

Time	Who	Item
00:00 - 00:50	Claire Hopkinson	<p>It is now my great pleasure to introduce our moderator for today's session, Maxine Bailey. Maxine is an extraordinary leader in Toronto's arts sector, serving on a number of Boards and committees across the city, including the Board of Toronto Arts Council. She is the founder of the Toronto International Film Festival's five-year campaign focused on gender parity, Share Her Journey, garnering international recognition for creating a more equitable film industry. Maxine is a cultural curator, moderator, host, juror, general disruptor, and a genuine joy for us to have here today.</p>
00:50 - 03:09	Maxine Bailey	<p>Thank you Claire, and thank you all for joining us today.</p> <p>Today, I am speaking to you from Tkaronto, which has been the traditional territory of the Huron-Wendat, Anishinabek Nation, the Haudenosaunee Confederacy and the Mississaugas of the Credit First Nation. This land has been shared under the Dish with One Spoon treaty, which reminds us that we are all responsible for taking only what we need and respecting the needs of others. Especially pertinent during this time we all find ourselves in</p> <p>I'm delighted to be here today to continue the conversation with our sector. As anyone who joined the Mayor's Arts Lunch the other day will know – it is really clear that our community appreciates the opportunity to connect with each other. It is also clear that the impact of the pandemic is being felt very differently by different subsets of our community. Our individual artists, and our space-based organizations have been hit particularly hard. It is incumbent on all of us to work together to ensure the survival of the sector. And, one of the ways I believe we can do that best is to talk to each other in venues - like this one – to make sure we can advocate for our collective needs.</p> <p>Structure for today's Session:</p> <ul style="list-style-type: none"> - Claire Hopkinson (Director and CEO, Toronto Arts Council) - Pat Tobin (Director Arts & Culture Services) – City updates - Joe Sellors (Economic Development and Culture) – #ShowLoveTO, - Jacoba Knaapen (TAPA), Matt Ootes (Toronto Public Health), Chris Gibbs (Ryerson) Update on LightsOn and venue safety - At 3pm we will move to previously submitted questions with artists invited onto panel to ask questions - Closing remarks at 3:25 <p>And with that, I would like to hand it back over to Claire Hopkinson.</p>
03:09 -	Claire	<p>Thank you again, Maxine. At Toronto Arts Council and Toronto</p>

<p>07:17</p>	<p>Arts Foundation, both arms length from the government, we are highly aware of the hardships and the uncertainty facing both creators and producers alike. We are full of admiration for the energy and commitment that so many are exhibiting. We feel as frustrated as you do that there is not a clear path forward. As funders, we are committed to staying the course with you as we wait for people to safely congregate again. We still have a number of grant programs available to apply for work that could connect to the public in 2021 and beyond. This includes:</p> <ul style="list-style-type: none"> • Media Artists - October 15, • Artists in the Library - November 2, 2020 • Visual Artists - November 2, 2020 • Indigenous Arts - November 2, 2020 • Animating Toronto Parks - December 7, 2020 <p>We want to help in the most effective ways we can – through the maintaining TAC grants programs, and through amplifying advocacy messages to the Government. Through special programs organized by the Foundation - such as the Covid 19 Response Fund, funding partnerships with major donors, enhanced opportunities for underserved young creative workers, mentorship programs and education programs for Board members such the Creative Champions Network, we are addressing specific elements of the challenges presented by the pandemic.</p> <p>Through our experience of facilitating connections between artists and local communities, through working outdoors in public space through our Arts in the Parks program we are looking forward to sharing our knowledge with all artists who are looking to develop outdoor programming for next spring. On Thursday of this week we were very happy to present \$86,000 in award money to artists and organizations from a wide spectrum of arts practises and backgrounds. We felt it was critical to celebrate the accomplishments of artists at this point in time and our online Mayor's Arts Lunch at Home helped to pull artists, politicians , donors and volunteers together in what was a really joyous occasion.</p> <p>Over the last few months, Toronto Arts Council held a series of consultations with Black artists and arts leaders, and we have had some extremely helpful feedback as we begin to work with the community to design programs and initiatives to afford more meaningful opportunities for black artists.</p> <p>Finally – we all know that things will not be the same when the pandemic is “conquered”. Already we are having conversations with arts organizations looking towards new models, new ways of doing things, new ways of connecting art with community.</p>
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		<p>Concepts such as mergers, founders becoming mentors, creating new space for new voices, and more. We are interested in these conversations and we are interested in hearing from you. Your ideas matter. Thank you</p>
<p>07:17 - 13:48</p>	<p>Pat Tobin</p>	<p>Hi everyone, I'm Pat Tobin and I am the director of Arts and culture Services here in Toronto. I am here to give you a quick update on Arts and Culture policies and programs from the City. Building off of Claire's remarks, I want to recognize not just the exceptional moment we find ourselves in for the last 200 days, but really the difficult period we are living through right now as the case count begins to tick upward and we are beginning to see the drawback of some of the freedoms we were just beginning to enjoy. I recognize this is a really stressful time for all as people contend with managing their personal health, their family, and their professional relations.</p> <p>For Toronto Arts and Culture Services, now approaching 200 days into the pandemic, we have moved through various stages in our work - from immediate mitigation, to tracking impacts, to planning for recovery, accompanied by a focus on advocacy for the needs of Toronto artists, arts organizations and audiences. Throughout the pandemic, as with this session, we have tried to emphasize consultation and communication with the sector.</p> <p>Consultation has allowed us to carry the arts sector's needs into every important conversation we have about recovery – internal to the City and with outside partners like other levels of government. I believe this has allowed us to embed culture – both the sector's needs and the necessity of culture to any true recovery – in the City's planning and efforts to date.</p> <p>As an example, Joe Sellors will speak a bit later about ShowLoveTO and how important Toronto art and artists are to this import initiative. This initiative led with art. It led with digital media projections in 25 wards. It is a Toronto project that demonstrates the strengths of Toronto's artists across the city.</p> <p>As to what's next for City Arts and Culture, we will be working to ensure culture continues to feature prominently in City recovery efforts and to keep the needs of Toronto's culture sector foremost in mind for other governments. A key upcoming milestone will be the report of the Toronto Office of Recovery and Rebuild to the City Manager, which will be tabled at the October meeting of Toronto City Council.</p> <p>Thanks to the many of you who came forward to contribute to the consultations held by the Toronto Office of Recovery and Rebuild</p>

		<p>and to advocate for the needs of the sector. You spoke eloquently about your need and potential for creating a healthier, more equitable Toronto. Our task now is to faithfully respond to your advice and insights.</p> <p>We are going to be working to make sure that we hold the line on Cultural Investment and make a case wherever possible, for targeted investment driven by targeted principles of equity. We were very happy to have seen the Mayor's commitment to the Year of Public Art be maintained and be woven into the economic recovery strategy. 2021 will be Toronto's year of Public Art, now branded as ArtWorxTO. Toronto Arts Foundation and Council have been a phenomenal partner in the planning for this year. Our commitment is for this year to be used to open up sustainable opportunities for artists in the public art system, but also to work to bring public art in a really public way across the city to Toronto's 140 neighbourhoods. We will be looking for your inspiration, ideas and energy to help us do that.</p>
<p>13:48 - 26:02</p>	<p>Joe Sellors</p>	<p>[Slide Deck online: #ShowLoveTO]</p> <p>(Slide 2) Hi everyone, it's an honour to be here speaking to you and to be amongst these close colleagues of mine. Also joining me is Collin Joseph, who is Supervisor of Events Support here at the City of Toronto. He has had a large hand in how we have expanded out our partner program for #ShowLoveTO which he will speak to you about in a few minutes.</p> <p>Claire mentioned some of the hardships that we have all been up against recently and Pat mentioned the arts and culture being a major forward-facing foundation when we launched the #ShowLoveTO campaign in partnership with Destination Toronto. Arts and Culture naturally take a front-line approach to helping people feel good.</p> <p>(Slide 3) ShowLoveTO is there to help Torontonians feel good, get out of their homes and explore their neighbourhoods. This is about helping us mentally shift our thinking and our mindsets to help us feel good about the city that we live in, regardless of covid-19.</p> <p>(Slide 4) Everything that you see here fits within the existing guidelines and bylaws</p> <p>(Slide 5) Three pillars/ initiatives make up this program. Purpose-Built Programs are built by the City of Toronto in response to covid to allow for safe, hyper-local experiences. We have also created Additional Programs (listed in slide) which have spawned out of covid recovery and support. The third pillar, which Collin will speak to toward the end of this presentation is Partner-Led</p>

		<p>Activations. We want to bring awareness to everything that the sector is doing in order to create awareness and roll it out under the Show:poveTO campaign to help promote what you're doing. If it fits out mandate, then we are happy to help advertise on your behalf</p> <p>(Slide 6) HistoricTO BigArtTO StrollTO DineOutTO</p> <p>(Slide 7) What we are saying is that phase one will be the launch and will take place between September to December this year. Phase 2 will be all of 2021 (initiatives listed in slide). Covid-19 is going to be around for a while so we want this set of initiatives to last for a while as well.</p> <p>(Slide 8&9) As you've heard me mention, we want to address the loss of confidence in physical events. We want to put the power back into Torontonians' hands and to help everyone know that we can do this together. The fall and winter are literally dark times, so we want to empower Torontonians to take their city back in a safe way.</p> <p>(Slide 10) We are rolling out a photo-based campaign as part of ShowLoveTO, trying to get people to relate through a photo-based program</p> <p>(Slide 11) All of ShowLoveTO is part of a partnership with Destination Toronto (formerly Tourism Toronto). We are working in a new way, trying to set our focus on hyper-local tourism. In a time where we are unable to travel, we want to look inward to Toronto to help our businesses and sectors thrive.</p> <p>(Slide 12) The covid numbers have increased a little faster than perhaps some of us have expected, so we are adjusting. We will get to these last steps eventually.</p> <p>(Slide 13&14) We have built a campaign that is strictly digital, where we can dim it down or amp it up depending on what our case numbers are and what Public Health is telling us. The benefit is that we have created an ongoing Digital Campaign which we can turn on and off for years to come.</p> <p>With that, I'll turn it over to Collin Joseph in order to talk about the third-party, externally led activations and how you may be able to get involved.</p>
26:02 -	Collin	Thank you Joe and good afternoon everyone. I want to spend a

<p>28:05</p>	<p>Joseph</p>	<p>little bit of time talking about this partnership program. This is really an initiative to compliment the work that is already happening for the ShowLoveTO Campaign. Some of you have spoken to me already to help me understand and amplify the events that you are working on. We are looking for events that align with some of the initiatives that Joe just mentioned, equity-seeking organizations and events, events that promote local businesses and events that adhere to Toronto Public Health guidelines. We are looking to boost local artists and creators.</p> <p>We know that a lot of events have been cancelled over the past few months and over the remainder of the year. We know that we need to start looking at how to support events in 2021 when case numbers will be going down. We really want to hear from you if you feel that your event is aligning with what we're doing!</p>
<p>28:05 - 33:15</p>	<p>Jacoba Knaapen</p>	<p>Thanks so much Collin and Joe - that was a lot of information you just shared. And happy Culture Days, everyone! This year's event has expanded for a whole month until October 5th with workshops and virtual events happening all across Toronto - and I know many of you here today are the ones programming them.</p> <p>Before I talk about #LightsOn I want to say that TAPA represents 164 professional Theatre Dance and Opera companies across Toronto and I want to give a big shout out to the many member companies, attractions and businesses who are on this call right now, who participated in our week-long awareness campaign #IMissLiveTheatreTO. It just ended on Sunday. This is the time of year when all of our theatre, dance and opera companies would usually be launching their seasons. The timing of this meeting today is particularly bittersweet as these venues now remain in the dark. I know, and we all know that although there are a number of digital events being produced online, there's nothing that replaces the live experience. #IMissLiveTheatreTO was designed as a public awareness campaign, and was not meant to raise funds, but it exceeded our target expectations in astonishing numbers, including over 5 million unique facebook views.</p> <p>I'm glad that TAPA is part of the working group for #LightsOnTO. The creation of this guide is a huge amount of complex work. There are 72 theatre dance and opera venues in Toronto and we realize that their scope and scale of human resources and financial resources varies widely. When we started, there were maybe 12 resources out there for reopening. Now, there are more than 50 in existence. As we enter the second wave now, legislation is also changing. I want to stress that this is a guide and as the pandemic circumstances change, the guide will also have to be adaptable. We also link to guides such as CAEA, American Repertory Theatre, The National Arts Centre and others.</p> <p>TAPA as an Arts Service Organization has a board populated by many of these venues companies, which will be reviewing the guide. This will include reviews by Theatre Passe Muraille, Buddies in Bad Times, Factory Theatre, Crow's Theatre,</p>

		<p>Soulpepper, Mirvish Productions, The National Ballet and the Canadian Opera Company, and they are going to review the guide in its final stage before it is shared with all of you, hopefully in mid-October. We will facilitate a webinar to go through this, but we are nearly there - thank you for your patience!</p> <p>Now I am going to turn it over to Chris Gibbs, who has been working tirelessly to lead the #Lights-On group who will provide a bit more background and content review for you.</p>
<p>33:15 - 38:38</p>	<p>Christopher Gibbs</p>	<p>[Slide Deck online: #Lights-on]</p> <p>#Lights-on Recovery & Reboot in Live Entertainment Venue Operations & Public Spaces</p> <p>Recovery and Reboot in Live Entertainment #Lights-On: Recovery and Reboot in Live Entertainment is a series of outreach activities organized by Ryerson's School of Creative Industries, the Toronto Arts Council and the Toronto Arts Foundation, with support from the City of Toronto, Mass Culture, TO Live, Canadian Actors' Equity Association, SOCAN and the Toronto Alliance for the Performing Arts.</p> <p>There is currently an oversupply of Information. Multiple different guides for venue and building operations. There are changing guidelines. The health protocols will be in constant change. This is why we need "Evolutionary Procedures". These are part of a phased approach whereby venues re-open for private use before full audiences</p> <p>Venue Operations and Public Spaces Our Goal: Purpose produce a one-stop resources for Venue Managers and Organizers with information and links related to venue reopening</p>
<p>38:38 - 45:35</p>	<p>Matt Ootes</p>	<p>[Slide Deck online: September 29 City Update]</p> <p>Hi everyone, and thanks Chris and the team for all of the work that you're doing to support the industry. I am going to give you an overview of City initiatives - many of which you are probably already aware of, and some you may not yet be aware of.</p> <p>(Slide 1) What you're seeing is a list of City initiatives as of September 25, 2020. We initiated two separate mailboxes, cultureTO@toronto.ca and DriveinTO@toronto.ca for covid-related reopening questions. Feel free to continue to send questions to cultureto@toronto.ca using "Culture Sector Reopening Guidance" or a similar subject line and we will respond as soon as possible. We continue to make changes - last week alone we made 4 separate updates to these guidelines as the province continues to roll our new recommendations.</p> <p>We have also partnered with LEAN (Leadership for Emerging Arts Network) which is a national network of pro-bono advisers. This and other links, including a webinar we produced with</p>

		<p>private industry partners (on site design and planning for a new era of live events) are available for viewing on the Business TO Support Centre website. As you just heard Chris Gibbs say, we have also been a part of the working group for the #Lights-on program.</p> <p>(Slide 2) Here you are seeing a variety of guidance and resources for you. What you see in our Toronto Public Health guidelines are an interpretation for the City of Toronto landscape, using the recommendations from the Province.</p> <p>(Slide 3) These are again links to the Business TO Support centre, the Provincial Government Consultation site and the City of Toronto, Economic Development and Culture website.</p> <p>To finish, I want to echo my colleagues on this town hall and say that we understand the immense pressure and challenges that the live events industry is facing during the pandemic. I know the urgency of this and I encourage all parties to continue to be vocal in advocating your needs to the Province of Ontario with solutions that would allow for a safe and timely return to Toronto’s amazing cultural programming. Thank you very much.</p>
<p>45:35 - 46:52</p>	<p>Maxine</p>	<p>Thank you Claire, Pat, Joe, Collin, Jacoba, Chris, and Matt.</p> <p>We received many very thoughtful questions from those who registered, a number of which were duplicated. For today’s session we have invited artists to ask questions that will help them in their preparation for live events. I am excited to welcome 5 individuals to join us on screen to give a brief context about their plans, and ask a question of the panel. We ask that each artist keep this context to under 2 minutes, so that there is time to hear from everyone.</p> <p>First up, we have Menon Dwarka!</p>
<p>46:52 - 48:00</p>	<p>Menon Dwarka Soundstreams</p>	<p>I’ll be really quick about this because I think it’s a problem we’ve all been having, which is that, like everybody we are being encouraged to produce digital content. As many of you know, there are about 550 hours of digital content going up on YouTube every minute of every day. My question is, can the City help throw its weight behind connecting communities and audiences with content providers/artists? It’s one thing for me to say in a report that we sent some content out into the universe, but it would be another thing for me to be able to actually say “these 10, 15 or 20 people actually saw it and we connected with a real community”</p>
<p>48:00 - 50:10</p>	<p>Pat Tobin</p>	<p>I totally agree, Menon - the financial pressures of the pandemic are creating consolidation across industries. We’re seeing it also</p>

		<p>in retail and digital distribution. If you can control your content, your message and your community I think you should look at where the big platforms are, for example when the NAC went out in partnership with Facebook. Also, independent of the big platforms, I think we need to build community-relevant platforms. Early on in the pandemic, Sally Han and her team created “Arts At Home” which was a platform for arts education as parents went into the home-schooling setting on a few days notice (a fate which may await us again). I think we have to look at how we build platforms that address society’s needs and foreground the arts as a big part of the solutions.</p> <p>We have been really happy to see the results for Toronto arts institutions with the Canada Council’s Digital Strategies Fund. There’s another wave of applications going in now for Phase 2, and we are seeing incredible collaboration between arts institutions big and small as well as interesting Toronto start-ups. I think helping to build local platforms driven out of the non-profit sector and the community is really important. Tapping into the federal resources to do that is critical.</p>
<p>50:10 - 52:35</p>	<p>Jacoba Knaapen</p>	<p>Tomorrow is the deadline for the last phase of the Digital Strategy Fund. I want to share with you that TAPA is putting in an application along with Destination Toronto (previously known as Tourism Toronto) and we are looking to create a single-tent to drive all traffic toward. For those of you who remember the TO Tix booth that once existed as a bricks and mortar operation before shifting online at What’s On TONight. We are looking at creating a patron’s communication centre that includes state-of-the-art search optimization to drive everyone to a single place. The sheer numbers of what is taking place on the digital stage right now is very difficult to navigate. This will help not only in wayfinding, customer service, and patron communications, but we hope that it will also help you to monetize your digital offerings. This is one of the biggest challenges that we see everyone is facing. This will be a one-stop-shop which will not only include dance, theatre, and opera but will also house galleries and museums if we are successful in getting this funding. The collaboration with Destination Toronto now on so many different levels is going to be really impactful, as they continue to look to the local market. We have an opportunity here to make things so much better than they were before and to help all of you as art makers and producers but also to help the audiences.</p>
<p>52:35 - 53:04</p>	<p>Maxine Bailey</p>	<p>Thank you. I am now pleased to welcome Tracey Norman.</p>
<p>53:04 -</p>	<p>Tracey</p>	<p>Hi and thanks so much for having me. I am an independent</p>

54:30	Norman	<p>dance artist, choreographer, teacher, and mother to two young children. The last 6 months have seen cancellation or postponement of all of my projects and I have just started teaching a little bit again online. In the last 2 months I have been researching and writing articles for magazines and journals about the caregiver artist problems that have been magnified by the pandemic. I was speaking to dance artists and the number one ask was for adding a budget line around childcare. I wanted to ask about that, as a lot of mid-career artists are struggling to get their careers going and be a part of the creative table again.</p> <p>I did hear through the grapevine this morning that there might be some positive TAC news around this... so knowing that, I am wondering if we can clarify the language about if this also extends to caregivers who may be caring for elders or is it just childcare that is eligible? And can TAC put pressure on the other councils to be aligned in adding childcare as an eligible expense?</p>
54:30 - 56:35	Claire Hopkinson	<p>Thanks so much, Tracey. Childcare expenses are considered a legitimate expense in your budgets. I think it's always advisable to speak with your TAC program managers for any of these particulars. Whether it extends to caregiving for seniors who require care, that has not come up but it is an important issue for us to discuss. We are flexible, and our panelists are all artists themselves who all understand the reality of what it takes to rehearse, create and produce work. We don't put pressure on other funders, but we are certainly eager to share the needs of artists with our colleagues when we meet - which we do meet frequently. Particularly in these times, this could be something that comes up a little higher in conversation priority. I would also suggest reaching out to the program officers at OAC and Canada Council to discuss this, because they have got to hear from the artists. Canadian Heritage, the federal government, and other funding councils are trying to be as responsive as is possible given the resources available. This is an excellent question - thank you for bringing it up. I hope that this has eased your mind at least in regards to childcare expenses.</p>
56:35 - 56:42	Maxine Bailey	<p>Thank you Tracey and Claire. Mervon Mehta from The Royal Conservatory will present the next question.</p>
56:42 - 1:00:00	Mervon Mehta	<p>Hi everyone. I am from the Royal Conservatory and as such run and book Koerner Hall and know many of you, so thanks for putting this together. We are one of the few institutions that is still running live concerts. We have two, in fact, this weekend; one in our small theatre for 50 people and one in our big theatre for 50 people. We are following all of the guidelines and protocols from the province.</p>

		<p>Given the vast differences in COVID protocols being undertaken at various venues, different audience behaviours depending on genre of the performance along with the vast difference in venue sizes, why is there a "one-size-fits-all" approach from the Province and Public Health? 50 people indoors at the Rex is vastly different than 50 in Koerner Hall and then vastly different again for Roy Thomson and the ScotiaBank Centre. Those guidelines don't take into consideration the vastly different buildings or audience behaviors that we have in these venues. Why not a system based on size of venue and COVID protocols being taken at each venue? How can the music, live theatre, ballet, and dance industry come together to lobby the government to take a look at the nuances of the different types of performing arts that are out there? We sent a 25-page scientific document to the Minister of Tourism, Culture and Sport, as well as the Minister of Health, explaining how we are doing things. We also just completed a survey of 5000 ticket buyers, with some pretty encouraging feedback. 30% of people surveyed want to come back within a month or two. Now, this was taken about 2 weeks ago, and not yesterday when the numbers were going up, so maybe that percentage goes down a little bit. We also found that people much prefer (and are willing to pay more for) live performances. Anyway, the main question is whether we can lobby together to ask for a more nuanced approach from the government recommendations?</p>
<p>1:00:00 - 1:02:38</p>	<p>Pat Tobin</p>	<p>Mervon you are entirely right - the pace of this and the need to create a taxonomy of businesses leads to some really rough groupings which are really unfair. We are dealing with this in regard to restaurants today with their industry as a whole feeling like they are being tarnished as being inherently "unsafe". To the specifics of the safety of performing arts venues, this is the utility of last week's campaign. One example that gets raised a lot is faith institutions being held to a 30% maximum whereas performing arts are being held to a fixed ceiling. Why are there distinctions being drawn between those two? In part, there is a political element to it and in part there are misconceptions regarding what is considered safe and not safe. I would suggest to you, as an organization that organizes events, nobody is better at event safety than the event professionals in Toronto. That professionalism and duty of care - that ability to produce world-leading practice, is a key asset for us in winning this argument. I think we have to advocate it in a consolidated fashion. That 30% ceiling I'm talking about is one thing that Mayor Tory has taken as a talking point and has conveyed to Ministers McLeod and Minister Guilbeault, but you're right that it's the province mainly that we are dealing with. When there is an uptick in ability and it becomes appropriate to reopen more, this is an argument we</p>

		<p>need to begin to win.</p> <p>Jacoba is really on the point with this, so I don't know if she and others want to weigh in...</p>
1:02:38 - 1:04:10	Claire Hopkinson	<p>Mervon, this is such a serious issue beyond just your venue and of course it is affecting so many different kinds of venues. We will be looking at this with our Advocacy Network, of which of course Jacoba and TAPA are a key member, to craft a positive message about the incredible professionals we have who are going to look after the safety of Toronto residents. It is about crafting a message that everyone can get behind regarding what protocols are in place to assure safety, and using that message to get it out to various politicians. Maybe this week isn't the best week to work on that advocacy message as everything begins to change with our rising numbers, but we will be working on that advocacy piece. But we will work on it, I assure you, with the community in order to convey that the arts community is incredibly committed to having a safe reopening.</p>
1:04:10 - 1:05:15	Jacoba Knaapen	<p>One of the biggest hurdles is also around PPE and making sure that whatever is happening at Koerner Hall is the same PPE that is available at the backspace at Theatre Passe Muraille, for example. It's got to be accessible and equitable for everyone across the board. We are working with TO Live to explore opportunities around bulk buying to make sure that the customer service experience and safety is duplicated no matter what the venue is. We need to gain public trust - that is absolutely critical. Mervon, will you share your nuanced paper with me?</p>
1:05:15 - 1:06:10	Mervon Mehta	<p>Absolutely. I'll send it to you and Claire both.</p> <p>One final note - we have had two concerts in the past two weeks with 50 people each. I can tell you, as I stand at the door as people leave, almost every single person wants to come up and hug me just to say "thanks for having some music". It's a mental health issue for some people and it's a lifestyle issue for some people. It's not just that we want to have our music - this is a really serious issue for people. They need music, ballet, art, theatre and everything else we are talking about here today.</p>
1:06:10 - 1:06:27	Maxine	<p>Thank you Mervon that was a great question - and thank you everyone for your responses. So we're going to jump now to Cara Eastcott.</p>
1:06:27 - 1:07:52	Cara Eastcott	<p>Thank you everyone for this conversation. My name is Cara and I am a freelance creative producer living in Toronto. I produce a variety of dance, theatre and music so I love hearing about the intersections across the performing arts and how we can work</p>

		<p>together to bring the performing arts back in a safe way to our city. A lot of what I was thinking has already been touched on my Mervon and others, and it was great to see the City initiatives currently working to get the performing arts back to being a priority. I wanted to further that question then, and ask specifically if there can be a "Performing Arts TO" - type strategy, similar to the other initiatives you've touched on for the city, and how could that become more of a priority in City reopening strategies?</p>
<p>1:07:52 - 1:10:40</p>	<p>Pat Tobin</p>	<p>It's a good question - and you're right that the performing arts by nature as a form had a more severe shutdown. As you saw from the digital projection, we are trying to balance out the artistic medium with the public safety equation right now until things even out. In the interim, we are trying to make sure that people can influence guidelines but also get assistance and understanding so that they can make informed business decisions now about reopening. We have tried to embed staff with some of the first movers like Starvox's digital media and Alphonse playing in the parks. We are hoping to sort of collectively develop a body of practice here in performing in the age of covid. It is critical that all of us learn together. Also, bringing us together as Jacoba described, to create platforms that reduce the financial risks. There's no working model of that right now of even a marginally profitable performing arts enterprise under these existing restrictions.</p> <p>One of the ways that we can help manage that risk is by looking at scale, and looking at taking some of our biggest assets for the City like TO Live and the network of Civic Theatres. Opening these up in a safe way that reduces risk but gives access to our community is something that all of these companies are looking for.</p> <p>The other thing that we are all going to have to confront is scale. The longer we are in this the more we are going to have to confront it. How do we move from our focus on larger institutions to thinking first about community and culture on much smaller scales that may be 5-20 people? How do we make that accessible to people in what is being increasingly called a "15-minute city"? Scale is something we are all going to have to think through, since we are engineered around "big" in urban centres and cities.</p>
<p>1:10:40 - 1:13:13</p>	<p>Claire Hopkinson</p>	<p>It's a complex question and is a bit of a chicken-and-egg situation as well, because the city will respond when it sees this model evolve and when there is a certain volume of production. Many arts organizations are so focused on listening to what the province is saying and so concerned for the safety of their audiences, that they are not saying "yes we can do it" the way</p>

		<p>Mervon bravely has. It takes a lot of time and research to do that, so we need to make it easier to figure all of that out for Toronto organizations. That is why having this model, TAPA's #Lights-On initiative, and a sense of what a safe return will look like, is so important.</p> <p>The winter months are coming and we will probably be experimenting a lot with performing inside. Perhaps from that there will come a model of "Performing Arts TO". Beyond that when spring and outdoor productions come back around such as the brilliant work we are seeing from Musical Stage Company, Tapestry And Canadian Stage, there will be models that have evolved which other organizations can look at and see if these practices may fit them. Certainly, the knowledge that we have generated and the relationships that have come out of working with the City Parks department will be of great use to the performing arts sector in Toronto. I suppose also, we really do need to hear from the arts community - what are your ideas? What are your dreams? What do you think is feasible and how can we work to move that forward? I know that the City is more than willing to continue putting more energy and more effort into this once we have that volume of demand and once it is more than just a few organizations pushing forward.</p>
<p>1:13:13 - 1:13:20</p>	<p>Maxine</p>	<p>Thanks all - next we have Carol Baker!</p>
<p>1:13:20 - 1:15:43</p>	<p>Carol Baker</p>	<p>Thank you Maxine and Rachel and the panelists for this interactive session!</p> <p>I organize the Birkdale Arts Festival, a homegrown event normally held each June at the Birkdale Ravine & Community Centre in Scarborough. Like many homegrown events that are completely volunteer run, one of the greatest challenges has been effectively navigating the rules and regulations around holding events on City property. In fact, the time and expense involved in ensuring things like permits and insurance are in place impede the ability of grassroots organizations to engage in the things we do best - such as community engagement, and volunteer recruitment and management.</p> <p>It is clear from the tools that the City of Toronto has developed over the years to help small grassroots groups that lack the capacity and resources of registered nonprofits and charities, that it recognizes that homegrown events are an essential part of building and sustaining a strong arts and culture sector in neighbourhoods throughout Toronto. Two examples I'm most familiar with are the City's Online Planning Guide for Events and</p>

		<p>the streamlined permit for City parks available through Arts in the Park Toronto.</p> <p>Question: “How will the City, and affiliated organizations like Arts in the Park Toronto and the Neighbourhood Arts Network, ensure that the voices of groups working at a grassroots level are included as it lays the foundation for a stronger arts sector and begins rolling out initiatives to support the development of the City's 10-Year Public Art Strategy, starting with the year of Public Art?”</p>
<p>1:15:43 - 1:18:40</p>	<p>Pat Tobin</p>	<p>My colleague Julie Frost has had the pleasure of working with Carol and some of her affiliated folks who are doing great work in Scarborough in the arts. They have raised really good questions about the burden that the City places on smaller arts organizations through some of the means that Carol has just talked about. We need to do better on that and work to consolidate and find ways to use local Arts Service Organizations more as the intermediary between the City to reduce these burdens. With respect to ShowLoveTO and ArtWorxTO, both are committed to getting out beyond the core. Addressing the relative imbalance of cultural assets, infrastructure, and funding outside the downtown core is a huge priority for the city. A lot of good work has been done in that but we need to do more to make sure that we’re getting more money out the door.</p> <p>With our border effectively closed, we have the need and the opportunity to let Torontonians explore every corner of their city. We need to encourage Torontonians to come out and see their city with all of the economic and social benefits that it brings. We need to address significant issues that we face collectively as a city, be that anti-black racism, income inequality, reconciliation etc - there are lots of benefits to letting people get to know their city in a new way. ShowLoveTO is effectively that; it is infrastructure for Torontonians to be tourists in their own city, and it will lead with culture. Hopefully the initiatives that Joe has talked about today leave you with confidence that we are going to use community-embedded culture to draw folks out in their neighbourhoods when it is safe to do so from a public safety standpoint.</p> <p>With ArtWorxTO we are hard at work to create hubs outside the downtown core that we hope will be gathering sites in 2021. We also hope that these will lay the groundwork for sustainable cultural hubs, leaving a legacy of greater cultural infrastructure outside the downtown core.</p>
<p>1:18:40 -</p>	<p>Joe Sellors</p>	<p>Starting with ShowLoveTO, this is just the beginning. Our job at the City has been to pull this campaign together and get it out the</p>

<p>1:20:50</p>		<p>door. We've built a few programs for the launch, but we now really want to turn the table around and look for external partners who are building programming that aligns. That's for funding reasons, but it's also because the city is not working at a high capacity either, because of covid. We want to engage external partners as much as possible and that includes outside the downtown core as a priority.</p> <p>With ArtWorzTO, Pat mentioned the community hubs which we are trying to develop as cultural hubs in communities around the city which means Scarborough, North York, Etobicoke, and downtown for that matter as well. Those are places that people can go to learn about public art, but also to have engagement opportunities where they can share what they want public art to be like in their city.</p> <p>Also, I think part of your question was about how people can feed into the 10-year public art strategy. The nice thing is that ArtWorxTO is sort of a year-long test where we are able to hear from people to understand what is happening in Toronto communities and what strategies they would like to see for the next 10 years. We are going to use the year to collect feedback and then, going into 2022, hopefully have a plan in place for the next 8-10 years.</p>
<p>1:20:50 - 1:22:51</p>	<p>Claire Hopkinson</p>	<p>This is one of my favourite subjects - for the last number of years, the vision for both Toronto Arts Council and Toronto Arts Foundation has been "Creative City Block by Block". This means affording Toronto residents across the city, in every corner, access to the arts in whatever way is possible. This is through Arts in the Parks, through Strategic Programs, and animating the city through Arts in the Museums, Arts in the Libraries, Arts in the Parks, etc.</p> <p>This is both a central vision not only for the residents, but also for the artists to connect with the community. The Neighbourhood Arts Network was created by the Foundation some ten years ago, by community artists and through consultation with members who are working in the arts across every corner of the city. This is as close to my heart as you can get because it is work on the local level and is connecting artists with community leaders like yourself... where we see so much receptivity. I know some residents even just this weekend were disappointed that performances in their parks and in their communities had to be postponed until the spring.</p>
<p>1:22:51 - 1:23:39</p>	<p>Maxine Bailey</p>	<p>Thank you for that great question. I think it's time for us to wrap up right now, so thank you to all of our panelists, thank you to all of our folks who came on to ask such amazing questions. Most importantly, thank you to Mr. David Kolenda who has been doing all of our ASL for us. Thanks so much David - I know we are a</p>

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		<p>very verbose group. And I want to remind everybody - wear your masks!</p> <p>Thank you for joining us!</p>
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