



Schulich

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York University

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# Arts & Media NEWS

...celebrating our 40<sup>th</sup> year of classes!

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

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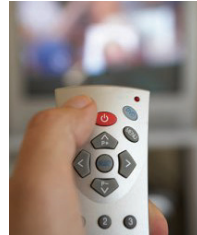
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## Television: Not Dead Yet

By Douglas Barrett,  
CTV Visiting Professor in Broadcast Management

Early in the Broadway musical *Spamalot*, a peasant collecting plague victims pushes a cart through the village calling out "Bring out yer dead. Bring out yer dead." Another villager drags out a protesting Fred who sings, "I am not dead yet". As the song progresses, Sir Lancelot settles the matter by hitting Fred on the head with a shovel.

What's going on with television today reminds me of Fred. Everyone is so certain its days are numbered that it's being dragged figuratively out to the plague cart, yelling all the while "I'm not yet dead." Indeed.

Over the past year, I have asked dozens of policy leaders, media executives and production professionals to estimate the share that television has of all viewing of entertainment programming where the universe includes online and mobile platforms. What we are basically talking about here is the stuff we sit and watch in our homes. The average guess is about 70%. A few guessed as low as 60% and as high as 80%. This means the people who actually make the decisions about broadcasting think that between 20% and 40% of all viewing has *already* moved away from television, and uses a different delivery platform.

Boy, are they wrong. Moreover, they are both stunned and sceptical when they hear the evidence.

The US based *Council for Research Excellence* published an ambitious and landmark *Video Consumer Mapping Study* in the summer of 2009. The participants

and supporters were a who's who of the American market research, advertising and broadcasting industries. Rob Dilworth, Vice President of Research for CTV Television (and a highly regarded Schulich graduate) has called the work "massively credible." The study measured the use of television, PVR, laptop, DVD, portable DVD, iPod and mobile video through a unique method that involved having trained individuals in six cities personally observe and record a person's media consumption. They did this for just under 1,000 full waking days of observation.

While there is an extraordinary amount of data in the study, here is the key finding: when you add up television use in the home, watching video on the internet and watching video on mobile, the *television* share is a whopping 99%. Even among younger age groups (18-24 and 25-34) the television share is 98%.

Another critical fact is that the actual *amount* of television people watch, about 300 minutes per day, continues to hold or exceed levels that have remained constant for over 40 years. These figures are repeatedly confirmed by Nielsen in its own independent surveys in the US and by BBM here in Canada. In fact, TV viewing has actually been inching *higher* over the past decade as viewers have been offered more choices.

So, what's going on here? Are the frequent media stories about the incredible growth of online viewing true?

*continued on inside cover*

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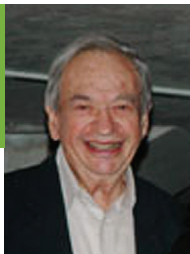
## Congratulations to our... 2009 ARTM Graduates

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

Neil Middleton\*  
Daniel Rattner  
Craig Gibson (LLB/MBA)  
Fahad Ahmed (*associate*)  
Daniel Caunter (*associate*)  
Bryson Eldridge (*associate*)  
Roshni Wijayasinha (*associate*)  
Shijing Orin Zhao (*associate*)

\* graduated with Arts and Media Diploma

Photos: (top left) Neil Middleton, (top right) Joyce Zemans and Craig Gibson, (bottom left) Kathleen Welsby and Bryson Eldridge, (bottom right) Daniel Caunter



### *In Memoriam:* **Arthur Siegel**

Professor Emeritus Arthur Siegel, who taught Communications Policy in the Arts and Media Program from 2000 to 2008, died on April 7. A leading scholar in the field of politics and media communications policy in Canada, Arthur was instrumental in shaping York University's Communication Studies Program. His writings and teachings contributed widely to our current understanding of censorship, press freedoms and referenda.

Arthur's family fled Germany on the eve of the World War II and he grew up in Trinidad. He studied at the University of California, Berkeley, Georgetown University and Heidelberg University and completed his PhD at McGill. His doctoral thesis compared English and French newspaper coverage of the 1970 FLQ Crisis.

Prior to arriving at York University in 1976, Professor Siegel was a successful journalist and wrote for such publications as *Time* magazine, *Life* magazine and *Sports Illustrated*. He also spent years working as a writer and commentator for Radio Canada International – the subject of one of his last conference presentations.

A devoted and dynamic teacher, colleague and friend, Arthur taught at York for 34 years. He was an exuberant, colourful and inspired member of the University community. We will miss the twinkle in his eye, his incisive wit and his keen intellect.

(continued from cover)

Yes they are, but they are measuring growth from a tiny base. 100 million people watching an average of 3 hours a month online sounds like a really big and impressive number until you compare it to 300 million people watching well over 3 hours of television *per day!*

And what about recent articles crowing that internet use is now greater than television use? True too, except that for millions of Canadians, internet use is called "work." That study compared apples and, well, something completely different.

On the online side, the revenue generation business looks like a bust. In an April 13<sup>th</sup> *Globe* piece headed "Reports of TV's death greatly exaggerated," online revenue for Canadian broadcasters is reported to account for a measly 2.3% of advertising revenues. Brahm Eiley, the principal of the research firm Convergence Consulting Group called it a "drop in the bucket" and later said "Its crystal clear the money's in television."

Another myth is that the advertising base for television is being dramatically eroded by PVRs. Again, just not true. PVR penetration in Canada is currently at about 20%. It's growing, but not in leaps and bounds. Those that own PVRs generally only use them for a fraction of the time they watch television. Of that universe, a high percentage actually watches the commercials in real time. The net result of this is Nielsen's and BBM's conclusion that *97% of television in Canada is watched live.*

Let's go back to all the media professionals who seem to believe the popular myth that television is heading for the plague cart. I find it a little unsettling that key policy and business decisions concerning broadcasting in Canada are being debated by business executives, programmers, politicians, policy wonks, regulators and other folks who have their facts wrong. Way wrong.

The real issue is that television is changing, and dramatically so, but these changes are being obscured by the focus on the shiny bit that online now represents in the system. In order to deal with the real challenges, threats and opportunities of the television world, we have to get past this infatuation and on to hard evidence.

# Strategy in Arts & Media: 2010 AMMC Conference

By Colleen Berg

For the second year in a row, Schulich's Arts and Media Management Club (AMMC) programmed and hosted a day-long conference and networking event on the York campus. The theme of this year's conference was *Strategy in Arts & Media: New Partnerships and New Models*.

The first panel focused on *New Models for Adoption of New Media*. The panel presented models and perspectives to the audience in terms of the importance, use value, and potential of new media in audience recruitment/retainment and branding. Panelists included: Jeff Anders, Co-Founder & CEO, *the Mark news*; Brian Porter, Assistant Vice President, New Media, the *Royal Ontario Museum*; Jason Dojc, Senior Account Manager - Digital, *Edelman*; and Roma Ebrahim, Director of Marketing & Partnerships, *Interactive Ontario*.

The focus of the second panel, *Strategic Partnerships in Development and Programming*, shifted from the inner workings of companies towards the relationships arts and non-arts organizations can have with one another. Panelists Derrick Chua, Entertainment Lawyer and Independent Theatre Producer; Kevin Frank, Artistic Director, *Second City Training Centre*; and Hugh Neilson, Managing Director, *Lorraine Kimsa Theatre for Young People* examined how relationships can be leveraged to support the vision and mandates of each organization, often in unexpected ways.

Our keynote speaker, Dave Hopkinson, Senior VP Business Partnerships, *Maple Leaf Sports and Entertainment*, focused

on the benefits of vertical integration and branding in media sports services. His remarks stimulated an interesting discussion surrounding the authenticity of television rating services and the introduction of the Portable People Meter and its impact on viewership and advertising effectiveness.

The final panel, *Future of Marketing and Advertising in Media*, was a perfect complement to the day's discussions. We heard from online marketing and advertising experts Heidi McCulloch, VP Strategic Planner, *MacLaren McCann*; Vijay Setlur, Tourism, Sport & Leisure Marketing Professor; and Grant Robertson, Business and Media Editor, *Globe & Mail*. They spoke to many of the ideas raised earlier in the day, with the added reminder that traditional business and consumer relationships are still a foundational cornerstone to the success of any organization whether it be profit or mission driven. The overall sentiment was that advertising models are not moving to exclude agencies but are moving to a more cooperative client/agency partnership with a greater focus on strategic implications, long term, and interactive content creation.

The conference was a highlight for all who attended and enabled us to better understand the current challenges and emerging business models in the arts, entertainment and media sectors. The message was clear that finding unique ways to maintain strong community ties and use technology to create new relationships is a way that a newly minted MBA can bring value to any arts, media or entertainment company.

## Big Apple Business

By Julie Whelan

In February, ten Arts & Media students braved a winter storm and flew to New York City for the MBA Media and Entertainment Conference. NYU's Stern School of Business hosted this year's event and presented two remarkable keynote speakers, Viacom President and CEO, Philippe Dauman and New York Times Company President and CEO, Janet Robinson.

After a season of such intense upheaval in the media industry, it was encouraging to hear Janet Robinson talk of the importance of reinvention and experimentation, of great content and of the need to demonstrate courage in unpredictable times. When asked to give a piece of advice to the MBA students in the room, Dauman offered three instead: 1. focus on a single core competency and improve it tirelessly; 2. work abroad — the US is no longer the center of the business universe; and 3. be bold enough to innovate.

Thought-provoking panels rounded out the day and representatives from some of the best brands in the business were in attendance including *Tumblr*, *The Wall Street Journal*, *Marvel*, *Bravo* and more. Topics ranged from "The Business

of Financing an Independent Film" to "Strategies in Entertainment Marketing", and from "Gaming and Entrepreneurship" to "Investments in New Media" and many more.

A great time was had by all who attended, solidifying the MBA MEC Conference as a can't miss event for Schulich's Arts & Media students.



Arts and Media Students in New York: (left to right) Christina Kubacki, Meghan MacKeigan, Devi Persaud, David Collini, Colleen Berg, Daniel Hartrell, Julie Whelan, Jennifer Matotek

# Movie Mania — An evening with TIFF's Noah Cowan

By Christina Kubacki

This fall, the Arts and Media Management Club hosted an evening with Noah Cowan, Director of the Bell Lightbox at the Toronto International Film Festival. Noah and Chris McKinnon, Senior Manager of Internal Programme Administration for the Lightbox, joined us for drinks and discussion about the building of TIFF's new home in downtown Toronto and the organization's year-round programming plans for the Lightbox. From how the project was first proposed and kicked-off, to the current state of the building and fundraising, and the future plans for the space, Noah and Chris took us through a short history from which many lessons could be extrapolated. Their candid answers to the students' questions about the challenges of launching such a seminal project made it an entertaining and informative outing.



Following our discussion with Noah and Chris, the group headed to a Cinematheque screening of Chris Marker's *Sans Soleil*, which was followed by a Q&A with noted filmmaker and academic Jean-Pierre Gorin, allowing us to experience first-hand some of the programming destined for the Lightbox. Overall, it was a fun and enlightening event, and the AMMC looks forward to staying involved with TIFF in the future.

## Alumni NEWS

### Carrying the 2010 Olympic Torch

MBA Arts & Media student Devi Persaud was one of Canada's 2010 Olympic torch bearers, participating in the torch's 45,000 kilometre journey across Canada. Sophie Kahan spoke to Devi about her once-in-a-lifetime opportunity.

SK: How did you become a torch runner?

DP: *My employer Panasonic is a sponsor of the Olympics and they had a couple of spots for employees. So they created a contest where employees were asked to write an essay about why they were passionate about Canada, Sports and the Environment. The essays were then judged, and I was the first selected lucky winner.*

SK: What was it like, holding the Olympic Flame?

DP: *I ran on day 52, and I was runner 53. I was doing it in Fruitland, a town just outside of Stoney Creek, and I had about 44 people from all paths of my life, including from Guyana, come out to cheer me on. I'm the first-born Canadian from my family. My aunt brought her brother from Guyana out and he was so excited because the Olympics are likely never going to Guyana. There's nothing like experiencing something yourself, to be there was just such an experience. When I got to touch it, it was so cool, and when I got to run with it, it was even cooler. I was not just representing Canada; I was representing my family, Guyana, Panasonic, my employer, and even Schulich, my school.*

*After my run, I followed the torch. At lunch I went to Niagara on the Lake, and at night I went to Niagara Falls for the community celebration. People from all over the world go to Niagara Falls and everyone wanted a photo with the torch. It*

*was a bit overwhelming, but exciting to give people that opportunity to take a picture with the torch.*

SK: Were you able to keep the torch?

DP: *Everyone who is running gets the option to keep it. You have to pay approximately \$400 for it, but you can never light it again because the passing of the flame is sacred.*

SK: Did you decide to hold onto it?

DP: *Yes, I did keep it. It was worth every penny, because people get excited just touching it.*

SK: Why did you want to run with the torch?

DP: *When I was in grade 8, one of my classmates ran with the torch [for the 1988 Calgary Olympics] and we all went to cheer him on. During that period at school, we read about the Olympics daily in the newspaper. At the time, we also had to learn about Calgary and that prompted me to fall in love with our vast country. I'll never forget my first trip alone across Western Canada. When I stopped to see the Olympic stadium in Calgary, it brought back memories of my childhood.*

*I've traveled around most of Canada and I think we have such an amazing country and more people should see it. I'm glad we're hosting the Olympics again in Canada.*



## William D. Poole retires as Director of the UW's Centre for Cultural Management



One of the first graduates of what is now the Arts and Media Specialization at Schulich, **Bill Poole ('73)** has worked in the cultural sector for over 35 years. When Bill arrived at York in 1971, Paul Schafer was director of the Arts Administration specialization and Brian Dixon was a key figure in the program. Bill recalls doing a policy

paper on the TSO and working at the OAC studying the economic impact of the arts in Ontario. (John Gordon and Marc Boyman also gathered data for that project!)

On graduation, Bill became Assistant General Manager and then Administrative Director of the Shaw Festival. In 1976 he moved to the National Ballet of Canada as Director of Development. In 1982 he shifted focus and became the Administrative Director and Academic Principal of the National Ballet School, where he oversaw the planning, building, funding and opening of the Betty Oliphant Theatre.

In January 1990, Bill took on a new challenge as Director of the Centre for Cultural Management at the University of Waterloo. For the past 20 years, Bill initiated and coordinated projects aimed at strengthening management and governance in the cultural sector – projects such as [manageculture.com](http://manageculture.com), which offers online professional development courses for arts and heritage managers. Bill was also responsible for UW's undergraduate Cultural Management Specialization, a co-op program in which students pursued an Honours B.A. Bill is rightly proud of such achievements and of the relationships he developed, including a recent partnership with the Center for Arts Management and Technology at Carnegie Mellon University which led to a major technology conference for arts managers in 2008.

Bill's contributions to the sector are enormous. He is past Chair of Ontario's Municipal Cultural Planning Partnership and now serves as Secretary on the founding board of Municipal Cultural Planning Incorporated. He is also past Chair of the City of Waterloo's Advisory Committee on Culture, and its precursor the Cultural Development Committee. He is a past Chair of the City of Kitchener's Centre in the Square and served as a member of Kitchener's Arts & Culture Advisory Committee. He has been a driving force in the Canadian Association of Arts Administration Educators (CAAEE) and serves on the boards of Studio180 and eyeGO to the Arts. In 2008, Bill was appointed to Ontario's Minister's Advisory Council for Arts and Culture. We are indebted to Bill for his service to the sector and wish him luck in the next stage of his career!

## Congratulations to ecentricarts inc.



As President, **Keith Durrant ('92)**, states: "That's 630 projects, 215 clients and 100s of millions of page visits to various sites, later!"

Recalling highlights of the last decade, Keith includes not only the numerous awards that ecentricarts has received but also: "1,024+ versions of technology upgrades; the explosion of rich media online; the birth and domination of Web 2.0; and the foreshadowing of the next wave – the Semantic Web. The one constant is that change never stops. ecentricarts started at the height of the dot.com implosion – when HTML web-based Internet was only 5 years young – and its main focus, the arts and culture sector, was just starting to adopt this 'new media.' Now, Keith notes, "it seems that everyone has web experience to share, if you'll just accept the *friendship* proffered."

Today ecentricarts continues to serve the arts and culture sector. The company has worked with organizations of all mandates and sizes, locally, nationally and internationally – and received many commendations and awards for their work with clients such as the Glenbow Museum, The Textile Museum of Canada, The McMichael Canadian Art Collection, the Canadian Music Centre and the Department of Canadian Heritage.

Keith has described the MBA in Arts & Media which he received from Schulich as "the first step in ecentricarts' success. It gave me a solid foundation in business and opened my eyes to the richness of experience and the diversity of opportunity in the sector that I love – Arts." ecentricarts has provided great support to the cultural sector and we look forward to many more years of creative, innovative, and challenging projects.

## ARTM student plays role in TELUS' Philanthropy Award



The Association of Fundraising Professionals (AFP) has honoured Canadian telecommunications company, TELUS Corporation, with the *2010 Freeman Philanthropic Services Award for Outstanding Corporation*. As a Community Investment Manager for the TELUS Toronto Community Board and TELUS Atlantic Canada Community Board, ARTM's **Jennifer E. Kirner** played a central role this award.

TELUS' nine Community Boards are central to the realization of the company's philanthropic giving. Since 2005, the boards, combined, have contributed more than \$21 million in three areas of funding: arts and culture; education and sports; and, health and well being in our environment. The community-based funding approach is unique for an organization of TELUS's size and scope.

In an interview with fellow student, Sophie Kahan, Jennifer described her role: "I manage the donations for the GTA and Atlantic Canada. Examples of arts organizations that we've worked with and given to, in the past number of years, include: *Sketch; the National Ballet of Canada; the Abilities Arts Festival; ArtHeart and the Regent Park School of Music.*"

## Entrance Scholarships



**Richard Chan**  
**Seymour Schulich Entrance Scholarship**

Richard's interest in the arts was first sparked in a high school play and has since developed into a lifelong passion. Since graduating from the joint theatre program at the University of Toronto and Sheridan College, he has performed in a variety of plays throughout the city. Prior to joining Schulich, Richard also co-produced several Shakespeare shows across Western Canada. However, with absolutely no formal business training, he figured that if he wanted to manage a theatre company, he should probably at least learn how to create an Excel spreadsheet. With a strong interest in arts management and cultural policy, Richard is pursuing the combined MBA/JD at Schulich and Osgoode Hall Law School.



**Claire Speed**  
**Peter F. Bronfman Entrance Award**

A Toronto native, Claire spent the last 16 years working at the National Arts Centre (NAC) in Ottawa. Prior to that she worked at the Association of Canadian Orchestras (now Orchestras Canada) in Toronto and was a music teacher at Francis Liberman Secondary School in Scarborough and at Colegio Nueva Granada in Bogota, Colombia. As the NAC's Director of Music Education and a member of the Senior Management Committee, Claire travelled frequently representing the NAC's educational programming and promoting constructive working partnerships nationally and internationally. She is former Vice Chair of the Coalition for Music Education in Canada and was nominated for a 2009 YWCA Women of Distinction Award.



**Emma Walker**  
**Bernie Kom Memorial Award**

A graduate of York with BFAs in both Dance and Music, Emma is a student in the combined MA/MBA program in Dance Studies and Arts and Media Administration. Born in Waterloo, she began dancing in the University of Waterloo's Children's Program. She attended a performing arts high school and did a co-op with Dancetheatre David Earle, while also performing with the University of Western Ontario's dance group. Simultaneously, and throughout her work as an undergrad, she performed with a variety of school music ensembles, from orchestras, to jazz bands, to Klezmer groups. Her goal is to work in the non-profit dance sector. She is the recipient of the Bernie Kom Memorial Award and a SSHRC grant.

## Internship Awards



**Emma Jenkin**  
**Imasco Internship Award & Bickell Internship Award**

Emma Jenkin is enrolled in the combined MA/MBA program, specializing in Art History and Arts and Media Administration. She is also working towards a Graduate Diploma in Curatorial Studies. She has held positions in collections management and development, and this year was the chair of the York University Art History Graduate Student Association Symposium which dealt with issues of appropriation in contemporary art and cultural practice. Emma's 2009 summer internship at the Theatre Museum of Canada provided her with invaluable insight into museum and gallery management.



**Christina Kubacki**  
**Imasco Internship Award & Bickell Internship Award**

Christina is a graduate of Columbia University and a veteran of New York City's advertising industry. In 2007 she came to Toronto to begin a Master of Arts in Cinema and Media Studies in the Graduate Program in Film at York University, and soon after entered the joint MA/MBA program with Schulich. Christina's internship in the Sales and Industry Office of the Toronto International Film Festival provided her valuable exposure to the film industry.



**Adam Walker**  
**McAllister Internship Award**

Adam graduated with a Bachelor of Science from the University of Manitoba in 2006. He spent the following two years teaching science and math to high school students, while concurrently acting as a musician and marketer in a local band. Adam entered the Schulich MBA program in 2008 to combine his leadership and artistic experiences with a business education in Arts and Media Administration. Adam's internship as a Strategic Market Planner at Universal Music has given him valuable insight and knowledge into the music recording industry in Canada.

## Entrance Bursaries

Lisa Andrews  
Anisia Avram  
David Catzman  
Lisa Marie Chen

Nerissa Karacic  
Sophie Kahan  
Joel Krass  
Sarah Milanes

# Revenue in the Age of Free and Cheap

By Richard Bloom

Trina McQueen summed the day up succinctly: "Looks like we have a lot to figure out."

Indeed, if there was one theme that ran through the day-long conference, entitled "Revenue in the Age of Free and Cheap," it was that Canada's arts-and-media industry is at a crossroads unlike any other in its history – and it's time to pick a path.

The November ARTM conference brought about 30 students, alumni and industry leaders together on a Saturday to talk shop. And, unlike larger conferences, the intimate setting allowed participants to have meaningful conversations about where the sector is heading.

In a fitting set-up for a day dedicated to monetizing digital media, the conference kicked off with a look back by Avie Bennett, the chairman of the McLelland & Stewart as well as the Historica Dominion Institute. He spoke about the key influences in his career and the changes he witnessed on the back of massive technological shifts. Bennett brought key momentos from his incredible career, including autographed memoirs, photographs and encyclopedia CD-ROMs to illustrate how the publishing industry dipped its toe into the digital world.

Some of the highlights of the day:

- An industry overview by media-industry consultant and ARTM faculty member, Steve Ord, peppered with statistics, industry trends and viewpoints of leaders such as Rupert Murdoch on Fox's relationship – and disdain for – Google.

- CTV President of Revenue, Business Planning and Sports Rick Brace's inside view of how the CTV-Rogers consortium snagged the Olympic broadcast rights — triggering a conversation on the managerial challenges faced by CTV in planning an event that would be broadcast on three different screens: tv, computer and mobile phone.
- The final panel, moderated by Douglas Barrett, Visiting CTV Professor in Broadcast Management at Schulich, which featured a who's who of Canadian media: Rogers' Claude Galipeau, CBC Radio's Denise Donlon, Random House Canada's Lisa Charters and *Degrassi: The Next Generation* executive producer Stephen Stohn. The executives gave their perspectives on how each of their organizations were working to generate sales while competing against "free." As Galipeau said: "If content is king, distribution is King Kong" squashing the opinion of some strategists that content needs to be "platform agnostic." He added: "That's the lazy way, you need to be platform specific." It was clear the panel could have continued for hours with discussions continuing in the halls and on Twitter long after the conference wrapped.

Every now and then, you need to pause and reflect. And, if you can reflect along with a diverse group of really smart people who are also trying to find their way in this rapidly changing environment, all the better.

Reflective moments like these can help find clarity – and who knows, maybe even figure out a strategic path to take in this age of free and cheap.

## Grant Writing 101

By Sarah Milanes

On March 13, 2010, over 40 professionals, students and emerging arts managers attended the Arts and Media workshop "Grant Writing 101: Defining and Refining your Artistic Vision and Project Descriptions" co-sponsored by The Creative Trust.

We started with a presentation from Jane Marsland, Technical Assistance Director at Creative Trust, who emphasized the importance of a clear artistic vision for the organization, in defining an organization's overall goals and measuring its success, and in creating a strong narrative for a grant application.

Andrea Vagianos, Managing Director of the Toronto Dance Theatre and a former Acting Arts Education Officer at the Ontario Arts Council, discussed the planning cycle and assessment criteria for project funding from arts councils and private foundations. She stressed the importance of consulting with program officers to request information and feedback before and after submitting an application.



Michael Murray, Popular and World Music Officer at the Ontario Arts Council (OAC) (and an ARTM alum), and Margo Charlton, Theatre Officer at the Toronto Arts Council (TAC), provided insight into the organizational structures of the OAC and TAC, addressing assessment and approval processes.

There were a number of important take-aways for workshop participants who came away with a better understanding of how to create effective and compelling project descriptions and how to position projects in order to make them stand out. Important too, was the opportunity to network and discuss current projects with other arts managers.

By Sophie Kahan

On December 9, 2009, the Arts & Media program hosted its annual "Life After York" event.

The panelists, all ARTM alumni, included: Rob Bolton, Digital Marketing Manager at Warner Music Canada; Rebecca Gimmi, Operations Manager at The Images Festival; Tom Alexander, Director of Theatrical Releasing at Mongrel Media; and Natalie Ribkoff, Curator of the TD Canada Trust collection.

Alumni spoke about the particularities of working within the arts and media sector, and recounted how their education at Schulich had helped them in roles in both non-profit and for-profit organizations at home, as well as abroad. Despite their diverse experiences, the speakers emphasized one common point: strong management skills are crucial to excel in today's challenging, changing and highly competitive environment.

Inspired students left the session on a high. The event highlighted the wide variety of options available to Arts & Media graduates and the strong role an MBA plays in advancing one's career.

## Striking a Chord at Schulich

By Adam Walker

The first annual Battle of the Bands, which took place in 2009, was an overwhelming success in celebrating the musical abilities of Schulich MBA students. Although a challenging prospect, a second year of music events once again invigorated the Arts and Media Management Club.

In October this year, the AMMC held an Open Mic Night at The Central Bar as an appetizer to the Battle of the Bands. The evening attracted upwards of sixty students, keen on witnessing ten of their business peers show off their talents.

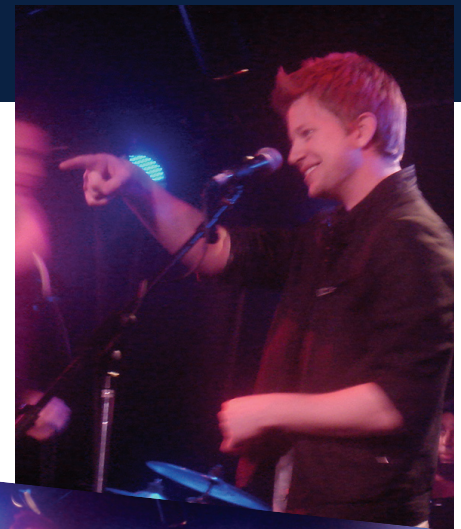
In the true spirit of Schulich, many individuals were invited on stage by their classmates for both planned and spontaneous performances. Those students too timid to play, at first, basked in the welcoming environment of music and friendship, working up the nerve to hit the stage by the end of the evening. Musical choices ranged from rock to acoustic and country, while a troupe of improv comics reveled in the glow of an attentive crowd. Overall, the opportunity to swap elevator pitches with vocal pitches struck a chord with many in the Schulich student body.

The Open Mic Night was a great warm-up for the Battle of the Bands, which kicked off reading week on February 23, 2010 at the Supermarket in Kensington Market. Although this event lacked a first year band, muting the inter-year rivalry of

the previous event, the second-year "Rockanizational Behaviour" was eager to challenge any interested party. When the outfit, comprised of David Hamilton (drums), Alex Batler (bass guitar), Brennan Louw (lead guitar), Adam Walker (rhythm guitar), and Adam Jacobson (vocals), learned of the opportunity to take on their alumni foes, the group was up for the challenge.

"Fresh off the Boat", as the alumni group was titled, brought the South American rock-vibe of Ujwal Arkalgud (drums), Leandro Marcondes (bass guitar/vocals), Ricardo Santos (guitar), and Neil Middleton (saxophone/keyboards) to ten original songs.

Arts and Media's Battle of the Bands has established a legacy of music in the Schulich School of Business, and Rockanizational Behaviour looks forward to returning next year to battle against a new student body.





## Upcoming Exhibitions



**Jinny Yu ('02)** Associate Professor of Visual Arts at the University of Ottawa, is presenting her most recent work at the Patrick Mikhail Gallery in Ottawa until May 8. In June, she will participate in an artist-residency at the Confederation Centre Art Gallery in Charlottetown to prepare for the in situ painting exhibition that will take place there from January to April 2011. This summer, Jinny begins work on a commission of an interior painting of Chapel Sant'Isidoro in Nate, Trichiana, in the province of Belluno, Italy; and in August, she will participate in the *Pan! Peinture* symposium in Quebec City. Montreal's Galerie Art Mûr will host a solo exhibition of her most recent work from Sept. 4th to Oct 23rd.

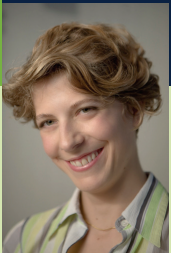
Pictured above: *Verba Volant II*, oil on aluminum, 24" x 56", 2010



Congratulations to **Fang Sheng** and **Rob Bolton** on their recent marriages and to our alumni and their spouses who have recently welcomed children to their families:  
**Elan Baron, Rebecca Chesley, Shelley St. George, David McCluskey**

Please keep us posted!

## Alumni Updates from France



**Laure Confavreux Colliex,**  
Associate Director, Lordculture

After my semester at Schulich ended in the harsh winter of 2004, I flew back to France with a wonderful job — and a no-less-wonderful husband. I have been a great fan of the Arts and Media program ever since!

As a young ESSEC business student in the outskirts of Paris with a minor in philosophy and the memory of an eye-opening internship at the Metropolitan Museum in New York, joining the program felt like a valuable opportunity. It turned out to be much more than that, offering hands-on experience of the North-American cultural industries. It convinced me that becoming a cultural manager was something I could actually achieve right after school — a career prospect that clearly seemed out of reach in France before you turned 40!

Indeed, I started my career in France by joining a Canadian company! Few French institutions or companies would have trusted a freshly graduated young woman to open up a branch abroad and set up the offices of their sister company, as Lord Cultural Resources did back in 2005 when I left Schulich. I am immensely grateful to company founders and chairs, Gail and Barry Lord, for their confidence and the way they groomed and trained me for the job. As the head of the new branch, I helped develop a museum consulting practice in the very country that takes credit for inventing the Louvre! Our first contracts in France were, in fact, with the Louvre and other revered institutions such as the Centre Pompidou and the Quai Branly (the newborn of French museums), as well as Le Mans motor-race museum which houses the most incredible collection of cars. The Paris office now has 10 collaborators and is a success story, currently working on high profile projects across Europe and the Middle East ([www.lordculture.com](http://www.lordculture.com)).



**Tatiana Kolnichinski,**  
Digital Marketing Manager, CANAL+

I am a proud 2001 Schulich graduate in Arts and Media Management. After eight years working with the internet in various sectors including FMCG, publishing and a large internet portal, I have

recently joined CANAL+ as Digital Marketing Manager [*Canalplus.fr* is the editorial website of the French Pay-TV CANAL + (Vivendi Group)]. It is a very exciting role, all the more as the position is new within the organisation.

The challenges of the role encompass all aspects of marketing applied to online media, and it becomes even more fascinating when new media meets traditional media.

How do you turn a successful pay-TV channel into a challenging internet proposal? What is the value proposition you want to build for the users (subscribers and non-subscribers)? How do you build the brand? Should you rely solely on the branding created for TV? What is an effective marketing-communications mix when your content is your "product"? How do you deal with programming when time does not have the same meaning on TV (i.e. offline) and online? How should you position the content offering when the world of the free internet seems to be slowly turning away and moving into the era of "freemium"?

The list could be endless — the discussion is ongoing.



## Welcoming... Peter S. Grant

We are pleased to welcome Peter S. Grant, one of Canada's foremost experts on communications policy, as the newest member of the Arts and Media teaching team. His book, *Blockbusters and Trade Wars: Popular Culture in a Globalized World*, co-authored with Chris Wood, is a seminal publication in Canadian Communications Policy.

Retired from active legal practice, Peter remains Counsel at the law firm McCarthy Tetrault LLP and also serves as an Adjunct Professor at the Faculty of Law at the University of Toronto. His interests and research experience make him an ideal Adjunct Professor in our program. An expert on copyright law and cultural and trade policy, Peter is a pioneer in the field of communications law, including broadcasting and cable television, pay and specialty programming services, new media, copyright collectives and cultural industries both in Canada and abroad. He is an experienced copyright lawyer, with multiple appearances before the Copyright Board of Canada. He has also acted on matters affecting book and magazine publishing policy, film and television production and the music industries.

Peter's publications are extensive and include the Canadian Broadcasting Regulatory Handbook, which is the standard reference in Canada on the *Broadcasting Act* and the regulations and policies of the Canadian Radio-television and Telecommunications Commission (CRTC).

Peter brings extensive international experience in the field of cultural and communications policy to Schulich. He has acted as a consultant to UNESCO, Paris, on the Declaration on the Role of the Mass Media and was a member of the Canadian delegation to UNESCO, Paris in 1974, and to the G-7 conference on the Information Society in Brussels in 1995. As a member of the Sectoral Advisory Group on International Trade (SAGIT) for Cultural Industries, which advised the Canadian Minister of International Trade, he co-authored the 1999 report, "Canadian Culture in a Global World: New Strategies for Culture and Trade." This report was the first to recommend the creation of a new international convention on cultural diversity and Peter was a key player in the development and adoption of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions by UNESCO in 2005. As an expert on cultural industries and international trade policy, he has spoken widely on cultural policy issues in conferences around the world; he has also advised a number of foreign governments and public broadcasters on broadcast matters, including the BBC (Britain) and RAI (Italy).



## "Who's Where?"

**Fahad Ahmad ('09)**  
Director of Operations & Business Development  
Soliya

**Daniel Caunter ('09)**  
Enterprise Solutions  
Strategist, Sanyo Canada

**Bryce Eldridge ('09)**  
Sales Coordinator,  
Corporate Partnerships  
Maple Leaf Sports & Entertainment

**Neil Middleton ('09)**  
Development Manager  
Soundstreams Canada

**Daniel Rattner ('09)**  
Account Director, Fidamont

**Roshni Wijayasinha ('09)**  
Product Manager  
Window Life – Microsoft  
Canada

**Brian Goldenberg ('08)**  
Producer, Angelwalk Theatre

**Kevin Horton ('08)**  
Assistant Producer  
Angelwalk Theatre

**Meghan Roberts ('08)**  
Policy Advisor  
Ontario Ministry of Culture

**Roma Ebrahim ('07)**  
Director of Marketing & Partnerships  
Interactive Ontario

**Tannie Ng ('07)**  
Fine Art Underwriter  
AXA Art Insurance

**Nina Knezevic ('06)**  
Brand Manager  
Beam Global Spirits & Wine

**Piper Harris ('05)**  
Project Leader  
LPK (Switzerland)

**Laure Confavreux Colliex ('04)**  
Associate Director  
Lordculture (France)

**Seumas Graham ('04)**  
Senior Manager,  
Business Development  
Economist Intelligence Unit  
(Shanghai)

**Alison Larrea ('04)**  
Director of Public Relations  
Chamber of Commerce  
Ecuador-Canada

**Tracey Mack ('02)**  
Director of Business Affairs  
& Marketing, Development  
Executive  
Bardel Entertainment

**Sheldon Grabke ('01)**  
Associate Registrar  
Seneca College

**Tatiana Kolnitchinski ('01)**  
Digital Marketing Manager  
Canal+ (France)

**Mykola Domaretsky ('00)**  
Project Coordinator  
Global Initiatives

**Lisa Perelman ('00)**  
Senior Manager  
Direct Antidote

**Fang Sheng ('00)**  
President  
Be-On Communications

**Kevin Wagman ('98)**  
Founder  
Black Chalk Marketing

**Robert Haiat ('96)**  
Vice President, Business  
Operations  
CBS Television Studios  
International (Los Angeles)

**Keith Clarkson ('93)**  
Chief Executive Officer &  
Chief Negotiator  
Union of BC Performers

**Francisco Alvarez ('89)**  
Managing Director  
Institute for Contemporary  
Culture, Royal Ontario  
Museum