

ARTS, MEDIA & ENTERTAINMENT

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

Spring 2018
Volume 22, Issue 1

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Blockchain: Opportunities and Threats to the Music and Media Industries

By Patrick Twaddle



Hailed as an imminent disruptor, blockchain has generated so much buzz that it can be difficult to cut through the hype. A grassroots fervour is growing that recalls the early days of the web when many creators and entrepreneurs greeted online distribution and consumption as a positive force for disintermediation and individual empowerment. This dream has yet to play out as imagined, with works getting lost in the glut of digital content and value capture often slipping away from rights holders. Positioning blockchain as the ultimate solution to the media industries' various problems is misguided. However, there is little doubt that this technology is already effecting change, for better and for worse.

Blockchains and other forms of distributed ledgers are already being used to construct systems and perform a variety of functions right across the value chain, from the earliest stages of production to end-user applications and devices. Yet, this technology is still in its infancy. It needs time to grow and mature. According to Gartner, a leading IT firm, blockchain passed the 'peak of inflated expectations'

in 2017 and will take another five to ten years to reach the 'plateau of productivity.' With many glowing prophecies and billions in venture capital already on the table, there is a need to temper expectations and diligently work out the likely implications and viable solutions which may arise out of this leap in innovation. Many ventures will flounder in the interim, but waiting until the eleventh hour to get involved will be costly for many industry players. We only need to remember Napster: if the legitimate market does not present attractive options that utilize technological advancements, informational interlopers will hack solutions themselves.

As with nearly any technology, blockchain is a tool that can be used to both build up and dismantle, often simultaneously, in the form of creative destruction. This comes not just from start-ups and legitimate entrepreneurs but also from nefarious quarters. Piracy continues to thrive and evolve, despite some moderate declines where superior value has been provided by authorized streaming services. Growing blockchain acceptance and enthusiasm have obscured many of the risks associated with the misappropriation of this technology and its initial appeal to various rogue agents and anti-IP factions, particularly libertarians and anarcho-capitalists. The rise of so-called 'cryptopiracy' is a growing concern. Current pirate schemes still have weaknesses, usually relying on a mixture of donations (funds, equipment and labour) and revenue from malware, advertisements and even subscription fees. The burden of risk and inputs is

(continued next page)

typically shouldered by a small minority of participants.

As an extreme form of peer-to-peer networking, blockchains can help restructure piracy models, namely through the intrinsic incentivization of work, alternative transaction facilitation, increased security and durability, and maximal decentralization and power distribution. Consensus rules and the complete dispersion and immutability of dealings could offer unprecedented resiliency against take-down efforts, even from coordinated multi-jurisdictional parties. In a form of extrinsic blockchain support, existing pirate platforms enabled contributions through cryptocurrency, most notably when The Pirate Bay began accepting Bitcoin in April 2013. By fall 2017, several torrenting websites were testing out mining scripts, usually co-opting users' CPUs to generate the cryptocurrency Monero. The next paradigm in cryptopiracy should occur as blockchains are constructed or adapted to inherently traffic IP, and – depending on the effectiveness of the designs, organization and collective adherence – could lead to a major re-entrenchment in media piracy.

Fortunately, blockchain technology also offers opportunities to reinforce and manage creativity in the media sector. Many emerging blockchain ventures are aimed at solving issues such as creator identification and account control, metadata embedment, data access and accuracy, streamlined rights administration, decentralized media streaming, and smart-device integration. Transparent and up-to-date ownership and transactional information could simultaneously be at the fingertips of rights holders and their partners, including co-authors, performers, producers, publishers, labels, managers, business managers, and legal counsels.

Mechanisms for contract facilitation, such as 'smart contracts' attached to sound, video or other files, could help facilitate and monitor licences and automate the distribution of revenues. The value chain could be reoriented so that creators and producers are among the first in line to be compensated, rather than having to wait months or years for varying levels of administration and verification to trickle down.

The advantages of blockchain technology do not end with rights administration and remuneration. Valuable metadata and 'liner notes' which are missing from much of today's digital media could be affixed permanently. Besides listing all personnel and rights holders, reams of documentary data, technical specifications, scripts and lyrics, biographical information, geographic tagging, anecdotes, imagery, artists' statements and more could be provided. Links could be given to other applications, derivations, variations, and formats of the work. Streamed content could more easily be metered, charging micro-payments per play or only for the portion actually consumed. Pricing could be quickly adjusted according to time period and/or market segment. Payments could even be diverted to benefit a charitable campaign or emergency relief. Experiments with dynamic pricing, auctioning and limited-time releases could boost interest and revenues for certain content. Consumption could be more effectively tracked by time and location, passing this information on to the rights holders in real time. Data could be democratized, providing rich opportunities for analytics, assisting creators in organizing promotions, tours, crowdfunding, sponsorships, collaborations and various partnerships. No longer would the accumulation of critical information

have to be filtered through centralized, siloed powers.

However, there are major hurdles facing blockchain development. Perhaps the biggest one is providing superior market offerings for users. Many blockchain ventures are focussed on creators and industry parties rather than on addressing consumer experience. Even wallets and exchange systems for cryptocurrencies – birthed a decade ago – are not yet simple, intuitive or convenient enough for mass adoption. Likewise, better designs and more practical blockchain applications will need to be developed for managing and retailing media in a user-friendly fashion. Then, there is the issue of back catalogue. Current ventures tend to focus on new releases, but consumers want access to their favourite recordings, TV shows and films from the near and distant past. Will media companies try to over-regulate access to these resources while hacker ethics and advanced technology keep unlocking controls? Will alternative (i.e. illicit) avenues to content be opened by cryptopirates instead? Finally, there are scaling issues to grapple with, as the constant replication of data across highly distributed systems can put an enormous strain on infrastructure and energy sources. A new generation of proofs are being developed to achieve distributed consensus with exponentially better efficiency, but there is a long way to go.

Blockchain disruption may not be imminent but it seems inevitable. In the near future, the technology by itself may not lead to mass disintermediation but it is already changing how media is developed, distributed, promoted and monetized. At the very least, blockchain is one of the most potent tools for helping to deal with widespread issues in data management, rights

administration, distribution and curated delivery when used by parties who wish to reinforce IP protections. It could empower creators to better relate to and understand their audiences, and in turn, provide fans with superior experiences.

One of the greatest uncertainties may be fully understanding how this technology will work in tandem with the advancement of Big Data, AI technologies, machine-to-machine payments, micro-metering, and smart devices (which are relatively 'dumb' at the moment). Navigating the uncertainty of blockchain and other emerging technological realities may be daunting, but doing nothing or acting too slowly will prove costly for many enterprises in the long run.



Patrick entered the combined MBA/MA program after working for many years as a freelance singer, songwriter

and actor. In June, he will graduate with his MA, his MBA and the Diploma in Arts, Media and Entertainment Management. His MA is in Musicology and Popular Music Studies. Last September, he was invited to give papers at two international conferences. He received support from the ARTM Student Experience Fund for his presentation "Anticipating the Cryptopirate: 'don't bury treasure' and other potential preventative measures" at Innovation in Music 2017, hosted by the University of Westminster, and for the Young Scholars Workshop at the 8th Vienna Music Business Research Days where he presented his paper "Theoretical Implications of Blockchain Systems on Economic Value Creation in Recorded Music."

A Virtual Ticket to Dance

by Alisa Bialas-MacKinnon

As technology becomes more integrated into daily life, a means to capture new audiences and expand the live performance audience base is pressing. The continuing struggle to 'put bums in seats' impacts all performing arts organizations. The amount of content available to Canadians continues to grow, creating an additional challenge for dance companies and other performance companies in their efforts to emerge through the noise to attract an audience.

Canadian companies face another unique layer of complexity when attracting audience: the country's geographic vastness. Physical distance creates a barrier for national audiences to experience the breadth and richness of dance performances happening across Canada and internationally.

360° video offers a new point of entry for these companies. Compared to traditional one camera/single perspective video, 360° video allows viewers to physically move, adjust and impact the viewer's field of view on a playback device, simulating an audience member's live viewing experience. While 360° video does not replicate a live viewing experience absolutely, I have undertaken research that suggests that it does offer an engagement option for audiences that can create a more immersive experience than a stationary camera at the back of the theatre. Indeed, the technology offers field of view capabilities similar to those experienced when watching a live dance performance.

As part of my research process, participants who had previously been dance audience members were interviewed after viewing a 360° video of the contemporary dance stage work *Caged Bird Act III*, choreographed by Rufino Rodriguez and performed by Rodriguez and Oriah Wiersma. Participants noted a range of personal use preference for viewing 360° video of a live dance



Performance photo of *Caged Bird Act III*

performance. One of these preferences was to allow for an audience member to re-experience a performance initially seen live. Audiences would have the opportunity to form a deeper connection with the work, increasing the likelihood of them becoming repeat audience members for live performances. 360° video technology was also seen as an excellent way to preview a dance piece before attending a live performance.

From the perspective of the dance company, the range of viewer experience offers multiple entry points for companies to engage with viewers. Whether audiences choose to re-experience performances previously seen live or to preview new works before attending a live performance, it is clear that in both cases 360° video technology has created a new viewing possibility for live dance performance, offering artists a new way to engage with, and develop, audiences.



Alisa will graduate in June 2018 with her MBA with a specialization in Arts, Media and Entertainment and an MA in Dance. In June 2017, with the support of an

ARTM Student Experience Fund grant, she presented her research findings at the We Dance Because ... conference in Saskatoon, and in September, she presented her work at the Multidisciplinary Creative conference at the University of Toronto.

2018 Prime Time Ottawa

By Anne-Claude Gendron



With the recent launch of projects such as *Alias Grace*, *The Launch*, *Goon 2: Last of the Enforcers* and *Anne* to name a few, the 2018 edition of Prime Time Ottawa, hosted by the Canadian Media Producers Association (CMPA), not only celebrated the strength of the Canadian production industry at

home and abroad, but also focused on highlighting the opportunities that still lie ahead and how Canadian producers can seize them. Looking back at the conference, two main themes come to mind: thinking globally and expanding horizons.

Thinking Globally

In the *Netflix Tête-à-Tête*, Elizabeth Bradley, Netflix vice president of content at the time, pointed out that the United States represents five per cent of the world's population and, therefore, content on a global Netflix should be representative. It is for this reason that her team is constantly looking for a global show, one that is relatable around the world. The good news for Canadian producers creating universal content is how it not only opens up opportunities with the OTT giant, but also an infinite number of international markets where their projects can be sold. The importance of thinking globally was echoed in the *Trends in the International Marketplace* session, when a panelist said, "Consider yourself a producer, not a Canadian producer." It was clear throughout the conference that there is great pride in being a Canadian creator, but the key to success is to play on a global scale.

Expanding Horizons

As platforms such as Facebook enter the industry and OTT providers continue to bring new life to it, producers have gained flexibility and freedom in the content they create. However, with added liberties come endless possibilities and the risk of getting lost within them. To cut through the clutter and support its members, Prime Time held a session exploring best practices within new forms of content. I can guarantee that everyone at the session took one key word away from the session: *SKAM* – the name of a Norwegian teen drama web series. Why? Because NRK, the Norwegian equivalent of the CBC, produced this daily web-based series that tackles real societal issues relevant to its target demographic in real time – a concept that seemed to engage the entire audience. By leveraging social media, the series generated record-breaking engagement from its viewers and won multiple Norwegian awards while gaining international recognition and popularity.



2018 Prime Time opening address by Reynolds Mastin
President & CEO, Canadian Media Producers Association

Now the question is: How will Canadian producers leverage this new unique content form and distribution process? An interesting option would be for *SKAM* to create a format adaptable to any local teen reality internationally. Speaking of formats, they were another hot topic at the conference, especially considering the recent premiere of Bell Media's newest format *The Launch*. As experts noted, if a creator can establish adaptability, universality and scalability *to its concept*, then a format is born.

All in all, the CMPA held a successful edition of Prime Time Ottawa, tackling key issues and points of interest for its members and key stakeholders while celebrating the remarkable content produced in Canada.

Anne-Claude will graduate in June after completing her MBA studies on a part-time basis while working as a senior manager of customer marketing at Bell. She was selected by Bell to participate in their Graduate Leadership Program after receiving her BCom in Marketing and Entrepreneurship from McGill University in 2012.

Anne-Claude would like to thank the ARTM Student Experience Fund for the financial support she received to attend Prime Time.

Thank you! ARTM Student Experience Fund Donors

Many thanks to the ARTM alumni and friends who generously supported the ARTM Student Experience Fund.

- Clare Cowling
- Martha Hancock
- Lynn McGregor
- Christina Niederwanger
- Cynthia Sargeant
- Chris Yonkman
- Anonymous (2)

The Fund allows students to take part in valuable out-of-classroom, hands-on learning experiences that expand on and complement classroom learning. This year, the Fund supported students attending conferences and presenting their research in Ottawa, Saskatoon and London, England. Your contribution has made a difference!

Wagman Explores Legacy of McLuhan & Znaimer for Toronto Heritage of Innovation Lecture

Ira Wagman (MBA '98) was in Toronto last September to deliver a lecture in Heritage Toronto's lecture series "Toronto's Heritage of Innovation". The MomenTO series, a City of Toronto 150 program, spotlighted contributions by some of the city's leading thinkers, inventors, and scientists to Canada's history.

Wagman's talk drew upon his longstanding research in the areas of Canada's cultural policy, media history, and the cultural industries. His lecture, which focused on technology, examined the twin legacies of two giants in Toronto's media history: media theorist Marshall McLuhan and broadcaster and entrepreneur Moses Znaimer. The event attracted nearly 100 people to Artscape's Wychwood Barns, just around the corner from where Marshall McLuhan lived from 1968 until his death in 1980.

In his fascinating talk, Wagman argued that McLuhan and Znaimer are representative of two major transformations that occurred during the 1960s and 70s. The first was the revolution in the media technology (most notably television) while the second was the transformation of Toronto into Canada's most powerful financial centre and a multicultural urban metropolis. For McLuhan, the emergence of new technologies signalled that society



was being re-organized in new ways, causing him to reflect on the role played by media forms in determining the way people perceive the world around them. For Znaimer, the expansion of the media landscape and the increasing urbanization of Toronto, along with its multicultural identity, were essential elements in shaping his fledgling CityTV's distinctive irreverent style and urban aesthetic that would spread to a number of television stations,

reaching audiences across Canada and internationally.

In their writings, interviews, and on screen, both McLuhan and Znaimer reflected a powerful belief in the capacity of technology to transform the way people understand their broader surroundings and the opportunity that television offered for innovative and expressive forms of storytelling.



Associate Professor of Communication and Media Studies at Carleton University's School of Journalism and Communication, Ira is the co-editor of Cultural Industries.ca: Making Sense of Canadian Media in the Digital Age and Intersections in Media and Communications. He is a former Fulbright Visiting Research Chair in Public Diplomacy at the University of Southern California.

Ira is currently at work on a number of projects, including research on the impact of Netflix on Canada's cultural policy and a historical study of the impact of the Catholic Church on the development of television in Quebec.

Digital Media at the Crossroads

A Conference on the Future of Content in Digital Media



DM@X: Navigating Uncertainty in the Digital Age

By Michael Feehan

Digital Media at the Crossroads 2018 opened with Don McLean (Dean, Faculty of Music, University of Toronto) stating that, in the fourth year of DM@X, digital media is still at a crossroads and that it will continue to navigate challenges for decades to come. The conference was defined by a number of powerful narratives that illuminated the state of the crossroads that each industry faces. The narrative at the top of panelists' minds was the growing intrusion of Silicon Valley tech companies in the Canadian media sector, content creation space, and advertising markets. Facebook, Amazon, Netflix, and Google (unaffectionately referred to by the acronym FANG), among other tech disruptors, have caused media managers to call for reforms to our cultural policies and for stronger regulation from federal powers. The question of how to generate more demand for Canadian content at home and abroad was another common theme. Panelists offered a variety of opinions regarding how we can both generate more Canadian content and assure that creators are getting their fair share of revenues. These ideas and arguments were explored differently by each industry panel.

The day opened with a report from Schulich Adjunct Professor Peter Lyman, Senior Partner, Nordicity



Christopher Waddell, Jesse Langdon, Trina McQueen, Ken Yum, Catherine Cano, John Hinds

Group, on Nordicity's update to its 2016 study "Canadian Media in a Digital Universe." This year's study, which updated the 2016 findings with respect to revenues, audiences and future prospects, outlined the nature of the impending crisis facing Canadian production in the audiovisual, music and publishing sectors and provided a solid basis for the discussion that followed on the state of Canada's media landscape.

The first panel discussion of the day was titled "An Action Plan for Canadian Film and Television." Moderated by James Nadler, Chair of Ryerson University's School of Creative Industries, it included Writers Guild of Canada Executive Director Maureen Parker, entertainment lawyer Stephen Stohn, Pen Canada President Richard Stursberg and Schulich Adjunct Professor Doug Barrett.

The panelists expressed concern over online streamers like Netflix and Amazon Prime Video and the growing threat they represent to Canadian market share, while operating in a less stringent regulatory realm than domestic production houses or broadcasters. Lyman reported earlier that the percentage of people spending more than one hour streaming online content continues to increase year over year. Though domestic broadcasters have been forced to rapidly increase spending on OTT services, the CRTC has failed to enforce minimum Canadian content rules on streaming companies. Panelists criticized the Canadian government's Netflix deal for conflicting with the interests of the domestic industry, arguing that it does not guarantee any new productions, nor does it include service production. The deal could, it was suggested, initiate a death



Back, left to right: Patrick Twaddle, Michael Feehan, Elizabeth Owens Skidmore, Anastasia Nagornaia, Stewart Hemingson, Peter West
Front, left to right: Cameron Eidlitz, Lola Zhang, Casey McKenna, Rachel Gordon, Anastasiya Baranova, Rebekah Medland

spiral for the broadcasting industry. Speakers proposed many ideas to protect the industry. Barrett believes that modernization of the *Broadcasting Act* is inevitable, Parker suggested mandating that ISPs contribute revenues towards Canadian production, and panelists discussed adopting a more sophisticated point system for classifying Canadian content. A good news takeaway from this panel included the fact that location shooting in Ontario has nearly doubled in the last two years.

While many of the issues facing Canadian film and television are unique to the domestic industry, the Canadian music industry is focused on the global problem of securing royalties and fees for artists from streaming services. “The Action Plan for Canadian Music” panel featured Music Canada President and CEO Graham Henderson, Roaring Girl Records founder Miranda Mulholland, Globe and Mail music reporter Josh O’Kane, lawyer Andrea Rush and University of Toronto music professor and moderator Catherine Moore.

Henderson gave the audience reasons to be optimistic when he told us that radio profits had grown from \$3 million to \$435 million from 1995 to 2016. He pointed out that we know more about the listening audience than ever. He and the other panelists made the case that Canadian lawmakers could help by

changing copyright laws to update the definition of “sound recordings” to include better protections for film and television scores. The important takeaway from the panel was that regulatory changes could help Canadian record labels and musicians enforce their right to revenues from Spotify, YouTube, and other web sites streaming their music.

In her luncheon address “The Lessons from Europe: A New Vision for the Future of Digital Media,” Carol Tongue, Chair of the European Coalitions for Cultural Diversity and of the UK Coalition for Cultural Diversity, argued that cultural content should not be considered a commodity like other products. She noted that creative artists in the EU never want to leave because of the importance of culture there. She also described how Germany enforces a three per cent tax on Netflix from all streaming that goes towards the German film fund.

Schulich Bell Media Professor Trina McQueen moderated the “Action Plan for Canadian Journalism and News Media” panel which featured CPAC President Catherine Cano, News Media Canada President John Hinds, Globe and Mail Counsel Jesse Langdon, Carlton journalism professor Christopher Waddell, and CBC News Chief of Staff Ken Yum. The print and online journalism industry representatives expressed their concerns over

Facebook and Google’s oligopolistic dominance of the digital ad space, arguing that it has stunted news media companies’ ability to maintain sustainable profits. They explained that advertisers don’t want to go through media anymore if they can advertise directly. As a consequence of the loss of ad revenue for news media, 16,000 jobs have been lost in the last 10 years. The panel discussion included debate over whether the Canadian government should subsidize or bail out news media companies.

On the final panel, “Addressing the Imminent Crisis for Canadian Content Production,” industry executives Torstar Board Chair John Honderich, Blue Ant Media CEO Michael MacMillan, CBC English Services EVP Heather Conway and moderator Schulich Adjunct Professor Peter Grant wrestled with possible strategies to support the production of more quality Canadian content. Panelists argued that they need a mandate from the Canadian public in order to generate investment and grow the market – a mandate that is critical for the future of the Canadian cultural industries. The panel concluded that Canadian content producers and media industries will continue to navigate an evolving crossroads in the years to come, but that there are a number of regulatory and strategic ideas that can help them do this successfully.

WIFT-T/Schulich Media Leadership Program 2018

This year saw the ninth iteration of the Women in Film & Television-Toronto (WIFT-T) and Schulich Arts, Media and Entertainment Management Program's Media Leadership Program (MLP). Designed for senior industry managers, the intensive Media Leadership Program focuses on leadership skills, strategic thinking and innovation strategies. The program is directed by Schulich Bell Media Professor, Trina McQueen. "Schulich's MBA program in Arts, Media and Entertainment specializes in partnering with industry professionals. We are proud to work with WIFT-T in contributing to the depth of management expertise in the ever-changing media landscape."

2018 Media Leadership Program Participants

- Adrienne Allan, Associate Director, Strategic Solutions, CBC
- Ann Shin, Producer/Director, Fathom Film Group
- Bram Abramson, Lawyer, Open Web Fellow, Lecturer, School of Creative Industries - Ryerson
- Heidi Lasi, Producer/President, Pelee Entertainment
- Jalpa Patel, Assistant Controller, DHX Media
- Jay Bennett, SVP Creative and Innovation, Shaftesbury
- Kelsey Aikman, Manager, Marketing and Communications, CBC
- Kimberley Ball, Director, Media Relations & Sponsorship, Super Channel
- Louise Jones, Director of Finance, Guru Studio
- Randi Bulatovich, Director, Production Financing, Entertainment One TV
- Rayne Zukerman, Lawyer/Producer, Indian Grove Productions
- Renee Dupuis-Macht, Senior Manager, Communications, CTV News, Bell Media Radio and Discovery Networks
- Sonia Shields, Post Production Supervisor, Breakthrough Entertainment
- Stephanie Fast, Vice President, Production & Post Production, Frantic Films
- Tanya Green, VP, Production, 9 Story Media Group
- Theresa Kowall-Shipp, Producer/Writer/Director



2018 WIFT-T Class

Letter to the Editor

January 10, 2018

I'd like to congratulate the MBA Program in Arts, Media and Entertainment on the program's impressive and beautifully produced newsletter. I would also like to express appreciation for Joyce's memorial to my husband ("Remembering the Incomparable Joe Green," Spring 2017), to which she brings a uniquely warm and personal perspective, as few people could.

I would like to add a few words with respect to the foundational

role that Joe played in the development of the Faculty of Fine Arts during the early years of the Faculty. In the late winter of 1969, while serving as assistant dean, Joe was appointed acting dean of the Faculty of Fine Arts after Founding Dean Jules Heller suffered a heart attack soon after the start of his term. Joe served in that capacity during the months of Dean Heller's recovery. He remembered the period as challenging and exciting – there were no teaching staff, no courses

and no programs when we arrived in Toronto in 1968. It was a time of growth, optimism, energy, commitment and passion – transformational for the university, and, as acting dean, for Joe.

Thank you for the opportunity to add these memories to the record as part of Joe's legacy.

Rhoda Green
Author, *Aspects of Nature* (Inanna Publications, 2016) and *Moon Over Mandalay* (BuskerBooks, 2008)

The Future of Arts Funding

By Mimi Mok

The 2017-18 ARTM spring workshop, held on March 3, 2018, provided a timely and essential discussion on the future of arts funding. In the past two years, increased investment in art councils at all three levels of government has ignited new discussions around the role of public funders in the cultural sector. The workshop provided invaluable insights, with officers from all three arts councils sharing their perspectives.

The day began with an overview of trends in arts funding by Pat Bradley, ARTM instructor for Arts and Media's "Issues in Arts and Cultural Management" and workshop organizer. As Theatre, Majors and COMPASS Officer at the Ontario Arts Council, Pat was well positioned to provide an overview of the current environment. The presentation highlighted the origin of formal programs for public arts funding, and how the model is shifting from supporting different art disciplines to an outcome driven approach.

Public arts funders are acknowledging the effects of digital technology on artistic practices and are adapting their funding models to the new landscape. Laurie Biderman (MBA 2004, Manager, Digital Strategy Fund, Canada Council for the Arts) spoke about the Canada Council's new Digital Strategy Fund, one of the signature initiatives that the

Canada Council for the Arts launched with the recently increased federal investment. The new funding aims to increase the sustainability of the arts and culture sector by encouraging partnerships with the technology sector and applying a multidisciplinary approach to sector development.

The art funders' role in the cultural sector was further explored with a lively panel, moderated by Pat and featuring Noora Sagarwala (MBA 2015, Ontario Arts Council Touring and Audience Development Officer), Leah-Simone Bowen (Toronto Arts Council Theatre Officer), and Michael Wheeler (Artistic Director of SpiderWebShow Performance). The panel explored how arts funding can shape the ecology and build a resilience cycle for arts organizations. On an operational level, the discussion centered around the significance of timing funding to maximize the impact for individual organizations and the sector. As befit a discussion of arts



Pat Bradley

and resources, the panel discussion ended with the philosophical question of whether arts funding will eventually be distributed to individual citizens for creative pursuit.

The workshop wrapped up with a practical session on grant writing, having given participants an all-encompassing view of public arts funding: from its history to current trends, and an exploration of both philosophical ideals and practical issues with respect to the future.



Top: Laurie Biderman
Bottom: Pat Bradley, Noora Sagarwala, Leah-Simone Bowen, Michael Wheeler

Focus: ARTM Student Life



Competitors in the 2017-18 Unilever Case Competition

Case Competitions: Through a Different Lens

By Meghan Archibald

On February 9, 2018, I stood beside my two teammates, James Prince and Brendan Thompson, on stage at Unilever's North American head office in New Jersey to pitch our idea for Lipton soup to a panel of judges. Selected on the basis of our video submission – one of 45 submitted by teams from across North America – we had secured a spot in the finals for the Unigame 2018 case competition.

Before I continue, let me backtrack slightly. Upon deciding to pursue my MBA at Schulich, I believed I would have my work cut out for me. I came from an arts background as a Producer for Corus Entertainment, and possessed little formal business knowledge. In September, case competitions seemed incredibly intimidating. However, only a couple of weeks into my MBA, I decided to take a risk and try one for myself. It all began with Schulich's Dean's Cup competition. When I paired up with seven other incredibly talented individuals with backgrounds ranging from marketing coordinator to a professional dancer, I realized that there was strength in diversity. We were all learning the same business fundamentals but could apply our knowledge in very different ways.

After becoming familiar with cases through the Dean's Cup, I paired up with my classmate, Vanessa Kibsey, to compete in the General Mills Canada case competition. Once again, I was unsure whether my suite of creative skills would be relevant to a business case, but Vanessa and I managed to win second place!

Case competitions are not only about finance: critical thinking tops even a background in finance.



Meghan Archibald, James Prince, Brendan Thompson

Professionally, I was used to thinking outside the box. I knew my strength came from finding clarity in the grey areas, so I leveraged this skillset to tackle the fundamental business questions in a different way. I believe the most common misconception about case competitions is that only those from a consulting or banking background can find success. What the Dean's Cup, General Mills Canada and Unilever competitions have taught me is that not only are diverse backgrounds an asset, they can also be a force to be reckoned with. Today, I am no longer intimidated by the case competition. In fact, I see it as an opportunity to exercise dynamic thinking and to put into practice what Schulich's incredible professors teach. I encourage everyone to try at least one case. Chances are you'll surprise yourself.

P.S. James, Brendan and I ended up winning second place in Unilever's case competition – a feat I never dreamt possible on my first day in the Schulich MBA!

MBA Insights Conference 2017

by Rachel Gordon

The Graduate Business Council's fall 2017 "Insights" program featured an extremely thoughtful panel discussion focusing on the arts, media and entertainment industries. ARTM Director, Joyce Zemans, moderated the diverse panel of speakers: Tom Alexander, MBA 2001, Director of Theatrical Releasing for Mongrel Media; Lawrie Schneider, MBA 2014, Manager of Strategic and Competitive Analysis for the CBC; Noora Sagarwala, MBA 2015, Touring and Audience Development Officer of the Ontario Arts Council; and Negin Zebarjad, MBA/MA 2013, Manager at Nordicity.



Tom Alexander, Joyce Zemans, Lawrie Schneider, Noora Sagarwala, Negin Zebarjad

With panelists from a variety of content mediums, Joyce began the discussion by asking about the current business climate in each participant's field. As each panelist spoke, it became clear that several important issues impact all arts-related businesses. Everyone is concerned about making the best efforts towards connecting with their audiences. It can be difficult to monetize the increasingly necessary online delivery or booking platforms in an environment dominated by large corporations such as Amazon and Netflix. In essence, supporting individual arts programs is a mounting challenge on which we all need to focus.

Moving on from the initial introductions, Joyce provided some specifics with respect to the cultural context for the conversation, explaining how politics and government funding impact all genres of the creative industries – an important issue for students to keep in mind during our MBA programs. In particular, attendees got a sense of how

technology has pushed the arts to be more business savvy in preparation for resiliency.

Whether in film, the performing arts, or broadcasting, each of the panelists addressed the challenges that their organizations faced in adapting to the digital revolution. Getting audiences out of their homes to attend events, when they can spend less and not commute while binge-watching Netflix, is a central problem for everyone.

All of the panelists stressed the value of partnerships, even with companies that are normally seen as the competition. In the pursuit of producing online value, there have been mergers and cooperative programming with creative organizations that have experimented to gain more public interaction. Though Netflix is a competitor, both the CBC and Mongrel Media have established relationships with the company and received some benefits from doing so.

The most inspiring idea to come out of the panel was how committed everyone is to the arts community. Nordicity's focus on validating the economic viability of the arts for community nourishment was greatly appreciated. The Ontario Arts Council is not only committed to its domestic population but has a strong focus on sharing Canadian cultural content internationally. This will help foster a larger international exchange that can broaden the audience base for Ontario's arts and artists, and spotlight the diversity that Ontario is so proud to maintain.

Our guests provided lively discussion on the current state of the creative industries and encouraged us all to use our education towards the creation of a fulfilling future cultural environment that can provide value to our communities.

Focus: ARTM Student Life

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

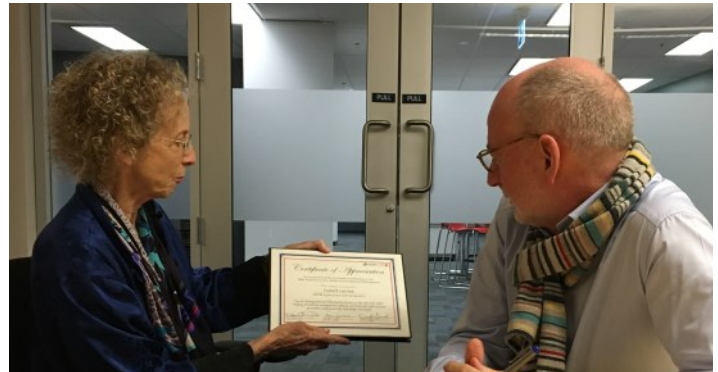
By Alec Harmer

ARTM 6340 Fireside Chat with Hubert Lacroix

One windy day late in December, participants of *ARTM 6340 Managing the Broadcast and Digital Worlds: Strategy and Change in Television and Online Media* took their annual pilgrimage to the CBC headquarters in downtown Toronto to listen to Hubert Lacroix, President and CEO of CBC-Radio Canada, hold court under a cone of silence on the happenings at the CBC. This year's chat was particularly intriguing as it was mere days before the scheduled end of Lacroix's 10-year tenure at the CBC. As always, the questions and answers were very frank and gave incredible insight into the transformation of the CBC and what may be in store in the near future. Hubert Lacroix has been participating in this highlight of the Broadcast Management course for the last eight years and he will be missed.



Doug Barrett, Trina McQueen, Joyce Zemans, Hubert Lacroix



Joyce Zemans presents Hubert Lacroix with a certificate of appreciation for his contribution to Schulich's MBA Program in Arts, Media and Entertainment Management

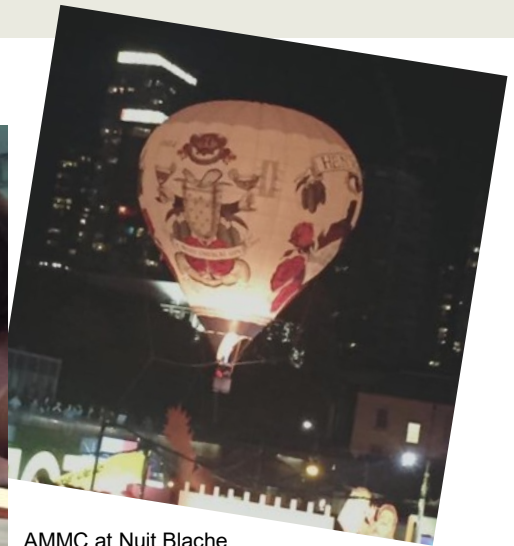
ARTM 6360 Talking Global with Michael MacMillan

In March, students in *ARTM 6360 Managing Strategic and Business Solutions in the Digital Media Universe* met with Michael MacMillan, CEO of Blue Ant Media. Michael discussed the creation of Blue Ant and the challenges and vision of the rapidly growing global media company. He also discussed his time at Alliance Atlantis and lessons learned from that experience. (He co-founded Atlantis Films and continued as Executive Chairman when it merged with Alliance.) Students discovered that Michael's management style is based on collaboration – he notes that he has always had a partner to bounce ideas off and to help with decision making.



ARTM 6360 Digital Media Class visits Blue Ant Media

AMMC: Arts & Media Management Club



AMMC at Nuit Blanche

To kick off the school year, a group of AMMC members headed down to Toronto's Nuit Blanche for a night filled with art installations. On October 31, thanks to the assistance of Roberta Smith, MBA 2011, Vice President and Chief of Staff for the Toronto Symphony Orchestra, enthusiastic Schulich students were able to attend the TSO's Beethoven concert.

In the winter semester, AMMC annually hosts a karaoke night, offering a chance for club members and all Schugulians to belt out their favourite tunes. This year was no exception!

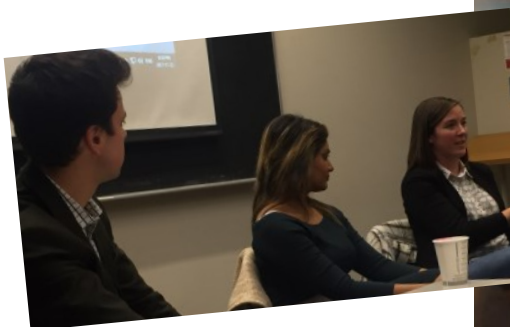
AMMC also partnered with the Schulich Marketing Association for dinner and a night at the theatre. Members of both clubs enjoyed Canadian Stage's new work *Declarations* and a panel discussion with the theatre's management team that offered insights into the strategies and challenges of working in an arts company.



AMMC and Schulich Marketing Association evening of dinner and theatre

Teaming up with the Social Impact Management Association (SIMA), AMMC co-hosted the Impactful Arts panel. The panel included two speakers, Nidhi Khanna, MBA 2009, Managing Director of Daniels Spectrum Artscape, and Amber Ebert, Program Manager, Young People's Theatre.

Topping it off, the continuing AMMC tradition of Trivia Night offered students a fun break from group projects, case studies and endless readings.



Left: Impactful Arts panel
Right: AMMC Trivia Night



Congratulations to...

2017-18 ARTM Scholarship and Award Recipients



Meghan Archibald **Dean's Entrance Award and** **The James Gillies Founder's** **Award**

Meghan holds an undergraduate degree in Radio and Television Arts from Ryerson University. Before coming to Schulich to pursue her MBA, she was a

producer for Corus Entertainment, working on channels such as Teletoon, HBO and Cartoon Network in Canada. Meghan launched her career writing scripts, editing promos and helping develop series campaigns across the country for shows we know and love. Meghan is excited about the coming years in the creative industries, as big change is on the horizon. She hopes to be at the forefront, armed with her Schulich MBA, when technology, content and the way in which we consume television converge to create a brand new media landscape in Canada.



Alisa Bialas- **MacKinnon** **The Joyce & Fred Zemans** **Scholarship**

Alisa is completing the combined MBA/MA in Dance. Alisa served as vice president of the Graduate Business Council in 2016-17 and as president of the Arts & Media

Management Club in 2017-18. Alisa presented her research findings at the We Dance Because ... conference in Saskatoon, and in September, she presented her work at the Multidisciplinary Creative conference at the University of Toronto. Alisa is currently completing her MRP and has accepted a position as marketing and outreach manager at the Canadian Contemporary Dance Theatre.



Anastasiya Baranova **Dean's Entrance Award**

A professional performer, accomplished instructor and adjudicator for almost a decade, Anastasiya holds a BFA from York University and a Master of Music in instrumental performance from the University of Manitoba. Her

experience with the Mosaic School of Music and as a performer and actor for television, commercials and films has provided Anastasiya with a rich performance

background. More recent work that has required organizing and coordinating the artistic process has led to a shift in professional goals toward administration and management. Following this career path, Anastasiya is pursuing the MBA degree in Arts, Media and Entertainment Management and hopes to use her newly acquired skills to inspire artists to reach their full potential.



Michael Feehan **Dean's Entrance Award**

Michael has a BA from the University of Alberta in Film Studies, Political Science and World Sound Arts. As an undergrad, Michael co-founded The Creative Clubhouse Ltd, a not-for-

profit arts organization in Edmonton, Alberta that facilitated space needs for young artists while promoting urban arts through an impressive indoor graffiti exhibit. In recognition of his work, Michael was appointed to the Premier's Council on Culture in Alberta. In this capacity, he advised on government cultural policy. After graduation, Michael worked in sales and operations for Freeman Audio Visual, a large multinational audio visual company. Michael's creative experience includes his work as an electroacoustic music composer, a video game writer, and a producer for his own short film, as well as the feature film *Driftwood*. Michael hopes to leverage his understanding of narrative, strategy, and the creative process to work in a content creation, film production, or media broadcasting company.



Stewart **Hemingson** **Dean's Entrance Award**

Stewart holds a BA in History from the University of Southern California. At USC, he worked with teams involved in the development of films and videogames,

and served as a production assistant at the student television station, Trojanvision. Considering a career in entertainment law at first, Stewart decided that law school wasn't for him and shifted his career focus to management. This shift led Stewart to take part in the founding of a co-working space, Cranium Co-working, in his hometown of

Vancouver, where he transitioned from the role of assistant to that of manager. Stewart is passionate about the gaming industry, both traditional and electronic, and is looking forward to working in the Canadian gaming industry upon completing his MBA.



Megan Lynch
The Paul Schafer Founder's Award

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

Canadian Embassy in Washington, coordinating strategic advocacy events. Highlights there included a celebration for the inauguration of President Obama and the Washington premiere of the Academy Award winning film *Argo*. Megan is pursuing a combined MBA/MA in Art History and hopes to combine her love of art and her work experience with strategic planning in a career consulting for artistic institutions. Megan gained invaluable experience interning with Lord Cultural Resources. In 2016-17, Megan served as president of Schulich's Arts and Media Management Club. In the fall 2017 semester, she was in Milan on exchange at the University of Bocconi.



Jack Martin
Dean's Entrance Award

Jack, who has a BA in History from Dalhousie University, brings four years of marketing and media experience to his MBA studies. He has worked at several startups in Collingwood and Toronto and is interested in helping run the Arts

and Media Management Club at Schulich next year. Jack hopes to continue to enjoy spending time at TIFF Lightbox and Hot Docs theatre in any free time he might have. His goal is to eventually work as a producer in broadcast television and explore ways of incorporating augmented reality and virtual reality into storytelling.



Casey McKenna
Dean's Entrance Award

Casey, originally from the USA, has a BA in Studio Arts and Theater from the University of Pittsburgh. She became an accomplished photographer, designer, sculptor, painter and illustrator. Before coming to

Schulich, she spent two and a half years living in Guangzhou, China and working at EF Education First.

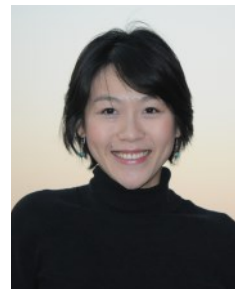
EF Education First is an international English training center where she developed an interest in management through instructing adult students in business English and working cross-departmentally in the organization to plan marketing events and student leadership initiatives. Casey is working on honing her business knowledge and combining it with her lifelong love of the arts, with the goal of becoming a management professional in film or TV and working with creative individuals.



Rebekah Medland
IMASCO Internship Award and The Joe Green Founder's Award

A classical musician turned marketer, Rebekah will graduate with her MBA in June 2018. She has a Bachelor of Music with a

minor in Family Sociology from the University of British Columbia, where she concentrated on clarinet performance and elementary education. Her professional experience includes over five years in retail management with brands such as Jacob, Fossil and Anthropologie. This past summer, Rebekah worked with the One of a Kind Show as an events and marketing associate, organizing promotional photo shoots and preparing for the 2017 Christmas Show. Looking forward, she plans to bring together her sales and marketing background to work with arts organizations in Toronto for their marketing and event needs.



Mimi Mok
Dean's Entrance Award and The Brian Dixon Founder's Award

Mimi Mok has worked in the Performing Arts in Canada and Asia, in fundraising, administration and producing. Born and raised

in Hong Kong, Mimi moved to Canada to pursue her undergraduate studies at the University of Toronto and now calls Toronto home. Mimi is interested in exploring business models for arts and culture and connecting fellow MBA candidates with the vibrant cultural scene in Toronto. She is co-editor of the ARTM newsletter. During her time at Schulich, Mimi is honoured to be a Forté Foundation Fellow.

Congratulations continued...

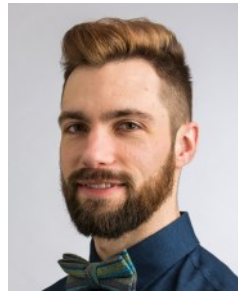
2017-18 ARTM Scholarship and Award Recipients



**Elizabeth Owens
Skidmore**
**Marshall A. Cohen Award
and Dean's Entrance
Award**

Originally from Edmonton, Alberta, Elizabeth holds a Bachelor of Fine Arts with Honours from New York

University's Tisch School of the Arts in Theatre, with a minor in History. Elizabeth worked in administration for the American Ballet Theatre and as an actor and dance teacher in New York City. A career highlight was performing at Radio City Music Hall in 2014. She moved to Toronto and the world of sports entertainment in 2014, and spent the last three seasons doing marketing and game entertainment for the Toronto Blue Jays. She still performs as a national anthems singer for the Blue Jays at the Rogers Centre. Elizabeth is honoured to have been named a Forté Foundation Fellow for her time at Schulich.



Patrick Twaddle
**The Joyce & Fred Zemans
Scholarship**

In addition to his BFA in Music from York, Patrick has completed several training programs including the Summer Performance Intensive at the Neighborhood Playhouse, NYC,

and the Artist Entrepreneur Program at Coalition Music. A combined MBA/MA Music student, Patrick recognized that the combination of music and business fit perfectly into his preparation for leadership roles in the arts and media sector. Patrick has presented papers in London and Vienna on his research into blockchains and the music industry. Patrick will be interning in London, UK at the start-up JAAK where they are building a blockchain network designed to allow the music and media industries to collaborate on a global view of content ownership and rights.

Disruption in the Content Business

By Frank Paul

On November 15, 2017, more than 60 alumni and industry friends attended a special event held at the Bell Media Studios on the set of *The Social* – a fireside chat between two key members of 9 Story Media Group's executive team, Executive Chairman Neil Court (MBA '86) and Co-Founder, President and CEO Vince Commisso (MBA '92).

With facilities in Toronto, Dublin and Manchester, the 9 Story Media group includes the 9 Story production company and 9 Story Distribution International, the company's international distribution arm. The production arm creates animated and live action content for young audiences, including the Magic School Bus, Camp Lakebottom and Max & Ruby. The distribution arm represents over 2,700 half-hours of animated and live-action programming. The company employs almost 600 creative and corporate staff.

Following introductory remarks by Arts, Media and Entertainment Management Program Director Joyce Zemans, Commisso and Court discussed the evolution of the company and its award-winning brands. A key component of the company's success remains its



Neil Court and Vince Commisso

commitment to planning and strategy, particularly when it comes to navigating disruptive technology. Neil highlighted the need for early recognition and creative strategies when a disruptive force such as Netflix arises. "We decided early to change our business model and go after streaming services, so when the change came we were reasonably unaffected."

Vince credited the company's success and longevity to its commitment to transitional strategy. Their industry is in a constant state of change and the company continues to plan at least two years ahead in order to remain proactive: "If we only reacted to change we would not have a business," said Commisso. It was a great evening, with engaging discussion and critical learnings offered by two leading Schulich alumni with over sixty years of combined experience in the entertainment space.

Congratulations to our 2017 ARTM MBA Graduates

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

Graduates:

Yujin Cha
Jonathan (Jay) Dort
Wojtek Gidzinski
Anoushka Gupta
Vikram Makker
Thomas Millband (MBA/MA)

Associates:

Sonya Denton
Stefan Piruzevski
Maithri Swamy



Sonya Denton



Thomas Millband



Anoushka Gupta



Wojtek Gidzinski



Joyce Zemans and Yujin Cha
with Yujin's daughters Joy and Marion

Life After York

By Awani Kulkarni

ARTM's annual Life After York, on December 5, 2017, offered a great opportunity for students to meet and engage with alumni in an informal discussion about their experience in the MBA program and their lives after Schulich. This year's panel featured Lisa Drolet (MBA 2009), Vice President, Production Financing at Entertainment One; Karam Al Masri (MBA/MFA 2016), Program Consultant, Film and Television at the Ontario Media Development Corporation (OMDC); Jonas Prupus (MBA 2012), Vice President, Non Scripted/Factual Programming, Muse Entertainment; Angela Nelson-Heesch (MBA 2007) Acting Vice President, Development at the Toronto Symphony Orchestra; and Richard Chan (JD/MBA 2013) Lawyer and Manager, Regulatory, Media at Rogers.

Panel members were in agreement on the importance of embracing the wide range and depth of knowledge on offer at Schulich and of taking courses that spark one's interest; not losing sleep over grades; and attending and participating in as many events and



Jonas Prupus, Karam Al Masri, Angela Nelson-Heesch, Lisa Drolet, Richard Chan

conferences as one can while in the program. They urged current students to reach out to professionals in the arts and cultural industries, observing that most are happy to accept a student's request for coffee and noting the value of establishing contact with the strong network of alumni and industry experts associated with Schulich and the MBA Program in Arts, Media and Entertainment Management.

We left the session impressed by the range of experience and insights that the alumni offered, their commitment to the ARTM program, the bond students form with Schulich and with their classmates, and the continued gratitude they feel towards their professors long after they have graduated from the MBA program.

Spotlight: ARTM Alumni

Alyssa Fearon named curator of 2018 Scarborough Nuit Blanche

Toronto's Nuit Blanche has announced that it is embarking on a new trajectory. On September 29, core programming of the 2018 overnight festival will be centred on and around the Scarborough Civic Centre, paralleling the Toronto event which radiates out from Toronto's City Hall and Nathan Phillips Square.

The curator who will oversee Scarborough's Nuit Blanche is ARTM alumna Alyssa Fearon (MBA/MA '14). Marketing Coordinator at the Art Gallery of Ontario, Alyssa is an experienced curator and arts educator. Alyssa actively seeks new ways of organizing artistic projects within communities that have not traditionally been sanctioned as places of creativity and innovation. She has organized a range of projects, from large-scale performances by international artists to community-based youth artist residency programs.

Last year's ARTM Newsletter featured Alyssa's role as curator of the 2017 exhibition "No Vacancy," which examined the historical transition of Kingston Road, Canada's Gateway to Toronto, and the dramatic changes that it experienced in the post-war period and when the 401 was completed in the 1950s. Alyssa described that exhibition as an "incredible opportunity to share the narratives and histories of a community that has been so influential for ... so many."

Alyssa, who grew up in Scarborough, has remained an active participant in the Scarborough artistic scene. She has been instrumental in the development of the Young Creatives Program (YCP), a



Alyssa Fearon
photo with permission Getty Images

community-led initiative that cultivates the emerging contemporary art practices of racialized young artists living in Scarborough.

Describing her objectives in her role as Nuit Blanche curator, she told the Toronto Star's Murray Whyte: "You always hear about Scarborough as a place that's underprivileged, that's at risk, that's a 'priority,' ... I really think that does a disservice to what's happening there. There's a lot of resilience, a lot of creativity. That's what I want to illuminate – the great things that are there already... It is not that Scarborough is experiencing a cultural awakening but rather that the city core is realizing what Scarborough has to offer."

Whyte wrote of Fearon, "the city has anointed a natural-born ambassador for the sometimes-maligned suburb's many virtues."

The theme for the 2018 night long festival is "You Are Here." Pat Tobin, Director of Arts and Culture for the City of Toronto, suggests that the theme reflects the shifting character of the city itself.

"Toronto is an arrival city on a global scale, and Scarborough in particular functions that way even more intensely."

As much as a third of Nuit Blanche's total resources will be allocated to the new zone and the city has made a commitment for two years, "with the event likely to shift to a new location outside the core in 2020."

We look forward to celebrating Nuit Blanche in Scarborough in the fall and to celebrating with Alyssa.

Anisia Avram appointed Policy Officer for Digital Cultural Heritage at the European Commission



Anisia Avram, MBA/MA 2012, has been appointed Policy Officer for Digital Cultural Heritage at the European Commission. Anisia graduated from the York/Schulich combined MBA/MA with a Master

of Arts in Art History and an MBA with a specialization in Arts and Media. In the ARTM program, she was part of a major policy project advocating for financial and infrastructure support of the Portrait Gallery of Canada.

In October 2017, Anisia began her new role as Policy Officer for Digital Cultural Heritage at the European Commission. As the Commission is the legislative and implementation institution of the European Union, Anisia is actively working with the European Council, the European Parliament and the ministries of culture of member states, monitoring EU digital policies in the area of cultural heritage.

Anisia's specific focus is on the creation and co-ordination of policy developments in digital cultural heritage. She is also responsible for monitoring Member States' implementation of the [Recommendation on Digitisation and On-line Accessibility of Cultural Heritage](#) – a key instrument of the Commission in the area of digital cultural heritage. Anisia will both undertake and supervise research designed to assess the effectiveness of existing related EU policies and to support the formulation of new policies.

Anisia has also been involved in the evaluation and redefinition of future options for [Europeana](#) – Europe's digital library for cultural heritage. A key EU project, Europeana has not only led digitization efforts across Europe but also provided licensing and copyright support for cultural heritage institutions. As the first platform to digitally bring together and provide access to cultural objects from across Europe, Europeana offers the experience of Europe's diverse and rich cultural heritage to online visitors from across the world while also being instrumental in facilitating a comprehensive European network of digital heritage professionals.



Luc Déry awarded Canadian Media Producers Association's Indiescreen Award

Luc Déry, MBA 1992, and co-producer Kim McGraw were

awarded the CMPA's Indiescreen Award for established producers. Déry and McGraw, founders of micro_scope, have been recognized both nationally and internationally including Oscar nominations for *Incendies* and *Monsieur Lazhar*. Their most recent film, *A Worthy Companion*, premiered at the Toronto International Film Festival in 2017.

micro_scope



Tom McGillis nominated for Canadian Screen Award

Tom McGillis, MBA 1993, and FreshTV received a Canadian Screen Award nomination for

Best Cross Platform Children's & Youth Program for *BackStage*. The award winning producers of youth animation series including *6teen*, *Total Drama*, *Stoked* and live action dramas like *Really Me!* and *My Babysitter's a Vampire* have recently acquired the rights to *Lucas the Spider*.



Spotlight: ARTM Alumni



Claire Gillis selected for Jeanne Sauvé Career Development Program

Claire Gillis, MBA 2008, was selected by Women in Communications and Technology to participate in the 2017 Jeanne Sauvé Career Development Program.

In 2017, seven women from Innovation, Science and Economic Development (ISED), Canadian Heritage and the CRTC, and from private-sector organizations were selected to participate in the two-week, self-directed program. Designed to provide participants with the opportunity to engage with leaders in the fields of media and communications to explore issues affecting the broadcasting and telecommunications sectors, Claire's rotation involved meetings with influential decision-makers in Toronto, Ottawa and Montreal, including a one-on-one meeting with Minister Mélanie Joly.

"I feel very fortunate to have had the opportunity to participate in this rewarding program. The unique cross-sector focus of the program helped deepen my understanding of the Canadian policy and regulatory landscape and the ongoing transformation of the industry. I also learned a lot from the insights and experiences of the wonderful group of women participating in the program and will continue to benefit from the lasting connections that we were able to build over the course of our time together."



Laura Michalchyshyn premieres two new series

Laura Michalchyshyn, MBA 1993, Executive Producer/Producer, Rabbit Square Productions, has premiered two new series this year: *Crawford*, which premiered on February 2, 2018 for CBC and *Bobby Kennedy for President*, which premiered April 27, 2018 on Netflix.



Kevin Lee shares knowledge of Chinese youth culture internationally

Kevin Lee, CEO of China Youthology, continues to share his knowledge of Chinese youth culture internationally.

In May 2017, he spoke at the Microsoft CEO Summit in Seattle to an audience that included Bill Gates, Warren Buffett, and 150 of the world's top CEOs. In June, Kevin was the keynote speaker for the China Business Forum at the Kellogg School of Business in Chicago where he spoke on "[Digital Innovations in China and how it connects Chinese consumers.](#)"

In June 2018, Kevin will be speaking in Singapore at the Consumer Goods Summit, addressing the world's 200 top Consumer Goods brand CEOs.



Frank Paul receives Graduate Business Council's Award of Excellence

Frank Paul was the recipient of the 2016-17 Schulich Graduate Business Council's Award of Excellence presented to the graduating student who has made the greatest contribution to the MBA or IMBA program. Frank is shown here with Dean Horvath at Schulich's 2017 Convocation Breakfast.



Vicki Lean receives Vanguard Award

Vicki Lean, MBA/MFA 2014, is the recipient of the DOC Institute's (Documentary Organization of Canada) Vanguard Award. The award recognizes up-and-coming

filmmakers with an eye for innovation and for the social activist element of documentary. A jury of documentary filmmakers made the decision unanimously.

Jinny Yu is on the road

In March, Jinny Yu, MBA/MFA 2002, was in Paris to install four of her works in Canada's new embassy and to participate in the Paris art fair DRAWING NOW. This spring (April 26 to June 2, 2018), Berlin audiences will see Jinny's solo exhibition: *That the problem is not a problem for me is a part of the problem* at Art Mûr. She'll be in Toronto in May where she is an invited speaker at the Royal Canadian Academy of Arts Annual General Assembly and then it's on to the Yukon to take up an Artist Residency at the Klondike Institute of Art and Culture in Dawson City.



Jinny Yu, *Section 2: Story of a Global Nomad (a circle in a square)*, oil and graphite on aluminum, 61 x 61 cm, 2008

The subway comes to York University!

On December 17, 2017 the TTC's Toronto-York Spadina Subway Line 1 extension officially opened. The long-awaited extension connects York's main campus with both Toronto to the south and Vaughan and communities connected via GO Transit, VIVA and ZUM to the north.

Of particular interest to the Schulich community is the direct connection between the main campus and Schulich's satellite downtown campus, the Nadal Management Centre, making the commute between campuses significantly quicker. The immediate proximity of the York University station to Schulich's front door is an added bonus!



ARTM Students Elizabeth Owens Skidmore, Lola Zhang, Rachel Gordon, Meghan Archibald

Spotlight: ARTM Alumni



Requiem for a Lost Girl

By Kim Gaynor, MBA 1989
General Director, Vancouver Opera

Exploring themes of homelessness, poverty, mental illness, and addiction – these are the objectives of Vancouver Opera’s current community outreach project entitled *Requiem for a Lost Girl*.

Founded in 1958, Vancouver Opera is Canada’s second largest opera company and has a long-standing commitment to projects which build community and bring attention to issues of current important social concern such as homelessness, poverty, addiction, sex work, and mental health. By combining our voice with the work being done by organisations dedicated to these issues, we can make a bigger impact, contribute meaningfully to the understanding of these issues, and reach a bigger audience with our messages. These projects also allow us to create enduring relationships with our partner organisations – in this case the Simon Fraser University Woodward’s Community Programs Office and The Kettle Society, an organization that provides support for people with mental illness in leading healthier lives. The projects can also make a difference in the lives of the residents by teaching them new skills and giving them the confidence to express their voices through music and song.

The relationship between Vancouver Opera and The Kettle began in January 2016. Since then, Vancouver Opera teaching artists have provided weekly singing and writing workshops to Kettle participants at three different locations. There have been monthly sing-a-longs, open houses to display residents’ work every 12 weeks, and community performances during our first Vancouver Opera Festival last April and during the Vancouver East Culture Crawl. We have also produced a professionally-recorded CD of songs written by members of the Kettle Choir.

A key element of our community outreach programmes is that they be participative. We are not performing for an audience as we do in our regular season; we are inviting a group of people to share in the creative process under our guidance. At the creative heart of *Requiem for a Lost Girl* are people who are currently

experiencing homelessness or who have experienced homelessness in the past. Vancouver Opera teaching artists – including composer and conductor Lesley Sutherland, writer Alexis Maledy, and assistant director Jeff Gladstone – have created a vibrant arts-based program for Kettle participants to support their full participation in the final production as writers and performers. Weekly choral rehearsals along with song writing and personal story telling have brought forward music and monologues that explore love, loss, and the essential humanity of all people.

The final goal of the project, however, will be performances of *Requiem for a Lost Girl*. Requiem is an original chamber work which unfolds as a memorial service for a young woman lost to the street. It is a blend of true stories and the theatrical that amplifies voices and very effectively shines light on the problem of homelessness. It will be performed by members of Vancouver Opera’s Yulanda M. Faris Young Artists Program, the Vancouver Opera Orchestra, members of the Vancouver Opera Chorus and the Kettle Choir and Writing Guild during the second annual Vancouver Opera Festival in Vancouver in April.



Tracey Pearce sleeps out so kids don't have to

On November 16, 2017, ARTM alumna Tracey Pearce (MBA 1996), Bell Media President of Distribution and Pay, along with seventy business and community leaders, gave up a good night's sleep to raise awareness and money for homeless youth at Toronto's Covenant House, Canada's largest agency serving at-risk, homeless and trafficked youth.

That night the temperature hovered around -2 degrees Celsius. Equipped with only a sleeping bag and cardboard, participants in the fourth annual Covenant House Executive Sleep Out spent the night on the cold pavement "sleeping out so kids don't have to," as they raised money and awareness for homeless youth. The Executive Edition of Sleep Out is an international movement that happens on the same night at 14 Covenant House sites across North America. Last year, from Anchorage to New Orleans, 920 sleepers raised over \$5,000,000 in support of their local Covenant House sites.

Tracey recalls: "The night was fascinating. Covenant House is such an impressive organization – and we had the chance to speak with some of the kids who have used the programs and facilities. So



heartbreaking – they are walking the same streets that we walk, but it feels like we are living in parallel universes. As for sleeping outside (even with my warm coat and sleeping bag), it is cold, uncomfortable and noisy. And it makes you count your blessings – always a good thing!"

Schulich's 1996 gold medallist, Tracey leads the team that distributes, licenses, and markets all Bell Media conventional networks, specialty and pay channels, non-linear content, and TV Everywhere services to Bell Media's BDU partners on traditional and digital platforms. She is responsible for CraveTV and pay TV multiplex The Movie Network, including HBO Canada. Tracey serves as a director on the boards of Discovery Channel (Canada) and CTV Specialty, and also maintains an executive role supporting Bell Media's English-language factual specialty channels. In 2016, she received the Women in Film & Television – Toronto's Crystal Award for Outstanding Achievement in Business.

Schulich Continues to Lead in Global Business Rankings



1st in Canada and 2nd in the world
in the 2017 ranking of the top MBA programs incorporating Social and Environmental Stewardship into the main curriculum



1st in Canada, 8th among non-US schools
in the 2017 Best Business Schools ranking



1st in Canada and 35th in the world
in the 2018 *Expansion* Best Global MBAs ranking



1st in Canada and 28th in the world
in the 2017 *América Economía* Global MBA Ranking



2nd in Canada, 24th among non-US schools, and 69th in the world
in the 2017 *Economist* global MBA ranking



“Who’s Where?”

Alisa Bialas-MacKinnon, 2018
Marketing and Outreach
Manager
Canadian Contemporary
Dance Theatre

Yujin Cha, 2017
Education and Community
Programs Manager
Kitchener-Waterloo Symphony

Wojtek Gidzinski, 2017
Director
Coinsquare Wealth

Anoushka Gupta, 2017
Director, Qualitative Insights
rsg (research strategy group inc)

Lindsay Morris, 2016
Executive Assistant to the CEO
Immigrant Access Fund Canada

Jacqueline Tsekouras, 2016
Senior Creative Strategist
Snapchat, Inc.

Miles Collyer, 2015
Manager, Career Development
OCAD University

Zach Goldglas, 2015
Technical Marketing Analyst
EddyHome Inc.

Deanna Schmidt, 2015
Senior Market Research Analyst
MaRS Discovery District

Lawrie Schneider, 2014
Senior Manager,
Business Operations
CBC

Eva Treumuth, 2013
Senior Manager,
Loyalty Strategy and
Business Development
Air Canada

Negin Zebarjad, 2013
Strategy Lead
Plan International

Anisia Avram, 2012
Policy Officer, Digital Cultural
Heritage
European Commission

Kate Robb Roberston, 2012
Chief of Staff, Brand and
Customer Experience Marketing
Telus

Lisa Drolet, 2009
VP, Production Financing
Entertainment One

Daniel Rattner, 2009
Senior Director of Marketing
Guru Studio

Meghan Roberts Moore, 2008
CEO
The Loran Scholars Foundation

Jessica Whitford, 2008
Managing Director
Toronto Dance Theatre

Richard Bloom, 2007
Senior Manager
CityNews Toronto
Rogers Media

Martha Hancock, 2007
Senior Vice President,
Development
WWF - Canada

Jodi Brown Peacock, 2007
Managing Director
The Media Kitchen

Colleen Berg, MBA 2005
Director, Strategic Insights
The Palmerston Group

Jeremy Prober, 2005
Manager of Finance and
Business Affairs
Alibi Entertainment

Samantha Fox, 2004
Chief of Staff
Ministry of Tourism,
Culture and Sport
Government of Ontario

Louise Procktor Malhotra, 2003
Manager, Major and
Corporate Giving
Habitat for Humanity

Rebecca Langstaff, 2000
Manager, Partnerships,
Policy and Planning
Ministry of International Trade
Government of Ontario

Stacey Sinclair, 1999
Sponsorship Manager
Oakville Festivals of Film and Art

Lindsay Reid, 1999
Consultant
Ketchum

Jane Ricciardelli, 1994
Chief Marketing Officer
Blockchain Research Institute

Lori Rosenberg, 1993
Vice President, Contracts
Canadian Cable System Alliance

Thomas Bergeron, 1992
Director of Finance
Gusto Worldwide Media

Congratulations to...

... Alisa Bialas-MacKinnon,
Richard Chan, Claire Gillis and
Laura Moore on their recent
marriages;

... Tom McGillis on his
engagement; and

... Rachel Malach, Meghan
Roberts Moore, Allison
Noseworthy, Jeremy Prober,
Adam Walker and Nikki Yassemi
and Stefan Wirthensohn who
have recently welcomed children
into their families.