



**Schulich**

School of Business  
York University

# Arts & Media NEWS

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

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## The Dual Structure of Leadership in Nonprofit Arts Organizations

What are the dynamics and what impact does it have on the organization's success?



*Wendy Reid has over 25 years experience in arts management, including senior positions with the Association of Canadian*

*Orchestras, the Toronto Symphony, the National Ballet of Canada, the Canadian Centre for Architecture, Les Grands Ballets Canadiens and the CBC. Wendy is currently completing Schulich's PhD program in Organizational Behaviour, researching leadership and governance in the arts.*

Traditional management theory indicates that a single person in the leadership role at the head of the organization is best. However, some academics and practicing managers are interested in leadership that involves more than one person. Some very interesting applications have been found in co-ops, schools (co-principalship), professional partnerships, start-up firms, and many nonprofits. In all of these cases, the individuals involved decide to split up the responsibilities of leadership and negotiate how that occurs. As well, research on teams has provided a very rich understanding of how leadership can emerge from several sources within the group. A number of academics argue that encouraging this kind of development makes for more creative results from the team.

The dual leadership structure of artistic director and executive director in the nonprofit arts is a slightly different model. In these organizations, a Board of Directors independently chooses each individual and organizes their division of labour according to long standing traditions in the field. This increases the potential for conflict.

The research that I am doing looks at these duos in the arts and examines how they work and what impact this might have on how successful or effective the organization will be.

As case studies, I am analyzing eight to ten arts organizations in Canada. Case studies used for teaching management are developed differently than for research. In this instance, the process involves interviewing a wide range of people in the organization, as well as reviewing a number of documents. This approach balances the information collected and validates themes and ideas drawn from the information. A profile of each case is developed and the cases will be compared. From this, I will be able to develop a model to explain the variety of relationships and how they work. Because this leadership structure has not been examined before, a qualitative approach is useful - it

helps to describe the situation in a much more nuanced and detailed fashion. Subsequently, understandings resulting from this research might be confirmed by quantitative (statistical) methods.

From the five cases I have studied so far, some of the ideas that have emerged from the data are the following: power differences (founder status, tenure, closer connection with the Board of Directors, etc.) and how they affect the relationship or not; if they don't, why not; the difference in perspectives held by an artist and a business trained or oriented individual; and in those instances of a dysfunctional relationship, the impact on the organization's effective operation which may not be noticed by outside stakeholders for a time.

I hope that this research will be useful to managers in the nonprofit sector and their Boards of Directors. I will certainly pursue publishing the results in accessible places. Boards of Directors will find this analysis useful when they are in the process of searching to fill positions for one or the other leader. As well, the incumbents may find it useful to help structure their own reflections on the particular dynamics of their situation and how to improve it or not.

# Arts and Media Internship Scholarship Recipients

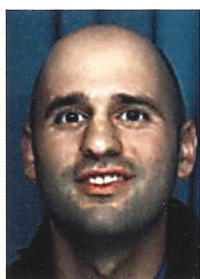
## Kristian Grostad Imasco Internship Award



I graduated in 1996 with a BA in Economics from the University of Victoria. After working in the healthcare sector, I decided I wanted to make a career switch to the entertainment industry. I had considered obtaining an MBA and decided it would be very beneficial in facilitating my career change. In 2002, I began part-time MBA studies at the Schulich School of Business. This summer I will finish my studies, with specializations in Arts & Media, Finance and Strategic Management.

My internship at Oasis International, a film & TV distribution company, provided me with an invaluable on-the-job education in the operations of the international film and TV distribution business and also a full-time time position as Manager of Client Services. I would like to thank Imasco for their generous financial support.

## Jeremy Prober Imasco Internship Award



In 1998, I graduated in finance from the Curtis L. Carlson School of Management at the University of Minnesota. I then worked in Winnipeg for Pricewaterhouse

Coopers LLP as an auditor.

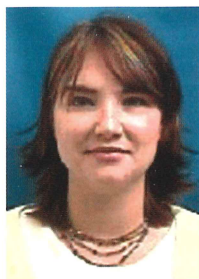
## Michael Murray Isaac Akande Scholarship



*In memory of Dr. Isaac Akande, this scholarship recognizes and supports students who have demonstrated academic excellence, are active in the Black community and face financial need.*

I interned at the Royal Ontario Museum with the Director of Visitor Experience on operational issues with the redesign of the new museum. The internship opened my eyes to the complexity of operating a museum on a day-to-day basis and the scale of people and resources needed to keep it running efficiently. I would like to thank Joel Peters, Francisco Alvarez and Cheryl Blackman at the ROM, and I would like to thank Imasco for their generous financial support that helped make this internship possible.

## Shelley St. George Imasco Internship Award



Prior to attending Schulich, I was a senior trade policy officer and worked on the negotiation of trade agreements for the Government of Canada. Thus, I had little work experience in the field of Arts and Media. Consequently, I felt that an internship was crucial for me to gain an understanding of the industry. Since I have had a life-long interest in film, I was thrilled to accept a position with the Toronto International Film Festival Group (TIFFG).

I worked within the Industry Sales Office and helped co-ordinate the attendance of agents and buyers at the Festival. Not only did this internship serve to further peak my interest in film, it also provided an opportunity to see the business side of film - something of which I had no previous knowledge.

I completed my undergraduate degree at McGill and am currently on hiatus from an MA in Music Technology. I own my own company which specializes in events production and live sound reinforcement. I am the webmaster for the Black Music Association, Toronto Chapter, and was an executive with the Black Student Network at McGill University. I have also volunteered my special events and sound production skills for many events featuring positive black performances.

The individuals I worked with showed me the importance of professionalism in pulling together the world's top public film festival, while at the same time ensuring that the process was enjoyable. I would like to thank Imasco for their financial support and Hayet Benkara, Kelley Alexander and the many other TIFFG staff and interns who made my experience one that I will not forget!

## Magdalena Ziarko Bickell Internship Award



I graduated in 2000 with a Bachelor of Music from Queen's University. My interest in the management of arts stemmed from my work at the National Arts Centre in

Ottawa, where my NAC mentors provided me with a overview of an arts organization, as well as a detailed understanding of fundraising.

My internship involved working with Roman Boris, cellist of the renowned Gryphon Trio and Executive Producer of *Constantinople*, a multimedia production with an original score by Christos Hatzis that combines Arabic and classical singing. The world premiere was held at the Banff Centre in July 2004. I was very proud to have been part of this production. I would like to thank Roman Boris and Oattie Lockey for the opportunity of a lifetime. I would also like to thank the Bickell Foundation for the financial support that helped make the internship possible.

My MBA is in Arts & Media Administration, which I intend to supplement with a variety of courses from the marketing, accounting, non-profit and management science areas.

I would like to thank the Akande family. In particular I would like to thank Mrs. Zanane Akande, who, along with Dr. Akande, has dedicated a lifetime of commitment and funding toward supporting the black community in Toronto and across Canada.

# Life after YORK

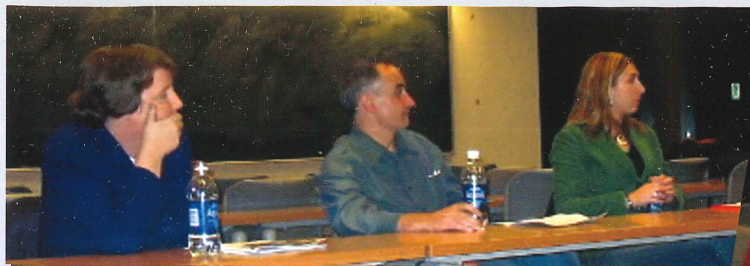
## Putting it all in Perspective: Life-Long Learning In Turbulent Times

By Anthony Pangalos

Current students and arts and media professionals have the future of the Canadian arts and media industry in their hands. It is up to them to make a difference.

This year's Life After York panel focused on the importance of the continuous learning process and the interesting and challenging environment in which leaders in the arts and cultural sectors work. Education does not end with the final exam, learning is a continuous process, and the best part comes from working with the talented individuals around you.

The Life After York Panel brought together leaders in a variety of Canadian arts and cultural industries to discuss current trends and issues that affect managers today and prospects for the future. Panelists included: Paul Audley & Associates consultant, Lisa Freeman; Marketing Manager at the Toronto International Film Festival (TIFF), Melissa Judd; President of ecentricarts, Keith Durrant; and Managing Director at Tafelmusik, Tricia Baldwin.

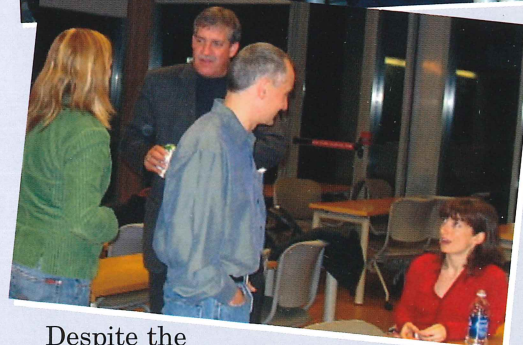


"It's an exciting journey you will take," said Tricia Baldwin, who spoke about the absolute and necessary dedication and commitment of those working in the field. "You go to the mat for it and move mountains for it," she said. "It is a privilege to work with artists from around the world."

Lisa Freeman discussed the ever-growing importance of policy-making and strategy in making the arts work better. In her role as a consultant, Lisa regularly questions the appropriateness of policy decisions, their impact on the sector and what needs to be done in the future, acknowledging that there are no easy answers.

Keith Durrant observed that succeeding in the industry takes a lot of hard work and there are never any guarantees.

Melissa Judd agreed. "The MBA doesn't open doors like it does in finance and marketing; yet the benefits of working in teams and the dynamics of working in a creative field and within a business framework make working in the cultural sector very rewarding."



Despite the challenges, all the panelists agreed that working in the arts and cultural industries has provided them with a career that is continuously evolving, exciting and rewarding and that their Schulich experience had helped them achieve their goals.

"The program exposed me to a lot of different areas in the arts," said Lisa, "and I still feel like I am making a difference."



## Year of Hard Work Leads to Arts & Media Management Club Film Screening Success

by Anthony Pangalos

Perseverance does pay off. This was obvious during the successful January 28th screening of *The Corporation*, one of many events spearheaded by this year's Arts and Media Management Club. The screening successfully brought together Schulich and other York students.

AMMC President Magdalena Ziarko and Non-Profit Management

Association President, Nina Arvanitidis, spearheaded the preparation for the screening: their hard work, along with that of the other ten committee members, resulted in over 200 tickets sold.

Committee member Ella Wong said this event was key for the club, expanding its reach to Schulich and to the University community and raising awareness of issues related to sustainable business practices. "The club is not

only about tickets to shows. We try to teach people that the arts are part of everyday life, part of what we are."

The guest panel included the film's director and editor, Jennifer Abbott; York University film and television professor and CBC commentator Seth Feldman; and Rahumathulla Mrikkar, Director of Technology & Environment at Interface. Michael Hlinka, CBC business analyst on Metro Morning, moderated the discussion.

## Arts & Media Graduates

*The faculty, staff and students of the Arts and Media Administration Program would like to congratulate our 2004 graduates:*

### **Graduate Diploma**

Laurie Biderman  
Rebecca Chesley  
Alisson Larrea  
Fangyi Pan  
Andrea Seaborn  
Christopher Whitney

### **Specialization**

Elan Baron  
Susan Brekelmans  
Samantha Fox  
Keith Gordon  
Megan Thomson

### **Associates**

Michael Brown  
Mary Ann Cunningham  
Seumas Graham  
Prasanthi Vasanthakumar



Photo left: (from left to right) Seumas Graham, Elan Baron, Rebecca Chesley, Christopher Whitney, Kathleen Welsby, Megan Thomson, Joyce Zemans, Samantha Fox, Allison Lareea

Photo above: (left to right) Michael Brown, Keith Gordon, Joyce Zemans

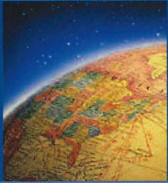
## ARTM Workshops

Two engaging Arts and Media workshops were held in 2004/05.

Niv Fichman, President of Rhombus Media, delivered a film and television industry overview on October 6th, 2004. Fichman is optimistic about the future. "I think we are nearing the end of the spike in reality TV," he said. "Now we need the government to reconsider their policies to attract greater investment."

Heather Clark, sessional lecturer in Arts and Media Administration, discussed successful fundraising strategies with Schulich students on March 12, 2005. Heather presented an eight-step solicitation process towards tackling current trends in philanthropy

**Make sure to update your contact information with Kathleen Welsby at (416) 763-5217, and watch for emails about upcoming workshops for Fall 2005.**



## Who's Where Alumni News

### **2004 - Elan Baron**

Host/Writer, "No Price Like Home,"  
Rogers Television

### **2004 - Laurie Biderman**

Business Analyst,  
Canadian Television Fund

### **2004 - Rebecca Chesley**

Marketing Coordinator,  
Attila Glatz Concert Productions

### **2004 - Samantha Fox**

Intern, Austin Music Festival

### **2004 - Keith Gordon**

Project Manager, Gennum Corp.

### **2004 - Alisson Larrea**

Marketing Manager, Astral Media

### **2004 - Fangyi Pan**

Senior Account Manager, Weber  
Shandwick and Golin Harris, China

### **2002 - Colleen Smith**

Managing Director, Factory Theatre

### **2002 - Tracey Mack**

Writer/Producer, Creative Services,  
Teletoon

### **2001 - Tatiana Kolnitchanski**

Assistant Brand Manager, Iams and  
Eukanuba Europe, Proctor & Gamble

### **2000 - Rebecca Gimmi**

General Manager, C Magazine

### **1999 - Danielle Waxer**

Events Coordinator,  
Frederick Harris Music Co. Ltd.

### **1998 - Tonya Lindo**

Marketing Director, Nelvana Ltd.

### **1998 - Cecelia Paolucci**

Executive Director,  
The International Bach Festival

### **1998 - Lindsay Reid**

Senior Development Officer, TVO

### **1998 - John Stanwyck**

Marketing Manager,  
San Francisco Film

### **1998 - Quammie Williams**

General Manager, Theatre Passe  
Muraille

### **1997 - Du-Yi Leu**

Manager of Planning (Strategy and  
Planning/English Services),  
Canadian Broadcasting Corporation

### **1996 - Jessica Kamphorst**

Director of Development,  
Soulpepper Theatre

### **1996 - Beth Waldman**

Director of Communications,  
Toronto Argonauts

### **1994 Kate Halpenny**

Director, Marketing & Fund  
Development, WoodGreen  
Community Services

### **1993 - Laura Michalchyshyn**

Executive Vice President,  
Programming and Marketing,  
The Sundance Channel

### **1990 - Len Pendergast**

Vice President,  
Independent Film Financing