



## Creative Champions Network Webinar – December 9, 2021

### Some Damn Good Ideas on How to Build Back...Better

#### Speakers:

**Jaclyn Rodrigues**, Community Engagement Manager, Toronto Arts Foundation

**Claire Hopkinson**, Director and CEO of Toronto Arts Foundation/Toronto Arts Council

**Jini Stolk**, Creative Trust Fellow and CCN Program Lead

**Hilary Pearson**, Founding President of Philanthropic Foundations Canada

**Régine Cadet**, Director of Explore and Create at Canada Council for the Arts and former Managing Director of Theatre Passe Muraille

**Michael Wheeler**, Assistant Professor in the DAN School of Drama and Music at Queen’s University and Director of Artistic Research at SpiderWebShow Performance

**Kevin Ormsby**, Artistic Director of KasheDance and Program Manager at Cultural Pluralism in the Arts Movement Ontario (CPAMO)

ASL Interpretation by **Cindy Muskat**

*Transcribed through Otter.ai, edited by Alexandra Loewen*

00:00:00 – 00:02:00	Jaclyn Rodrigues	Well with that I am going to get started. So good afternoon, everyone, and welcome. My name is Jaclyn Rodrigues, and I am the Community Engagement Manager with Toronto Arts Foundation. We're delighted that you're able to join us today for this webinar. My remarks are brief as my role here today is as moderator for the Q&A, and to help troubleshoot any technical issues. As some of you may know, the Foundation is hosting this webinar as part of our Creative Champions Network. Jini Stolk, network director encourages those of you who are new today to this program to explore our resources and past webinars online. And I'll post a link in the chat below momentarily. So, after a few introductory remarks, we'll proceed with today's session. If you have a question for our presenters, please use the Q&A function. Please feel free to ask a question at any time during the presentation as it comes to you. We ask that if your question is for a specific presenter that you identify them and your question does, it helps it helps me direct question on this end. And we'll strive to get to as many questions as possible. And if there's any frequently asked questions, we'll prioritize those ones. I'd like to take a moment today to thank our ASL interpreter Cindy Muskat for joining us today. If you'd like you can click the zoom box bubble by right clicking and selecting pin video. And lastly, I'd like to thank our donors and sponsors for their generous support of Tron Arts Foundation and its programs. It's because of you that were able to keep these sessions free for all to attend. And if you donated when you registered today for this session, a very special thank you to you too. With that, I'd like to turn it
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		over to Claire Hopkinson, our Director and CEO. We'd like to say a few words before our session today, Claire.
00:02:01 – 00:04:38	Claire Hopkinson	<p>Thanks so much, Jaclyn. And I'm going to try to be very quick. This is, as she Jaclyn mentioned, our last Creative Champions session of 2021. And I want to thank you for joining us. I'm really happy we've been able to provide these sessions on a digital platform, host wonderful speakers, and valuable knowledge sharing, even when we were unable to gather in person. And I'd like to make a special thanks to our hands on the team. Alexandra, Hasanika, Jaclyn and of course, our brilliant leader, Jini Stolk. And I'm very sad to say that this is Jini's last session as she takes us step back from being our Creative Trust Fellow at the Toronto Arts Foundation. It's been an amazing 10 years and I'm going to try not to tear up because I'm tremendously grateful to Jenny who's been such a long-time collaborator, and a very dear friend. So, Jini was invited to be the inaugural Toronto Arts Foundation Creative Trust Fellow in 2012. It's been a decade long project to share some of the invaluable learning from the Creative Trust initiative, which some of you may recall. So Creative Trust invested heavily in sustainability and audience development in Toronto's mid-sized and smaller organizations. So the first year is our fellow Jini wrote numerous wise blogs which were read by a pretty wide audience, producers, funders, researchers, board members, and those interested in the sustainability of the art sector. And this knowledge of shared the sharing of knowledge evolved into a more hands on approach to help shape better boards through more engaged and knowledgeable board members for Toronto's art sector. And thus Creative Champions Network was formed. And over the last seven years, I'm very proud to say we've hosted 40 workshops, events or webinars 115 speakers, such as the brilliant speakers we've got today participating. We've had 1300 attendees, and we've gone through a list of 800 members from 326 organizations. So, this is a thank you from me, for your keen insights, your invaluable thought leadership, and the heart and soul you put into developing creative champions. Thank you. I'm going to hand the microphone over to you.</p>
00:04:39 – 00:10:31	Jini Stolk	<p>Thank you so much Claire. Oh my goodness, what can I say? It's true. And I've been grateful to Toronto Arts Foundation for this opportunity, which has been a pleasure and something that has enriched me, taught me lots and I will be around and not leaving the world and just stepping down from this very, very wonderful era of my life. So, yes, thank you cheering up is, is a possibility. And I wanted to thank Jaclyn and Alex, it really is always wonderful to support the team that's been devoted to making all of our Creative Champions activities, including these webinars so successful. And I'm especially grateful to have your steady hand on our zoom technology. And indeed, it's great to see that there are people who have joined us today who have been to many of our sessions before. And that there are some new people, which is great that clearly there is a felt need, perhaps now more than ever, to connect with other board members to hear what others are experiencing and how they enter organizations for coping, to exchange ideas about the most useful things</p>

or to do, and the most important roles of boards conclude, today's session is called some damn good ideas and how to build that better. And we promise food for thought and some inspiration for board members as we begin to move into a post pandemic era/ Lucky, we're lucky, of course, we've come to realize that we can barely foresee what's happening two weeks, much less than next year or years to come. But what we have southern is that arts organizations need flexibility, resilience, hope and trust to continue to do their work, and not to return to normal is neither likely nor in many ways desirable. Can't we do better. So today, we'd love to be able to provide firm and accurate predictions of the future of our sector, alas. But what we can do are bring forward some ideas on what boards should focus on to help their organizations as they continue to navigate very, very stormy waters. Really good boards, I believe, are needed now more than ever, contributing, caring and making a positive difference and thinking about questions like, what worked, what didn't work, what have we learned what has made us stronger? What changes must be made? Where are the strongest support and best ideas coming from, and how have community expectations changed. Not only that, but new boards bringing all the energy good ideas, current courage and compassion that we can find to the table. And giving boards the opportunity to match this down in energy and courage. The artists and arts managers have been displaying over the past almost two years.

Before we call on our panelists, we'd like to acknowledge and remember that the land we're on has been site of human activity for 16,000 years, and has been the traditional home territory of many First Nations people. We live, we work we learn and we share on this land, as many have done before us. As Indigenous peoples throughout the world. No, we are custodians of the land, plants and animals have to share this world. And it's something that we must we must take very seriously. But now I think it's also time to join an act of solidarity with Indigenous women and men by leadership and forming a more equitable future, where broken promises made to Canada's First Nations will be redressed. And we're violence aimed at Indigenous children, women and men, and violence and injustice against all Indigenous black and other BIPOC individuals combined.

That being said, I'm really happy to introduce our panelists to welcome for really good thinkers, wise and experienced leaders who in addition to their impressive cultural, professional lives, which are detailed in the bios that were sent out are also exceptional listeners, teachers, writers, community activists, and I said and sometimes shift disturbers with some damn good ideas when you start so we're going to each panel system speak for a short period of time and then we're going to open for discussion among the panelists and we're going to make time for your questions. We're going to start today with Régine Cadet, who's been seven years as managing directors Theatre Passe Muraille and then followed 12 years at the Montreal Arts Interculturels. She was chair of TAPA, the Toronto Alliance for the Performing Arts for three recent years.

		<p>And she's now at the Canada Council, leading the Explore and Create program. So Régine, tell us some good ideas.</p>
<p>00:10:32 – 00:16:15</p>	<p>Régine Cadet</p>	<p>Hi, everyone, thank you for having me. So today, I'm going to quickly talk about new skills and training. I think there needs to be there are new skills needed currently in the sector at all levels of the organization from staff leadership to board, and we need to be investing in training and looking out for different expertise as we enter in this new digital era. Or, I might say hybrid model, because I don't think we're going to go back to not having digital. So, there will be a mix of both in person and digital artistic engagements. So, some roles are changing, for example, the role of the technical director. Now they have to know more about video equipment and streaming, same for front of house staff, because Front of House has to be adapted to digital performances as the needs of the online patrons are different and more on the technical side, same for accessibility needs in a digital setting. For example, what is relaxed performance online? How do we attend to patrons with disabilities remotely? Not only do we need new skills, we need to build our adaptive capabilities to proactively Prepare for Change. We were all in reactive mode during the pandemic. So now we need to look at potential risks and opportunities that this pandemic opened up and rethink the role of arts organizations in this day and age. I think that our steps strategic planning can no longer only focus on artistic goals, and financial stability. I think that's to sustainability is now taking a whole new dimension. What is our rule? What is an arts organization when it comes to social justice, to global warming, anti racism, poverty, which means bringing new skills to the table at board level as well? I think we can. For sure we need the usual lawyer, accountant, but now we also need to look at people who specialize or work in equity, diversity and inclusion, social justice, environment, accessibility, community engagement, you name it, I think we need to look further than the regular skills that we look on to put on boards. The other question is, can we use our new acquired skills to increase accessibility to different demographic for example, during the pandemic, we were all able to work remotely. Even in the creation process, where readings workshops were happening, online designers or stage managers were able to be in the room via zoom or other platforms, while others were in the physical space.</p> <p>So can we use this to provide access to staff with mobility disabilities, for example, for elderly is can we provide access to people who suffer from anxiety and cannot get out of their homes, and frankly, even unvaccinated people if we want to be more inclusive, I was actually having conversation yesterday with a choreographer yesterday, who was telling me that he was working with an unvaccinated dancer and how he was able to integrate him in the process digitally, and how that changed his perspectives on choreography, and opened up possibilities and new ways of working artistically, which I thought was amazing. We need to become more flexible and be willing to test new ways of working. new roles are also emerging like COVID Health and Safety officers for example, and some rules are Becoming more delicate and demanding front of house staff, for example, will have to perform tasks that they are</p>

		<p>not necessarily ready or willing to do like verifying vaccination status dealing with anti-vaxxers cleaning and disinfecting, which puts them in a vulnerable position, which means lead leaders and boards will not only have to provide training, but cultivate empathy, and care, as these changes are bringing a lot of discomfort and a lot of stress. Which brings me to mental health and how we will need to equip ourselves better to deal with this. The current model of the show must go on, we'll have to change. I think staff, artists and arts workers are all advocating for more flexible working hours and better working conditions. So there needs to be a total rethink of the model. It will take time, but I think it needs to happen. I think I'll leave it at that for now. And then maybe we can continue later.</p>
<p>00:16:16 – 00:17:13</p>	<p>Jini Stolk</p>	<p>Well, thank you Régine, that's a lot. That was a lot it was. So much to think about. So as Régine has made very clear, we're now doing twice or two times what we used to do. So, our next speaker, Hilary Pearson, who is the founding and long-time president of Philanthropic Foundations Canada, where she's done an excellent job of collaborating and building a strong voice for Canada's leading charitable foundations. She was a board member at Stratford Festival, and she is now an influential writer and speaker on private sector philanthropy. So, Hilary, can you help us think about what the role of our philanthropic funders is and how that might be changing? Thank you.</p>
<p>00:17:14 – 00:28:09</p>		<p>Well, thank you very much, Jini. And let me say that I'm speaking to you from Montreal. And I do want to acknowledge that, that is the traditional and unceded territory of the Mohawk people which has long served as a meeting place, and a place for exchange. So, I'm happy to be exchanging with all of you virtually. And I want to pay tribute to you, Jini, I want to follow Claire, actually, you have been a long-time inspiration and a source of wisdom on arts governance, your article and philanthropist. It's just one of the many things recently that you have done that which I have learned from. And I am just so grateful for everything that you have brought to the sector, you're incredibly generous person, I really deeply admire your work. And I'm so glad to be a panelist on your I guess final podcast, although hopefully you'll still be able to organize some of these gatherings in your next, next life. A couple of notes about what I bring to today's conversation, As Jenny mentioned, you know, I have interest in expertise in philanthropy, also a non-profit governance. So, I've sat on many non-profit boards, Stratford being one of them. And I'm happy to answer questions or hear your thoughts that participants on either of these topics from a board member perspective. I have been there, I have had to think about philanthropy and fundraising from a board perspective, as well as from a professional perspective. But I'm not going to talk I'm not going to give you tips on fundraising, although I'm happy to answer questions, and maybe we can get into some of that in the conversation about the expectations of donors. I wanted to just throw a couple of ideas on the table, which I think follow on from what Régine said, as well. You know, I don't know if any of you listen to the Ezra Klein show the podcast from the New York Times. Great podcasts. I listened to it regularly and the other day I heard an interview with someone called Phil Tetlock, an</p>



American psychologist, and that really prompted my thinking for today's talk. Phil reminds us in this it actually in his work that the ancient Greek poet Archilochrus I'm not sure I pronounced that right. He wrote, "the fox knows many things but the hedgehog knows one big thing". And if you don't know that that came from the ancient Greek philosopher, Isaiah Berlin, revived and expanded on this idea. In his famous 1953 essay, *The Hedgehog and the Fox*. Tetlock has specialized in understanding the cognitive qualities of people who can forecast better than others. So, he calls them the super forecasters and he uses the fox and a hedgehog concept as the as a way of identifying two cognitive styles. So, foxes have different strategies for different problems. They're comfortable with nuance, they can live with contradictions. Hedgehogs, on the other hand, focus on the big picture, the big idea. And according to both Berlin and Tetlock, hedgehogs have one grand theory which they extend into many domains. It's what shapes their thinking, everything has to fit into this one grand idea. And foxes, on the other hand, are skeptical about Grand theories, they're different and their forecasts, and they're ready to adjust their ideas based on actual events.

Foxes are more pragmatic and open minded, they aggregate information from a wide variety of sources, they talk in terms of probability and possibility rather than certainty. Bottom line, foxes are better than hedgehogs at coping with situations of high uncertainty, and in rapidly changing conditions. And I suggest that those are exactly the conditions that we're in right now. Both cognitive styles are valuable, it's not that one is better than the other necessarily. Hedgehogs do bring, you know, I think are hedgehog types, praying, you know, a lot of value in terms of their clarity of their big idea. But foxes are somewhat better at assessing and forecasting successful strategies for coping in chaos or in chaotic situations. And I think that means least that suggests to me that you might want more foxes at your board table today, in a context of very high uncertainty and rapid change. That Régine talked about some of this change. So how might a fox thinking style be helpful right now, I'm trying to think about this in relation to the kind of context that we're in. So that uncertainty, that context of uncertainty is the intersectional impact of several crises and opportunities. And we're all aware of this, I think, you know, the health crisis, the crisis of racial inequality, the crisis of our reckoning with colonial history, and, and the opportunity of reconciliation with indigenous peoples of Canada. We're also coping with the pressures on philanthropic donors, pressure on business models, on employees on audiences. Again, Reggie mentioned some of these pressures, there are shifting conditions work for people in our organizations, changing employee expectations. This is all enormously difficult. And trying to see forward in the situation as a board member is enormously challenging. No big ideas, I think are going to help here. But perhaps it's better to have many flexible approaches. Foxes, Fox types, you know, we'll bring challenging phrases. I mean, but although, however, on the other hand, you know, these are things that are ways of bringing new thinking to the table. Tetlock suggests this is also his phraseology, that foxes can take the outside view, not the inside view. In other words, they're not thinking

from what they already know, but from what they see outside themselves. So, this is the uptight view is based on data or trends, and not the one that's based on my personal conviction about what's right or wrong. And we I think we've all been on boards where you know, you've had hedgehogs who will say, but I know that this is probably the way to go, I believe this is right. But, oh, however, you know, one has to think in more challenging ways, I think.

So, three ideas for you. And in three specific areas, revenue raising, governance, and strategy. These are all things that are important to the board. So, under revenue raising, especially for philanthropic support. I think Fox style thinking suggests that conventional approaches need to change you need to meet donors and funders where they are. Make the connection between your offer and their need. And their need might be to support diverse voices or To attend to previously unheard communities, and perspectives or to make a gesture of reconciliation, these are things that your organizations can do can program. And it would be, I think, very important to be thinking from the outside, but you know what your donors are now thinking that they would prefer to support. So, you know, think about it like this, our donors want x, but maybe y is more interesting to them, like maybe we can suggest something to them, or our donors want X. But are we sure we know. However, I was it that kind of thinking like, what is it we need to understand about what we're doing is right? Do you want to test your thinking about who your supporters and donors are? And maybe look for them in unexpected places? I think today's changing context opens new doors, and governance fox style thinking suggests looking for new directors and members who are not the usual places.

You know, I don't think anyone right profile for an Arts Board member and I really mentioned this to, you know, this is a good time to look for the unusual suspects, you want to avoid groupthink and confirmation bias more than ever, you don't want that on your board, you want more foxes at the table. So, you know, you can say I know this person, and I think he or she or they would have thought, but maybe we should look at people we don't know. Or on the other hand, maybe we should invite someone none of us know, Fox thinking their strategy. Third Foxtel thinking is more than ever important, I think and considering your organization's strategic options, agility of mind, you know, in the face of uncertainty, no preconceived ideas, frequent checking of assumptions. Your plans have to be fluid, I don't think there's any five-year plan, there's not even a three year plan. I don't think that at this point that can be absolutely certain. So, it's its direction, rather than the big idea. You know, it's sort of more we want to go this direction, we've got to be flexible, about how we are going to think of our directions. So, the thinking would be rather than, you know, this plan will work because this is what we do best. Or the ADO on me and fuck stop thinking this plan might work. But we should be ready with Plan B, and B No, we have to think about that. I think this kind of thinking can be very generative. And that's, that's a governance duty. I think that's every bit as important as the fiduciary duty, that many of you are so familiar with generative thinking foxes at the table. I think this is just the,

		<p>in fact, I think that the concluding thought I have on this is, you know, the, there's going to be an employment market for foxes here in the next few years, both employees and board members, and you want to get there first. So consider that I'm happy to hear your reactions. You know, maybe give me some but or on the other hand, thinking because that would be interesting.</p>
<p>00:28:10 – 00:29:52</p>	<p>Jini Stolk</p>	<p>Thank you very much. Oh, thank you so much, Hillary. I wasn't expecting to hear about foxes and hedgehogs but I actually do hope that our creative box like artists and artistic directors are going to take what you said to heart or maybe find that it you know that it is already part of their heart and or board members. You're so right, you're so right about what it means for how we think about governance. And thank you for your sweet words about. Our next panelist kind of illustrates everything we've been talking about. Kevin Ormsby is somebody who really wanted to have on this panel. He is the artistic director of Catia dance and program manager at cultural tourism in the arts movement, Ontario. He the performer, a dancer, he's done for companies around the world. And he's a really active board member, particularly with service or membership organizations in the dance world theater world community arts world. Kevin is like right in the middle of a conference right now, our conference. So we have asked him to join us by way of a video. And if all goes well, Alex is going to call that video up right this very minute for Kevin's ideas.</p>
<p>00:29:53 – 00:35:01</p>	<p>Kevin Ormsby</p>	<p>Hello, I'm Kevin Ormsby, artistic director of Kashe Dance, and program and manager at Cultural Pluralism and the Arts Movement Ontario, I'm humbled for the invitation to share with you some damn good ideas on how to rebuild back better. But before I do so, I want to question what is the difference between building and rebuilding? Better? Were we working better before? And if so, for whom? Are we we're considering how people are working in space? are we considering and we're considering their physical and mental well-being?</p> <p>Space making, sharing and generating ideas is something I'm curious about as we rebuild better? What tools do we hold as boards and organizations that could be used in not just our organization, but in the larger community as well? Are we thinking about the indigenous black people of color that we may have in our organizations, either on board or in our staff? Are we really thinking about the role it may take for one person, the role it may take for two or three persons to begin to shift the practices and understanding about what it might mean to be ethno-racial? Have we strategically been thinking about implementing these things in our organization? Don't forget, one is tokenism. Two is parity. Three, we're now arriving at equity. That's three different ideas from one racial body. Again, it's just a mere consideration for us to think about, as we begin to strategize the ways in which we can begin to broaden perspectives, and also broaden the capacities for the organizations in which we intend to support. There are three perspectives on this, I'd like to share one, is the board as a representation of the emergent demographics in the city or the country? And what support do you need</p>



		<p>as a board to also think creatively to also understand the impact of the work for the organizations for which your support another aspect I've been thinking about lately? Is the age range on boards? What's the youngest person on your board? Are you in a position to begin to think about the potential for engaging with younger persons in our society, as board members? If so, what are the skill sets that you're looking for?</p> <p>But also, what is the potential that they bring to a board? As we think about the future? Can we begin to invite younger board members through mentorship through development through processes that will be the beneficial for not just the board, but the organizations as well? And can those younger persons be reflective of the communities, societies, and also social structures from which they are emerging are coming do not forget the voice of emerging leaders, they will drive an organization into the future, they will lead an organization into where the future is. My third perspective would be around the importance of the executive committee on a board and the role of a chair. how responsive are you to suggestions ideas that may seem far-fetched? How are you mitigating internal conflicts of ideas, strategies? And how are you beginning to think about creatively implementing decisions, processes that will better benefit the organizations? The models are changing, the society is changing? And how are the boards and also committees responsive to this particular change? What assumptions are you making about board members as you invite them in? What contributions are you making as board members beyond financial contribution? Are your skill sets active? Or are your skills is actively being used by the board? What is the role of a committee structure in developing the growth of the board members in providing knowledge sharing, learning, and if you're on a board for too long, consider transitioning away from that particular board. Every board needs new energy, every organization needs a new energy for it to move further into the future as we emerge out of a pandemic. Those are just some damn good ideas I wish to share with you about how we begin to rebuild not better, simply rebuild. If anything, more efficiently.</p>
00:35:02 – 00:36:09	Jini Stolk	<p>Oh, Kevin. What fast, wonderful ideas. I wish you were here so I could take in person. Lots of questions there, in a way, but we have these days questions that we need to seek answers to. So, our final panelists. Last but not least, Michael Wheeler, who is an assistant professor at Queen, university, teaching the DAN School of Drama and Music. He's also Director of Artistic Research at SpiderWebShow Performance, an organization that pivoted to digital before most of us even knew it was going to be a thing. And before that, he was executive director of the Generator Innovation Incubator, and has done so much more in his life in the arts. So, Michael, I am very much looking forward to hearing what you have to say what ideas you have to share.</p>
00:36:10 – 00:46:29	Michael Wheeler	<p>Thanks, Jini. I just start by also thanking Jini, Jini mentioned, Generator there. And when I took over there, I was an executive director with zero executive experience. And so, I actually did rely quite a bit on Jini in that first year. And I really appreciated your mentorship. So thank you, Jini. I'm going to show a quick slideshow, which I might now call like, slides for foxes, perhaps. So hold on one second here. Okay, here we go. Can</p>

everybody see this? Yep. Okay, great. So, I'm going to take us through, like maybe five or six ideas in five or six minutes, that I think are things that are existing, or are moving forwards that address a lot of the things that we've heard today. So, the first thing that we're looking at here, this is something called means of production. And just to say I have a bunch of links at the end of this. So, don't worry about writing things down. means of production, as you can see is a collective of live performance, PMS and TDs. And what they're really trying to respond to is some of the things that have come up today about how unreasonable working standards are in particular in the live performing arts. And like, just to say that, like, it's about 100 years ago, that everyone else started working a five-day week, but somehow in the theater, we're not like it's a century overdue. And there's a lot of other things that go on with that. And so, what's really interesting to me is, you know, at the end of the day, those rehearsal schedules are made by PMS and TDs. And they're getting together and trying to figure out how to make them different. And that's really interesting to me. And in particular, this idea that they're empowering leadership, they're in the middle of a big survey of DMS and TDs, across the country. And so hopefully, that data is going to really be able to pass on to EDS and ATS and boards to say, like, look like your staff is tangibly working 70 hours a week, like that's against the law. And so this is coming down the pipeline, and boards like need to be ready, that like, there's about 100 years of catching up to do in terms of the labor code. So that survey is undergoing right now. But that's coming down the pipeline at anyone who kind of was associated with live performance. This is something called balancing act, I made a mistake, I should have put the theater direct logo on this, I put everybody else's logos on there, but shadow theater direct. And this is, you know, the other challenge that that artists are really having right now is that the cost of childcare is equal to or sometimes larger than the wage of an artist. So, I know like, not just like fringe, there's no like real, like, not the fringe artists aren't real. I was real when I was a fringe artist, but you know, professionally practicing artists who have told me that they lost money on a show when they put the childcare costs into that. So, you know, we're there's a real danger of the arts actually kind of only being accessible to wealthy people if we don't address this childcare issue. And so balancing act is a major initiative got some serious federal money recently, right before the election, it should be noted. And so, they're moving forwards with that. And I think there's going to be some kind of national level recommendations with regards to childcare for balancing act. Ours producer resource, this is something you know, it started a generator, which is the organization I mentioned earlier, but actually, this was all created after I left there. And this is what we're looking at is essentially like a wiki for independent producers. So, the other kind of thing that said there is that, you know, we all know that we have to be more entrepreneurial and our arts practice and that not everybody just gets to have a free arts administrator to write all their grants and do all their cash flows and do all their contracts and Stop the list, but you know what's on that list. And, and so this is a free resource for anyone, artist, producer resource.ca, you figure how to make your budget, you can figure out to

make a contract like you can figure out what you need to do to have a tour. And so, this is an online tool. And the reason I'm so impressed with his generator has really invested in keeping the information current and up to date. So, there's always new content going on there. And they're always reviewing for information that is stale now as well. And so, it's kind of a living producers. digital tool, I'll call it.

this Gen fellowship is pretty important, you can kind of see all the folks that have already either been mentored or involved in the in the program there. And, you know, we've already mentioned on this talk a couple of times the need for more BIPOC leadership. And you know, leadership doesn't just like appear out of the sky leadership requires training and experience, essentially. And so, for in terms of, where's that next generation of leadership going to come from, I think that this cohort in particular, will be very strong, you probably recognize a lot of the mentors faces there as you can appear in and, and I also just threw it in this deck, because right now is when they're accepting applications, we're right in the middle of their application process. So, if you're aware of someone who you think would be appropriate for this program, now's the time to tell them to apply. And they take eight each year, I should also footnote that the National Art Center also supports this initiative. And, and involves both meetings with mentors and training process and also a placement. So, there's kind of both kind of skill development and then real world kind of in a professional environment. Replacement placement, they're involved in that. And then this is something I can only talk just very briefly about that my company was involved with called the TO Digital Report, which came out of the pandemic and the you know, the digital stuff that's been going on. And, and so this is going to be published in a week or two, and is the results of these folks all working together, to basically deliver recommendations to Toronto's live performance companies. And when I say live performance, I'm really kind of saying theater dance opera, like top companies really, about how digital is going to manifest in the future and what the opportunities are there post pandemic with digital tools. And, you know, I'll leave some of the recommendations that come out when this is published. But just to say a couple of things that I thought I should talk about today anyhow, one is already been mentioned, kind of in a couple of these talks already, which is that we there's new skills that are required and new equipment that is required, but our budgets have not increased. So, there's more to do is less. And so that's something that every organization is dealing with. Another one is kind of manifest in what we're doing right now, which is that one of the real revelations, I think of the pandemic with regards to digital is how much more accessibility is possible without actually a huge cost. And, you know, we're having obviously ASL and translation, even here today. And so. So that's something that digital is really empowered. And obviously, think about AODA standards and all the other things that organizations already knew they should be doing this seems like digital is a pathway to pursue some things that we've known are important for a while, and that we're behind on as a sector. And, and then there's this idea that, um, you know, I've already heard it mentioned by two people that hybrid is, is

		<p>going to happen next, I'm so happy for other people to have front loaded that because it's obviously my bias. But you know, there is going to be this hybrid delivery model. Again, there's a crease costs going to come with that. And we also suggest in the report that it's important to kind of make a distinct or to distinguish between hybrid versions of a live performance. And this other thing that's going on, which is a new art form that exists in the internet.</p> <p>And so those are different things like we might have a show, I'm just going to pull up can stage I don't know why it's first company that came the top of my head can say you might have a show and also reach new audiences by live streaming a performance of that show. And that's part of this hybrid model, but can't stage also might program and artists I know called Beth Cates to create a play in virtual reality. And that's not nobody's ever going to go to Cannes stage to see that play, you're going to have to put on a headset to go see that play. And so, there's actually kind of a dual or digital art movement kind of moving out from there. The last thing I just wanted to just nod my head to is flat or shared leadership models. And this is actually Something has come out of me a lot in my role as an assistant professor at Queens, we have a visiting scholar from Germany right now, he's been talking a lot about in their seminars, and I'm starting to notice it in, like the job postings that come out that this idea of like a one otter leader at the top of an organization with all their brilliance kind of flowing down, you know, is not really de rigueur anymore. And there's a lot of great reasons for that. Not the least of which is like you could actually insulate your organization from risk a lot more, when you're spreading out who the leadership is in Korea in case you know, something happens a leader both in a very public way, or in a private way, there's an opportunity to shift. I think we've talked a little bit in today's talk just about how having different perspectives on the same decision increases. I'm going to say the intelligence with which you can actually answer a decision a question by having those diverse perspectives, consider something. And it's also really helpful in terms of like succession, within my org own organization, we have a three-member, flat style leadership at the top. And all three of us have been artistic directors at different times, and all three of us have been just part of this leadership triangle at different times. And so it creates more fluidity in terms of, you know, when someone has to shift out for whatever life reason that exists. Okay, I will stop there. Thank you.</p>
00:46:30 – 00:48:08	Jini Stolk	<p>Okay, thank you Michael. And it was a pleasure working with you. So thank you for that, too. So it looks like we've got a brave new world in front of us in the sense that we have to be bloody brave. There's so much going on. And I think the there might be a little bit of I think some of our board members heads might be almost exploding right now. Because I think that you the whole idea of, you know, careful about risk, you know, making sure things, making sure that we have our policies and our risk assessment things all lined up, those things seem to have much less usefulness now, if they ever had any to begin with. In the arts, particularly, because it's all about risk. So I don't know, I have bunches of</p>

		<p>questions, too, and thoughts that are flowing through my mind. But I think before I go there, I just wanted to ask, or our speakers or panelists, if something that somebody else said just makes them need to respond or need to add? Yeah?</p>
00:48:09 – 00:50:24	Hilary Pearson	<p>Yeah, I might just sort of underline the comment that I think both Michael and Kevin made about leadership. And the idea of flat or shared leadership, I think Kevin was pointing to the importance of the board chair, as well, you know, who's classically the leader of board, I do think that the pressure on board chairs is particularly great. And I think the idea of sharing that leadership, you know, finding ways to make it a more collaborative form of leadership is, is really important. I think, you know, of course, different board chairs are going to interpret the role differently. And some are, you know, very few, I hope, but some are people who essentially see their role as just making sure that the agenda is that the board is moving through its agenda and that things start on time and end on time. You know, I think that, you know, the, the idea of becoming a leader on a board these days has to be taken a lot more seriously. You can't just simply be there to shepherd an agenda. You have to inspire, you have to rally, you have to organize, you have to corral to some degree, and I think loading all that stuff on one person is really hard. You know, I have been and I'm seeing actually more boards now that are either being co-chaired, or that are being chaired with a very active vice chair, you know, or to, and I don't think there's anything wrong with that. I think actually, that is better. And you know, you can have a blend of styles when you have a shared leadership model of that kind that that can be it really opening for the rest of the board. You know, it is not You're not subject to just one person and how that one person operates. And you know what their own style is, you can actually see the fluidity when you have a shared leadership model. So, I'd like to endorse that idea. I think that's, that's really important.</p>
00:50:25 – 00:51:06	Michael Wheeler	<p>I just wanted to jump off that to say that, you know, something that we have enjoyed at SpiderWebShow recently is, you know, we got caught in that, like, are we making it through the agenda, therefore, we've had a board meeting kind of cycle. And we've recently moved to more of a consent agenda, so that we're trying to do everything that we can online ahead of the actual meeting, so that our meetings are actually like more jam sessions. And we've tried to get creative and like, use different digital platforms, so that we're like, literally, characters running around meeting each other. But anything so that those board meetings can be like, a genuine meeting of the minds and not like, you know, just going through a screen share of an Excel spreadsheet.</p>
00:51:07 – 00:53:49	Jini Stolk	<p>Yeah, I think that that old thing where the board had a very different culture than the artists and the work in the studio, it never worked. But it looks clear to me that in the future, the boards are going to, I hope, benefit from and enjoying more, the creative, thoughtful, energetic aspects of doing your work that we've been talking about. I do, you know, having had a lot of experience as a board member, as well as, as an executive director and a leader of an organization. I do really see the</p>



		<p>value of boards when the boards when boards are working well. And I feel like we all have a responsibility; board members, as well as our managers or directors to kind of work really hard at making, integrating the boards into process of deep thinking, problem solving, collaboration, care carrying all of those things that we've talked about. I actually I have a question that I think Michael could provide some thoughts on. We can talk especially about the value of emerging leaders. He was talking, I think specifically about board leaders, boards, meeting skills, boards, meeting perspectives, boards meeting to be more diverse in terms of age range. I agree. And I love it. And so I would like to ask those of you who have ideas on this. Is there a new is the new generation? Are the people for example, my goal that you're teaching, or the people that we should be working with? Are they interested in board work? What are what are their expectations? What are their desires around board work? How can we? How can we continue building really lively, helpful, supportive boards from the new generation of art lovers was muted there.</p>
00:53:50 – 00:54:38	Michael Wheeler	<p>We do want to hear from Régine because I think she had something to add to our conversation, there are two, but I'll just say that like, actually, the people that I teach, you know, I teach this graduate program for arts leadership and management. And so, they really communicate to me kind of the same questions. We're asking, like, how do I find a board member because they see themselves as people who are going to be running boards as a staff more than being board members themselves. But I would say that, you know, the thing that I brought up before about moving to this consent agenda, we do have a younger board for SpiderWebShow. And I could see people were getting bored, I could see their eyes getting glazed over. And so that move was out of like trying to like oh, we actually have to make this like an alive space to keep these people engaged. Régine?</p>
00:54:39 – 00:58:46	Régine Cadet	<p>Yes, just wanting to go back quickly to the to the leadership and the load that comes to one person and also the possibility of sharing with other organizations and not staying within your own and one initiative that really helped me personally as a leader during this time was the managing directors of the venue theaters decided to meet weekly. And actually, that really helped sharing resources, sharing, sharing ideas, being human, and sharing our fears, and putting out there. You know, what the challenges are? And that's the first time I think, from when I've been in the sector that people were willing to really share with each other, and not feeling alone. And I think maybe board members should maybe should do that, too. Like, why can't the board members from factory and TPM meet from time to time, I'm just throwing it out there, because I found it really, really, really helpful as managers and learning from each other. So that's the first thing. And in terms of finding new leaders and new board members, and specifically within the BIPOC. Community. And as Michael said, they don't just emerge like this, they need to be trained, they need to be mentored. And I would say specifically for managing directors, there is a big lack of managing directors of BIPOC. From like poor communities, I, we've been joking a lot that we were counting in</p>

		<p>Toronto, how many of us there were, and unfortunately, three of us have left the big managers, and that means there needs to be new blood and training. And it's not, there's no formal, I've been saying that there's no formal training for being a managing director. And it is a difficult thing to put on one person, like, you have to be a specialist. I think we're supposed to be generalists and know, a bit of everything. But some things that emerged during the pandemic, especially in terms of Human Resources has been extremely difficult. And how do you onboard people remotely how to do issue manager staff remotely anyways. So many human resources that issues that came up, and maybe one thing that emerges from that conversation with other managers is that we decided together that we would try to hire an HR specialist for all of us together and afford doing so and sharing resources. So that's another thing that needs to happen. We need to talk to each other, as companies, as organizations, as board members so that we come up with new ideas. And, again, in terms of into integrating new, younger generations and BIPOC. I think there needs to be training and mentors, and actual board members now willing to invite younger and pair them and see and maybe board members, boards agree to have somebody sit in as non-board members on committees to learn the rope to understand the system, because how could they know if they have not been in the situation.</p>
00:58:46 – 01:00:00	Jini Stolk	<p>So another set ever, it's another set of responsibilities and the responsibilities but in the sense of a responsibility that hopefully is enriching to everybody. And it's not just new ideas. It's sometimes old ideas that come back, you know, many years ago, the National Ballet, lent one of their HR professionals, one of the people in their office, to five small dance organizations to do a project that lasted for about six months. And that was such a deep learning experience. I was running. One of those dance companies at that time was so so useful. It's lasted through my career. So, Jaclyn has pointed out that we have you two o'clock, but I'm not I'm not cutting things off. I'm hoping that many of us I see that our participants are there. And I think that if we can maybe extend for another 15 minutes. And I'd love to know from Yes. I'd love to know from Jaclyn, what kinds of questions and ideas are appearing in our Q&amp;A?</p>
01:00:01 – 01:00:39	Jaclyn Rodrigues	<p>Sure, I think there are a bit more musings or comments. So, I'll just read the first one out loud. And you know, I don't think there's a specific question here. But the musing is having worked on diversifying our board and working with diverse artists, it has not been easy to find funding and support, bringing in junior board members specifically has been a challenge as they are largely working on their own careers rather than having time to commit to board work. So musing, not sure if anyone wants to comment on that?</p> <p>[Multiple speakers]: True, yeah true.</p>
01:00:40 – 01:01:10	Michael Wheeler	<p>I'll just say to that, that, you know, there's just different value that different folks can bring to boards, like at different parts of their life. And if someone is just attending meeting, and then adding their mind to those</p>

		<p>meetings, and those decisions are stronger from having their mind at those meetings, that's something and they're just not a working board member, that's like, helping figure out the cash flow from last year for CADAC or whatever. And maybe they by benefit of doing that earlier in their careers, they'll be better at that later.</p>
<p>01:01:11 – 01:03:22</p>	<p>Hilary Pearson</p>	<p>Yeah, I could, I could add to that, I really agree with that point Michael. I think, you know, some people are scared to join boards, because they think that they're going to be asked to do something that they don't feel competent to do, or that they don't think they might have time to do. But you know, boards are not supposed to be just for retired people. I mean, and they're not supposed to be, and this is the non-profit sector we're talking about, you know, they're not supposed to be only money machines, you know, it's not, you know, that this is, particularly with arts organizations, or cultural organizations call it perhaps like the ballet, but certainly museums, you know, I think this is an American view, in particular, that you don't get to join one of those boards, unless you're prepared to write a very big check. And that's essentially your role, you know, is to write big checks, or to get other people to write big checks. And I think that really devalues the role that a board can play. And certainly the ways in which, as Michael just said, people can bring value to a conversation, you know, because they have these other perspectives that are going to enrich the, the, the understanding, and the thinking of the management of the organization. So I'm, I want to go back to my fox image, you know, I just think more than ever, we need people on boards who are there, because they can test the thinking of management. And they can ask those, or use those kinds of phrases, you know: "but", "have you thought about" or "on the other hand", however, you know, it means that there's a certain amount of uncertainty in and maybe no specific outcome from a board conversation. But you know, having a conversation in which ideas are tested, is an outcome in itself is a good outcome in itself. So, I, I think that there's got to be much more open mindedness about what the role of a board member is, and what the qualities of a board member should be, or are, you know, I think it's not a recipe.</p>
<p>01:03:23 – 01:05:40</p>	<p>Jini Stolk</p>	<p>So without, without throwing everything, without leaving this conversation too much. But, you know, we did actually just discuss the fact that we're all doing No, seriously, twice as much, seriously, seriously, twice as much, if not more. And the skill set the calls on us to develop new ways of working to come together in ways collaboratively all of that, it just means that it just means that we're almost at a phase where we're just, we're developing something new. On the other hand, we're about to enter a moment where the, you know, the government subsidies, which have been incredibly helpful, incredibly helpful in keeping our two organizations alive, and the outpouring of private support, which I think is based on sympathy and concern about the future of the arts. And I think that we're entering an era where those things are no longer there. And we're now doing regularly twice as much as we used to do before. I mean, there is a question there about the role of individuals and</p>

		<p>foundations of funding agencies in terms of their own ability to be open to to act as collaborators to not be, you know, the whole question about strategic philanthropy where the funder comes up with an idea, a solution, a way of working and fits the donor needs into that picture, I hope that will be coming to an end as well, because we need a whole mixture of really good ideas and new ways of thinking we need people to be open to the knowledge, those with money as well as those who are doing the work.</p>
01:05:41 – 01:07:53	Hilary Pearson	<p>Yeah, no, I just think there's some questioning going on. In the foundation world anyway, I don't know about major donors, and what's going through their heads, you know, as individual donors, but I certainly think that foundations are, and I'm speaking about Canadian foundations here, which I know best. But I do think there's a lot of legitimate, you know, questioning and thinking about what extent foundations impose conditions and restrictions and their own priorities on the organizations that they want to work with. And again, those intersections, the the crises, I was mentioning, you know, in my earlier remarks, have really forced a lot of rethinking on the part of foundations, which does open the door, I think, to be able to work with a foundation in a much more flexible way, you know, and have unrestricted funding, or even, you know, core operating support funding, which is the gold can help any organization. You know, I actually, I would not have said this five years ago, you know, even at the beginning of the pandemic, I could not have predicted the response that foundations have made. But it has been, and I think there's evidence now to show this, that not only has changed happened in terms of how foundations are funding, you know, on the sort of giving up of restrictions and conditions and creating more flexibility. But it's, it's, it's continuing, you know, it's not ending, it's not like the government funding that is, is ending, it's, it's actually continuing and because I think foundations are seeing that, you know, the sky doesn't fall, when you give money to an organization without conditions, as long as you trust the leadership. And so there is an a trust, you know, relationship that has to form. So that is important. And I think boards need to think about that, you know, don't cold call a whole lot of foundations. If you're not prepared to have trusting relationships with you have to start building those trusting relationships, and then the foundations are going to feel more comfortable about throwing the conditions out the window.</p>
01:07:54 – 01:08:17	Jini Stolk	<p>I really hope you're right, Hillary, I think that I think that the time is now I'd like the theories have changed, thrown out the window, and more listening to begin. So good. Good. Glad to hear. Uh huh. Jacqueline, what else are we finding in the Q&amp;A section?</p>
01:08:18 – 01:08:46	Jaclyn Rodrigues	<p>You have one more question, and then probably should wrap up. But you know, it does to me, I read it as a million dollar question here. And it's going back to something Michael, you mentioned. So, related to the new art form concept that Michael mentioned, it's exciting to see with naturally evolving, how do we as leaders balance the current build back and health priorities, with also fostering the proper level of excitement related to these new positive growth opportunities?</p>

01:08:46 – 01:10:26	Michael Wheeler	<p>I don't have that when sorted entirely. I mean, I will say that I'm kind of what my part of my decision to become a professor is kind of related to my perception that the not for profit art scene didn't have the capacity to support the work that I was interested in. With regards to digital, that, you know, we're barely kind of finding way to pay people to be actors on stage. And I'm like, I need to spend \$40,000 on a developer this year is just like, it's people don't really want to have that conversation with me. And so I found my own solution through academia and kind of the granting research world of universities. But you know, I just feel like if we step back, and we don't think about digital, we just think like, more broadly about innovation. This always happens at the beginning of something, it costs a lot and it makes very little money. And then eventually it manifests at scale, and it makes the right people who made the right bets a lot of money. And, and so we're just in this infancy of a new art form, where like, you know, we're creating a play in VR right now where there's no way I'm going to be able to have more than 10 people at a time see it, so it's not going to be a even if I sell out 100 I'm not gonna make my money back. Although it's shirks money. So that's kind of irrelevant in this scenario. But the point is, eventually that technology will scale up and 1000 people will be able to attend that show. And it will be something that can make money. And so for, for those organizations about making investments in innovation, that we'll see a result in the future, which, you know, a lot of investors understand kind of intuitively already.</p>
01:10:27 – 01:12:06	Régine Cadet	<p>And I might add quickly that there are possibilities to, as Michael said, things, some things are possible with limited resources as well. And I think it's also finding creative ways of doing things and things and I take some mid-size and smaller size organization, I've been able to be more intuitive in finding ways of doing things. And, and like, for example, if I'm talking Theatre Passe Muraille, it has been advantageous to do things online when we had a little space of 55 seats, for sure. Now, opening up to 100 plus potential attendees is a plus for us. And it also has been the opportunity to test things like as an offering pay what you can afford model where people are willing to pay five bucks to do something as opposed to paying a comp or using a comp, for example. So there are many opportunities. And I take it's building, again, willing to be flexible, and taking about different ways of doing and forgetting about the old ways of we have to have the stage manager here for X amount of hours. It needs we need to we need to open up our minds to new ways of doing things.</p>
01:12:07 – 01:12:42	Michael Wheeler	<p>I know we're supposed to end but I just I need to jump back on that just to say because Régine brings up a great point of Passe Muraille, which is just said, they're taking the backspace out, they're getting rid of the seats. It's a digital theater now the small theater and why couldn't they partner not with me, let's say some other person at U of T who's doing UTS and an AI BMO BMO AI lab, they got a lot of stuff going on there. That's cultural, what I'm sure that it would be great for them that Passe Muraille on their grants. And then you can use that university money to get some</p>



		really cool stuff going on. Like, if you're open to it, you make the space, the partnerships exist.
01:12:43 – 01:12:54	Régine Cadet	<p>I think the chair of Pass Muraille was here. So maybe she's doing all this and maybe the purpose...</p> <p>[Michael Wheeler] or just do whatever Marjorie suggests she knows what she's talking about. [laughs]</p>
01:12:55 – 01:15:27	Jini Stolk	<p>Partnerships, collaboration, creation, experimentation, it sounds like so much more fun, and so much more satisfying than sitting through agendas based on Robert's Rules. And the future reports. I do feel that I personally have been inspired and energized by this discussion. And I am very grateful for the really damn good ideas that we've been talking about today. I just like to end before we all disappear, to just say best of luck to everybody in the new year. I really hope your holidays are relaxing and warm and loving. And we'll come back in 2022 with a ton of energy and, and thoughtfulness. Great thanks to everybody who came as a participant today. I think that, you know, this is a form of networking, although as I said before, it lacks the wine and cheese. But I think we've managed to maintain a sense of community through these sessions, community and sharing, and we really appreciate the attendees everybody who has been attending, and today's attendance. We appreciate your commitment, continue learning about this very important work as being board members. And just again, you are part of something special. The Creative Champions Network is actually the only ongoing leadership series for board members in the arts or any other non-profit sector.</p> <p>And so, I do really truthfully urge you to get on to the Creative Champions section of the Foundation's website. There's a ton of resources, and since I curated them specifically for arts professionals and leaders, I think that there would be a lot of very good ideas there. To back up some of what we've been talking about today and to deal with other questions, which will certainly come your way over the year ahead. So, cheers to everybody. Thank you to everybody. Good luck. Good luck. And I think it's, I think it has potential to be both exciting and scary and fun. And good. Cheers. Thank you.</p>