



Creative Champions Network Webinar – April 16, 2020

Guidance For Arts Board Confronting a Pandemic:
10 Principles for Navigating Through Critical Times

Speakers:

- Jaclyn Rodrigues**, Community Engagement Manager, Toronto Arts Foundation
- Jini Stolk**, Toronto Arts Foundation Research Fellow
- Robin Cardozo**, Board Member, Ontario Nonprofit Network and Souleppper Theatre
- Helen Burstyn**, Board Chair of Evergreen and The Walrus Foundation
- Susan Wright**, Deputy Director, Toronto Arts Foundation & Toronto Arts Council

Transcribed by: Alexandra Loewen, Michelle Parson, Rachel Kennedy

00:00:00 – 00:02:38	Jaclyn Rodrigues	<p>Alright everyone, well welcome, good afternoon. My name is Jaclyn Rodrigues and I am the Community Engagement Manager with Toronto Arts Foundation. We're delighted your able to join us today for this webinar. If at any point you can't hear me or anything like that, please let us know via the chat function. But I will keep my remarks brief today as my role for this session is as a moderator for the Q&A and to help troubleshoot should any technical issues should arise.</p> <p>As some of you know the Foundations is hosting this webinar as part of our Creative Champions Network program. Jini Stolk, our program director will be giving a brief overview of the program in a few moments for those of you who are new or maybe haven't heard of it before. With that being said, this is the first webinar that our Network is hosting and while we hope for a smooth session, we are very grateful your patience as we trouble shoot any issues that may come up. Second on my list is to set the proverbial stage for today's webinar. After our introductory remarks we will proceed with the presentation. My colleague Alexandra will be sharing her screen with everyone as we have a PowerPoint deck to accompany today's remarks. For everyone joining us, we will be using the chat function to post helpful links to resources that are mentioned today.</p> <p>If you have a question for our presenters, please use the q and a function, not the chat function. Please feel free to ask a question at any time during the presentation via the Q&A function. We ask that if your question is for a specific presenter you identify them in your question to us. We will address questions during a few key points throughout the webinar and at the very end. We will strive to get to as many questions as possible and prioritize the most frequently asked ones. Now, while no one has requested ASL interpretation for today's session, the deck and URLs</p>
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		<p>will all be made available following the presentation on our Foundation website. We are also recording today's session. We will make the recording and a transcription of the recording available as soon as possible. With that, I'll turn it over to Jini Stolk, our Creative Trust Fellow and leader of the Creative Champions Network. To you, Jini.</p>
<p>00:02:39 – 00:08:11</p>	<p>Jini Stolk</p>	<p>[inaudible] I am now unmuted, thanks Jaclyn and welcome everybody. We're really pleased by the strong response to Creative Trust's first online session. And as Jaclyn said, we're very pleased to see that there are many new people joining us today. People who haven't had, haven't participated in any Creative Champions' 27 workshops and learning sessions over the past five years. So I'm not going to say too much more about what we've been doing, but I would invite you all to take a look at the Toronto Arts Foundation's website under the Creative Champions Section. We have quite a large range of resources curated specifically for arts board members and I think you'll find them useful and interesting.</p> <p>Anyway, it's clear now more than ever before to connect with other board members; hear what other people are experiencing and how they and they're are coping; to exchange ideas about the most useful things boards can do and the most important roles boards can play – during a time when completely unexpected circumstances, and the requirement of immediate and urgent decisions, have been coming at us at a really turbo-charged pace. Six weeks ago I was returning to Toronto from a really lovely, calm yoga retreat in Costa Rica, and within a week or two after that, all hell had broken loose, everything had changed.</p> <p>If you're feeling a bit overwhelmed that wouldn't be a surprise. I and our other presenters are also arts board members and we share those feelings. Although we're definitely are all in this together as many have said, each arts company is unique and having to find its own way through these challenges. So we'd love to be able to talk to you today to provide rules for "What to do in the crisis" but it's not possible. What we can talk about is "What Boards should focus on" to help their organizations navigate what are very stormy waters.</p> <p>So for me an online session will never replace the warmth and conversation of gathering in person. But as for many arts organizations, including I'm sure, lots of yours, special times call for new responses. And we are exploring through this webinar, and a few others that we will follow within the next month or so, we're exploring new ways of fulfilling our mission online, and developing the expertise to add more of an online component to our work. So that's looking on the sunny side. But, in fact, there is a sunny side. I think that we and the rest of us in our community will come out of this crisis more flexible and more sustainable, at least I sincerely hope so.</p>

		<p>As we are all joining in today from our homes and we're working from our homes and we might feel that we are confined to our homes. I think it's an appropriate moment to acknowledge and remember that these homes and the land we're own has been the site of human activity for 15,000 years and has been the home traditional and territory of many first nations people. We live, work, learn and share as so many have done before us.</p> <p>Before I turn this session over to the experienced and wise and multi-board members and arts and non-profit community leaders Robin Cardozo and Helen Burstyn, I think that we can all agree that artists and the arts community have been showing immense leadership in this crisis. I've been nearly brought to tears by the deep sadness people are expressing as they cut short their artistic projects and plans and seasons – and we know that beyond the devastating impact on work and income for artists, they are also having to postpone – and for how long? Nobody knows – projects they've worked on and dreamed about for many, many years.</p> <p>But many of us, like me, I'm sure, are slack jawed in wonder at the massive energy artists and arts managers are throwing into finding bold new ways to continue to make art, and to ensure their companies survive and thrive. I have been busy helping and supporting the organization on whose board I serve in every possible way. But I hope I will remember and reflect on the empathy, caring and courage we're seeing unfold in our community.</p> <p>At the end of all of this, when the crisis resolves itself I feel we'll find that board members have learned as much as they've contributed as a result of the pandemic. So with that being said, I'm very eager to hear from Robin and Helen about ten principles, ten important ways of thinking and acting, that go into being a good board member in very, very hard times. Robin, over to you.</p>
00:08:12 – 00:09:20	Robin Cardozo	<p>Thank you Jini, thank you for that lovely introduction and for a reminder of how important the arts sector is in our community and by extension then how important arts boards are. So Helen and I are going to talk about ten principles and I'm going to kick right off with the first principle. Which is number one is that the principles of board governance don't change in a crisis. If you could move to the next slide please. So, the principles of board governance don't change in a crisis. So for Boards, the principles of Board Governance include of course overseeing management, exercising a duty of care, understanding and overseeing risk, performing our statutory duties – all those remain the same during the crisis and if anything, are even more critically important than ever. We all of course, want what is best for our organizations, and we all want to be as helpful as possible. So as board members, we need to remind ourselves that our accountabilities and responsibilities have not changed.</p>

00:09:21 – 00:10:32	Robin Cardozo	<p>Now going in hand in hand with that principle is principle number two which is: that said, operationalizing those principles will in most cases be very different.</p> <p>In the arts sector – and across all sectors – we are living through a crisis that as Jini said, we, and our organizations, have never imagined. This is not the time to say that <i>this</i> is exclusively the role of management's, or <i>that</i> is exclusively the Board's role. We're all in this together, and as long as we communicate with one another, we must be flexible and available to help.</p> <p>We're all facing urgent financial considerations will include revised revenue and expense projections, probably daily. Figuring out if we have insurance that will help to cover some of our losses. Figuring out the terms of employment contracts, government wage subsidy programs, all these areas are incredibly complex and we can only solve them by working on them together. Now I'll hand it over to Helen for the next couple of principles.</p>
00:10:33 – 00:15:12	Helen Burstyn	<p>Ok, thank you Robin and thank you Jini for the introduction. So, as we know, in a crisis, boards have little time to make extremely difficult decisions and this is one very big crisis that came upon us very suddenly. So, the financial realities of this crisis are hitting every arts organization very, very hard. Just about every arts organization has stopped its programming, laid off staff, closed down venues, cancelled events.</p> <p>So, the events calendar has been wiped clean for the spring/summer season, almost universally and half a year's revenue, maybe more, has been wiped off the books. So, when we say boards have to make extremely difficult decisions and do it quickly, this is an example of that in spades. They have to decide, not just quickly, what to cancel and what to continue, they have to decide how and whether they can carry on business in some form. As one general manager of a major arts organization put it to our board in last week's briefing: it's a lot more difficult to cancel a season than to put it on. And we don't have a rule book or any guidance on how to do that so every organization is figuring it out as they move along. For those arts organizations who are fortunate enough to have buildings or dedicated performance spaces, they're not feeling so lucky at the moment as a major revenue source for organizations like TIFF, and the COC and the AGO sit empty for an indeterminate period.</p> <p>[False start] As board members our primary responsibility is to the organization and the interests of artists, staff, patrons and donors must also be considered. And I just want to emphasize another group that needs to be considered and that's not to forget the volunteers. It's easy not worry about them as much since they're not on the payroll but they are deeply affected by what is happening and we need their loyalty and</p>

		<p>their support to come out the other end of this whole. Remember, your boards are composed of volunteers and they are in fact the chief volunteer officers of the organization. So, include them in your pandemic response plan as a stakeholder as well as an in-house resource. Something else I wanted to point out is that I'm finding that many arts organizations are relying more heavily on their boards than usual. They're relying on them to be responsive, to be available, to offer up their business or financial or other expertise and to become in some cases, almost an extension of the executive team. There are a number of organizations where the executive committee of the board or whatever, you know, a number of key people are working side by side with the leadership of the organization on scenario planning, financial modeling, digital and alternative revenue opportunities, staffing options and other key decision areas.</p> <p>[False start] Our primary responsibility as board members is of course to the organization and boards need to be readier than ever to support management in making difficult decisions but that doesn't mean ready to the point of rubber stamping those decisions. Move quickly but not hastily I guess is the idea. The notion of a board having its nose in and fingers out – well, this is a time when boards may have both their noses and their fingers in a little more than usual. I'm aware of a couple of situations where boards are taking a more active role in helping to run the organization. For instance, the leadership is in transition or if the ED is somehow incapacitated. In one case I know an board chair is moving into an acting CEO role because of just such a circumstance. Also, in messaging to inside and outside audiences it may help to have the board chair and ED sending out certain kinds of communications. Not always, but sometimes it's good to have the two aligned or linked. Ok, now next slide.</p>
<p>00:15:13 – 00:17:04</p>	<p>Helen Burstyn</p>	<p>So, two key things that need to be addressed: trust and flexibility. Let me start with flexibility. We all need to be flexible in a crisis situation and one of this magnitude requires a huge amount of planning in a short amount of time. We've got to be ready to turn on a dime. In an emergency management and boards need to be ready to make new policies or mend existing ones very quickly. For example, you may not have a written policy on working from home or time off for child care particularly over an extended period. Current sick leave policies may be inadequate and certainly none of them will have contemplated the circumstances we're now facing with a global pandemic of uncertain duration and outcome.</p> <p>Decisions to cancel a season or lay off employees or offer refunds have been made very quickly and from what I have seen of arts organizations, they have been made very effectively but haven't been made, I believe, hastily. Bad decisions or badly explained decisions can erode trust and</p>

		<p>jeopardize important relationships inside and outside the organization. So, it's up to the organization to instill trust to those affected by these decisions and demonstrate that these decisions have been made thoughtfully, carefully and in the best interest of all concerned. One other point I'd like to make: how and when you communicate with the staff is most critical for building trust within the organization. They're anxious and what they need is not only reassurance but a plan and having that plan shared with them is important. They need to know what's happening and why and that's a key to building trust within the organization as well as outside with stakeholders.</p>
<p>00:17:05 – 00:20:08</p>	<p>Robin Cardozo</p>	<p>Thank you, Helen, that's actually a very good segue to the next couple of points that I have because I'm talking about our people in arts organizations. I'll just for a moment pick up on Helen's point about flexibility and some of the things I've been hearing are some very basic everyday policies that some organizations haven't had to think about for a long time. So, Helen referred to working from home, well it turns out that a lot of organizations on the one hand it may seem simple to say let's work from home but for a lot of people who don't have wifi at home, what does the organization then do? You need to be able to very quickly make that decision, what to do with staff who you want to work from home and may not have wifi. Another very nuts and bolts kind of thing is a lot of smaller organizations in particular have a cheque signing policy where one of the cheque signers for cheques over a certain level needs to be a board person. Probably not that complicated in normal times but when you now have the accountant and the board member in opposite sides, living on opposite sides of the town, what do you do? Well, you need to be able to resolve that, it comes back to the point Helen mentioned about flexibility, you need to be able to resolve that kind of nuts and bolts issue very, very quickly.</p> <p>So, moving on and linking to Helen's points about our people, I have two points about people. The first one is about the personal financial realities of our artists and staff in particular. This is a complex area for us to navigate in the arts sector. Most artists are freelance, and while the organization may not have a legal responsibility, I think most will agree we have moral responsibility to be as supportive as one can. Most of our organizations are not flush with cash, but are there other ways we can provide support to our artists and freelance friends and members of the family? So, for example applying for some government programs such as CERB can be complicated. Can we provide workshops to make that easy or easier for the members of the family to apply for the CERB benefit. In many cases boards may not be – I'm not suggesting that boards would in many cases would be working directly with freelance artists – but we do have a moral obligation to ask the question. Even if an organization has one or two staff and a couple of dozen freelance people or more, it's still</p>

		<p>as board members, we still I think have a moral responsibility to think about our members of the family and to ask the questions about the personal financial realities about the members of the family.</p>
<p>00:20:09 – 00:22:42</p>	<p>Robin Cardozo</p>	<p>And tied in to that, my next point which is also about our people is about the safety and security of artists, staff, volunteers as Helen mentioned, and patrons. Now this question has turned a lot just in the last few weeks, I think three or four weeks ago we were thinking about this, it was really about when to close our doors when was a safe time to close our doors in order to think about the safety and security of our people including our volunteers and our patrons. Today, just about everybody has closed the doors. If we didn't choose to do so ourselves we did it because of government policies. Now, as we're starting to look ahead, hearing governments talk about what would be the conditions to reopen. Parts of the economy, parts of the community and to reopen things like arts organizations and so on.</p> <p>So as board members at our organization, are we going to just wait for the government to say "ok, it's time to reopen" or are we going to think about the realities of our own organization? What are the specific risks and opportunities at the organization. Based on the ways we deliver arts programs, based on the facility that we're in, can we offer safely, socially distanced programs. Some of us may be able to and some of us can't. So, these are issues of programming, they're issues of the future of the organization, they're questions about safety, they're questions about risk. They're questions that I think we are suggesting, that boards need to be critically and closely involved in discussions with management, and they're really examples of the kinds of questions that management and boards need to be thinking about working through together.</p> <p>So those two points about personal financial realities and safety and security of our artists were suggesting are really important for boards to be starting to thinking about now. So we've now been through six of our principles and I am thinking this might be a good time to pause and ask Jaclyn and Alex if we've received any questions that Helen and I can address.</p>
<p>00:22:43 – 00:23:20</p>	<p>Jaclyn Rodrigues</p>	<p>We have one in the docket right now.... An anonymous attendee is asking: it seems like more is needed from boards right now, but how do you navigate a situation where a board Member ha(d) much lower capacity? We are an organization like many that works within an anti-oppression model and prioritizes the care and consideration of board Members who might also be low income earners, caregivers etc, which affects their ability to contribute right now. Do you have any suggestions or tips to work with a skeleton board right now, and staff that are grappling with the effects on mental health in this crisis?</p>
<p>00:23:21 – 00:24:59</p>	<p>Robin Cardozo</p>	<p>Well why don't I kick that off and ask Helen to join us, thank you for that question, that's a really important question and it's important for us to</p>

		<p>reflect on organizations like yours, because I'm sure you are not alone. I would suggest that certainly one area to look at would be what are other like organizations doing, I'm sure that you have other organizations that have some similar client groups and similar Boards that you might be able to exchange ideas with, so that's one area to look at, is there an opportunity for some of you to come together and look for resources that you can work on together. Another idea would be to have a brainstorming session with your Board and your (fledgling?) staff, I'm gathering it's a small Board and a small staff, but to come together and have a joint brainstorming session about who knows whom, in terms of available resources that you could draw on. And if those resources that you suggest are not at the Board level, are there friends of the organization or friends of the sector that you're working in who could spend some time to lend their expertise? I know that Helen would like to talk about the LEAN program, that's one area to look at, so maybe I'll turn it over to Helen to talk about LEAN and any other observations you have Helen.</p>
00:25:00 – 00:27:17	Helen Burstyn	<p>Ok, thanks Robin. We can't treat arts organizations as all the same, they're very different in size for one thing and so is the capacity of their Boards, very different, so with smaller Boards and smaller organizations, they face particular challenges, and their boards are going to be just as stretched as the smaller organizations are themselves. So collaborative efforts and consulting with other boards maybe those that are larger is one way to go about it or maybe ones that are comparable, have adjacencies, they're related to yours in some way, in the community and there may be a way of collaborating on some kind of shared understanding. There are also because the arts and culture sector is we know very creative, and very effective and a number of organizations come together practically overnight to help the sector navigate some of the issues that they are facing right now and one of those organizations right now, Robin referred to is LEAN, (Leadership Emergency Arts Network) and you can contact them at lean arts canada at gmail dot com to get more information and I think there may be a site where you can go to find how to join, how to participate, how to benefit, from the mentorship and advisory services that they are offering to arts organizations of all sizes. Now Jini, I believe you are a member of LEAN, I am too, Robin, I don't recall if you are or not (Robin nods yes) but we're advisors, and our role is to take say three or five different organizations that need support and provide hands on support, advice where we can to those organizations and I believe that there are other collaboratives of this kind forming throughout the sector and I point to the session we are involved in right now which is a perfect example of how we try to help other organizations of all sizes navigate particular issues.</p>
00:27:18-00:27:28	Robin Cardozo	<p>Thank you. Jaclyn were you going to say something at this point?</p>
00:27:29 – 00:27:39	Jaclyn Rodrigues	<p>No, I think right now we have another question, but it would be best answered by Susan after her presentation. So I think we are ready to go forward.</p>

00:27:40 – 00:27:42	Robin Cardozo	Ok perfect, so back to you Helen.
00:27:43 – 00:29:50	Helen Burstyn	<p>Ok thank you, can we have slide seven please? Boards can play a huge role in assisting with Fundraising and I might add with maintaining financial stability because fundraising is pretty tricky at a time like this, maintaining financial health is a necessity and requires a lot of planning at this point. So fundraising revenue for most organizations is taking a huge hit of course and so is earned revenue by the way. Board members can be very helpful in a number of ways and one of those is by communicating with donors and stakeholders, something that should be carefully coordinated and thought through so there's no overlap in pleas for support. I also say this is not a time where there should be outright pleas for financial support. We know every organization is hurting financially and this may not be the time, whatever the way, this is not the right way to appeal to donors, unless you do it very carefully and in a coordinated way. So most charitable organizations in the arts sector and beyond of course are communicating with donors not by asking for money at this stage but just keeping in touch, providing updates, asking for advice and suggesting that any other form of support would be welcome, and leaving it at that for now. Several of my arts and other boards have really stepped up. We are seeing people on the Boards and others being asked to donate back tickets to cancelled performances for instance. They have renewed subscriptions and have made their annual donations early because the time for funding and also the need for it is now. Some have also made enhanced donations to tide organizations over during a dangerously dry spell.</p>
00:29:51 – 00:32:17	Helen Burstyn	<p>Could we have the next slide please? So, boards should be thinking today about medium-term Scenarios and adjusting those as new information becomes available. So, I think every organization started off by looking at the short term - the immediate term. While the needs are urgent and the needs are now, the medium and longer term are also, and arguably more important. One organization I work with presented three scenarios to the board very early on. One was based on: this is going to end very early (by early meaning sort of May) and here's what we do from there. Second scenario was a bit longer term, we can open our site, we can begin going back to normal, say by end of August, beginning of September. And then the third scenario is the longer, longer view of that, which is that this is going to keep us constrained to some extent, to the end of the year and beyond.</p> <p>And I would say it's become more apparent that the mid- and longer-term scenarios are the ones that we should be focusing now that we've gone through the initial phase of closing or deciding what to close, deciding what we can do, deciding what can be moved online, or offered in some way to keep the organization and its presence and its people going. The most optimistic scenarios have been abandoned for the time being and the point is that really it's about rolling scenarios. Those scenarios are changing constantly and they must be changing</p>

		<p>responsibly. So what kinds of questions should Boards and their organizations be asking if they are going to be planning for an uncertain future? They could be asking what will the arts and culture scene overall look like when the worst is behind us. How will we rebuild what may be a completely different organization and a completely different landscape? Are we prepared for a range of possible incomes and again that's part of the scenario planning, and is this an opportunity to re-think the organization and the operating model?</p>
<p>00:32:18 – 00:33:43</p>	<p>Helen Burstyn</p>	<p>Could I have the next slide please? So, at a time like this, risk oversight becomes a greater Board responsibility and it has never been more critical. So as revenues are dropping and doors are closed on programming, the board needs to keep its eye on the top organizational risks. And if your organization doesn't already have a robust risk management framework and this would probably be the case for smaller organizations, this is not the time to develop one, what you need to focus on instead is the top two or three risks your organization faces and how those could be mitigated.</p> <p>There are resources available and we spoke about them earlier in response to the question to help the sector, to help organizations within the sector to come together and get advice and support from something like LEAN (Leadership Emergency Arts Network) There are other organizations and other sources of mentoring and counselling and advice that can be turned to. But ultimately a highly engaged and effective Board can be your most valuable resource in identifying and managing risks and so many other urgent important issues that arts organizations are facing at this time. Back to you Robin.</p>
<p>00:33:44 – 00:38:12</p>	<p>Robin Cardozo</p>	<p>Thank you, Helen, and just to back up on a point you made there, thank you about the resources available. I think I'll use this opportunity to give a little plug for ONN Ontario Nonprofit Network, The ONN website is a terrific combination of resources and they are building it up every day with information for organization in all sectors in the not for profit area, struggling with the crisis.</p> <p>So over to point #10, after what we've been saying won't surprise you which is really to wrap up some of the points would be Communicate, Communicate Communicate - and start preparing for the future. Communications really is about communicating with all the stakeholders whom we referred to, we provided examples of the value of communicating with donors just to let them know what's happening, the value of communicating with staff in a transparent way, keeping staff and freelance artists as engaged and as involved and as informed as possible, and because we're talking about the Board here, the need for good and regular communication between the Board and Management or staff. Now again, some organizations are very small as we said, and may</p>

		<p>not have all the resources to be communicating with the Board every day. I'm on the Board of a larger organization where we get an email from the Executive Director three times a week. I'm not suggesting everyone could do that, or would have resources to do that but each organization needs to figure out what works best for the culture and the size and the realities of the organization to make sure that those communications between Board members and Management are as regular as they need to be, so that everyone is as engaged as possible. Now, looking to the future, just in the last few days, we've seen that governments and industry leaders are starting to talk about conditions under which the economy might start to open up again.</p> <p>The Boards of arts organizations are going to have critical roles to play in the sector. As I touched on earlier, I don't think it would necessarily be appropriate for the boards of organizations to say, oh well. The government has said we can reopen, let's reopen. I believe that this would be an important decision for each organization to make on their own based on the realities of their premises, of their volunteers, their staff, their patrons and what makes most sense for the organization. In some cases, and Helen touched on this, in some cases the organizations as we know them may not survive in their current structure, given the financial crises that many of us are going through and may continue to go through for some months to come. Now that doesn't mean though, that the mission and vision cannot be preserved in some new construct, and I think there are some good conversations already taking place in some quarters of the sector, about how can we preserve all the wonderful things about the sector even if some of the organizations will not survive in their current reality.</p> <p>Again, LEAN Canada is one area I believe where some of these conversations are happening, so if you don't have a LEAN consultant or specialist or advisor to work with, you might want to consider taking a look at that. I'll just say a couple of words about digital opportunities because we have touched on this a couple of times on the course of this conversation. Everyone seems to be looking at digital opportunities and your organization will not want to be left behind. But as a caution, this is really an area that really has opportunities and challenges and it's an area again where Board members need to be asking thoughtful questions and where possible, if there is expertise on the board, contributing that expertise to that discussion that is taking place in many organizations.</p>
<p>0:38:13 – 00:39:19</p>	<p>Robin Cardozo</p>	<p>So, as we start to wrap up these ten points and again invite you to ask your questions, actually I think we're going to hear from Susan first then some questions, but I'll just say that picking up on Helen's summary points, the wonderful arts organizations in our community have been through two months of crisis, and the end is still unfortunately several months away. There will be a period of rebuilding in the new world, but</p>

		<p>organizations and their Boards will be challenged in ways we have never imagined. But the principles of Board governance will continue to apply and I have no doubt that with trust, flexibility and communication, and with the remarkable talent and resilience in the artistic community that Jini referred to at the outset, I have no doubt that Toronto's incredible arts sector will come through this crisis.</p> <p>So, I think I can now hand it over to Susan, is that correct? And we'll take questions after that? Susan has some wonderfully important information to share with us.</p>
00:39:20 – 00:41:44	Jini Stolk	<p>I'm going to say a couple of words as a transition between the very, very helpful grounding that Helen and Robin have provided. I think that one of the themes is that this is a time when it's more than all hands-on deck to deal with the current situation but all minds on deck and we all know that that's not going to actually mean all minds, there will be some Board members who will be less involved, and there will be some Board members who are able and who desire to be more involved. And that basic sense of flexibility, caring, empathy as well as the ability to think on your feet and to quickly, quickly deal with problems is just really...what we have to deal with are our own strengths as people, as Board members, as people with experience in various ways bringing that forward to help the staff in really hard times.</p> <p>So, we are going to hear, unless there are other questions right now and I don't think there are, there are a couple of really interesting comments and thoughts that have come forward and we'll read those, but I'm going to introduce Susan Wright, who is the Deputy Director of Toronto Arts Council and Toronto Arts Foundation. I think many of you know that TAC has been really at the forefront supporting artists and arts organizations during the crisis, they have developed new programs of support and that involves some very, very intensive and strong advocacy and quick advocacy on all of our behalf in the city of Toronto. And they have also been key in getting information out to their sector about the other financial help that's specific to or really well suited to arts organizations, including adjustments to compliance obligations that I know will help ease some of your minds. So, Susan could you take it from here please?</p>
00:41:45 - 00:44:00	Susan Wright	<p>Thank you Jini, and thank you very much to Robin and Ellen. I think those were some very interesting discussion points. I am going to briefly go over some of the financial tools that are available, focusing on arts organizations. To reiterate what was noted before, these slides will be available later, so you don't have to try to take notes. If we could go onto the first slide...</p> <p>So just a basic reassurance, arts funders have all said (Canada council, OAC, Toronto Arts Council, Ontario Trillium Foundation, Heritage, the Ministry, the City of Toronto) that they will work with any organizations</p>

		<p>that they are providing grants to on an ongoing basis. They're not going to be requesting that grants be reimbursed. They are going to work with the organizations to make sure that postponements or cancellations can be accommodated. Many arts councils have committed to accelerating grant payments for core funded organizations - Toronto Arts Council has done that. We will be releasing 100% of grants funding to our annual and multi-year organizations as soon as the money is transferred in by the City. We are hoping it will be early May at the latest. There are also some grant recovery programs that are beginning to be formulated. I think we will hear a lot more about these in the coming months, but we have heard that several funders are looking at the possibility of recovery programs. That may mean transitioning some project programs on a short-term basis into something more like a recovery program for this year. All funders are encouraging grant recipients to be in contact with their program managers.</p> <p>Next slide...</p>
00:44:00 - 00:45:03	Susan Wright	<p>Now I'm going to touch on some of the specific federal programs that apply to arts organizations. The Canada Emergency Wage Subsidy (CEWS) offers 75% of employee wages, at up to \$847 per week per employee, to the employer. So this includes non-profit arts organizations. This is something that pretty much every arts organization should be looking into as a way to maintain their employees at this time. It covers a 12-week period from March 15th to June 6th and is a real option for many arts organizations. One thing to note: if your employers are receiving support under this wage subsidy, you cannot also apply for the CERB, which I will talk about more later. Next slide...</p>
00:45:03 - 00:46:10	Susan Wright	<p>Canada Emergency Business Account (CEBA) offers interest-free loans of up to \$40,000 for any organizations (including non-profit organizations) that have payrolls between \$50,000 - \$1,000,000. And they are forgiving \$10,000 of that \$40,000 as long as it is repaid by December 31, 2022. This is essentially a free \$10,000 for a lot of arts organizations that would fall into that size category, as well as a 3-year loan of \$30,000. It is definitely worth doing. If you are not aware if your organization has signed up for that, you may well want to encourage them to do it. It is offered through your bank. I know our organization received a note from the bank saying that this was available, and it's funded by the federal government.</p> <p>Next slide...</p>
00:46:10 - 00:47:23	Susan Wright	<p>A few additional program changes that may be relevant for your organizations - if you have applied for Canada Summer Jobs, the subsidy has been increased to 100% of minimum wage, and the end date for the employment is being extended to February 28th, 2021. That is a change that is quite useful for organizations that typically use summer students - they will be able to extend the time that they will be bringing them on. Just note that you can't apply for this program any longer - it is for organizations that have already been approved. Another change: the form T3010 - the registered charity information return deadline has been extended for filing. They are now extending it for all charities through to December 31, 2020. HST tax remittances, if those apply to your</p>

		<p>organization, have also been deferred to the end of June 2020.</p> <p>Next slide...</p>
00:47:23 - 00:48:52	Susan Wright	<p>This is particularly relevant in terms of what Robin was speaking about earlier; the moral obligation of arts organizations to their artists. Canada Emergency Response Benefit (CERB) is offered by the Federal government to individual artists and as of yesterday it is possible for people to have other income and still apply to receive that monthly funding. This allows up to \$1000 in other income as well as an unlimited amount of royalty payments. There was some concern that an artist receiving tiny royalty cheques would not be eligible for CERB, but that has all now changed. This is actually really great. Many artists should now be able to get that basic subsistence income for the next 4 months. A couple of things that people should be aware of: income that comes in through CERB will be taxable, and they are not doing any eligibility checks, so anyone who applied will receive the money. This is great, but you do need to be eligible or they will come and collect it back later. So that is just a point to note.</p> <p>My final slide...</p>
00:48:52 - 00:50:35	Susan Wright	<p>There was a question about the wage subsidy being enough. Whether what's happening now is enough... and the answer is no, it probably is not going to be. We at the TAC and many other organizations are involved in advocacy, which will continue to ramp up. There is support for both federal and provincial relief funds. There has been a push for income tax enhancements for charitable donations to encourage donors to increase their support. There has also been discussion about universal basic income with this idea of CERB - that this may be something that can become more prominent. These are just some of the initial thoughts and there will be more advocacy as we go forward. I think everybody has been very encouraged by the federal response to date. They have brought out programs and have adjusted them as they go on. We are continuing to work, and I think the federal government and provincial governments will continue to work with arts organizations to ensure that the programs that they have created are as applicable and as effective as possible. So that's it for my slides.</p>
00:50:35 - 00:50:50	Jaclyn Rodrigues	<p>I'm going to jump in here Susan, because we have some questions for you.</p> <p>First question:</p> <p>For CERB, is other artist income based on when the work was done, when it was invoiced, when it was paid, or when it was deposited?</p>
00:50:50 - 00:51:21	Susan Wright	<p>Good question. I do not know the answer to that, but my inclination would be to use whatever is the most beneficial to you. If it is not articulated in the application, it seems to make sense to interpret it in the way that is most beneficial to you. They seem to be being fairly flexible.</p>
00:51:21 - 00:51:38	Jaclyn Rodrigues	<p>Next question:</p>

		Is the CEBA only for payroll where T4's are issued, or does "payroll" mean any payments made to contract staff, etc?
00:51:38 - 00:51:54	Susan Wright	No, my understanding is that it is based on T4's. So, there is no question - there are a number of organizations that will not be included in that.
00:51:54 - 00:52:36	Jaclyn Rodrigues	Does the organization's payroll definition include contract employees (specifically asking about musicians)? We are a community orchestra with a salaried conductor plus some contracted players. We have paid them for 2 cancelled concerts but have set the expectation that we will not pay for next season concerts.
00:52:36 - 00:53:10	Susan Wright	Again, if this is a question about the payroll subsidy, unless you are paying your contract employees and are including that in your annual returns through taxes, I don't think it will count. But some of these specific questions will be better dealt with at the CRA than through me.
00:53:10 - 00:53:40	Jaclyn Rodrigues	Two more questions for you, Susan: The eligibility of the CEWS requires the ability to demonstrate a fall in revenues from month-to-month, which is favourable for organizations that receive a steady stream of revenues. For organizations who receive a majority of their funding in a particular month every year, and can demonstrate a year-over-year fall in revenues - are they eligible for CEWS?
00:53:40 - 00:54:03	Susan Wright	Again, this will be better answered through the CRA, but I believe that there has been some attempt to make that coverage apply to arts organizations. There has certainly been a widespread understanding that not all organizations will have immediately seen a large drop in funding. It is more about what is to come.
00:54:03 - 00:54:28	Jaclyn Rodrigues	Susan, you've nodded a little bit to this in your last slide about advocacy, but there is a question here which I think Jini could perhaps speak to as well... How can arts organizations best advocate or support others' advocacy for changes to existing government COVID-19 programs, or for future programs that will be needed for recovery?
00:54:28 - 00:59:00	Jini Stolk	I think what's very interesting is that the governments are actually listening. They have been adjusting very rapidly in response to people telling them how their programs are rolling out in real life; who is being missed, and what people genuinely need. I think the opportunity might be there for this to continue. This is something that we are not used to experiencing, this immediate listening and flexibility, but the doors seem to have opened. I know there are many organizations including TAC, ONN and many others that are going to be continuing the message which is: "thank you for your help - it would be more helpful if it was done in <i>this way</i> " or "you have missed thinking about something that we are very well aware of, but you probably aren't because you don't work for or sit on the board of an arts organization." All I can say is that the more people calling for adjustments or continuation of things, the better it is going to be. We are hearing that

		<p>everyone wants the arts to continue and to survive. They don't want to see a crash in terms of the numbers or types of organizations and arts activities that are currently available to people. They are listening, so speak up. Board members might not be aware of arts service organizations that are functioning, but it would be a great way to take some of the pressure off of their really hard-pressed Executive Directors, if they were to take on some of the lead on the advocacy front.</p> <p>It is clear that one of the major things that is on board members' minds right now is emergency funding. How do we deal with the fact that not only have revenues crashed, but fundraising has crashed or has at least been postponed, and everything is now different. Board members are obviously very interested in the programs which are now available. It is an opportunity, as we have said previously, to reach out. Now is the time to bring in other brains and other minds to help us through this. One of the people who made a comment in the chat function said that at their board meetings and strategic discussions, they have invited two previous board presidents to join. That is such a great idea. Those are people who continue to care about the organization as well as some of the key funders and key partners, and they may have more time and experience to extend the capacities of your organization.</p>
00:59:00 - 00:59:08	Jaclyn Rodrigues	Are there any wrap-up comments?
00:59:08 - 1:01:27	Jini Stolk	<p>This isn't our last online webinar. It's been great - so many thanks to Helen and Robin and Susan. I hope that it will be helpful. Certainly, we have found that we are all in this together.</p> <p>Our next two sessions, still to be finalized, will deal with the question of resilience; how to think about resilience in a time where confusion may be foremost. But boards are well suited to think a bit longer-term about the ability of the organization to deal with this crisis.</p> <p>We are also going to have a third webinar on recovery, because there will be recovery. We will explore various ways of thinking about that and working toward it. I just want to say that we've been hearing about people applauding the healthcare workers who have put themselves on the frontline, to help each other get through this horrible anxiety-producing situation. I feel that the artists and the arts workers among us also need a shout-out and a little bit of applause, so I invite you to join me in celebration of the work they've been doing, and the tremendous energy, optimism and courage that we're seeing in our community.</p> <p>Thank you everybody!</p>