

# ARTS, MEDIA & ENTERTAINMENT

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

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Rebecca Langstaff ('00)

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416-736-5217  
Schulich School of Business  
Rm. N319, York University  
4700 Keele Street  
Toronto, Ontario M3J 1P3

[www.artm.schulich.yorku.ca](http://www.artm.schulich.yorku.ca)

## Remembering the Incomparable Joe Green

By Joyce Zemans



Joe Green, founder and director of Schulich's MBA Program in Arts, Media and Entertainment Management, died on February 3, 2017 at Toronto's Kensington Hospice.

Joe Green was my mentor, role model and friend. He hired me to teach at York and preceded me in two of the roles that I later assumed at York—as Dean of Fine Arts and later as Director of the MBA Program in Arts and Media Administration.

Joe's role in shaping what is now York's School of Arts, Media, Performance & Design (AMPD) and the MBA Program in Arts, Media and Entertainment Management was foundational and Joe remained a leader and guide for me and countless others throughout his time at York and beyond.

Known for his booming voice, huge heart and eternal generosity, Joe had a long and illustrious career in theatre and was a proud and ardent supporter of the arts. It has been said that his life's work was a grand and passionate play, with his students as rising stars in Canadian theatre cast in central roles.

Born and raised in Philadelphia, Joe received his BA in Theatre from Temple University in 1956 and his PhD in Dramatic Theory and Rhetoric from Indiana University in 1964. Joe taught at the University of Louisville, Indiana University South Bend, and Hunter College, before coming to York University in 1968 as Assistant Dean of the Faculty of Fine Arts and the founding Chair of the Department of Theatre. The following year, he directed the theatre department's first production: a double bill of Tennessee Williams' one-act plays *27 Wagons Full of Cotton* and *This Property is Condemned* featuring student actor Michael Burgess (who went on to immortalize the role of Jean Valjean in the Toronto production of *Les Misérables*).

As assistant dean (1968-71), associate dean (1971-73) and later dean of the Faculty of Fine Arts (1973-80), Joe was involved in the establishment and the growth of the departments of Visual Art, Dance, Film, Music and Theatre, as well as the York Winds Ensemble and the York Theatre Review. Joe brought onto the Faculty such Canadian icons as Mavor Moore ("Mr. Theatre"), and established the York Performance Artists Series at Burton Auditorium, showcasing such artists as Lawrence Ferlinghetti, Alan Ginsberg, Tom Wolfe and Henry Moore. He was also instrumental in the development of the initial proposals for the York Master of Fine Arts degrees.

"Joe was a transformational figure at York and in the Toronto arts scene," said Shawn Brixey, dean of the School of Arts, Media, Performance & Design. "His radiant energy, artistic curiosity, sense of humour, razor-sharp wit, and intellectual depth helped lay the foundation for what has become a thriving culture of creativity and artistic innovation at York. He will be deeply missed and eternally remembered."

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Joe with his wife Rhoda.

In 1968, Joe, as assistant dean of the Faculty of Fine Arts, became a member of the working committee that would recommend the establishment of the York MBA Program in Arts Administration, one of the first programs of its type in the world. (Three of the committee members, Joe, Brian Dixon, and Paul Schafer, would later become directors of that MBA Program.) Joe served as director of the program from 1982-1994 and, in 1985, under Joe's leadership, the program's scope was broadened to include both the arts and the cultural industries and renamed the MBA Program in Arts and Media Administration.

Joe served as chair of the Board of Directors of CulTech Collaborative Research Centre. He was a consultant in the development of the Gardiner Museum of Ceramic Art and consulted for the Canada Council, the Ontario Arts Council, the New York State Council on the Arts, the American Theatre Association and the National Association of Schools of Theatre. He was also an active board member and advocate for the Canadian Senior Artists' Resource Network.

When he took early retirement in 1994, Joe held the rank of full professor in the faculties of Fine Arts (Theatre), Arts (Humanities) and Administrative Studies (Policy and Strategy). In recognition of his outstanding contributions as a teacher, administrator, cultural consultant and advocate, he was named University Professor by York University in 1993. York's Joseph G. Green Studio Theatre in the Centre for Film and Theatre is named in his honour.

In addition to his academic career, Green is also remembered for his work as a director and producer for the stage and screen. With Gemstone Productions, he produced the Canadian tour and Toronto run of *The Dining Room*, a 1986 revival of *The Sunshine Boys* and Ken Ludwig's *Sullivan and Gilbert*, a co-production with the National Arts Centre in Ottawa and the Kennedy Centre in Washington, D.C. Committed to the telling of Canadian stories, he developed the award-winning television mini-series with Gordon Hinch, *Glory Enough For All*, the story of Banting and Best and their isolation of insulin at the University of Toronto. The series was seen

on CBC, Thames Television in the UK, and Masterpiece Theatre on PBS in the U.S. The series won a record-setting nine Gemini awards. As a principal of Fundamentally Film Inc., Joe co-produced *Syncopation* for Mirvish Productions at Toronto's Winter Garden Theatre in 2002.

A proud Canadian, Joe in later years served as chair of Democrats Abroad (Canada). As chair for international voter registration, Joe worked to bring in the democratic vote of Americans across the globe.

Though focussing post-retirement on producing, politics and family life, Joe remained a wise advisor to the MBA Program in Arts and Media Administration and a mentor to many. The number of former students, now friends, who visited Joe during his last illness, is testimony to the impact that he had on generations of students and colleagues.

Joe's last legacy was the CBC interview: *Joe Green Speaks of Life, Death and Love* ([www.cbc.ca/news/canada/toronto/toronto-hospice-1.3904353](http://www.cbc.ca/news/canada/toronto/toronto-hospice-1.3904353)). Joe inspired many people with the grace, acceptance and openness he displayed while facing life's final stages. True to form, Joe surprised us all, living far beyond the time his physician had predicted, in comfort at the Kensington Hospice surrounded by family and friends.

Joe's larger than life presence will remain with us and his spirit will continue to inspire us. His legacy is honoured in the ARTM Joe Green Founder's Award in the program whose mission and mandate he was instrumental in establishing.

Thanks to Rhoda Green and Yorkfile [yfile.news.yorku.ca/2017/02/07/passings-remembering-the-incomparable-joe-green/](http://yfile.news.yorku.ca/2017/02/07/passings-remembering-the-incomparable-joe-green/)

# Despite Challenges, the Future Looks Bright: Music Publishing in Canada

By Margaret McGuffin, MBA '91



In the year since I took on the role of executive director of the Canadian Music Publishers Association (CMPA), there is one question that I am most frequently asked: What is a music publisher?

While some musicians record their own songs, there are many who do not. Instead they either co-write their tracks with songwriters or perform songs written by other songwriters. There are also many composers who create soundtracks for film, television shows or video games. They do not have celebrity names, but play a very important role in Canada's creative economy.

The music publisher is the songwriter's business partner in a musical work. The publisher invests in the songwriter, supports the songwriter's creative development and uses specialized knowledge and contacts to promote both the writer and the songs.

Last year, we partnered with APEM (L'Association des professionnels de l'édition musicale) and the SOCAN Foundation to produce a fun video that we hope will help answer the

question of what a music publisher actually does:

[www.musicpublisher.ca/music-publishing-animated-video](http://www.musicpublisher.ca/music-publishing-animated-video)

Typically when a publisher enters into a publishing agreement with a songwriter, the songwriter assigns ownership and control of the copyright protected musical works to the publisher in exchange for a percentage of the income derived from the use of the musical works. In other cases, a publishing administration agreement provides the songwriter the ability to retain ownership of copyright while the publisher administers those rights in exchange for a negotiated fee. In each case, the publisher's role is to maximize the revenue generated, by pursuing opportunities for the works to be recorded and performed and by ensuring that those who benefit from those works account and pay for their use.

Founded in 1949, CMPA is the oldest music industry association in Canada. We represent more than 40 music publishers, ranging in scale from multinational companies to large Canadian independents and smaller entrepreneurs with one or two employees. These companies all represent and invest in thousands of Canadian songs and songwriters who are heard daily on the radio, on streaming services, in video games and in film and television productions around the world.

In June 2016, CMPA and our partner in Quebec, APEM released a report by Circum Network Inc. co-authored by ARTM alumna Lisa Freeman (MBA '00) with Benoît Gauthier. The report profiles the activities of our music publishing member companies with offices in Canada.

These companies reported receiving over \$199M in music publishing revenues in the last reported year.

Performing rights constitute the majority of the revenues for our members (56 per cent); mechanical rights (reproduction rights) come second with 22 per cent of music publishing revenues, followed by synchronization licensing fees (16 per cent).

Export has clearly been a driver of the overall growth in the industry; the study shows that 73 per cent of those revenues are from foreign sources. This represents a complete reversal of the ratio of domestic to foreign sources found in a 2005 study of the industry by Paul Audley and Associates, in which 28 per cent of revenue was from foreign sources.

Export is a key priority for CMPA. Our work includes navigating and creating business opportunities for our members and increasing their exposure in the global digital music business. Canada has proven that our talent ranks among the best in the world and it is critical that our entrepreneurs and creators find the tools and opportunities they need to succeed. In November 2016, we organized our first trade mission to Los Angeles, under the banner *CMPA Create LA*. In 2017, we plan a repeat mission to LA, plus a first-ever trade mission to Germany which will include a songwriting camp in Berlin.

## The Challenges:

Creators and their publisher partners require a functioning marketplace in order to innovate and make Canada globally competitive. In the music publishing world, our members are dealing with a quickly changing

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model where royalties for downloads and physical products are declining and new revenue sources are still emerging.

This market position suffers further when we do not have access to a Copyright Board in Ottawa that has the appropriate resources to release required decisions in a timely manner. Our members have waited over three and a half years for a tariff that includes the first webcasting rates for reproduction and a valuation of the “making available right” that was introduced in the 2012 amendment to the Copyright Act.

This delay in rate setting has created a great deal of uncertainty for domestic and foreign businesses in recent years, and we believe that uncertainty has influenced their decision to refrain from offering their services in Canada. This is detrimental to music rights holders and users alike.

Canadian music publishers welcome the growth of new services and technologies that

connect music fans with the music they love. The growth of the online music market presents a vital opportunity for both songwriters and music publishers to realize the full economic potential of the music they create and promote. At the same time, rights holders deserve to receive fair value for what their music brings to those music services.

**The online music market presents a vital opportunity for songwriters & music publishers.**

The Copyright Board fulfills a critical role in establishing the value of music, and it is a vital institution to the survival of the music publishing industry in Canada. Our members would like to see a properly resourced Copyright Board that can nimbly deal with the constant changes in our technological landscape. This

currently is not our reality. The 2012 amendments to the Copyright Act in C-11 saw the introduction of exceptions that have had a staggering economic impact on rights holders. Copyright protection of intellectual property is fundamental to all of the creative industries. The Copyright Act is up for review in 2017, and CMPA intends to actively participate in that process. If music rights holders are given the tools to protect and enforce their rights, it will go a long way to sustaining a vibrant music industry in Canada.

Margaret McGuffin is Executive Director of the Canadian Music Publishers Association (CMPA) and Vice-President, Industry Relations and Communications for the Canadian Musical Reproduction Rights Agency (CMRRA). Prior to joining CMPA, Margaret held management positions with the Musicians' Rights Organizations Canada and Access Copyright and worked as a consultant with former ARTM faculty member Paul Audley. Margaret is currently is on the Board of Directors of Work in Culture and the Advisory Board of MusiCounts.

## Phil Taylor Receives Global Alumni Network's Award for Outstanding Public Contribution



Joyce Zemans, Philip Taylor (MBA '79) recipient of the Award for Outstanding Contribution, Dean Dezső Horváth, President Mamdouh Shoukri.

On April 6, Schulich alumnus Phil Taylor (MBA '79), Senior Managing Director and Head of the Americas for Invesco, was honoured by the Schulich School of Business and the Global Alumni Network with the Award for Outstanding Public Contribution. In presenting the award, Joyce Zemans expressed her admiration for Phil's lifelong passion for, and support of, the arts and his remarkable contribution to Canada's cultural life. "We are indebted to Phil for his vision, his philanthropy, his work on behalf of Canadian art and artists, and for his passionate commitment to the future, through support for new creation, young artists and new talent."

# Trina McQueen Honoured with Directors Guild of Canada Life Member Award

By Caroline Gilbert

On October 22, 2016, the Directors Guild of Canada held its annual award ceremony recognizing those individuals who have had a profound impact on Canadian broadcast media. This year, the Guild honoured Schulich Arts and Media Adjunct Professor and Schulich's first Bell Media Professor in Media Management, Trina McQueen for her life time of service to the industry.

McQueen, whose work has shaped Canada's broadcast media landscape, was one of the first women to emerge as a leader in her field and has been a trailblazer for those who followed. She quickly rose to the top of Canadian broadcast companies. She served as head of CBC News, founding President of the Discovery Channel and President of CTV.

In recognition of her contributions, Trina was elected a member of the Canadian News Hall of Fame and the Canadian Broadcasters Hall of Fame, and is an Officer of the Order of Canada.

Throughout her career, McQueen's focus has been on the health, prosperity and freedom of Canadian media and artists. In her acceptance speech, Trina, the first woman to receive this award, spoke passionately of her belief in the role of those who tell our stories: "I thank you for the characters you brought to life, the stories you brought out of the shadows, the ideas that inspired me...I have just one more word for you: a word I hope you will keep always in your mind and always in your heart. The word is Canada."



## Thank You to Steve Ord

Multitudes of thanks to Steve Ord for his contribution to the MBA Program in Arts and Media. After 17 years of dedicated service, Steve has decided that it is time to retire from teaching.

Chief Operating Officer of White Pine Pictures and alumnus of Schulich's ARTM program ('85), Steve brought his wealth of knowledge and experience in the film and television industries to the classroom. He began teaching in 1998, alongside Ottie Lockey, in the ARTM 6310 course Advanced Seminar in Arts and Cultural Management. After Ottie's retirement in 2001, Heather Clark joined Steve for the 2002 course and continued to co-teach the course until 2006.

When the ARTM program restructured its course offerings, Steve was instrumental, along with Heather Clark and Brian Wynn, in the development of the ARTM 6350 The Business of Creativity course which launched in 2007. The derivative rights project component of the course was Steve's brainchild and continues to provide an exceptional learning experience for all who have the opportunity to take the course. Alumni across Canada and internationally are indebted to Steve for his contributions in the classroom and beyond.

Steve will be much missed but he remains a key member the greater ARTM family. Thank you for so many years of dedicated support for the program!



# Welcoming New Faculty Members



**Roberta Smith**  
MA (UofT),  
MBA (York)  
Chief Operating  
Officer, Toronto  
Symphony Orchestra

Roberta has joined the teaching team in The Business of Creativity course. Having graced the

cover of two of our prior newsletters with the story of her real-life derivative rights project—The Toronto Symphony Orchestra’s *The Hockey Sweater*—Roberta is particularly well suited to bring her industry knowledge and understanding of the MBA to The Business of Creativity course.

Roberta Smith is the chief operating officer at the Toronto Symphony Orchestra (TSO). She has worked at the TSO for twenty years in leadership roles in education, community outreach, orchestra operations and senior management and served as Interim CEO (2015-16) during the symphony’s year-long CEO search.

Roberta spent the early part of her career at the TSO developing and expanding the Education and Outreach programs for young people living in the Greater Toronto Area, as well as for youth living in smaller communities throughout Ontario. Under her guidance and leadership, the TSO produced *How the Gimquat Found Her Song* (2009), an award-winning, multi-media teacher resource package. Based on her work in The Business of Creativity’s derivative rights project undertaken while a part-time MBA student, the TSO commissioned the popular new orchestral work for children based on Roch Carrier’s iconic Canadian story, *The Hockey Sweater*, produced in 2012 (“From Classroom to Stage: Derivative Rights Project Becomes a Reality,” *Arts and Media Newsletter*, Vol 15. Issue 1, Spring 2011). Roberta has been deeply involved in educational partnerships involving the Royal Ontario Museum, TVOntario, and the Li Delun Music Foundation, and has served as education consultant to the Corporations of Roy Thomson Hall and Massey Hall. In her work, Roberta has overseen major operational activities including union contract negotiations and international touring. Roberta received the John Hobday Award in Arts Management (Canada Council for the Arts) in 2009. She is a member of the Toronto Music Advisory Council.



**Peter Lyman**  
BA (McGill),  
MBA (Harvard)  
Senior Partner,  
Nordicity

No stranger to Arts and Media, Peter, who has served as a valued member of our Advisory Committee and an Adopted Executive in our Media

Management course, joined the ARTM program in the fall of 2016 as course director in Cultural Policy. Peter brings with him a wealth of knowledge that spans the arts, media and entertainment sectors generally and government and policy specifically.

Senior Partner of Nordicity, Peter is an internationally recognized expert in the arts, media and communications industry. He has participated in all facets of regulatory work, policy development, program evaluation, economic analysis and business strategy formulation in the digital and traditional media and communications sectors in Canada and abroad.

Peter has deep knowledge of the arts and cultural industries, including the film/TV production sector, in particular through its transmedia incarnation through multiple platforms. His digital media experience has been gained through the evolution and convergence of the broadcasting and broadband distribution sectors. He led the study of distribution trends and the impact of digital technology on the creative sectors in Canada that was featured at the 2016 Schulich sponsored Digital Media at the Crossroads (DM@X) Conference. He was the principal author of a full review of the literature sector for Creative Scotland, addressing writing, writers and publishing with some 38 recommendations for the Scottish government and arts institutions. Museum sector projects include work on Canada’s Museum Assistance Program for the Department of Canadian Heritage. A member of the Board of Directors of Canadian Stage in Toronto, he has worked on performing arts projects in Canada and internationally.

As a former chief of staff to the federal Minister of the Department of the Secretary of State (now Canadian Heritage), he has maintained a professional interest in public support mechanisms for the cultural sector. From 1998–2002, Peter was the national lead partner for the Information Communications and Entertainment/Media practice at PricewaterhouseCoopers Consulting. He has served on the boards of high tech firms, TV broadcasters and not-for-profit arts, education, political and social-service organizations.



**Peter Schneider**  
**BFA (BC),**  
**MBA (York),**  
**JD (Osgoode)**  
**Vice President,**  
**Business &**  
**Legal Affairs,**  
**Cineflix**  
**Productions**

Peter has joined the ARTM program as a member of the team-taught The Business of Creativity course with fellow new member Roberta Smith and ARTM Adjunct Faculty member Trina McQueen. Peter holds both a JD from Osgoode Hall Law School and a Schulich MBA with a specialization in Arts and Media.

As a student, Peter was an active and engaged member of the Schulich community and maintains close ties with not only the ARTM program but with the school as a whole. (Working with Dean Horváth and Joe Green, he coordinated the School's 25<sup>th</sup> Anniversary activities.)

Off campus, Peter is the Vice-President of Business & Legal Affairs at Cineflix Productions, a leading independent producer of premium factual, documentary, lifestyle, format, and scripted content. Peter heads the business and legal affairs group responsible for Cineflix's broadcast licenses, talent agreements, development options and key rights acquisitions with partners such as AETN Networks, Discovery Communications, Netflix, BBC, ITV, NGC Networks, Corus and CBC. Peter advises on the full spectrum of production activities and provides counsel to Cineflix's distribution division.

Prior to joining Cineflix, Peter worked at the CBC where he negotiated commissioning and co-production agreements with Canadian and international production partners. He has also advised Nelvana and Corus on the exploitation potential of key creative properties, managed the business affairs group for CineNova Productions, and spent several years with Gowling Lafleur Henderson in its corporate commercial group.

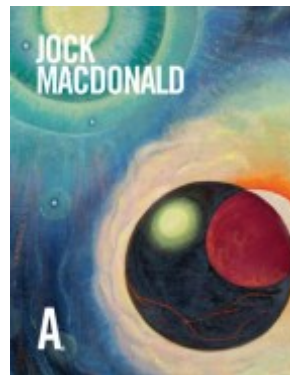
## ARTM is now... Arts, Media & Entertainment

In 1985, the MBA Program in Arts Administration (founded in 1969) became the MBA Program in Arts and Media Administration. A prescient decision when it was introduced thirty years ago, the change reflected a curriculum that addressed the newest ideas of the day about administration in the cultural sector, including entrepreneurship and strategic management. Then as now, it prepared students not only for management positions in the visual and performing arts but for the growing need for leadership and policy development in the full range of the creative industries.

Those ideas had good bones, and over the decades they have inspired hundreds of students who now fill senior management roles in Canada and around the world. At the same time, ARTM faculty and the program advisory committee have continued to adjust and adapt the program as creative industries and institutions manage exciting and disruptive change. Transformation and re-invention are at the centre of our program offerings; and it is time for a transformation in our name.

Please welcome Schulich's MBA Program in Arts, Media and Entertainment Management. Many of the organizations in our portfolio encompass all three, and our aim is to prepare students to lead in any of these sectors or any mixture of them. Leaders today must confront continual change: new business and revenue models, new policy and regulation questions, transformative technologies, IP and copyright changes, global realities and cultural diversity, and the inspirational leadership of creative teams. The ARTM program will continue to adapt and to change but we hope that our new name will look good for another 30 years.

## Congratulations to Joyce Zemans



In October 2016, Joyce launched her new monograph on the pioneering Canadian artist, J.W.G. (Jock) Macdonald. The book, which is available online and downloadable free of charge, was published by the Art Canada Institute (<http://aci-iac.ca/>), a research

organization dedicated to promoting the study of an inclusive multi-vocal Canadian art history nationally and internationally.

# Congratulations to...

## 2016-17 ARTM Scholarship and Award Recipients



### **Chelsea Margolis** **Scotiabank Global Scholars Award**

Chelsea combined a BFA in Theatre Performance with a Certificate in Comic Scriptwriting to become an award-winning comedian prior to pursuing her MBA at

Schulich. In addition to her comedic endeavors, Chelsea worked at Canadian Stage and Altus Group in artistic, administrative and marketing roles. The recipient of the Scotiabank Global Scholars Award, Chelsea also received a Forte Fellowship, awarded to MBA candidates who show exemplary academic, team, community and creative leadership.



### **Alisa Bialas** **Stuart McAllister Award**

Alisa holds a BA in Dance from the University of Calgary. Prior to joining Schulich, she taught dance and managed Calgary's Soul Connexion dance competition. A combined MBA/MFA student, during the 2016-17 academic year, Alisa has served as the

vice president of the Graduate Business Council at Schulich. Alisa's internship at Harbourfront Centre in the Performing Arts Department provided valuable experience with project development and show management for the World Stage Festival and for the Circus Camp.



### **Rebekah Medland** **Dean's Entrance Award**

Rebekah has a BMus from the University of British Columbia. Prior to moving to Toronto, she worked as a production intern at the Vancouver Symphony Orchestra and as a

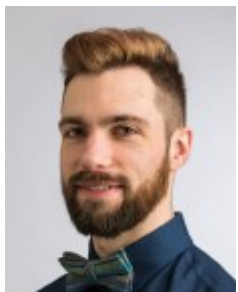
Chamber Music Librarian at UBC. In Toronto, she took a manager-in-training program at Anthropologie. After working in management for several years, Rebekah determined to build on her experience and to pursue her MBA with a specialization in Arts and Media management in order to return to her first love: music.



### **Jessica Hardy-Henry** **Bickell Internship Award** **IMASCO Internship Award**

Jessica completed her BComm in Business Management at Ryerson University. Prior to starting the Schulich-Osgoode MBA/JD program, she worked with technology start-ups, a boutique technology law firm, and on

mental health initiatives with a human rights organization overseas. Jessica volunteers with Artist Legal Advice Services and also provides assistance to urban arts initiatives across the city. Jessica is passionate about music, artists' rights, and protecting the things that make us feel alive. Jessica received hands on experience in business development, as well as legal/business negotiations during her internship at the Canadian Musical Reproduction Rights Agency where she was also able to work with the Canadian Music Rights Publishers' Association.



### **Patrick Twaddle** **Dean's Entrance Award** **Marshall A. Cohen Entrance Award**

In addition to his BFA in Music from York, Patrick has completed several specialized training programs including the

Summer Performance Intensive at the Neighborhood Playhouse, NYC, and the Artist Entrepreneur Program at Coalition Music. A combined MBA/MA Music student, Patrick recognized that the combination of music and business fit perfectly into his preparation for leadership roles in the arts and media sector.



### **Megan Lynch** **Stuart McAllister Award**

Megan holds a BA in Art History from the University of Alberta. A stint at the Smithsonian Institution's National Portrait Gallery brought her to Washington DC, which led to a position at the Canadian Embassy in Washington, coordinating strategic advocacy events. Highlights there

included a celebration for the inauguration of President Obama and the Washington premiere of the Academy Award winning film *Argo*. Megan is pursuing a combined MBA/MA in Art History and hopes to combine her love of art and her work experience with strategic planning in a career consulting for artistic institutions. Megan gained invaluable experience interning with Lord Cultural Resources.





**Greg McClary**  
**IMASCO Internship Award**  
**Gardiner Internship Award**

Greg graduated with a Diploma in Jazz Music Performance from Mount Royal University. He worked as a music director, live sound technician, and piano teacher before entering the combined MBA/

MA in Music Composition. Greg's thesis symphony, *folkloric flux*, which can be found at [soundcloud.com/essentialdecibels](https://soundcloud.com/essentialdecibels), employs traditional folkloric idioms as metaphors for contemporary political and social issues. In the MBA program, Greg focused his attention on Arts and Media to advance his long-term career objectives in the arts sector. In his final year of study, he served as the director of finance for the Arts & Media Management Club. Based on the outstanding research that Greg did in Communications Policy, he was invited to present his work at the 2015 *Digital Media at the Crossroads* conference. His post-degree role is as an Analyst at Nordicity.



**Frank Paul**  
**The Joe Green**  
**Founder's Award**  
**The Joyce & Fred**  
**Zemans Scholarship**

Frank holds degrees in Political Science and Film Production from the University of Ottawa and

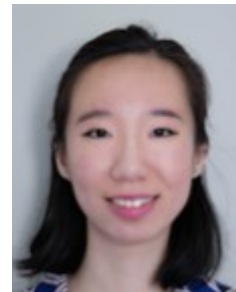
Capilano University in Vancouver. He has worked extensively in operations, financial planning and public policy for the Government of Canada, as well as in the film and television sector. He is in the final year of his MFA/MBA in Screenwriting and the Arts and Media specialization at Schulich. During the past academic year, Frank served as the president of the Graduate Business Council at Schulich. He hopes to combine his educational and work experience in a strategy and consulting role in the culture, media, and entertainment industries.



**Alec Harmer**  
**James Gillies Founder's**  
**Award**

Alec, who holds a BFA in Theatre Production from Ryerson University, brings more than a decade of theatre production experience to his MBA studies. Alec recently took a hiatus from his part-time MBA

studies and his full-time position as a theatre technician at York to serve as the production manager and technical director for the recent run of *Saturday Night Fever*. In addition to juggling his full-time position and part-time MBA studies, Alec plans to combine his work and MBA experience to play a leadership role as a managing director of a theatre or performing arts venue.



**Phoebe (Zhifei)**  
**Zhou**

**The Brian Dixon**  
**Founder's Award**

Phoebe holds a BA in Broadcast and Television Directing from Shanghai University and an MA in Public Affairs and Arts

Administration from Indiana University, Bloomington. She has a variety of work experience in the museum and media sectors, including video editing, in both China and the USA and, most recently, was the education marketing assistant at the Seattle International Film Festival. Phoebe hopes to continue her career in a management role with a film festival or in film distribution.



**Jay Dort**  
**Paul Schafer Founder's Award**

Jay completed a BFA at NSCAD University with a focus on sculpture. After stints as an artist's assistant, ceramics technician and production intern, he accepted a position as gallery manager at the Super Dakota Contemporary Art Gallery in

Brussels. Jay is also a freelance editor with contributions to numerous art publications. He has exhibited his own work in both solo and group exhibitions. Jay served as the vice president of the Arts and Media Management Club for the 2016-17 academic year. Jay hopes to build upon his work and MBA experience to pursue a career in the non-profit arts in a museum or large public gallery, or in a cultural policy role.

# Focus: ARTM Student Life

## Arts, Media and Entertainment GBC Leaders

By Frank Paul & Alisa Bialas



2016-2017 Graduate Business Council

In 2016-2017, for the first time, Arts, Media and Entertainment students served in the Graduate Business Council's senior leadership roles as both president and vice president. The purpose of the GBC is to represent the interests of the graduate student body to the Schulich faculty and administration and to foster within the student body a sense of identification with, and involvement in, the School and in the University.

Though we had both served on the Council during our first year of MBA study, this past year offered an experience beyond what each of us had anticipated. Coming from arts backgrounds, we believed that our experience, along with our knowledge of Schulich and the student body, could add significant value to the

student experience. Frank called on his background in the public sector in setting strategic priorities and performance targets; Alisa drew on her experience as a teacher and office manager to help evaluate academic programs and improve the classroom experience for students.

One of our priorities was student mental health. We worked with faculty and staff to raise awareness of this issue while also introducing a Mental Health Awareness Week and working with Student and Library Services to initiate in-house programs for students.

The GBC's annual Culture Crawl celebrates the diversity of Schulich graduate students and offers the opportunity to share the range of cultural experiences and traditions

that our students bring to Schulich. As Arts, Media and Entertainment students, we were thrilled to be able to showcase some of the incredible talents of our community. For our October event, we were able to feature the highest number of acts in the event's history with student performances in virtually every art form.

It has been an incredible journey for both of us. We are grateful to the incredibly dedicated and caring faculty, staff and students who have supported our vision and our work in creating the best possible experience for students. Thank you! It has been a remarkable adventure and we could not have done it without that support. We will forever be grateful for having been given the opportunity to lead the GBC over the past year.



## New Building to Open Spring 2018

[www.schulichleadingchange.ca](http://www.schulichleadingchange.ca)

Schulich is growing. A state-of-the-art expansion to the Schulich School of Business complex is under construction on the north-east side of the current building and is the centrepiece of the Leading Change Campaign.

# Inside the C-Suite: Media Classes Hear it from the Top

By Frank Paul

Every year, ARTM 6340 and ARTM 6360 students are treated to a CEO class where the guest speaker provides students with valuable insights on the experience of working in broadcasting and/or digital.

In *Managing the Broadcast and Digital Worlds: Strategy and Change in Television and Online Media* (ARTM 6340), students had the opportunity to hear from Hubert Lacroix, President and CEO of CBC/Radio-Canada. CBC/Radio-Canada had just released its vision for supporting the creation, discovery and export of Canadian content in a digital world in its submission to the federal government's consultation on Canadian content. Students had the opportunity to discuss the process and to learn what it has been like to manage Canada's national public broadcaster over the last decade.

In *Managing Strategic and Business Solutions in the Digital Media Universe* (ARTM 6360), students met with Raja Khanna, CEO, Television & Digital, Blue Ant Media. Raja discussed his experience from his earliest



ARTM 6340 Media Management Class visits CBC



ARTM 6360 Digital Media Class visits Blue Ant Media

involvement in the digital space to his experience as CEO of GlassBOX Television where he oversaw growth from one to three specialty channels, managed and financed the acquisition of Travel + Escape from CTV, and helped

orchestrate the merger of GlassBOX and Blue Ant Media. Students discovered what Raja views as the most important issues affecting the industry and some of the challenges that come with being a manager in digital.

The new Graduate Study and Research Building was designed by award-winning international architectural firm Baird Sampson Neuert. The 67,000-square-foot structure will stand as one of the most environmentally sustainable and socially responsible academic buildings in North America.

It will house a number of Centres of Excellence in areas of management education where Schulich is a global leader including Schulich's Centre of

Excellence in Responsible Business, the Centre for Global Enterprise and the newly established Brookfield Centre in Real Estate and Infrastructure.

Other features of the building include: a 27-metre-high solar chimney to maximize natural ventilation; green roofs featuring a range of vegetation; a media production centre; 10 research labs; a picturesque central courtyard; a spacious graduate student lounge; a fitness and

wellness centre; rainwater recapture systems, and much more.

As part of the Leading Change initiative, the Schulich Foundation has delivered a powerful boost to the fundraising effort for the building. Until June 30, 2017, it will match every dollar donated by alumni towards the new building, up to a total of \$5 million.

Contact our Alumni Office at (416) 659-8050 to make your gift today.

# Focus: ARTM Student Life

## MBA Media & Entertainment Conference 2017

By Megan Lynch

Once again, members of the Arts and Media Management Club (AMMC) attended the MBA Media & Entertainment (MEC) conference in New York City. Held at Columbia University, the event provided an opportunity to learn from professionals in the industry and network with other MBA students from schools such as NYU-Stern, Wharton, Kellogg, Chicago-Booth, and Duke-Fuqua.

The day began with a keynote from Pascal Desroches, Executive Vice-President and Chief Financial Officer at Turner, the media company that owns, among others, CNN, TBS, and TNT. He really hit home the importance of data for companies in this shift to streaming television. Data collection can help make up for ratings decline, as it allows greater precision in advertising, for which advertisers are willing to pay more. He noted that CNN earned \$300 million on the digital side last year, indicating that there is major potential in this area.

The conference featured three opportunities for breakout sessions. The panel on “Niche Audiences and Mainstream Conversations” discussed the need for more diversification of storytelling in the media space—be it gender, race, political or religious diversification. Defining success metrics in terms of engagement with niche audiences is critical. It is not just views that are important, but the conversations that they start and the real world impact a program may have. Without diversity in a company, there is no way to properly serve a diversity of audiences.



Caroline Gilbert, Megan Lynch, Marine Armand, Peter West

The “Video Everywhere” panel brought together executives from HBO, Livestream and Verizon and Google to discuss the shift to over-the-top services and the opportunities that live video provides. All of the speakers were in agreement that mobile viewing was not users’ preference for pre-recorded content but that live events have real potential to capture audiences on mobile devices. The potential for smaller scale sports, such as surfing, to build a following through streaming was also discussed.

In the session on “Social Media and Journalism,” the speakers focused on the difficulty of managing online algorithms, especially in journalism. Companies need to find a balance between staying true to the story, while shaping the story to fit an algorithm to ensure discovery.

Kathleen Grace, CEO of New Form digital studio, was the final keynote speaker. Grace offered an overview of her impressive career, from theatre student to YouTube, to being recruited by director Ron Howard to head up New Form. She set an inspiring tone. Tying together many themes of the day—the potential of live streaming, the breakdown of market barriers through digital, and the value of artists and creators to bridge the gap between the analytical and creative needs of digital companies—the keynote addressed the core issues that we have been discussing in class, confirming once again the value of the MBA focused on media, arts and entertainment management.

A big shout out to those who have contributed to the newly created ARTM Experience Schulich Fund that supported our attendance at the conference.

# Prime Time 2017

By Frank Paul

On February 1 and 2, I had the opportunity to attend the Canadian Media Producers Association's (CMPA) Prime Time event in Ottawa. The annual event is a gathering of Canada's prominent leaders from the film and TV, interactive media, broadcasting, and telecommunications industries.

The conference focused on key issues in the sector. The Minister of Canadian Heritage, Melanie Joly, discussed the cultural policy review her department is currently undertaking, including the government's allocation of \$35 million over two years to develop an export strategy for Canadian cultural content. There were also a number of noteworthy panels: operating in the age of experimentation and strategic risk-taking; the surge in mobile and how to capitalize on it; innovation and customization in distribution strategies; licensing and merchandising; and strategic approaches to the US market.

Trina McQueen moderated a debate on "Cancon in the Digital Age," with panelists Scott Garvie (SVP, Shaftesbury Films Inc), Christina Piovesan (Producer / President, First Generation Films Inc.), David Zitzerman (Head of the Entertainment Law Group, Goodmans LLP), and Canadian actor Peter Keleghan. Debate focused on whether the definition for the Canadian points system was in need of an overhaul. Excellent arguments were made on both sides and it was difficult to settle on a winner; instead participants advocated that this was an important conversation that would need to continue.

I am indebted to the Experience Schulich Fund for the support to attend the conference. It was an incredible learning opportunity and a great networking experience that built upon the knowledge and experience I have gained in the Schulich ARTM MBA.

# Dispelling the Mystery behind the Art Market

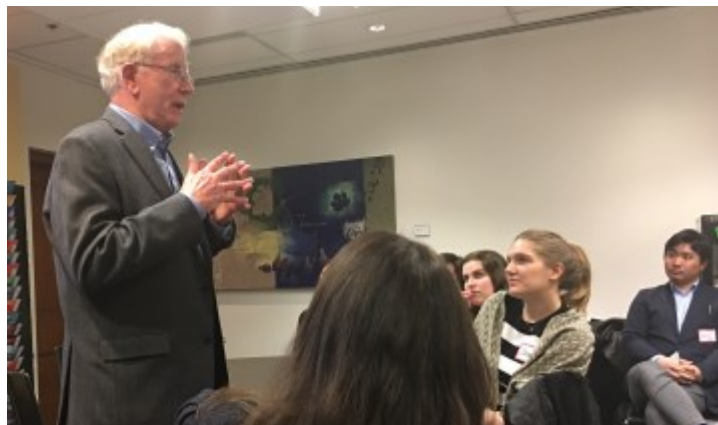
By Megan Lynch

On March 20, Schulich Professor Emeritus Don Thompson spoke to a packed room at the Nadal campus about the sometimes murky relationship between art and business.

As an economist and former marketing professor, Thompson has developed a unique understanding of the intersections of business and the art market. Already a bestselling author, Thompson spoke to the ARTM audience on the occasion of the release of *The Orange Balloon Dog: Bubbles, Turmoil and Avarice in the Contemporary Art Market*. The book, whose title references the eponymous sculpture by artist Jeff Koons, discusses the inter-dynamics of buyers and sellers, and how behavioral economics drives the high-end art market.

Thompson emphasized the often critical role that the backstory of a work of art plays in determining buying behavior. He posits that, rather than the inherent quality of a work, it is often the artist's persona and the narrative associated with the work that makes it desirable to buyers. He cited the example of Damien Hirst, who had many of his famous "spot paintings" created by an assistant. Yet, when signed by the assistant, a spot painting fetched far less at auction than when a similar painting she had also created was signed by Hirst. The narrative of "The Artist" was more significant for the buyer than the actual painting itself.

In his comprehensive and wide-ranging talk, Thompson offered an excellent overview of the fascinating interplay between behavioral economics and high-end art. Applying such relatable motivators to an otherwise confusing and seemingly illogical industry really lifted the shroud of mystery that too often envelops the art market.



Don Thompson with ARTM students and alumni

# DM@X: Navigating Uncertainty in the Digital Age

By Patrick Twaddle

In its third annual iteration, this year's Digital Media at the Crossroads Conference (DM@X) on January 28 gathered an eclectic range of presenters, panelists and attendees from across the arts, media and communications sector to discuss the federal consultations on strengthening Canadian content creation, discovery and export in a digital world.

There seems to be little denying that we are in the middle of a period of great turbulence. The picture of media production and consumption in Canada was presented as fragmented, shifting and under pressure. Discussions centred on issues of disruption and charting new territory. Attendees rallied around the need for Canadian policy to adapt to emerging realities and for Canadians to re-assert the value of telling our own stories and sharing them with the world.

Canada's cultural supports are being challenged by migration of content to the Internet. Many were built up in the second half of 20th-century and are losing ground in their effectiveness and enforcement. Attention was drawn to the new giants of media delivery: Facebook, Amazon, Netflix and Google, or FANG. Operating from outside of



David Wolfe, Chris Unwin, Peter Lyman, Sara Diamond, Trina McQueen

Canada, these over-the-top producers bypass the regulations and taxation rules that structure the domestic industry. Attendees were eager to see the government close loopholes to ensure equitable treatment and to ensure that creators have the tools and protections to benefit from their creations.

The final panel of the day focused on creative clusters and featured two faculty members from Schulich's Arts and Media program—moderator Trina McQueen, Schulich ARTM Adjunct Professor and panelist Peter Lyman, Senior Partner, Nordicity Group—with Sara Diamond, President, OCAD University, Chris Unwin, Founder and Executive Director, Free: A Creator Studio, and David Wolfe, Co-Director, Innovation Policy

Lab, Munk School of Global Affairs, University of Toronto. Panelists drew attention to the ability of highly developed geographical centres like the GTA, Vancouver and Montreal, to generate the creative power required to meet the demands of globalized cultural production.

DM@X seems highly prescient and galvanizing, though it is clear that with each edition, a different reality is emerging. By next year, the Department of Canadian Heritage should have released a major update of its cultural policy framework, technologies like virtual reality will be more mainstream, and the creative industry landscape will have continued to evolve—ample subject matter for another stimulating and challenging symposium.



## Life After York

Alyssa Fearon (MBA/MA '14) Marketing Coordinator at the AGO, Ben MacIntosh (MBA/MA '12) Policy Development Officer at the City of Toronto, Laura Moore (MBA '12) Manager of Digital Content Marketing at the CBC, and Rob Bolton (MBA '99) Director of Digital Marketing at Warner Music Canada, were our 2016 guest speakers at the annual Life After York event which offers current students the opportunity to meet with, and hear from, ARTM alumni.

Left: Laura Moore, Ben MacIntosh, Alyssa Fearon, Rob Bolton

# Laws, Courts & Blockchains: The Future of Creator Rights in Canada

By Alisa Bialas

On March 11, 2017 the ARTM Program hosted a day-long workshop *Laws, Courts and Blockchains: The Future of Creator Rights in Canada*. Organized by Douglas Barrett and Stephen Stohn, the workshop offered a tour through the challenges of protecting creator rights.

The morning keynote speaker, Casey Chisick, Partner and Co-Chair of the Copyright & Entertainment Practice Group at Toronto law firm Cassels Brock & Blackwell LLP, addressed the topic “Creator Rights Today: The System Struggles with Rights and Compensation.” Casey painted a picture of the challenges facing content creators, their ability to maintain their rights and issues relating to monetization of those rights.

The following panel, moderated by Trina McQueen with panellists, Ian MacKay, President of Re:Sound Music Licensing Company, David Kent, Senior Partner, McMillan LLP and Richard Owens, Adjunct Professor, U of T Law School, delved further into the challenges facing creators. Although panellists were looking at the issue from different stakeholder perspectives, it was clear that they agreed that change was needed. Policy has not kept up to industry and technological changes and is falling further behind as the pace of change increases.

Luncheon keynote speaker Don Tapscott, author of *Blockchain Revolution: How the Technology Behind Bitcoin is Changing Money, Business, and the World*, offered an informative look at how blockchain technology is disrupting the copyright landscape and the potential of the technology to reform how control can be shifted back to creators.



Juan Aja Aguinaco, Margaret McGuffin, Stephen Stohn

**Laws, Courts and Blockchains: the Future of Creator Rights in Canada.**  
Can our copyright laws adapt to the velocity of technological change? As the fundamentals of creative property ownership are overpowered by technology, and as consumers shift their focus away from owning creative works and towards instant access to everything, how will creators be incentivized to create? Can technology itself provide an answer with accessible and fair payment mechanisms? As the plates shift in the creative world, how do we re-establish a happy trail to inspire artistic genius?

**Saturday March 11, 2017**  
10:00 – 1:00pm (Luncheon 12:00)  
Osgoode Professional Development Centre  
1 Dundas Street West – Ste 2010

**NEW DATE & LOCATION**  
The new workshop date is Saturday March 11th.  
New location: Osgoode Professional Development Centre  
1 Dundas Street West – Ste 2010

**Space is Limited**

**RSVP Required**  
lowelsby@schulich.yorku.ca

**Attendees will receive a copy of Blockchain Revolution by Don Tapscott**

**Co-moderators:**  
**Douglas Barrett**,  
Assistant Professor of Media Management, Schulich School of Business  
**Stephen Stohn**,  
Executive Producer, No Degree in Business, Entertainment Copyright Lawyer, Senior Policy Advisor, Creative Commons, Creative Commons Richmond LLP

**Keynote Speaker:**  
**Don Tapscott**,  
CEO, the Tapscott Group, a leading global authority on innovation, media, and the economic and social impacts of technology.

**Presenting Speaker:**  
**Casey Chisick**,  
Partner, Cassels, Brock & Blackwell, LLP, Co-Chair, Copyright and Entertainment Group, Adjunct Professor, Osgoode Hall Law School

**Panelists:**  
**Trina McQueen**,  
Executive Director, Intellectual Property Institute, Adjunct Professor, Schulich School of Business  
**David Kent**,  
Senior Partner, Milliken LLP, Licensed Intellectual Property Lawyer  
**Margaret McGuffin**,  
Executive Director, Canadian Music Publishers Association  
**Richard Owens**,  
Adjunct Professor, UofT Law School, former Executive Director, Centre for Accessible Law and Policy, UofT  
**Ian MacKay**,  
President, Re:Sound Music Licensing Company

The afternoon panel was moderated by Stephen Stohn, Executive Producer, the Degrassi Franchise, and Entertainment & Copyright lawyer with Stohn Hay Cafazzo Dembroski Richmond LLP. Panelists Margaret McGuffin (MBA '91), Executive Director, Canadian Music Publishers Association and Juan Aja Aguinaco (IMBA '16), Director of Operations and Business Development, Decentral (a blockchain technology, software and consulting firm) delved further

into the potential of blockchain technology as a solution to digital copyright in the future.

The questions were probing and the debate ongoing. Blockchain technology offers a promising option but the how-to's and best practices are yet to be worked out. Gary Maavara, EVP and General Counsel of Corus Entertainment, posed the all-important question: what level of investment is required to develop a proprietary blockchain system?

# Schulich MBA Program Welcomes Award-winning Comedian

From [www.schulich.yorku.ca/success.stories](http://www.schulich.yorku.ca/success.stories)

For award-winning comedian Chelsea Margolis, the Schulich MBA journey began on stage at the Edinburgh Fringe Festival where she was a writer/producer/performer in 2014.

“I found myself increasingly interested in the business behind the scenes. In re-aligning my goals to combine my artistic and business interests, I knew that I needed to augment my BFA with some solid business skills,” Chelsea explains.

Once she decided to pursue an MBA, Chelsea explored several different schools—and decided

Schulich was the right choice for several reasons. “Besides an amazing reputation across industries, Schulich is also known for its Marketing and Arts and Media specializations, both of which I’m interested in pursuing. At an open house event, I was impressed by the faculty presentations and the fact that Schulich keeps ahead of business school trends,” Chelsea said. “Another big plus is that Schulich is committed to recruiting a diverse and global MBA class, and I wanted to learn from the different experiences of my classmates and graduate with an international perspective.”



Chelsea is a Forte Fellowship recipient, awarded to MBA candidates that show exemplary academic, team, community and creative leadership. From her comedic experience, Chelsea will bring resiliency, collaboration and strong case writing skills to the group work table.

## ARTM & the Dean’s Cup

By Alisa Bialas

Schulich’s annual MBA Case competition saw the addition of an Arts, Media and Entertainment focused case this year. Schulich students had a crash course in understanding a new stakeholder group, artists. Students had four hours to review a case on music streaming company Spotify and create a presentation outlining their recommendations for tackling the management issues presented in the case. Winners received a copy of Don Tapscott’s *Blockchain Revolution*, generously donated by Doug Barrett and Stephen Stohn.



Spotify Case winners with GBC VP Alisa Bialas (centre left)

## OMDC Digital Dialogue Conference

The Arts, Media & Entertainment Management Program was well represented at the OMDC Digital Dialogue Annual cross-sectoral conference on January 20, 2016. In addition to Program Director Joyce Zemans, attendees included ARTM students Anoushka Gupta and Megan Lynch and alumni Margaret McGuffin, Lisa Freeman and OMDC Director Raina Wells (left to right).





# Congratulations to our 2016 ARTM MBA Graduates

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

## Graduates:

Karam Al Masri\* (MBA/MFA)  
Juan Aja Aguinaco (IMBA)  
Amanda Ciccoritti (MBA/MA)  
Fred Glander  
Raheem Ladha (MBA/MA)  
Michael Martyn  
Greg McClary (MBA/MA)  
Lindsay Morris (MBA/MFA)  
Maia Tozer (MBA/MFA)  
Jacqueline Tsekouras\*

## Associates:

Julian Naggar  
Mykhailo (Misha) Saidov

\*with ARTM Diploma



(top)  
Jacqueline Tsekouras  
Joyce Zemans  
Raheem Ladha

(bottom) Joyce Zemans, Juan Aja Aguanico, Julian Naggar,  
Lindsay Morris, Greg McClary, Michael Martyn, Doug Barrett



## Schulich Continues to Lead in Global Business Rankings

**1<sup>st</sup> in Canada**, 19<sup>th</sup> among non-US schools, and 56<sup>th</sup> in the world in the 2016 *Economist* global MBA ranking

**1<sup>st</sup> in Canada**, 9<sup>th</sup> among non-US schools in the 2015 *Forbes* Best Business Schools ranking

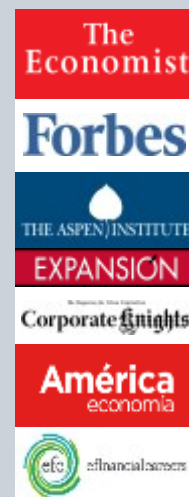
**1<sup>st</sup> in Canada and 2<sup>nd</sup> in the world** in the 2011 ranking of the top 100 MBA programs incorporating Social and Environmental Stewardship into the main curriculum, conducted by the Aspen Institute, a US think tank

**1<sup>st</sup> in Canada and 29<sup>th</sup> in the world** in the 2017 *Expansion* Best Global MBAs ranking

**1<sup>st</sup> in the world** in the 2016 ranking of the top MBA programs incorporating Social and Environmental Stewardship, conducted by *Corporate Knights*

**1<sup>st</sup> in Canada and 16<sup>th</sup> in the world** in the 2017 *América Economía* Global MBA Ranking.

**1<sup>st</sup> in Canada and 23<sup>rd</sup> in the world** in the 2016 *e-Financial Careers* Top 35 MBAs for landing a job in Investment Banking



# Spotlight: ARTM Alumni

## ARTM alumna Tracey Pearce wins WIFT-T's Outstanding Achievement in Business Award

The Women in Film and Television Toronto Crystal Awards celebrate excellence in the screen-based industry. On December 6, 2016 WIFT honoured Arts and Media alumna Tracey Pearce (MBA '96), President, Distribution and Pay, Bell Media with its Outstanding Achievement in Business Award.

"I was delighted to win the award. It is not only recognizing me; it is a group achievement for my entire team," Pearce said. "With so many distinguished women winning the award before me, it is an honour to be included with them."

Pearce, who has been with Bell Media since 2001, leads the team that distributes, licenses, and markets Bell Media conventional networks, specialty and pay

channels, non-linear content, TV Everywhere services on traditional and digital platforms, and, in addition, CraveTV and The Movie Network (including HBO Canada). Formerly Senior Vice President, Specialty and Pay, for Bell Media's English-language entertainment and factual specialty channels, Tracey has been instrumental in strengthening Bell Media's pay and specialty offerings, including launching Much Digital Studios; signing landmark program agreements with SHOWTIME, HBO, and Comedy Central; the national expansion of The Movie Network/HBO; and the acquisition and launch of Bell Media's first lifestyle channel, Gusto.

Transitioning from a law career to business, she credits Schulich for



giving her the skills to excel. "One of the best skills I learned at Schulich was teamwork. Schulich has always been ahead of the curve providing unique experiences that replicate working with a diverse team in a real business environment," said Pearce.

From [www.schulich.yorku.ca/news](http://www.schulich.yorku.ca/news)

## Karam Al Masri wins 2016 Faculty of Graduate Studies Thesis Prize

Karam Al Masri (MBA/MFA '16) is the winner of the 2016 Faculty of Graduate Studies (FGS) Thesis Prize for her film *Juha the Whale*.

The short narrative film focuses on a mother and her young daughter desperately attempting to claim refugee status in Toronto, and the intense isolation they experience, cramped in refugee housing, awaiting a verdict that will determine whether they can remain in Canada or will be deported back to war-torn Syria.

Karam's film was nominated for the best York thesis of 2016 and was selected from the work of all York Master program graduates.

York Thesis Prizes are awarded to a maximum of three students a year. Each graduate program is allowed one nomination per Master degree. The thesis must be recognized by the examining committee as outstanding before it can be nominated.

The FGS Awards Committee commended Karam on the "the superior quality, thoroughness and presentation of her endeavour. Her thesis, *Juha the Whale*, is not only a major contribution to the field, but also an undertaking of which the MFA program in Film, the Faculty of Graduate Studies and York University can be proud."



Karam's accomplishment is the more impressive for the fact that she worked on and completed her MFA and her MBA concurrently in the combined degree program.

## Alyssa Fearon curates “No Vacancy”

Alyssa Fearon, who is Marketing Coordinator at the Art Gallery of Ontario, and a graduate of the Schulich/York combined MBA/MA Art History ('14), has been instrumental in the development of the Young Creatives Program (YCP), a community-led initiative that cultivates the emerging contemporary art practices of racialized young artists living in Scarborough.

Describing Kingston Road, the focus of the exhibition and formerly “Canada’s Gateway to Toronto,” Fearon observes: “Anyone travelling across the country would take Kingston Rd., and hotels there would be that place to stop and take a rest.” With the advent of car culture in the postwar years, the original hotels were replaced by motels.

The completion of the 401 in the late 1950s led to dramatic changes in the patterns of travel into and through Toronto. From the 1980s on, the motels have primarily been used for “those seeking refuge in this country, and those who are homeless or underhoused. ... and [for another] common unofficial

use. Sex workers use those rooms for their work.”

Exploring and thinking through this history raised “broader questions about migration and displacement,” for Fearon—questions about how to re-imagine these neglected areas to better serve those who use them.

She describes the exhibition as “an incredible opportunity to share the narratives and histories of a community that has been so

influential to me and to many others; to collaborate with incredible artists, including Sandra Brewster, Nadijah Robinson and Curtia Wright; and to connect with curators, educators, policy makers and journalists from all over the city.”

“When you dig deep, you start to understand the implications of these buildings to the community and the city.”

Quoted excerpts from the Toronto Star, the Torontoist, CBC and Inside Toronto.



## Illusion of Process: Miles Collyer at AGYU

The work of Miles Collyer (MBA/MFA '15) was featured in the three person exhibition *Illusion of Process* at the Art Gallery of York University from January 19 to March 12, 2017, along with works by Marvin Luvualu Antonio and Maggie Groat. Curators Suzanne Carte and Michael Maranda wrote of the exhibition: “Fragments caught in the background of the evening news; snippets of real destruction mediated for our consumption as spectacle. Aspects of warzones, in a constant state of de-construction, are re-constructed in the gallery as new objects of contemplation. [In his works], Miles is offering us the representation of the representation of violence.”

# Spotlight: ARTM Alumni

**THE GLOBE AND MAIL** 

## Kim Gaynor's mission to modernize Vancouver Opera

By Marsha Lederman, November 23, 2016  
Article reprinted with permission.

After working in both Canada and Europe, Kim Gaynor is using her experience to transform the organization.

If you've ever doubted the long-term benefits of student work programs, consider Kim Gaynor. Gaynor could be the poster child for those government-sponsored initiatives—with a path that began with zero interest in a career in the arts, wound through Canada and Europe, and has deposited her at Vancouver Opera. She took over the position of general director this summer. This at a time when there has been much hand-wringing over the dearth of Canadians in top administrative arts positions in this country—with a number of recent high-profile positions at organizations including the Royal Ontario Museum, the Shaw Festival and Luminato going to non-Canadians.

On Thursday, VO opens its first opera under Gaynor's watch—a new, family-friendly production of *Hansel and Gretel*, abridged to accommodate younger audiences, with a reduced orchestration commissioned by VO for the intimate venue (the Vancouver Playhouse) and with puppets, from the Old Trout Puppet workshop.

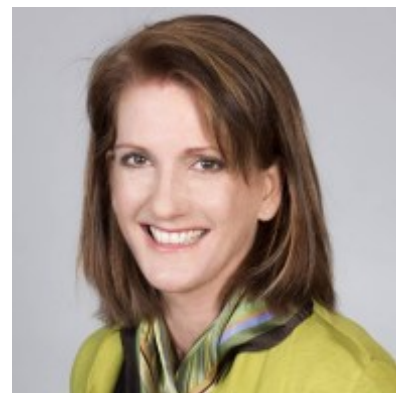
"I've always been searching for the *Nutcracker* of the opera world," says Gaynor, in her office at VO, her dog Kozak thumping his tail under her desk. "Ballet companies live because of their *Nutcrackers* and it would be wonderful if we could find some equivalent in the opera world."

Gaynor, 54, was born in Hamilton, and grew up in nearby Burlington. She was an undergrad at the University of Toronto in Canadian Studies when, as part of a government-sponsored work program, she landed an interview for a summer job at DanceWorks.

"I had never seen a dance studio before," Gaynor says. Yet there she was in a dance studio being interviewed for the job—an experience which involved holding her interviewer's (dance curator Mimi Beck) baby while Beck left the studio to confer about whether to hire Gaynor. She got the job, her first of several summer positions in the arts. For an essay she was writing, she met with the marketing director for the National Ballet of Canada.

"I had a light-bulb moment," Gaynor says. "I thought, I could do this. I could not have to go and work in a bank or sell shoes. I could actually work in the arts, but as a real professional. From there, it was completely out of the question that I work anywhere else and I never have worked anywhere else."

Call it fate or good fortune, but Gaynor's determination has also been a crucial factor in her career. When she was one credit away from completing her MBA at York University, she was offered a plum job at the Canada Council—touring officer. She figured it all out: She would take the job, do that final course at the University of Ottawa and get her MBA. But when she presented her plan to York, the university turned her down, she says. She still took the job. And



Gaynor flew from Ottawa to Toronto and back again every Wednesday to take that one evening course at York. She missed only one class, she says. And she got her MBA (and later, an alumni award, where she told that story in her speech).

After three years at the Canada Council, Gaynor, who is bilingual, went to Les Grands Ballets Canadiens de Montréal, where she was administrative director, then to the National Arts Centre Orchestra, where she was marketing director. Then, Europe. She followed a boyfriend to London, where she got a job at the Royal Opera House as head of marketing administration. It was a dream job—a more senior position than the one she interviewed for, in fact—but after 18 months, the venue shut down for renovations and laid off a large number of staff.

She was one of them.

It turned out to be a blessing. As a freelancer, she got a contract to run the Yehudi Menuhin International Violin Competition, her first experience in event management. After four festivals, she returned to Canada to become managing director of L'Opéra de Montréal.

That ended unexpectedly when the search committee for a new music director made a recommendation to the board that was overturned. "I said to the board: This is a vote of no-confidence in me," she says. "I

can't accept that." She went back to Europe, to Vienna, where she was introduced to operetta. In Austria, she co-founded the Festival Retz, a chamber music and chamber opera festival in a wine-growing region outside Vienna.

A move to Switzerland led to her next opportunity, and it was the one that really stuck; for more than a decade, she ran the Verbier Festival, an annual 17-day event in the Alps involving some 65 classical concerts and more than 20 daily activities—lectures, social events.

Gaynor loves Switzerland, but when the opening at Vancouver Opera arose, she saw an opportunity—to move back to Canada, to be closer to her aging mother, but mostly to use her experience to transform the organization from a traditional

season to a festival-based company.

"I love a challenge," she says. "And the challenge was, how do we modernize the way the company works in order for it to continue to be successful? Because many of the tried-and-true practices of performing arts organizations are seriously under threat."

The inaugural Vancouver Opera Festival will be staged next spring. The 16-day event will feature three new productions—*Otello*, *Dead Man Walking* and *The Marriage of Figaro*. There is a long list of other activities and events—including performances by Tanya Tagaq and German singer Ute Lemper.

Gaynor is careful to say that the company will present a season and a festival. "I don't want to abandon our presence throughout the year.

The festival I really believe in because a festival allows you to do things you can't do in a regular season," she says. "But at the same time, we must maintain our traditional audience until they die or they go to Florida or Mexico to retire. We must do that because those audiences still are the lifeblood of the organization."

VO's announcement last year that it would move to a festival format was met with some significant disappointment and outcry. Change-resistance is expected, Gaynor says, but response to the change can't be ignored.

"We must listen to what our audiences are telling us. And we must respond. Because otherwise we would just be flying in the face of anything that's reasonable," Gaynor says. "I have faith in my audiences. They will guide me, for sure."

## ***After the Last River* by ARTM Alumna Vicki Lean nominated for Best Social/Political Documentary Program TV**



*After the Last River*, a powerful film by ARTM Alumna Vicki Lean (MBA/MFA '14), was nominated for the 2017 Canadian Screen Awards Donald Brittain Award for the Best Social/Political

Documentary Program TV. In the shadow of a De Beers mine, the remote community of Attawapiskat lurches from crisis to crisis. Filmed over five years, the film follows Attawapiskat's journey from obscurity and into the

international spotlight. Filmmaker Victoria Lean connects personal stories from the First Nation to entwined mining industry agendas and government policies, painting a complex portrait of a territory that is an imperiled homeland to some and a profitable new frontier for others.



# Spotlight: ARTM Alumni



## **Christina Kubacki** 2016 WIFT-T: DGC Ontario Director Business Mentor

In 2016 Women in Film and Television, Toronto and the Directors Guild of Canada, Ontario, partnered to create a mentorship for an emerging Canadian female director. The two-tiered mentorship is designed to enrich both the awardee's business and creative acumen.

"Fueling and supporting female voices is an essential part of our mandate at WIFT-T and this flagship mentorship is an outstanding catalyst for success," said Heather Webb, WIFT-T Executive Director. "WIFT-T is thrilled to offer this unique mentorship and we are extremely grateful to our partner, DGC Ontario, for helping us make this opportunity available to our members." The recipient of this year's mentorship, Nadine Valcin, will work with business mentor Christina Kubacki (MBA '10), Director of Acquisitions at Entertainment One Films Canada. In the second phase DGC Ontario Director member Dawn Wilkinson will guide her through various creative approaches.

Nadine Valcin notes "This very focused and personalized one-on-one opportunity is the perfect fit at this stage in my career as I transition from documentary and factual production to drama. The insights and strategies I acquire in the process will greatly assist me in making that important career leap. The success of past alumnae is a testimony to the relevance and strength of this initiative and I am excited to partake in it."



## **New Comedy Series from Laura Michalchyshyn and Rabbit Square Productions**

The CBC and Comedy Central in the U.S. have commissioned *Crawford*, a new half hour scripted comedy series from Laura Michalchyshyn (MBA '93) and Mike Clattenburg's Rabbit Square Productions. *Crawford*, which is billed as an "unconventional family comedy," follows a young man who moves back in with his parents and turns his compassion for raccoons into a successful business. Executive produced by Michalchyshyn (*Slings and Arrows*), the series of 13 episodes was created by Clattenburg (*Trailer Park Boys*, *Afghan Luke*) with Mike O'Neill (*Tuns*, *Trailer Park Boys: Don't Legalize It*). Rabbit Square Productions is producing the series in Toronto for a 2018 broadcast.

Read more: <http://playbackonline.ca/2016/10/13/cbc-comedy-central-partner-on-crawford/#ixzz4df07bCKd>



## **Kevin Lee** featured speaker at China Insider Forum

Much in demand as a speaker nationally and internationally, ARTM alumnus Kevin Lee (MBA '07), COO of China Youthology and China Tracker for Forbes Media, gave the closing keynote, "China Next Gen & New Innovations, Directions" at the Kellogg School of Management's *China Insider Forum*, on April 5, 2017.

## Bailey Daniels Riding to Conquer Cancer



Bailey Daniels ('95), Academic Recruitment and Admissions consultant, former Director of Graduate Recruitment and Admissions at Schulich, and ARTM

alumna, is preparing for the tenth annual Ride to Conquer Cancer, which she describes as a “grueling yet joyous 200+ km ride from Toronto to Niagara Falls.”

Diagnosed with neuroendocrine tumours in 2002, Bailey continues to fight the slow-growing cancer but is grateful she feels “perfectly well.” Her commitment to raising funds to support Personalized Cancer Medicine research, treatment advances, education and new standards of care at the Princess Margaret Cancer Centre and beyond remains stronger than ever.

The Rider to Conquer Cancer, Canada’s largest cycling fundraiser, has raised over \$155 million for PMCC since its inception; Bailey and her supporters have raised almost \$100,000 in her eight years of participation.

Congratulations to Bailey and to her family, who support her in the time and dedication required to train for this event! We will be cheering for you on June 10 and 11.

## Staying in Touch...



Alumni Craig Gibson, Roberta Smith, and Jacqueline Sischy with Joyce Zemans in New York

Alumni Laurie Biderman, Louise Rowe, Jinny Yu and Daisy Thomas with Joyce Zemans in Ottawa



**601 Reunion, Class of '86 and '87:** Christina Becker, Pat Bradley, Linda Barnett, Kim Gaynor (other members of the group included Terry Nicholson, Debra Lary, Danovia Stetchyshin and Greg Libitz)



# “Who’s Where?”

Juan Aja Aguinaco, 2016  
Director of Operations & Business  
Development, Decentral

Karam Al Masri, 2016  
Program Consultant, Film &  
Television, Ontario Media  
Development Corporation

Raheem Ladha, 2016  
Client Success Manager, Flashstock

Michael Martyn, 2016  
General Manager, Huronia Cultural  
Campus Foundation

Lindsay Morris, 2016  
Volunteer & Destination Operations  
Coordinator, I Love Travel

Julian Naggar, 2016  
Research Associate, CRC Research

Jacqueline Tsekouras, 2016  
Creative Strategist, Snapchat Inc.

Zach Goldglas, 2015  
Marketing Coordinator  
Inca Gold Organics

Eve Davies-Greenwald, 2015  
Marketing Communications Specialist  
Multi-Health Systems Inc.

Heather Meek, 2014  
Program Advisor  
Employment & Social Development  
Government of Canada

Carlie Weppler, 2013  
Account Manager, Partnership  
Activation, Metrolinx

Eirini Moschaki, 2014  
Communications & Marketing  
Coordinator  
International Festival of Authors

Kathy Koch, 2012  
Director, Major Gifts  
Me to We

Kate (Robb) Robertson, 2012  
Manager, GTM Governance &  
Marketing Programs, Telus

Vincent Poulain, 2011 (ESSEC)  
Manager, Corporate Strategy &  
Planning, Rogers Communications

Claire Gillis, 2008  
Director, Business Affairs  
Access Copyright

Roma Ebrahim Kojima, 2007  
Senior Director, OTT Video, CBC

Brenda Grunau, 2007  
Manager, BC Music Fund  
Creative BC

Angela Nelson-Heesch, 2007  
Director of Corporate & Foundation  
Partnerships  
Toronto Symphony Orchestra

Laurie Biderman, 2004  
Manager, Funds for the Arts in a  
Digital World, Canada Council  
for the Arts

Andrea Seaborn, 2004  
Marketing Manger  
Art Gallery of Ontario

Laure Confavreau Colliex, 2003  
(ESSEC), Executive Director,  
Manifesto, Paris

Melisa Gill, 2003  
VP, Global New Product  
Development, JOICO, Shiseido

Louise (Procktor) Melhotra, 2003  
Sr. Development Officer  
Major & Corporate Giving  
Habitat for Humanity

David Allard, 2002  
Director of Marketing Services &  
Digital, The Coca-Cola Company

Jeff Dutrizac, 2001  
Channel Sales Manager  
Surface & PC Accessories  
Microsoft

Michelle (Perritt) Domet, 2001  
Sr. Brand Manager  
Whirlpool & Maytag

Simon Parker, 2001  
Instructor, Marketing  
Douglas College &  
Okanagan College

Suzanne Wilson, 2001  
VP, Family Entertainment  
Breakthrough Entertainment

Rebecca Langstaff, 2000  
Sr. Legislative Design Specialist  
Coordinator, Ontario Ministry  
of Finance

Jason van Eyk, 2000  
Manager, Azrieli Music Initiatives  
Azrieli Foundation

Rob Bolton, 1999  
Director, Digital Marketing  
Warner Music Canada

Tonya Lindo, 1998  
Principal Consultant, TRLL Licensing  
Licensing Director, North America  
Corus Entertainment

Quammie Williams, 1998  
Principal Consultant, The Wise Sage

Derek Yarnell, 1998  
Annual Giving/Stewardship Manager  
CancerCare Manitoba Foundation

Carolyn (Du-Yi) Leu, 1997  
Sr. Manager, Advertising Standards &  
Commercial Management, CBC

Tracey Pearce, 1996  
President, Distribution & Pay  
Bell Media

Margaret McGuffin, 1991  
Executive Director  
Canadian Musical Reproduction  
Rights Agency

Louisa Wood, 1994  
VP, Online & Internet Marketing  
Tropicana Entertainment

Francisco Alvarez, 1989  
Executive & Artistic Director  
Galleries System, OCADU

Sam Bleiweiss, 1989  
Manager, Regional Services,  
Central Region, Ontario Ministry  
of Citizenship & Immigration

Terry Nicholson, 1987  
Interim CEO, Museum of  
Contemporary Art

## And congratulations to...

... Ruth Schreier, Virginia Jones,  
James McDonald, John Huss, Jeff  
Rutherford and Kevin Lee on their  
recent marriages;

... Claire Gillis and Laura Moore on  
their engagements; and

... Juan Aja Aguinaco, Emma Jenkin,  
Kate Robb Robertson, Noora  
Sagarwala, Julie Whelan, Timea  
Wharton-Suri and their spouses who  
have recently welcomed children into  
their families.