

# ARTS & MEDIA

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

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## Netflix and the Future of Canadian Television As We Once Knew It

By Ira Wagman (MBA '98)

*Ira Wagman is an Associate Professor of Communication Studies in the School of Journalism and Communication at Carleton University in Ottawa. He is the former Fulbright Visiting Research Chair in Public Diplomacy at the University of Southern California. Ira's research focuses on media policy, television history and digital media in Canada and Europe. His current work examines media policy in the European Union, particularly issues of digital memory and what is widely known as "the right to be forgotten."*



Quick, what is the most popular cultural phenomenon in Canada right now? The answer is Netflix, the company that once sent DVDs to subscribers in the mail and now provides us with an impressive array of original content and old movies and television shows through its ridiculously popular streaming service. We are well aware of its effects – companies like Netflix or Amazon or Uber, are popularly known as “disruptive” technologies – their arrival on the scene brings upheaval and unease. Those who study or work in Canada’s cultural industries feel this intimately and for good reason. Netflix and other online services have disrupted the principles that have served as the basis for cultural policies in this country for over a hundred years.

Let’s remember how things used to be. In Canada, our television and radio broadcasting systems were established with two things in mind. One of them was nationalist: to unite a diverse country across space, we set up a system to ensure Canadians would have access to their own stories through a range of policy measures. The second was economic: to ensure that the nationalist objectives were met, measures were put in place to stimulate production to feed that system in an environment that would not naturally support it given Canada’s small population and diverse interests. The different institutions and the range of techniques deployed over the years is impressive: public

broadcasters, funding agencies, content regulations, simultaneous substitution rules, ownership restrictions, protections on program genres, tax credits, production funds, and mandated bundling of television channels in cable packages. Together these components were part of what has commonly been characterized, in policy documents and in public discourse, as the Canadian broadcasting “system.”

Seen from the perspective of 2016, this system is a remarkable, if uneven, success. Protections on ownership ensured the establishment of strong media firms, firms that now operate across media platforms. Content regulations created the demand for programming and, by extension, they are largely responsible for the development of the independent production sector in this country. Simultaneous substitution rules gave Canadian advertisers exposure to large audiences. Together such measures created an environment in which the various actors within the system were interconnected. You could see this at CRTC hearings, as representatives from ACTRA, or the Writers Guild of Canada, would regularly appear at license renewals or take a position when content regulations were under consideration.

Seen from that same perspective in 2016, we can also see where the vulnerabilities are. A system built to compensate for market imbalances, and as

(continued next page)

### Highlights from this Issue:

*The Future of Screen-based Industries • Wallpapering a River: Schulich ARTM Offers New Digital Media Course • Founding Dean James Gillies: In Memoriam • A Conversation with Clive Chang, Disney Theatrical Group • 2015-16 ARTM Scholarship and Award Recipients • 2015 ARTM Graduates • Schulich Continues to Lead in Global Business Rankings • Telefilm CEO Shares Industry Lessons with ARTM 6350 • Focus: ARTM Student Life • Spotlight: ARTM Alumni Garner Film Kudos • Alumni in the News • Out of Darkness to Light • Who's Where*

## Netflix and the Future of Canadian Television...

(continued from front cover)

an expression of national sovereignty on the basis of scarcity, has met its match in a digital world that trumpets consumer (or “user”) sovereignty and is characterized by abundance and relatively low barriers to entry. Netflix is symbolic of that different logic. It operates in Canada without having to be part of that system. It does not need to testify before the CRTC, it makes no promises to show Canadian content, and, short of securing local rights, it sees Canada as one of the over 130 markets it now serves in its main line of business: to deliver television and movies and to collect data. It also does not need a television to deliver its television, available like other services on tablets, phones, and computer screens that are largely free of government policy. It also wields incredible influence through its collection and storage of user data that determines the way future film and television shows will be produced.

In one sense this tells us that the Internet is the first medium in Canada to be understood outside of a nationalist rhetoric. No one was calling for a “Canadian edition” of Facebook and there seems

to be little political will to do much about it. Why? Perhaps it is that media technologies have become so ubiquitous with other features of life that television shows are expressions of lifestyle choices. Access to my content is an expression of my choice of lifestyle, and limiting those choices is viewed as an unnecessary check on that potential.

What happens next? The significant funding increases to the CBC, Telefilm Canada, and the Canada Council announced in the recent budget by the newly elected Liberal government are much needed. They also hearken back to a kinder, simpler era in cultural policy making. While it is true that the CRTC and its Twitter-friendly Chair talk more openly about promoting “customer choice,” there are other terms being thrown around, like “discoverability” and “better access to Canadian content,” that point to more active governmental interventions on the supply side than we have seen in some time. Expect these terms to be part of a new expression of cultural nationalism in and around the upcoming anniversary celebrations that will slowly bring Netflix into the system that has been part of the way Canadians produce, distribute, and consume television for all this time.

## The Future of Screen-based Industries

By Megan Lynch

The Directors Guild of Canada hosted a political panel discussion at the TIFF Bell Lightbox on October 7, 2015. Moderated by veteran TV journalist and Schulich Adjunct Professor Trina McQueen, the gathering discussed the future of film and television in Canada.

Candidates from the three major parties were invited to discuss their party’s views on the changing landscape, the increasingly digital nature of the industry and government support for the arts. NDP MP Andrew Cash (Davenport riding in Toronto) and Liberal MP Stephane Dion (Saint-Laurent—Cartierville riding in Montreal) contributed to a lively discussion but the last minute withdrawal of Conservative MP Rick Dykstra made it a rather one-sided discussion.

Cuts in funding to the CBC dominated the conversation. Both candidates opposed the cuts implemented by the Harper government. Andrew Cash stated that without a fully funded CBC, the sector as a whole has lost the capacity to grow. He stated that, as a singer-songwriter prior to becoming an MP, he had entered politics with the intention of pushing issues of cultural policy up the chain. Stephane Dion argued that the cuts to the industry had not only done “damage to the economy but also to our democracy,” and confirmed the Liberal’s commitment to reverse the recent cuts. When asked if they were satisfied with the CBC’s current strategy, both MPs agreed that the CBC board should be independent and not politicized.

Although questioned on their thoughts regarding a digital strategy, specifically in relation to the *Broadcast Act* of 1991 and whether the



Left to right: Andrew Cash; Stephane Dion; and Trina McQueen  
Photo by Nick Wons, Nick Wons Photography

current Act can address the industry’s needs in an increasingly digital age, neither candidate articulated a clear view. Dion observed that the Act’s principles were strong, and that it can be adapted if needed when it comes up for review in 2017.

Both MPs very strongly expressed their belief that these industries are economic drivers that deserve government support, and that the arts are central, not peripheral to their parties’ agendas. It was clear that film and television have both the Liberal’s and the NDP’s support. The panel offered a very reassuring conversation in a time of industry uncertainty and change.

*Note: Since winning the 2015 election, the Liberal party has restored funding to the CBC and announced additional support for Telefilm, the National Film Board, the Canada Council for the Arts and for the international promotion of Canadian artists and cultural industries.*



## WIFT-Toronto 2016

Members of the Women in Film and Television Media Leadership Program assemble at Nadal for their first class. WIFT partners with the Arts and Media Program to present this Schulich Certificate program to senior media executives biennially. The program combines Schulich lectures on topics such as finance, marketing, communications and strategy with access to the latest industry developments. This is the fifth time the class has been offered: it is organized by WIFT Executive Director Heather Webb and Schulich Adjunct Professor Trina McQueen.

# Wallpapering a River: Schulich ARTM Offers New Digital Media Course

By Trina McQueen

In November, 2013, Joyce Zemans' course review and strategy meeting with faculty was running overtime. The muffins had been eaten and the coffee was running low. The walls of the Nadal meeting room were covered with large sheets of brainstorming paper, scrawled in red marker with thoughts, insights, ideas. There were underlinings, scratchouts, exclamation marks, and circlings. But every page included one particular word. It was used as an adjective, a noun, even a verb, maybe a gerund, over and over. The word was digital. At the end of the meeting, Doug Barrett and Trina McQueen had an assignment: create a new course in the strategies and business of digital media.

Our courses already incorporated digital media. Digital had crept into and then stormed every course, disrupting the teaching of business models, arts institutions, revenue generation, policy and regulation, distribution, and creativity. But we decided that we needed to be deeper and more focused on digital management issues.

Doug and I agreed, in his words, to "bolt on the structure" of our existing media course to the new offering, including our "Adopt-An-Executive" program, with its one on one meetings between class members and executives. We plugged into our industry networks and mined them for ideas and introductions. We visited offices, studios and coffee shops. We went to panels, seminars and conferences. Doug curated a library of current writing. As proof of concept, we built a day long ARTM digital workshop to test our ideas with the industry and with MBA students. The workshop was full; the evaluations very positive.

We sat at my kitchen table over many weeks developing the course outline. Writing the course was like trying to wallpaper a river. Everything changed, and changed again. Companies and business models appeared and disappeared; were bought, sold, re-organized and merged. New technologies came to market. Financing rules and policies were upended, all as we sat at that kitchen table. We thought we had to figure out how to make practice work in theory. Then we understood that this is a world in which practice and theory have little differentiation.

Our Sherpas, Joyce and Kathleen guided us through the intricate process to establish a new Schulich course. There were rigorous requirements for feedback and approval. We did receive the approval, but just as valuable were the smart suggestions for revisions which we seized on; and the generous comments including: "like the interdisciplinary focus and breadth" and "whole-hearted support."

And so it came to be that ARTM 6360 met for the first time at 6:30 p.m. on January 13, 2016. Over the next 12 weeks, we explored Rogers' NHL digital strategies, Ubisoft's human resources policies, Warner's music, Bellmedia's OTT service, revenue models from venture capital to crowd funding; strategic planning for a digital amusement park. We debated what makes a video game Canadian,



Inaugural ARTM 6360 Class

and Apple's strategy in the encryption case. From our Adopt-An-Executive papers, we assembled a map of the industry (which will change next year!) More than 40 digital business executives have helped us as consultants, as class guests and speakers, and adopted executives.

This is more a thank you letter than an article, and the biggest thanks go to our class. They put up patiently with the first year glitches. But more than that, their ideas, their experiences, their shared assignments and their wisdom were the centre of the learning...for them, I hope, but certainly for us. Thank you, Anastassia, Caroline, Dan, Daniel, Falastine, Greg, Jessica, Juan, Karam, Raheem, Sean, Sebastian, Sonam, Sonja, Vik, Wojtek and Yujin. You are unforgettable.

## **ARTM 6360 Arts, Media and Entertainment: Managing Strategic and Business Solutions in the Digital Media Universe**

*The rapidly changing global digital media economy is creating new business models for the Arts, Media and Entertainment sector. This course examines how such models draw on management, creative and policy resources in radically different ways. Students will acquire knowledge and insights to manage digital media's needs for creativity, entrepreneurship, measurement, financial structures and monetization, in large and small organizations. The course is taught by Bell Media Professor Douglas Barrett and Adjunct Professor Trina McQueen.*

*Bell Media Professor in Media Management, Douglas Barrett is Principal of barcode SDG, a strategic and governance advisory firm, and a member of the City of Toronto's Film, Television and Commercial Production Industry Committee, the Toronto Film Board. Former President & CEO of PS Production Services Ltd., Doug was Chair of the Canadian Television Fund's Board of Directors from 2004-08. For twenty years, he was senior partner, practicing Media & Entertainment law, at McMillan LLP under the KNOWlaw banner. He has served on the Boards of the Canadian Media Production Association, the Banff Television Foundation, and the Feature Film Project of the Canadian Film Centre.*

*Adjunct Professor, Trina McQueen O.C. was Schulich's first Visiting CTV Professor in Broadcast Management. She has held senior executive and journalistic positions in the public and private sectors of Canadian television. Former President and COO of CTV Inc; Trina was the founding President of the Discovery Channel; and head of News Current Affairs and Newsworld for CBC. She has served on the Boards of the Canadian Broadcasting Corporation, Telefilm Canada, the Canadian Opera Company, the Banff Centre for the Arts, and the National Film Board Advisory Group. She is currently a member of the boards of Tafelmusik Baroque Orchestra, Historica Canada, and the Literary Review of Canada.*

# Founding Dean James Gillies: In Memoriam

By Dean Dezso Horvath

It was with sadness that we learned that the Schulich School of Business had lost its Founding Dean, Dr. James Gillies, who passed away on December 13, 2015. A Member of the Order of Canada, Jim was Professor Emeritus of Policy. York awarded him the title of University Professor in 1995 and an Honorary Doctorate in 2003. He was at the helm when the Faculty of Administrative Studies (FAS) opened its doors in the fall of 1965, some 50 years ago.

Today, the Schulich School of Business boasts more than 27,000 graduates who work in over 90 countries around the world. The top-ranked business school in Canada and among the leading schools of management across the globe, Schulich has pioneered cutting-edge, specialized programs across the private, public and not-for-profit sectors. Schulich alumni lead many of Canada's most successful organizations; its faculty members have earned international reputations for their research and teaching and Schulich's global footprint is second to none.

But all this would not have happened had it not been for the vision of James McPhail Gillies. In 1965, Murray Ross, the first President of York University, hired Jim to build the University's school of business. James Gillies' legacy as a trailblazer in education is legendary. He was fond of saying that from the start, faculty and students adopted as their unofficial motto the words of the great landscape architect Daniel Burnham: "Make no little plans...Make big plans." And that he did.

Around the time Jim arrived at York, a university-sponsored study recommended that York's new business school should offer programs to improve management throughout all sectors of the economy, including government and the not-for-profit sector. At the time, this was a distinctly radical view. It was one that Jim had always held, believing as he did that management skills were transferable and could be applied to all areas of the economy. So a new breed of business school was born. Another landmark decision was to create one of the world's first part-time MBA programs. Over the years, this has given thousands of working professionals the opportunity to obtain a graduate management degree to further their careers. Jim was also the motivating force behind the creation of a number of specialized management programs, the first of their kind in Canada. The first of these was the MBA Program in Arts Management, now the MBA Program in Arts and Media Administration, introduced in 1969, just four years after FAS opened.

Throughout the late 80s and 90s, in particular, Jim had a hand in virtually every new initiative the School undertook, and there were many. Jim was responsible for introducing the iconic "601" Strategy Study to the MBA. This rigorous team-based study of an existing corporation became a hallmark of the Schulich MBA. It underlined the School's emphasis on balancing theory with practice, and reinforced its emphasis on bringing the real world into the classroom.

Jim was a highly successful fundraiser. The most significant of his fundraising initiatives was an early \$500,000 grant from the Ford Foundation to carry out management research. This funding was matched by Canadian corporations. The one million dollars raised by Jim and his advisory board allowed the School to attract established faculty from across North America. One of the earliest grants came from the Max Bell Foundation. This was used to create the School's original business and government program that became a model for some of its earliest specialized programs.

Throughout his career, Jim Gillies was "a man for all seasons." At York, he played a central role in the building of the University as Vice-President, Academic Affairs, and Chair of the Search Committees for the Inaugural Deans of Fine Arts, Environmental Studies, and Osgoode Hall Law School.

In 1972, at the end of his seven-year term as FAS Dean, Jim ran for office federally and was elected as the Progressive Conservative (PC) representative for the riding of Don Valley. During his seven years in Ottawa, he served as Finance Opposition Critic and Chairman of the Shadow Cabinet, was a candidate for the leadership of the PC Party, and a senior policy advisor to then Prime Minister Joe Clark. During that time, he used to say that whenever he needed advice on economic policy issues, he'd call professors at business schools across Canada and around the world. It was then that Jim realized that real power and influence were in fact in the halls of academe. A firm believer in the need to establish and maintain a dialogue with corporate Canada, Jim had always sought the counsel of management practitioners. From the start, he created Faculty-wide advisory boards composed of the country's leading CEOs.

Jim was an excellent teacher. He lectured to, advised and directed generations of Canadian managers. His teaching evaluations were consistently among the School's highest. He was also a scholar, having published numerous articles and books. His seminal work on corporate governance, *Boardroom Renaissance: Power, Morality and Performance in the Modern Corporation* (1992), was highly acclaimed, as was his later book, *Inside the Boardroom* (2005). A member of numerous corporate boards himself, he played an essential role in establishing the Russia-Canada Corporate Governance Program created to transfer Canadian expertise to Russian businesses.

Jim was tireless in his dedication to the School that he created. He came to work five days a week and spent his time here on research, writing, teaching and consulting with faculty colleagues. Jim had been in failing health over the past few years. As a result, he had not been able to come in to work. The School was never quite the same without him, nor will it ever be again.

A man of passion and compassion, Jim was at once a pioneer, entrepreneur, fundraiser, teacher, scholar and visionary. He earned for Schulich and for York a reputation for excellence and leadership in management education. To acknowledge Dr. Gillies' many contributions, the business school established an annual lecture series in his honour that featured many of the country's leading business people. In 1992, he was awarded the first annual Alumni Award for Outstanding Contributions to the School. A bronze bust of Dr. Gillies located in the heart of the School's CIBC Marketplace was commissioned several years ago. In 2014, Arts and Media Program Director Joyce Zemans announced the creation of the James Gillies Founders' Prize to honour Jim's commitment, his dedication, and the difference that he made in the lives not only of managers but of artists and of our society as a whole.



## Grant Writing in the Arts

By Frank Paul

On November 21, 2015, the Schulich ARTM program hosted *Grant Writing in the Arts*, a workshop that provided Arts and Media students with the opportunity to understand the grant application process at the federal, provincial and municipal levels. The workshop was facilitated by Schulich Arts and Media Professor Pat Bradley (MBA '86), Theatre, Major Organizations and Compass Officer with the Ontario Arts Council. Joining her were Noora Sagarwala (MBA '15), Touring and Audience Development Officer, Ontario Arts Council and Timea Wharton-Suri (MBA '00), Program Officer, Dance, Literary Arts & Cultural Leaders Lab, Toronto Arts Council.

Students were given an overview of the range of grants available at the three levels of government along with sources of other funding including foundations, private donors, and corporate sponsors. The highlight of the workshop was the break out of participants into groups to work through the project and operating grant process while receiving feedback from the facilitators in the form of assessment and



Left to right: Noora Sagarwala; Timea Wharton-Suri; Pat Bradley

tips and tricks for what could strengthen their proposal when it came to submitting a grant application. The invaluable insights offered to participants ranged from the macro (how to tailor an application for a general operating grant proposal) to the micro (what type of support material can really help strengthen a specific type of grant), providing participants with the tools and the know-how for mastering the grant system in Canada.

## A Conversation with Clive Chang, Disney Theatrical Group

By Raheem Latha

On November 26, 2015, the Arts and Media Management Club was thrilled to host Clive Chang, Director, Strategy & Business Development for Disney Theatrical Group. Members of the AMMC executive team met Clive last year at the MBA Media and Entertainment Conference in New York at Columbia University and invited him to share his insights at Schulich. Though November at Schulich is a hectic time for students, we received an overwhelming response and the event was fully-subscribed.

At Disney Theatrical Group, Clive is responsible for steering long-range strategic planning and growth of Disney's live entertainment businesses worldwide, including such beloved brands as *Disney on Broadway*, *Disney on Ice*, and *Disney Theatrical Licensing*. His key areas of oversight include internal business unit optimization, deal and decision analysis, industry insight, content and franchise management, and new business development. Clive is also an accomplished pianist, composer, and music director whose music has been performed across the US, UK, and Canada in iconic venues such as Madison Square Garden in New York City, Her Majesty's Theater in London, and Olympic Stadium in Montreal. The combination of Clive's experience in both the arts and business made him a perfect fit for Arts & Media students.

In a conversation guided by AMMC President Jacqueline Tsekouras, Clive spoke candidly about his journey and his current role at Disney, and offered advice for MBAs with creative inclinations. Clive offered excellent advice on what it means to be a strategist in a creative-led company, and how his MBA contributed to his success. While the concept of strategy and the role of the strategist are difficult to define in absolute terms, for Clive the role entails applying structure to ambiguous problems and making actionable recommendations to a team of executives. Clive explained that his MBA taught him new ways of thinking and viewing problems from multiple angles. This skill is most valuable when developing strategic plans such as bringing properties like *Aladdin* to audiences in new markets such as Japan.



Jacqueline Tsekouras and Clive Chang

Working for such an iconic brand has its challenges. Clive regularly deals with properties worth billions of dollars as Disney extends the longevity of its franchises through theatrical productions. Above all Disney considers itself a content creator and is ruled by creative thinkers. In such an environment, decisions are ruled by emotional attachments to creative ideas, which makes delivering a strategic plan to a team of executives with varying interests a challenge. Clive explained that as a strategist, he needs to understand how to best deliver a message to each individual. The hardest part of focusing on business development in such an environment is to ensure numbers are given the priority they deserve while managing creative interests.

As a fellow MBA, Clive was able to speak to our current situation and offer meaningful advice. He explained that the first five years right out of the MBA are when you can take the biggest chances. For many, this is a time when there is not much holding you back from taking big risks. In terms of seeking a job, Clive advised that we should aim to find work that combines two key elements: first, something you are good at; and second, something you are passionate about. He explained, "if you don't care about what you're doing, you won't be able to fool yourself, or your boss."

# Digital Media at the Crossroads

By Megan Lynch

The second annual Digital Media at the Crossroads (DM@X) conference took place on January 30, 2016 at the University of Toronto. The focus of this year's conference was the future of content in digital media.

The day began with a presentation by the Nordicity team of a report on this topic commissioned specifically for the conference. The report offers a "state of the industry" update, reviewing revenues and analyzing the impact of technology on the creative industries in Canada, including television, film, video, music, gaming and publishing. While the future of some industries – gaming in particular (which has seen immense growth in the number of small companies over last few years, due to low barriers to entry) – showed promise, others such as television and publishing are going to be increasingly reliant on adjusted business models. The rest of the day consisted of industry specific panels, diving deeper into how these trends are affecting those working in the industry and what they are doing individually to adjust. Topics included digital disruption in the music industry; the role of incubators in the creative industries; video-on-demand programming services; and the future of publishing in the digital age. All panels addressed the impact of changing consumer

behavior and engagement on Canadian production. Big takeaways from the day: the "middle" market of many of these industries has totally eroded, not just in Canada. For example, revenues for higher end subscription-based magazines and newspapers such as *The New Yorker* and *The New York Times* have remained steady, as has free online journalism, but dailies like the *Toronto Star* have lost a significant portion of their customer base. In Canada, specifically, revenues are being eroded by foreign companies: video-on-demand services such as Netflix are re-directing \$445 million out of Canada. In 2014, foreign music streaming companies such as Apple and Spotify accounted for \$15 million of the Canadian music industry's revenue, while revenues from Canadian independent bookstores have been almost totally displaced by Amazon.

New technologies are the new reality; there is no going back. While main issues of "discoverability," "international competition," and "decreasing existing commitments to Canadian content" reverberated throughout the day, there was also the hope of promise to be found. By embracing new platforms, harnessing digital advertising, and capitalizing on less expensive distribution methods, the creative industries in Canada can actually benefit from this new landscape.

*Nordicity team members Kristian Roberts; Julie Whelan (MBA '10); Peter Lyman; Negin Zebarjad (MBA/MA '14)*



# MBA Insights Conference 2015

By Megan Lynch

Moderated by Schulich faculty member Mark Silver (MBA '00), President & Founder of Stadium Digital, participants in this year's Arts and Media MBA Insights panel included: Rob Dilworth (MBA '78), Partner, DILigent Marketing Solutions; Elliot Hurst (MBA '96), Co-Founder, SoCAst SRM; and Derek Myers, Senior Director, Media Planning and Inventory, Rogers Media.

The main theme of the discussion centered on the continuing shift in the way that people digest content, and what that shift means for the media industry. Broadcasters are struggling to find new revenue models. While, at present, traditional advertising models remain the major source of revenue, those revenues are decreasing and new models are required. The industry is working to adapt as content consumption continues to move away from the old models and consumers increasingly record content, watch clips on YouTube or stream video on platforms like Netflix, Shomi and Crave. Elliott Hurst calls it a 'crisitunity' (crisis + opportunity). The media industry has an appetite for creative people who know the industry

and its challenges and are able to provide new ideas and insights that will help those organizations come through this disruption successfully.

The panel members agreed that if you want to work in this industry, it is critical to stay on top of trends, speak both the traditional content language as well as the new digital one, and be nimble and adaptable. A key take away was that being media savvy is not just limited to the broadcasting or entertainment industry: being knowledgeable about media, and those who consume it, is critical to success in any business. Moderator Mark Silver observed that Arts and Media's recently introduced course *ARTM 6360 Arts, Media and Entertainment: Managing Strategic and Business Solutions in the Digital Media Universe* has been designed to address these issues.



# MBA Media and Entertainment Conference 2016

By Megan Lynch

Once again, Schulich ARTM students travelled to New York City for the MBA Media and Entertainment Conference. Jointly organized by New York University's Stern School of Business and the Columbia Business School, the annual one-day conference highlights the intersections between business, entertainment and media through keynote speakers and panels.

The 2016 conference, held at NYU Stern, kicked off with a rousing keynote and interview between Ben Sherwood, President, Disney ABC Television Group, and journalist Cecilia Vega, anchor on ABC News "World News Tonight." Along with discussing what makes a "hit" on TV (it appears there is no real formula - you have to guide the business to "manage failure") and "platform agnostic" attitudes towards changing trends in television consumption, they also discussed more personal matters such as the acceptability of a non-linear path to success, and work-life balance in a demanding field.

The nine panels addressed many relevant subjects, from virtual reality and its applications in news and advertising, to the rise of native advertising, entrepreneurship in new media platforms, and film distribution for indie films. All the panels provided valuable insights and knowledge.

The day closed with an inspiring talk from Mark Shapiro, Chief Content Officer, WME | IMG. A dynamic speaker, he really brought home a lot of the key takeaways from the day. His company encapsulates the intersection of media, entertainment and business, as it is both a talent agency and an owner of sports and



*left to right: Rabeem Ladha; Anoushka Gupta; Karam Al Masri; Alisa Bialas; Megan Lynch; Sonya Denton; Jessica Hardy-Henry*

entertainment franchises and brands. These industries are dynamic, always changing, and it's important for companies to be looking for opportunities to broaden their portfolio and get ahead of the curve to succeed. The recent Miami Open tennis tournament was a perfect example. WME | IMG had musicians whom they represent perform, and they mounted a beauty pageant in conjunction with the tournament (the company recently purchased Miss USA). It was an excellent example of a shared value opportunity, and of the diversification that will allow media companies to thrive into the future.

## Prime Time Ottawa

By Frank Paul

In the heart of Ottawa, on February 4 and 5, 2016, I had the opportunity to attend the Canadian Media Production Association's



(CMPA) Prime Time in Ottawa national networking event. The annual event is a gathering of all of Canada's prominent business leaders from the film, television, interactive media, broadcasting, and telecommunications industries. It is an event that gathers attendees for a series of workshops, keynotes, and networking events that address the present and future of the industry.

As an aspiring leader of tomorrow in these industries, access to the conference and the networking and speakers' panels that I attended over the course of the two days were invaluable. Sessions included inspiring keynotes from John Penney (CSO, Starz) and Jens Richter (CEO Fremantle Media International), the empowering words of Mélanie Joly (Minister of Canadian Heritage) about her perspective on the future of these industries (and their incredible importance), and countless informative and enlightening workshops that served to build my skills and provide a multitude of different perspectives, contacts and information about industry trends. The two-day conference provides an educational experience that serves to support and augment the tools and knowledge gained in the Arts and Media Program.

## Introducing... the Arts & Media Student Experience Fund

This spring Schulich is introducing a new fund designed to provide support for Schulich students studying in the MBA Specialization in Arts and Media. The Student Experience Fund has been created to increase financial support for students attending arts, media and entertainment-related conferences and special events that add to the students' learning experience and provide valuable networking opportunities.

The fund will assist with travel costs, conference fees and associated costs of participation, providing students with "beyond the classroom" experiences that wouldn't be possible without additional support. Activities in the past have included: the MBA Media and Entertainment Conference, New York (hosted alternately by NYU and Columbia); Prime Time Ottawa; the Banff Festival; and CAPACOA, the Canadian Arts Presenting Association's National Performing Arts Conference.

All donors will receive a charitable tax receipt and recognition in the donor list published in the annual Student Experience Fund e-newsletter. Recognition on Schulich's alumni donor wall will be offered to alumni donors who provide accumulated support of \$1,000 or more. Corporate supporters who give \$5,000 and over will receive special recognition.

Congratulations to...

## 2015-16 ARTM Scholarship and Award Recipients



**Karam Al Masri**  
**IMASCO Internship Award,**  
**The Paul Schafer Founders' Award**

Karam is completing the combined MFA (Film)/MBA program. She holds a Bachelors of Arts with High Distinction from the University of Toronto, with a specialization in Cinema Studies. During her graduate studies,

Karam worked in Industry Development at the Ontario Media Development Corporation where she was involved in planning and implementing trade organization initiatives, including the International Financing Forum and Producers Lab Toronto. She currently works as a business analyst at the Bell Fund.



**Wojtek Gidzinski**  
**Miles Spencer Nadal Entrance Award,**  
**Dean's Entrance Award,**  
**Joe Cicero Scholarship**

Wojtek holds an Honours Bachelor of Commerce in Marketing Management from the University of Guelph. Prior to starting his MBA, he held media industry positions in

Europe, the Middle East and South East Asia; his positions included Project Director at the Asia Business Channel and Editorial Manager at the Oxford Business Group, leading their reports on Jordan, Oman and Saudi Arabia. He went on to co-found, and remains the Executive Producer of, The Prospect Group, a global business media content provider partnered with Bloomberg and Reuters. Wojtek is focusing his MBA studies on media management and strategic management.



**Fred Glander**  
**IMASCO, McAllister and**  
**George Gardiner Internship Awards**

Fred has a BA in film production from Columbia College Chicago. His student short film, *The Fantastic Magnifico* was nominated and received honorable mention for outstanding cinematography for the 2007 ASC Laszlo

Kovacs Heritage Award. As a Production Supervisor, Fred oversaw the production of over thirty comedy specials between 2012 and 2014. Two of those projects, *Bob Saget: That's What I'm Talking About* and *Craig Ferguson: I'm Here to Help* were nominated for Grammys. In March of 2015, Showtime premiered *That Gal... Who Was in That Thing*, a documentary he produced about the careers of eight recognizable female actors working in film and television. The film received positive reviews in the New York Times and Wall Street Journal. Fred finished his course work in December and is currently completing his internship as the Broadcast Research Manager at Cartt.ca.



**Jessica Hardy-Henry**  
**Dean's Entrance Award,**  
**Schulich Entrance Award of Merit**

Jessica is a second-year student in the combined Schulich-Osgoode MBA/JD program. Jessica, who completed her Bachelor of Commerce in Business Management at Ryerson University, has worked with technology start-ups, a boutique technology law

firm, and on mental health initiatives with a human rights organization overseas. During the school year, Jessica volunteers with Artist Legal Advice Services and also provides assistance to various urban arts initiatives across the city. She's passionate about music, artists' rights, and protecting the things that make us feel alive. She's also fascinated by the way technology transforms our lives. After graduating in 2018, she hopes to pursue a career where her interests intersect.



**William Heisey**  
**Schulich Entrance Award of Merit**

William is pursuing York's joint JD/MBA. Prior to starting at Osgoode and Schulich, he completed a BA(Hons) in archaeology at the University of Durham, UK, and a Masters in world archaeology at the University of Oxford, specializing in the material culture of the ancient Roman mystery cult

Mithraism. He has worked in a curatorial capacity at the Ashmolean Museum in Oxford and the Art Gallery of Ontario and at Lion Television, a London UK television production company that specializes in historical programming. William hopes to combine his law and business education in addressing issues related to the global illicit trade in antiquities.



**Kelly Henderson**  
**IMASCO Internship Award**

Kelly received her Honours B.A.Sc. from the University of Waterloo in civil engineering (2008). She spent seven years at St. Michael's Hospital in the planning department, overseeing large facility renewal projects. She came to Schulich to build upon her project management skills and leverage her

experience in new sectors. In the summer of 2015, she completed an internship at Lord Cultural Resources in the Management Consulting group. Projects she worked on included a feasibility study for a botanical garden in Kazakhstan and an operational plan for an energy museum in Mexico City.



**Tao-Ming Lau**  
**Stuart McAllister Award**

Tao holds a Bachelor of Arts in Canadian Studies, Politics, and History from the University of Toronto. Prior to beginning her MBA, she was the Executive and Legal Assistant at one of Canada's largest independent music record labels, 604

Records, in Vancouver. She focused her degree in Arts & Media Management and Marketing. Tao is now Music Agency Associate at the US boutique concert and tour agency, The Billions Corporation.





## Michael Martyn

### James Gillies Founders' Award

Michael completed his undergrad degree in English Lit at Trent in 2007. With a background in arts administration in the public, private, and not-for profit cultural sectors, and as a singer-songwriter, Michael chose to pursue his MBA at

Schulich to develop his role as a communicator among diverse stakeholders. Michael is completing his MBA with a Diploma in Arts & Media. He is currently deploying his skills on behalf of the Huronia Cultural Campus Foundation, a new initiative in Orillia, ON.



## Frank Paul

### Schulich Entrance Award of Merit

Frank holds degrees in Political Science (2008) and Film Production (2014) from the University of Ottawa and Capilano University in Vancouver. He has worked extensively in operations and financial planning and public policy for the Government of Canada. He is currently working towards an MFA/MBA in Screenwriting and the

Arts and Media specialization at Schulich. Prior to attending York, Frank worked in the film and television sector in Toronto where he produced a number of short films and features. He hopes to combine his business education with his professional experience to work in a strategy and consulting role in the culture, media, and entertainment industries.



## Greg McClary

### The Joe Green Founders' Award

Combined MBA/MA (Music) student, Greg hails from Calgary where he worked as a Music Director, sound engineer, and jazz pianist. In pursuit of his passion for orchestral composition, Greg was attracted to York's MA

program because it offered the opportunity to compose a large-scale symphonic work. Joining the MBA/MA program in his second year, Greg quickly discovered an acute interest in economics, finance and accounting. Greg is completing an internship at Nordicity Group Ltd, a consulting firm specializing in policy, strategy and economic analysis. Greg looks forward to the next step in his unusual career transition and to performances of his symphony in the year ahead.



## Jacqueline Tsekouras

### IMASCO Internship Award, The Brian Dixon Founders' Award

Jacqueline has an undergraduate degree from Ryerson University, in Radio and Television Broadcasting Arts. Prior to entering the MBA program she worked as both a producer and director in the Canadian television industry, on shows such as *Big Brother Canada*, *Undercover Boss Canada*

and CBC's *Steven and Chris*. Jacqueline is pursuing a double specialization in Arts and Media Administration & Marketing. Passionate about how the digital world is changing communication and entertainment, she hopes to transition from traditional broadcast television into a career focused on digital media, social media and technology. This past summer she worked as the PR and Communications intern at the online marketplace for handmade and vintage goods, Etsy Inc., supporting and promoting independent artists from around the world.

## Congratulations to our... 2015 ARTM Graduates

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

### ARTM Graduates

- Mark Bradley\*
- Miles Collyer (MBA/MFA Visual Arts)\*
- Sheng Di
- Alexandra Forth
- Zach Goldglas\*
- Zach Kornblum (MBA/JD)\*
- Kathryn Leader (MBA/MA Art History)
- Noora Sagarwala
- Deanna Schmidt (MBA/MA Art History)

\*with ARTM Diploma

### Associates:

- Eve Davies-Greenwald
- Boris Fucic
- Kimberly Yu



*Top left: Eve Davies-Greenwald  
Top right (left to right): Deanna Schmidt; Mark Bradley; Zach Goldglas; Zach Kornblum; Alex Forth  
Bottom left: Kathryn Leader  
Bottom middle (left to right): Deanna Schmidt; Noora Sagarwala; Zach Kornblum  
Bottom right: Joyce Zemans and Miles Collyer*

# Megan Lynch Wins \$10,000 #GO Schulich Contest

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

One tweet is all it took for Megan Lynch to earn a \$10,000 tuition credit.

**“With an Arts and Media @SchulichMBA I hope to add an A to that Go #AGO #GoSchulich,”** MBA candidate Lynch tweeted on April 17, 2015.

Lynch’s tweet gained her entry to the GO Schulich contest that took place from March 16th to April 17th, 2015. The contest asked participants answer the question posted on billboards and twitter “Where will you go with your Schulich degree?” From there she was randomly selected, among many entries, as the winner of the grand prize scholarship. Reflecting on that special commute to work, when she entered the contest, Lynch still cannot believe she won. “I was really shocked. It was a great way to reaffirm that I was making the right choice,” Lynch said. “Obviously the program is perfect and I was super happy to get in, but when I won the contest, I knew I was making the right choice.”



The Calgary native and graduate of Art History from University of Alberta entered the Arts and Media MBA Specialization at Schulich School of Business in September 2015. Lynch always had a plan to go back to school and get her MBA. After working for seven years and learning about Schulich’s prestigious reputation, she decided now was the right time. “I was doing some research and saw all the specializations that Schulich offers and that was it. Arts and Media was exactly what I was looking for,” Lynch said. “With Arts and Media you need to be in a city that allows you to make the right connections. Toronto is such a dynamic and creative city that being in close proximity to the arts environment is crucial.”

With Schulich now offering the option to complete the first year of MBA studies at the downtown Nadal campus, it gives students like Lynch a chance to get closer to the pulse of the city. As her tweet mentioned, Lynch is striving to join the Art Gallery of Ontario. But for now, she is excited to take the next step in her journey and learn from industry leading professors.

## Schulich Continues to Lead in Global Business Rankings

As Schulich celebrates its 50<sup>th</sup> Anniversary, the School continues to excel in major global rankings. In the past year, Schulich’s MBA program was ranked #1 in Canada by six major global surveys.

Recognizing the uniqueness of the Schulich School of Business’ MBA value and its programs, Corporate Knights ranked our MBA program #1 in the world in the 2015 ranking of the top MBA programs incorporating social and environmental stewardship into the main curriculum.

The Economist ranked Schulich 1<sup>st</sup> in Canada (16<sup>th</sup> among non-US schools and 46<sup>th</sup> in the world) in its 2015 global MBA ranking – the only Canadian school to make the top 50. Forbes ranked the Schulich MBA 1<sup>st</sup> in Canada and 9<sup>th</sup> among two-year MBA programs outside the US in the 2015-2016 Best Business Schools ranking and 1<sup>st</sup> in the world in the “Years To Payback” category – the length of time it takes a business school’s graduates to recoup their investment in an MBA degree.

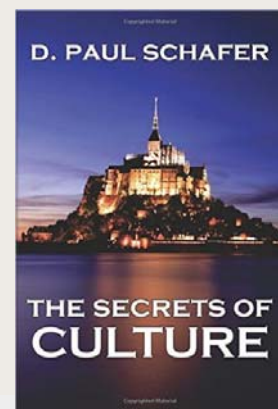
CNN Expansión ranked Schulich 1<sup>st</sup> in Canada and 24<sup>th</sup> in the world in its 2016 Best Global MBAs ranking. And eFinancialCareers.com ranked Schulich 1<sup>st</sup> in Canada and 23<sup>rd</sup> in the world in the 2015 global survey of the world’s best business schools for investment banking.



Congratulations to...

## ARTM Co-Founder Paul Schafer

Congratulations to Paul Schafer, one of the founding directors of Schulich’s Arts Management Program and the director of the World Culture Project, on the publication of his new book, *The Secrets of Culture*. In this book, Paul, who has had a remarkable influence on the development of cultural policy in Canada and internationally, continues his exploration of the role of culture in society. Autobiographical in nature, the book explores Paul’s “long and fascinating journey” in his lifelong work to make the case for the need for the introduction of a cultural age. The book begins with a public school project on Marco Polo and ends with Schafer’s quest to live a cultural life today. Paul’s books have been published in many languages over the years; this year sees the Russian edition of his book *The Cultural Personality*.



## Life After York

By Megan Lynch

On December 9, 2015, the annual networking event “Life after York” was held for Arts and Media Management students. The event provided them with an opportunity to hear from ARTM alumni to find out more about why they chose to pursue the MBA and how it has helped them since they graduated.

Featuring Margaret McGuffin (MBA '91), Vice President, Strategy & Business Development, Canadian Musical Reproduction Rights Agency, Lawrie Schneider, (MBA '15) Manager, Strategic & Competitive Analysis, CBC, Noora Sagarwala (MBA '15), Touring & Audience Development Officer, Ontario Arts Council, and Tom McGillis (MBA '93), President and Co-founder, Fresh TV, the intimate roundtable discussion provided insights into a range of industries, showing students the many directions that a career post-Schulich can take.

Some common themes that emerged among the successful alumni were that they came to the program either without a lot of job experience, or at a point in their careers where they had stagnated. Their MBA in Arts and Media allowed them to increase their earning potential, expand their network substantially and become more competitive in a difficult job market. The confidence to know that



*Left to right: Tom McGillis; Noora Sagarwala; Margaret McGuffin; Lawrie Schneider*

you can hold your own in a demanding industry was also a plus of completing the program, whether to start your own company or to land at your dream organization.

The panel left the students with key thoughts in this rather turbulent time; stay optimistic, volunteer and get involved in as many ways as you can, and remember that “security is a myth.” Instead of always searching for it, embrace change, feed off it to constantly learn, grow and be more innovative and that is when you will find success.

## Telefilm CEO Shares Industry Lessons with ARTM 6350

By Fred Glander

On November 2, 2015, the ARTM 6350 Business of Creativity class was treated to a special visit from Carolle Brabant, Executive Director of Telefilm Canada. Carolle has a long and impressive history with Telefilm. She joined the organization as an auditor in 1990, was appointed Director of Finance and Administration in 2003 and Telefilm Director in 2010 (and reappointed for a second term in 2013). Brabant shared her experience at Telefilm and in particular the dramatic changes in programs and support initiated under her leadership.

Established in 1967, the crown corporation Telefilm Canada provides services to the Canadian film entertainment industry nationally. Its objective is to foster the commercial, cultural, and industrial success of Canadian productions and stimulate demand for those productions domestically and abroad. Telefilm fulfills this mandate through film financing programs, administrating co-productions on behalf of the Canadian government, and managing the Canadian Media Fund.

Brabant described how Telefilm streamlined and adapted the organization to better respond to current industry needs. In the process, Brabant and her team sat down with 300 Canadian producers, in separate meetings, to find out how they could most effectively deliver support to the industry. The consultation process led to the recognition that, with the growth of the industry over the years, needs had changed.

Two key areas were identified: a now mature industry needed less hand-holding and the box office model was flawed. As a result Telefilm's program count was reduced from thirty-seven to seven, resulting in a \$1.5 million administrative cost savings. With a system in place that streamlined the funding process it was time to re-evaluate the funding model. Telefilm had to address the ‘box office’ problem. Historically,

Canadian producers received funding based on previous box office success. This model made it difficult for new Canadian talent to compete and handicapped the English market that is in consistent competition for box office revenues with large Hollywood blockbusters. The box office model essentially worked against the growth of new talent and voices in the Canadian industry. The solution? Replace ‘box office’ with a ‘success index.’ The new system is comprised of a series of commercial and cultural weighted attributes including: box office receipts, international sales, international festival acceptance and awards at national competitive events.

This shift in strategy has allowed Telefilm to better understand the realities and dynamics of the industry, year over year, based on market intelligence. It has allowed both the funder and the industry to adjust strategies based on commercial, cultural and industrial results. It has also enabled Telefilm to provide more strategic support to the industry moving forward. Finally it paints a more accurate picture of the performance of the more than 80 feature films that are funded each year by Telefilm.

We are all indebted to Carolle for her willingness to share her wisdom, knowledge and experience with our class.



*Carolle Brabant and Steve Ord*

# Focus: ARTM Student Life

## Arts & Media Management Club Trivia Night

By Jacqueline Tsekouras

On Friday October 2, the Arts and Media Management Club hosted 'Trivia Night,' its first event of the 2015-2016 year. Over fifty people came out to network with film and television industry professionals and to participate in the arts and media festivities. At 9 p.m. the group settled into their respective trivia groups with team names like "the Michael Jackson's" and the "Yo Yo Ma's" to compete against each other and a team of industry professionals.

Our esteemed industry team was comprised of: Jamey Ordolis, a senior producer at the CBC and tech culture host for CBC TV and Radio; Natalie Schenk, Canadian Screen Award nominated producer and Head of Development at Forte Entertainment; Jamie Manning, Junior Producer with the Canadian independent film production company, The Film Farm; and Greg Chocie, writer-producer-actor and alumn of the Toronto sketch comedy troupe "The Sketchersons."

After two intense rounds of arts and media trivia, which included questions about current CRTC policies and news on the Canadian screen-based industries, the "Mary Kate and Ashley's" were victorious, taking first place and winning top prizes. A huge success, the evening provided a great start to the new school year. Many thanks to Hard Candy Fitness Toronto for their sponsorship and for the great prizes for our winners.



Top: Industry table (left to right) Greg Chocie; Jamey Ordolis; Jamie Manning; Natalie Schenk  
Bottom: Winning team (left to right) Frank Paul; Julien Naggar; Megan Lynch; Sofia Sourtzis

## Schulich Culture Crawl 2016

By Alisa Bialas

Canada is known as a mosaic of cultures and culture was the focus of Schulich's annual celebration of cultures, the "Culture Crawl." Organized by the Graduate Business Council's International Relations VP and the GBC team, the evening highlighted traditional dances, music, fashion and cuisines from over 30 different countries.

Over 300 friends, families and students gathered in the Schulich auditorium to watch the array of performances that kicked off the night. Music – ranging from pop hits to contemporary Hindu ballads and traditional Chinese songs – set the mood. Dance performances took the audience on a journey through the mindful practices of Tai Chi, the classic styling of Fosse jazz, the high energy Punjabi Bhangra and contemporary Canadian dance.

The performances offered a wonderful opportunity to see beyond the classroom personas of fellow students. There is a level of vulnerability that a performer takes on when stepping in front of an audience, allowing one to learn more about a person than any class interaction could ever bring. After the exceptional performances, the crowd set off for the cuisine pavilions hosted at students' dorms. Traditional dishes, celebratory cuisines, and street foods were showcased. The decorations were an integral part of the experience, immersing participants in the cultural experience. Culture Crawl provided an excellent opportunity for learning outside the classroom, allowing participants to experience a variety of artistic practices, food and traditions, and bringing the Schulich community together in a deep and meaningful way.



Alisa Bialas and Lindsay Morris performing at the Schulich Culture Crawl

## Arts & Media Management Club Presents... “Sudden Death: Name that Tune”

By Megan Lynch

The Arts and Media Management Club (AMMC) held their winter social event on January 23, 2016. Over forty MBA students came out to witness their classmates and friends fail at recognizing classics songs and sing terribly. The first round was the much hyped “sudden death name that tune” round. With four categories to choose from - “one hit wonders,” “pop,” “rock” and “rap”- players were pitted one-on-one to correctly name the song before the other person. If you made it through the first round, you were challenged to not only finish the lyrics of a song, but to sing your heart out on stage while doing it. With this round naturally whittling down the pool, the final round tested participants’ knowledge not of songs, but of each other. Utilizing the “facemash” program, competitors were required to guess which two of their classmates’ faces were overlaid in the image shown. The ultimate winner of the competition, Alisa Bialas, was awarded two tickets to the Toronto Symphony Orchestra. The event was a great opportunity for members of the AMMC and the larger student body to interact in a fun and informal way. Singing proved a great way to break the ice, and the night was filled with new connections and lots of laughter.

*Second photo from the top (left to right): Karam Al Masri; Rabeem Ladha; Alisa Bialas; Jacqueline Tsekouras; Greg McClary*



## Arts & Media Students Perform in Support of the United Way!

Excerpt from Yfile article

Some of Schulich’s best, including Arts and Media students Alisa Bialas, Michael Martyn, Greg McClary and Lindsay Morris, showcased their talent in the McEwan Auditorium on Nov. 25 for the first ever SchulichPalooza. All proceeds from the event went directly to United Way Toronto and York Region.

The stellar ARTM contributions included Greg as event accompanist with his brilliant piano styling, a terrific performance of two original songs, *Sundown at the Ivanhoe* and *Surfer’s Paradise* by Michael, and the moving *MBA Dance Revolution* choreographed and performed to *Let Freedom Earn* by Alisa and Lindsay.

SchulichPalooza wrapped-up this year’s York Cares Campaign events. Congratulations to all who participated and all who donated to the campaign which raised a total of \$130,000.

*Clockwise from top left: Greg McClary; Michael Martyn; Lindsay Morris and Alisa Bialas*



# Spotlight: ARTM Alumni Garner Film Kudos

## Behind the Scenes: The Making of the Documentary Feature *Guantanamo's Child: Omar Khadr*

By Steve Ord

In addition to leading *The Business of Creativity* course, one of the other hats that I wear is Chief Operating Officer at White Pine Pictures, a leading independent producer of documentary and scripted programming. I oversee business, financial and legal aspects of the organization's activities.

*Guantanamo's Child* proved to be one of the most difficult film projects I have been a part of in my many years in the business. Executive Producer Peter Raymont had long been fascinated with the plight of Omar Khadr, a Canadian who at the age of 15 ended up as the youngest prisoner in the US Guantanamo Bay detention camp. After a decade in 'Gitmo', Khadr was eventually transferred to Canada to serve out a sentence as a condition of a plea-bargain deal in which he admitted to killing Sgt 1<sup>st</sup> Class Christopher Speer during a fire-fight with US forces at a Taliban camp in Afghanistan.

My involvement with the Omar Khadr project began when we chased down and secured rights to the most definitive non-fiction book on Khadr (also called *Guantanamo's Child*) written by Michelle Shephard, a Toronto-based foreign correspondent. Raymont saw talent in her beyond foreign journalism skills and teamed her up as co-director with experienced director Patrick Reed. The next hurdle was to convince Dennis Edney, Khadr's Canadian lawyer, that White Pine Pictures would make the best and most objective documentary on Omar Khadr. Eventually, we managed to convince Edney and he, in turn, convinced Khadr that White Pine Pictures would be granted the first exclusive interview of him.

Having the right to interview a subject and exercising that right proved another matter. The problem was that Khadr was in prison at the time and Corrections Canada denied every application to interview him. Months clicked by and soon a year and more. In the intervening time, the directors filmed everyone other than Khadr who they felt added to the narrative by sharing their first hand experiences. Characters included family members; a US forces soldier who was part of Speer's team during the infamous firefight when Khadr was captured; US Army interrogator Damien Corsetti ("The Monster"); former US Brigadier General Stephen Xenakis, a forensic psychiatrist, who spent 200 hours with Khadr; and Morris Davis, the former military chief prosecutor in Gitmo who led the prosecution.

With a documentary partially filmed and edited but still lacking the all-important exclusive interview of Khadr, we undertook more drastic measures to gain access. The tri-partite of the CBC, the Toronto Star and White Pine Pictures hired expert counsel and filed a 'Judicial Review' asking a federal court to over-rule the decision by the Warden of Alberta's Bowden Institution to disallow an interview of Khadr within the prison where he was incarcerated at the time. We had our day in court but the Judge ruled that the Warden's decision would stand – no interview, more waiting, more frustration.

As fate would have it, Dennis Edney's application to the court to have Khadr released on bail was granted. Finally, we had a bounce in

our favour. Along with all the main news services, our directors and film crew were in Edmonton on the day of the court decision in May, 2015. Now he was out of jail, Khadr was reluctant to do the interview, but, after some coaxing, Khadr sat down for two interviews with Reed and Shephard in the days immediately following his release.

Two versions of the Omar Khadr documentary were created. The first is a one-hour length which was quickly edited and had a "newsy" feel. Titled *Omar Khadr: Out of the Shadows*, it aired on the CBC and garnered an 800,000 2+ rating, a threshold rarely achieved by a documentary in Canada. This version also aired on SRC in French Canada, and Al Jazeera in the US and around the world in many languages.

The second version is 80 minutes in length and is a deeper, richer documentary feature. This version has the title *Guantanamo's Child: Omar Khadr* and it premiered at the Toronto International Film Festival in September, 2015. It also screened at the Calgary International Film Festival where it won the Audience Choice Award. More recently, *Guantanamo's Child* was selected by TIFF as a Canada Top Ten, and has travelled with the best of Canadian cinema. The documentary has been featured at many prestigious film festivals in Europe. Omar Khadr was introduced on stage at the screening in Calgary and received a standing ovation.

In the end, the film was completed and received considerable critical acclaim and audience support. If you haven't seen *Guantanamo's Child*, make sure you watch it at the next opportunity.



*ARTM sessional lecturer, Steve Ord (MBA '85) joined Emmy award-winning White Pine Pictures as Chief Operating Officer in 2012. He is responsible for business and legal aspects of the indie company's documentary, factual and scripted production activities. He also provides services to other film/TV companies as principal of Boardwalk Strategy Inc. and serves on the boards of the Independent Production Fund and the Cogeco Fund. Formerly Executive Vice President of Alliance Atlantis Communications' Entertainment Group, Steve was involved with the juggernaut Crime Scene Investigation franchise series (CSI, CSI: Miami, CSI: NY), exploited worldwide by AAC, and the company's extensive film and TV library (5,000 hours). He was Executive Producer on the popular drama series Cold Squad (7 seasons). Previously, Steve was Manager of Business Affairs at Telefilm Canada.*

## Vicki Lean's (MBA/MFA '14) *The Last River* Awarded Best Canadian Feature at Planet in Focus Festival

By: Megan Lynch



Schulich Arts and Media alumn Vicki Lean's film *After the Last River* opened the 2015 Planet in Focus Film Festival in October. The feature-length documentary, which was also her thesis as part of the MFA in film production that she earned jointly with her MBA, was extremely well received, and went on to win Best Canadian Feature at the festival.

*After the Last River* looks at the impact of the De Beers' Victor diamond mine on the remote First Nation's community of Attawapiskat and on its surrounding traditional territory, which forms part of the largest pristine wetland left on earth.

Interviewed by The Toronto Star (October 22, 2015), Lean said that she got the idea for the film after visiting the community with her father, an environmental scientist who specializes in the release of toxins into the environment. She herself "was interested in talking to community members on balancing economic benefits and environmental impacts."

Over the course of 80 days in Attawapiskat, she realized the issues extended much further than mining impacts – from a lack of a proper school to a housing crisis that left residents living in mold-infested sheds and un-insulated homes. Filmed over five years, the documentary "follows the community's fight for awareness and justice in the face of a profound divide that is amplified by distance, language, culture and competing views of Canada."

During the filming, the community was thrust into the national spotlight after a video of the conditions went viral and the Red Cross



arrived with aid. A year later, Theresa Spence, then Chief of Attawapiskat, went on a hunger strike. Her action helped galvanize the international Idle No More movement, aimed at taking back control and demanding action on numerous issues facing First Nations.

When Lean began the project in 2010, Attawapiskat and other remote communities like it were "[a case of] out of sight, out of mind." In the last six years, she's witnessed a dramatic change in the willingness and interest of average Canadians to learn more the state of Indigenous issues in this country – but there is still much more work to be done. Currently, Lean is distributing *After the Last River* as widely as possible to support a discussion about a more fair and sustainable Canada. It has played in over a dozen festivals, as well as on campuses, at conferences and in First Nation communities. It is currently featured on the cover of the Canadian documentary magazine POV's 100th issue. Visit [www.afterthelastriver.com](http://www.afterthelastriver.com) to learn more.

*Note: With the release of the Truth and Reconciliation Commission report in December 2015, and the Liberal government earmarking \$8.4 billion over the next five years for First Nations in their first federal budget, there appears to be increasing public discourse and acknowledgment of the issues facing Canada's First Nations.*

## Luc Dery's (MBA '92) *My Internship in Canada* Receives TIFF's "Canada's Top Ten People's Choice Award"

Producer Luc Dery's new film *My Internship in Canada* (*Guibord s'en va-t-en guerre*) had its North American premiere at the 2015 Toronto International Film Festival. The film was selected to be part of TIFF's annual Canada's Top Ten screening series and won the Canada's Top Ten Film Festival People's Choice Award.

Written and directed by Philippe Falardeau and co-produced with Kim McCraw, the political satire is about an idealistic young Haitian who travels to rural Quebec to intern for an independent Member of Parliament from northern Quebec who unexpectedly finds himself in the position of holding the tie-breaking vote on whether Canada will go to war in the Middle East. In 2016, the film garnered four Canadian Screen Award nominations including Best Picture, Best Supporting Actor (Irdens Exantus), Best Original Screen-play (Philippe Falardeau) and Best Sound (Bernard Gariépy Strobl, Daniel Bisson, Claude La Haye and Benoît Leduc). The film received an honorable mention from the Canadian film jury.



# Alumni in the News

**THE GLOBE AND MAIL** 

March 23, 2016

## MBA Specialization Puts the Business in Show Business

By Josh O'Kane  
The Globe and Mail

Article reprinted with permission.

*Music, film and other arts might be creative fields, but they increasingly depend on business knowledge to survive and thrive in an ever-changing entertainment landscape.*

A dozen years ago, Michael Murray found himself at a crossroads. An electronic and R&B musician, he had a litany of frustrations: with the ailing music industry, with music's technological limitations, with the Canadian establishment's focus on rock and folk.

Mr. Murray was enrolled in a master program in music technology in Montreal, and was considering its value to his future. He really wanted to study something, he thought, that "would be the key to either enter the music business or be more successful as a musician in it." Then he heard about the arts and media administration MBA at York University's Schulich School of Business. It was the only business program he applied to, and as it happened, he got in.

These days, he's the executive director of the Toronto Musicians' Association, working both to modernize the union and also to fight for better compensation for its 3,000 members. Managing in non-profit organizations for nearly a decade steeled him for the job, he says, but starting out with an MBA, "I felt like I had the knowledge of someone who had been around for 10 or 15 years."

The creative life can be a precarious one, especially in the Internet-scoured entertainment sector. So it helps when creative industries have steady hands to guide artists and manage the changes they face. Formal business education, as distant from the creative arts as it may seem, can certainly assist on that front. In the United States, schools such as New York University and the University of California, Los Angeles are obvious leaders for entertainment-focused MBAs and combined degrees. But there are arts-specific MBAs right here in Canada, including at Schulich and through HEC Montréal.

HEC's master of management in international arts management is a one-year intensive program shared with other business schools in Dallas and Milan, Italy. Schulich offers a mix of programs, including a standard MBA, a combination MBA/master of fine arts or MBA/master of arts, and several diplomas.

"I'm the last person to suggest that everyone should have an MBA," says Joyce Zemans, director of Schulich's arts and media MBA program, which accepts 12 to 15 students a year.

"But I will say that as a tool for working in production, or management, or in the industry, it is critically important to understand the sector and also to have [an understanding of] financial management, accounting, human resources, strategic analysis."



*Michael Murray, Executive Director of the Toronto Musicians' Association, is using his business skills to work for artists' rights. 'Wages and earnings for artists and musicians are worse than ever.' (Mark Blinch for The Globe and Mail)*

York launched the program in 1969 as one of the first of its kind, blending marketing, management, legal and finance courses with lectures and seminars from leading arts managers and policy makers. In recent years, its coursework has shifted with the media landscape, with classes including managing in the new broadcast world and business solutions for digital media. Recent lecturers and guest speakers have included Scott Moore, president of Sportsnet and NHL properties with Rogers Communications, and Canadian Radio-television and Telecommunications Commission chair Jean-Pierre Blais.

Musicians are more than familiar with handling money, but Mr. Murray credits his MBA with grounding him in the worlds of human resources, accounting and economics. For those, "you absolutely need the structure and the experts right beside you."

Mr. Murray, who became executive director of the UrbanArts Community Arts Council as he finished his MBA then served as a popular-and-world-music officer with the Ontario Arts Council, now spends his days at the Toronto Musicians' Association fighting for members' rights.

"Wages and earnings for artists and musicians are worse than ever, and I realized that arts unions are the only player in the sector without conflicts to change this reality," Mr. Murray says. "I did not want to see the next, more diverse, generation of artists start to get gigs that were not as well paid as their predecessors, or [discover] the gigs weren't there at all."

Managing uncertainty has become a constant across entertainment industries. "There's so much happening with digital changing our landscape," says Christina Kubacki, director of acquisitions for film distributor Entertainment One in Canada and a 2010 graduate of Schulich's arts and media MBA. "Consumption habits are so different than they were even 10 years ago. The ability to react to change and to take that bigger-picture view of things – that's the most important skill in an industry that is changing monthly."

Ms. Kubacki started her graduate education in a film studies program, but after hearing of the arts and media MBA – and meeting Ms. Zemans – switched to a combined degree program. "I had a really clear vision of, wherever I landed, using my film degree and my business degree."



She landed at eOne, where she rose through the ranks of the acquisition team, which has secured Canadian rights to films such as *The Hunger Games* series and Canadian productions including the Chet Baker biopic *Born to Be Blue*. Her graduate studies, she says, helped guide her to the director position. “A lot of the strategy courses I took were understanding the bigger picture of eOne and how our division and my role fits into that.”

The record industry has gone through even more shifts in the past two decades, as consumers shifted from physical music to downloads to streaming services. Rob Bolton graduated from Schulich in 1999 – the last year the music industry truly soared – and now heads up digital marketing for Warner Music Canada and helps the label navigate the rough digital tides.

“If you’ve got an idea, how do you build your case, and how do you present it with as much credibility and reliable facts as you can?” he asks. “We can all pretend we have a crystal ball and can predict the future of the music industry, but no one can do that. But the ability to predict some segments of the future using data and trending – that’s core MBA stuff right there.”

Grad schools can’t predict the future either, but, Ms. Zemans says they can at least adapt. “Every course that we teach is responding immediately,” she says. “Digital disruption is absolutely at the centre.”

## When One Degree Just Isn’t Enough

By Sheldon Gordon  
The Globe and Mail

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In a March 23, 2016 article in *The Globe and Mail*, Sheldon Gordon examined the wide range of dual degrees now available in Canada, and wrote:

...Perhaps the most unusual pairing is at York in Toronto, where the Schulich School of Business and the school of the arts, media, performance and design offer a three-year combined program for an MBA and master of fine arts (MFA) or master of arts (MA).

Greg McClary is completing his MBA-MA this semester. He originally enrolled for an MA in music, but at the orientation learned of the dual degree. In the program, he has focused on digital media content, and devoted 3,000 hours to composing a symphony.

“I was geared up for an academic career in music,” says Mr. McClary, who plans to become a digital media consultant, “but after realizing just how competitive that job market is, the MBA offered an elegant opportunity for a career transition.”

He now plans to become a digital media consultant.

Mr. McClary discovered that the writing skills of MFA and MA students are highly valued in MBA group work. “Even the students who weren’t so gung-ho on business were in high demand in groups because of their knack for explaining things that aren’t easy to communicate. So there’s definitely synergy in the skill sets.”



Greg McClary

## “Don’t They Ever Stop Migrating” Jinny Yu (MBA/MA ’02) in Venice



A highlight of the Venice scene this year was Jinny Yu’s site specific installation *Don’t They Ever Stop Migrating?* Installed at the Oratorio di San Ludovico (September 5 – November 22, 2015), the exhibition was curated by Elisa Genna, Vittorio Urbani and Ola Wlusek and co-presented by Nuova Icona and the Ottawa Art Gallery, with support from the City of Ottawa and the Ontario Arts Council.

Mirroring Venice’s history as a place of cultural collision and of departure and arrival, the installation offered a powerful reflection on the global migration crises with particular reference to the Mediterranean Sea and Bay of Bengal. A white three-dimensional painting, broken up by hundreds of thousands of black ink brushstrokes, the painting covered the interior structure of the Oratorio. Viewer experience was heightened by a chorus of incoherent English words and abstracted human voices, interrupted by silences. In this immersive environment, Yu forced her audience to confront individual prejudices and core beliefs about who constitutes “the other,” in a poignant and powerful meditation on the crises of global migration.



*Don’t They Ever Stop Migrating?* 2015, ink on fabric site-specific installation with sound at Oratorio di San Ludovico, Nuova Icona, Venice, Italy



At OCAD University, I work in a student services department that specializes in student success as graduates transition out of school.

I did my bachelor degree in photography at OCAD, graduating in 2006. While still in school, I got a job as shop manager at artist-run centre Art Metropole, where I worked for seven years. I then decided to return to school to do my graduate degree. I realized that I'd reached a ceiling of professional

development in my position, so I enrolled in a joint master of fine arts and MBA at York University's Schulich School of Business.

I wanted to gain further experience so I could come back to the cultural sector and make a contribution to artist-run organizations and arts organizations more broadly. I felt that my background as a practising artist combined with increased business skills would position me to better serve organizations as an administrator or volunteer board member. As I was finishing up my MBA in arts administration at York, I got interested in fundraising and development. I knew the arts and education sectors had many similarities in terms of how fundraising and development offices operate, so I had a meeting with a contact here at OCAD to ask him about his experience working in arts universities. It turned out there was an opportunity available.

It wasn't a position I was looking for, but I soon realized it would help me achieve my goal in a way I hadn't previously thought of: by helping young, emerging artists achieve success early in their careers. That was something I really missed when I did my undergrad. My goal was to shorten that gap between graduation and greater successes - shave down those days or hours of anxiety and heartache.

My week-to-week schedule is quite nice: my time is equally distributed between supporting teachers in the classroom and delivering workshops and modules centred on professional documents, portfolios, CVs, resumés, interview skills - helping students understand the various paths their creative careers might follow.

I'm also working with a team in the office to create programs that help students access internships, studio space and exhibitions. I work one-on-one giving students advice and with partners from the not-for-profit sector, private sector and business owners who want to connect the school with paid opportunities.

*"I learned awareness and empathy. The complexity of that and problem-solving were very much emphasized in business school."*

At Schulich, aside from the practical things like accounting and financing, I learned in a broader sense how to work with different stakeholder groups and understand their motivations. Because I'm reliant on all different groups - students, faculty,

administration, private businesses - I need to understand where they're coming from to do my job. So I learned awareness and empathy. The complexity of that and problem-solving were very much emphasized in business school.

The master of fine art degree and the MBA were more like an administrative structure at the school, but they didn't have much overlap. Just on a personal level, doing the fine arts degree was a great release and a kind of therapy that helped me get through the hard days and hours of the business program. It was nice to get into the studio and reflect upon the challenges and issues I was dealing with at the business school.

I did a minor in not-for-profit management, which gave me a greater sense of the cultural sector's priorities and administrative challenges and a broader understanding of the arts sector as a subset of the greater not-for-profit sector. I'd never perceived the cultural sector as being part of a larger group. I still feel there's a lot the cultural sector can learn from the greater not-for-profit sector. What I've been trying to do is see what can be adapted and modified to be a great fit for the cultural sector - bringing things that have been successful in terms of fundraising or organizational management to the arts.

NOW | February 17, 2016 | <https://nowtoronto.com/lifestyle/class-action/miles-collyer-career-development-coordinator-ocad-u/> (reprinted with permission)

### "how do you surrender to a drone?" Miles Collyer (MBA/MFA '15)

In his 2015 thesis project *how do you surrender to a drone?* Miles Collyer explored communication and its failure in an age of weaponized surveillance and technological asymmetry. Based in contemporary politics, identity, and the re-representation of media-sourced imagery, Collyer's is a political art practice, but one which does not respond with the immediacy of an activist stance.

In the spring of 2016 (March 22 - April 30, 2016), Collyer's work was featured in an expanded exhibition at Toronto's YYZ Artists' Outlet. The exhibition was supported by the Ontario Arts Council and Gallery 44.



*how do you surrender to a drone? (installation detail), 2015. Gales Gallery, York University*

# Out of Darkness to Light

By Claire Speed (MBA '11)

*Small children appeared in pockets of light, suitcases at their side, some clutching cloth dolls. The air was warm but not uncomfortable. Men stoked the fires of the train's engines, black with soot and hardly noticeable in the darkness of Wilson Station. We made our way to where others had gathered. A woman around my mother's age sat scouring a pad in front of her for the names of registered children. My mother pushed forward.*

*"Your child's name?"*

*"Emilie Zucker."*

*There was my name, or a variation of it, written in pencil below the list of typewritten names. Whoever had entered my name had done so quickly, a last minute addition, perhaps to replace a child whose mother could not go through with it.*

*"Emma Zucker, number 531."*

*For the next few days, I wore that number around my neck, a number that would define me, etched in my memory long after I had made my way alone to this foreign land; it was, after all, my ticket to freedom.*

Just before starting my MBA at Schulich, I boarded a steam train in Prague, destination Liverpool Station, London. It was Sept 1, 2009 and the train was a replica of the one my mother took under the cover of darkness on July 1, 1939. She was one of 669 mostly Jewish children rescued on what became known as the Czech kindertransports organized by Nicholas Winton who has been dubbed by some as Britain's Schindler. Just as in 1939, the Winton Train, as it was named, travelled the Prague-London route via Nuremberg, Cologne, Hoek van Holland by ferry to Great Britain and via Harwich to its destination where then 100-year-old Winton greeted the group of us that included first, second and third generation "Winton Children."

I first started recording the life of my mother on a trip to Prague we made together in the summer of 2003, only her second time back since she had left as a 13-year-old refugee. Her escape from the Nazis and the years that followed, first in England then Mexico and on to Chicago, New York and finally Toronto, were rich in material I wanted, one day, to document, for the family's sake more than anything. This past September, six years after taking that historic trip, I began a seven month Creative Writing by Correspondence course through Humber College in Toronto with the goal of writing my

mother's memoir. There have been times in my life when a door opens for me to walk through. I had read *Far to Go*, a book longlisted for the Man Booker Prize by Toronto based writer Alison Pick, and found it hauntingly like what I knew of my mother's story. The novel is influenced by Pick's Jewish grandparents' flight from Czechoslovakia to Canada in 1939. So, when I was accepted to Humber with a generous scholarship and Alison Pick as my writing advisor, I felt the latch 'click' and the door open. For the next seven months I would be committed to this project.



When I started the writing program, I was living with and caring for my mother, who would have been 90 this May. It was my hope, and expectation, that she would edit the final copy before it went to print. But it was not to be. My mother passed away before Christmas, and since then I have been retracing her steps by travelling to all the places she lived, a sort of pilgrimage to help with my grief and my writing. And though I did not imagine I would be writing a book when I graduated from Schulich in 2011, it has been both an honour and a privilege to recount the 'miracles and mysteries' that led my mother out of Prague, where she most certainly would have perished, and on to a long, well lived life.

*Miracles and mysteries, like missed boats and chance meetings, random events that determine our very existence. What might have been had my mother not fled Czechoslovakia in 1939 or my father not returned from his posting in India in 1945? What if the music that wafted upstairs to the library at Toronto's Newman Centre had not been so captivating as to distract my mother to descend the stairs to the small group gathered below? My parents, both immigrants to Canada, who met on that rainy night in Toronto brought together by the music of Mozart, were married in 1956 and had five children, all girls.*



Map: Route of the Winton Train from Prague to London.

Photo: Emilie Speed (front centre) in July 2011 with her five daughters (Claire is back left), son-in-law and three of her seven grandchildren in Southampton, Ontario.





## “Who’s Where?”

Karam Al Masri '16  
Business Analyst  
Bell Fund

Mark Bradley '15  
Assistant Director  
Lebanon Opera House (New  
Hampshire)

Miles Collyer '15  
Career Development Coordinator  
Ontario College of Art and  
Design University

Alexandra Forth '15  
Executive Assistant  
Vanguard Artists Management

Fred Glander '15  
Broadcast Research Manager  
Find TV

Deanna Schmidt '15  
Research Analyst, Market  
Intelligence Team  
MaRS—Discovery District

Sam Hoffman '14  
Business Affairs Analyst  
Behind the Scenes Services Inc.

Vicki Lean '14  
Line Producer  
VICE Media

Lawrie Schneider '14  
Manager, Strategic &  
Competitive Analysis  
CBC

Richard Chan '13  
Manager, Regulatory Media  
Rogers Communications

Ben MacIntosh '12  
Policy Development Officer  
Economic Development &  
Culture  
City of Toronto

Laura Moore '12  
Manager, Digital Content  
Marketing + Fullscreen  
CBC

Kim Neil '13  
Territory Manager, Dermatology  
Janssen Inc.

Kyle Russell '12  
Manager, Content Marketing  
Tourism Calgary

Hiro Sudo '12  
M&A Deal Advisory  
KPMG (Tokyo)

Vincent Poulain '11  
Senior Consultant  
Nordicity

Emma Jenkin '10  
Marketing Communications  
Coordinator  
Office of Advancement  
University of Toronto Schools

Bryce Eldridge '09  
Manager, Global Partnerships  
Maple Leaf Sports &  
Entertainment

Jessica Whitford '08  
Director of Development  
Soundstreams

Angela Nelson-Heesch '07  
Director of Annual Giving  
(Interim)  
Toronto Symphony Orchestra

Josiah Rothenberg '07  
Producer, Documentaries  
Maple Leaf Sports &  
Entertainment

Michael Murray '06  
Executive Director  
Toronto Musicians' Association

Nina Knezevic '05  
Marketing Director  
Sotogrande S.A. (Madrid)

Justina Gardiner '05  
Category Brand Manager  
San Remo Macaroni Company  
(Australia)

Lisa Perelman '02  
Group Account Director  
Publicis Hawkeye

Steven Foster '00  
Operations Manager  
Royal Conservatory of Music

Christine Offer '00  
Festival Programmer  
Calgary International Children's  
Festival

Cecelia Paolucci '98  
Director of Development  
The Canadian Stage Company

Derek Yarnell '98  
VP Client Services  
Direct Focus Marketing  
(Winnipeg)

Du-Yi Leu '97  
Regional Director, Community  
Investments  
Ontario Trillium Foundation

Baron Manett '95  
President  
Per Se Brand Experience

Michael Shostak '95  
SVP, Chief Marketing Officer  
Economic Insurance

Sam Bleiweiss '89  
Co-Lead Ministry  
Transformation Initiative  
Ministry of Citizenship,  
Immigration and  
International Trade  
Government of Ontario

Kim Gaynor '89  
General Director  
Vancouver Opera

Alexandra Montgomery '86  
Director & CEO  
Bill Reid Gallery of Northwest  
Coast Art (Vancouver)

## Congratulations to...

... Faye Ling Lucus, Megan  
MacKeigan, Renee Stephen  
and Julie Whelan on their  
recent marriages; and

... Anisia Amighi Krause,  
Lisa Freeman, Rachel Malach,  
Michael Murray, Jeremy  
Prober, Jonas Prupas, Kate  
Robb Robertson, Renee  
Stephen, Daisy Thomas and  
their spouses who have  
recently welcomed children  
into their families.

Please keep us posted!



Joyce had the chance to visit  
with some ARTM alumni living  
in Singapore and NYC.

*Top: Joyce and Moonlake Lee  
Bottom (left to right): Craig Gibson,  
Joyce and Jacqueline Sischy*

