



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

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The Formative Years: The Arts and Media MBA Program

By Paul Schafer

The 1960s were exciting times to be involved in the arts in Canada. A new generation of artists had entered the scene, new companies were being created, and the arts in every discipline were developing rapidly. At the same time, there was a growing need for more and better trained arts administrators.

Four people came together in the late sixties to address this need. Working in close cooperation, they created the York MBA Program in Arts Administration, one of the first - if not *the* first - academic programs of its type in the world. Three of these individuals were on faculty at York University: Jim Gillies, Dean of the Faculty of Administrative Studies; Brian Dixon, Professor of Marketing in the Faculty of Administrative Studies; and Joseph Green, Assistant Dean of the Faculty of Fine Arts. The fourth, Paul Schafer, was Assistant Director of the Ontario Arts Council and Director of the OAC's Centre for Arts Research in Education.

Each of these individuals had experience in the arts and their administration. Brian Dixon had been working with Tom Hendry and the Canadian Theatre Centre for many years on ways to improve arts administration and the training of arts administrators. Joe Green had been involved in similar matters through his studies in drama at Temple University and his subsequent work in the theatre community. Paul Schafer had become increasingly concerned about the need to educate arts administrators through his work at the Ontario Arts Council. Jim Gillies was experiencing this requirement first hand as a board member of several arts organizations.



*"Dixon, Green and Schafer (from the left) made up a task force which toured North America to meet arts Managers."
- Original photo from Globe and Mail, Dec. 28, 1970, John Wood*

"But didn't a professional arts manager-administrator need as much specialized training as say, a top-office business executive employed by industry?"

One academic who thought so was James Gillies, Dean of York University's Faculty of Administrative Studies, who happened to be chairman of the Ontario Theatre Study's economic committee. Interestingly, York had been juggling with the idea of setting up an arts administration program, either through Administrative Studies or the Faculty of Fine Arts, for some time."

Betty Lee, "Will new course brighten the Canadian arts scene?" The Globe and Mail, Dec. 28, 1970

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As these developments were taking place, the Ontario Arts Council was completing a comprehensive study of all aspects of theatre in Ontario and publishing its findings in a book called *The Awkward Stage: The Ontario Theatre Study Report* in 1968. One of the major recommendations of the study was to create a program in arts administration at a university in Ontario. Jim Gillies was Chairman of the Economics and Administration Committee that made this recommendation.

With the assistance of a grant from the Ontario Arts Council, an expert committee was established to examine the feasibility of creating the proposed program at York University. Committee members included Louis Applebaum, Arthur Gelber, Mavor Moore, Peter Swann, Bill Wylie, and Paul Schafer from the arts community and Jim Gillies, Brian Dixon, Joe Green, Jim Fleck, Jules Heller, Gerry Carrothers and John Saywell from York University.

Following several meetings of the Committee and intensive research and consultations across the country, the Committee recommended that a *graduate* Program in Arts Administration be established at York University. Jim Gillies, Brian Dixon, and Joe Green acted quickly to create this program, which started in 1969, in the Faculty of Administrative Studies – now the Schulich School of Business – and Brian Dixon was appointed its first director.

The program was unique at the time. Though there were a couple of practical programs, they were not academic or comprehensive in nature. The Arts Council of Great Britain offered several courses in the area but they were designed to assist practitioners in the field rather than to train students in academic institutions. In the United States, Yale University offered a course in theatre management for its drama students; Harvard was operating a summer institute, based largely on the case method, for practicing arts administrators; and Wisconsin University had a student doing a Ph.D. in arts administration but this was achieved by combining a number of existing courses in business and the arts, along with a thesis on an arts administrative subject.

About the only program that was comparable to the York Program was a program starting at UCLA. However, it focused almost exclusively on arts management, whereas the York Program focused on both arts administration and arts and cultural policy. While cultural policy was a major issue in Canada at the time, the field of cultural policy studies was virtually non-existent in the United States.

Since arts administration education was in its infancy at this time, the development of the York Program was fraught with difficulties; there were no models to fall back on or prototypes to look to for guidance. Everything had to be created from scratch, including courses, reading materials, a library, research, promotional materials, and student recruitment.

Sourcing appropriate students was a challenge because it was difficult to know where to find them. However, all of the students who enrolled in the Program in the first few years – including Ralph Zimmerman, Peter Sever, Marc Boyman, Lee Thomas, Bob Bailey, John Gordon, Bill Poole, and others - were committed to this type of education and went on to distinguish themselves in institutions like the National Ballet of Canada, the Shaw Festival, Factory Lab Theatre, and the Ontario government, as well as artist management and the film industry, giving the Program a boost when it needed it most. Surprisingly perhaps today, there was a great deal of resistance to the Program in the early years. In some cases, people thought arts

“It’s true that society will have to make a decision as to the extent it is going to subsidize the arts. But unfortunately, people are always talking about whether to subsidize or not to subsidize. At York, we think the real point is to tighten up administrative efficiency so that arts organizations go as far as they can in meeting costs out of earned income. Then subsidies will obviously have to pick up the rest. In the past, unfortunately, not enough people in the arts have thought this way. Perhaps it is because they have not had a qualified individual around to show them how or why. In the next few years, we hope York’s Arts Administration program can supply some of the people.”

Betty Lee, “Will new course brighten the Canadian arts scene?” *The Globe and Mail*, Dec.28, 1970

administrators were born and not made, and therefore could not be trained in academic institutions. In other cases, people felt arts administration was very different than business administration and that students would be taught by professors who were unfamiliar with the complexities and intricacies of the arts and their administration. Moreover, the program was housed in the Faculty of Administrative Studies rather than the Faculty of Fine Arts, and students graduating from the Program received a Masters of *Business* Administration (MBA) with a concentration in arts administration rather than a Masters of *Arts* Administration.

Such concerns had to be taken very seriously because the success of the Program depended on its graduates being accepted in the field and finding jobs. As a result, the Program was designed from the outset to provide students with practical experience in arts organizations as well as academic studies at the university, thereby ensuring that they were exposed to the concrete problems facing artists, arts administrators, and the arts. Internships in arts organizations between the first and second years were compulsory for all students.

There was also the problem of creating a number of ‘core courses’ that all students would be required to take in addition to courses such as finance, accounting, quantitative methods, and organizational behaviour. The core courses were *Marketing the Arts*; *Legal Aspects of the Arts*; *Management of Cultural Resources*; and *Canadian and International Cultural Policy*. Brian Dixon taught the course on *Marketing the Arts*; Donald Farber, an entertainment lawyer from New York commuted to the university once a week to teach the course on *Legal Aspects of the Arts*; and Paul Schafer, who was appointed Director of the Program in 1970, taught the courses on *Management of Cultural Resources* and *Canadian and International Cultural Policy*.

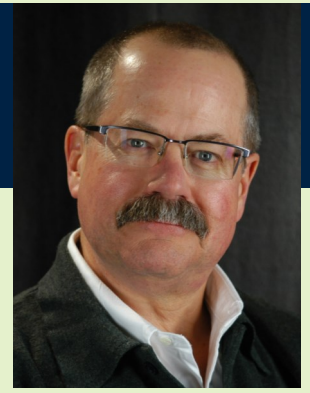
While lack of suitable reading materials was a constant problem, research fared much better. Thanks to a grant from the Donner Canadian Foundation, the program undertook a number of important research studies: *Wooden Pennies: A Report on Cultural Funding Patterns in Canada* by Frank Pasquill and Joan Horsman; *Who’s Afraid of Canadian Culture: Report of a Study on the Diffusion of the Performing and Exhibiting Arts in Canada* by Susan Crean; and *International Cultural Policy* by Vijay Jain. A fourth study - *Subsidy Patterns for the Performing Arts in Canada* by Frank Pasquill - was undertaken as a result of a commission from the Canada Council.

These studies served a very useful purpose in the core courses and the field. Not only did they contain a great deal of valuable information on the funding of the arts at the municipal, provincial, and national level, but they also revealed how the arts were evolving across the country in response to outreach opportunities and touring possibilities, as well as how other countries were formulating and implementing their cultural policies.

Maximum use was made of outstanding arts managers and policy-makers from the field. They were brought to the university to give lectures, seminars, and workshops, as well as to provide the short-

“Adopted” Executives Add Industry Engagement to Broadcast Management Course

By Douglas Barrett



For almost a decade now, Schulich’s MBA Program in Arts and Media Administration has used a special sauce in its course, *Managing the Broadcast & Digital Worlds, Strategy and Change in Television and Online Media* (ARTM 6340). The so-called “Adopt-an-Executive Program” was initially developed by the first CTV Professor in Broadcast Management, Trina McQueen.

Here is how it works. At the outset of the semester each student is matched with a senior executive in the broadcast, online or program production industries. The executives have included programming heads of private and public broadcasters (CTV, Shaw, CBC, TVO, Channel Zero), heads of specialty services (Corus, Discovery Channel), entrepreneur owners and senior managers of production companies (DHX Media, Epitome Pictures, Shaftesbury Entertainment, eOne Entertainment, RTR Media, Bristow Global Media), guild and union leaders (Writers Guild of Canada), principals of major research firms (Nordicity), and heads of provincial support agencies (OMDC). Many have remained committed to this project for a number of years. Each student interviews his or her executive on two occasions at the executive’s office, and prepares a paper following each interview. A full class is dedicated to considering each round of papers, the first mid-way through the course and the second at the tail end.

The focus of the first interview and paper is on Mapping Canadian Broadcasting Management. The student describes the company that employs the executive and the context in which it operates. He or she also reviews the organizational structure and broad financial parameters of the organization, the personal roles and responsibilities of the executive, the goals and objectives of the company, and the accountability/function of the department or group for whom the executive works. Students are encouraged to think critically about what they are being told and to comment on the executive’s management style if appropriate. Students are advised in advance on how best to prepare for the interview.

The focus of the second interview is on Issues and Challenges in Canadian Broadcast Management. By the time of this second interview, students should be quite familiar with the structure of the industry and ready to consider the position of his or her executive in a rapidly changing strategic context. So, the second paper addresses the

future: the issues the executive considers most important, challenging or disruptive for his or her company, how these issues can best be managed, and the nature of the executive’s personal role in carrying out the company’s strategic responses.

Of particular importance to the class discussions is each student’s own assessment of the Executive’s thinking: how well prepared is his or her organization in a rapidly changing universe; how well positioned is it for the future. Not surprisingly, given all of the perspectives that have been heard, the class discussions can become very lively. Over the years, an impressive candor from the executives has come to be expected. Some have a clear and firm view, with a mandate to pursue the plan; others are doing their best in struggling organizations; still others, for a host of different reasons, express frustration and anxiety over the overwhelming pressure of change. In a nutshell, it is a slice of real business life.

Most of our students identify their experience with industry executives as the highlight of the course. Some have said it was the highlight of their whole year. From time to time the relationships introduced by this exercise have serendipitously resulted in a career opportunity, or an ongoing mentoring role - but that is not the intent of the project.

What is special for students is the access to someone playing a real leadership role in a complex industry, and willing to discuss it; what is special for the group is the collective access to all of these experiences, and the opportunity to debate living, pressing and immediate business challenges.

Schulich CTV Visiting Professor in Broadcast Management, Douglas Barrett is a veteran of the Canadian media industries. Former President & CEO of PS Production Services Ltd. and Chair of the Canadian Television Fund’s Board of Directors, Doug was a media and entertainment lawyer at McMillan LLP for 20 years. He recently established barcode SDG, a strategic and governance advisory practice to service the Canadian media, production and broadcast sectors.

...*The Formative Years* continued

term courses, initiated by Brian Dixon, in marketing, management, and financial affairs offering professional development opportunities for individuals working in the arts community. This integration of experts into the Program in general and the core courses in particular helped to create a strong bond between the Program and the field.

In 1973, the Program hosted a meeting of representatives from UCLA, Harvard, Yale, Wisconsin, and the newly-established Museums Studies Program at the University of Toronto to discuss the education of arts administrators. It proved to be a forerunner of the North America Assembly of Arts Administrative Educators created years later, now the international AAAE or Association of Arts Administration Educators. Today there are more than a hundred programs in arts administration at the undergraduate, graduate, and extension level in colleges and universities throughout the world. Most of these programs have an arts

administration component and a cultural policy component. Some even have a media and entertainment component much like the York program, which was expanded in 1985 – after Joe Green, who had completed his term as Dean of Fine Arts, became program director – to become the Program in Arts and Media Administration, in order to remain responsive to rapidly evolving environmental realities. Without doubt, the practice of arts and media administration and arts and cultural policy have been enriched in all parts of the world as a result of York’s timely and seminal contributions to this important field.

*D. Paul Schafer served as Director of the Program from 1970 to 1974. Director of the World Culture Project (<http://www3.sympatico.ca/dpaulschafer/AboutUs.html>) based in Markham, Ontario, Paul has written extensively on Canadian and international cultural policy with a particular focus on the concept and role of culture. His recent books include *Revolution or Renaissance: Making the Transition from an Economic Age to a Cultural Age*, (University of Ottawa, 2008) and *The Age of Culture* (Rock’s Mills Press, 2014).*

Arts, Media and Public Diplomacy

By Ira Wagman (MBA '98)



USC

MASTER OF
PUBLIC
DIPLOMACY
PROGRAM



What is the relationship between artistic institutions and the state? How has that relationship changed as a result of the proliferation of digital technologies and platforms? How do states make use of media to communicate with constituencies abroad? How have the arts been used for diplomatic purposes?

These are some of the questions I explored during my recent term in Los Angeles as the Fulbright Visiting Research Chair in Public Diplomacy at the University of Southern California (USC). Public diplomacy is an emergent field of study, focusing on the ways that governments communicate to various external constituencies. These include other governments, to be sure, but they

also refer to forms of communication that occur with diasporic communities as well as with audiences and publics in foreign countries. Put a different way, public diplomacy can be seen as a communication problem: How to get the message across? How can we get them to understand where we are coming from?

While at USC I explored these questions in several different ways. I am currently researching the Hollywood comedian, actor, and entertainer Danny Kaye, and his work for UNICEF as the first “goodwill ambassador” beginning in the 1950s. I used my time at USC to consult secondary sources and archival records relating to Kaye’s Hollywood career and his work for UNICEF. This is part of my attempt to better understand the relationship between Hollywood and governments – in the US and abroad – in the wake of the “Red Scare” campaigns of the 1950s. The project is also a part of trying to understand the role of celebrities in the diplomatic process and to get a better idea of how artistic and media organizations have historically interfaced with multilateral institutions.

During my stay at USC, I also taught a course in the Masters Program in Public Diplomacy entitled “Media Institutions, Nation Branding and Public Diplomacy.” The course tried to do a few things. First, I wanted to draw attention to the ways in which Canada has invested considerable energy and resources into establishing a relationship between media technologies and nation building. Second, I wanted to show how Canada sits as a key node in circulation networks of global culture. Third, I wanted to show that Canada represents an interesting case study of the role played by “middle powers” within public diplomacy efforts, both on its own and through its involvement in multilateral institutions. Fourth, I wanted to demonstrate the active role that is played by individual provinces – principally Quebec – to allow for a more subtle understanding of public diplomacy beyond the national level.

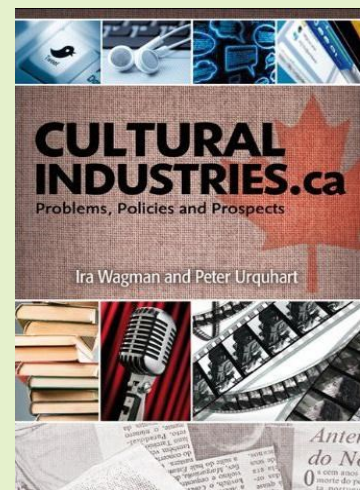
The course was incredibly fun to teach. Since the students in the seminar came from Northern Ireland, Korea and the United States, and knew little about Canada other than having a general interest, I structured the course on the premise that the students had been assigned to a diplomatic office in Canada and needed to get up to speed on communication-related issues. We discussed the role that

various cultural institutions – from the Canada Council to the NFB – have played in projecting Canada both within and outside of its borders. Students were fascinated to see the elaborate policy apparatus that has historically been in place to create and foster the development of the cultural industries in Canada.

Finally, I participated in a conference exploring the role of public diplomacy in the Americas. There I took the opportunity to discuss the recent decision to shutter the shortwave service of Radio Canada International, Canada’s international broadcasting service. RCI has long been a target for cuts, first under the Liberals, and now under the Conservatives, but I argued that the move symbolized the recent turn within the Department of Foreign Affairs away from PD towards an emphasis on “economic diplomacy.” I also noted that at a time when so many countries are investing heavily in international media services – think of Al-Jazeera, France 24, or RT – Canada appears to be on the sidelines. A recent report by Roland Paris at the Centre for Defense and Foreign Affairs Institute reveals that our country’s digital footprint – the quality of its websites, its social media presence, and so on – is well behind many other countries.

The purpose of the Fulbright program is to encourage intercultural understanding through the active exchange of ideas. Ironically, similar programs have been cut by the federal government when it put an end to “Understanding Canada,” a program that offered grants to scholars, universities and colleges around the world to organize courses, sponsor conferences and support research on Canada. The program also provided support for curricular development and research grants for scholars interested in developing courses in Canadian Studies. Over the past six years, DFAIT and Canadian Heritage have cancelled key programs designed to promote Canadian culture abroad including Trade Routes, PromArt, the Culture.ca website and the Canadian Cultural Observatory. Such moves signal Canada’s withdrawal from active participation in both cultural and public diplomacy at a time when, as my research/experience indicates, it is more important than ever to put Canadian ideas and culture into a global discussion.

Ira Wagman is an Associate Professor of Communication Studies at the School of Journalism and Communication at Carleton University. He is the co-editor (with Peter Urquhart) of Cultural Industries.ca: Problems, Policies and Prospects, (James Lorimer and Company, 2012); and (with Sandra Gabriele and Will Straw) of Intersections of Media and Communications: Concepts and Critical Frameworks, (Emond Montgomery, 2011).



Congratulations to our... 2013 ARTM Graduates

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

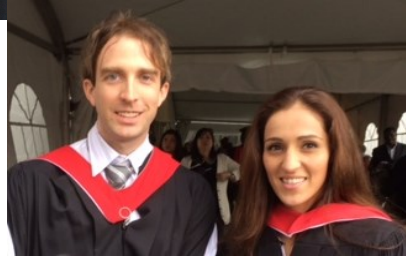
ARTM Graduates

Shayna Goldberg*
Richard Montolio Sopena
Anisia Avram (MBA/MA Art History)
H. Sophie Kahan (MBA/MA Art History)
Negin Zebarjan (MBA/MA Art History)
Richard Chan (MBA/JD)

*with ARTM Diploma

Associates:

Shilpi Bassi	Prashant Rajaram
Mandeep Johar	Johanna Robinson
Aravind Kumar	Jeremy Sandler
Lucille Fay Ling	Max Stohn
(MBA/JD)	Alicia Templeton
James MacDonald	Eva Treumuth
	Charlie Weppeler



Top: (left to right) Prashant Rajaram, James MacDonald, Ricard Montolio Sopena, Shayna Goldberg, Joyce Zemans, Charlie Weppeler and Eva Treumuth.

Bottom left: (left to right) Max Stohn and Negin Zebarjad

Bottom right: Sophie Kahan (photo by Miles Collyer)

Introducing.... 2013 ARTM Award Recipients



Noora Sagawala, Carol Anne Letheren Entrance and Dean's Entrance Awards

Noora has an undergraduate degree in English from the University of Ottawa. She joined Schulich after more than a decade in arts and arts management at the National Arts Centre, Canadian Dance Festival, the Young Centre for the Performing Arts and, most recently, as Managing Director of Manifesto Community Project. Noora is focusing her MBA studies on social sector management and arts management.



Jake Stief, Seymour Schulich Entrance and Dean's Entrance Awards

Jake has a BMus, Trumpet, Classical Performance, from the University of Toronto. He worked as a Student Recruitment Counselor at U of T while performing as a soloist and as a member of ensembles across the GTA before entering Schulich to further his studies. Jake will be enhancing his studies with a term abroad in Mannheim, Germany.



John Huss, Sony of Canada MBA Scholarship

John joined Schulich after a career in financial management. After attending a GBC Insights panel on arts and media during his first term of study, John determined his new direction. Pursuing a specialization in arts and media, John has been immersing himself in the arts and media scene in Toronto and taking on projects with Cineplex and Orchestras Toronto, in addition to his MBA coursework, to enhance his studies. John is Co-President of the Arts and Media Management Club.



Lawrie Schneider, Joyce and Fred Zemans Scholarship

Lawrie has an undergraduate degree in Film Studies from Queen's University. He worked at Sullivan Entertainment and then Warner Brothers before starting his MBA degree at Schulich. Lawrie has enhanced his studies by assisting with research in the field of broadcasting and in the development of the ARTM spring workshop: "Forecast for Advertising in the Digital Age."



Rachel Malach, IMASCO Bursary

Rachel received her BMusic from the University of Toronto. When she started her MBA studies on a part time basis, she was the Operations Administrator at the Toronto Symphony Orchestra (TSO). Rachel is currently the Vice President, Orchestra Operations and Education at the TSO.

Laura Michalchyshyn Checks in with Schulich

By John Huss

Nadal Management Centre (Toronto, ON) – The Arts and Media Administration Program was grateful to Laura Michalchyshyn for taking time out of her busy TIFF-filled schedule, to share her valuable management insights with the Schulich community.

Long before reaching the career milestone where the *New York Times* reports on her lunch habits (Gordinier, 2013), Laura dreamed of one day meeting Trina McQueen. As it turns out, on September 9, 2013 it would be Trina who conducted the interview with Laura that many of us were fortunate enough to attend. Students, faculty, alumni and industry leaders were able to hear Laura and Trina discuss a variety of topics – from Laura’s Schulich experiences, specifically the 601 (or “six-no-fun” according to Laura and her teammates) to Robert Redford’s unique management style.

Talking to Laura, and industry members who attended the event, was a great way for students to learn about how everything we are currently learning in class translates to “real-world” situations.

Laura was able to facilitate the translation by sharing her experiences in dealing with how technology has been shaping the industry and the grey area that exists between the creative and management sides of the business. Thanks again to Laura, Trina and all the participants; it was a great start to the year.



*Laura Michalchyshyn and Trina McQueen
(Photo by Miles Collyer)*

Insights into the World of International Consulting: Gail Dexter Lord

By Heather Meek

On the evening of November 7, ARTM students and alumni gathered to hear Gail Dexter Lord, President and Co-founder of Lord Cultural Resources (LCR), the world’s leading cultural and museum planning firm. In her presentation, Gail offered an overview of some of LCR’s key projects, providing insight into LCR’s role in museum development and cultural planning nationally and internationally.

Gail focused particularly on some of the core values that have guided the work of LCR. For example, LCR is premised on the belief that successful cultural institutions and plans do not simply bring culture to a community; more importantly, they must recognize the culture that already exists in a community, giving local citizens and community members the opportunity to flourish creatively. LCR consultants treat clients big and small with equal respect and care. While it has worked with iconic institutions like the Louvre, LCR also recognizes and appreciates that even the smallest institutions can have a tremendous

impact on their local communities and play an essential role in the artistic and cultural ecosystem. Lord also spoke about the evolution of Ontario’s concept of cultural tourism and the importance of civic engagement in successful municipal culture planning. The audience came away impressed and excited about the range and impact of LCR’s work. It was a stimulating and thought-provoking evening and we are grateful to have had the opportunity to learn more about LCR’s philosophy and its work from its founder and inspirational leader.



Gail Dexter Lord speaking to ARTM students and alumni, November 7, 2013.

Building Corporate Partnerships in Competitive Times

By Eirini Moschaki

The Fall ARTM workshop on corporate partnerships facilitated by Heather Clark, Director of Development and Capital Campaigns with The Corporation of Roy Thomson Hall and Massey Hall and former Schulich MBA Arts and Media faculty member, offered an opportunity to identify what is important in the relationship between corporate sponsors and the non-profit sector. The panel included: Allan Convery, Senior Manager Community Relations with TD bank; Martha Hancock, AVP Philanthropy and Sponsorship with Manulife Financial; and Stephen Kiely, VP and Director of Client Service with DentsuBos.

In an industry where resources are limited and major programing expenses may overshadow well-strategized fundraising initiatives, insights from the panelists on how to build long-term and trusted relationships with a corporate sponsor were extremely valuable. The panelists all stressed the importance of the potential “fit” between a corporate sponsor and the non-profit organization, including the need for compatible goals and client base as well as a similar organizational

culture. The non-profit organization needs to be able to deliver in terms of brand awareness, target audience, exposure, exclusivity and the ability to measure outcomes. Sponsorship opportunities have to be actively worked on and extensive dialogue is required to establish the perfect project “fit.” Non-profits and corporate organization have to work hand-in-hand, exploring brand value initiatives and social impact results in order to ensure a lasting relationship.

*Left to right:
Stephen Kiely,
Allan Convery,
Heather Clark,
and Martha
Hancock
(Photo by
Miles Collyer)*



Kevin Tierney revisits ARTM *Bon Cop, Bad Cop* Case Study

By Heather Meek

On November 25, 2013, students in Steve Ord's *The Business of Creativity* class had a remarkable opportunity to follow-up on their research for the *Bon Cop, Bad Cop* case study assignment. The guest in the class that night was none other than Montreal-based Kevin Tierney, co-author and producer of Canada's highest grossing domestic film (\$12.6 million), the bilingual comedy *Bon Cop, Bad Cop*. Tierney's visit offered students a personal reflection on the making of *Bon Cop, Bad Cop* and a unique method to understand the artistic and business perspectives and the behind the scenes story of the making of this popular film.

Tierney shared his perspectives on the reasons behind *Bon Cop, Bad Cop*'s success, the challenges of working in the film industry in Canada and the difficulty in defining exactly what makes a story distinctly Canadian. He also spoke candidly about the obstacles that his team faced in completing the film, with respect to the coordination of talent and managing the film's finances.

Ultimately, Tierney believes that it was the simplicity of the movie's concept that helped garner support during development and later captured audiences. For audiences that often associate Canadian films with very serious themes, the movie's humour was a breath of fresh air. Tierney acknowledges that filmmakers will continue to struggle to reach English Canadian audiences. While some might have hoped that *Bon Cop, Bad Cop*'s success would represent a turning point for the domestic industry, it has not resulted in a noticeable increase in demand for Canadian films in English at the box office. The many differences between the film industries in Quebec and the rest of Canada create a very complex system, and one that will seemingly continue for the foreseeable future. Kevin Tierney, and his open and entertaining style of speaking, was much appreciated by the class.



Kevin Tierney and Steve Ord (Photo by Miles Collyer)



ARTM 6350 class with Kevin Tierney (Photo by Miles Collyer)

A Forecast for Advertising in the Digital Age

By Lawrie Schneider

On March 22, 2014, current MBA students, alumni and WIFT-T Media Leadership Program participants gathered for a sold out workshop on advertising at the Nadal Management Centre in downtown Toronto. Douglas Barrett - CTV Visiting Professor in Broadcast Management, workshop organizer and co-moderator along with Trina McQueen - kicked off the day with a background on the industry and largest trends within it, but was careful not to reveal any of his own conclusions about its future so early in the day.

During the next two provocative speeches, the audience really came alive. First, Robert Dilworth (Partner, DILigent Marketing Solutions) argued that legacy media still provides a great opportunity to create an emotional connection with audiences which is essential for long-term success. Next, Terry Donnelly (Chief Marketing Officer, Canada, MDC Partners) illustrated how his company uses innovative marketing campaigns (such as planting zombies in sewer grates and projecting a hologram onto cascading water on the Hudson River!) to create "earned" publicity and drive sales. In both cases, the audience frequently questioned the speakers and interjected, challenging them and debating, adding an additional layer of participation and interest.

After a brief lunch, Michael Kaspro (Co-Founder, Trapeze) argued in his keynote that traditional ways of thinking about advertising are no longer valid. Instead, the context in which they are presented is the most important thing. Then, in the afternoon, Trina interviewed Julie Bristow (President and CEO, Bristow Global Media) about her recent CBC television series *NHL Revealed: A Season Like No Other*. The



Doug Barrett kicks off the day's discussions

crowd was captivated by Bristow's behind-the-scenes account of negotiating, filming and editing unprecedented access to hockey's biggest stars, as well as the convergence of brands such as the NHL and Coors Light with traditional content creation.

Lesley Conway (Senior Vice President, Bell Media Sales) concluded the day by providing insight into how Canada's largest private media company is handling the challenge of generating advertising revenue in the digital age. In particular, the audience heard about initiatives such as the Bell Media Mix team and the "pitch" for product placement in shows such as *The Amazing Race Canada*.

This full day workshop provided a great opportunity to learn about an area of the media industry that is hugely important, but rarely taught and which is rapidly changing. Overall, the all-star lineup of speakers informed, entertained, and challenged the crowd!

MBA Insights 2013

By Deanna Schmidt

A marquee event for the Graduate Business Council every year, MBA Insights provides an opportunity for students to engage with Schulich alumni and other industry professionals.

This year's industry specific Arts and Media session was moderated by Professor Douglas Barrett, CTV Professor in Broadcast Management, and featured Schulich alumni: Ben Macintosh (MA/MBA '12), Senior Coordinator, Government and Foundation Relations, Toronto International Film Festival; Colleen Smith (MBA '03) Director of Operations, The Corporation of Roy Thomson Hall and Massey Hall; Ruth Schreier (MBA '02) Senior Manager, Regulatory, Rogers Communications; and Stephanie Marshall (MBA '07), Principal Consultant, Stephanie Marshall Digital Strategy Consulting.



Left to right: Douglas Barrett, Ruth Schreier, Colleen Smith, Joyce Zemans, Ben Macintosh and Stephanie Marshall (Photo by Miles Collyer)

Each of the panelists described his or her career path and their work and each brought a unique perspective to their experience in the cultural sector. One of the discussion topics that I found particularly engaging was the challenge that media organizations face in presenting difficult content to their viewers while also generating profits. It was wonderful to engage in this all-to-common debate outside of the classroom with individuals working in the sector.

Life after York

By Amanda Ciccoritti

This year's annual "Life After York" event on December 5, once again offered ARTM students the opportunity to meet with alumni to learn about their career paths and the impact of Schulich and the Arts and Media Program on their work. This year's guests included Jason van Eyk, MBA '00, Managing Director of Learning Through the Arts; Christina Kubacki, MA/MBA '10, Manager, Acquisitions for Canada; Roma Kojima, MBA '07, Strategy & Business Development, Rogers Digital Media; and Rebecca Gimmi MBA/MA '00, Programme Coordinator of the Justina M. Barnicke Gallery.

The evening began with remarks from the alumni describing their career trajectories. Each was passionate about, and committed to, their work and each agreed on the value of the MBA Program in Arts and Media in preparing them for their careers, whether in traditional or corporate settings or in those small and entrepreneurial organizations that often require managers to wear multiple hats. All agreed that there



Left to right: Roma Kojima, Jason van Eyk, Christina Kubacki and Rebecca Gimmi

is no "right" path in the cultural sector but that it's always interesting. Each one of the guests spoke of the ongoing importance of their Schulich experience: the importance of the 601 in telling a strategic story; the importance of the combination of business knowledge and knowledge of the cultural sector; the importance of leadership and entrepreneurial skills; and the importance of Schulich friendships and the connections made with Schulich colleagues, alumni and industry professionals during their time at Schulich. I know I speak for all attendees when I say that we are grateful to the guests for their insights and advice.

Congratulations to the... 2014 WIFT-T/Schulich Graduates

This May, seventeen of Canada's brightest media managers will become holders of Schulich certificates – the latest graduates of a unique 100-hour course in contemporary business and leadership skills, tailored for screen-based industries. The Media Leadership Program got its start in 2005, when industry veteran Trina McQueen was consulted by Women in Film and Television - Toronto (WIFT-T) about a new project to develop the skills of women leaders. (The course is open to both women and men). At the time, Trina was the first CTV Professor in Broadcast Management. She brought the idea to Joyce Zemans, and both the Arts and Media Program and the Schulich Executive Education Centre (SEEC) gave enthusiastic endorsement, while WIFT-T enlisted the financial support and ongoing participation of Bell Media.

Since then, WIFT-T and Schulich, represented by Trina, have programmed the biennial course to address current industry developments. Arts and Media professors Doug Barrett, Steve Ord and Peter Grant are regular participants. SEEC lecturers cover subjects



Left to right: Lindsey Vodarek, Heidi Tao Yang (WIFT-T), Trina McQueen and Angela Chan

including finance, marketing, leadership, communication, and strategy. Executives in broadcasting, production and digital companies are guest presenters. Trina McQueen believes the informal internal learning is a highlight of the course. "These are highly motivated, highly intelligent people who meet others in the industry who are in different media, different jobs. They're getting a 360° experience and it can be electric. I see them as leaders who will set the pace for the industry in the years to come."

Congratulations to our... ARTM Faculty and Advisory Board Members

... **Douglas Barrett**, the 2013 recipient of the John Peace Part-Time Faculty Teaching Award. Doug was recognized for his excellence in teaching and his commitment to students. As the Dean noted, Doug's commitment goes far beyond the classroom.

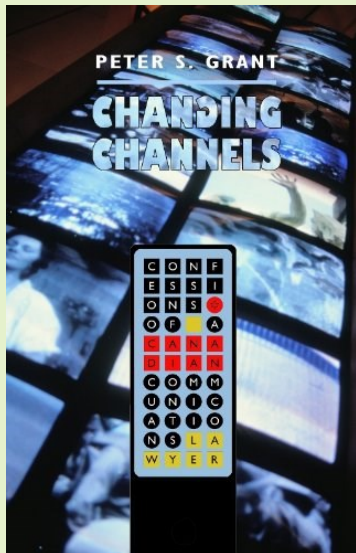


Joyce Zemans and Douglas Barrett at the 2013 Schulich Convocation Breakfast

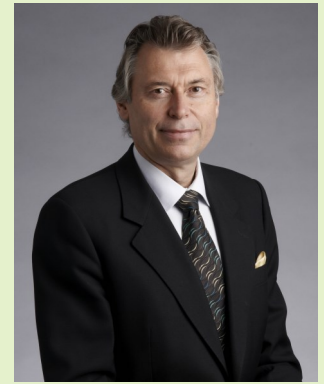
... **Peter Grant** on the launch of "Changing Channels." Peter's memoir recounts a life dedicated to guiding Canada in its journey towards a distinctive place in the world of popular culture. The book documents Peter's wide range of experiences, from stints at UNESCO and the CRTC to advocating for the underdog in communications and cultural policy. It is evident why Peter is considered the Canadian authority on communications law.



Schulich Adjunct Professor, Peter Grant teaches ARTM's Communications Policy course. He is counsel and past chair of the Technology, Communications and Intellectual Property Group at the law firm of McCarthy Tetrault LLP in Toronto. In addition to Changing Channels, Peter has authored numerous articles and publications, including the Canadian Broadcasting Regulatory Handbook, a standard industry reference, now in its eleventh edition. In February 2004, Douglas & McIntyre published Blockbusters and Trade Wars: Popular Culture in a Globalized World.



... **Andrew Shaw**, ARTM Advisory Board member and now Past President and CEO of the Toronto Symphony Orchestra, on his remarkable 12 years of service. As his TSO colleagues wrote: "From his first day in the job, Andrew remained steadfast in his determination that the TSO focus its attention on its audiences and the communities it serves. During his tenure, the Orchestra has flourished, performing to diverse and enthusiastic audiences within the City of Toronto, the Province of Ontario, and beyond. In 2003, Andrew oversaw the successful engagement of dynamic Music Director Peter Oundjian. The Orchestra has since re-established its prominence in North America, having made highly anticipated returns to Carnegie Hall in 2008 and 2011 for two sold-out performances, as well as releasing eight critically acclaimed recordings. The Orchestra has been committed to providing outreach and education programmes, such as its annual Northern Residency tours from 2005 to 2012, through which it has not only performed enthusiastically-received public concerts but also delivered programmes reaching over 70,000 students in Northern Ontario communities." We join the TSO musicians, Board, and staff in congratulating Andrew on his tireless dedication, leadership and remarkable achievements over the past 12 years.



*Andrew Shaw
(photo by Ginny Scott)*

... **Joyce Zemans** who was awarded the degree of Doctor of Fine Arts, honoris causa by Concordia University at its spring 2014 convocation, in recognition of her outstanding contribution as an art historian, teacher, public administrator, and mentor. The citation noted her work as a scholar and her "immense ... [contribution] to the development of the field of Canadian art history and her pioneering work in the field of cultural policy ... Indeed, as a model for how to properly combine academic research with public service, Zemans has inspired and mentored more than two generations of scholars in the visual arts and beyond."



Left to right: Dean Catherine Wild; Dr. Cynthia Hammond, Chair of the Department of Art History; Dr. Joyce Zemans; and Dr. Anne Whitelaw

Spotlight on ARTM Alumni

Kadija de Paula

(IMBA '11)

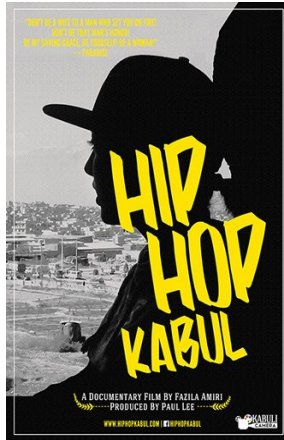
In addition to her work with artists' residencies in Latin America, Kadija shared her experience with Canadian artists at Toronto's Gallery 44 in an intensive workshop: *Step-by-step to Artist Residencies*.



Paul Lee

(MBA '89)

As usual, Paul is engaged in an amazing range of projects, including setting up a new film production company in Kabul and producing the first film for the company; setting up Hong Kong's first women's film festival (as Artistic Co-Director of Reel Women Hong Kong); putting together the second edition of the Chennai International Human Rights Festival (which he helped launch last year); and starting work on the first women's film festival in Nepal for 2015. In his spare time, he is working on feature film projects in Nepal, Ghana, Cuba, Serbia and Turkey!



Tom McGillis

(MBA '93)

President, Executive Producer and Writer at Fresh TV (a company he started close to a decade ago with partner Jennifer Pertsch), Tom recently premiered Fresh TV's latest production: *BUNKS*. The action-packed zombie comedy or zomb'edy, as they call it – Disney's first ever Canadian original movie – premiered on Disney XD Canada October 27, 2013. Made for six to eleven year olds, the film has been described as “a great little film that is sure to keep the whole family entertained”

(*The Artists Guild*, 24 October, 2013). *BUNKS* is the first movie produced by the award winning Fresh team; it follows the success of animated kids and tweens series *6TEEN*, *Total Drama Island*, *Stoked*, and *Grojband*, as well as their live action series *My Babysitter is a Vampire* and *Really Me*.



Megan MacKeigan

(MBA/JD '11)

A member of the comedy troupe that won last year's Second City's Best of the Fest Award, Megan also serves as a board member of the Toronto Sketch Comedy Festival. Megan complements her legal career with her work as actor/comedian and as an active volunteer in organizational and fundraising activities to support the Comedy Festival.

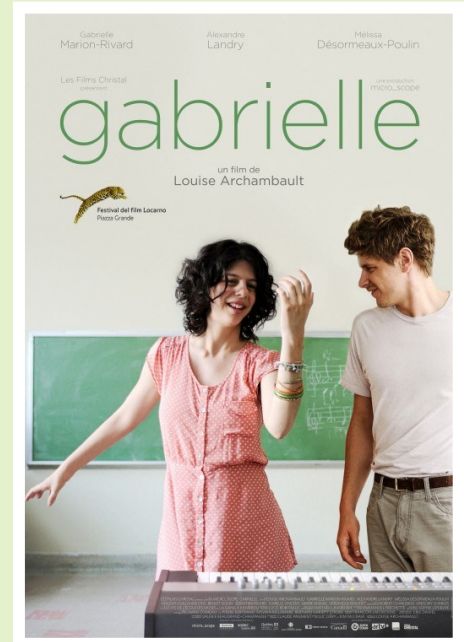
Luc Déry

(MBA '92)

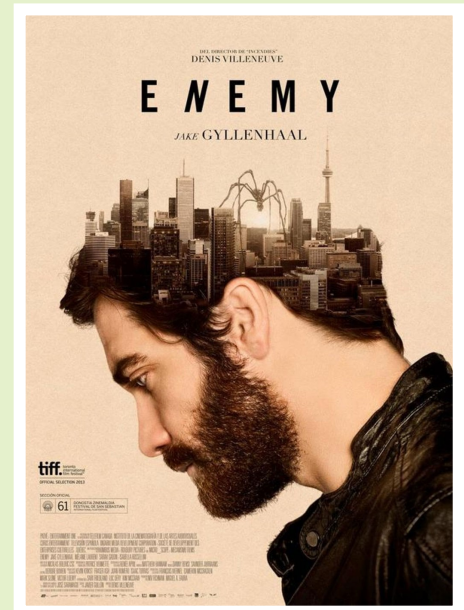
Luc took home the top prize from the Canadian Screen Awards on March 9, 2014 for his film, *Gabrielle*. The Best Picture winner, a French-language drama about a music prodigy with a developmental disability, was also nominated for Best Foreign Language Film at this year's Academy Awards.



Enemy, a film co-produced by Déry and starring Jake Gyllenhaal, was also a big winner at the Screen Awards where Denis Villeneuve was awarded Best Director and Sarah Gadon won Best Supporting Actress. At the non-televvised ceremony on March 4, the film was presented with Canadian Screen Awards for Cinematography, Editing and Original Score.



Déry's production company, *micro_scope*, which he founded in 2002, is no stranger to awards. In 2010, Déry's *Incendies* was nominated for an Academy Award for Best Foreign Language Film in 2011 and won eight awards at the 31st Genie Awards, including Best Motion Picture, Best Actress, Best Director, Best Adapted Screenplay, Cinematography, Editing, Overall Sound and Sound Editing. Awards for his 2011 *Monsieur Lazhar* included Best Motion Picture at the 2012 Genie Awards, Best International Motion Picture at the 2013 Jutra Awards and Best Canadian Feature Film at the Toronto International Film Festival in 2011. The film was also nominated for Best Foreign Language Film at the 84th Academy Awards.



Richard Young (MBA '03) Richard, who in addition to acting (including episodes of *Saving Hope* and *Rookie Blue*, among others), and, since 2012, producing, writing and acting in the satirical web series *Off2Kali Comedy*, has had his short films screened at the 2013 and 2014 ReelWorld Film Festivals, the 2013 Filmi International Film Festival and the 2014 T.O. WebFest.

Richard's film *Audition Day* was one of the nine films selected for the 2013 ACTRA Toronto's Young Emerging Actors Assembly (YEAA) ReelWorld screening, which explored multiculturalism in Canada through the lens of Generation-Y. As Richard noted: "Putting people of all different cultures, genders, and sexual orientations on-screen together, in stories that don't only relate to their differences, but normalize diversity, ... is still needed."



Jennifer Kirner (MBA '10) Jennifer is founder of the *a capella* women's ensemble, *Duly Noted* (formerly known as *Vocal Minority*). On November 12, 2013, *Duly Noted* performed a concert of '20s and '30s music at *Anything Goes*, a benefit concert in support of the United Way Toronto.



join *Duly Noted* at
ANYTHING GOES
 A benefit concert in support of the United Way Toronto

November 12th - 8:00 PM - TELUS House Toronto (25 York Street, 3rd Floor)
 Recommended donation: \$15 - Tickets available at the door

Nikki Yassemi Withernsohn (MBA '07)

Nikki Yassemi Withernsohn, Chief Merchandising Officer at Red Apple Stores Inc., is also a Toronto-based fashion designer. Her womenswear collection, NARCES, was shown at this year's Toronto Fashion Week. There was a buzz of excitement at the stunning collection of after-five and evening wear. Shown in Paris, New York, London and Toronto, and sold internationally and in online shops, NARCES designs have been worn by stars and socialites including: Nia Long; Jennifer Missoni; Annalise Basso; Tanya Kim; and Ainsley Kerr.



... Jinny Yu (MBA/MA '02)

Associate Professor of Visual Arts at the University of Ottawa, Jinny's most recent exhibition (October 17 to November 16, 2013) at Sudbury's La Galerie du Nouvel-Ontario, *I am painting*, included works on aluminum, a video project and an installation.



Arts and Media Alumni at OMDC Research Showcase

The Ontario Media Development Corporation's 2013 Research Showcase featured three Schulich ARTM alumni. Hosted by Raina Wells (MBA '98), OMDC Director of Business Affairs and Research, the Showcase featured speakers included Lisa Freeman (MBA '00), former OMDC Manager of Research, Strategic Planning and IT, and Julie Whelan (MBA '10), Senior Consultant, Nordicity. Seventy-five researchers, guests from Ontario's cultural media industries and government partners heard brief presentations on cultural media industries research. Presenters offered attendees a quick tour of recently launched and soon-to-be released research from the Canadian Media Production Association, the Documentary Organization of Canada, MusicOntario, Magazines Canada and an OMDC-commissioned study of Ontario's book publishing industry.



An Active Year for the Arts & Media Club

Angelwalk Theatre's "Tick Tick...Boom!"

By Eirini Moschaki

On September 20, 2013, the Arts and Media Management Club organized an outing to the Toronto Centre for the Arts to see Angelwalk Theatre's musical production "Tick Tick...Boom!" the turbulent story of a man who needs to decide if he will continue to pursue his dreams. The story was uplifting and sung to perfection, and the message clear – dreams should be taken seriously.

After the performance, AMMC Club members had the pleasure of speaking with ARTM alumn, Brian Goldenberg (MBA '08), founding Artistic Producer of Angelwalk Theatre, about the challenges and rewards of mounting a musical show like "Tick Tick...Boom!" From budgetary concerns to marketing and audience engagement, Brian shared insights on all aspects of production, development and management. Brian's message echoed that of the play: "quality of work, actively pursuing one's passion and commitment to whatever is it that one does will eventually pay off."



Left to right: Eirini Moschaki, Shayna Goldberg and Amanda Ciccoritti

Networking Lunch with AGO's Alicia Vandermeer...

By Eirini Moschaki

On February 9, 2014, the Nonprofit Management Club in association with the Arts and Media Management Club organized a networking lunch with Schulich alumn, Alicia Vandermeer, Visitor Experience and Exhibitions Chief at the Art Gallery of Ontario (AGO). Club members had the opportunity to learn more about the AGO, its strategic goals, its challenges as a provincial cultural agency, and its audience engagement initiatives such as 1st Thursdays and its educational programming.

Most importantly, Club members became acquainted with an industry leader who never ceases to question institutional boundaries and looks for innovative ways to provide cultural products to local and international audiences. Alicia's advice to students interested in joining the cultural and nonprofit sector: "Acquired skills and experience matter as much as an innovative outlook for solving the systemic and persistent issues in an organization."



Left side of the table ARTM students: Deanna Schmidt, Eirini Moschaki and Amanda Ciccoritti

...and Lunch with Hot Docs' Executive Director Brett Hendrie

By John Huss

On March 6, 2014, the Arts and Media Management Club in association with the Nonprofit Management Club hosted lunch with Brett Hendrie, the Executive Director of Hot Docs. Hendrie spoke about the organization he has helped build to prominence and about his career path that led from two years at TIFF as a manager in the industry office to an offer, in 2003, to become Managing Director at the much smaller Hot Docs. The new role would require a more diverse skill set, but would also allow for more control of strategic decisions. Looking back, Mr. Hendrie knows he made the correct decision – Hot Docs allowed him to tap into his entrepreneurial spirit.

Hot Docs has steadily grown to become the biggest documentary film festival in North America – the programming department screens 2,500 documentaries to select the final 200 for the festival. A new opportunity to expand came in 2011, when Hot Docs, in partnership with The Blue Ice Group, purchased the Bloor Cinema, providing Hot Docs with a year-round venue and access to daily box office sales. Students came away with a better understanding of the complexities of the festival's funding model, its achievements and the challenges that it faces – and looking forward to this year's festival, with its fabulous line-up, once exams have ended!



AMMC @ 2014 Media & Entertainment Conference in New York City

By Zach Kornblum

On March 7, 2014, Arts and Media students from Schulich joined hundreds of representatives from more than 40 business schools around the world in New York City for the annual MBA Media Entertainment Conference (MBA MEC). Held at NYU's Kimmel Center for the Performing Arts, the conference offered MBA students focusing on the entertainment and media industries the opportunity get together and network with a variety of industry experts. Over a dozen workshops explored current trends in the film, music, publishing, new media and television industries, including the impact of new media on all of these industries, the convergence of the creative process and the underlying business realities. Highlights included "The Battle of the Binge: The Impact of Streaming on the Economics of TV" and "New Forms of Financing for the New Creative Class."

One focus of this year's conference was the evolution of the traditional newspaper. Listening to the conference speakers, it seems clear that the demise of the newspaper industry has been greatly exaggerated. Following a period of decline, newspaper revenue has not only stabilized, but is growing. The morning keynote was given by Jimmy Maymann, CEO of The Huffington Post, who talked about his company's growth through creation of a social news experience. He emphasized the need for traditional long form news but argued that his publication offers a new experience that appeals to many people. In the afternoon, Steven R. Swartz, President & CEO of Hearst Corporation, told a very different story: one about a traditional newspaper company that is growing, moving onto digital platforms and evolving into new media. The main takeaways seem to be that, while the newspaper industry may never return to what it once was, there is still a cultural need for reliable reporting and the dissemination of that information, and the news media are constantly evolving to better fill that need.



The MEC experience offered students valuable insights into current issues and challenges in the cultural sector and participants came away with a wider range of tools to help them become better managers.

AMMC Case Competition

By John Huss

The Arts and Media Management Club thanks Orchestra Toronto for inviting three teams of Schulich students to participate in a case competition with the organization.

Orchestra's board member, Malcom Jussawalla, was instrumental in organizing the competition in tandem with the club. Each of the teams (led by Eirini Moschaki, Jake Stief and Mark Bradley) conducted extensive research and put together a well-communicated presentation to the board.



ARTM students (left to right) Heather Meeke, Lawrie Schneider, Eirini Moschaki, John Huss, Jake Stief and Deanna Schmidt at Orchestra Canada performance, February 16, 2014.

Schulympics

By Maia Tozer

What better way to start off your MBA program than with Schulympics – the annual September weekend getaway, where first and second year graduate students head out of town to celebrate the beginning of the school semester!

Last September, the Graduate Business Council (GBC) event was quickly selling out and I was lucky to get a ticket. Our adventure began on Friday at the Schulich Campus where we boarded buses headed for Camp Timberlane in Haliburton and an unforgettable experience. It felt like summer camp all over again as we ventured off to Timberlane with newly met friends.

Dinner, games, and a dance party made it easy to relax and socialize outside of the (more formal) school environment. The weekend was filled with swimming, canoeing, zip-lining, movies, soccer, music and competitions. I was thrilled to meet my new colleagues including new Arts and Media students and international students from India, Europe, the United States and South America. It was a great opportunity to quickly get to know each other. The weekend was filled with fun, excitement and adventure. I will be going again to celebrate the start of the 2014 school year and I encourage every new student to go!

NOW **class**action

A monthly education and career training feature

Michael Murray:

Popular, World Music and Art Services Organizations
Officer at the Ontario Arts Council

Compiled By Kevin Ritchie

My current job entails managing granting programs and some work in policy creation, as well as contributing to the overall policy direction of the OAC.

I have a bachelor of music from McGill and I did an MBA at York University's Schulich School of Business with a specialization in arts and media.

When I lived in Montreal, I was in a band called Atomic Brothers and a reggae band called Equalizer. At the time, the music industry model was changing and I wanted to know more about how music would be supported in the future.

At York, the whole non-profit thing took me by storm. I thought I was going to learn about the music business, but when I got there every other type of business was so dominant: finance, consulting, real estate. So it was in the non-profit stream that I found people and ways of doing things that were in line with my values. In essence, it pushed me out of working in traditional industry. I've never worked for a record label.

I always tell people you have to be prepared for that culture. If you've never been in a corporate culture before, the MBA program does a really good job of simulating that.

One course in particular, cultural policy with Joyce Zemans, gave me the ins and outs of policy and the players involved at all three levels of government. From there, I saw the potential for the non-profit sector to support not only music but culture in general. Ironically, I did an MBA to learn about the non-profit sector. Of course I also learned general skills: accounting, finance and statistics.

I had a moment when I realized how slowly change happens. It's not a bureaucracy thing; it's realizing how many people have a stake in what you're doing. It's the fact that many, many years of politics have come

before, and if you want to do anything, you have to account for all of it. Institutional memory is getting longer, so if I want to make a music policy, I have to think about its impact on folks who entered the industry 30 years ago as much as people who entered it five years ago and people who will enter it five years from now.

The MBA program prepared me for that reality; I find that I know the context we're working in at the OAC much better than others. I know what happened to the OAC in the 90s, what people have tried to do policy-wise and the history of funding music at the Canada Council and FACTOR.

People who have a broad range of skills looking to bridge the worlds of the practitioner and the policy-maker will excel at this job. I interact with artists, some bureaucrats and people in business. A business degree is good for those into numbers and political philosophy but who don't want to be researchers.

If you are the type of person who likes to focus on one thing, this isn't the job for you. You aren't doing the same thing every day. Rather, you get different snapshots each day.

NOW | October 24-31, 2013 | VOL 33 NO 8
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Photo By Tanja-Tiziana Burdi

Current Student Kudos and Congrats....



MCs Johanna Robinson and James MacDonald

The 2013 Graduate Business Council's annual formal was something of an 'Arts and Media' event! The Masters of Ceremony were Johanna Robinson and James MacDonald. Award nominees included: Eirini Moschaki, Diversity Award; Prashant Rajaram, Mentorship Award; and Shayna Goldberg, President's Award for Excellence. James MacDonald was the recipient of two awards: the Involvement Award and the President's Award for Excellence. Chris Younkman was part of the "No Timers" team, the champions of the Dean's Cup case competition series. Congratulations to all!



ARTM Alumni Profiled in NOW Magazine

Jennifer Matotek:

Senior Coordinator of Exhibitions at TIFF Bell Lightbox,
Video Artist and Independent Curator

Compiled By Kevin Ritchie

My job is to help with the long-lead planning for exhibitions, so I project-manage on the administration side related to deadlines, budgeting and some of our contracts. Basically, I do all the unglamorous admin paperwork that goes into producing an exhibition.

I did my undergraduate studies at University of Toronto at Mississauga. I took art and history because I was interested in both the academic side and the practical, studio side. I worked in galleries for a few years and then went back to school to pursue my Masters in Art History at York University. I did the diploma in curatorial studies and then ended up getting my Masters in Business Administration at the Schulich School of Business.

My goal is to be a manager or a director of an arts organization. Having worked in curatorial and programming roles at museums all over the GTA, I saw the value of administrative expertise. There's also something to be said for taking two or three years to really look at the discipline of business and seeing how you can apply a lot of those principles to arts administration.

My specialization in my MBA was in organizational studies, and also in arts and cultural management. That gave me a strategic view of what issues small, medium and large organizations face so I can view the big picture and plan strategically for the future. Very few managers in arts and cultural fields put in intense training in the area of organization studies and the management of people in the workplace.

What excites me most about my MBA is that it's something people will see on my resumé in five to 10 years that will assist me in getting managerial roles and responsibilities at larger arts organizations. I'm not reaping the benefits immediately, but I know the payoff will come down the road. The MBA gives you legitimacy when you're working with a board of directors, for example. It teaches you the language that a lot of your stakeholders speak.



You have to write the GMAT, which was kind of terrifying for me because I hadn't taken any math courses since high school. Schulich is one of the top-rated business schools in Canada, so the minimum GMAT score is actually quite high. I ended up having to write it a couple of times, but the second time was the charm.

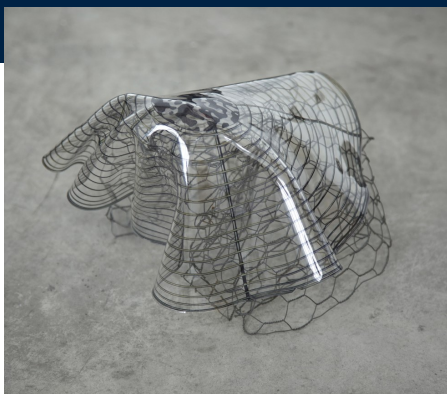
The arts and cultural field in Canada right now is a very competitive market. I remember reading a statistic saying it takes eight months to find a job in the general workplace. I would say in the arts and cultural sector in Canada it takes much longer. I thought an MBA would give me a competitive advantage, but I also genuinely wanted to learn a lot about business, project management and strategic thinking.

NOW | April 18-25, 2013 | VOL 32 NO 33
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Shortly after publication of this article, it was announced that Jennifer had been appointed Director/Curator of Regina's Dunlop Art Gallery. Congratulations to Jennifer on her new role.

... Zach Kornblum

(MBA/JD '15) on the premiere of his play *FUCK SHAKESPEARE* at the 25th Annual Toronto Fringe Festival. A unique comedy centred around a depressed protagonist, at its core the play is about friendship and relationships, both real and fictional, and how they help us get through life. The play ran on the Factory Theatre Main Stage from July 4 to 14, 2013.



Oscillator (2013) by Miles Collyer

Miles Collyer (MBA/MA '15)

Miles' art work was showcased in The Power Plant Contemporary Art Gallery's fall 2013 exhibition *One, and Two, and More Than Two* featuring Micah Lexier's work as artist and curator. In *More Than Two*, Lexier, as curator, featured the work of Toronto-based artists to show how other artists in his community influence and inform one another.



“Who’s Where?”

Rachel Malach '14
VP Orchestra Operations &
Education
Toronto Symphony Orchestra

Anisia Avram '13
Digital Communications
Associate Manager
Alcatel-Lucent, Madrid

Shayna Goldberg '13
Management & Marketing
Assistant
Fugue Theatre, Vancouver

Kim Neil '13
Marketing Associate
Janssen

Eva Treumuth '13
Consultant
Deloitte Consulting

Johanna Robinson '13
Development Officer
Portage

David Jung '12
Brand & Communications
Strategist
Impact Communications Group

Kathy Koch '12
Director of Youth Engagement
Me to We

Laura Moore '12
Team Leader, Sales Solutions
Olive Elite+

Nicole Shimura '12
Marketing
Manifesto Community Projects

Hiro Sudo '12
Business Development
Mizuno Bank

Roberta Smith '11
Interim President & CEO
Toronto Symphony Orchestra

Emma Jenkin '10
Philanthropic Services
Coordinator
Toronto Community Foundation

Karyn Jallad Tohme '10
Social Media & Digital Marketing
Specialist
dMark Communications

Jennifer Matotek '10
Director/Curator
Dunlop Art Gallery
Regina Public Library

Julie Whelan '10
Senior Manager
Nordicity

Orin Zhao '09
Senior Programmer
Beeline Interactive Inc.

Meghan Moore (Roberts) '08
Director, Royal
Conservatory School
The Royal Conservatory of Music

Jessica Whitford '08
Client Services
Geotex Translations

Jodi Brown '07
Director of Content
MediaCom Canada

Esther Maier '07
Assistant Professor, Accounting
Wilfred Laurier University

Nina Knezevic '06
Global Marketing Manager
Beam Global – Spain

Laurie Biderman '04
Program Officer
Canada Council for the Arts

James Cheng '03
Customer Marketing Manager
BIC

Tracey Mack '02
Production
New Machine Studios Inc.,
Vancouver

Darrell Steele '02
Director of Development
The Royal Conservatory of Music

Shin-Yi Dung '01
Chief Communications
Dagong Europe Credit (Italy)

Sheldon Grabke '01
Registrar
O.I.S.E., University of Toronto

Clare Cockell Cowling '00
Director, Aver Media Finance
Bank of Montreal

Jason van Eyk '00
Managing Director
Learning Through the Arts
The Royal Conservatory of Music

Timea Wharton '00
Dance & Literary Officer
Toronto Arts Council

David Hunt '98
Director
Livable City Consulting,
Melbourne

Jessica Kamphorst '96
Senior Director, Advancement &
Government Relations
Institute for Advanced Research

Steve Bulwa '95
Director of Business
Development
DAL/DT Technologies Canada

Tina Dallas '81
Director, Special Projects
TV Ontario

Congratulations to ...

... Christina Kubacki, Jonas Prupus and Eva Treumuth on their recent engagements;

... Jodi Brown, Rachel Malach, Jordana Ross and Adam Walker on their recent marriages; and

... Rob Bolton, Josh Cogan, Michael Murray, Janice O’Brian, Ella Wong and their spouses who have recently welcomed children into their families.

Please keep us posted!

Schulich Ranked #1 MBA Program in Canada

- #1 in Canada (and 22nd in the world) by *The Economist*
- #1 in Canada (and 10th among non-US two year MBA programs) by *Forbes*
- #1 in Canada by *Canadian Business*
- #1 in Canada by *MBA50.com*
- #1 in the world among programs incorporating social, environmental and social leadership by *Corporate Knights*
- #1 in Canada (and 21st in the world) in a global MBA survey conducted by Time Warner's Mexico City *Expansión* magazine

