

ARTS, MEDIA & ENTERTAINMENT

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

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The Remarkable Joyce Zemans: The Legendary Program Director Leaves the Schulich Stage

By **Trina McQueen**

Joyce Zemans is a remarkable woman, a leader who has looked at the future of every one of the academic programs and cultural organizations she directed, and made decisions that pushed them forward, always in the right direction. The Arts, Media & Entertainment program flourished under her; she leaves it with rankings as one of the best of its kind in North America. She made decisions with a simple framework: will this advance our students and our culture? Audiences, artists and institutions, in Canada and internationally, have benefited from her leadership, and her students will never forget her.

When Joyce stepped into her role as co-director of Schulich's Arts and Media Program in 1994, she found that her predecessor, Joe Green, had left a solid operation. He had recently included media courses in a strong curriculum that had focused on arts administration; there was a thriving alumni network and links to the cultural community, strengthened through public events. Joyce and her co-director, Brenda Gainer, focused on building out the AM&E community. A key part of that strategy was the development of this program's newsletter, a chronicle of the program and its people for prospective students, alumni, donors, and the arts and media sectors.

Joyce loves teaching, and for the next two and a half decades, in addition to her administrative work, she taught the



program's cultural policy course. The subject is close to her heart; she believes that: "It is central to the formation of the arts and media sector in Canada. A solid knowledge of policy is an absolute requirement for managing in the cultural sector, and an essential element in our program today."

In 1994-95, her first year as co-director, Joyce (who handles multiple roles with ease) was also acting director of the graduate program in art history at York. Observing the complementarity of the programs and the synergies that a combined program between Schulich and York Fine Arts could offer, she began the development of combined MBA/MFA and MA Programs in Art History & Curatorial Studies, Visual Arts, Music, Theatre, Dance, and Film.

Key on the agenda in those years was increasing the AM&E program's resources for students. In the late '90s, taking advantage of matching provincial

(continued next page)

funds, she was able to develop a number of dedicated scholarships. Several years later, with her Communications and Culture colleague Fred Fletcher, she worked with CTV's CEO Ivan Fecan to establish the program's first fully funded professorship: the CTV professorship in Broadcast Management (now the Bell Media Professorship in Media Management).

The professorship paid dividends: the new broadcast course was a success, and it spun off a second course, a timely examination of digital media management. As a condition of the gift, Ivan had asked that the program provide leadership training for working media professionals. That requirement was fulfilled through a 15-year-plus partnership between Women in Film and Television and the AM&E program. Working with the Schulich Executive Education Centre (SEEC), the partners present a 100-hour certificate course for senior media managers every two years.

Joyce believes strongly in links with the community. The program faculty have deep and wide connections. Arts and media top executives regularly participate in Schulich programs as guest lecturers in seminars and workshops. Classes visit company sites and students do one-on-one interviews with senior leaders for class assignments. The advisory board keeps the program up to date on sector developments and educational needs. Student evaluations show that students highly appreciate the inside, up-to-the minute knowledge, combined with their academic work.

Joyce has had and continues to have a rich academic life. Her articles and books have deepened our understanding of Canadian art, museum and gallery practice, and cultural policy. Her policy work is underpinned by her international experience, over the years, with policy makers around the world, including the US, UK, Australia, Singapore, China, and Japan. Her 1996 Robarts lecture, "Where is Here: Canadian Cultural Policy in a Globalized Environment," focused on the increasingly international nature of arts and media and the importance of policy in shaping Canadian culture. "I believe that cultural policy has been fundamental to the success of the sector in Canada," she says.

Her leadership skills are legendary. She's held senior positions at some of the country's most important cultural institutions: the Canada Council; the Ontario College of Art and Design, and York's School of Arts, Media, Performance and Design. People talk about her endless energy, her charm and charisma, and her fierce determination.

She says she has a few simple rules. "It's the student's needs, not the bureaucracy's, that must be served." She learned that personally, at U of T, when she was not eligible to take a graduate course on Picasso offered in conjunction with a major exhibition at the AGO. She desperately wanted to take that course. The head of the program fudged the rules; she took the graduate Picasso course but he listed her mark as a credit for a

required undergraduate course in mediaeval art. "His help changed my life, starting me on my life-long exploration of abstraction."

She manages in a non-hierarchical, consultative way. "Perhaps I've had too many people reporting to me at times if one goes by the management rules, but I value the insights and the discussions that my colleagues bring to the table. I also know that, in the end, the buck stops with me when impossible decisions have to be made."

That consultative approach was central to her work at the Canada Council, in particular with respect to her greatest challenge. As Monica Gattinger has written in her history of the Canada Council: "The story of equity at the Canada Council cannot be told without raising the name Joyce Zemans ... Under her leadership the Council began to take the issues of equity and representation seriously." That work would ultimately lead to change in every aspect of the Council's work.

Joyce is a feminist who raised three children while she was working. "I was privileged. I worked in the post-secondary field so I had some control over my time. But when I had to, I took my daughter to OCA and breast-fed her before or after class." Class preparation and writing was done in the small hours of the morning. "I don't think we should try to be Superwomen. Yet, I will say that balancing the needs of three children and a household was good practice for managing competing needs in the workplace."

And here is Joyce on what made her happiest in her university career: "I love the students and the faculty. I love the friendship. I love the opportunity to develop new curriculum and programs. I love the give and take of the classroom experience. I have always loved learning and am really happiest exploring, digging through archives, interviewing the players, discovering new facts and new ideas, seeing things in new ways. I love it when I am told that my research or work has helped colleagues and students, and sometimes even changed their lives."

Yes, Joyce, you did all that and you changed and enriched many, many lives. Ave atque vale, as the Romans said to departing heroes. But for all of us who know you, it will never really be "Farewell."



An art historian, curator, cultural policy specialist and academic administrator, Joyce Zemans received her BA in French and MA in art history from the University of Toronto. She began teaching at the Ontario College of Art in 1966 where she developed and led the Liberal Arts Studies program.

She joined York University as chair of the Department of Visual Arts in 1975. She was dean of the Faculty of Fine Arts from 1985-1988.

From 1988-1992, she served as director of the Canada Council for the Arts.

In 1993, she was a visiting scholar at UCLA in art history and the Anderson School of Management. Returning to York, she served as acting director of the Graduate Program in Art History. From 1994-2002, she co-directed the MBA Program in Arts and Media Administration (now the AM&E Program). She also served as acting director of the MBA Program in Non-Profit Management and Leadership. She developed the combined Schulich/Fine Arts MBA/MFA and MBA/MA Programs in Visual Arts, Art History, Theatre, Dance, and Film and the Graduate Diploma in Curatorial Studies. From 2002-2017, she served as director of the MBA Program in AM&E, joined in 2017 by co-director Trina McQueen.

In 1995, Joyce was awarded a University Professorship for her scholarship, teaching and long-term contribution to York University. She is a member of the Order of Canada; a recipient of the Queen's Diamond and Golden Jubilee Medals, the Canadian Conference of the Arts' Diplôme d'honneur and honorary degrees from NSCAD, Waterloo and Concordia; and is an Honorary Fellow of OCADU.

Her research has focused on Canadian art, in particular the development of abstraction; the work of women artists excluded from the art historical canon; and the role of reproductions in shaping our understanding of Canadian art. She has curated major exhibitions of the work of Jock Macdonald, Christopher Pratt, Kathleen Munn, Edna Tacon and Tony Urquhart and has written on Fred Varley and Sorel Etrog. While her research in the field of cultural policy has primarily focused on the Canadian experience, she has also worked comparatively, writing in particular about Japanese and American cultural policy and about the role of cultural diplomacy.

A member of numerous boards and committees throughout her career, Joyce currently serves on the advisory board of the Toronto Arts Council, the Theatre Museum of Canada, the Art Canada Institute, the communications committee of Toronto Friends of the Visual Arts, and the acquisitions committee of the Art Museum at the University of Toronto.

New Co-Director Brings Deep Experience of the Media Industries to AM&E

by Joyce Zemans



I am pleased to announce that Ken Rogers has been appointed the new co-director of the MBA Program in Arts, Media & Entertainment Management at Schulich. Ken's deep knowledge of cultural content and institutions, love of teaching and working with students, and experience as a respected university administrator make him an ideal fit for the leadership of the

program. I am thrilled to hand over the administration to Ken and eager to see him take the program into the new decade.

Ken comes to us from York's School of the Arts, Music, Performance and Design (AMPD) where, for the last five years, he has served as associate dean, research. His teaching at York focuses on current directions in film and media production, film and television as social practice, games and digital culture. In 2019, he launched a study-abroad course in Los Angeles for York students, offering an up-close examination of the business of film in the heart of North American film and media production.

Ken is deeply involved in the media industries. As a member of the City of Toronto's Film, Television and Digital Media Board, Ken is helping to shape film policy in the city. As Chair of the Advisory Board of York@Cinespace, a 6,000 square foot state of the art film studio in Etobicoke, Ken heads an industry-academic partnership offering students world-class job-shadowing opportunities and experiential education.

Ken also brings his knowledge of, and interest in, media and technology innovation to York in other ways. He is principal investigator on a \$185,000 grant from the University's Academic Innovation Fund developing "Beta Space," a media arts incubator at AMPD. He serves as a member of the University's Strategic Entrepreneurship Council and is a York representative on the steering committee of the annual Digital Media at the Crossroads conference.

Ken's academic career began in the United States. After graduating from film school at Emerson College, he worked in the US film industry in both New York and Los Angeles before returning to New York University to pursue his PhD in Cinema Studies, where he also taught film, photography, and art history at the NYU Tisch School of the Arts and the Steinhardt School of the Arts. After graduating, he taught art history and media studies at the University of California, Riverside. In 2012, he joined York's Department of Cinema and Media Arts.

Ken's research has focused on the social and cultural impact of film, art, media, and emerging technology. He has published widely and is the author of *The Attention Complex* (Palgrave MacMillan, 2014). His current research focuses on cultural and media policy and media industry studies. Ken's experience in the industry, his impressive academic resume, focus on research, boundless enthusiasm, ambitious ideas, inexhaustible energy, love of learning, and strong social values make him the perfect fit for AM&E.

We welcome Ken, knowing that he will continue to support the program's enduring legacy, while leading AM&E into the future.

Thank You Dezső

by Joyce Zemans



It is apt that I should be writing this tribute to Dezső J. Horváth as he and I both prepare to take leave of our formal roles in university administration. I first met Dezső Horváth in 1988, during my last year as York's Dean of Fine Arts, but our closest working relationship began in 1994, when I became co-director, along with Brenda Gainer, of the MBA Program in Arts & Media Administration. I

have had the pleasure of working with Dezső ever since.

Dezső has always been ahead of the curve. With his support of specialized programs, his emphasis on a strong research culture and his recognition of the value of global engagement, we have seen Schulich and its leadership position grow. He has been a strong supporter of our Program and foresaw our sector's rise to become one of the most important nationally and internationally.

Given his role in the business world, I expect that Dezső's background may be a surprise to some. He started out as an electrical engineer, with a B.S. degree from Sweden's Malmö Technical College and a first job at ASEA, the Swedish General Electric Company. But the academic world called. He left ASEA for the University of Umeå, where he earned his MBA and two PhD's in business administration and policy. Then the next call came: Canada and York University. He joined us in 1976 and in 1988 became dean of the (now) Schulich School of Business.

Throughout his tenure as the longest-serving business school dean ever, he has worked to position Schulich

as Canada's transnational business school. For example, in 2010 Schulich became the first business school from outside India to deliver an MBA degree in that country and in 2014 the school opened its own campus in Hyderabad. Schulich's strategic partnerships include agreements with more than 80 business schools in close to 40 countries. The School's MBA and EMBA programs are ranked among the world's leading programs by *The Economist* and *Forbes*, among others.

The Dean's awards and recognitions make a long and impressive list. Here are a few: in 1995, he received the B'nai Brith Canada Order of Merit for his leadership in education and business; in 2006, on the 50th anniversary of the Hungarian Revolution, he was selected as one of 50 Hungarian Canadians who have made extraordinary contributions to Canada; in 2008, he was awarded the Order of Canada for his academic leadership and sustained commitment to business education; in 2012, he received the Queen's Diamond Jubilee Medal for his significant contributions to Canada; and in 2014, he was named by The Toronto Star as one of the 180 most important people in shaping Toronto.

Dezső's most recent contribution to Schulich was his role in establishing the new Rob and Cheryl McEwen Graduate Study & Research building, an architectural and environmental triumph that will inspire generations of MBA students.

In honour of Dezső's accomplishments, a student in the AM&E program will receive the AM&E Dezső Horváth Award for Outstanding Achievement. I will miss Dezső as dean, but I look forward to seeing him as a friend, as we both take on our new roles as ardent supporters and lifetime members of the Schulich community. We are all indebted to him.

Schulich Continues to Lead in Global Business Rankings

TOUCH MBA

Once again, the international website Touch MBA has named Schulich's MBA Program in Arts, Media & Entertainment Management as one of the **five best business school programs in North America for launching a career in the entertainment and media industries.**



Forbes ranks Schulich #1 in Canada & among World's Top Ten



The Economist ranks Schulich #1 in Canada



Kellogg-Schulich EMBA ranked 4th in the World—QS World University Rankings



Schulich ranked among World's Best in Responsible Business

Welcome Detlev Zwick, Schulich Interim Dean



On March 3rd, York University President and Vice-Chancellor Rhonda L. Lenton announced the appointment of Detlev Zwick as interim dean of the Schulich School of Business, beginning July 1st. While the search for a new dean continues, Schulich will be in excellent hands with Detlev's leadership.

Since 2018, Detlev has served as Schulich's associate dean, academic, with responsibility for teaching and learning innovation; recognition and leadership; program development; academic policy; student services; and international relations – an enormous job in which he has excelled.

Detlev, who joined Schulich in 2002, served as director of the School's BBA/iBBA Program from 2013 to 2018. Working within Schulich and within the larger University, he is a member of the Senate and currently represents Schulich on the Senate Executive Committee, and serves on the Joint Committee on Affirmative Action.

Detlev holds a PhD in marketing from the University of Rhode Island, as well as masters' degrees from the University of Memphis and the University of Cologne/Université de Montpellier. His research explores modern marketing practices and new forms of consumer surveillance, capture and manipulation.

His work has been published widely in marketing, communication, media culture and sociology journals, as well as in several edited collections. He is co-editor of *Inside Marketing: Practices, Ideologies, Devices* (Oxford), and his expertise in current issues in marketing is frequently called upon by the media. He teaches undergraduate and graduate courses in digital marketing, leadership skills and the philosophy of knowledge in the social sciences.

Detlev has proven his leadership and administrative skills in his role as associate dean, academic and has done a superb job. The experience will serve him well. Welcome Detlev!

(With excerpts from YFile, March 3, 2020)

Lisa de Wilde Appointed Adjunct Professor



Lisa de Wilde, C.M. joins Schulich as Adjunct Professor in the MBA Program in Arts, Media & Entertainment Management. "Lisa brings an extraordinary wealth of experience to the program," said Joyce Zemans. "Her Order of Canada citation calls her media achievements 'transformative'."

Most recently, Lisa served as CEO of TVO, where she carried out a strategic reset of the broadcaster into a leading digital media company with a sharp focus on educational technology. Former president and CEO of Astral Networks, she is a lawyer who began her career at the CRTC. As an advocate for Canadian creative industries, she served on the board of the Toronto International Film Festival for 19 years, including five as chair of the finance and audit committee, and her last three years as chair of the board. She currently serves on the boards of Telus, Toronto Global, and the Asia Pacific Foundation of Canada.

This fall, Lisa will be guest lecturing in the Broadcasting in a Digital World course. Some of her topics will include content creation in movies, TV drama and children's and she'll present a case study of her reset of TVO.



Trina McQueen Receives Honorary Degree

Graduands at this year's fall convocation rose to their feet to applaud this year's honorary degree recipient, Trina McQueen, O.C. The citation, presented by AM&E Co-Director Joyce Zemans, read:

"It is with great pleasure that I introduce to you, Trina McQueen, an Officer of the Order of Canada, a distinguished professor, and a luminary in the world of media and the arts. While there are many reasons to honour Trina, I would like to draw your attention to three qualities, in particular, that highlight why Trina McQueen is a deserving recipient of this honorary degree.

To begin with, Trina is a trailblazer in the truest sense of the word. Her career has been defined by an astonishing number of industry firsts. Trina was the first woman reporter on CTV's *W5*, the first female network reporter for *The National*, and the first woman to lead a television news organization when she became Head of News for CBC television. A year later, she oversaw the launch of a second channel: CBC Newsworld (now Newsnet), Canada's first all news channel.

As head of CBC News, Trina guided media coverage of some of the seminal events that shaped our country and our world, providing the lens through which Canadians could gain a better understanding of the national and global affairs impacting our lives. Following a long and storied career at CBC, Trina became the founding president of the Canadian Discovery Channel, and the president and chief operating officer of CTV, Canada's largest private broadcaster.

During the course of her journalism career, Trina exhibited at all times the highest standards and qualities of her profession, including fairness, balance, accuracy and accountability. Her reputation for excellence in news journalism is such that the Association of Electronic Journalists named its annual award for Best Television News Information Program in her honour – an award today referred to as "The Trina!"

Second, Trina has made enduring contributions to Canadian culture – inspired, to a large degree, by her deeply held love for our country. She has served on the boards of a number of organizations in the arts and cultural sector, including, among others, the CBC, the National Film Board Advisory Council, the Canadian Opera Company, Tafelmusik, the Banff Centre, Historica, the Literary Review of Canada, and the Governor General's Performing Arts Awards. In 2002, Trina was invited by the CRTC to lead an investigation into the production of English-language Canadian drama. Her report, "Dramatic Choices," is a milestone document that reshaped public policy and influences the production of Canadian drama to this day.



Last but not least, Trina is an inspirational educator and role model. She joined the Schulich faculty in 2003 as the inaugural CTV Professor in Broadcast Management. After almost 20 years of service, she is today our Bell Media Professor in Media Management, and also serves, with me, as co-director of Schulich's MBA Program in Arts, Media & Entertainment Management, recently ranked as one of the five best in North America.

During her time at Schulich, Trina has created unique learning experiences for her students in the classroom and beyond, including the "Adopt an Executive Program," which pairs each student in her class with a senior executive in the media sector. Understanding the need for professional development in the sector, Trina worked with Women in Film and Television – Toronto to create our Media Leadership Program for senior managers in the media industries, which she continues to direct. Most significantly, Trina has mentored and motivated a new generation of media managers who are making an impact across Canada and around the world.

In short, for more than four decades, Trina McQueen has been a towering figure in Canadian broadcasting and the Canadian cultural sector. In recognition of her outstanding contributions to Canadian television and the field of journalism, she has received numerous awards and has been inducted into the Canadian Association of Broadcasters Hall of Fame; the CBC News Hall of Fame; and the Playback Canadian Movie and Television Hall of Fame. Few individuals in her field have left such a footprint or had such a lasting influence.

Mr. Chancellor, for her pioneering role in the world of journalism and media; her commitment to enriching Canadian culture; and for her continuing contributions as an educator and role model; I ask that you confer upon Trina McQueen the degree Doctor of Laws *honoris causa*."

Music Publishing in the COVID World!

News from Music Publishers Canada



By Margaret McGuffin (MBA '91)

As I started to write this article originally back in February, I was taking breaks to pack my suitcase to travel with 15 publishers and composers to Berlin for Berlinale and the European Film Market. There we were welcomed by the Canadian embassy and celebrated Canada's place as guest of honour at the Frankfurt Book Fair scheduled to be held this fall. Our mission was clear – to discover opportunities to develop new export business opportunities for Canada's composers, songwriters and music publishers. We returned to Canada with many new contacts and ideas, but little inkling that our plans for 2020 would soon dramatically change.

Only a few months later, the Canadian and global music industry is in the midst of unprecedented upheaval due to the COVID-19 global pandemic. From cancelled productions and performances, to postponed festivals, venue closures and travel bans, businesses in the music sector are struggling with their operations. The livelihoods of creators and the businesses that invest in them are collapsing. In short, the Canadian and global music industries are being severely and devastatingly impacted.

The music publishing industry is part of the overall music industry – a creative, dynamic and innovative sector that works with a long-term view. Royalty income (the basis for the music publishing industry) is often collected and distributed based on activity from past periods, thus a downturn from COVID-19 will result in a downturn in revenue towards the end of 2020 or in 2021. Our members also immediately experienced a decline in music placement in film and television – a key element in the music and production ecosystem.

There are bright spots though! We are seeing our members pivot and adapt. They are moving effectively to online conferences and business deals and songwriters are leveraging technology to co-write with creators from around the world. At Music Publishers Canada, we know that we need to change how we support our members.

The Government of Canada stated in 2017 that the "creative industries are a strength of the Canadian economy, at the heart of our competitive advantage on

the international stage. Canada's creative industries are strong and innovative and we have the potential to be leaders in accelerating the growth of the Canadian economy." In addition to current programs addressing the industry's needs, this statement of federal objectives reflects the government's recognition of the importance of the long-term support of Canada's Trade Commissions for international initiatives as we all map how to recover from this pandemic. Thus, today, in partnership with Canada's Trade Commissioner Service and the Canadian consulates in Los Angeles and New York, we hosted two webinars for our members with music supervisors from the branding and advertising industries.

One of the first things I did when I became Executive Director of Music Publishers Canada four years ago was to begin work once again with my friend and former colleague, Lisa Freeman (MBA '00), to study the importance of international markets for my members. The result of that research, MPC's *Export Ready, Export Critical*, provides a detailed description and analysis of an increasingly key area of activity for Canadian music publishers: export.

In a market the size of Canada, there is simply not enough volume – of writers, catalogues, deals, or copyright royalties – for a music publisher to thrive by focusing these activities on the domestic market alone. Moreover, international trade simply makes sense in a world that is flat on a digital level.

A new study by Lisa and researcher Benoît Gauthier of Circum Network Inc. indicates that, in 2019, the sector grew to \$277 million in revenues (from \$202 million reported for 2016) and 79 per cent of the music publishing revenues accrued by Canadian-owned independent companies came from foreign sources. (Among respondents who provided an answer in both years, total revenues increased from \$186 million to \$245 million.) By all accounts, Canadian music publishing is a global success story. We now need to ensure that our companies maintain their global advantage in the post-COVID world.

You can find *Export Ready, Export Critical* and information about MPC's export activities on our website: www.musicpublishing.ca

AM&E Students Attend Banff Digital Conference



The major event in 2019 for the Banff Centre for Arts and Creativity was the national Arts, Culture and Digital Transformation Summit.

The conference drew artists, funders, policy makers and cultural managers from across Canada and attracted numerous international artists: all seeking to enhance and transform art their through a myriad of digital technologies.

Banff organizers reached out to the AM&E program for support. Schulich students Caitlin Cross, Laura Ramosa, Kush Ganatra and Gaurav Dharmani were in the midst of it all, doing interviews and providing help to the organizers. All four agreed that the experience both inspired them with new ideas and made them more aware of troublesome issues in the digital future.

Reflections: My Banff Experience

By Caitlin Cross



Over the last weekend of November, Laura Ramoso, Kush Ganatra, Gaurav Dharmani and I were offered the opportunity to participate in, and provide support for, the Arts, Culture and Digital Transformation Summit at the Banff Centre for Arts and Creativity. Needless to say, we were overwhelmed not only by the fascinating and complex

issues dealt with by the Summit but also by the beauty of the Banff landscape – it was the first visit to the Rockies for each of us.

It was inspirational to be in the company of an intelligent and diverse group of researchers, artists, educators and policymakers. We spent the weekend in seminars and panel discussions about the Canadian arts and cultural industries and learning about the opportunities and challenges they face in the wake of a rapidly digitizing world. The key question posed was: “What is the role of the arts and where are they needed in a disrupted world?” Many topics were covered: audience development in an ever-changing world; creating new experiences in the digital landscape; funding opportunities for novel and risky ideas; the blending of the digital with reality; identity and voice; artificial intelligence; and so much more.

It’s hard to choose highlights from the weekend to write about, but here are two. First, we have to recognize that there are groups of people in our industry who worry about their future because of digital disruption. These people are mostly those who are the heart and soul of the industry: our artists and creators. It’s up to those involved in the industry to ensure that artists continue to be provided with sufficient space, funds, resources and opportunities to explore, create, entertain and challenge.

Second, artificial intelligence (AI) is so much more present in our lives than I realized. It has a significant impact on every aspect of our lives, including our interactions with art. Recommendation machines impact what we discover online. AI is powered by algorithms built by humans and infused with human bias. To ensure that AI doesn’t favour certain groups over others, it’s imperative that diversity and inclusion not only be at the forefront of arts and culture, but also the growing tech industry.

Though the Summit happened to fall in a very busy time of the semester, committing time to attend the Arts, Culture and Digital Transformation Summit was a decision none of us regret. We will take the insights we gained forward with us through our MBA journeys and beyond. On behalf of my colleagues and myself, I extend a hearty thanks to the Banff Centre and to the Arts, Media & Entertainment Student Experience Fund for this incredible opportunity.



Left to right: Gaurav Dharmani, Caitlin Cross, Joyce Zemans, Peter Lyman, Laura Ramoso, Trina McQueen, Ken Rogers and Kush Ganatra in Banff

Art in the Rockies

by Kush Ganatra



“Banff Centre is art that’s breath-taking, at an altitude that doesn’t help.”

We were greeted by a poster with this line outside the venue for the Banff Arts, Culture and Digital Transformation Summit. There couldn’t have been a better way to describe what was in store for us over the next three days.

The Summit, held from November 22-24, 2019, brought together artists, technology experts, policymakers, funders and researchers. The idea was to hold meaningful discussions around how transformations in the digital landscape will impact artistic and cultural expression and consumption, and the role that artists must play in this new environment. Addressing topics such as AI and ethics, the importance of including diverse voices, the evolution of theatre and the arts in a digital world, as well as funding, the speakers offered a good balance of optimism and cynicism. Each presentation was followed by a lively Q & A.

Relatively new to Canada, I found the conference extremely informative. Whether it be the conversation with Indigenous artists who tabled their concerns as well as notable achievements, Ana Serrano’s wonderful talk on digital identity, or Sharon Clark’s entertaining presentation on how she harnessed technology to revamp a live theatre experience, I left each presentation having learned something new and questioning my preconceived notions.

A key issue that was raised throughout the conference was the importance of digital literacy. I sensed anxiety amongst the attendees over this issue. Many of them

were worried that big organizations, backed by resources and industry knowledge, could take advantage of those artists who were not well-versed in digital media. While I have personally been enamored by the prospects of art in a digital world, some of the points raised by attendees alerted me to the place of privilege from which most of us speak. The concerns raised in the Q & A sessions by conference attendees, including those participating from remote locations, were eye-openers for me. These included lack of access to good Internet, lack of resources to reach wider audiences and a general imbalance in opportunities for artists.

As someone who has been involved with theatre, I was fascinated to see how artists like Milton Lim and Sharon Clark are playing with the medium and making it more interesting for younger audiences. I appreciated Sharon’s cautionary advice: “Write for the story, not for the tech! Narrative always comes first.”

I also learnt that, with technology, one’s imagination is the limit! Raucous Group in the UK used augmented reality to turn London into a rainy marshland for the audience of its play. Making the journey to its performance part of the act was one of several brilliant examples of the use of new technology. Ideas like this one stayed with me.

During the course of the conference, while some relevant concerns were raised, I came to the conclusion that we are on the cusp of a fascinating new era in the world of art! Boundaries will be broken and new audiences will be found, and I hope the powers that be will empower artists, rather than take advantage of them. Participating in the conference offered an opportunity that I could not have dreamed of when I embarked on my Schulich MBA. But then again, that’s the advantage of being in the Arts, Media & Entertainment program. Opportunities galore!



DM@X Addresses the Future of Canada's Cultural Sector

By Matthew Gartner

This year's annual Digital Media at the Crossroads (DM@X) conference was perhaps the most anticipated in its six-year history. The conference program was designed as a forum for in-depth discussion of the recently published Broadcasting and Telecommunications Legislative Review Panel report, the Yale Report, that had been released just a week before the event. There was a palpable sense that the report was being processed in real-time, as the conference offered one of the first sustained opportunities for leaders across the sector to discuss its findings in detail. AM&E students were well-represented at the event and, for the second year running, moderated many of the lunchtime breakout sessions – a format piloted by graduate students at the DM@Xtra fall workshops.

Janet Yale, Chair of the review panel, presented the report's key findings and recommendations, arguing for both the importance of broadband connectivity and the need for policy measures to address the current environment. Directly addressing the reports' critics, Yale stressed that the report's recommendations focussed on encouraging freedom of expression and net neutrality.

The conference's opening session set the scene with Nordicity Global's team, including Julie Whelan (MBA '10) and Megan Lynch (MBA '18), reporting on their annual analysis of the state of digital media in Canada. The second theme that dominated the

conference was the issue of intellectual property and copyright. Nordicity CEO Peter Lyman described it as the difference between being in the business of manufacturing content vs. being in the business of creating content. As service production increases, he argued, Canada moves more towards the "manufacturing" side. A panel on service production, moderated by Schulich prof Doug Barrett, picked up on Lyman's manufacturing/creating paradigm. Maureen Parker of the Writers Guild of Canada presented a more extreme picture of the effects of the current Canadian market on Canadian talent, documenting the way that domestic writers are often forced to leave the country to find desirable work.

A highlight of the conference was a moving keynote address by Jesse Wenthe, Director of the Indigenous Screen Office. Observing that, "The most Canadian content is Indigenous content," Wenthe documented the ways in which storytelling has been incorporated as a central aspect of Canadian identity, yet has been selectively vetted in step with a non-inclusive approach to the country's culture and history. Wenthe also noted that "a dollar in support of a marginalized community always produces more value than a dollar in support of an overfed market," reinforcing the need for change-makers at the conference to attend to these realities. Once again, Canadian identity and the nature of Canadian content was central to the conference; in this case, in its most moving and compelling form.



AM&E students, alumni and faculty at 2019 DM@X

DM@Xtra

By Peter West

The 2019 DM@Xtra graduate workshop in September 2019 offered a great start to the academic year and an opportunity to explore the Cinespace Studios campus. A complement to the annual DM@X conference, the DM@Xtra program is designed to engage students from grad programs at Schulich, U of T, Ryerson, and OCADU in an in-depth examination of developments in the digital media industry.

Jim Mirkopoulos opened the conference with a description of the innovative production work that occurs at Cinespace. Two collaborative workshops followed: *Designing the Future of Work in the New*

Film and TV Industries was introduced by Jessica Bay (PhD Candidate, York and Ryerson Universities) and Caroline Klimek (PhD Candidate, York University) and *Playing with Power in the Canadian Game Industry* was presented by Felan Parker (Assistant Professor, U of T), Sarah Stang (PhD candidate, York U) and Patrick Dolan (PhD candidate, York U).

The day provided great new insights and a valuable opportunity to network and to engage in timely discussions regarding the challenges facing the digital media industry in Canada today.

Writing the Future of Canadian Media Adjunct Professor Peter Grant tells the story of the Yale Report

By Trina McQueen



On a warm July day in 2018, Peter Grant and six colleagues walked into a federal government conference room in Ottawa and started to rebuild the entire Canadian media and telecommunications structure. The result was 2000 submissions; 235 pages; 97 recommendations; an explosive reaction; and an

unprecedented government commitment for new legislation this fall.

Peter pays tribute to Janet Yale as an excellent chairman. “She was fair, decisive and she moved things along,” he says. “She was also inclusive; everyone got their say.” At that first meeting, each panel member was asked to make one suggestion. Peter’s was to make the report more than a summary of submissions and recommendations. “Let’s have some soul in this,” he said. His proposal was adopted enthusiastically and the report features a series of essays on the history of Canadian policy. Peter wrote the introductory piece. No doubt these essays will be much quoted in future AM&E assignments.

The panel’s task was monumental: to review the *Broadcasting Act*, the *Telecommunications Act* and the *Radiocommunication Act*. None of these had been updated in decades: they were written before the

Internet, iphones, artificial intelligence and the emergence of trillion dollar global media and technology companies. The panel reported to both the Minister of Canadian Heritage and the Minister of Innovation, Science and Industry. Each ministry assigned staff to the project. “They were all very bright,” says Peter. “We had legal, economic, technical, cultural and communications expertise.” The panel divided into small groups according to their own fields, but the whole panel signed off on everything.

The secretariat read and summarized all of the 2000 submissions and the panel held consultations across the country from Newfoundland to Whitehorse. The consultations were wide ranging including global players like Netflix, big Canadian telcos and broadcasters, diversity and accessibility interests, creators and consumer groups. Asked to pick a submission that students should read, Peter suggested BCE. “I’m not saying I agreed with everything, but they had meticulous and thoughtful research in every area.”

The delivery of the panel report coincided with Peter’s retirement from his firm, McCarthyTétrault, where he made an immense contribution to Canadian policy in publications, at CRTC hearings and arguing media cases right up to the Supreme Court – always on the side of Canadian creators. Peter is already busy preparing papers on subjects like foreign ownership, and working on the next DM@X conference, the annual media gathering which he founded.

New Banff Spark Program Partners with Schulich AM&E

AM&E was proud to host its first Banff Spark program session in the Rob and Cheryl McEwan building this February for a full day of lectures and panels designed to give women entrepreneurs new ideas and insights to build their businesses. It was a highly engaged and energetic group focused on growing their current screen-based companies or launching new ones.

It is estimated that just a small fraction of the media-based businesses in Canada are owned and operated by women. BANFF Spark works to address this systemic gap in gender equality and representation by providing essential opportunities and resources to help build significantly more women-owned and women-led businesses that excel both domestically and across the global media industry.

The unique program, developed by the Banff Media Festival, has a mandate to champion diversity. The program is designed to advance gender equality across the media sector, bolstering the economic success of all women, including women of colour, Indigenous women, women with disabilities, LGBTQ2+ women and non-binary individuals. Two hundred



women were invited to join. All participants were invited guests of the Banff Media Festival, and although the Festival went virtual this year, the program participants were each invited to special individual online meetings with top industry executives, as well as Festival online events.

The program also pairs women with mentors of their choice for continuing development and provides access to investors at the <CIX> conference. Schulich looks forward to hosting a second group in 2021. Interested readers can find out more at: www.spark.banffmediafestival.com.



The Banff Spark team and the program participants take a break to mark the program's first session at Schulich.

Pandemic Didn't Daunt WIFT/Schulich Media Leadership Program

The tenth anniversary of the bi-annual program could have been stopped by COVID; but participants and instructors were determined to go ahead. The intensive program, with two day sessions held once a month, is designed for senior industry managers and focuses on MBA learnings including organizational behavior, strategic thinking and communication.

Though the Schulich campus was locked down just before its fourth weekend, the program was undaunted. Kudos to Schulich Executive Education Centre's Virginia Adessi, Women in Film and Television's Laurie Januska and Communications professor Diana Kaworsky who pulled together an almost-instant transition to zoom. Thanks also to the class, who showed up and participated with energy and enthusiasm.

2019-20 Media Leadership Program Participants

- Shanaaz Berment, Manager, Special Programs, Brunico Communications
- Sarah Carney, Senior Manager, Planning and Operations, Digital Publishing, CBC
- Laura Friedmann, Freelance Producer/Filmmaker & Photographer
- Anne Harrop, Director, Legal Counsel, Technology, Corus Entertainment
- Kathryn Hughes, Creative Content Operations & Services, Netflix
- Nora Keely, Vice President of Production, Brown Bag Films
- P.J. Marcellino, Founder/Producer, Anatomy of Restlessness Films
- Kelsey McLaren, Senior Director, Regulatory and Copyright, Canadian Media Producers Association
- Sara McLaren, Director, Publicity, Bell Media
- Emily Mills, Founder/Producer, How She Hustles
- Ryan Reaney, Producer in Residence, Productivity Media
- Sarah Saucier, Office Operations Manager, Dark Slope Studios
- Lara Shaw, Director of Content, RTR Media Inc.
- Mary-Anne Taylor, Head of Content Distribution, Canada, Roku Inc.



A Media Leadership Program session – before Zoom!

CMPA Prime Time 2020 Celebrates 25 Years

By Laura Ramoso

Over the course of three days in late January, the Canadian Media Producers Association mounted Prime Time 2020, its annual conference for leaders in the fields of media production, broadcasting, television and feature film in Canada.

This year, attendees gathered in Ottawa from January 29-31 to celebrate the conference's 25th anniversary with more than 600 C-suite executives, senior decision-makers, funders, and top producers in attendance.

The conference featured expert panels, workshops, keynote presentations, networking and pitching opportunities, and after-parties where attendees engaged in discussion of the current state of the industry and its projected future.

Highlights included a panel with Janet Yale and Monique Simard discussing their recommendations to the government in their first appearance following the (timely) release of the long-awaited Broadcasting and Telecommunications Legislative Review report, and a late-night party sponsored by Netflix.

Prime Time 2020 was an incredible source for actionable industry intelligence and a helpful place to build relationships to give businesses an edge in the global media marketplace.

Thank you to the AM&E Student Experience Fund for making my attendance at the conference possible!

Service Production Explodes: What is the fallout?

By Mario Fasce

In the morning of Saturday November 16, 2019, students of Schulich's Arts, Media & Entertainment specialization visited the William F. White production facility. In the afternoon at Schulich's downtown Nadal Centre, they attended a panel discussion on the state of service production in the Canadian entertainment industry. The combination of the two sessions offered students the opportunity to experience up close what the specialization is all about – getting an inside look into the business aspects of the media landscape in Canada, raising essential questions about how the industry is changing, and reflecting on how these considerations will transform into an exciting future.

At William F. White, students got a behind-the-scenes look at Canada's largest provider of motion picture, television and digital media production equipment. From Tungsten lighting equipment to Alpha Stabilized Remote heads, Whites rents out equipment and provides expertise to filming facilities across the country – Ontario, B.C. and elsewhere. As part of the tour, Whites' VP of Industry-Government Relations and Sustainability, David Hardy, led students through the wide array of sustainable equipment – designed to be innovative and environmentally friendly – that the studio has to offer. Hardy and his team provided first-hand insight into Whites' inventory management control system and its strategic vision. For the technically proficient in the MBA crowd, the team also demonstrated their LED Studio, their boutique studio, as well as their state of the art remote-controlled cameras that will change the industry forever.

The afternoon panel discussion at Nadal, entitled "Service Production Explodes: What's the Fallout?" featured panelists Marguerite Pigott, Toronto Film Commissioner and Director of Entertainment Industries for the City of Toronto; Dave Forget, National Executive Director for the Directors Guild of Canada; Reynolds Mastin, President and CEO of the Canadian Media Producers Association; and David Hardy from William F. White International. The panel discussed different viewpoints about the changing shape of the Canadian film industry over the last couple of years, notably within the Ontario market.

A presence felt throughout the debate was that of Simon Houpt, whose *Globe and Mail* article, "Dark Side of the Boom" was published the week prior. In the article, he documents the ways that foreign location and service (FLS) production jobs are taking up production space throughout Toronto, making it harder for home-grown talent to tell their stories. In Ontario, the market share of domestic production relative to foreign production has shifted from 50 per



cent to 45 per cent over the past two years, with American properties like *The Handmaid's Tale*, *Star Trek: Discovery*, and a myriad of Netflix projects leading this shift. In this sense, Ontario's production landscape has begun to move toward the state of the sector in B.C., where foreign productions occupy a dominant share of the market on the momentum of shows like *Arrow*, *The Flash*, and *Supernatural*. The panelists debated what kind of effect this would have on the industry as a whole, and if this was something that was concerning.

Schulich's MBA specialization in AM&E teaches students how to think about business problems in an ever-changing industry. By debating these topics, the panelists made the students aware that there are many stakeholders involved. For example, 37,000 full-time jobs are created by FLS in Ontario, Canadian content producers need to compete for space and eyeballs, and guilds have to fight for rights for seasonal workers. By introducing these framework methodologies, ethical and legal issues in media, and economic considerations, Schulich is preparing AM&E students to become leaders in a fascinating field that is changing with every passing minute.

Jazz in New Orleans

By Nicole Auger

Jazz is my profession and my passion and, I hope, my future career. With the support of the Arts, Media & Entertainment Experience Schulich Fund, I was able to travel to New Orleans for the Jazz Education Network (JEN) Conference, an annual event that hosts thousands of people from around the world. In addition to the overwhelming number of workshops relating to jazz performance, music education, composition/improvisation and the jazz industry/music business, the conference assembled a phenomenal lineup of performers, including legendary musicians Branford Marsalis, Chucho Valdés, Victor Wooten, Jeff Coffin, and Peter Erskine, to name a few.

The first day of the conference was dedicated entirely to the jazz industry/music business. Topics included crowdfunding, social media marketing, content strategy development, issues in music copyright, building audience through creative partnerships, and facilitating music appreciation through jazz camps. A common theme throughout each of the workshops was the necessity for jazz professionals to adapt marketing strategies to reflect consumer behaviour in the digital age.

A particularly interesting insight applicable to both musicians and organizations was the idea of balancing free material (providing value to consumers) with ticket promotions (asking consumers to take action) on social media channels. In a highly entertaining and informative clinic entitled “How I went from 400 to 10k followers in 1.5 years,” Quentin Angus analyzed the top 10 mistakes commonly made in leveraging Instagram as a social media marketing tool. In addition to discussing content balance and practical Instagram-specific tips such as camera angles, lighting, and stories, he suggested that the most common mistake is often a lack of brand consistency given the wide variety of material posted (e.g., posting videos of solo transcriptions followed by pictures of cats).

With non-stop activities throughout the day, followed by jam sessions and networking until 3 am nightly, it was difficult to tear myself away from the conference to explore New Orleans. However, there were a couple of stops that were absolute must-sees on my list. The first was Preservation Hall, which, true to its name, remains one of the untouched historical treasures in NOLA. Established in 1961, the venue was created to protect the traditional jazz form in New Orleans from the encroaching popular music styles. The décor remains minimalistic; benches and floor cushions are available for those who arrive early enough, otherwise audience members crowd at the back of the hall hoping for a glimpse of the musicians. No food or drinks are served, and photos are not permitted during the performance – it is simply about enjoying the music. The performance



featured the Preservation All Stars: seven acoustic musicians improvising on trumpet, trombone, clarinet, tenor saxophone, piano, bass and drums.

Walking through the French Quarter at any point during the day offers a taste of the immense musical talent in New Orleans, with music streaming out of the open windows and doors of the pubs and restaurants that line the street. Though unassuming from the street, Snug Harbor was a must. One step inside the door revealed a massive lineup of hopeful audience members waiting to purchase tickets. Renowned for presenting some of the finest jazz musicians in New Orleans, Snug Harbor is home to local piano legend, Ellis Marsalis, father of world-renowned musician and jazz advocate Wynton Marsalis. At 85, Ellis still graces audiences with a weekly residency at Snug Harbor. It was my great honour to witness his performance in the birthplace of jazz.

Focus: AM&E Student Life

Life after York

by Matthew Gartner

Alumni guests at Life After York this year included Roma Kojima (MBA '07), Senior Director, OTT Video, CBC; Brian Goldenberg (MBA '08), Artistic and Executive Director, Angelwalk Theatre; and Jason van Eyk (MBA '00), Manager, Azrieli Music Initiatives, Azrieli Foundation. Each of the alumni outlined their educational and vocational journeys and offered reflections on their areas of expertise and advice on searching for jobs.

All three panelists cited the development of networking skills as one of the most important takeaways from their MBAs. All agreed that building real relationships with individuals, rather than brief networking encounters, was invaluable in both job-hunting and job execution in the arts and cultural sector.

Reflecting on the value of their Schulich courses, panelists discussed the importance of analytical skills and the ability to negotiate effectively, including for oneself. Mathematical skills and data analysis were



noted as key competencies for any post-MBA role. Participants stressed the importance of using the MBA program to hone one's skills in "thinking outside the box." With the sector in constant flux, a perspective rooted in innovative thinking becomes invaluable.

Participants also suggested that students direct their assignments, when possible, to the field in which we aim to work in the future. They noted that research-based assignments in our area of desired employment will make us stronger candidates in interviews and better equipped to make a contribution to our chosen sector.

AMMC: Arts & Media Management Club

The AMMC started off the academic year with the annual TIFF Industry Conference which offered the opportunity to hear amazing industry experts discussing current media trends and concerns affecting the industry. The opening panel featured Brian Grazer and Ron Howard discussing the importance of giving opportunities to new talents who offer a more unique take on storytelling in Hollywood. Lulu Wang offered a Master Class in which she shared her take on the industry and her sophomore feature film *The Farewell*. There were also two engaging panels on the crucial role that cyber-security plays in the video production industry.

For a mid-semester de-stress, club members attended karaoke night on November 8 at the Fox and Fiddle. On November 15, the club hosted a film night featuring the Christmas-themed movie, *Jingle All the Way*.

On the November 29, thanks to Carolina Ladeira, AMMC Director of Communications and Marketing, and Mimi Mok, Business and Development Director at The Theatre Centre, club members experienced a performance of *Here are the Fragments*. The



production by Suvendrini Lena was inspired by the writings of psychiatrist Frantz Fanon. The performance was a cathartic and powerful narrative on mental health issues and Black consciousness.

In February, club members visited the Museum of Contemporary Art where first year AMMC representative Natalie MacLean (MBA/MA) organized and guided a tour of the works of artists Carlos Bunga, Shelagh Keely, Megan Rooney and Sara Sze.

GBC Insights

by Matthew Gartner

This year's Insights Conference took place on November 1, 2019. Industry-specific panels were held across Schulich, with alumni sharing their experiences with current Schulich graduate students. The Arts, Media & Entertainment panel was moderated by Trina McQueen, with alumni panelists: Megan Lynch (MBA/MA '18), Consultant, Nordicity; Michael Murray (MBA '06), Executive Director, Toronto Musician's Association, and Frank Paul (MBA '18), Communications and Strategy Manager, Toronto Entertainment District BIA.

As the panelists discussed their paths to Schulich, it became clear that my winding road to the MBA was not a unique phenomenon. In fact, it seems as though those who pursue a graduate education in business do not necessarily plan for the MBA years in advance. Stories shared by the panelists suggested that the desire to expand one's education was often sparked while in the workforce by the need to learn more about managing or the desire to transition from one function or level of responsibility to another. This tendency for non-linear pathways was also relevant post-MBA. While some alumni may find their dream job right out of the program, many alumni have taken new opportunities to explore unexpected directions.

A discussion on setting oneself apart from the field while hunting for work also produced some practical



insights. The panelists noted that it is important for students to allow employers to see them in action and to demonstrate as many skills as possible in the application and interview process. Interview preparation can go beyond practicing interview questions and reviewing the particulars of the company, to include initiative-based tasks and independent work to fully display your value to an employer.

The Insights Conference offered a great learning opportunity. We are indebted to the GBC for organizing the conference and to Hong Yoong, President of the Arts and Media Club, for organizing this year's Arts, Media & Entertainment panel.

YCG: Real-time Application of Schulich Learning

by Peter Green

I learned about the York Consulting Group (YCG) when I started my MBA program in the fall of 2018. Since that time, I have had the opportunity to work with this student-run management consulting group and its faculty advisors. As the largest business school consulting firm in Canada, YCG offers advisory services across a breadth of disciplines and gave me a perfect opportunity to apply my learnings at Schulich to real-time case studies.

As an Arts, Media & Entertainment student, I've had the opportunity to work with clients specifically within the arts sector. Though our client list naturally remains confidential, I can report that the first project that I consulted on was for a small arts entrepreneur looking to set up a new business. Most recently, I've been



project lead on a team addressing strategy, market research and cost-benefit analyses for an arts client in the field of education.

Given that my objective after graduation is to work in strategy or marketing at a public art museum, the YCG experience has been invaluable for me, as I hope it has been for our clients. I've had the opportunity to hone my skills from beginning to end in the consulting pipeline, from closing the deal to developing strategic frameworks to solution delivery. It's been a highlight of my Schulich education.

Thank You to 2019-20 Adopts & Guests

The MBA Program in Arts, Media & Entertainment Management is fortunate to have the support of industry experts who volunteer their time to share their expertise with the next generation of industry leaders. Their contributions provide invaluable exposure for students to the realities facing current industry leaders and enrich our curriculum in so many ways. Thank you all for your contributions and continued support of the program and our students.

Adopt An Executive Program

6340 - Managing Broadcast and Digital Worlds

- Andrew Akman, Chief Operating Officer, Cineflix Media
- Mary-Ellen Carlyle, Senior Vice President and General Manager, Dome Productions
- Nancy Chapelle, Executive Director, Bell Fund
- Corrie Coe, Senior Vice-President, Original Production, Bell Media
- Erin Finlay, Partner, Stohn Hay Cafazzo Dembroski Richmond
- Scott Garvie, Senior Vice President, Shaftesbury Films
- Scott Henderson, Vice-President, Communications, Bell Media
- Arif Narooni, Executive Producer, CBC Podcasts
- Lawrie Schneider, Associate Director Content Distribution, CBC
- Linda Stregger, Vice President, Finance, Spin Master Entertainment
- Karen Thorne-Stone, President and CEO, Ontario Creates
- John Vekar, Director, Business & Rights, Digital Programming, CBC
- Julie Whelan, Associate Director, Nordicity

6360 - Managing Strategic and Business Solutions in the Digital Media Universe

- Richard Kanee, Head of Digital, CBC English Services
- Daniel Rattner, Senior Director of Marketing, Guru Studios
- Rob Bolton, Digital Marketing Manager, Warner Music Canada
- Deborah Day, Founder and CEO, Innovate by Day

- Magali Simard, Film Sector Development Officer, City of Toronto
- Sabaa Quao, Founder and CEO, Wealthie Works Daily
- Ashley Riske, Head of Kin Community Canada
- Bryce Hunter, Senior Vice President Digital, Boat Rocker Media
- Amy Davies, Vice President of Strategy & Creative, Vice Canada

Guest Lecturers

6300 - Culture Policy

- Kristian Roberts, Partner, Nordicity
- Joyce Zemans, former Director, Canada Council for the Arts
- Kate Taylor, Cultural Journalist, The Globe and Mail
- Claude Galipeau, Executive Vice-President, Corporate Development at CBC/Radio-Canada
- Peter Grant, Senior Counsel, McCarthy Tetrault
- Richard Stursberg, author of *The Tangled Garden: A Canadian Cultural Manifesto for the Digital Age*
- Karen Thorne-Stone, CEO, Ontario Creates
- Francesca Accinelli, Director, Promotions and Communications, Telefilm Canada
- Susan Wright, Deputy Director, Toronto Arts Council
- Sally Han, Manager, Cultural Partnerships, City of Toronto
- Karen Tisch, Executive Director, Koffler Centre for the Arts
- Garry Neil, President, Neil Craig Associates

Course Evaluations: *What the Students Said*

“Amazing insights and fun as well”

“Dynamic”

“Adopt an Executive: great opportunity!”

“Met incredible business people who are making big strategic decisions”

“Tremendous knowledge about the media industry”

“Adopt an Executive was awesome”

6301 - Issues in Arts and Cultural Management

- Brian Wynn, Counsel, Gardiner Roberts
- John Degen, Executive Director, The Writers' Union of Canada
- Nidhi Khanna, COO, Toronto Artscape
- Len Pendergast, VP, Global Incentives
- Jeanne LeSage, Principal, LeSage Arts
- Michael Trent, Performing Arts Program Director, Metcalf Foundation
- Michael Murray, Executive Director, Toronto Musicians' Association
- Christina Loewen, Executive Director, opera.ca

6340 - Managing Broadcast and Digital Worlds

- Raja Khanna, CEO/Co-Founder, Dark Slope
- Pam Dinsmore, Vice-President, Regulatory, Rogers Cable (Site Visit)
- Mike Cosentino, President, Content and Programming, Bell Media (Site Visit)
- Jennifer Mcguire, Editor-in-Chief and General Manager, CBC News (Site Visit)
- Paul Lewis, Conference Director, World Congress of Science Producers
- Mark Finney, Vice-President, Strategic Sales, Bell Media
- Elise Rochefort, Director of Content Insights, Bell Media
- Rob Dilworth, Founder, DILigent Solutions
- Valerie Creighton, CEO, Canadian Media Fund
- Kelly Wilhelm, Chief Strategy Officer, Canadian Media Fund
- Catherine Mathys, Director, Industry and Market Trends
- Shan Chandrasekar, Chairman/President/CEO, Asian Television Network

Below: ARTM 6340 enjoying their visit to Rogers Communications HQ. Pam Dinsmore, Vice-President, Regulatory (centre in black suit) and her team (including alumnus Richard Chan, JD/MBA '13) showed the broadcast class Rogers' Piracy Lab and moderated a stimulating student team debate on the issue. Photo: Gaurav Dharmani.

6350 - Business of Creativity

- Glenn Cockburn, Founder/CEO, Meridian Artists
- Peter Rayment, Founder/CEO, White Pines Productions
- Karen Semcesen, Associate Director, Canadian Opera Company
- Virginia Thompson, Co-founder, President, Vérité Film

Course Evaluations: What the Students Said

"Guest speakers and site visits enriched the course"

"So many knowledgeable people talking about what they know most"

"Enjoyed the guest lecturers and the connection between course work and the working world"

"The industry professionals were super valuable and patient in answering all our questions"

6360 - Managing Strategic and Business Solutions in the Digital Media Universe

- Kristian Roberts, Partner, Nordicity Group
- Corrie Coe, Senior Vice-President, Original Programming, Bell Media
- Tory Jennings, Director of Programming, SVOD & Premium Pay Services, Bell Media
- Ashkan Karbasfrooshan, CEO, WatchMojo
- Steve DeNure, Independent, Former COO of DHX Media
- Anne Marie Maduri, Principal, Maduri + Associates
- Humza Teherani, Chief Technology and Digital Officer, Maple Leaf Sports and Entertainment
- Michael Katz, Director, Business Strategy & Sales, Channel 1 Media
- Stephen Stohn, Partner, Stohn Hay Cafazzo Dembroski Richmond
- Richard Mills, Principal, Mills Global
- Alexandre Parizeau, Managing Director, Ubisoft Toronto
- Heather Steele, Head of Communications and Studio Creative Services, Ubisoft Toronto
- Vince Commisso, President and CEO, 9 Story Media Group



Congratulations to...

2019-20 AM&E Scholarship and Award Recipients



Nicole Auger
Stuart McAllister Award;
The Dezsö Horváth Award

Nicole holds Bachelor's degrees in music and education from McGill University with a specialization in jazz saxophone. She worked as a K-12 music teacher in British Columbia prior

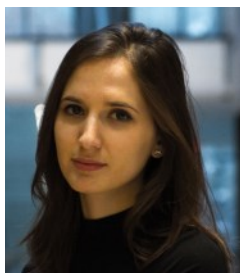
to beginning the combined MBA/MA (Music) program. Nicole was elected 2019-2020 director of social affairs for the Graduate Business Council. She interned as operations assistant for Toronto Downtown Jazz. Nicole maintains an active role as a performing saxophonist and woodwind doubler. As a strong advocate for live music, Nicole's long-term goal is to open a not-for-profit jazz venue in Toronto.



Gaurav Dharmani
The Joyce & Fred Zemans Scholarship

Gaurav has a Bachelor's degree in mass media and advertising from Kishinchand Chellaram College. He worked as an assistant cinematographer and director of photography before

co-founding his own film company, Weaver Films, in Mumbai. Since joining the MBA program, he has contributed designs, photography and social media support to the AM&E program, particularly during our 50th anniversary celebrations and at two DM@X conferences. He represented the AM&E program at the Banff Digital Summit. He served as communications specialist for the Graduate Business Council for the 2019/20 academic year. Gaurav interned at Cineflix in the post-production department working on financial budgeting, legal clearances, research and development.



Zoe Brown
Dean's Entrance Award

Zoe discovered a passion for arts administration while completing a BMus at the University of Toronto. After graduation, Zoe worked in student administration where she helped improve experiences

for prospective and current students. As the current managing artistic director of local Toronto composer collective Spectrum Music, Zoe oversees concert creation, production, and presentation as well as all operational and marketing activities. After graduating from the MBA/MA program, Zoe plans to leverage her skills to help arts organizations and artists thrive.



Cameron Eidlitz
The Bickell Internship Award in Arts & Media Administration

Cameron, a combined MBA/MA (Cinema & Media Studies) student, graduated with an Honours BA with a specialization in film studies from the University

of Western Ontario. After spending a summer working in the City of Toronto's Film Office, he started his MA at York. Learning about the combined program, he applied to the MBA recognizing the benefit of the management degree in his pursuit of a career in production and distribution of digital media. Cameron undertook his internship with the Entertainment One subsidiary, Seville International, where he interned in the marketing department.



Caitlin Cross
IMASCO Award in Arts and Media Administration;
The Brian Dixon Founder's Award

Caitlin interned with Music Publishers Canada over the summer of 2019. During her internship, Caitlin was tasked

with forming the business plan to roll out a newly created educational program, assisting with the planning of various large-scale events, and managing the administration behind large-scale grants. Caitlin still maintains part-time employment with MPA. Prior to her MBA, Caitlin worked at Tafelmusik Baroque Orchestra, the Toronto Symphony Orchestra, and the Ottawa Chamber Music Society. Looking to the future, Caitlin hopes to explore a career in consulting or funding.



Mario Fasce
Dean's Entrance Award

Mario graduated from the University of British Columbia with a degree in film studies, and has worked in marketing strategy for seven years. He is a producer of the Vancouver International Film Festival award-winning film

Cadence, and wants to work in media after graduation from Schulich's MBA program.



Kush Ganatra
**The Joyce & Fred Zemans
 Scholarship; Stuart
 McAllister Award**

Kush has a BComm from Narsee Monjee College of Commerce & Economics and an accounting designation. Prior to starting his MBA at Schulich's

India campus in Hyderabad, Kush was the marketing manager at Sun Colorants Pvt Ltd. He has written both stage and screen plays. He is completing his internship at Cineflix where he is working with the development team on scripted and unscripted content for multiple platforms. In his year in Toronto, Kush participated in the Banff Digital Summit as one of the AM&E program's four conference contributors. He served as a facilitator for both DM@Xtra and DM@X. His post graduate plans include combining his experience, education and love of the arts to build a career in strategy/business development within the entertainment industry.



Rebecca Hallquist
**Dean's Entrance Award;
 Peter T. Zarry MBA Award
 and Seymour Schulich
 Entrance Award**

Rebecca holds a BA in history from McGill University and a post-graduate certificate in event marketing - arts,

entertainment and sports from Seneca College. Prior to joining Schulich, she worked for five years in the arts not-for-profit sector, including at TIFF and the Toronto International Festival of Authors, and did freelance event work. Rebecca looks forward to continuing to broaden her knowledge of the Canadian arts and culture sector through the Arts, Media & Entertainment specialization and the MBA program.



Matthew Gartner
Dean's Entrance Award

Matthew Gartner holds a Master of Arts in Cinema Studies from the University of British Columbia (2017), and a BA Hon. from the University of Regina (2014), with a major in cinema studies and a minor in

philosophy. In Matt's first year at Schulich, he worked as an English Language Peer Support Specialist, participated in a project for the Centre for Customer Centricity, secured a spot in the 2020 Vienna Innovation Program, and served as Student Assignments Editor for the Arts, Media & Entertainment Newsletter.



Carolina Ladeira
**The Bickell Internship
 Award in Arts & Media
 Administration;
 The Jim Gillies Founder's
 Award**

Carolina hails from the world of communications, media relations and broadcasting.

Over the summer of 2019, she had two internship experiences. For three months, she worked with a consultant to develop the first entrepreneurship centre dedicated to Indigenous communities across Canada. In her second role, Carolina worked as a marketing and innovation specialist at Bell Media, supporting the sales team through various marketing initiatives. Carolina holds a degree in communication and journalism from the Federal University of Rio de Janeiro. Carolina was the director of communications and marketing for Schulich's Arts and Media Management Club in 2019/2020.



Peter Green
**The Bickell Internship
 Award in Arts & Media
 Administration**

Peter Green is in the joint MBA/MA (Art History) program. This summer, Peter worked in strategy at the Art Gallery of Ontario. Under the supervision

of the Head of Exhibitions, Peter developed the foundational frameworks for the AGO's ten-year strategy for a new exhibition touring program. This entailed working collaboratively with a dozen departments, developing the business model for touring and using statistical analysis to propose a data-driven list of ideal partner museums. Peter is grateful for the opportunity to bolster his experience in arts strategy, develop new networks, and participate in the inner workings of a major public institution.



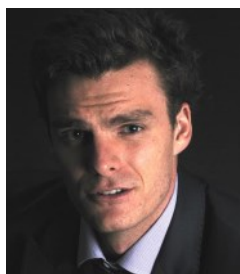
Natalie MacLean
Dean's Entrance Award

Natalie is a curator and arts administrator with a BFA in sculpture from Massachusetts College of Art and Design. Before joining the combined MBA/MA (Art History), Natalie worked in Calgary with WRECK

CITY organizing art exhibitions in underutilized urban spaces. Natalie also served as the co-director of Pith Gallery & Studios and the chair of the programming committee of The New Gallery. In Toronto, she worked as a public programming intern at the Museum of Contemporary Art. After graduation, Natalie is looking forward to a career in museum and gallery management.

Congratulations continued...

2019-20 AM&E Scholarship and Award Recipients



Jack Martin **IMASCO Award in Arts and Media Administration**

Jack has a BA in history from Dalhousie University. Prior to joining Schulich to pursue his MBA, Jack worked in the start-up world in account management and business development. In 2018-

19, Jack served as the director of events for the Arts and Media Management Club. Since graduation, he has been working with a boutique production company that specializes in documentary programs for television in Toronto.



Christopher Webb **Dean's Entrance Award**

Christopher holds an Honours BA in music theatre from Sheridan College. While doing his

MBA at Schulich as a part-time student, Christopher is an on-air TV host, producer and screenwriter at Groupe Média TFO, Ontario's French educational channel. He also works as a certified French-English translator. Christopher brings to Schulich a broad experience in televisual and stage performance and hopes to further his knowledge of entertainment management and development.



Laura Ramoso **The Paul Schafer Founder's Award**

Laura, originally from Italy, has studied internationally since high school. She received her BFA in theatre from the University of Victoria and, in addition to her MBA studies at Schulich, has

undertaken improv and sketch training at The Second City in Toronto. Laura's internship has been split between two organizations: It's a Bad B Productions, where she worked on several short film and commercial shoots as a production intern, and Bad Dog Theatre Company, where she worked as their production and administrative intern.



Lee Williams **Dean's Entrance Award**

Lee Williams Boudakian holds an Honours Bachelor of Arts degree from the University of Toronto in literature and visual studies. Following their

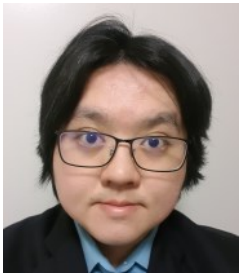
undergraduate work, Lee studied at the London International School of the Performing Arts (UK), and The Writer's Studio at SFU. Lee has worked as a creator, producer, director and educator across the disciplines of film, media and performance and is the co-founder of Kalik Arts and founder of ShapeShift Arts. Lee is currently pursuing a combined MBA/MFA (Film Production). Their long-term goal is founding an arts and social impact business venture.



Jennifer (Emma) Siegel **Seymour Schulich Entrance Scholarship**

Emma graduated from Wake Forest University in 2013 with a degree in communication (film & media). Shortly after, she moved to Austin to pursue a Master's in

Advertising at the University of Texas, specializing in the Texas Creative Portfolio. After three years in the advertising industry working for clients such as Dell, AMD, Dun & Bradstreet, and Texas Executive Education, she was hired as the social media strategist for the United States Air Force Recruiting Service. In her spare time, she founded an independent production company and wrote and directed her feature film, *Walloos Aren't Real*. Emma is pursuing her MBA and hopes to continue her career in the film and entertainment industry after graduation.



Hong Yoong
Stuart McAllister Award;
The Joe Green Founder's
Award

Hong brings two MA degrees, one in comparative literature (University of New Mexico) and one in classical languages (Texas Tech University) along

with work experience in academia to his MBA studies. In the summer of 2019, he interned at Blue Ant Media working as a business strategist. His responsibilities included researching the video games industry and the gaming media and streaming ecosystem as well as esports trends. Hong served as president of the Arts and Media Management Club for 2019/2020. In addition to research analysis and strategic management, Hong is also interested in media marketing and brand management.



Mixue (Mia) Zhang
International Student
Award; International
Global Scholars Award

Mia majored in advertising at the Communication University of China (Beijing). On graduation in 2015, she joined Jiangsu Broadcasting

Corporation, working as an advertising account representative. After a year of work in sales and implementation, she created an investment firm and managed a venture capital company from 2016 to 2018. Mia looks forward to working as an entrepreneur in the Canadian media and entertainment sectors.

Congratulations to our **2019 AM&E MBA Graduates**

With Diploma

Anastasiya Baranova
 Michael Feehan
 Awani Kulkarni (MBA/MA)
 Anastassia Nagornaia (MBA/MA)
 Elizabeth Owens-Skidmore
 Patrick Twaddle (MBA/MA)
 Lola (Jiaxue) Zhang

Concentration

Rachel Gordon
 Stewart Hemingson
 Ameer (Kim-Cuong) Le
 Michael Katz
 Jack (James) Martin
 Casey McKenna

Associate

Meghan Archibald
 Kristen Wang



Top insert: Ameer Le and Joyce Zemans
 Back row (left to right): Michael Feehan, Jack Martin
 Middle row (left to right): Patrick Twaddle, Elizabeth Owens-Skidmore, Casey McKenna, Trina McQueen, Awani Kulkarni, Lola Zhang
 Front row (left to right): Kathleen Welsby, Anastassia Nagornaia, Anastasiya Baranova, Rachel Gordon, Michael Katz, Meghan Archibald, Doug Barrett, Joyce Zemans

Spotlight: AM&E Alumni



Tracey Pearce (MBA '96): Recipient of 2020 Schulich Alumni Award for Outstanding Progress & Achievement

By Joyce Zemans

Congratulations to Tracey Pearce, President, Distribution & Pay at Bell Media. Tracey is an alumna of the MBA Program in Arts, Media & Entertainment Management and, not surprisingly for those who know her, Schulich gold medallist in the class of 1996.

An award-winning media executive, Tracey's experience covers virtually every facet of the entertainment industry, including creative development, programming, digital, strategy, legal and business affairs, and content distribution. As President, Distribution and Pay, Pearce oversees Bell Media's corporate strategy and digital teams; the subscription portfolio and revenue derived from the distribution of Bell Media's television networks, video and audio on-demand content, cable, satellite, IPTV, mobile and digital platforms; and direct to consumer. Tracey is also responsible for the overall performance of the multi-million-dollar portfolio of on-demand services – Crave and Starz – including HBO Canada.

Randy Lennox, President of Bell Media observes: "As the media industry continues to evolve, Tracey is more important than ever to our business. Her integrity, creativity, and attention to detail are critical to our success and to shaping the future of the Canadian media industry. Tracey is a credit to Schulich and serves as an inspiration to those pursuing a similar academic path."

Nikki Moffat, President, Radio and Local TV, and Senior Vice-President, Finance, Bell Media, describes Tracey as an expert negotiator. "She ... weighs all sides impartially, fights to protect our best interests while being fair, and all the while endeavours to reach an outcome that is a win/win for both parties. Tracey's strong relationships in the industry, along with her passion and creativity, make her a great sounding board for brainstorming business ideas."

It was a spring day in 1995 when Tracey and I met for coffee in Yorkville to discuss her interest in the MBA program. Tracey was already a successful lawyer and was interested in the value-add that the MBA with a specialization in Arts and Media might offer in achieving her objectives. Shortly thereafter, Tracey became a student in our program.



I have since followed Tracey's stellar career trajectory with more than occasional amazement, as I have observed her in her professional and personal life, raising two fabulous children, Cole and Ava.

While this article does not offer the scope to describe Tracey's career in detail, it is telling to understand the impact that she has had in the workplace, in the industry and in her community, as revealed in the words of her colleagues.

Tracey joined CTV GlobeMedia in 2001 as Senior Vice President, Business and Legal Affairs. Ivan Fecan, then president of the company, says of her negotiating skills: "Lawyers break into two categories ... there are deal breakers and deal makers. Tracey is a deal maker. When she was General Counsel for the Olympic Consortium for the Vancouver 2010 Olympic Winter Games, she pulled together CTV, Rogers, TSN, The IOC, and the Vancouver Olympic Committee. Herding cats would have been easier!"

Tracey used that experience well in London, from 2011-14, where she served as a senior media consultant for Bell and lead counsel for Canada's Olympic Broadcast Media Consortium for the London Olympic Games.

Returning to Canada from London, Tracey was appointed senior vice-president, specialty and pay for Bell – overseeing all of Bell Media's English-language entertainment and factual specialty channels, in addition to The Movie Network and HBO Canada.

Tracey has received recognition and awards for her professional accomplishments. In 2017, she was one of 35 women from around the world selected to participate in the International Women's Forum (IWF) Leadership Foundation Fellows Program. In 2016, Tracey was honoured with the Women in Film and Television – Toronto's Crystal Award for Outstanding Achievement in Business. The citation stated: "Through personal example and leadership, she has inspired and set standards for industry colleagues working in the screen-based industry."

And she gives back to her community. Tracey is a member of the advisory board of Canada's Top 40 Under 40. She serves on industry boards. She is also a valued member of Schulich's Arts, Media & Entertainment Advisory Committee. She has guest-lectured in our program and advises our students. She serves on the board of Alpine Canada, furthering its mandate to support future Canadian Olympians. Two years ago, Tracey participated in the Covenant House

fundraiser challenge. Superna Kalle, Executive Vice President International Digital Networks at Starz describes how: "Before one of our partner meetings between Bell and Starz, we were making some idle small talk and discussing weekend plans. Some of us were going skiing, some to parties, etc. But Tracey was going to be sleeping on the streets to raise money for the homeless. In February! In Canada! Outside! Wow!"

Superna continues: "I think service and commitment comes naturally to Tracey. Tracey is also a champion of other women executives. Always willing to lend an ear, or word of advice. Always calm. Always graceful. Always elegant. And always a leader."

Congratulations to Tracey. Brilliant and farsighted, a superb manager, a wise leader, a great parent, and a wonderful friend, committed to making the world a better place, recipient of the 2020 Schulich Alumni Award for Outstanding Progress and Achievement.

Arts, Health & Well-being

By Claire Speed (MBA '11)



With a background in music education and arts management and a deep interest in the role that the arts can play in social inclusion, I have spent the last year working to create a series of events focused on the intersection of arts, health and community, co-sponsored by Carleton University and the National Arts Centre.

"Arts and Social Inclusion," held on March 4, 2019 at the National Arts Centre, connected to the Royal College of Music in London and included presenters Alexander Shelley, Music Director of the NAC Orchestra and Ian Ritchie, Artistic Director of the Setubal Music Festival in Portugal.

"Conversations on Arts, Health and Community in Ottawa," held on November 19, 2019 at the Carleton Dominion-Chalmers Centre, featured Dr. Lee Bartel, University of Toronto Professor Emeritus of Music Education and Music & Health, who discussed his research on music and the brain, including the effects of music on residents in long-term care.

On March 6, 2020, the "Arts|Health|Community Showcase" engaged over one hundred participants in 20 hands-on workshops in film, dance, music, theatre, improv and spoken-word. Dr. Sue Bennett, University of Ottawa Professor in the Faculty of Medicine and Director of Social Pediatrics at the Children's Hospital of Eastern Ontario, led the plenary on "The Social Prescription Movement," examining the history of the movement in the UK, Canada and Ontario.

The power of the arts to address social inclusion, health and well-being seems particularly timely, given the current pandemic and the support that artists and the arts are already providing to communities coping with social distancing. Given the growing interest and the positive feedback we have received, our local arts and health community of practice will continue to expand in Ottawa and more widely to include national and international partners. If you wish to learn more or to get involved, please contact me at: musiconexus@gmail.com.

Claire Speed (MBA, MMus, BEd BMus) is co-founder of Musico-Nexus (U.K.-Canada) and the local Arts Health Network (Ottawa), and vice-chair of Multicultural Arts for Schools and Community.

Spotlight: AM&E Alumni

Alyssa Fearon (MBA '14)



Alyssa Fearon has been very much in the spotlight. Former curator of the Art Gallery of Southwestern Manitoba (AGSM), she became a Salzburg Global Fellow in 2018. The organization convenes outstanding talent to inspire connections between local innovation and global issues to foster networks for creative, just and sustainable change. In 2018, she curated the inaugural Scarborough zone of Nuit Blanche Toronto and this past year, she taught in the Visual and Aboriginal Art department at Brandon University.

Alyssa's approach to curatorial work incorporates collaboration, social practice and Afro-diasporic knowledge systems to reimagine the role of art institutions in supporting critical artistic exploration. At the AGSM, she initiated programming with a focus on Black, Indigenous, People of Colour and women/non-binary artists of the prairies. Alyssa was instrumental in the development of the RBC Public Art Mentorship Program at the AGSM and serves as a mentors. The gallery recently installed emerging artist Carly Morrisseau's *nitayānān kīyāpic ōta (We're Still Here)*. Written in Cree syllabics, the work affirms the continuous Indigenous presence in the region. A second billboard by Jessie Jannuska addresses the right to clean water in First Nations communities. Alyssa hosted the debut exhibition of Liz Ikiriko's *Flags of Unsung Countries*, which CBC Arts has designated one of the 'must-see' exhibitions of 2020. She has also served as co-lead of the Equity and Diversity working group at the Canadian Arts Coalition. On August 10, 2020, she began her new role as Dunlop Art Gallery Director/Curator with the Regina Public Library. Congratulations Alyssa!

AGSM billboard
Carly Morrisseau, *nitayānān kīyāpic ōta (We're Still Here)*



Brian Goldenberg (MBA '08)



Brian Goldenberg, founder and artistic and executive director of Angelwalk Theatre, celebrated the company's 10th anniversary on September 23, 2019, ten years to the day of the company's first performance of *Altar Boyz*. The gala fundraiser and concert featured performances from past productions, a cocktail reception, and silent auction.

Kevin Lee (MBA '07)

Last September, Kevin Lee was invited to join with over 200 other delegates for the annual Goalkeepers Event in New York City. This event is hosted by the Gates Foundation each year during the UN General Assembly to celebrate achievements, share insights, and call for more attention for progress towards the UN's Sustainable Development Goals. Kevin was invited as a representative for China.

As the COO and Managing Partner for China Youthology, Kevin brought a much-needed perspective: his in-depth knowledge and understanding of China's middle-class and creative youth. As a Goalkeeper, Kevin is involved with key issues such as how to catalyze social participation for the next generation and the challenge of increasing the involvement of both NGOs and corporations in engaging today's youth. Kevin notes: "The realm that most resonates with youth today, and the intersection that has seen the best collaborations between NGOs and brands, is the cultural industries." Kevin hopes to see youth in China take the lead in creating new cultural norms around the Global Goals.



Jinny Yu (MBA/MFA '02)



Jinny became a Full Professor at the University of Ottawa in 2018 and was inducted into the Royal Canadian Academy of Arts in 2019. In November, Jinny's solo exhibition

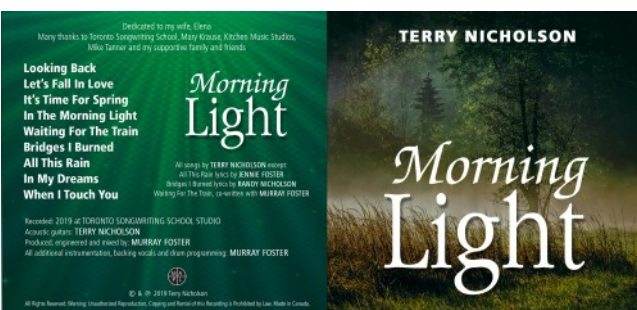
"Perpetual Guest" was mounted at the University of Quebec Outaouais. In this exhibition, the first part of a long-term project, Jinny tries to understand what it means for her to live and work on this Indigenous land, and how she can decolonize her way of thinking, being and making. The paintings of the artist and the way they are presented in the space of Galerie UQO are impregnated with her own feelings of unease and cautiousness coming from the implicit complicity of a first-generation settler immigrant. <https://galerie.uqo.ca/expo/20191106>

Craig Gibson (MBA/JD '09)

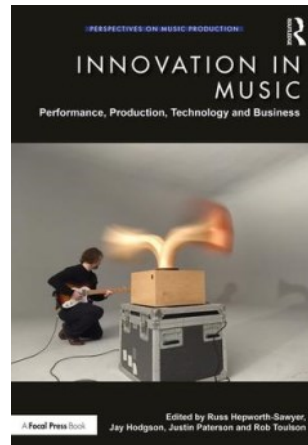
Craig Gibson has gone into the game show business, starting his own side-hustle developing game show formats. His first project is a word-puzzle game show for kids called "Kwacked!" which is shot in Toronto. More formats are in the works and he hopes a broadcaster or streamer will hire his team to produce the show for a Canadian audience. You can check out all the fun and excitement of the pilot episodes on the website www.kwacked.com.

Terry Nicholson (MBA '87)

In November, Terry Nicholson released *Morning Light*, an album of original songs recorded at the Toronto Songwriting School and produced by Murray Foster. A release event was held at the Gladstone hotel on November 3, 2019, to a packed house. The album is currently streaming on Spotify and Apple Music.



Patrick Twaddle (MBA '20)



Congratulations to Patrick Twaddle whose chapter "Anticipating the Cryptopirate: 'Don't Bury Treasure' and Other Potential Preventative Measures," appeared in the recent Routledge publication *Innovation in Music: Performance, Production, Technology and Business*. Patrick's chapter touches on new possibilities for the administration and consumption of sound

recordings supported by cryptocurrencies and other forms of blockchain programming. While there are various long-term benefits which are emerging from this technological transformation, blockchain can also enable and reinforce the unauthorized distribution and use of music. Patrick's chapter contextualizes what is becoming known as "cryptopiracy," outlining the phenomenon's main drivers and early manifestations. In 2020, Patrick is back at Schulich teaching Entertainment Marketing, while also working as a consultant, marketer and artist manager.

Metcalfe Foundation Staging Change



AM&E was well-represented at the February Metcalfe Foundation Stage 3 retreat in their *Staging Change* program, the Foundation's multi-year strategic initiative

designed to support performing arts organizations in their exploration of adaptive change. Amongst the small team of participants were Chris Younkman ('14), practice director, Salesforce Delivery, Figur8 Cloud Solutions and a member of the Tapestry Opera team, and Mimi Mok ('20), Business and Development Director with The Theatre Centre team. As Mimi remarked "We all left feeling energized and ready to change the world – just another week for some Schulich AM&E folks!" Congratulations to Metcalfe for its ongoing and innovative work in strengthening arts leadership and art organizations in our community.



“Who’s Where?”

Michael Feehan, 2019
Business Affairs and Development
Manager, Dept.9 Studios
(Edmonton, AB)

Awani Kulkarni, 2019
Coordinator, Kids & Family,
Shaftesbury

Casey McKenna, 2019
Awards Coordinator,
Brunico Communications

Elizabeth Owens-Skidmore, 2019
Sponsorship Specialist,
Bell Media
(Vancouver, BC)

Kristen Wang, 2019
Brand Manager, Instax,
Fujifilm Canada Inc.

Lola Zhang, 2019
Senior Analyst, Nordicity

Jessica Hardy-Henry, 2018
Associate, Dentons

Anoushka Gupta, 2017
Associate Vice President,
Research Strategy Group

Frank Paul 2017
Team Lead, Communications
Projects & Planning,
Metrolinx

Thomas Millband, 2016
Finance Coordinator,
Luminato Festival

Julian Naggar, 2016
Director of Qualitative Research,
Dig Insights

Zack Goldglas, 2015
Product Owner, Capital One

Kathryn Leader, 2015
CPFR Analyst, 3M
(London, ON)

Deanna Schmidt, 2015
Manager, Product Marketing,
MaRs Discovery District

Sam Hoffman, 2014
Business & Legal Affairs -
Programming, Brand Partnerships
Contests & Promotions,
Bell Media

Lawrie Schneider, 2014
Associate Director, Content
Distribution, CBC

Richard Chan, 2013
Senior Manager,
Regulatory - Cable,
Rogers Communications

Shayna Goldberg, 2013
Artistic Planning & Operations
Manager, Music on Main
(Vancouver, BC)

Faye (Ling) Lucas, 2013
Legal Counsel, Shopify

Rachel Malach, 2013
Vice President & General
Manager,
Toronto Symphony Orchestra

Brice Longnos, 2011 (Exchange)
Commercial Strategy &
Operations Manager, The Walt
Disney Company - Baby TV
(London, UK)

Emma Walker, 2011
Lecturer, Financial Management
for Arts Managers, University of
Toronto

Jennifer Matotek, 2010
Executive Director,
Art Gallery of Windsor
(Windsor, ON)

Nidhi Khanna, 2009
CEO, Artscape

Susan Brekelmans, 2004
Senior Consultant,
Benefactor Group
(Columbus, OH)

Seumas Graham, 2004
Contractor - Fundraising,
African Parks Network
(Shanghai, China)

James Cheng 2003
Customer & Brand Marketing
Manager, BIC (Stationery)

Louise Procktor Malhotra, 2003
Senior Development Officer,
CAMH Foundation

Colleen Smith 2003
Executive Director, First Ontario
Performing Arts Centre

Shin-yi (Sydney) Dung, 2001
Head of Brand, NMS Group
(Nervaiano Medical Services)
(Milan, Italy)

Melusine Klein, 1998
Bilingual Team Lead, Policy &
Program Development,
Ontario Ministry for Seniors
and Accessibility

Lindsay Reid, 1998
Campaign Director,
The Canadian Women's
Foundation

Margaret Eaton, 1996
National CEO,
Canadian Mental Health
Association

Kate Halpenny, 1994
Chief Development Officer,
Art Gallery of Ontario

Laura Michalchyshyn, 1993
Chief Content Officer &
Co-President, Content,
Blue Ant Media

Congratulations to...

Noora (Sagarwala) Rizvi and
Laura Ramoso
...on their recent marriages

Miles Collyer,
Claire Gillies,
Eirini Moschaki,
Daniel Rattner and
Jessica Whitford

... who have recently
welcomed children
into their families