



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

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## “Let’s make it a world of artistic opportunity!”

Schulich Adjunct Professor, Trina McQueen,  
Awarded WIFT Special Jury Award of Distinction



Congratulations to Adjunct Professor Trina McQueen, Schulich’s first CTV Professor of Broadcast Management (now the Bell Media Professorship in Media Management) from 2004 to 2008. On December 2, 2014, Women in Film and Television – Toronto (WIFT-T) honoured and celebrated Trina’s contributions to “the health, prosperity and freedom of Canadian media and Canadian artists,” awarding her its Special Jury Award of Distinction.

The citation stated: *The Toronto Star once called Trina McQueen a combination of Patton and Pollyanna; and her progress through the ranks of the formerly male preserves of journalism and broadcast executives attracted much attention. But her central mission has always been a Canadian one: the health, prosperity and freedom of Canadian media and Canadian artists. As head of CBC News, founding President of the Discovery Channel and President of CTV, this was always her measure of success – a success fully recognized when she was made an Officer of the Order of Canada. She has worked diligently with groups who shared her mission, on the Boards of CBC, Telefilm, the Canadian Television Fund, the CAB, and the Banff World Television Festival. And she continues her work as Adjunct Professor in arts and media at the Schulich School of Business, where she is especially proud to work with WIFT-T in their Media Leadership Program, developing a new generation of Patton Pollyannas.*

Trina’s impassioned and moving acceptance speech brought the audience to its feet with applause and with cheers. Here she shares with us her “notes for delivery:”

Today, I am going to do something that I am really good at. I am going to complain. And here is my complaint: we are defining ourselves too much as consumers.

Yes, yes and yes: our economic situation deserves laser-like attention. Yes, yes and yes: profitable Canadian businesses in production and distribution are essential in an age of global competition. But:

In politics, in business, in education, in policy and regulation, and even in our creative work, we see people too much as economic units. Taxpayers. Customers. Shareholders. Demographics. Pensioners. And above all: consumers. We know there is more to Canadians than discounts and point cards. We are dreamers and fighters, learners and adventurers, lovers and, sometimes, beautiful losers. We are spiritual. We are together, but not the same. We share things: a special geography, a special history, a special weather, some heroes and many jokes.

To understand all that, to understand how it is changing, to learn from it and to delight in it, we need art and artists. Our own art and our own artists. It is commonplace now to say that everyone is creative. Yes, but not everyone is an

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artist. Not everyone has that single minded passion, that mastery of technique, that rare flame of true talent. And it is the job of everyone in this room to enable, support, or be: artists.

That is a tough job. In our industry, we have a Canadian system, a mixture of regulation, competition, funding, private and public. It is rickety, it is complex and it is exhausting. But over the years, guess what, we have made it work. It has supported robust journalism. It has after many years made Canadian screens alive, great, watchable, inspiring. It is keeping our artists at home. For the first time in our history, broadcast executives are fully invested partners in home grown shows, competing for them, recognizing Canadian shows as true assets. All because of that rickey complex exhausting system. Some people think that this system should be completely disrupted.

I heard a lot about that at the Let's Talk TV hearings. I heard a lot about "content" which is something that we "consume" and includes cat videos. I didn't hear a lot about art.

We have the talent, the technology, the platforms, the devices to do anything. It is a world of opportunity. Let's make it a world of artistic opportunity.

We need to hear more about art. We need to understand that art requires attention, time, failures, second chances, a little bit of crazy and, yes, often, good budgets. I hope with all my heart that this new system that we are moving toward so speedily will have a central role for artists, who will make this country even more, the best in the world.

## MBA/JD '15 Student Recommends Broadcast Industry Reforms to CRTC

By Beth Marlin, Media and Public Relations Strategist, Schulich

Zach Kornblum, MBA/JD '15, worries about the future of the Canadian broadcasting industry. As one of the few individuals invited to make an in-person submission before the CRTC's Let's Talk TV hearings, Zach was able to publicly share his ideas for needed regulatory reforms.

Zach, who has studied Broadcast Management in Schulich's MBA Program in Arts & Media Administration and Communications Law at Osgoode, called for the CRTC to re-evaluate the New Media Exemption Order and regulate over-the-top services that are analogous to traditional broadcasting. He also urged the CRTC to extend the Vertical Integration Code to guard against "activities such as anticompetitive behaviour, price-based discrimination and showing undue preference towards American programming services and related services" in the face of systematic changes such as moving toward a pick-and-pay packaging system and eliminating genre exclusivity.

"While there is not an immediate crisis, there are several trends occurring that could endanger the future of Canadian broadcasting if new regulations aren't put in place," Zach told the CRTC in his submission on September 8. "I worry that we are developing a two-tier system where domestic players who contribute the most, in terms of jobs, infrastructure, and cultural production, are having far greater burdens put on them compared to those who contribute very little to our nation," he said.

According to Professor Douglas Barrett, who taught Zach in his Broadcast Management course, "The fact that he wrote a submission is not that unusual. What is unusual is that the CRTC asked him to appear in person to make his submission on the first day of the hearing – quite an achievement and honour in my view."



"The CRTC has received literally thousands of interventions and submissions ... Others appearing on the same day included Google; the Canadian Competition Bureau; the Canada Media Fund; the National Film Board; the Ontario Ministry of Tourism, Culture and Sport; and Telefilm Canada; so he is in very good company. There were no other personal interventions on the first day," Barrett said.

To watch Zach's presentation to the CRTC, skip ahead to 38:30 on the video counter of the video at: <http://www.cpac.ca/en/programs/cpac-special/episodes/35552618/>

## A Forum for Issues and Ideas: The New ARTM Book Club

By Jacqueline Tsekouras (MBA '16)

At the beginning of the second term of my Schulich MBA, I realized that the top business news stories that were always being brought up in class were the price of oil, the Apple stock price, and the interest rate of Canadian banks. While it is clear that any right-minded MBA student would agree these are all important news stories when it comes to business current events, I found that there was less interest in issues related to arts and media, subjects about which I am passionate. Yahoo's possible acquisition of the Food Network seemed clearly less interesting than the ever-exciting dropping price of oil.

The solution: the Arts and Media Book Club! (The name may be deceiving as we don't actually get together to discuss books at our weekly

meetings. Who has the time for leisurely reading during the MBA?) The rules of the club are as follows:

- Each news story must be related to arts and/or media business
- Each news story must be reported on within the week leading up to the meeting; this helps the club stay current!
- Each person has 2-3 minutes to present his or her news story, uninterrupted, and then it's open for group discussion.

Basically, each story needs to be business, needs to be current, and needs to be quick! Feedback from students has been great. And the information discussed at the club is making its way into class. Students,

## Let's Talk TV Workshop

On March 21, just two days after the CRTC's landmark decision on pick-and-pay television packaging in Canada, the Commission's Chairman, Jean-Pierre Blais, came to Schulich to spend an afternoon with students, alumni and Arts and Media's "Adopted Executives" – media executives and leaders who serve as mentors and resources for students in ARTM's Media Management course. To say that Blais' visit was timely would be an understatement. The man followed the front page headlines by mere minutes!

Mr. Blais had prepared a comprehensive presentation on the eighteen-month-long Let's Talk TV proceedings that led up to five major decisions. He informed the audience that they would be receiving the lecture's first beta-test.

The presentation offered a wide-ranging review of the key elements of these decisions and their potential impact on the Canadian media ecosystem. Mr. Blais spoke for over 90 minutes and took questions for 45 minutes. The questions were tough and covered much of the criticism the decisions have received since the announcements. Mr. Blais was just as tough in his responses.

In introducing Mr. Blais, Bell Media Professor Douglas Barrett advised students that there were four management lessons they should consider while listening to the presentation. The first was the leadership techniques that Mr. Blais as CEO of the CRTC used in getting his 450 plus staff engaged in the Let's Talk TV exercise. The second was the management skills necessary to bring this massive policy-making exercise to fruition. The third was the innovation displayed in developing both the process and the divergent policy components that resulted from it. And finally, the legal story that has the CRTC operating under the *Broadcasting Act*, un-amended since 1991. Will the CRTC's exercise of its policy-making clout under that Act be able to navigate forward unimpeded by legal appeals?

As Professor Barrett pointed out, Mr. Blais has been the architect of a seismic shift in thinking about media regulation since he assumed his post in 2012. For him, the work of the Commission is done on behalf of all Canadians and this approach has coloured every step of the exercise. To start with, he saw to it that the public consultation process for Let's Talk TV was widely inclusive. In the first phase, over 1,300 Canadians let the Commission know their thoughts through channels

Arts and Media and other MBAs, now come together each week to discuss topics they are passionate about. So if you're ever looking for a place to talk about the most recent CRTC rulings or the future of digital media, join us at the book club. We'd love to have you.

The Arts and Media Book Club meets once a week at the downtown Nadal Centre.

*Front row left to right: Kelly Henderson, Jacqueline Tsekouras, Michael Martyn, Karam Al Masri, Raheem Labda  
Back row left to right: Fred Glander, Colin Wallace, Frank Paul, Mark Bradley, Greg McClary*



LET'S TALK

TV A CONVERSATION WITH CANADIANS



*Jean-Pierre Blais presenting at the Let's Talk TV Workshop*

from letters to social media. In the second phase, the Commission received 26 Flash Conference reports from schools, industry associations and community groups across the country. In the third phase, the Commission held a two-week formal hearing last September. (One of those invited to speak was MBA/JD student Zach Kornblum; see article on the previous page.)

Since then the Commission has issued five major policy decisions that change, well, everything in the Canadian media space. Much that has been done remains extremely controversial, and it will take years for the impact of all the changes to filter through the system.

In thanking Chairman Blais for coming to Schulich, Adjunct Professor Trina McQueen commented on the bravery that he brought to his duties as Chair of the CRTC.



# Digital Media at the Crossroads

By Juan Aja (IMBA '16)



## Digital Media at the Crossroads

A Conference on the Future of Content in Digital Media



On January 24, 2015, the inaugural “Digital Media at the Crossroads” conference took place in Toronto at U of T’s Edward Johnson Building. The conference, colloquially referred to as “DM@X,” focused on the future of content in digital media. It was an unprecedented joint effort organized by Schulich’s Arts and Media Administration MBA Program, the Centre for Innovation Law and Policy at U of T’s Faculty of Law, U of T’s Faculty of Music, and Ryerson’s School of Creative Industries. It was also supported by twelve other academic or not-for-profit institutions concerned with digital media. The all-day conference was attended by over 175 interested students and industry participants.

The conference opened with a keynote address by Mark Allen, Director of Research and Analysis at CBC/Radio Canada. Allen, who analyzed trends in digital media in Canada, presented a bucket list of need-to-know information regarding digital media, including the critical approach required when relying on data and the new driving forces in the business. People “aren’t critical of data!” he noted, though “[data] doesn’t get more reliable because there is more of it.” Regarding YouTube’s strength as a platform for music, he pointed out that, for 53% of Anglophone Canadians, it “is the most popular place to listen to music online” and “TV is hands down the most popular screen on which to watch Netflix.”

The first panel session of the morning featured Greg McClary, a composer and student in the MBA/MA combined degree program in business and music at York University, who described the results of his research regarding consumer habits in the music industry. McClary offered a fascinating comparison between the more “download”-focused Canadian market, and the “stream”-focused Swedish market. Keith Rose followed, with a discussion of the role and impact of Canadian copyright tariffs.

The discussion that followed focussed on the future of current business models, trends, and the challenges that the industry faces. “Users are going to keep content, but content *they* create,” said Catherine Moore, Clinical Associate Professor and Director of the Music Business Program at NYU Steinhardt, commenting on the concept of owning digital content. “The industry differentiates between access and ownership; the people don’t,” she added.

Shelley Stein-Sacks, founder and Chief Strategic Officer of Group Praesentia, discussed the convenience of streaming digital content and services like Next Issue, Songza and Spotify. In the case of the latter, he criticized its business model: “the conversion rate [of free accounts to pay accounts] is 10 percent to 11 percent, which is pitiful.” He added, “They are not great at anticipating how to convert that: They fail at making the argument that the money spent is well-spent.”

In the second session of the morning, “Incubate, Accelerate and Launch,” panellists discussed the development options for digital content and business models, analysing the stages that an idea could follow in order to transform itself from a shapeless draft to a successful start-up. Each of the participants offered evidence and examples of opportunities for would-be entrepreneurs to develop themselves and their media plans.

The keynote luncheon address by Liv Buli, journalist for Next Big Sound, focussed on the application of data to the development of talent and the effects of digital media campaigns. “Twitter remains the



Top: (left to right) Anne-Marie Maduri (MBA '96), Maduri & Associates; Anna Serano, Chief Digital Officer, Canadian Film Centre; Ramona Pringle, Transmedia Zone, RTA School of Media, Ryerson University.  
Bottom: (left to right) Schulich students Julian Naggar, Jacqueline Tsekouras, Karam Al Masri, Greg McClary

biggest platform for artists,” Liv commented. Considering the current playing field for artists, she stated: “there is a new direction in brand-artist partnerships in 2014.”

The final session of the day featured writer, activist and documentary filmmaker, Astra Taylor, author of *The People’s Platform: Taking Back Power and Culture in the Digital Age*. Taylor made the case that the problems of old media – consolidation, centralization and commercialism – are still present in the so-called “new media.” Discussants, Raja Khanna, CEO of TV and Digital for Blue Ant Media, and Gary Maavara, Executive VP and General Counsel for Corus Entertainment, responded to Taylor’s remarks. Khanna made the point that, today, “Creators have to be marketers ... you still need skills, but now, to have a job, you need to be a marketer.” Maavara warned: “We can’t ‘efficientize’ the creation of art ... at the end of the day, the creation process is more unpredictable than [a scientific process].”

Common threads were woven throughout the rich and diverse discussions and debates. Central to the day were the significance of data and its use; the importance of acquiring human talent; the impact of technology; and the complexity of the ever-shifting environment that is the digital media industry today. It seems likely that, based on the response to this first conference, it is destined to become an annual event.

# “The Digital Universe: Next Business Strategies” Workshop

By Zach Kornblum (JD/MBA '15)

On November 8, 2014, the Schulich School of Business hosted a workshop on “The Digital Universe: New Business Strategies.” Moderated by Douglas Barrett, the Bell Media Professor in Media Management at Schulich, and Canadian broadcasting icon, Trina McQueen, the event was filled to capacity with over 60 students, alumni, and professionals in the field. The workshop featured a number of industry leaders discussing the management challenges associated with utilizing digital strategies within media and arts industries. This event can be thought of as four workshops in one, each with one primary presenter and two commentators. Each primary speaker made a presentation, while also engaging with each other in order to dig deeper into issues that are essential to the future of the Canadian media industry.

The first presentation, “Navigating the Digital Media Universe” was led by Peter Lyman, the Founder and Senior Partner at Nordicity Group Inc., and his colleagues Victoria Lean (MBA/MFA '14) and Negin Zebarjad (MBA/MA '13). They outlined many of the systematic changes that are occurring within the media industry, including what types of media people are consuming and how they are consuming them. This presentation showed that people are constantly consuming more content and that digital/mobile platforms are a key medium for industry growth.

The second presentation, “Skunk Works: Managing Innovation in Large Arts and Media Operations, How Traditional Media Organizationally Create Winning Strategies for the Digital Universe” was led by Rob Bolton (MBA '99), Digital Marketing Manager at Warner Music. Fergus Heywood, Executive Producer at CBC Interactive Content, and Stephanie Marshall (MBA '07), Principal at Stephanie Marshall Digital Strategy Consulting, served as commentators. A key takeaway from this presentation was that digital technologies can be very difficult to integrate into large established businesses, and require support from managers at all levels of an organization. When done well, however, there can be a massive upside to leveraging digital technology to promote and distribute works. At the same time, digital technology, especially as it intersects with the creative industries, sometimes requires smaller investments to allow for a bit of experimentation and play to discover innovations which could yield large returns in the future.

The third presentation, “Arts and Media Business Leaders: Managing Up, Down and Sideways,” examined how a leader in the digital space combines the skill of relating effectively to the business’s external stakeholders, financial and otherwise, and capably builds a great operational team. The session was led by Elliott Hurst (MBA '96), Founder and CEO of SoCast, with Subtej Nijjar, Partner and President of Union Creative Ltd., and Tessa Sproule, Co-founder and CEO of Vubble Inc., acting as commentators. The focus of the presentation was on the management challenges within digital technology companies in the

media space. Elliott talked about his company, how it has been constantly evolving in the digital space, and the management challenges associated with these changes. One of the key takeaways of this presentation was how important it is to have a strong, dynamic team in order to be able to constantly adjust to changes in the digital universe. At the same time, structures also need to be flexible and managers have to be prepared to manage up, down, and sideways, relating to all stakeholders, internal and external. The digital universe is constantly shifting and companies need to adapt and innovate in order to keep up.

The final presentation “Digital Disruption: Management Lessons from the Changing World of Journalism and Media,” was led by Richard Bloom (MBA '07), Director of Digital News at Rogers Communications. Sabaa Quao, President and Founder of /newsrooms and Greg O'Brien, Editor and Publisher at Cartt.ca acted as commentators. This presentation focused on management lessons from the changing world of journalism. It capped off the workshop with a discussion of an industry that has been radically transformed by new media, and which has had to learn to constantly evolve in order to adapt new technologies and trends within the digital space. In the digital world, constant change is the status quo with which all arts and media industry managers must be prepared to work.

The workshop was a great learning opportunity for all in attendance. The four mini-workshops that made up the day were each able to dig deep into specific issues within digital media industries, while together they were able to give a larger sense of the state of the media industry as a whole. From the presentations, it is clear that managers in the digital era must be able to understand the trends in the digital universe, to move with them and to leverage them, and, also, to question/disrupt them in order to introduce products and content which can better meet consumer needs.



Left: Elliott Hurst (MBA '96) presenting at The Digital Universe; Right: Workshop participants.

# The Pace of China's Culture is Re-writing the Branding Book

By Kevin Lee (MBA '07)

A common question I often get asked by international audiences and executives is, "Aren't China's youth just becoming more like their global Millennial counterparts?" Yes, and no.

This generation of Chinese youth – those born after 1990 – share many common traits with youth in other countries: access to global goods, travel starting at a young age, and most importantly being true digital natives, with social media and mobile as part of their DNA.

But the similarities end there. Because what these global phenomena of information technology, connectivity and communication have provided, is a playground for extremely fragmented, nuanced, localized and personalized experiences.

Just fifteen years ago, television, movies, and 'pop culture,' drove youth culture in China. Everybody watched the same shows, listened to the same music, and admired the same celebrities. A savvy brand could really grow in popularity, if it knew how to engage with these cultural assets in an intelligent and provocative way.

Then, about six or seven years ago, the social media engine turned on, and almost overnight everybody was consuming different content on different platforms. Sub-culture tribes like West Coast skateboarding, Japanese anime, MMORPG gaming, Korean dramas, Taiwanese handicrafts, etc. that had been invisibly incubating years earlier, suddenly exploded onto the scene; with each community sourcing, curating, creating, and consuming its own cultural content and building its own fandom ecosystem.

Though Chinese youth may be of the same age, gender, socio-economic class and location, they can no longer be assumed to like the same things or have the same aspirations. Indeed, they have each been building their own world – not as a member of only one tribe/culture, but choosing and participating in as many different cultures as delights them. Every Chinese young person's frame of reference has become extremely individual.

At this point most brands have become like deer caught in the headlights. The smarter brands have been able to shake off the traditional mindset of 'Media Strategy,' acknowledging that even if your brand is in the right place at the right time, youth can – and will – still ignore you. Leading brands have, instead, been pushing 'Content Strategy,' with the hopes that well-produced and entertaining content will draw young people's attention.

In the last couple years, we've seen yet another exciting and shocking change in Chinese Youth culture. Immersed in their own social content streams for the past number of years, they have built a history of shared internet memes (internet stories, secrets that are passed through social networks), creating a new kind of shared collective memory that is forming a new community membership. This new society is based on identifying and understanding cultural references; the new culture is created by mixing a few



*GinTama, a popular Japanese anime often referenced in ErCiYuan culture.*

common cultural references together to express a new opinion or idea. This new culture is a self-referencing culture.

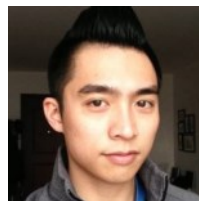
The biggest and fastest moving of these in China is the ACGN (Anime, Comics, Games, Novels) culture. Known now as '二次元' or ErCiYuan (literally "the world of two dimensions"), this phenomenon unites deep fans of ACGN material, who are constantly up-to-date with the new memes generated daily from the online discourse on these topics. They effortlessly mash-up and remix them for their own expression into the discourse. Members of this culture can easily interpret the mash-up creations and delight in understanding the original reference material and the creator's intended meaning.

This culture in China is huge, not niche. It is not sub-culture, it is 'Post Sub-Culture.' This is now the common internet culture for China youth. It is evolving and spreading at the speed of the next message that pops up on your phone.

And this is where brands find themselves today in China. Trailing far behind, out-of-context, and unreferenced. When youth are creating interesting, complex content real-time, a brand whose planning cycle is based on annual, quarterly campaigns is just too slow. And the content that brands produce is never as appealing as the self-referencing content that youth are creating for themselves.

Brands are faced with learning a whole new way of working in this cultural economy. Their title as cultural leaders is long gone, and their roles as cultural partners and supporters are threatened. At China Youthology, our work has evolved to meet the new needs.

Moving beyond consumer research, we work today as a Cultural Innovation Lab, acting as facilitators and a bridge between brands and Chinese youth. We guide brands to co-create with youth, the true creative and cultural authority in China. Only by opening up to youth, letting them take the creative lead, can a brand have any hopes of staying culturally relevant in today's China.



*Kevin Lee (MBA '07) is COO of China Youthology, a cultural innovation lab conducting qualitative research about Chinese youth and guiding brand cultural strategy. Kevin speaks frequently at international conferences, most notably Cannes Lions International Festival of Creativity 2013 (France), DLD 2013 (Germany), The Conference 2011 (Sweden), and Y-Pulse Mashup 2011 (USA). He was a contributing writer at Forbes.com, and in 2009-10 was named one of the top 25 China Tweeters by AdAge.*

## The Super Model and The Brillo Box

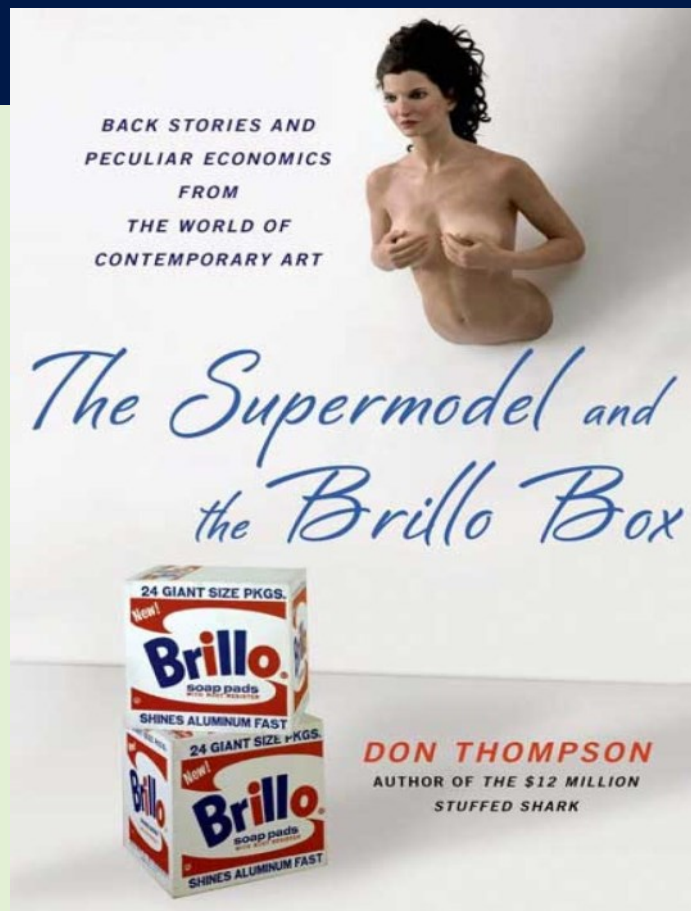


On December 16, 2014, students, alumni, faculty and guests of Schulich's MBA Program in Arts and Media and York's Graduate Program in Art History and Curatorial Studies gathered at the Nadal campus to hear Schulich Marketing Professor Emeritus, Don Thompson speak about his most recent publication, *The Supermodel and the Brillo Box: Back Stories and Peculiar Economics from the World of Contemporary Art*.

In his tour through some highlights of the book and his experiences in researching and writing it, Don introduced his audience to aspects of the contemporary art world that don't often make it into the classroom – in particular, the importance and role of the “back story” that accompanies every work of art.

An economist by training, Don set out to illustrate what he has called the ‘curious’ economics of the contemporary art market, with a focus on the post-2008 period. Thompson asks what accounts for these successes and what drives market value, highlighting in particular the phenomenal success of those few, highly sought after, artists whose work garners huge sums at auction – artists such as Jeff Koons, Damien Hirst, Ai Weiwei, Felix Gonzalez-Torres and even Banksy.

In his presentation Thompson described how, for example, a copy of Damien Hirst's *Amphotericin B* (1993) sold in 2008 for \$2.25 million. Yet the same painting by Rachel Howard sold, that same year, for \$90,000. You might say, of course, one was by Damien Hirst, the other by, um, Rachel who??? Well, Rachel Howard is one of the studio artists in Damien Hirst's workshop who painted the prescribed *Amphotericin B* for Hirst – in other words, it's the same painting, by the same artist! But the former is *branded*, signed and sold as a Damien Hirst; the later sold under the actual painter's name. There are no illusions as to who painted the Hirst, as there are no illusions with respect to the fact that Jeff Koons' sculptures are cast and poured by others, or that Banksy added his own brand of graffiti to a garage sale purchased canvas. (Not surprisingly Rachel Howard is no longer associated with Hirst's studio.)



It would be an understatement to say that Don held his audience fascinated by the depth of his ongoing research into, insider knowledge of, and passion for the art market, and his analysis and unique insights into how contemporary art value is established.

Thompson left us with a final take away: “In the art market, the Veblen effect is alive and well: buyer satisfaction comes from the art, but also from the conspicuous price paid + the back story that comes with the painting + the brand of the previous owner, gallery or auction house – it isn't what you look at, it is what you see.”

## Global Youth Summit

In December 2014, Kevin Lee (MBA '07, COO of China Youthology) moderated the keynote VIP panel discussion at EE-Media's Global Youth Summit in Beijing. Panelists represented some of the world's most influential cultural media organizations, including:

- George Levendis (UK), Syco TV Head of International Production (Got Talent, X Factor)
- Bryant Chou (US), Vice China CEO (“The Time Warner of the streets”, most popular global youth media)
- Yasushi Akimoto (JP), AKB48 Creator & Producer (a Japanese idol girl group, one of the highest earning musical performers in Japanese history)
- Kim Hyun-Sung (KR), CJ E&M Head of Drama (producer of many of Korea's hottest stars and content)
- Long Dan Ni (CN), EE-Media Founder (top Mandopop record label, managing many of China's top pop stars)

Panelists considered how they find new inspiration and stay ahead of trends; how they understand young people's changing aspirations; and how their organizations stay young to continue to produce relevant hits. The panel was conducted in 4 languages, and translated simultaneously for the audience and international media.



Kevin Lee moderating keynote VIP panel at the Global Youth Summit in Beijing

## Congratulations to our 2014 ARTM Graduates

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

### *ARTM Graduates*

Lindsay Fanning  
Alyssa Fearon (MBA/MA)  
Sam Hoffman (MBA/MA)  
John Huss  
Victoria Lean (MBA/MFA)  
Rachael Malach  
Heather Meek  
Laura Mendrek  
Erini Moschaki  
Lawrie Schneider  
Chris Younkman

### *Associate:*

Marzieh Goodarzi (IMBA)



*Top left: (left to right) Joyce Zemans and Chris Younkman  
Top right: (left to right) Alyssa Fearon, John Huss,  
Douglas Barrett, Lawrie Schneider, Laura Mendrek  
Bottom: (left to right) Joyce Zemans and Sam Hoffman*

## Schulich Celebrates 50th Anniversary Ranked #1 for Sustainable Business

The Schulich School of Business, founded in 1965, celebrates its 50th anniversary as a global leader in management education this year. Schulich alumni will be invited to a series of 50th Anniversary celebration events through the coming months, including the annual alumni Connect event, and culminating in a special gala in 2016.

Over the past 50 years, Schulich has developed into a world leader in advanced business education, as evidenced not only by our top calibre alumni but also by our high place in global business school rankings. Most recently, Corporate Knights ranked Schulich #1 in the world for sustainable business in 2014. The Global 100 Sustainable MBA survey assessed how well business schools from around the world are

integrating social, ethical and environmental impact management issues into their MBA programs.

Schulich ranked 1st overall, beating out traditional schools like Harvard Business School and Yale School of Management. This is the second straight year that Corporate Knights has ranked Schulich 1st overall and marks the third time that Schulich has been rated #1 in the world in responsible business, including the 2009-2010 Beyond Grey Pinstripes ranking, conducted by the Aspen Institute.



*Photos: Schulich School of Business, then and now.*



## Congratulations to our ARTM Faculty and Advisory Board Members

...ARTM Advisory Board Member, **Louise Dennys**, recipient of the prestigious Ivy Award for her contribution to Canadian publishing



In its press release, the jury stated, “Louise has long been the preeminent literary ambassador for Canada and its writers, from the time she led the first Canadian Publishing Trade Mission to the UK in 1984 and the first to China in 1988, broadly supporting her fellow publishers in these endeavours. We can think of no one who better embodies the qualities this award seeks to honour, and of no one who is more deserving of it.”

The release noted that “Among many other achievements, Dennys (who is Executive Vice-President of Random House of Canada and

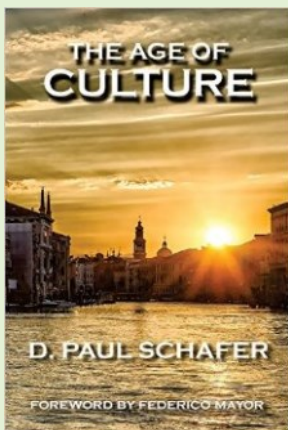
Executive Publisher of the Knopf Random Canada Publishing Group, and who, previously, served as Publisher of Lester & Orpen Dennys), “is credited with pioneering the practice of publishing Canadian editions of books by international authors as well as tirelessly promoting Canadian authors abroad.”

The award was presented to Dennys by Salman Rushdie (of whose work Dennys has been the long-time Canadian publisher) at the International Visitors Program at the 2013 International Festival of Authors.

...Founding ARTM Director, **Paul Schafer**, on the publication of *The Age of Culture* (Rock's Mills Press), 2014



Director of the World Culture project, economist Schafer is the author of many books on the arts and culture, including *Culture: Beacon of the Future* (1998) and *Revolution or Renaissance: Making the Transition from an Economic Age to a Cultural Age* (2008). In his most recent book, Paul makes a passionate argument for the need for us to transition to an age of culture. Arguing that the current world system is overly dominated by economic ways of thinking, Schafer considers what would be the prerequisites for a cultural age, and the advances in human fulfillment that the adoption of such an age and its associated values would bring.



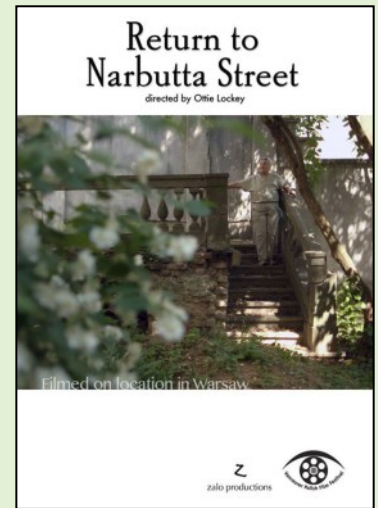
“In less than fifty years, culture has moved from being seen as a peripheral activity in the world to being utterly indispensable to the achievement of vital social and developmental goals. It is now apparent that culture (and by this is meant culture in the broadest sense, as the sum of human experience and achievement) is intimately connected to all the world's most pressing problems – and may hold the solution to many of them.”

In *The Age of Culture*, Paul calls for a new approach to understanding our world – a “holistic, all-encompassing perspective that culture provides.”

**Ottie Lockey**, former ARTM faculty member, on her debut film, *Return to Narbutta Street*

After a successful career as an arts consultant, educator and executive coach, Ottie decided to take a walk down a new path – documentary film-making. Her ten-minute short film, *Return to Narbutta Street*, received rave reviews at the Vancouver Polish Film Festival when it premiered on Oct. 17, 2014 and at Ekran, Toronto's Polish Film Festival, on Nov. 5, 2014.

A Polish documentary film-maker recently insisted on taking a screening copy to Gdynia, Poland, where a new museum is establishing an archive of stories about immigration.



In June 2013, Ottie travelled to Warsaw with her spouse Eve Zaremba, to film Eve's first return to her childhood home on Narbutta Street. Eve left Warsaw aged 9, in the early days of WW II. Her soon-to-be published memoir was already in draft form when Ottie began filming, making available detailed information about the family's former home, along with well-preserved photos from the 30's. The shoot in Warsaw had a Polish crew of three, including award-winning cinematographer Jakub Giza. Other friends joined the project: Ina Dennekamp, cinematographer from Vancouver, Tafelmusik's Christina Mahler was music consultant, and Paul Salter from the UK signed on as editor.

Ottie says she loves telling stories, and *Return to Narbutta Street* was only the start of her journey. This summer she plans to travel again to eastern Europe for another shoot!



Ottie Lockey, director (right), with Eve Zaremba, star, *Return to Narbutta Street* at Ekran Festival, Nov. 5, 2014 at Revue Cinema in Toronto.  
Photo credit: Adam Miasik

## Congratulations to our 2014-15 ARTM & Schulich Award Recipients

We are pleased to announce that four new awards have been added to the awards designated for Arts and Media students. The James Gillies Founders' Award, the Brian Dixon Founders' Award, the Joe Green Founders' Award, and the Paul Schafer Founders' Award were established during the celebration of the 45th Anniversary of the MBA Program in Arts and Media, in honour of the four founders of the program. Each award recognizes an Arts and Media student who demonstrates outstanding talent and promise through academic achievement and/or significant contribution to the Arts and Media Program through extracurricular involvement in the Schulich/York community and/or the cultural sector.



### **Mark Bradley** Imasco Award, George Gardiner Award, Onex Award and the Stuart McAllister Award

Mark holds a Master of Music from McGill University's Schulich School of Music. He has performed internationally as a soloist, in diverse chamber ensembles, and with *le Nouvel Ensemble Moderne* in Montreal. Before starting his MBA,

Mark performed for years as a freelance classical clarinetist and worked as an agent and consultant for Latitude 45 Arts Promotion. Last summer, he completed an internship at Orchestras Canada. Mark is President of the Arts and Media Management Club.



### **Miles Collyer** Bickell Internship Award and the James Gillies Founders' Award

Miles graduated from OCAD in 2006, with a specialization in photography. An independent artist, his work has been exhibited nationally and internationally. From 2005-2012, he worked as Shop Manager at Art Metropole, before coming

to York to begin the combined MBA/MFA in Visual Arts. Last summer, Miles interned as Outreach Assistant to the Visual & Media Arts Officer at the Toronto Arts Council. In addition to his studies, he serves on the Board of Directors of Mercer Union.



### **Zachary Goldglas** Imasco Award

Zachary graduated in 2011 with a Bachelor of Information Technology (BIT) Honours in Game Development and Entrepreneurship from the University of Ontario Institute of Technology. He came to Schulich to pursue his interest in the business of media production and

is focusing his MBA studies in Arts and Media and Marketing Strategy. During the summer of 2014, Zach served as a Business Affairs Intern at the Emmy-award winning Transmedia company, Xenophile Media.



### **Sam Hoffman** Seymour Schulich MBA Entrance Scholarship and Imasco Award

Sam did his undergrad at the University of Western Ontario, graduating in 2011 with a specialization in Film/Cinema and Video Studies. In 2014, he graduated from York with a combined MBA with a specialization in Arts and Media Management and a Master's Degree in Film and Media Studies.

These awards complement the ever-growing family of awards designated for Arts and Media students – the Arts and Media Dean's Entrance Award, the Bickell Internship Awards, the Imasco Awards, the Onex Award, the George Gardiner Award, the Stuart McAllister Award, and the Joyce and Fred Zemans Graduate Scholarship in Arts and Media Administration.

This year, ARTM students are also the recipients of Seymour Schulich MBA Entrance Awards, the Tanna H. Schulich MBA Entrance Scholarship and the Harry Steele Entrance Award.

Sam interned and works at the film distribution company *Films We Like*, working with documentary filmmaker and distributor, Ron Mann. His work involves multiple aspects of the business, including film sales, contract management, and theatrical marketing.



### **Zach Kornblum** Dean's Entrance Award and the Brian Dixon Founders' Award

Zachary holds a B.A. Psychology and English Cultural Studies from McGill (2010). He is a student in the combined JD/MBA program at Osgoode Hall Law School and the Schulich School of Business. He has a strong interest in

media, entertainment, and broadcasting. In the summer of 2014, he undertook an internship with the Canadian software company, SoCast SRM. He loves to work with creative thinkers, providing consulting for independent producers. Zach's interest in the cultural industries stems from his passion for writing; his current online novel, *Newborn*, has received over a quarter of a million views. He is hoping to combine both his business and legal education within the media, entertainment, and technology industries.



### **Kathryn Leader** Imasco Award

Kathryn received her Honours B.A. from the University of Toronto in Medieval Studies and Celtic Studies and English Literature in 2012. She is a combined student in the MBA/MA in Art History and Curatorial Studies. Kathryn's MA research focuses on issues related to branding in the museum sector. In the summer of 2014, Kathryn interned at the Art Gallery of Ontario working on the AIMIA/AGO Photography Prize. She is Vice-President of Schulich's Arts and Media Club.



### **Gregory McClary** Seymour Schulich MBA Entrance Scholarship and the Joyce and Fred Zemans Graduate Scholarship in Arts and Media Administration

Greg graduated with a Diploma in Jazz Music Performance from Mount Royal University. He worked as a music director, live sound technician, and piano teacher before entering the combined

MBA/MA in Music Composition. Greg's symphony, *folkloric flux* employs traditional folkloric idioms as metaphors for contemporary political and social issues. In the MBA program, Greg is focusing his attention on Arts and Media. Based on the outstanding research that Greg did in Communications Policy, he was invited to be a presenter at the January 2015 conference, *Digital Media at the Crossroads*.



## Noora Sagarwala

### Joe Green Founders' Award

Noora has a B.A. (Honours) English Literature from the University of Ottawa (2006) and completed her MBA studies with a specialization in Arts and Media in December 2014. She has managed large-scale multidisciplinary and international festivals, as well as local community-

based initiatives. She has held positions at the South Asian Dance Alliance of Canada, Nova Dance, the National Arts Centre, Great Canadian Theatre Company, Manifesto Community Projects, the Young Centre for the Performing Arts, and Canada Dance Festival. In January 2015, Noora was appointed the Touring and Audience Development Officer at the Ontario Arts Council.



## Misha Saidov

### Tanna H. Schulich MBA Entrance Scholarship

Misha has a graduate degree in Economics. He joined Schulich after seven years as a Commercial Manager in global imaging technology companies, Canon and Konica Minolta, Ukraine. His MBA concentration is in Arts and Media and strategic

management. Misha is passionate about disruptive technologies and assists with research in the domain of digital media. He is a subject matter expert in 3D printing. In his spare time, he studies 3D modelling software.



## Deanna Schmidt

### Imasco Award and the Paul Schafer Founders' Award

Deanna has an undergraduate degree in Art History from Queen's University (2012). She is concurrently pursuing her MBA specializing in Arts and Media and York's MA in Art History and a Diploma in Curatorial Studies. Her art

historical research focuses on the history of Canada's representation at the Venice Art Biennial. During the summer of 2014, Deanna interned at Lord Cultural Resources, focusing particularly on Strategic Planning. Deanna has served as the Communications Director for the Graduate Business Council at Schulich during the 2014-2015 academic year.



## Elise Whittington

### Dean's Entrance Award and Harry Steele Entrance Award

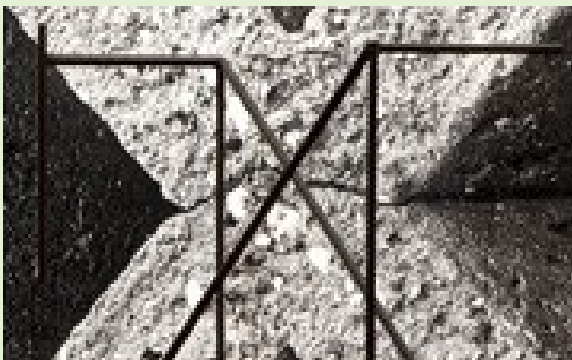
Elise received her Bachelor of Fine Arts Degree from Howard University, with a concentration in painting. She also received a Post-Baccalaureate Certificate from the Boston's School of the Museum of Fine Art. Elise worked as a practicing

visual artist for a number of years before coming to Schulich. She came to Schulich with the intention of furthering her education and specializing in Arts and Media Administration.

## Current Student Kudos and Congrats....

### Miles Collyer (MBA/MFA '15)

In the summer of 2014, Miles was awarded a two-week residency at the Art Gallery of Ontario in conjunction with the Gallery's Aimia Photography Prize. Along with four other artists, Miles had the opportunity to work alongside shortlisted Aimia Prize nominee, Israeli-born Los Angeles-based artist, Elad Lassry. The funded residency was self-directed and structured as a teaching focused opportunity for Toronto-based artists working in photography and currently enrolled in an MFA program. Summing up his experience, Miles says: "The residency came at a perfect time to elicit a critical dialogue from the group about my work, to further develop my ideas and to send me on the trajectory of producing new work."



Miles Collyer, linear perspective and other related atrocities (detail), 2014 featured in "Encounters", Artscape Youngplace, the second-year MFA Winter exhibition

### Julien Naggar (MBA '16)

Julien spent the 2014 Christmas vacation in Tours, France, working with the Théâtre de l'opprimé, animating a conflict-resolution and expression workshop designed to create a conducive environment for sharing and co-learning amongst faculty members at CFA des Douets, Tours. He has spent the last three years working with the Théâtre de l'opprimé where, among many other activities in 2013, they hosted a European Theatre and Prison conference. That same year he worked with and trained NGO workers and professional actors in the West Bank with Ashtar Theatre. As a result of that experience, Julien, with the Théâtre de l'opprimé, is currently engaged in an EU Erasmus+ sponsored project, ISOLAT: Theatre Forum through Digital Technologies in which partners from France, Italy, Portugal, Romania and Palestine are exploring ways to stimulate digital cross-national dialogue through theatre.

On April 17, 2015, Julien presented *Half Way Down the Stairs*, a performance on memory and forgetting for the *Accidental Archive Symposium*, organized by York's Theatre and Performance Studies Graduate Students Association.

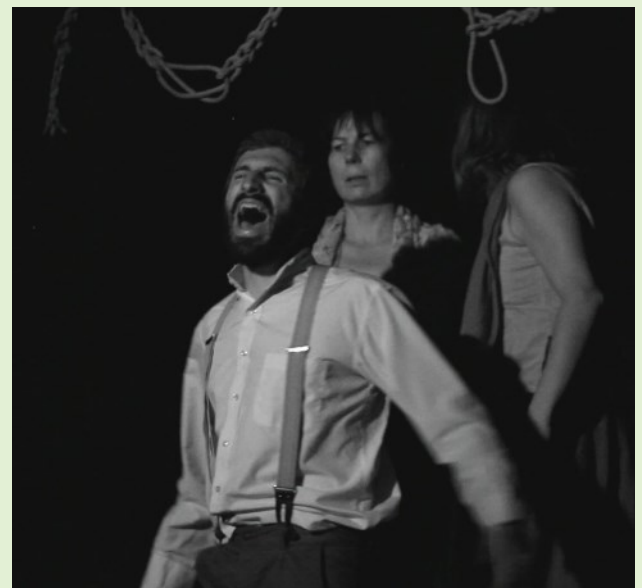


Photo of Julien Naggar, Delphine Dey & Fabiana Spoletini. Taken by Filipe Ferraz for the production of *Remarquables Utopies*, at Théâtre de l'opprimé Paris, July 2014.

# MBA Media and Entertainment Conference

By Raheem Ladha (MBA/MA '16)

On April 3, 2015, ARTM students attended the 2015 MBA Media and Entertainment Conference at Columbia University. In the spirit of the conference's keynote speaker Greg Coleman, President of BuzzFeed, I invite you to like, share, favourite and retweet the top five things we learned at the conference:

## 1. Seek an adventure, not a job

When Greg Coleman joined BuzzFeed, friends questioned his decision. But as BuzzFeed surpassed the digital edition of the New York Times in unique visitors, those friends clamoured to understand his success. Greg advised that in a job search seek out people first, then look at the company's mission. Pursue the position if it offers valid reasonable excitement, and let pay be an essential, but secondary consideration.

## 2. YouTube is not a dumping ground

Jonathan Stone, Senior Analytical Lead Media & Entertainment at Google, explained that the companies that have had the most success on YouTube create content specifically for the platform. Rather than using online platforms as *dumping grounds* for existing content, create medium-specific content to reach users in meaningful ways.

## 3. If it's broke ... Use big data!

As Christine Morgan of Bloomberg explained, *you're only as good as the metrics provided*. Not only does big data offer real time insights to clients and advertisers, it opens the possibility of shaping content in post-production with live feedback. Amina Carter, of Astronauts Wanted, stressed that in negotiations with content providers, make sure you have access to your data.



Left to right: Students Tao-Ming Lau, Raheem Ladha, Karam Al Masri, Jacqueline Tsekouras and Fred Glander at the conference.

## 4. New distribution platforms have enabled better content

Josh Sapan, President and CEO of AMC Networks, praised developments in over-the-top (OTT) streaming services that have enabled the rise of original programming. The facilitation of on demand viewing through these platforms has enabled better content as more programs can be viewed outside the constraints of scheduled broadcasting.

## 5. We are the crazy ones

At the end of the day, it was clear that MBAs who pursue careers in Arts and Media are not your typical students. One does not pursue a career in an area like finance and end up in media. This journey is for a specific type of student, and it requires a great deal of drive, tenacity, and creativity.

After a day in which their left and right brains were working overtime, the group left the Columbia campus truly inspired and looking forward to bringing their passion back to Schulich.

# Life after York

By Tao-Ming Lau (MBA '16)

On December 3, 2014, four Schulich alumni spoke to a group of current and prospective Arts and Media students about how their MBA experience has shaped their career paths.

Julie Whelan (MBA '10), Senior Consultant with Nordicity, discussed how, after spending several years working in book publishing in the UK, she returned to Toronto to pursue her MBA at Schulich. She was able to build on her work in the MBA to secure a position working with Peter Lyman, Senior Partner, Strategy at Nordicity.

Tom Alexander (MBA '01), Director of Theatrical Releasing at Mongrel Media, spoke next. Tom specialized in Arts & Media and Marketing at Schulich. Tom joined Mongrel after graduation, working with the independent distributor in its early 'start-up phase.' During the past 14 years, he has helped to grow the company, while developing his own knowledge and skills.

Meghan Roberts (MBA '08), Vice-President of Strategic Initiatives at the Royal Conservatory of Music, spoke next. Before joining RCM, Meghan worked as General Manager at SKETCH and then in policy, first with Paul Audley & Associates and then at the provincial and municipal levels of government. Meghan emphasized the importance of mastering the quantitative courses at Schulich. There's "nothing more powerful," she stated, "than learning how to make a claim backed by numbers and presenting a case for investment [in the arts]."



Tom Alexander and Julie Whelan at Life after York

Timea Wharton-Suri (MBA '00), Dance Officer & Literary Officer at the Toronto Arts Council, is an arts administrator, dance artist, and entrepreneur. Timea chose to complete her MBA as a part-time student, continuing to dance professionally and work at the Dancer Transition Resource Centre while in school. She has drawn on both her business and dance experience throughout her career, as a dancer, a teacher, and an entrepreneur. She uses those skills in her role at TAC and she continues to create dance works for film and television.

Students left this year's Life After York with a number of key take-aways. They included: the importance of following your passion; the value of the financial and hard skills MBA courses; how those skills will help you in your job as an arts administrator whether in industry, not-for-profit or in government; and the advice to "take courses that challenge you!"

## Women in Business

On June 11, 2014, Schulich held an event for prospective students celebrating women leaders in business. Sponsored by KPMG, the evening showcased the remarkable talent and successes of Schulich's MBA alumni. Keynote speaker Beth Waldman (ARTM MBA '96), at the time Vice President, Marketing & Communications for the Toronto Argonaut Football Club, gave an inspiring keynote address, followed by remarks from alumni panelists: Temi Awofala (MBA '07) Manager, Corporate IT, eHealth Ontario; Carolyn Burns (MBA '12) Community Relations Analyst, Barrick Gold Corp.; Fabiola Sicard (IMBA '06) Director, Latin Markets, Multicultural Banking, Scotiabank; and Satsuko Van Antwerp (IMBA '12) Manager, Social Innovation Generation.

Beth began by referencing the May 2014 article in *The Atlantic*, "The Confidence Gap" by Katty Kay and Claire Shipman which offered evidence that "women are less self-assured than men, and argued that, to succeed, confidence matters as much as competence." While male executives often overestimate their abilities, female executives tend to defer attention to their male counterparts rather than grabbing the spotlight for themselves. Analyzing her deflection of numerous speaking requests and her recommendation of colleagues instead, she recognized that in her case it was not lack of confidence but her situating herself as a team player. Recently, however, she decided to change her approach and to accept opportunities to share her experiences, even if they weren't always in her comfort zone.

Having worked in the front office of the Argonauts for more than a decade, it seemed appropriate that she punctuated her talk with football analogies. In this case, quoting NFL coach Vince Lombardi: "You defeat defeatism with confidence." For Beth, it is her passion

that is her source of confidence. Passion allows her to move out of her comfort zone to take on new challenges.

Indeed, it was passion that led to her switching gears and taking on the challenge of the MBA. The opportunity to specialize in Arts and Media Management was a definite plus. She put aside her reservations about the math and "advanced the ball 10 yards to get the first down," in order to keep her career moving.

Beth's message came through loud and clear. Work hard, have fun, stay humble and every once in a while, when you're asked if you want a special Grey Cup pendant they are making to give you a female option, have the confidence to say you earned your ring like your male counterparts. As she showed the room her ridiculously large 100<sup>th</sup> Grey Cup Championship ring, Beth commented, "And no matter how big or gaudy it looks on your small hand and finger, you too are every bit a champion!"

*Congratulations to Beth who, in February 2015, joined the City of Toronto as Manager, Corporate Communications. In her new role, Beth leads a team of professionals to provide strategic leadership, advice and executive level support for the City Manager and Deputy City Managers, as well as overseeing the Corporate Identity Program and advertising efforts for the City of Toronto.*



*Beth Waldman, Keynote Speaker*

## MBA Insights Panel

By Noora Sagarwala (MBA '14)

The 2014 MBA Insights Panel focusing on arts, media and entertainment was moderated by Bell Media Professor in Media Management, Douglas Barrett, and brought together alumni – Rob Bolton MBA ('99), Digital Marketing Manager, Warner Music Canada; Lisa Drolet (MBA '10), Director of Business Affairs, Entertainment One Television; and Michael Murray (MBA '06), Popular & World Music Officer, Ontario Arts Council – to discuss their careers and how the MBA has contributed to their success.

At record label Warner Music, Rob Bolton's work centres on how technology is changing the way artists reach their fans and how digitization and streaming are changing our concept of "ownership." Rob attributes his career success to anticipating the direction of the industry, actively pitching new digital media programs and creating business plans for potential employers. He believes in "making your own job" by connecting your passion with your expertise.

At Entertainment One Television, Lisa Drolet ensures projects, including complex international co-productions, are structured to maximize all available financial incentives such as tax credits and subsidies. Lisa attributes her career success to volunteerism and active involvement in industry organizations, combined with the valuable skills provided by the MBA. Networking and reputation-building helped her access the hidden job market.



*Left to right: Moderator Douglas Barrett and panelists Lisa Drolet and Michael Murray.*

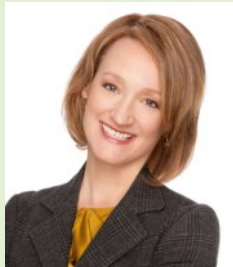
At the Ontario Arts Council, Michael Murray oversees the Popular & World Music programs. While working as the Executive Director of UrbanArts, Michael initiated beats.mind.movement, a mobile urban music program for under-served youth. This project was instrumental in his career development. He believes there can be no substitute for making your idea happen, be it independently, within an organization, or through collaboration with others.

The panelists provided insight into the many career opportunities that exist in the diverse arts and culture sector – and the tools that the MBA can provide when used proactively and combined with personal passion.

# Spotlight on ARTM Alumni

## Tracey Pearce (MBA '96)

Senior Vice-President, Specialty and Pay, Bell Media



Tracey Pearce has been appointed to the role of Senior Vice-President, Specialty and Pay, Bell Media. Her responsibilities include overseeing Bell Media's English-language, entertainment and factual specialty channels and digital platforms, including Discovery, Bravo, Space, The Comedy Network, Much, MTV, E! among others, as well as pay services, The Movie Network and HBO Canada. Tracey also serves on Bell Media's

Programming Council, consulting on the overall acquisition and development strategies for all Bell Media channels.

In announcing the appointment, Phil King, President – CTV, Sports and Entertainment Programming, described Tracey as “a well-respected broadcast veteran with extensive cross-sector experience in all aspects of the business [who] has been intricately involved with the company's major strategic decisions and executions for more than a decade, and brings deep-rooted relationships with both content providers and the independent production community. We're very happy to have secured Tracey to lead this increasingly important portfolio.”

Pearce, who joined the company in 2001, served as Senior Vice-President, Business and Legal Affairs for Bell Media, where she oversaw all business and legal affairs for programming creation and acquisitions, as well as acted as lead counsel for Canada's Olympic Broadcast Media Consortium.

## Colleen Smith (MBA '02)

Executive Director of Theatre Calgary



Announcing Colleen's appointment, Mark Thompson, Chairman of the Theatre Calgary Board, stated: “We couldn't be more excited to have Colleen join us. We did an extensive search for an unflappable person for this critical role. Her experience is perfect for where our theatre company is going as we continue to leap forward and grow...”

“Colleen brings with her a wealth of experience managing and leading arts organizations. She also brings a delightful, spirited passion for the Arts which infuses her leadership and decision making,” says Artistic Director Dennis Garnhum.

Prior to moving to Calgary, Colleen served for six years as the Director of Operations at The Corporation of Massey Hall and Roy Thomson Hall; the Managing Director at Factory Theatre (Toronto); the Director of Finance and Education at Tafelmusik Baroque Orchestra and Chamber Choir; and the Program Manager for Learning Through the Arts® at the Royal Conservatory of Music.

## Francisco Alvarez (MBA '89)

Executive Director, Heritage Toronto

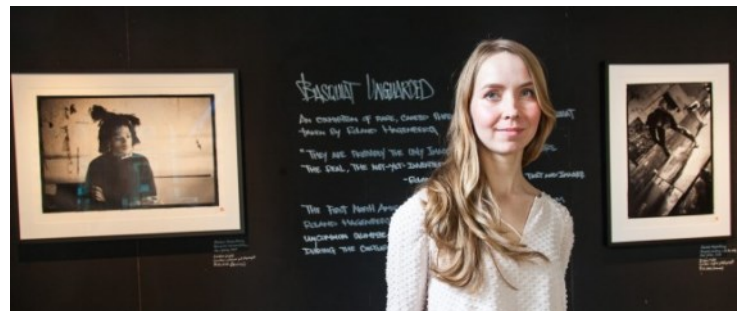


Announcing Alvarez's appointment as the organization's new Executive Director, Alexandria Pike, Chair of Heritage Toronto's Board of Directors, noted that Francisco comes to Heritage Toronto from a thirteen-year career with the Royal Ontario Museum. He most recently served as Managing Director for the Museum's Institute for Contemporary Culture, and previously held roles within the museum's

Communications Department. Prior to his time at the ROM, he held administrative and communications positions in several cultural organizations, as well as in the private sector (Alliance Broadcasting) and in provincial government (Ministry of Culture, Tourism & Recreation; Ministry of Treasury and Economics). He has a keen interest in all aspects of culture and has served on boards of various Toronto arts organizations. He is also currently a Principal at Mr. Pink Art Consultants. “Mr. Alvarez brings a deep understanding of fundraising and communications to Heritage Toronto,” said Ms. Pike. “His leadership will breathe new life into the organization, from bringing new sponsors onboard to spreading the word about Heritage Toronto's offerings.”

## Elizabeth Petrova (MBA '12)

Featured in *The Torontoist*: “I Want Your Job”



The April 2, 2015 edition of *The Torontoist* featured “Elizabeth Petrova, Corporate Art Selector.” In her article, Kaitlyn Kochary wrote: “Walk into any respectable bank or corporate headquarters, and chances are they'll have something hanging on their walls ... but, more and more, the art is taking centre stage. Enter Elizabeth Petrova, coordinator of the Art Gallery of Ontario's art rentals and sales department. For the past three years, Petrova has worked with corporate clients like Aimia and Harbinger, along with a variety of interior designers, showroom stagers, set dressers for film and television productions, and private art collectors to find the best match between patron and product.” Kochary notes that with an MBA from Schulich and a BFA from OCAD, and with experience as a project manager, curator, and art consultant, “Petrova is uniquely positioned to navigate the place where corporate and creative forces meet...”

For full article see: <http://torontoist.com/2015/04/i-want-your-job-elizabeth-petrova-corporate-art-selector/>

## Tricia Baldwin (MBA '86)

“World Class” arts manager and ARTM Advisory Board Member appointed Director of the Isabel Bader Centre for the Performing Arts



Tricia Baldwin has been appointed the first director of Queen’s University’s new Isabel Bader Centre for the Performing Arts. In his October 9, 2014 Globe and Mail article, *Tafelmusik’s Managing Director Leaves a Rich Legacy*, arts reporter Robert Harris wrote: “Toronto, do you want to see world-class quality in action in our town? ... meet Tricia Baldwin.” Assessing Tricia’s achievements, Harris described the Tricia whom we all know and love: “...Baldwin

seems modest, a bit shy, passionate to be sure, but down to earth. An unassuming Canadian, one might be tempted to say. And then you survey this woman’s accomplishments.”

Harris noted that since Tricia joined Tafelmusik in 2000, its “operating revenue has doubled; [it] has eliminated its deficit, enjoyed 14 consecutive financial surpluses, increased its endowments from \$314,000 to \$5-million, and sits on a current balance sheet of \$800,000. Baldwin also managed a superb renovation of the organization’s performing space that came in on time and under budget, launched a new record label, expanded the organization’s touring, developed a world-renowned baroque training facility, helped it launch brand-new performance practices, and generally provided the stability and vision that allows Tafelmusik to be at the top of its field internationally. You want world-class, Tricia Baldwin is world-class ...”

Asked by Harris for the secret of Tricia’s success, Jeanne Lamon, Tafelmusik’s former music director, responded: “Her humanity and integrity ... Trish has a big brain, the biggest I’ve ever worked with, but, more importantly, she is a caring, humane person.” Patricia Barretto, executive director of Opera Atelier, offered her analysis: “Trish is completely selfless. She constantly encourages other people to do their best and so has earned tremendous loyalty from the people around her. She has a wonderful ability to prioritize – to separate the urgent from the important, and not let the chaos of the day-to-day deflect her from her vision ... She’s a truly great leader.”

For full article see: <http://www.theglobeandmail.com/arts/music/tafelmusiks-managing-director-leaves-a-rich-legacy/article21005513/>

## Nikki Yassemi Withernsohn (MBA '07)



Nikki Yassemi Withernsohn’s evening and special occasion wear line, NARCES, was shown again this year at Toronto Fashion Week. Nikki’s designs are influenced by iconic women of the 1940-60s, an era synonymous with glamour and elegance and empowered by a unique sense of style. With NARCES, Nikki combines her very successful business career with a talent and love for fashion design.

## Terry Nicholson (MBA '87)

Director of Arts and Culture Services, City of Toronto



After two years as Acting Director of Cultural Services and 23+ years of dedicated service to the City of Toronto, Terry has been confirmed in the role of Director Arts and Culture. Terry’s expertise in integrating policies and delivering programs has been instrumental in helping Toronto become the creative city that it is today, accelerating the city’s artistic, cultural,

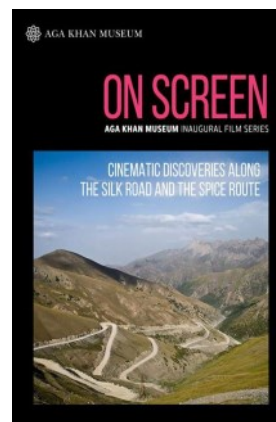
economic and social development. His achievements, at Metro Toronto and later at the City, have well-prepared him for this position. From 2000 to 2012, as Manager of Cultural Affairs, Terry led the creation and the development of the *Culture Plan for the Creative City* – the first plan of the amalgamated City, which has, in its various iterations since that time, guided Toronto’s culture and arts evolution and progress until today.

## Jinny Yu (MBA/MA '02)



In the past year, Jinny Yu’s art has been featured in three solo exhibitions including *Confession by / just that, even* at Montreal gallery Art Mûr in the fall. Jinny was the featured artist in Art Mur’s exhibition this year at PULSE Contemporary Art Fair in Miami (Dec 2014). In March, the limited edition catalogue, *To Activate Space*, featuring Yu’s paintings was released in conjunction with her exhibition *La résistance* at Montreal’s Maison de la culture de Notre-Dame-De-Grâce.

## Paul Lee (MBA '89)



Film-maker, producer and programmer Paul Lee is curator of the inaugural film series at Toronto’s new Aga Khan Museum, complementing the exhibition *The Lost Dhow: A Discovery from the Maritime Silk Route*. Paul writes: “The film series represents a voyage of discovery of the new and emergent artists who are creating art and films along the Silk Road and the Maritime Silk Route. Together, they speak to the diversity, interconnectedness, and ingenuity of filmmakers from across this vast geographical area.”



## “Who’s Where?”

Noora Sagarwala '15  
Touring & Audience  
Development Officer  
Ontario Arts Council

Alyssa Fearon '14  
Marketing Coordinator  
Art Gallery of Ontario

Lawrie Schneider '14  
Manager, International  
Operations  
Blue Ant Media

Ricard Montolio Sopena '13  
Digital Project Manager  
Brushfire North

Eva Treumuth '13  
Manager  
Monitor Deloitte

Ben MacIntosh '12  
Manager, Government &  
Foundation Relations  
Toronto International Film  
Festival

Kyle Russell '12  
Product Marketing Manager –  
Arts  
Audience View

Jacqueline Sischy '12  
Associate Director  
Hauser & Wirth – NYC

Enkhee Garamochir '11  
Program Manager, Gateway  
Programs  
The G Raymond Change School  
of Continuing Education,  
Ryerson University

Vincent Poulain '11  
Strategy Manager  
Orange – France

Roberta Smith '11  
Chief Operating Officer  
Toronto Symphony Orchestra

Colleen Berg '10  
Senior Research Manager  
The Sound Research

Christina Kubacki '10  
Director, Acquisitions  
Entertainment One

Brian Goldenberg '08  
Executive Director  
Theatre 20

Megan McGuire '08  
Rights Acquisitions Manager  
Eurosport

Neil Middleton '09  
Director of Marketing &  
Communications  
Winnipeg Symphony Orchestra

Meghan Roberts Moore '08  
VP Strategic Initiatives  
Royal Conservatory of Music

Richard Bloom '07  
Senior Manager, Digital Product  
(Radio & News)  
Rogers

Stephanie Marshall '07  
Founder,  
Organizing by Marshall

David Cohen '05  
Revenue Policy Analyst  
York Region

Samantha Fox '04  
Policy Advisor, Arts & Culture  
Ministry of Tourism, Culture &  
Sport, Government of Ontario

Laure Confavreux Collier '03  
Director  
Lord Culture – Paris

Louise Procktor Malhotra '03  
Senior Manager, Sponsorship  
Toronto International Film  
Festival

Leanne Atkinson Miners '02  
Marketing & Operations  
Coordinator  
The North Bay Symphony  
Orchestra

Frank Cipolla '01  
Division Director  
Investors Group

Heather Boyce '00  
Director, Accessibility, Inclusion  
& Diversity and English TV  
Affiliates  
CBC

Steven Foster '00  
Regional Manager, GTA  
Canadian Liver Foundation

Jeff Hecker '00  
Principal  
Athena Brand Wisdom

Timea Wharton-Suri '00  
Program Officer: Dance, Literacy  
Arts & Cultural Leaders Lab  
Toronto Arts Council

Joseph LaLonde '99  
Data Manager  
MaRS Discovery District

Tonya Lindo '97  
Senior Manager, Consumer  
Products  
Mattel, Inc.

Andrew Munro '96  
Secretary/Treasurer  
Directors Guild of Canada

Tracey Pearce '96  
Senior VP, Specialty and Pay  
Bell Media

Beth Waldman '96  
Manager, Corporate  
Communications  
City of Toronto

Margaret McGuffin '91  
VP Strategy & Business  
Development  
Canadian Musical Reproduction  
Rights Agency Ltd.

Debra Bennett '90  
Executive Director  
La Foundation Emmanuelle  
Gattuso

Francisco Alvarez '89  
Executive Director  
Heritage Toronto

Jeremy Elbourne '89  
Executive Director  
Canmore artsPlace

Tricia Baldwin '86  
Director  
Isabel Bader Centre for the  
Performing Arts

Alexandra Montgomery '86  
Principal  
Montgomery Jang Consulting

### **Congratulations to ...**

...Allison Noseworthy, Magdalena Ziarko,  
Anisia Amighi Krause, Eva Treumuth,  
Jonas Prupus, Christina Kubacki, Timea  
Wharton-Suri and Priyanka Mebrotra on  
their recent marriages and to Noora  
Sagarwala on her recent engagement.

...Tamar Huberman, Jordana Ross, Neil  
Middleton, Kristian Grostad, Lee Musser,  
Emma Jenkin, Angela Nelson-Heesch,  
Tatiana Kolmitchanski, Allison Noseworthy,  
Meghan Roberts Moore, Kate Robb  
Robertson and their spouses who have  
recently welcomed children into their families.

*Please keep us posted!*

On Joyce's recent travels, she was thrilled to reconnect with alumni:

*Left: Susan Brekelmans ('04), Writer/Consultant; Alexandra Montgomery ('86),  
Principal, Montgomery Jang Consulting; Joyce; Tracy Mack ('08), Producer/  
President, Urban Safari Entertainment Inc. in Vancouver.*

*Right: Gillian Wood ('83), Executive Director at Arts, Culture and BC Arts  
Council, BC Ministry of Community, Sport, and Cultural Development; Joyce;  
Sarah Durno ('00), Director, BC Arts Council; Allison Bottomley (York  
ComCult '03), Theatre Program Coordinator and Senior Arts Policy and  
Program Advisor, BC Arts Council in Victoria.*

