around the world.

But making and selling docs has never been easy as a business and that's why **Rachel Gordon, MBA 2019** wrote her new book: *The Documentary Distribution*

Toolkit—How to Get Out, Get Seen and Get an Audience. Said Rachel: "Every filmmaker should be given the basic business tools covered in this book... the more newcomers to the documentary field know coming into the community, the more sustainable it will be. After working with documentaries for years, I hope to support their power to bring people together."

To navigate the complex documentary eco-system, she says, filmmakers must think both locally and globally. Her book, based on 20 years of personal experience, is filled with case studies and interviews with documentary buyers around the world. Advance reviews from documentary makers call the book "an essential companion" and "a must-read ... If you want to learn about ways to reach a broad audience and make some money."

Rachel is currently Co-ordinator, Film&TV, Business Operations at Entertainment One. She's also a mom, and her husband Brian designed the jacket for the book. The release date is mid-November and her publisher is Routledge Focal Press.

Ensemble – a digital learning series



Baron Manett, MBA 1995, President of Per Se Brand Experience, Adjunct Professor at Seneca College's School of Advertising, and arts advocate, is the co-founder and Executive Producer of [Ensemble Co.](#), a digital business learning series and destination for next generation of leaders,

thinkers, and creators. Ensemble's goal is to reach, relate and inspire next-gen leaders through learning and networking opportunities across Canada.

Ensemble's most recent volume, its 15th, explores the topic "What's Next in Music?" In light of the fact that global music sales grew for the sixth consecutive year with total revenues topping \$21.6 billion in 2020 and with streaming asserting itself as the dominant medium for listening, the industry as we know it has changed. What will it look like in the next 3-5 years?

Ensemble invited leading thinkers and innovators to weigh in. Featuring, among others, AM&E's own [Margaret McGuffin of Music Publishers Canada](#), [Ensemble Vol. 15](#) offers stimulating insights from key players, with highlights that include: "[What's next for artists and labels](#)," Kardinal Offishall Sr VP A&R Universal Music; "[The future of music without gate keepers](#)" featuring Adam Burchill, Head of Music at Tik Tok and "Diversity and representation in the creative industries," Jonathan Azu, Culture Collective.

Conversation with AM&E Alumna **Karam Masri**



A feminist, a creative and a trailblazer for social issues, **Karam Masri, MBA/MFA 2016**, is a Palestinian-Canadian filmmaker, currently based in Toronto, Canada. Her films center on issues of Arab female identity in disenfranchised communities.

Describe your first shared creative project.

My first experience in a full collaborative creative project would have been one of my short dramatic films, Juha the Whale. It was a low-budget live action drama set in Toronto, exploring an Arab refugee mother and young daughter's first winter in Canada amidst intense isolation. While I managed and conceptualized many aspects of the project from writing, directing, and producing, I had a team of creatives that helped make my vision a reality. I had to use each member's expertise to best bring my vision from page to screen. Most art forms, if not all, involve creative influences and collaboration to some extent, with filmmaking being the most collaborative of all.

What's your advice to all the creatives from SWANA and it's diaspora?

Networking is essential. Not simply from a career or creative perspective — you need to be innately curious

of people in different 'success' circles to learn the right social, personal, or business skills that get people to accomplish the things they want to do. As someone who tends to have pretty intense social anxiety, this concept really used to stress me out. It took a few years but I realize that anyone can still establish a strong networking approach in their creative field no matter what kind of personality type you have, whether it's in a more comfortable one-on-one setting, a personable reach out across a social media platform, or a more formal meet up in an industry setting

What are you working on next?

I'm currently working with my producer on a TV series of a group of 30-something diverse and dysfunctional Arab women in Toronto — it's still very much in development, but I'm excited to see how the writing process is turning out. I've also started working on an Arabic sketch comedy show that's in the vein of "A Black Lady Sketch Show," that explores heavier themes within the SWANA/MENA diaspora communities, especially through the lens of how traditional Arab femininity is viewed and how we're able to subvert that in relatable and comedic ways.

Condensed and reprinted with permission from an interview published by Al Markaz Magazine ([almarkaz.ca](#)). Al Markaz is a platform showcasing the arts and culture of South West Asia and North Africa (SWANA) / Middle East and North Africa (MENA).

Basic Income: An Artists' Commission

On January 30 and 31, 2021, **Michael Murray, MBA 2006** and fellow commissioners Rebecca Applebaum, Nahed Mansour and Greig de Peuter heard testimonies from 20 artists navigating poverty, economic precarity and the impacts that income support programs have had on their lives and art practices.

During the virtual event, each artist responded to the following questions: Can you imagine what your life as an artist would be like if your basic economic needs were met? How would it change your art practice? How would it change the way that you care for people in your community? How would it change your priorities in life?

Twenty artists, selected from across artistic disciplines and geographies, were asked these questions and others to better understand the current lived experiences of individual artists and cultural workers navigating poverty, economic precarity and the impact that income support programs have had on their lives and art practices.



The testimonies will inform a report which will be made available later in the year from the commissioners and hosted by a collective of arts organizations led by the [Media Arts Network of Ontario](#). The goal is to contribute to the broader political and economic discussion around Basic Income by centering our voices as artists and cultural workers, and to explore how Basic Income might shape our collective futures.

The State of the Canadian Live Music Industry



In her *Canadian Musician* magazine article "Canada's Live Music Industry is Determined & Resilient, But Needs Urgent Help," **Nicole Auger, MBA/MA 2020**, speaks about the impact of the pandemic on the live music industry — an industry that "previously contributed approximately \$3 billion to national GDP and created 72,000 jobs nationwide" and an industry that "has largely been dark."

With the sector seeing almost zero revenue since the March 2020 shutdown began, it faces potentially insurmountable odds for survival. Nicole quotes a Nordicity report that estimates that, in Toronto alone, there was a \$99 million cost to the gross provincial product and the equivalent of 1,480 jobs lost in the period between March and October of 2020.

Venues, in addition to the challenges of managing significant overhead and operational costs, are faced with an increase of insurance rates in the neighbourhood of 200-400%, if they can secure insurance at all. "The impact of the shuttering of live music has initiated an unstoppable domino effect on the broader industry, as well as on cities and businesses — both directly and indirectly."

Nicole, a working musician, is also a project consultant at the Canadian Live Music Association (CLMA) and suggests that "with no immediate prospect of a return to business-as-usual, the live industry faces an imminent risk of permanent venue closures and a significant loss of cultural infrastructure."

The CLMA has proposed the development of a Canadian Live Music Fund that would augment ongoing annual support (CERM, CEWS and CECRA) for the live music ecology. Nicole believes "these measures will help the sector to bridge the gap and ensure that when COVID measures are lifted, Canada continues to have the artists and live music experiences they know and love."

Full article available at: [Canadian Musician Jan/Feb 2020](#)

AM&E Alumna Shines a Light on ADHD in Adults



Congratulations to **Moonlake Lee, MBA/JD 1998**, who has been selected as one of Singapore's *40 over 40 Inspiring Women*. Moonlake believes in a strengths-based approach to managing ADHD and that, with the right mix of guidance and support, anything is possible for an individual with ADHD! In her work to build awareness of

ADHD, Moonlake recently launched "Unlocking ADHD," an initiative to "Empower ADHDers and their Families to Live Life to the Fullest." Launched in July 2021, the Unlocking ADHD website (www.UnlockingADHD.com) is an ADHD-driven ground-up initiative and is the most comprehensive website about ADHD in Singapore, and possibly the region.

In a recent *Vogue* SG article, Moonlake described what ADHD is like for her. "I was diagnosed with ADHD at 50. My daughter was diagnosed a year earlier as a teen. When I realized there was a genetic link for ADHD, I wondered whether I had ADHD. It explained a lot of things in my past: the need to pack my schedule to the brim, inability to sit still, struggles

with poor working memory and constant distraction by things around me. I had prided myself on my multi-tasking ability and to-do lists, but these were actually adaptations I had picked up over the years." Moonlake began to recognize characteristics in herself that seemed to align with some of the things she discovered while doing research after her daughter's diagnosis. "Due to a period of being overwhelmed, when I had too many critical life and work events happening at the same time, I decided to see if a diagnosis and medication would help."

Post-diagnosis, Moonlake says, "The biggest benefit about finding out I had ADHD was my improved relationship with my husband. There was finally context, understanding and compassion for the issues that had been a source of conflict over the years — time blindness, forgetfulness and jumping topics during conversations. Previously, all these had been perceived as character flaws. I am happy that he is fully supportive of what I am trying to do for the ADHD community in Singapore through Unlocking ADHD."

With excerpts from Vogue Singapore article "[My mind feels like it has 150 tabs open: 6 people share what it's like to live with ADHD](#)" by Eni Subair and Alli Sim, 10 June 2021.

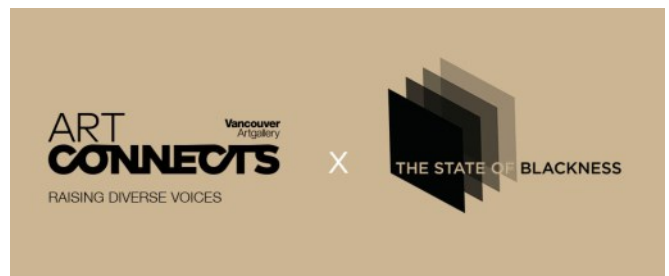
Connecting Art & Community



Despite the pandemic, this has been a full and busy year for **Alyssa Fearon, MBA/MA 2014**, Director/Curator at Dunlop Art Gallery, Regina Public Library.

Alyssa moderated an online discussion between writer and professor Dr. Karina Vernon and filmmaker Cheryl Foggo on the film *John Ware*

Reclaimed. The film, directed by Foggo, re-examines the mythology surrounding John Ware, a Black cowboy who settled in Alberta before the turn of the 20th century. Fearon also initiated an online programming series, Dunlop@Home, which invited Canadian and international artists to engage in conversation with one another and think expansively about their creative process.

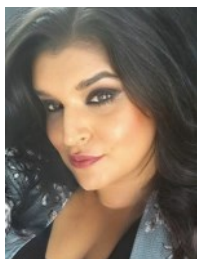


Alyssa was also featured as a panelist a Vancouver Art Gallery's online discussion [Commit Us to Memory: Black Women Curators Interrupting the Canon](#). The discussion was held in conjunction with the VAG exhibition [Where do we go from here?](#) and co-organized by Dr. Andrea Fatona's [State of Blackness Project](#) at OCAD U in Toronto.

AM&E Alumni Spotlight continued

AM&E Alumni Share Knowledge & Experience

In addition to helping their organizations navigate the challenges of the COVID-19 pandemic, many of our alumni have been sharing their knowledge and experience by offering courses, participating or organizing conferences, publishing books or giving interviews or talks.



Noora Sagarwala Rizvi,
MBA 2015

... presented B2B and B2B2C courses including a two-part series that included “The Arts Value Chain for Creative Entrepreneurs” and “Marketing Development for Creative Entrepreneurs” as well as a more personal focused “Time Management & Personal Productivity” course.

Management & Personal Productivity” course.



Colleen Smith, MBA 2002

... Executive Director for the FirstOntario Performing Arts Centre, hosted a digital summit for the region’s artists. Led by Sara Diamond and supported by the Canada Council for the Arts, this virtual gathering succeeded in

giving participants a better understanding of their role in the development of artistic practices as it relates to creation, presentation and dissemination.



Margaret McGuffin,
MBA 1991

... is always working to build the music publishing community, giving talks, developing export and professional development opportunities, and most recently as the CEO of Music Publishers Canada with the development of

[The Women in the Studio National Accelerator](#). Now in its third year, the national mentorship program aims to increase the representation of women, gender fluid, non-binary and gender non-conforming producers in music production roles. Under Margaret’s direction, the organization has taken the lead in providing these songwriter/producers with the skills and links to the production community that they need to move forward. The program seeks to build a sense of community and participants are asked to take what they learn in the program and pay it forward in their own communities, “so that young girls and women moving up see that there’s opportunities here.”

Quotes from CBC News, Jun 19, 2021.



Kevin Lee, MBA 2007

... China Futurist & COO of China Youthology, an-in demand public speaker, was interviewed on [TMRETV](#) and participated in several panel discussions for the fall 2020 Horasis Extraordinary Meeting, a global forum focusing on emerging market players. At

the Horasis Meeting on the USA, in March 2021, he addressed “[The COVID Generation Losing Trust](#).” In September, he will be speaking at Microsoft’s World Design Conference.



David Weitzner,
MBA 1999

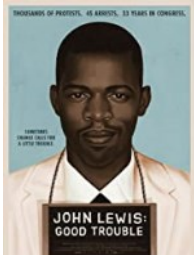
... published *Connected Capitalism*, which combines concepts from the classical teachings of Judaism with the voices of today’s political strategists, business leaders, and artists to inspire readers to positively transform our workplaces and our working lives.

Solo in High Park, Canadian Stage 2020

Timea Wharton-Suri, MBA 1998 and Seika Boye co-curated *Solo in High Park* last summer, the first event in the Canadian Stage Dance in High Park outdoor series. The series invited audience to experience some of Toronto’s most gifted and imaginative dancers in one-act, family-friendly, physically distanced performances.

Hosted by Nicole Inica Hamilton of Turn Out Radio, Solo in High Park featured solos by Travis Knights, Carmen Romero, Raoul Wilke, and Alyssa Martin/Rock Bottom Movement (featuring Sam Grist) in a range of dance styles: tap, flamenco, house, and contemporary. Audiences

Congratulations to...



Laura Michalchyshyn,
MBA 1993

... Producer for *John Lewis: Good Trouble* (2020), which received 12 nominations and 3 wins including Black Reel Awards; Cinema Eye Honors Awards; Critics' Choice Documentary Awards; Georgia Film Critics Association; Hawaii Film

Critics Society; Hollywood Music in Media Awards; Image Awards (NAACP); Indiana Film Journalists Association, US; Motion Picture Sound Editors, USA; and Washington DC Area Film Critics Association Awards.



Janice OBriain, MBA 1997

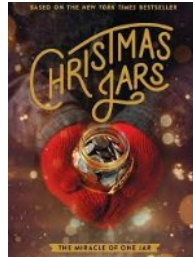
... Director of Simon Fraser Universities' Coast Capital Savings Venture Connection, for her Simon Fraser University 2020 Staff Achievement Award in innovation! When SFU's Coast Capital Savings Venture Connection was just an idea, Janice was there to play a

pivotal leading role in setting up the early stage innovation hub and incubator. Janice has overseen the Venture Connection since it was established in 2008. The undertaking quickly grew into one of the university's top entrepreneurship programs equipping 13,000+ future leaders and innovators and providing startup services to 250+ teams.



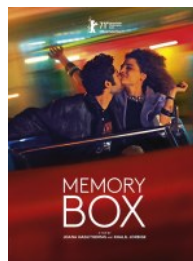
Tracey Pearce, MBA 1996 &
Laura Michalchyshyn,
MBA 1993

... and the team at Saloon Media/ Blue Ant Studios on their Canadian Screen Award for Best Reality/ Competition Program or Series for *Canada's Drag Race*.



Jonus Prupas,
MBA 2012

... and Muse Entertainment on their Canadian Screen Award for *Christmas Jars* in the Best TV Movies category.



Luc Dery, MBA 1992

... Co-Producer for *Memory Box* (2021), nominated at the Berlin International Film Festival, and Producer for *My Salinger Year* (2020), nominated at the La Roche-sur-Yon International Film Festival.



Tom McGillis, MBA 1993

... and FreshTV on their 2020 Canadian Screen Award nominations for *Backstage*, Best Children's or Youth Fiction Program or Series and *Total Dramarama*, Best Animated Program or Series.



David Piperni, MBA 1996

... Executive Director for *They Call Me Dr. Miami*, which was nominated by the 2021 Academy of Canadian Cinema & Television for Best Documentary Program.

were treated to entertaining performances by dancers who revealed the precision, depth and significance of their craft and the importance of the audience to the art they make.

"As we thought about the program we realized people need something joyful, something that connects audiences and performers," says Wharton-Suri. "We wanted technically accomplished artists, diverse in styles, forms and generations."

From Toronto Star Article Sept 24, 2020 by Michael Crabb
Photo of Dusk Dances Ensemble, by John Lauener





“Who’s Where?”

Mario Fasce 2021

Sr. Management Consultant & Digital Strategist, Nordicity

Matthew Gartner 2021

Senior Associate, Sustainalytics Corporate Solutions

Rebecca Hallquist 2021

Community OS Specialist, NEAR

Natalie MacLean 2021

Consultant, Lord Cultural Resources

Lee Williams Boudakian 2021

Clear Coach, ClearCo

Nicole Auger 2020

Project Consultant, Canadian Live Music Association

Caitlin Cross 2020

Manager, Membership and Events, Music Publishers Canada

Evan Dario 2020

Strategy Manager, Telus

Laura Ramoso 2020

Marketing & Social Media Manager, Hadden Homes

Hong Yoong 2020

Research Analyst, Nordicity

Ali Zafar 2020

Senior Content Marketing Strategist, Macadamian

Meghan Archibald 2019

Product Marketing Manager, Angus Systems

Rachel Gordon 2019

Coordinator, Film & TV Business, Entertainment One

Alec Harmer 2018

General Manager, Theatre Gargantua

Rebekah Medland 2018

Senior Account Executive, 5 Hundred° Design Studio

Suran Ravi 2018

Senior Strategist, Citizen Relations

Zhifei (Phoebe) Zhou 2018

Marketing Specialist, Shanghai Oriental Art Center

Wojtek Gidzinski 2017

Director of Sales, Shipfusion

Raheem Ladha 2016

Senior Project Manager, BioRender

Julien Naggar 2016

Associate Vice President, Dig Insights (London, UK)

Jacqueline Tsekouras 2016

Creative Strategy Lead, Streaming & Entertainment, Snap Inc. (NY, NY)

Michael Martyn 2015

Executive Director, Festival of the Sound

Noora Sagarwala Rizvi 2015

Managing Director, Emancipation Arts and Culture Supervisor, City of St. Catharines

Carlie Weppler 2013

Senior Manager, Commercial Management, Metrolinx

Kate (Robb) Robertson 2012

PMO – People & Culture, Telus

Emma Jenkin 2010

Senior Communications Officer, University of Toronto Schools

Marth Hancock 2007

Chief Growth Officer, Mantle314

Roma Kojima 2007

Senior Director, Customer Success & Data Operations, CBC

Michael Murray 2007

Director, Performers’ Rights Society, ACTRA

Louise Procktor Malhotra 2003

Development Manager, CAMH Foundation

Rebecca Gimmi 2001

International Projects Officer, Office of the Dean, Arts and Science University of Toronto

Joseph Lalonde 1999

Manager, Data & Analytics, Toronto Public Library

Rob Bolton 1998

Director, Business and Audience Development, Warner Music Canada

Cecilia Paolucci 1998

Capital Campaign Manager, Art Gallery of Nova Scotia

Margaret McGuffin 1991

CEO, Music Publishers Canada

Penelope (Quelch) Wise 1991

President, 3M Canada

Congratulations to...

... **Fred Glander** and **Mario Fasce** on their recent marriages, and...

... **Amee Le** and **Vincent Poulain** who recently welcomed a baby into their family.