



Creative Champions Network Webinar – September 29, 2020

Guidance for Arts Board Confronting a Pandemic:  
Creating Truly Decent Work – In Times of Crisis and Beyond

Speakers:

- Jaclyn Rodrigues**, Community Engagement Manager, Toronto Arts Foundation
- Jini Stolk**, Toronto Arts Foundation Research Fellow
- Lucy White**, Principal, The Osborne Group
- Nadia Bello**, Organizational Development Consultant
- Lisa Marie DiLiberto**, Artistic Director, Theatre Direct
- Charles Pavia**, Board President, Toronto Dance Theatre

*Transcribed by: Nick Fassbender and Alandra McKirdy*

00:00:00 – 00:02:09	Jaclyn Rodrigues	<p>Alright, well, good afternoon, late afternoon I should say to everyone. Welcome! My name is Jaclyn Rodrigues and I’m the Community Engagement Manager with the Toronto Arts Foundation. And we’re delighted that you are able to join us today for this webinar. My remarks will be very brief, as my role here today is to really be a moderator for our Q&amp;A later in the session. And to help troubleshoot some technical issues that might come up. As some of you may know, the foundation is hosting this webinar as part of our Creative Champions Network. Jini Stolk, our network director, will be giving you a brief review of the program in a few moments. For those of you who might be joining us for the first time. And with that being said we hope this is a very smooth session. We’re grateful for your patience as we troubleshoot any technical issues that may come up. You’d think that after many months we’d be used to Zoom by now, but you never know.</p> <p>The second on my list is to just set a little bit of a proverbial stage for today’s webinar. After the introductory remarks, we are going to proceed on with our presentation. If you have a question for one of our presenters, please use the Q&amp;A function at the bottom of your screen. Questions tend to get buried in the chat, so we do ask for you to try to keep your questions to that Q&amp;A function. If your question is for a specific presenter, try to identify them in your question to us so I’ll know where to direct it best. We will address some questions if they keep coming up continuously throughout the session, but most will be taken at the end. While we strive to get to as many questions as possible, we will be prioritizing those frequently asked questions.</p> <p>Now, no one has requested ASL interpretations for this session. The URLs that might get shared throughout the chat will be made available following today’s</p>
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		<p>presentation on our foundation website. We are also recording this session, and a recording and transcription of that will be made available on our website. With that, I will turn this over to Jini Stolk, our creative trust research fellow, and the leader of Creative Champions Network.</p> <p>To you Jenny!</p>
<p>00:02:09 – 12:08</p>	<p>Jini Stolk</p>	<p>Thank you, Jaclyn! Thank you so much! And thanks, as always to you and Alex for the support for this session and for the other things you do for Creative Champions. Very much appreciated!</p> <p>I don't know how many of you who have tuned in today are new to Creative Champions network, but we've been in existence for around 5 years. We've done almost thirty sessions – recently they've been webinars – until this past couple of months, they've been actual networking sessions where we gather together and talk about issues that are particular and interesting to art's board members. I think we've done about 29 of these sessions over 5 years. And we have a very solid membership of over 500 board members who have been joining us for these sessions. We will have more webinars coming up in the fall, on a range of topics and we will be announcing those quite soon. The website of Toronto Arts Foundation has got a very wonderful site for CCN, and you will see a range of resources and information on the past webinars that we've done. So that's for the new people.</p> <p>For the new people and everybody else, it has been quite a 6-month period, hasn't it? Looking back, it's actually been fascinating to review how the best boards, and the rest, have functioned in supporting and making decisions impacting employees during this time of shock, interruption and transition in the arts and culture sector. The issue of human resources is the topic of our session today, and at this time, using the concept of intersectionality, seems not only appropriate, but actually necessary in thinking about the huge number of urgent issues and concerns around work and workplaces in our world. Not only have our sector's employment realities and expectations been almost entirely upended by COVID, but we have only begun digging deeper into the whole issue of decent work and into ensuring safe and harassment free spaces. Spurred by me to activism, and equitable and anti-harassment free spaces, equitable and anti-racist hiring and work practices brought into sharp relief by universal recognition of the systemic racism against, Black, Indigenous peoples, and people of colour. Not to mention the challenge of continuing to build in whatever kind of normal that we see post pandemic for our sector. Fairly compensated jobs and thoughtful employment practices that make it possible for a new generation of artists and arts workers to contemplate a lifelong career in that arts. There's a lot! They are all tremendously important issues that have immediate practical as well as ongoing and long-term implications for that what I think is the most overlooked of all necessary resources in our sector, which is human resources. Upon which everything that we've accomplished in our arts organization depends, not for the art, and there for the artists and arts workers, why do our organizations exist.</p>

Before we go further, I would like to just point out that many of us, including me, are taking comfort and inspiration these days from the land, from nature, from things growing, lying, crawling and sharing the Earth with us. So, we would like to take a moment to acknowledge and honour the historical and ongoing presence and stewardship of the land by the many first peoples of this area and say how grateful we are to be able to work, live, and meet on this territory. One final word, there is a lot to cover in this webinar, (Inaudible) we're not able to cover it all, and I know that many board members maybe here with us today, may have questions about things like, when and how to reopen work places and bring people together again. We are not experts in this area, and we're not going to reinvent the wheel, especially the perfect wheel that Maytree Foundation covered in its by good ideas session on reopening your workplace post COVID-19. We recommend if that's your issue and most pressing question that you visit their website and spend some time with their speakers, Robin Osgoode and David Keptney, on these issues. And I think that the link to that session will soon be up in the chatroom.

So here we go, we have a really great panel. I am delighted to have four people with is whose ideas and expertise and experiences are so rich and who I think will filled with information and insights for us today. So, let's just say a few words about the four panelists we have with us. Lucy White has over 30 years' experience in the cultural sector. She is a principal with the Osborne group. She provides consulting services, leadership coaching, and interim management for non-for-profit organizations. Her clients include and impressive array of arts organizations and she was truly immersed in HR and contract issues for many years as executive director and professional association of Canadian Peers. Lisa is on the board of Friends of the Osborne Collection, (inaudible), and Mindfulness Every Day, and has served on a large range of other boards, including specifically to this topic, the Cultural Human Resources Council.

Nadia Bello is with us, she is an organization development consultant who works for non-profit and public sector organizations, including the TAC. She specializes in floatation and training investigations, non-profit human resources and governance in equity and diversity. Nadia has more than 20 years of non-profit experience, she is a former elected official on the Toronto District School Board and holds a Master of Science in Organizational Development and is a certified human resources professional.

Lisa Marie DiLiberto is the Artistic Director of Theatre Direct, a company dedicated to creating and producing work for young audiences. She was the founder of Fixed-Point Arts in Media and co-creator of The Tale of a Town, a multi-year theatre and media project that's toured to every province and territory across the country. She's got a range of other successful theatre and media projects under her belt. She has an animated series now airing on TVO.

		<p>She is an instructor at Queens, the faculty of Centennial. Is an Artistic Advisor for the National Arts Centre and she is a leading advocate for artists and caregivers through her initiative, Balancing Act. She is also the proud mom of two wild children, and I would like to meet them one day.</p> <p>Charles Pavia is the president of the board of directors of Toronto Dance Theatre. He's been on the board for just over 10 years, which is quite a nice period of time. But he has been an audience member and supporter since the 11<sup>th</sup> grade. All I can say is Yay! That's great! He's recently been overseeing the transition of long-time artistic director, Christopher House, after 25 years of leading the company and dancing in it for 40 years, he started theatre directing and dramaturgy at York. He worked at Buddies in Bad Times Theatre in the inaugural Anti Chamber Project as assistant director. At that time, he was working full time and became the eventual manager of [Inaudible] For the last 20 years, he has represented artists at Canada's largest stylists' agency, Judy Inc. most recently as agency director. So those are our wonderful panelists.</p> <p>We are going to start by asking Lucy White to set the stage for us. Lucy, can you tell us what exactly we are talking about when we are talking about decent work and what does it mean and how does it matter to the many board members that are on this call today?</p>
<p>00:12:08 – 00:17:13</p>	<p>Lucy White</p>	<p>There we go. Thanks, Jini. I wanted to start off by saying how honoured I am to be invited to come kick off this discussion. My fellow panelists have a lot to offer. So, I am just going to take a few minutes to frame today's conversation. First, let's define decent work. The Ontario non-profit network, who are a leader in this area say that decent workplaces are fair, stable and productive workplaces. Decent workplaces offer equitable pay and benefits, stable work, opportunities for adequate training and development, workplaces free of harassment and discrimination and hours and schedules that allow for work life balance. When our organizations adopt decent work practices, we will be better able to meet our missions, attract and retain high caliber professional staff with the skills and knowledge to deliver our programs and contribute to thriving communities. These are benefits all arts organizations need. As board members, we know that we have the responsibility to steward our organizations, to meet our (inaudible) responsibilities, to provide strategic oversight and direction and to manage risk. But right now, we are in an international pandemic which has created a massive risk to the entire arts sector and simultaneously a deep desire for change. Many of us don't want to go back to a normal where 2/10 women experience harassment at work, where leadership roles are filled overwhelmingly by white people, where jobs are increasingly precarious and most of the resources continue to flow to those who already have the most. Some organizations have responded to the pandemic restrictions by laying off staff, closing off operations, and going, basically, into hibernation. Others are continuing with small creative moves to</p>

		<p>keep their connections with audiences and community alive while they wait to be able to reopen their doors. And there is a third group of organizations who are experimenting with new models and practices. How are they doing that? How does a board navigate both survival during a pandemic and take real steps towards change? I want to make two suggestions. First, this pandemic is also the biggest opportunity that most of our organizations will ever have to pause and reinvent themselves. Scary? Yeah. Risky? Probably no more than waiting for return to business as usual. Douglas McClennan says, “if you think of this as a product, a venue, a transaction and everything shuts down, then you do too. If you are an idea, then you understand that now is an even more important time to find ways to lead.” Second, suggestion I have, is that now is the time to put decent work practices into action in our organizations. One of the facts that I find compelling about decent work practices is that they require organizations to explore all the ideas, to look at all the ways that the big issues raised by; Truth and Reconciliation, Me Too Black Lives Matter, Basic Income, and other movements connect and intersect. As arts organizations, the home of big ideas, we can use our mission, values and purpose as a foundation from which to lead the sector forward. I know the theatre community best, so let’s give you two examples of where foundational ideas, the organization’s mission values, and purpose have been a catalyst in leading change.</p> <p>Buddies in Bad Times Artistic Director, Evelyn Perry, has stepped down from her position. She said “Buddies has been reckoning with the inequities of our past and the racism embedded in our colonial organizational structures and practices. It is essential that this company is taking time to revisions and create a bold new direction.” At Talk is Free Theatre in Barry, they have just launched a pilot project designed to offer about 20 artists a minimum annual income guarantee, each year, for 3 years. One of their goals is to explore a new and more sustainable operating model to making theatre.</p> <p>I’ll leave my remarks there although I could give you many more examples of arts organizations taking small and large steps toward decent work practices in this volatile time. I’m looking forward to what Lisa, Nadia and Charles has to say. Back to you Jini.</p>
<p>00:17:13 – 00:18:16</p>	<p>Jini Stolk</p>	<p>Lucy, thank you, that was great! This is the discussion part of it. We described this session as dealing with how the best boards have been responding to that task of ensuring that their organizations are decent and equitable workplaces. So, what we are going to try to do through our discussions today, is balance recommendations on what boards should be doing right now, with as Lucy laid out so beautifully, the many longer-term issues that people are grappling with. So, I want to start off by giving each of our panelists a chance to describe one or two of what they consider to be the most important initiatives or ways of working around decent work, during COVID, but also before and also after. So, I think I’ll go clockwise, which means that Nadia will start us off.</p>

00:18:16 –  
 00:22:36

Nadia  
 Bello

Good afternoon everyone! Many thanks for having me on the panel and to all of you for joining in. So, as a consultant, I've worked with over 50 organizations including over 3 dozen arts organizations in the past few years. In every part of the arts and at every level from small collectives to large funders, I hold the trust of a lot of people very closely and I really honour that because nothing quite kerfuffles arts organizations like human resources, human rights and governance, apart from funding that is. I spend a great deal of time demystifying these things, and it's a genuine joy and pleasure to do so. I do keep a very low profile but what I've seen in the past 4 months in particular, I've decided to come out of hiding once we've all caught our breathes from COVID, because I think there does need a bigger conversation in the arts. Because I hold your trust, I want you to know that I am offering anecdotal insights and generalized themes in trends that I am encountering. These are not specific to any one part of the arts nor are they specific to any single organization. So, I'll start off with what I feel the arts have done right and that is you've kept your people. I have to say, and you've mobilized everything from mental health to social justice, to universal basic income and you've done so in and out of making art, or art making. There are lots of other non-profits who've started laying people off from jump who were engaging in some really egregious HR practices. You know, forcing staff to take vacation time, not allowing any room for understanding that people are managing children, animals, dependants, mental health, while working remotely. But I think the arts as a sector you've sort of recognized this right away, and really honoured it. Again, anecdotal, but I just want to offer it to you as something I think that was done right. There is, however, a price to pay for isolation. And some observations that I have for you is that conflict is at an all-time high and this is what I'm spending most of my time dealing with right now. Conflict between staff and management, conflict between boards and executive directors, conflict between A.Ds and E.Ds, or whatever the equivalent is. And it's a really fascinating and a really impactful thing when we are not actually face to face. So, what is happening here to generate and engender all this conflict. The second observation is that boundaries are quite smashed and that's always been a problem in the arts. I'll say delicately, but the pandemic has really highlighted the lack of delineation in roles and responsibilities and operational functions, in decision making, and in managing time and time away. And what we are doing is creating narratives as a result. Narratives in our own head, narratives on social media, and there is no one to check those narratives, there is no one to check those stories to say, well where does this assumption come from, do I need more information about this situation, before reacting, is there an opportunity here, not just for reflection but self-reflexivity. Finally, the distinction between people and organization who can cope with volatility and uncertainty and who can pivot as a result, and those who cannot from perspective of work and labour is starker than ever. So just to close off, I've realized that I've made some pretty provocative statements, and there is no

		<p>time to explain them, but the conversation I really want to have is one about leadership. You know, the leadership that you may have relied on, everything from models of governance, to ways of managing staff may have to change. As a board, you may have to become more active, whether it is in support of your leadership or to help manage situations, as opposed to say, comfortably rubber stamping especially in mature organizations. Policies that have been sitting around for years, like working from home all of a sudden have new urgencies, new immediacy, and you can't just let them sit there. Really, it's this idea, Marshall Goldsmith said, "what got you here can't get you there." The problem is we don't know what there is. It's just we can't take any aspect of leadership for granted and as we go through today's topics, what my focus will be is leadership.</p>
<p>00:22:36 – 00:22:53</p>	<p>Jini Stolk</p>	<p>Thank you, Nadia. Provocative is good. Charles, do you want to say a few words about the ideas, or the observations that you have and consider to be most important for the network members today?</p>
<p>00:22:53 – 00:26:16</p>	<p>Charles Pavia</p>	<p>Of course. I think for Toronto Dance Theatre, we were certainly going through a transition because we had Christopher for more than 25 years at the lead and for more than 40 years as part of the company. But to step back from that and speak about sort of a micro, I mean the pandemic is nothing micro, but if you look at the pandemic specifically, we honoured all the contracts during the pandemic, [Inaudible], we've had weekly meetings with the staff as we've come back now and been able to come back, [False start], and they're not weekly meetings face to face, they are weekly meetings on ZOOM, like you were speaking, Nadia. These are the realities that no one ever thought we do when you are creating art. How do you create art on zoom and how do you sort of manage that creation of art? And there is certainly fear in what is coming next. And none of us know. Although the numbers don't look good, hopefully they plateau again, and we flatten that curve. But I think that what we are doing is, at that level preparing for whatever might come. The government has been, I can say quite generous in its support for the arts, at least in the dance organizations and helping us maintain a semblance of some normalcy in that way and keeping people paid and keeping the lights on. But I think on top of that, is that there are larger societal movements that have happened, starting with Me Too a few years ago, and certainly it is affecting, while not the dance world specifically in Toronto, but definitely the arts world in Toronto, largely. And boards largely in that way too. And so, we've certainly been dealing with that as its been moving, and now with the Black Lives Matter movement, because of the timing with the pandemic, its allowed us to sort of, look at things like the City of Toronto's Anti-Black racism unit with Tamil Matthews, and so we're initiating a cross staff board ensemble and artistic week long sessions with that unit. So that we be something that that we can take from every level from the organization and learn about. Learn about our own inequities. And also, be open to learning about them. And on top of that as well, we are doing an indigenous cultural competency training with Michael</p>

		<p>White from UofT. And so those are just two little steps that will help in the short term deal with some of those (inaudible), and I think as well what we've done as a board, I can speak to later of course because I don't want to take up too much time right now, but the process of hiring of course, a new AD after 25 years was something of itself, but because of it, and because we have a new AD, the board is energized in a new way as well, in so much as, we are looking at things that have "always been that way". But does that mean it should be that way. And I think that what these different societal movements are allowing us to do is ask those questions. Does it have to be that way? Can we do better? Should we do better? How do we do better? And I think that that is what it's allowed us to do and I mean that our board is definitely latching onto that and looking forward to those challenges, which they are. But coming out the other side of it with a better organization.</p>
<p>00:26:16 – 00:26:23</p>	<p>Jini Stolk</p>	<p>So, Lisa Marie, a couple of thoughts from you.</p>
<p>00:26:23 – 00:31:29</p>	<p>Lisa Marie DiLiberto</p>	<p>Thank you, Jini. Can everyone hear me? And also, it is such an honour to be on this panel with Nadia, Charles and Lucy, thanks so much. And to be invited to talk about artist caregiver support in the performing arts. As Jini said, I am the AD at Theatre Direct, so some people think because we are a theatre for young audiences' company, its of course we're looking at how we can support artist caregivers because maybe we are all parent because we work with kids. But, what's no so obvious to some is that there are caregivers working in all facets of our industry and there are theatre companies across Canada that have been implementing their own creative measures to support artist caregivers. So, in early 2020, Theatre Direct launched Balancing Act, it's a new initiative funded by the Canada Council for the Arts, Sector innovation program, and the Metcalf Foundation staging change program, aimed at creating more accessibility for caregivers in the performing arts and building on the stories that we've heard about different ways different companies have supported artist caregivers. Our goal with Balancing Act has been to bring organizations together first in Toronto and eventually across the country to share best practices, test and evaluate strategies of support and to share resources. Our, first of Balancing Act partners and steering committees members took place on February 21<sup>st</sup>. 2020 before the pandemic and I remember organizational members from across the city which were all women except for 1 man, just pointing that out, we sat shoulder to shoulder in our small Theatre Direct studio to find out how to push this initiative forward. Imagine that, sitting so close. In that meeting, representatives from Theatre Past Muraille, Nightwood Theatre, Why Not Theatre, Souleppper Theatre, Obsidian, The Toronto Fringe, Theatre Centre, Pact, Associating Designers of Canada, YPT, Quote on Quote Collective. We're joined by steering committee members, with regrets from other interested organizations, Jumblies theatre, Crows, Prologue Performing Arts, Playwrights Performance Canada, and Toronto Alliance for the Performing Arts, so as you can see it's a movement that is growing across</p>



		<p>Toronto. So, at this first meeting Theatre Direct proposed a selection of actionable strategies that we would be deploy by the partners in our next season such as on sight childcare, opening a family room at the theatre, creating an infrastructure for touring artists with families and forming a babysitting network. But adaptive like flexible hours, working from home, job sharing, were also on the table though, the practical application of these strategies in the framework of production schedules and organizational structures at the time seemed more daunting, none of us could have been prepared with how drastically our relationship to work would be altered. And then, as we all know in mid-March, COVID-19 hit, and suddenly we realised that, as Rachel Spencer Hewitt who founded (Poala?), an organization similar to Balancing Act in the states put it, “work, life, balance is everyone’s urgent business now.” So, slowly arts organizations came to grips with the fact that there will be no next season, at least not in the ways we imagined, and at first we thought at Theatre Direct that we would postpone the Balancing Act strategy trials to an unknown time in the future when we’d all be back together in person, but it became evident quite quickly that artist caregivers needed urgent support now more than ever. Having been instantly charged with taking over schooling and extracurricular activities on top of their workload with no options at all for childcare. So, on May 22<sup>nd</sup>, in 2020, Theatre Direct launched a revised version of balancing act with 4 new digital programs, created to engage and support artist caregivers through the pandemic. You can read all about those strategies on our website on <a href="http://balancingactcanada.com">balancingactcanada.com</a>. One was called Work That Works, was designed to explore the benefit that reduced working hours and task-based employment and guided creative play has on the mental wellness on artists, parents and families. Another one was called Hack Lab, it was about exploring process informed intergenerational exchange, opportunities for artist caregivers to collaborate on creative projects from home alongside their children or their babes in arms. And the final two prototypes in our reimagined Balancing Act were, virtual camps for school aged children, and our aims for these programs was to affectively engage children in digital creative programming in order to provide parents a window of time to work from home without distraction. So, as we wrap up this virtual phase of this virtual phase of this artist caregiver initiative, and we continue to navigate of social isolation as a sector, it is our hope at Theatre Direct that the insights that we have gained will prove useful for organizations and artists, not only in this time of crisis, but as the other panelists mentioned, as we look toward implanting proven approaches to working flexibly and supporting artist caregivers in the future. And a full evaluation report for Balancing Act will be available by the end of the month on our website <a href="http://balancingactcanada.com">balancingactcanada.com</a>. Thank you.</p>
<p>00:31:29 –        00:32:26</p>	<p>Jini Stolk</p>	<p>Thank you, Lisa Marie. So, it looks like we are all agreed that the definition and challenges of decent work have changed in this time of crisis. So, my question now is whether boards are considering these issues to be more important</p>

		because they are also thinking about their organization’s survival. So, Lucy, I wanted to ask you, do you think that the pursuit, the act of pursuit of decent work, has carried over to board’s decision making during these month, a full on pandemic and now, as people are actually beginning to plan for hopefully, a new season.
00:32:26 – 00:34:45	Lucy White	Well, in my opening remarks, I gave two examples of decision making, it didn’t necessarily happen because of the pandemic, but it is my take on the situation that the pandemic heightened the stresses and tensions that were already existing, and also made space for thinking about what the alternatives were. If Talk is Free Theatre had been in the middle of putting on a season, would they have had the capacity to think about, plan for, and launch their new basic income project. I don’t know, but it’s a question. And I wonder if their board, their donors or their funders would have agreed to fund their project. So one of the things I’m seeing is, from my position outside of arts boards at the moment, is that their seems to be a lot more openness to try new things, donors are being much more flexible and willing to take the word of their funded organizations that this is what the organizations needs to be doing in this moment and less about what the funders own objectives and goals are right now. So, I’m hopeful that people are thinking hard and acting to make this sector a less harsh working environment because it can be a very harsh place. And then of course because this is in my nature, not to be complacent, just look at what’s happening at the Montreal Museum of Fine Arts, right? That’s an environment where clearly, there was not a decent work culture in place, lots more work to do across the sector. But I’m thinking that this taste of new things, new models, new paradigms, is something we will not roll back if and when the pandemic is sorted.
00:34:53- 00:36:15	Jini Stolk	One hopes. There is so much to say on all of these topics. I’m just going to bomb ahead if people don’t mind. Remote work, people have been talking about that, and it is really becoming clear that working from home has not only completely changed the way people work and the way organizations function but it also has really added to stress and overwork. Which might have been surprising at the beginning. And it’s uncovered this whole range of challenges for people, including arts workers, artists in many instances who are low-income, who might live in small spaces, without a “home office” or even sometimes the access to the technical equipment that they need to do their work. And not to mention, although Lisa you need, the invisible parent tax, the cost and availability of child care, duel, full-time at home work by spouses and other hidden costs such as emergency babysitting, e.c.t. We have seen all of that. So lisa Marie, and Charles I would like them to speak to this, are arts organizations stepping up to those challenges and those who are doing it successfully, what are they doing?
00:36:18- 00:39:33	Lisa Marie DiLiberto	I can talk for a minute here and then pass it over to you Charles if that is okay? Something pretty amazing actually was announced today we sent it out through Theatre Direct, that boards can pass along to their organizations. The

		<p>Toronto Arts Council Theatre program has just informed me that they have added child care expenses to the list of eligible expenses for a theatre project, and operating. So that is not on their website yet but that will be listed in the program guidelines starting in November, Thanks to advocacy that many organizations have been doing. I shared this on Facebook this morning and I think it has been shared about 100 times now, so that's really revolutionary I think, that these kinds of real changes are happening, so you can definitely tell organizations you are working with that child care expenses are a legitimate expense. The other thing I would pose is have you asked? Have you asked the artistic director, the executive director? have you asked them about how they are doing if their child cares are covered if they need to allocate budget for this, it is very difficult for them to advocate for themselves too, I know as an artistic director as myself. We are always looking out for the organization but who is looking out for the artistic directors and the executive directors and their child care needs. That being said we also have to remember it is often the most vulnerable in organizations that are overlooked. So the artistic director is allowed to bring their kids but what about the front of house manager? They are the ones most at risk for losing their job and who we need to find a place for in the organization and to support the artist parents of all the staff and all the artists that are working with us. I will just leave you with a sat from a nationwide survey conducted by the department of Occupational Science and Occupational Therapy at UofT- of over a 150 caregivers working in the performing arts in Canada the results of this study revealed that 79% of those surveyed had turned down work as a result of caregiving responsibilities and 58% had never been asked about their caregiving responsibilities by their employer. And so, Have you asked and has your organization asked the people that they are working with? And finally, do you have the budget? Well, that's a question too but you know if we take an example of an organization that has a \$500,000 annual operating budget and you look at 3% of that budget is \$15,000, I will tell you this will be more than enough to cover a lot of the child care expenses and a lot of the things we can do to support those parents and caregivers, so also people who are caring for the elderly which is a situation many people are in now. Many of those things don't really cost much, it is about asking and finding accommodations and those things that do cost much, is it worth 3% of your overall budget to make sure these people can continue to thrive in your organization?</p>
<p>00:39:35- 00:40:09</p>	<p>Jini Stolk</p>	<p>So Charles, it is not just about working from home but it's also about all the discussions, decision making, everything that goes into, for example negotiating a new contract with a new artistic director only three weeks ago! What have you been learning or what has your organization been doing? Are you thinking differently? Putting new clauses into your contracts? What's going on?</p>
<p>00:40:10- 00:43:37</p>	<p>Charles Pavia</p>	<p>I think we were lucky in that, the process began of course a year ago and it was a long going process, and it was thankfully settled for the most part coming</p>

		<p>into March. We were lucky in that we were settled in terms of the hiring, little things had to be done from it, And I will say because we interview people around the world but mostly across Canada, I learned how to use Zoom very well before any of this happened. So now when I do Zoom meetings for our board I am really adept at it for the most part, I still forget to unmute myself sometimes! I think on the side of the organization, to Lisa Marie's point, we have been realising, like I said earlier those systems that we thought worked for everyone, (In Audible) the manual, the 60 page manual for all the staff and for the ensemble, the dancers, when was the last time was it really looked at? And how does it apply to today, COVID? But also how did it apply even a couple years ago? Was it something that was written in the 70's, maybe the 80's, maybe the 90's, even the early 2000's? And some things are just grandfathered through, and so what we have been trying to do in this time of COVID is ask the questions. Ask the dancers is this a good way to move forward? One of the things we are doing is we are having flexible work hours in so much as, so class in the mornings, instead of having to be there at a certain time, say 9 or 10 when rush hour would be at its highest, you can take class remotely, as long as you are there for the performance part. so things like that where we can adapt, because of course when you are creating a dance piece, you might be able to do it separately and on zoom but when it comes down to it the piece is created together, as a group in one room, so far. Hopefully we won't have to push further than that with this pandemic. Little things like that I think are allowing us to have the capabilities to ask the questions and answer them, if we can. And like everyone is speaking about, it is a budgetary thing too. (False Start) I have been on the board for 10 years and the budget hasn't changed but everyone's costs have gone up, salaries have gone up, and as they should. To the point as well of management not always looking after themselves even are taking a hit, that was addressed a few years ago, where I was like, you can't not also have the cost of living increase because as a board it is our job to make sure all of our employees are looked after, and I know that as a managing director or artistic director their job is to make sure that the organization is viable but at the same time as people in the organization they have to be treated well aswell, and if that means more fundraising or moving things around and we have been finding ways to do that. It has been exciting, certainly daunting. You think that things are going really well, and we have been assessed well and doing well but then you find these little cracks that you didn't even know existed and you're almost afraid to crack at it because you are afraid what it is going to open but in opening it, sometimes like we all said you have all these new ideas and new ways of approaching things I think it is being nimble and being open to the possibility of change and I think that is really what we are speaking about today, really.</p>
<p>00:43:38- 00:44:28</p>	<p>Jini Stolk</p>	<p>That is what we are speaking about today I think. Nadia I know that you have thoughts on this issue that we have just talked about, but I also would like you</p>

		<p>to talk to us a little bit about the change in social expectations, organizational expectations, and individual expectations of ourselves about actively countering racism against Black, Indigenous and People of Colour in our organizations. What do you think is the board's role in dealing with these social expectations? It just heightens the challenge of re-thinking working in a pandemic, are you seeing anything interesting with your clients or with other organizations you have been observing?</p>
<p>00:44:29- 00:48:30</p>	<p>Nadia Bello</p>	<p>interesting is the word for it. Let me start my positioning myself, so I am a racialized person, I am not a Black Person, so I want to point that out in respect to anti Black racism. I really position myself in terms of solidarity V.S allyship maybe and that is one place where boards we can have some serious reflection on solidarity V.S allyship and to be honest there may be a time and place for both, but it is a thing to explore. I tend to get called in crisis and equity has been a crisis. Acute for some and maybe chronic for others and I will leave it there. So, there is a couple of examples that I can draw and one is the idea of statements in favour of Black Lives Matter right? So after the murder of Geroge Floyd, I think every organization in the hemisphere just fell all over themselves trying to craft and release statements on every platform immediately available. So, lots of thoughts about statements but here is where the board plays a role because this is a leadership issue, if you are going to put out a statement to what end is that statement coming out? What is the purpose? What are the objectives? Can you back it up? Right, and what happens when your house is not in order and you put out a statement to the public and you get called on it? So that is one thing. The second thing is, [False Start] The hill I will die on is that principled silence, I will take it any day over empty statements. The lesson here is one of leadership or one of reflexivity, because it is not just a statement, are you thinking of a statement or are you thinking about a commitment to action for example, and what are the nuances here. As board members what you need to expect in fact is that you are gonna take it on the chin coming or going right? This is not a time for expectation of accolades or gratitude or thanks. I would also say the distinctions are so sharp generationally that there really is a different set of expectations in a younger generation for that very visible, representative, identity based call. Maybe it looks a little different in other parts but I think boards really need to be thoughtful and ask really hard questions about why you are doing a certain thing rather than just react to whatever the thing that is happening in society. I will also just quickly say you know diversity is not those people over there, so if you are going to undertake an organizational initiative it truly has to represent your organization whatever that is, or looks like. I will give you the example of a non- art organization that did all the right things, like they surveyed their staff, they were like how do you want this to look? what do you want it to be like? The feedback was it should all be people of colour and I am a white person and I really want to do this but I really want to give space to people of colour. Lovely sentiments really and truly but from an organizational</p>

		<p>perspective it is not going to work because I guarantee within a couple of months you are going to have resentment, you are going to have conflict, you are going to have burnout, the racialized people are going to be like why are we doing all of this work? Where is everybody else? [False Start] Equity is again not those people over there, so organizationally speaking that initiative has to look up and down and it has to be lateral as well. Finally, the most practical advice I can give board members on the call is don't resolve your equity conflicts over social media, please don't do that.</p>
00:48:30-00:48:51	Jini Stolk	<p>Good advice! Lucy I didn't want us to forget about anti-harassment concerns, and responses. I mean it is so last year but it isn't so last year it is so all year and continuing still. Do you have a couple thoughts on that and the board's responsibility there?</p>
00:48:52-00:50:55	Lucy White	<p>First let me say that I am currently volunteering with the National Day of Conversation, an initiative which arose from the Association of Fundraising Professionals. The idea is to raise awareness and come up with solutions to stop sexualized violence in the charitable sector and it is coming from the point of view of the fundraisers. In a recent survey more than 30% of fundraisers said that they had experienced harassment, often sexual, and that is 25% women and 6-7% men. It is a huge problem, it's not gone away because these other equally important issues have arisen, like the important anti-racism work that needs to be done. So, this is why both you and I were thinking of intersectionality as a huge and important issue. I think that women who make up a huge percentage of our sector are tired of waiting for action from above on this issue of sexual harassment, so the task really is to figure out how to organize and to pick up on Nadia's point the young generation are much more comfortable coming together to stop harassment. But we still have a huge issue with donors, many who are also board members using their position of power over young and often vulnerable fundraisers. So, what is clear to boards, Soul Pepper being an example, the Metropolitan Opera being another example, is that whether they believe it is happening in their organization or not, they are leaving their organizations open to legal, financial and reputational risk if they do not deal with it.</p>
00:50:55-00:52:45	Jini Stolk	<p>Thank you, true enough. So, Jaclyn has cruelly reminded us that we are coming to the end of our hour, so what I wanted to do was some of the time remaining I just wanted to throw out a couple of ideas, questions and have whoever has something to say, say it and Jaclyn might be coming in with a couple questions from our attendees. One of my thoughts was about the people, the people are often hidden behind the term human resources, do we consider artists to be essential workers? Do any of us, are any of us thinking along those lines and if so what would that mean? I'm just going to ask another question right now, if a theatre or arts organization's budget is a demonstration of its value system, what about the idea of artists on full time payroll. It doesn't happen very frequently that means that artists are even more vulnerable at a time like this than they were before and they were plenty</p>

		<p>vulnerable before. And I wanted to bring forward Michael [inaudible] who I so regret had to retire, said this on May 1st on Sunday's addition on CBC. Companies, he is talking not on arts organization but on companies in general, Companies will be judged on how they treat their employees, buyers and customers during this period of time. By who shared and who hoarded. Any thoughts there? Maybe, almost final comments.</p>
00:52:47-00:53:39	Lisa Marie DiLiberto	<p>Jini I could respond to are arts workers essential workers, and I would say what is essential right now is taking care of each other and for us to not forget we are working in the middle of a pandemic, and that I am hearing lots of conversations here and there about putting our artists together but it might be risky but maybe they will bubble with each other and then wear a mask at home and things like that. I want to remind us that A that excludes many people that have families at home because they can't bubble with the artists they are working with and also that if we take care of each other right now then we will have industry hopefully to come back to and that we will come back differently.</p>
00:53:41-00:56:03	Jini Stolk  Charles Pavia	<p>Any other thoughts there?</p> <p>I think that, in terms from the limited perspective I have with the organization I'm with, I mean outside I see other organizations and people. (False Start) When we were looking for an Artistic Director, we all met and thought about what is the greatest asset of Toronto Dance Theatre and yes, it is a rich history of over 50 years but really is our ensemble. And our ensemble has changed but it is something that has remained [inaudible] and we have had some people with us for 10 years. When I recently met with them we spoke about the fact that as art creators, as dancers you are still employees and you're still protected by the same things that an employee at a construction site is protected by. It might be a little different meaning you don't have to wear a hard hat but all those same federal and provincial laws protect you and I think sometimes we forget that in the arts, because we are just creating something and we have to do this and we only have so much time before we go on stage and all those sorts of things. I just wanted to remind them at the time, and I'm sure they knew it but I felt it was important as the board chair to say you are an employee and the board is here, yes, it is for management and yes its to run the organization and the finances but it is also to hear any complaint and problem, anything that bothers you. If you do not feel comfortable going through the HR channel which might be managed by the director in our case, I'm here and here is my personal number and my personal email. I think that is something we have somewhat learned from ME TOO and Soulpepper as boards, I hope most boards have learned from some of what went on there not wanting to name that but that is and certainly a catalyst in the Toronto Community. I think that from being reminded that Arts Workers are workers and they are protected and they should be. Like you side Lisa in this time of COVID it almost has to be doubly so even though we all survive and make art</p>

		and we wanna make sure people see the art we have to be mindful of protecting those that are most vulnerable and sometimes that is artists, the actor, the dancer, because they are the people that we put on stage and put at risk.
00:56:04- 00:57:55	Jini Stolk	I think we can all agree that is the responsibility of board members as well as all of us to try and ensure that there is the possibility of full-time, lifelong work in the arts for people just starting out or middle aged people who are having kids and realizing it is bloody hard to have a child, possibly have a small co-op and spend a life-time working in the arts as a creative person who wishes to do that we should be making it more possible then it has been. And truly something can look forward to with some confidence that it is going to work out for them and this is important to me particularly, I think there has been a lot of senior leadership transition in our community and I think some of it of course is just generational but I really do think that our decisions being made by people who think that, believe that, feel that it is time for new leadership, it is time for others to take the reins. But in the meantime, boards and all of us need to make sure that looks possible for people these days, it may or may not be- it was never easy. It may be even harder now. Jaclyn need we have some questions that you wanna throw out at us? We are a little bit, are we over?
00:57:55- 00:58:12	Jaclyn Rodrigues	We are right on time it is actually 5:00 and we actually don't. We had a couple questions that were addressed in the chat particularly about resources that do get sent out following the session, so actually we are right on time.
00:58:13- 00:58:28	Jini Stolk	Alright, I think if people stick with us for another couple of minutes. Does anybody have one last final, urgent thought that they wish to share with all of us on the call today, I'd welcome that.
00:58:29- 00:59:13	Nadia Belo	I would just offer that board members be mindful of the role of policy and in the arts we tend to under do policy and there probably is not enough and it doesn't have enough flexibility. But I think I would also caution people to see that policy can't save us either. It doesn't take the place of communication, it doesn't take the place of transparency, it doesn't take the place of relationships. It is a tool that helps all of these things and it is very important in that respect, but just like you cannot legislate harassment away even though it is a very important tool, policy in and of itself is just one thing.
00:59:13- 00:59:47	Jini Stolk	It is more important if it follows from a whole lot of conversation and deep thinking, it would seem to me. But a policy that doesn't follow that kind of challenging of ourselves and the organization probably has less chance of being at all successful in making that kind of optic change then one that is actually a result of some soul searching. Anybody else?
00:59:47- 1:00:53	Lisa Marie DiLiberto	I can also mention when I think about this, I think, if we support artists then we are also not only supporting artists caregiver, supporting artists, we are supporting the art form, because as we try and move through this precarious time if we can support artists and we can support our staff then we will be able to create that rich art that we are longing to create when we come out on the other side of this as we transform the way we make art. so it is not just about



		<p>the people, although that should be enough, but also as we support people at these time of crisis in their life, in their career, in these huge life moments like having children, taking care of an elderly person, going through a pandemic. Then we are supporting them to come through so at the height of their career they are still there to create that beautiful art, piece of art that they have been training their whole career to make. So, we are supporting the artist and the art form when we support each other through these moments.</p>
1:00:54-1:02:04	Jini Stolk	<p>So true, and I think that one of the themes that I was hoping to take away from this discussion is the idea that we are a creative community, we are based on values, we exist in order to question and to have an impact on the world and the discussion around this. And that applies just as much to board members I would say to the artist workers to whom that is their life blood. And this is a time I was glad people said it was, Charles I think Particularly, as board members we should, actually must open ourselves to new ways of thinking and to questioning the same old same old and to a particular type of compassion and care for each other. That should have been at the core of our organizations all along and I hope it might have been but it really has to be at this point in time. Anybody else?</p>
1:02:05-1:03:09	Charles Pavia	<p>Just to add to that, I think it was a wonderful summary. Especially for board members, don't be afraid to make mistakes and be wrong as well, I think that is in all of us. But I think especially as a board because you see yourselves as stewards of something so great. Usually we have loved before we have become a part of it, we are an audience member first usually. I feel like especially in these times we need to be able to make little mistakes or to try things and say they don't work or I was wrong and I shouldn't have done that and move forward and accept that and accept that in ourselves because i think if we don't do that, I think it was Nadia that said, you know when we make statements that are just statements and nothing comes from it that doesn't move anything forward either. and in the same way if we don't even do anything because we are so petrified if we do it will change something and it's going to be wrong then we are in that same position of not affecting that change. So, we are human and I think we have a lot on our shoulders but at the same time we have a the ability to make a lot of change so I think, it behoves us not to try.</p>
1:03:10-1:04:33	Jini Stolk	<p>Maybe we need to start thinking a little bit more like artists think in the studio as they are creating new pieces of work. you try and you fail but by pulling together something beautiful happens and it's the process and the communication and the being together and caring for each other and for the results that really make the success. Oh my goodness, I'm so glad this was a positive conversation, it's been very hard for everybody including board members and I would like to sincerely thank the people who joined us today, I hope you came away from this discussion with a few thoughts and ideas that you can carry forward. And I would just like to say good for you, it is so important at this point in time to have really good board members who really</p>

		care and want to do the best possible job and to keep searching out answers and examples and good ideas from each other. so thank you everybody, it has been a tremendous pleasure. Jaclyn is there, I'm sure there are some house keeping things I have forgotten. What have I forgotten? There will be resources up on the website possibly by tomorrow, or sometime soon. Anything else?
1:04:33-1:05:14	Jaclyn Rodrigues	Yeah, just to say that after this session as for all sessions we do send an attendee post evaluation survey. It's really quick it will be in everyone's inboxes first thing in the morning. We really do appreciate everybody taking the time to fill those out, it really helps us plan for future sessions. Otherwise, those resources will be posted on our website as Jini just did mention and as I mentioned at the beginning of the session we did record this session, the recording as long as the transcription on the recording will be made available in about a week it takes to transcribe. So, do feel free to share with peers who may have not been able to attend today.
1:05:14-1:05:31	Jini Stolk	Thank you everybody, very much appreciated. Very stimulating discussion, thank you.
	Everyone	Bye, bye! Thank you, Thanks for having us.
	Jini Stolk	Our second wave, this is our second wave! Yeah, okay bye bye!