

>> Keeps beating. Now we're ready for our next panel discussion called adaptability finding value online. I want to remind you that we have our official hashtag and you're more than welcome to use it on any social platform that you wish.

So our speakers for today are Jennifer garden direct for centre business innovation. Then Gaetane Verna who has been the director of the Power Plant art gallery since 2012 and the president of the board of directors of the Toronto Arts Council. She holds an international diploma in conservation and administration and received a BA and master's degree in art history and has years of experience in catalogues and organizing and presentpresenting exhibitions.

Dr. Julie Nagan -- Nagam and is an associate professor in the department of art history and the university of Winnipeg.

She's the inaugural artistic direct for 2020 and 2021 for Nuit Blanche Toronto, the largest public exhibition in North America. Dev Jani --

Devyani Saltzman. She's the director of public programming at the AGO and working across all disciplines and was previously the director of literary arts at at [not audible] centre. The first woman and the first woman of colour in that role as well as founding creator at Luminado, the largest multiarts festival.

Guys, take it away.

>> JENNIFER: Hello. Hi.

>> JENNIFER: Hello, everyone.

Welcome. Very honoured and very excited to be here with this extremely esteemed group of women leaders in the arts, multidisciplinary leaders.

Today our panel is talking about value online and adaptability.

So today we've been putting different things online, and we're watching what happens and seeing how we adapt to them.

For example we had a comedy performance. How does the comedienne perform when they can't read the audience? These are some of the questions and pieces we move through. How do musicians perform when there are other things going on.

How do we do community-building activities when we can't touch each other and come close to each other. We're looking at a number of different pieces on best practices to share here today. As we moved online, let's have a little bit of a talk about what has been working and what has not? Has it been digital business as usual? Or did you find you had a whole new strategy that you had to put in place?

Also I just want us to keep in mind the question of value and who determines that.

Who determines what has value as we move through these processes?

Who determines what is seen?

How it is seen? And who has access to participating in that or viewing that as well?

So younger folks have a sort of inherent equal value they place as digital natives between their online lives and real lives.

For people of a nondigitally native background tends to have a more of a value placement on their in real life. So these are some of the shifts we're dealing with now, because everybody has moved into the digital space in a much more fulsome manner in that way. So I'm going to keep the questions really simple. We only have four of them. If the audience has any questions, go ahead and jump in and we are looking forward to answering those as well. So for the first question, as we moved online, what was easy? Everyone's laughing here. Right? Was it any of it easy? That may indeed be the answer. Gaetane, we'll start with you.

>> First of all, thank you very much for inviting me to participate, and I'm so happy to be joined with, you know, two of my favourite people across the country. So it's so nice to see you from our different homes for now. So what was easy and what has worked? I am always incredibly -- not surprised, but incredibleincredibly flabbergasted by the ability of at least my team and the art world, visual art world to send these switch gear in the manner -- I think maybe we were stunned for a day or two and then suddenly so much information was thrust into the building. I think as a sector, we're so in touch with the necessity to be bridges to our audience and to be the ones that carry the work of artists to different audiences, that I think everybody, you know, suddenly and rapidly but not suddenly -- rapidly decided to take the task at hand and to push forward. And I would say that for me, one example was that just before COVID, we were supposed to -- the lockdown, we were supposed to hold an event on March 21. And we spent hours discussing whether we should do it live or not live. And this was before the shutdown. And for us, it just seemed like this was not the right way of engaging in a symposium. Now, thanks to -- because of COVID, we flipped right around, and everyone and humans are very adaptable, and everybody adapted to this new situation. And I think that in a sense, there's good and bad. The good is that we're so -- we adapted so well. But then I would say, maybe the negative is maybe there's an overpopulation of content being put out there, and the last one I want to make is last Saturday, we held the first of the four parts of what would have been a 1-day symposium. We

decided it on four Saturdays. And I was amazed we had 70 people, and people from really truly all over the world. New Zealand, Malaysia, Pakistan, you know, Canada, the U.S., Switzerland, etc., etc. So looking at that, I totally feel that we've learned something about our capacity to reach audiences outside of our usual, you know, community.

>> JENNIFER: Thank you. I'll pass the floor to you, Devyani.

>> It's quite life. r. Our spring summer season had large-scale performances for 400 people and talks and all of that work, which had taken months had to be put on hold. Within about probably two weeks or so, we adapted to creating online channels and now we have five a week. We have four talks and an AGO home stage. We migrated very quickly, and I was super impressed by the team a ability to do that and start programming and also just the reach increase. We're limited by being a 400 seater and walkure court from 250 to 500 people watching a performance. Last Friday, Nicholas steer, we showed a performance in response to being femme noir on AGO home stage online and 6,000 people over 24 hours watched that performance. So it's been amazing to see the increase in numbers and engagement, and also the fluidity with which we moved into what is in a sense online content creation.

>> JENNIFER: Did you find you were making new strategies or were you able to shift some of that content straight over online?

>> I think initially, and I think initially and in full honesty, it was transferring existing content online in terms of my portfolio which is talks and performances. We also had new things develop. On our learning side under the director of learning, maker, our whole gallery school was closed. We started online maker videos and maker Wednesdays. So it was a combination of new initiatives and migrating existing initiatives. In term of overall strategy of engagement, the idea was to feel very alive all the time. If you look at AGO from home, there's weekly content that's announced. So I think it's been a process of discovery as we go, and just a desire to create a relevant online congregation. Excuse me.

Talking too much.

>> JENNIFER: No. Thank you.

That's fantastic. Julie, what have you experienced? What has been easy in migrating this process? Did you need a new strategy, or has it been a straight transfer?

>> I think I would say a few things.

One, I would say, of course, thank you to you for having us and the feeling is mutual with these powerhouses I get to share the screen with. I would say it's been interesting in terms of for me as a digital media artist and somebody who works in media, and particularly, a lot of online stuff. I think that my critique would be it's amazing to watch institutions that are actually doing this new shift, but there has been a total disconnect in a long period of time for lots of institutions like we know that the digital strategies of the canyon council was grossly underapplied for. Do you know what I mean? So this round is not going to be a problem.

We'll probably have too many applications. But I think that it's exciting just to build on what Gaetane and Devyani are saying. The reach you have is so different. That's the exciting part, and because people are all of a sudden in lockdown, and you know, forced to be at home. They're craving and they want to be to be engaged in some kind of capacity. At the same time, I would say there's a screen fatigue or screen exhaustion, whatever, however you want to describe it. But the exciting part is just what they're saying in term of the kind of global reach you can get, and the fact that we're actually recording, archiving and popping that stuff up so people can see after is really amazing which most institutions weren't doing or would do some stuff or people would forget and get distracted because they were busy going to actual events. The hardest thing for me is I'm not going to be able to pivot that well for something like Nuit Blanche.

It's public art in public spaces and over a million people. I can't imagine what that's going to be or feel like differently for people if we can't gather in public space.

When I think about the importance of public space, as much as I like the pivot in term of the online stuff and it's true, both Power Plant and AGO, fantastic jobs and I'm not surprised they had teams that responded like that.

That's great. For me right now, I'm in Manitoba so I've been able to stay connected to what is happening in Toronto and places across the world that I wouldn't have been able to otherwise. We've done cool stuff like book launches and live talks and what we're doing right now.

That's been a lot of fun, and it's been great to engage people in a new format. Granted it's a square box and you're stuck in your little thing, but it's still better than not.

>> JENNIFER: Fantastic. Thank you. So our next question, which you just tipped off a little bit there is what was hard or just not possible to do with the new parameters?

Devyani, did you want to start?

>> Yeah, as I'm thinking about it. The reality it's a different experience to be in a collective public space together and the sense of social isolation even if we're engaging online, you might be connecting virtually is different from being in the space and feeling connected. I think the hardest thing has been losing that, and also I'll be very honest, capacity, like producing online content it's challenging and all the physical setups, etc. We're on a three and a half day work week with five programs a week.

It is a constant production cycle for our marketing team, our web team, our programming team. And I think we think the digital space may be easier and more fluid, but the work with artists and the work of setting up talks and the background prep. We're becoming new sources/cultural spaces in a very short period of time. So I think just adapting and adjusting our energy and capacity has been difficult, and also the things you can't quite do in the virtual space in terms of how you experience dance or how you experience live music or being in front of a painting and hearing a gallery guide speak to it. So those have been the challenges.

>> I want to go back to what Devyani is saying. You can't read the audience. You make the joke about a comedienne. We had hundreds of people that have been doing all these talks and it's been super great. But after, I feel really confused, like you can't read the audience. You don't know if it was any good. You can see in the chats, if people really like, oh, that was great. Yeah yeah. You see the little hand raises up in the little emojis or whatever they are. That makes you feel good. I think that it's better, you know, to know that. But you can't all of a sudden switch where you're going, because you can't read the audience of what you think that they're getting out of the talk. So you know, there's different layers to the knowledge and the things that you want to bring to the table, and a lot of times, that's a back and forth and a reciprocal relationship which is entirely lost online. It is really difficult.

>> JENNIFER: Yeah. There's different types of access and fluidity that are happening but there's also these barriers and as you say, you're in a box and in a bubble, and it's a bit like where's the context here and how are we relating? I think there's been a lot of very steep learning curves for a lot of folks in a lot of ways. Right?

Gaetane, do you have any thoughts on what was difficult or impossible to deliver?

>> I think that for me, the relationship to artwork -- any strategies that -- I've always believed in, you know, digital media. To jump on what Julie said before, the problem

with the Canada council grant is no one seems to understand what we can actually apply for, but we all want -- we all need the money. But I think now we will have time to have understood what they really mean in the program. And I agree with you in this case. But I would say that for me, any strategy, digital strategy for my entire career has always been about creating bridges, but the end result must be to see the work in the flesh. You know, this is what I strive for.

Seeing an artwork and having a physical relationship to the size of the work, to how you're feeling in front of it, how you -- you know, if you think of your travel to an institution, your encounter with the people who say hello, you know, that whole context of getting ready to be face-to-face with a work of art is for me also part of your ability to engage with the work. And you know, however you have virtual tours or anything virtual, you lose this.

You can't feel your physical connection to the artwork, and we'll never be able to -- the only way to do this is to be physically in front of the artwork. And then this ties in to, you know, as Julie was saying, when you're in a room, you can see the audience reacting with you with their bodies, with their noddings of the head, with their uh-huh and that keeps you going. There's that emotional reaction which now is very difficult to have, because we don't see the people, and then if you see everyone on the panel, then there's way too many people, and you know, you don't know where to focus your attention. So for me, it's really those are the things that I miss the most and that I find that will not be replaced by any virtual thing, -- encounter.

And yesterday, I had the chance to travel to Hamilton and go to a studio visit with an art SXIFT -- artist and see the materiality of the works while you're kneeling down on the floor of a studio and talking to an artist is a very different experience than doing it through Zoom. If all else fails, we do that. Really the materiality of our physical engagement and of the engagement with an artwork, whether it's a painting, a drawing, a sculpture, a photography, a photograph. Even in video work, seeing Lisa's work does not -- seeing it at the AGO with the immensity of the screen is a completely --

you can't reproduce this if you're sitting on your TV screen, even if you have a movie theatre. You have to be in the space to feel the arc of the screen, to see the images and to have that reaction.

>> JENNIFER: Yeah. I'm thinking as we're all talking and I'm thinking about the

impact of the loss of scale. Right? And the sort of maybe for myself, it's been a process of mourning in some way, because you do lose the ritual of, as you say, going and attending these groups and getting the interaction and that sense of community, the vibrancy that's there and the embodiment that happens. Right in for me, it's been a bit of a struggle with being slightly disembodied and that is tying into the sense of scale that you get lost when you're 2d on a screen.

It's had some advantages and disadvantages.

>> Can I add one thing in terms of challenges? It is fatigue and not the challenge ever producing events or lack of community. Even as viewers, the ability to process information, to focus, to take it into our imagination and retain. I feel like for many people who are kind of -- at least -- some people's work has migrated to the digital space or people attending multiple events, I don't know if we're processing in the same way.

>> I can add in this also, which talks about accessibility.

Depending where you live and whether you're bandwidth and your signal is good, I mean, there are things you won't be able to access in the same way that I'm downtown Toronto. I a high-speed network. I can afford to have high-speed network, because some people cannot afford this and then libraries are closed. So for this question of accessibility for people in term of, again, we see another element of social barriers and financial and also what are -- how does it -- what are signals in rural areas or further areas and the city versus all of these questions, and which neighbourhood are you -- do you live in a concrete building, or are you in a house with windows? All of these things, you suddenly realise that this -- whereas if people can come to the gallery, whether they have physical disabilities and all of this, we can all still, you know, exchange on a type of same playing field, you know, type of, but with the add-on of the virtual, all those technical issues can also impact the accessibility for people.

>> Sorry, Jennifer. I wanted to add on to what both of Devyani and Gaetane are saying. I'm in a rural place in rural Manitoba, and lots of Indigenous communities are in rural and remote areas and the broadband is terrible. So then that kind of engagement is difficult, but then on the flip side, a good colleague and collaborator Heather talks about how Inuit have been using social media such as Facebook to communicate all the time, because in fact, it takes such a small amount of broadband, so you can actually text and talk to each other that way. And so a lot of

people, because they have always been separated, because of the vastness of their territory, you know, they've had to use and adapt to technologies to be able to communicate. I think I agree with all those things and it's true, because especially in dense urban spaces like Toronto, you can see the disparity of who has access to internet and what kind and how quickly or the devices to actually utilize that. Then we look to rural and remote or northern communities, and it's actually a preferred way of communicating, even though they have really low broadband width.

>> JENNIFER: It's a great point.

The panel before ours was talking about accessibility, and they were talking about hacks, and here's an example of a hack.

Right? OK, everyone is using Facebook messenger because it's super easy and doesn't take a lot of data and you can talk to each other quickly. These changes we're experiencing here, maybe in the city may not be the same, obviously, for everyone else across-the-board there.

Very interesting. So let's move to the -- think about what has surprised you. Have you seen anything in the audience development or in feedback you've been receiving, any shifts there that have surprised you in your communities and how you've been building and working at all? Gaetane, would you like to start?

>> Well, two things. And again, hats off to colleagues across the country. So one of my colleagues chief curator at contemporary Calgary phoned me on a Friday afternoon and says I have this idea. Could we create this platform, and everybody's producing art content, and could we create a platform where we become a bridge between artist practices and like sharing it across the country.

And I say yes, this is a great idea. Within, I don't know, Who Deys, what I thought was going to be one institution per province and territory was like 60 institutions had signed on.

And then not -- I think seven to ten days, there was a new platform and it's called fieldtrip.art. They figured out a system that everyone would commission different things and then share it on the platform on Instagram. To me, I was floored by the rapidity in which all of this happened. So for me, that was, again, showing the resource everness of these --

resourcefulness of these arts communities that pulls together so quickly.

The other thing I found very interesting that makes us and pushes you to check

ourselves is especially in the aftermath of George Floyd and the Black Lives Matter, it's like how people have been using at least -- I don't go on Facebook that much but I've been on Instagram.

How people were just telling institutions and using the comments and for me, I was reading them, even if it ever like really harsh comments to other institutions, to teach us what not to do and to understand that our audiences are really in tune, and they ask us to do better, and they say the word, and they tell us, and for me, that surprised me, the ability -- not the ability, but the engagement to which level people just called out institutions about their antiracist, you know, policies, and also like, you and I, we've read all -- everything that's coming out in the news, through -- it has to do with COVID definitely, but it also has to do with how people --

everybody has been pushed to be so much on social media that people are using it as a vector to voice the positive and the negative and to keep us in check. And I'm thinking each time I write something -- I've always been like this, but I think all of us need to be thinking of -- this is a real source of communication with our audience, and even audiences that don't necessarily come to our institutions use social media to be really forceful in their comments, and I would say their negative comments. And so it totally surprised me the ability to use their voice to make a point.

>> JENNIFER: I think you said you had a second thing?

>> Well, the first thing was the field trip and the second thing ever this Instagram, you know, the voice of was this Instagram, you know, the voice of people feeling empowered to say what they feel and what they mean and call out institutions across-the-board.

>> I would say that's happening at the university level, like institutions broadly too, because I got really interesting meetings in term of panic around the new guard and the old school and thinking about how to push that stuff out. That's a big large conversation. For me, it's really exciting, because I've been doing the work. I was laughing. We had this other live talk and it came out of my mouth. I was like some of us have been doing this work for over 20 years and some of us on the shoulders of other people have been doing that for even longer. And so you know, it's fun to think about, for me, especially, all the training and mentorship that goes into mentoring students to become new cultural workers into the field and Scott scholars into the field. I think it doesn't prize me. I think it makes me so happy and

so proud in a way of feeling that contribution that a bunch ever us have been working really hard to get to get to do.

It's surprising but it's also fulfilling at the same time.

And then all of a sudden you're getting all these e-mails and calls. We know when the council also said that we're looking at boards now. If you have university on your boards and a couple of boards coming, Heather would make jokes and I would make jokes. They paste your bio and they're like dear Julie.

You seem great. Could we have you on your board? And I'm like no [not audible].

The fact is that now, people are being called out to that, and that's public, and I think that's a tough blow, but for me, I think that it's also a really good opportunity for us to seize the work that we've been pushing and pushing for that we have a bigger platform in positions of power, and to be able to keep pushing the bigger institutions and the next level of positions of power to say we demand this.

Look at what the world is asking for. Look at where we're going to. Then the more peep people that have access to education and empowerment, the world will shift. It will continue to shift. The other thing that gets me excited is the need for -- I sort of mentioned it earlier, the archival aspect of what digital can do. And so, you know, another festival, the Singapore night festival had reached out because of the work with Nuit Blanche and they also had kind of a scholarly engagement with the festival and about 14 years, they've had to cancel. They wanted to have a conversation about what you were going to be thinking about to do with the current climate. And so, we had talked a lot about the need for archive and that idea of like not just a literal like just a plain, you know, we did in this year and this happened this year but an engagement with the audience and archive. That's something you can do, because I think what happens with these kind of large heart scale events is we go to them, and we embody them and we experience them, and then there's no efemoral, there's no traces left of those moments. I think that because, similarly, to what Devyani and Gaetane said, you now have the resources in terms of you now can understand what is possible in the digital realm. You have your whole team behind to you try to figure out what we could do and how you said you mobilize and thought Huet few institutions and it was over 60.

People are hungry for it, and so it's that kind of opportunity to take that moment and take advantage of the fact you're kind of sitting still and can do some of that really important work you've been wanting to do and that you have the opportunity

to do it. And I think that the more that we can archive all of that and have people engaged in that, that again speaks to the new generation of people that keep coming up into the cultural sector that are able to access all of that information.

>> I think that's an excellent point.

And it's really nice to be able to see, as you say, these experiences that are more temporal and efemoral that we have artifacts there and accessible artifacts. They're not physically locked in a bin in some basement somewhere that we can't ever get to. And we can access them to our own time and own face for research.

Devyani, I'm going to turn to you now. What has surprised you from from the process is?

>> And I feel like it can be and I don't want to be repetitive or take up space, but it is the power of this moment of reckoning. For me I'm not talk about the surprise of our own AGO content but all the essays that have come out over the last week cross sectorally in journalism, by leaders, in the arts. I think voice as Gaetane said is the most amazing. Not only our only cultural productions and Nuit or the fall season. It's just people speaking and speaking really loud. I think what I've been thinking about a lot is just is that leading to a tipping point?

And I don't know if that -- I don't know. I feel like I'm unclear, even though there's been so much expression by artists, by thinkers, by the next generation. I think we're definitely in a bit of a power struggle right now and a very real one in culture, and I'm just trying to be Zen and watch as it unfolds. But the reckoning has been the most interesting thing.

>> JENNIFER: That's interesting.

It ties back into the adapting value and the question of who prescribes what has value and what doesn't, right? And who gets to speak out there. Are you OK if I plug your essay?

Too late now. Yeah. So for everyone watching. Devyani has recently released a very wonderful piece of commissioned writing on her experience as a leader at one of the top institutions in the country or largest institutions of the country. You can find that at the website. So let's shift to one of our final questions here before we take an audience question. It was interesting this morning much I was giving a bit of a welcome address, and I talked about this being a safe space for safe conversation that can happen here and honest conversation. And then our keynote Dr. Anthony Schrag came on after and said I picked up on that. He's like. Do you know what I

prefer? It's dangerous conversation. We should be having conversations that are making us uncomfortable and are more dangerous in that way. So I think these are two sides of one coin. But let's throw out question number four. What can we, as we move forward, what can we safely leave behind? Julie's laughing. She's reaching for the mic.

>> I'm like the bull shit, all of it. I'm happy to like -- see ya later. I just think in my mind, I'm just like so tired, like we had an incredible panel at the Canadian arts summit. I just felt like we just smashed it in terms of the kind of dialogue and conversation that was happening and Gaetane was part ever that panel and Carrie swanson. And after, it was so patronizing because all these people would come up and almost pat you on the back. You're so articulate and did such a good job. I'm like I'm so exhausted of it. I would leave all that behind and push through, and I hope that what Devyani says doesn't come true. I hope the reckoning actually is the reckoning and the shift of power starts to continue to tip, and I think that that's what I'd like to leave behind.

That's why I was laughing when you said that. Can I just say this?

>> JENNIFER: You can all say anything. We are approved. Go ahead. Yeah. Any thoughts from Gaetane or Devyani?

>> Well, I mean, I remember vividly when I was invited for that panel. I told Julie. I only accepted because it was you and Carrie. And I said I no longer doing this. This is not why my parents raised me to do this. But I also feel a responsibility, you know, to everyone, to my people, and to everyone in general, and I do hope that, you know -- and when I say "hope," because we know the people in power never want to give away the power, and I hope that people really understand their role and their own individual role, whether you are a person of colour or not -- and especially if you're not a person of colour, your own responsibility in doing the work, learning, reading, and also to say, like, I decide to embody this, you know. And it's a shared -- it's a shared responsibility, and if we want to change the world, which I hope we do, because if we're not going to change the world, we might as well stop. Right? So of course, you know, one train has left. It's not the first time that we have these conversations. You know. When it comes to first nations and Indigenous people, and Black people, we've been having those conversations since 1619, you know, in some way, shape, or form.

And I think that people need to understand that. And I was in a talk the other day,

like in a meeting, and I said, you know, I'm sorry for everyone, but the people being killed now, you know, on the news, are first nations and Black people.

They're the ones who suddenly, when they have -- whichever reason, the police feels comfortable shooting them as of this is the only solution, you know. And so I think that I feel that these are important questions, and that I hope we can really have. When people think of building teams that they think, they check themselves and say oh my God. I do have Indigenous people? Do I have bipop people? Do I have queer people? You need to make that exercise, because one might think that then our relationships are only based on race and colour, but I'm sorry for people. That's how it's always been, but if you make it as if suddenly they woke up and realised that some people were always excluded. The people that were always excluded were always excluded, and we recognize ourselves. And so I think that if we want a real shift as -- I remember working with a team, and looking at the layout of our annual report.

And because we do programs with -- in some underserved areas, you know, in our power youth program, there were the majority of people of colour and black people. And then when there was power kids, which is parents and their children, there were none of these, you know, black and brown people with their kids. And I had to say, excuse me. I'm a parent.

I know many Black parents and Brown or nonwhite parents who take the time to go out on a Sunday. One of my staff, and they mean well. It's about teaching. The person said oh, there's one in the corner. I said that's the problem. It's not supposed to be in the corner.

It's supposed to be front and centre just like everyone else.

Now when I look at when my team produces accident I no longer have to have this conversation.

They've embodied it themselves regardless of their cultural origin. For me, the important thing is regardless of their cultural origin, because even if I would hope, you know, - I have my doubts -- that even if I wasn't the director and the director of my institution is a white European settler descendent whichever, they that would have flexed that muscle to say my institution will be stronger if I have diversity around the table. And that diversity is not only about the colour of your skin, because you could -- at times, you could have a board that's majority white, because people have transitioned off. But what are they supporting? Are they

supporting that diversity within the team? Are they supporting the diversity within the programs? So it's not just saying everybody needs to be all colours in order to have a diverse program or in order to lead a diverse institution. But it has to be from top to bottom, and often, the bottom is more woke than the top. And so people who lead have to listen to their teams, because often, when you have dramas, right, as we would say being called in to meetings, if the people at the top had talked to all the levels, but talking meaning listening, really listening, and sayingsaying OK, let's go with what you're suggesting, while fully understanding if it blows in everybody's face, it's OK, but we have tried something, and we, meaning everyone in the organization, have been listening to each other. Then you become a team that can confront anything, because all these conversations, I'm sorry, for people who are uncomfortable, they will never be perfect. We will make mistakes. We will say the wrong term. We will call somebody what they're not supposed to be called. But it's about your ability to say hey, sorry I did this. So can you remind me how do I say your name properly?

Write it to me in any which way you need to. Phonetic, record it on your phone. And you know, when I hear people not being able to say HUD na Shoeny, I'm like so. For me to say it, I practised and practised, and I remember asking Cheryl so many times. Can you remind me how we say it. Now when I say it, it comes out. It's not because I was word HUD na showny in my tongue. It's because I made the effort. I hope everybody understands this is a shared effort. I made the effort to say HUD na Shoeny properly. If I'm announcing it in a different area of the country, I would hope that the nation on which land I'm walk is going to say, you know what? This is how we say our name and that I will be listening instead of saying oh, sorry so are. I don't know how to say that.

It's too hard for me. So really talking from top to bottom and listening to the staff that's also at the institution in order to have a shared vision and a shared future together.

>> JENNIFER: Yeah. I am thinking about the sacredness of name, and the respect that it shows to people to make that effort and to simply ask. I don't think anybody's upset when someone messes up a name, but to ask what that is. Poets Musgrave is adamant about naming and tightsing on thing. She says no matter what you achieve in life, one of the things that will last the LONTH long effort is your name. Be it otherwise grave stone or passed down

intergenerationally, all those things.

It's all tied into identity.

We're talking about how your team has adapted and has embodied these changes that we've seen against anti-Black racism, antioppression and various things too. I'd like to come back and touch on whether or not that work was happening preCOVID or if COVID now has impacted the way they're operating on their programming to sort of take a deeper lens look on that? Before we do that, I'm going to step to Devyani to speak on what she feels can safely be left behind.

>> I want to also clarify one thing in hope and solidarity with Julie which is I may be sitting looking at the tipping point but I'm not unhopeful about it.

I am hopeful this is critical mass and a moment of change, but I'm also just watching because I feel we're at that kind of point. Letting go. Yeah, I'm tired of the fight and the talks and the kind of bullshit as Julie says around power and who holds power in culture in this country and appointments of people into leadership roles and speaking to ourselves in an integrated way. I'd like for us to be speaking and hiring from our communities to lead our institutions as well. I know the AGO team will probably not like me saying this, but I feel like despite all the success of what we've been programming, I'd like to let go of the idea of productivity, and the kind of capitalist ethos of consumption because we're all sitting here thinking we should be in a reflective state or some people who can afford it in a reflective state. Most people are working harder than ever for less and losing their jobs and we're still talking about what we consume and produce. And I don't know. I think maybe this is the opportunity to try to move away from that ethos a little bit.

>> JENNIFER: That's an excellent point and how it ties into those oppression systems and capitalism and having to be productive and do the output and that sort of condescending tone almost in a way we shall teach you. Here's ego and hopefully this is cracking open some things we can keep pushing into to develop participatory community-based. As art moves away from object creation and into temporal time-based community-building experiments that reveal to us who we are to each other and what we could be.

I think that's excellent.

Gaetane, did you have a little bit or did either of you as well, Devyani and Julie on anything that has changed in your teams or their outlook to their creation of value online due to COVID and the anti-racism pieces that have been affecting everyone?

>> I think that Julie wanted to intervene on the point before.

>> I think it's important to be humble. I mispronounce names.

It's not my mother tongue and it takes hard work, especially when we do the large international stuff. If I don't introduce or say welcome in Maury, those feelings are hurt. And rightfully so. I know for me, it is a challenge in term of my ability to be able to do that work, but I continue to push through, and I continue to try to do it even though usually everybody laughs and I get a good chuckle out of the crowd. At the end of the day, it's worth the work. I just think that's so important, and I think that people need to be reminded that there's no like perfect pedestal position where nobody has to do the work, where nobody's not learning, where people's lives aren't being transformed or we're constantly in this reciprocal or even a push and pull. We have to work really hard at doing that, and so when we try to do that work, people see that, and they see that effort, and they are more forgiving and willing to teach you if you ask those questions.

Right? And I think that's so critical, especially as we move forward, and as our world becomes more and more global and people move through spaces and we learn about different people and different places and how to say those names properly. I have been travelling -- not to pick on New Zealand but Mawri is hard. I've been travel there since 2011 and just now I'm starting to hear the sounds I need to. I'm happy about it. I feel more connected when I go to that place or engage with those people, and it's going to be the same thing with within Canada and the context of I'm always learning, and I think that's humbling.

>> So Jennifer, do you want me to answer that question about whether the work had started before COVID?

>> JENNIFER: Yeah. In terms of teams or you know, like when we're talking about broadly but value online, right? Or if you've noticed a shift or opening in some way or an increased in learning that's come about from all of these cracks in the system and oppressive systems that COVID has highlighted for everyone?

>> Within our case, the Power Plant, because I only want to talk about that, is that -- but I would say it's the same for my role at TAC in terms of organization.

That work had been done before, so we, in term of -- one thing I found very interesting is that some of our patrons who are not people of colour, you know, mentioned to us how in view of the situation in which we are living now, they really felt that as patrons of Power Plant, they were already prepared for those shifts,

because through the exhibition and the programs we had been doing over the last eight years, you know, these were common themes that they had seen through the works of artists and through our programming also. So I would say that our team has always been a team -- I mean, as we have grown together, regardless of shifts and changes of staff, but it has become part of the culture of the institution to be mindful that when we're proposing, like, artists to do -- to engage with the gallery, that we be mindful to say oh my God. We need to make sure there's people of colour, and from different areas of the city. Also different age groups, you know, so that you're not only thinking of emerging artists, but thinking of more senior artists, younger -- those barriers that -- those silos that we put towards each other. We try to break them continuously, and I've seen this in the way heightened, of course, in the digital wave, because you have to in a certain sense program in a different manner, and you have to be calculating more, because the number of events you do might be, you know, more succinct than allowing people in the gallery.

So if within the last two months, the only effective engagement with the galleries only through digital, you want to make sure that what you've brought forward, you know, did represent that diversity and in order -- this was not the time to start force feeding staff about what is right or wrong to do, and that's where you see the strength of the organizations, the ones that had already started doing that work before.

Maybe not perfectly, but were ready to engage with the moment and to see that reflected in their core values through their online, you know, participation and engagement.

>> JENNIFER: Sorry. I left you on that last piece. Devyani, did you want to pop in on this one?

>> I'm relatively new to the AGO. It's been two plus years much there's been many people in that space doing a lot of that work for a long time, going back through curatorial and programming and one has to acknowledge that. I feel, though, that a lot of the adaptability and a lot of the last two weeks has been about being responsive in meaningful ways and Audrey Hudson, our curator around school programs has led to two panels with community around anti-Black racism. Wanda, myself, and Tanya spoke just after Black Tuesday, and discussed the kind of reactions to this moment as well. So I think there's been a lot about responsiveness

in conversation, but by no way is it new in term of COVID.

It's been happening for years, mostly through individuals and their passions, and I'm thinking of Cyrus Marcus ware at the AGO.

I don't think we can discount that history, but the last two weeks has definitely been about stepping up and being responsive.

>> JENNIFER: Thank you. We have about five minutes left. Shall we turn to a couple of audience questions? All right. I'll throw out the first one here.

And we'll see who wants to take a chew on it. So how has what you considered success changed for an event as it has shifted to digital?

>> Can I just jump in on this?

I know I just spoke. It's so funny, because we just got off a meeting with our web team, and to be honest, we're still collecting data.

I'm thinking what is success?

Is success numbers of views? Is success engagement after the fact? Is success an artist and a speaker enjoying and feeling enriched and an audience member feeling they've learned something? I don't know. I tend to the latter even if there's 50 people, and I had the pleasure of speak to Rajai ferrar and she felt enriched and I felt fortunate and enriched by our conversation as did audience members. If ten people had attended that, that to me is a success. In term of how institutions are measuring success, I don't think we know yet. We know numbers, but is it the length of view? Is it how many people on Facebook live in the moment versus 4,000 over the next 24 hours? I'm thinking about it a lot. What I'm saying is I don't know. I think it's about individuals being fed.

>> JENNIFER: Julie or Gaetane, your thoughts on this?

>> I would say the same thing as Devyani really. I did an event -- and also sometimes depending on the time of the day when you do the event, there might not be so many people that day. But then you put it on YouTube and then suddenly after a few weeks, you see so many people. For me it becomes an elastic notion, and again, it's all of this is going to shift depending on what are the business models that we impose on ourselves in terms of measuring success. And that is an unknown factor which I think will be harder for bigger institutions than smaller nimble institutions that have never functioned on the same, you know, scale of OK, because of their structure. It's not that one is better than the other. It's just those are different models, because of different structures.

>> JENNIFER: Yeah. I think it's interesting, too, because it's giving places a chance to sort of have a review of what different types of bottom lines are out there and what are we considering as capital. And it's not always about the dollar. Right? It could be about other things. It's a very interesting time to sort of try and delineate what those things are. Is it community engagement? How do you measure those different impacts?

We have another question here.

Gabby has asked: What do you think dictates people's interest in online events? What contributes to the ebb and flow of people being motivated to engage with them? Big question.

>> I think for me, I think it's community engagement. So for me, it's the same reason we all joked and said yeah, we're happy to be with this group of people and excited to this dialogue.

To me that's about building community and capacity. I'm less interested -- I don't have a lot of extra time. I have two little people so I didn't have a lot of time and especially now with home schooling. It's next level. I think in my head, I do have screen fatigue. I'm very selective of what I choose and what I don't choose. And you know, sometimes you have regrets. It's the same thing when you go out in public spaces preCOVID. You have to be selective of what you have energy for and what you don't.

And I think that for my, it's about building community and capacity, and so I just think, there are people that I'm working with that I want to continue to work with. I want to broaden that circle, and include more people and have really intense and interesting and fun dialogues. I think for me, that's what fills me and what I want to be -- it doesn't matter if that's online or in person. For me, it has to fill me in a way I get excited about.

>> JENNIFER: Very well said.

Yep. Gaetane is like I have nothing. That was it. All right. Yeah. No, it was beautifully said. Thank you.

Did anyone have any last thoughts or comments?

>> I think we're -- sorry, Julie, I didn't want to say anything after you said that.

But where we're going is what is the hybrid? What we're think about in the AGO iso reopening to the members on the third and the public on the 21st. And again we're designing it in and figuring out in real time.

It's really creative and also challenging, because no one has lived through this before. I'm curious to see who enters this space in the next four weeks, how many people do come -- how do they engage? And then what do we offer in the virtual world versus in front of a work of art? So the next month is going to be interesting.

>> Yeah. I'd like to second that. I think that, you know, for many years, institutions have been talking about capacity building and community building.

And I think now that the access to the work we do and the spaces we work in has been reduced, you know, how will people -- when people have the choice, will they choose us like in terms of priority of places to be? And that will teach us something about whether our work has really penetrated into people's psyche or if there's still more work to be done.

>> I just want us to take a quick picture before we have to depart so we can have our eefemoral, so there's a documentation of it. I want everybody to smile quick.

[Photo shutter]

>> Thank you.

>> JENNIFER: Thank you, Julie.

>> I'll send it to you guys.

>> JENNIFER: Thank you. Yeah.

So I think we're just about on time. It's been a fantastic discussion, and we had one other question, but it's a big one to chew on. It's very interesting and ties into what we were wrapping up. I'm going to put it out into the ether and we'll leave it there. Someone has asked, the sense ever community is important, should organizations moving forward reduce their online presence and replace it with travelling performances and exhibitions instead? Those are big questions. I know a lot of you are already doing that work with travelling and moving exhibitions physically. We're welcome to keep taking questions and to keep engaging with these fantastic experts who joined us here today. Thank you from the bottom of my heart to all three of us. It's been fantastic and a wonderful learning experience.

It's my pleasure to be sitting here you with.

>> Thank you. It was nice seeing everyone. Thank you for joining in.

>> Thank you for having us.

Bye-bye.

>> Thank you for being with us, and I also want to say a special thanks for just for me personally for addressing the issue of the right way of pronouncing people's

names, because I am also an immigrant.

I just came here less than a year ago, and I know this issue from both sides. So that how it feels when your name is mispronounced and how it feels when your name is pronounced correctly, and that's really great. And also trust me, I spent yesterday, the whole day just studying the names for today and tomorrow's sessions.

So it's doable. It's really worth it. Thank you so much.

So now, I think we're going to the last break for today. It will take us 15 minutes.

And then we'll