

Roslyn Goldner: I'm Roslyn Goldner. I'm the Executive Director of the Office Respectful environments, Equity, Diversity, and Inclusion, and I am very excited to host today's second in our series, 'It Starts with Us', which is part of the Faculty of Medicine Transforming Culture Initiative.

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And I appreciate the response that we've had to this event we have two parts: today is the conflict theatre portion and then next week,

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June 8 at the same time, we will be presenting part two.

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Before we get started, however, I would like to invite Dr. Bruce Wright, the Regional Associate Dean, from our Island Medical health program to give a land acknowledgement,

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and for us to take a moment, think, I think this is important. Every time we gather, but particularly poignant today, in light of the tragic discovery at in Kamloops earlier this week.

1:07

So, Dr Wright:

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Dr Bruce Wright: Thank you, Roslyn. Thank you for acknowledging the Kamloops Residential School tragedy.

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We gratefully acknowledge that the UBC Faculty of Medicine and its distributed medical programs, which includes four university academic campuses are located on traditional ancestral and unceded territories of Indigenous peoples around the province.

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I acknowledge and respect the lək'wəŋən peoples on whose traditional territories the University of Victoria stands and the Songhees, Equimalt, and WSÁNEĆ peoples, whose historical relationships with the land continue to this day.

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You may be calling in today from other sites around British Columbia, and perhaps elsewhere.

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Please take a moment to note the territories from which you are joining us today.

1:57

Back to you, Roslyn.

2:02

Roslyn: Thank you.

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So, I'm not sure how many of you joined us for our first starts with best set session, but at the end of that session we did ask for feedback on topics that people in the Faculty of Medicine community would like to hear more about or see featured in, an

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'It Starts with Us' event. Very high on the list was a request that we do a session on conflict engagement, and of course in many ways this make sense. Part of our transforming culture initiative, as you know, is based on using a model of upstander

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engagement or active bystanders, so we were asking people to speak up and speak out when you witness an injustice or oppression. And, of course, that anytime we ask people to engage there's always the risk of some conflict, and people want to know how to

best manage those kinds of emotional situations. So we are very lucky today. Every time we do one of these events I get an enormous amount of support. Again, I'd like to thank the Med IT team for all of the technical support they've given us, our

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Communications team for getting the word out and Dean Kelleher her for his unflagging support for this Transforming Culture Initiative.

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Today, we are very fortunate to have been able to team up with some real experts in conflict engagement. Today's session is going to be run by the Conflict Theatre group.

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And by Ashley Moore from the Equity and Inclusion Office, an expert in conflict management or conflict engagement. So, with that introduction, I will turn us over to the experts and the actors and Tom welcome and I am very excited about this session.

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So take it away.

4:14

Tom Scholte: Thank you very much Roslyn, it's great to be here. My name is Tom Scholte, I'm coming to you from my home on the traditional, ancestral, and stolen territory of the Musqueam people.

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And I'm very pleased to be with you today. The chance to work with the Faculty of Medicine is always greatly appreciated. If there was ever a moment in our history, where the work that you people do is, and the high professional standards that you hold

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yourselves accountable to was ever appreciated. that moment would be now. So I just want to first express my deep respect for all the work that you do and thank you so much for your willingness to participate in a series of workshops around

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Transforming Culture to see how we can continue to provide how you can continue to provide the excellent care that you do in context that maybe call for increasing abilities to deal with equity, diversity, inclusion, decolonization, anti-racism

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and all of these other things that are important to transforming culture. I want to bring in my partner in this work, Roquela Fernandez. I'll ask Roquela to turn her camera on for a moment.

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I am a professor in the Department of Theater and Film and I'm also the faculty lead of this program called Conflict Theater, which you'll get to know more about.

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And while I am, I guess I could call myself an expert, Roslyn referred to me as the expert, I am an expert in how to do conflict theater.

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You are all the experts, actually, in the content that we're going to explore today. And this work is very much based in the Pedagogy of the Oppressed by Paulo Freire, which really sought to, as many of you will know, to break out of what he called the banking

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model of education which is the idea that there are a bunch of learners in the room who are just empty bank accounts and there's a single expert or knowledge holder at the front of the room

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who's depositing knowledge into all these empty bank accounts.

6:08

That's not the position of the Pedagogy of the Oppressed. There is so much wisdom in, I see 168 participants listen at this moment, there is so much collective wisdom, so much experience, so much embodied knowledge in in this room, so to speak, and this will be

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an exercise and hopefully mobilizing all of that, so that we can have a conversation. So the only thing I'm going to claim expertise in here is this particular mode of interactive work, and then we will have a conversation together to try

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and mobilize and learn from each other in this very challenging terrain that will be moving across. But I will turn it over to Roquela, who is our program manager.

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If you've got some housekeeping things or introduction, anything else you want to add at this moment, Roquela.

6:51

Roquela Fernandez: Hello and welcome. I'm Roquela Fernandez, I use she/her pronouns, and I'm the Program Manager of Conflict Theatre, and I join you from the Musqueam, Tsleil-Waututh, Stó:lō, Qayqayt, and Stz'uminus Nations. So, I would like to just walk you through a bit of quick housekeeping. We're going to optimize the Zoom for your viewing.

7:06

And so I'm going to ask you to do a few things. It looks like most of you have your cameras and mics turned off which is exactly what I needed you to do.

7:21

And so keep it that way. And what I would like you to do is go to the 'stop video'. So on the bottom left of your zoom screen you will see a 'mute' and the 'stop video' and beside the 'stop video' there's a little up arrow.

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And so I would like you to click the up arrow, and you'll see there, a menu pop up and there will be video settings. So I'd like you to click on video settings, and then a pop up window will appear and so you'll see yourself, kind of on the right of that

7:46

box, and I need you to scroll down a little bit.

8:01

There will be a button that says hide non-video participants in that Options menu and so I need you to ensure that that is selected. You'll see if you click on it, a blue checkmark should appear.

8:05

And so, you need to have 'hide non-video' participants selected. In this way, when we do our plate you will only see the actors who have a part in that scene on your screen so it will be a front row seat for you.

8:17

And so, I would ask you now to close that pop up window by clicking the X and the top right corner of that zoom screen, I will also add these instructions to the chat, in case you need them.

8:30

So, I will turn that back over to Tom.

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Tom: It looks to me, some comments in the chat - thank you very much Roquela - there's some folks who aren't able to do that; it's greyed out for some reason in their version of Zoom.

8:49

So, well, we will if you can do it we thank you for it and if you can't, we will carry on. And as we do in the spirit of theater work within the given constraints

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And if you just keep your camera off if the black box doesn't completely disappear, then we will, I think that if you're on speaker view, chances are the folks who are actors will be the people you will see the most of when they speak.

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I don't know if our technical crew has any other suggestions for that but I think that we can probably carry on but I invite them to jump in if there's another.

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If there's another option.

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Okay, so we are going to present a play for you.

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That's the first thing we're going to do, and it's an interactive Conflict Theatre play. So I don't know how many of you been to it - and it's in a mode called forum theater - but you don't have to do any interacting at all if you choose not to and you certainly

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don't have to do any

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In our first version of the play, our first time through the play.

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So we create our place through a community practice that comes together in our Summer Intensive and in other occasions, and we create plays that are drawn from the lived experiences of people working, primarily on the UBC Vancouver campus, although I have

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been privileged to be able to do some work on at UBC Okanagan campus as well. We create plays that come up from the lived experience of people working at UBC.

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The plays, though, are not any one particular person's story or the particular story at any particular unit, there's a whole play creation process that we use to distill plays that that hold

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what we start to recognize as some of the archetypal kinds of conflicts that seem to be surfacing across the university. All of our plays are set in a fictitious place called the Department of Excellence at a place called Global Research University, but

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we're hoping that what you see in this play will have some resonance for you and will enable us to have this conversation around conflict engagement, but in a novel way because it's a conversation of action

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through the language of the theater.

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So, we create our place with the invitation that we are looking for ways to identify and grapple with blockages to authentic and productive communication in situations of workplace conflict. And we use this in this invitation very [inaudible] of those

11:00

two words. So you can be authentic, in your communications you can tell someone exactly where you think they should go, how stupid you think their idea is. You can be incredibly authentic all day long, particularly if you happen to have the power that allows

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you to be that authentic. Others feel less empowered to do so, but not necessarily productive. At the same time, there can be times where we make choices to communicate that we think in the moment are productive, but are not necessarily authentic. Often

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that may be choosing to say nothing, or choosing not to rock the boat, not to make waves, but those leave us still wanting and leave us still in some discomfort around the way situations are playing out.

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So we're looking for, can we, how can we start to move ourselves towards that sweet spot of being both authentic and productive in situations of workplace conflict.

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This particular play grew out of some concerns that do move inside the realm of equity, diversity, inclusivity, anti racism. And that's the play we're going to do for you today which is called Department Discipline. In a moment,

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Well, actually, let's do it now I'm going to ask the actors just to turn on their cameras and just quickly

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tell us who they are, and where in the university is their regular home before they disappear into the characters they're playing in the fictitious Department of Excellence. I'll just call them out in order, or in the order that I see them, so

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let's start with Kathy.

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Kathy O'Flynn-McGee: Good afternoon, everybody. I'm pleased to be here. Kathy O'Flynn-McGee from the School of Nursing and love working with Conflict Theater it's such an important process, thank you Tom.

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Tom: Thank you, Kathy. Delphine.

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Delphine Bernard: I am Delphine Bernard, and I am an Assistant Professor at the Faculty of Medicine in Brest University in France. I'm here for sabbatical. I'm a teacher, a researcher, a trainer, profoundly convinced about the benefits of forum theater to tackle important questions and

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happy to be here with you today. Tom: Thanks Delphine, and I'll tell you who they'll be playing along the way. So Kathy will be playing our, the head of the Department of Excellence and Delphine will playing another faculty member in the Department of Excellence.

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And playing yet another faculty member in the Department Excellence, is Jennifer.

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Jennifer Xenakis: Thank you, Tom. My name is Jennifer and I come to you from the Department of Pathology and Laboratory Medicine in the UBC Hospital site. Very excited to wade through conflict today.

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Tom: Thanks. And then the final member of our cast playing a recently hired staff member in the Department of Excellence is Ashley.

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Ashley Moore: Hi, my name is Ashley Moore. I use she/her pronouns and I'm in the Equity and Inclusion Office, and I'm really excited to be here playing with you today.

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Tom: Excellent, thank you I'm going to ask the actors to turn the cameras off again. So you've met them all, they are not their characters. Now probably everyone in this meeting has seen a play or two in their lives and we're wondering why does he keep reminding

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us that they're actors and not the characters. I think as you see the play and the process unfold, why it's important to keep reminding ourselves of that, because we're asking the actors to go deep into these characters and to really embody a certain

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set of beliefs or certain set of mental models for that character, and there are times where I'm going to be asking them questions. I'm asking the questions of their character, not of them as a person outside of the play.

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And so it's important to keep that in mind as we explore this. So, we're going to show you the play the first time through simply with the invitation for you to watch it closely, and to identify from your own - blockages that you recognize from your own

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experience. Blockages to authentic and productive communication in a situation of workplace conflict. So whatever resonates in this play from your own experience. And we'll do the play once, then we'll come back for a very brief conversation and then we'll

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start to explore the play a second time and see what else we can discover about the issues inside them and how we navigate these difficult conversations.

15:07

So I'm going to turn off my camera I am going to give some stage directions. Normally we'd be doing this play together all at gathered in a room together, of course we're not quite at a place where we can do that yet.

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So, the play, we're going to imagine these actors are not on Zoom that they're actually in physical space with each other, so this is like you're watching TV. The play takes place in an office, and then there's a corridor, and then there is a lounge

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room where some of the faculty are able to sit and speak with each other. The play begins in Kathy's office where Delphine is about to come and pay Kathy a visit for a meeting that they've arranged.

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So I'm going to use theater language to get started I'm going to say lights up to begin. And then eventually I'm going to say "scene" or "blackout" to end our play.

15:51

Okay, scene one in Kathy's office. Kathy: Delphine, thank you so much for coming in.

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Delphine: Oh, you're welcome.

16:06

Wow, that color looks great on you. Kathy: Oh, thank you.

16:07

Well these kinds of meetings aren't a lot of fun but we're going to get through it. And as you know I've called you in because I have now completed the investigation about the complaint that was filed against you, about six months ago.

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Delphine: Great. So, what's the story.

16:24

Kathy: Just so we're on the same page I want to remind you that you waived the right to have the Faculty Association and HR at this meeting, but at any point in time we can stop, and we can bring them in, if you'd like.

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Does that still work for you?

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Delphine: Yeah, I don't really see why that would be necessary. Kathy: Okay.

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I have to CC HR on all the documentation, but I'm really glad to talk to you about it face-to-face. So, I completed the investigation and there's both good news

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and there's bad news. The bad news is that I did find you in breach of the Respectful Environment statement. Delphine: What?! Kathy: That means- Delphine: What?

16:55

Kathy: Yes. Delphine: I'm in breach of the statement? Kathy: This is not too bad! You're lucky, it's not under policy number three. Delphine: For telling a joke? Kathy: Yes, it was the joke. It was the persistent joking that was very offensive to Amir, and to the other grad student who was

17:03

In the room. So- Delphine: Which was taken out of context! It was a simple joke. Kathy: I know you feel that way but he was really upset by it. Delphine: About a joke?

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Kathy: You cannot say to a Muslim person, "Don't use the computers to look bomb recipes." You just cannot do that. Delphine: Of course you can't, but Amir has been walking with me.

17:29

He started his post doc, he makes racial jokes all the time.

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We built up a rapport. Kathy: Obviously, Amir doesn't feel that way. His complaint was very specific. If you want to go through it again we have to get the Faculty Association and HR involved.

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Delphine: No, no, no, I'm not going through that again. Kathy: So, do you want me to tell you the good news? Delphine: I guess.

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Although you were in breach of the policy it's not a case of discipline, you're not going to be suspended or anything like that. Delphine: Oh, so I'm going to Siberia.

18:04

Kathy: Not Siberia, no. What I need you to do though, first, is to apologize to Amir, and secondly you need to stop making these jokes.

Delphine: All right.

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Kathy: Okay.

18:28

Delphine: Okay. I apologize to Amir, and how about this: I won't joke at work ever again. No jokes. Kathy: Well, you know, that would probably be a very good idea.

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That's probably some training that we-

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Delphine: Fine, thank you so much. I will find Amir and get on my knees.

18:45

Kathy: Please don't make it worse.

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Tom: Delphine exits.

18:54

Meanwhile, out in the corridor, Jennifer is about to encounter Ashley.

18:56

Roquela, another worker, is by close by doing some other work and overhearing this conversation.

19:04

Ashley: Jen, may I please see you for a second.

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It's about your expenses.

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I noticed that you submitted an expense claim for receipts including alcohol and some theater tickets, and strictly speaking, those aren't eligible expenses.

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Jennifer: Yeah, well I mean, how am I supposed to entertain potential research partners. The university says it wants more public-private partnerships. I got a major CEO on the line, I can't buy him a drink? 19:29

Ashley: Well, it's not eligible so- Jennifer: That's idiotic! 19:42

Ashley: Uh-, if you could please just redo it and get it back to me? 19:50

Jennifer: Okay. 19:53

Tell me how much we need to cover and I'll sign a lost receipt form for, I don't know some books or something. 19:55

Ashley: Wait, hang on. you want me to fudge it for you? 20:03

Jennifer: I just need you to handle the paperwork. 20:08

Ashley: I don't think I'm comfortable with that. 20:12

Jennifer: Why not? 20:14

Ashley: Well, I'm the one that has to sign off on it and I know that what you're saying isn't true. 20:17

Jennifer: Well, just present pretend this conversation ever happened. 20:25

Ashley: I don't know... Jennifer: Aren't staff supposed to help faculty instead of obstructing us? 20:29

Ashley: Well, I'm not trying to obstruct you, I just have to follow the rules. Jennifer: Aren't you still on probation? 20:37

Ashley: Okay. 20:47

Jennifer: I'm counting on you to do this. 20:49

Tom: Ashley exits. Roquela: Hey. Hey, Jen. I just heard your conversation with Ashley, you can't force her to do this! You need to apologize to her. 20:53

Jennifer: Well, that's none of your business. Roquela: You can't just bully a staff member like that. 21:03

At our last Department meeting we talked about this. Jennifer: You know what? You should mind your own business. 21:09

Tom: Jennifer exits into an adjacent lounge where faculty can sometimes sit for coffee and Delphine is sitting in the lounge as well. 21:18

Delphine: Jen. Is everything alright with you?

Jennifer: I've just been accused of bullying. 21:30

Delphine: Bullying? 21:33

Get over it. As of today, I'm officially a racist. Jennifer: You? But you put Amir and Zhou on your research team. Delphine: I know! And this is the thanks I get. 21:35

Amir was the one who made a complaint. 21:38

And now they have a file on me. 21:50

Jennifer: Oh my god. Delphine: I know! The entire University has lost its mind in order to coddle a bunch of special snowflakes who will get completely trampled out there in the real world. 21:53

Jennifer: Is there something we're missing here? 21:55

Delphine: What do you mean? Jennifer: I don't know. I mean, well, there's a lot of smart people at this university. Are we- Delphine: No. No, don't give in to the hysteria. 22:13

We just need to keep our heads down, and ride this out. 22:17

And the world will go back to normal eventually. 22:31

Jennifer: I don't know. 22:35

Delphine: Hey – you want to get out of here and get to drink? 22:42

Jennifer: That sounds like a great idea. 22:48

Tom: Jennifer and Delphine exit. Meanwhile, back at Kathy's office we're Roquela is now coming for a visit. 22:53

Roquela: Hi. 22:57

Kathy: Roquela. Come on in. 23:12

Roquela: How you doing? Kathy: I'm doing well it's good to see you. 23:16

Roquela: Wish it were under better circumstances. I know what a tough day you've probably been having. Kathy: Yep, what's up? 23:18

Roquela: Well, I just ran into Jen and she's up to her old tricks again. I'm sorry to say, I witnessed her bullying Ashley. Kathy: Sorry? What happened? 23:24

Roquela: I overheard an uncomfortable conversation about expenses. 23:31

23:42
And you know that Ashley is still on probation

23:46
Kathy: Yeah, but the expenses thing is so complicated people have those kinds of conflicts, all the time. Roquela: They do, but she was trying to get Ashley to do something that she was very uncomfortable with, so I've written it all down, I've sent it in an email and

23:53
I have a copy of it here. Look! Kathy: You wrote it down?

24:08
Roquela: I sent it to you. I wanted to make sure that you had all the facts, so you can launch an investigation. Kathy: Okay, hold on one second, I am so glad that you brought it to me.

24:13
It's important to address it, but when you write it down, it becomes way more formal than it needs to be. If this is a misunderstanding. We can probably figure it out.

24:23
Can you just take this back? Can you un-send the email?

24:32
Roquela: I'm sorry - you have to do something about this! This is something that happens way too often. Kathy: Why are people so complaint driven? I refuse to take this!

24:36
Tom: And blackout, that's the end of our play.

24:47
Okay, thank you, Kathy. Thank you, Roquela. Thanks everyone.

24:51
So as you've seen this play builds to a crisis point, and then stops, it hasn't offered us any solutions.

24:55
It's shown us a lot of complexity, I hope. So,

25:02
My first question to you all is and just throw stuff into the chat as it strikes you: if you recognize from your own lived experience working at UBC or at any of the places that you work - I know this is a big network of there's folks from you Vic and

25:08
from elsewhere - recognize from your own lived experience particular blockages to authentic and productive communication in situations of workplace conflict, just throw them in the chat. Just a word or two anything that you recognized in this play as a

25:23
blockage to authentic and productive communication. Just throw them up into the chat will see some – Fear. Defensiveness

25:39
Saying something's just a joke. Avoidance. Lack of awareness. Power dynamics, not listening, power imbalance, faculty staff power, anonymous complaints, lack of power, hierarchical relationships, not in here they come.

25:49
Ignorance, fatigue, resistance. Okay, and there's more and more and more, thank you so much. Sense of self concept. How can I be racist? And I'm sure there's many, many more thank you so much for that really fulsome a robust response.

26:03
So, what we're going to do now is – yes, process is too complicated to address - thank you.

26:16
So what we're going to do now is we're going to start the play again with a different invitation. But first I want to say to you that this entire exercise is not an exercise in reaching consensus.

26:23
And it's not an exercise in reaching some agreement on the absolute right way to do something.

26:35
And it needs to be okay in this space of doing this work for us to disagree.

26:43
Hopefully respectfully disagree but we may disagree about different things we're dealing with very complex topics. What we want to do is - again in the spirit of the pedagogy of the oppressed - try mobilize all of the different knowledge, experience, viewpoints

26:48
in the room, as we can to continue to have this conversation.

27:01
So we're going to start the play again from the beginning. And this time the invitation is, if there is a character in the scene that you're watching,

27:06
and there's something about their struggle with blockages to authentic and productive communication that you think you understand, at least enough that you think you have some inkling of a different way that they could be trying to approach the struggle:

27:16
just write the word "freeze" into the chat. And I'll tell the actors to freeze.

27:31
I'll invite you to turn your camera on.

27:36
You'll tell us which character you want to replace, that person will turn their camera off, and then we'll try your idea in the scene. The other actor or actors will stay in character, and they will improvise with you as we try your different approach

27:39
to this situation that's taking place in the scene.

27:54
Often we learn the most from interventions that don't go quite the way you expect them to. So please take any pressure off of yourself to come in and demonstrate the right way to do it.

27:57
We may discover there's even more complexity than we anticipated or we may-

28:09
And you may well guide us to a much, much healthier place or could get more complex. All of that is important for our learning.

28:14
So please take pressure off yourself to come and do it right, all you need is- and you're in anyone can replace any of the characters - all you need is some sense that there's something about that character struggle that resonates with you, that you think

28:23
you understand something about it.

28:35
And then you bring yourself into that character's role, and try your idea.

28:38
We don't want magic solutions right at this play doesn't have those kinds of opportunities but for instance we were doing a play that involves scarce resources,

28:44
you can't just come into the play and suddenly there's more resources. So, we don't want to change magically change the conditions of the play, you have to take on the character struggle, but find another way to try and move through it.

28:51
And again, we're open to anyone can replace any of the characters. So we're going to start with scene one.

29:06
And I'm going to make sure I've got my eye on the chat, and at any point in this scene, if there's a character that you would like to try and replace and try a new way to move through whatever blockages to authentic and productive communication

29:13
seeing that character struggle with or through, and we'll try your idea.

29:27
Okay, I'm going to turn off my camera.

29:32
I'm going to invite our two actors and seen one to turn their cameras back on.

29:35
So it's Kathy and Delphine in scene one. And again, do not hesitate to just write the word freeze or stop into the chat. And we'll try your idea. Okay, Catherine Delphine lights up.

29:42
Kathy: Delphine, thanks for coming in. Delphine: Oh, oh, you're welcome.

29:57
Wow, that color looks great on you!

30:01
Kathy: Thank you.

30:05
Well these kinds of meetings aren't a lot of fun but we're going to get through it, you and I. So as you know what culture when because I've now completed the complaint about- the investigation about the complaint that was filed against you, about six

30:07
months ago.

30:19
Delphine: Oh, great.

30:21
So, so what's the story. Kathy: Well just so we're on the same page I want to remind you that you waived the right to have faculty association or HR here at the meeting.

30:22
But at any point, if you change your mind we can stop, and we can bring them in, does that still work for you?

30:31

Delphine: Yeah. 30:37

Kathy: Okay. 30:38

Delphine: I don't really see why that would be necessary. Kathy: Okay, okay. So, I have to cc HR on all the documentation, but I'm really glad to be able to talk to you face-to-face. So, I completed the investigation and there's good news and there's bad news. 30:39

The bad news is that I did find you in breach of the respectful environment statement. Delphine: What? Kathy: and that means- Delphine: What? Kathy: Yes, so- Delphine: I'm in breach of the statement? 30:52

This is not too bad you're lucky, it's not under policy number three. Delphine: For telling a joke? Kathy: Yes, it was the joke. It was your persistent joking that was very offensive to Amir and to the other grad students who were in the room. 31:02

So,- Delphine: But it was taken out of context! Kathy: I know you- Delphine: It was a simple joke. 31:14

Kathy: I know you feel that way but he was really upset by it. Delphine: About a joke. Kathy: You cannot say to a Muslim person, "Don't use the computer is to look up bomb recipes." 31:20

You just can't do that. Delphine: Of course you can't! But any has been working with me since he started his post doc. 31:29

He makes racial jokes, all the time. We built up a rapport. 31:37

Kathy: Obviously Amir doesn't feel that way. His complaint was very specific. If you want to go through it again we can get the Faculty Association, HR involved. 31:43

Delphine: No. No, no, no. I'm not going through that again. 31:52

Kathy: So, do you want me to tell you the good news? Delphine: I guess. 31:56

Kathy: Although you were in breach of policy, it's not the case of discipline. You're not going to be suspended or anything like that. Delphine: Oh, so I'm going to Siberia. 32:00

Kathy: No, not Siberia. Well, but what I need you though to do first is to apologize to Amir, and secondly you need to stop making these kinds of jokes. 32:11

Delphine: Alright. 32:21

Okay. 32:22

Okay. I'll apologize to Amir. 32:23

Tom: And stop please. All right, Miguel Prieto please turn on your camera. Thank you so much Miguel for jumping in. Let's give a virtual round of applause to Miguel. 32:27

Thank you so much, Miguel for stepping in and being our first intervene for today. 32:39

Which character would you like to replace 32:44

Miguel: I would basically like to replace Delphine. Tom: Delphine. Okay, and where in the scene would you like to take it from? Miguel: I definitely will like to take it from the point that she is basically getting upset because she doesn't share the point of view of 32:48

Amir. 33:03

Tom: So, is it should be good to take it from the place where she's saying- Miguel: It's just jokes- Tom: it's the constant joking that Amir- Miguel: Yeah. Tom: Okay. Does that sound good Kathy? So just from the constant joking of Amir. 33:06

So Kathy will stay in character she'll improvise with you. You may find a natural ending to the scene, or I may ask you to freeze at a certain point in the scene. 33:18

And then I'm going to ask you a few questions frozen in that moment. And then after that I'll let you go out of that moment and we'll just have a little bit of dialogue. Thank you so much Miguel for stepping in and I'm going to turn off my camera, and 33:28

whenever you're ready you can begin. 33:40

Kathy: Obviously, Amir doesn't feel that way. His complaint was very specific. If you want to go through it again we can get Faculty Association, HR involved. 33:43

Miguel: No, definitely, I don't want to. I don't want to do that. Can you- 33:52

I would like to hear the good news. 33:57

And then just, I'm getting really upset about it so I will just like to take some time to process everything. Kathy: Okay, I understand I absolutely do. And so the good news is that although you have been in breach of the respectful environment statement, it 34:00

won't go beyond that. You're not going to be fired or anything like this. 34:15

Okay, so- Okay. So that's... Do you have any additional information for me? 34:20

Kathy: Well, that's the good news. So I think what we're going to need to think about is I need you to, first of all, apologize to Amir. And secondly, and I need you to stop making those kinds of jokes. 34:25

Miguel: Okay, um, is there any kind of support? Because for example, right now I don't really understand why he's really upset, so I will like to have a-

34:38

Maybe you can help me we can sit down and we can come to an agreement. Obviously not right now I don't feel like I'm ready to apologize, but I definitely would like to know where he's coming from.

34:50

Kathy: Absolutely and I totally understand why that will be the case. So, and first of all, maybe you can tell me a little bit about it from your perspective, because I think that's an important place to start. And then at some point - and if you don't feel comfortable

35:01

doing it yourself, Miguel - we can bring someone in to be with you when you talk to Amir. That could be me, but it could be somebody of your choosing as well - somebody you're comfortable with.

35:15

Miguel: Definitely, because I don't want to get this blown out of proportion and because, well, maybe I don't know how I should behave. Or maybe I want someone that is completely impartial there so it's going to be fair, you know. Kathy: Yes-

35:25

Tom: Freeze! So you're, as these characters you frozen in this moment, and I'm going to ask you questions as your character frozen in this moment. The first thing, please- Miguel: As my character? I have to answer is my character or- Tom: Yes, yeah, as your character.

35:40

Yeah, so the question: please complete a sentence with the begins with the words, "I want," in this moment as your character, this moment that I froze you where you just said, "I want some here that I think is going to be impartial" Kathy: "I want..."

35:54

Miguel: Sorry I can you repeat that I didn't get it. Tom: Just repeat the sentence that begins with the words, "I want"- Miguel: Okay. Tom: -from the perspective of your character frozen in this moment where we stopped the scene.

36:16

So Kathy first, "I want...":

36:26

Kathy: I want to help Miguel as much as I can because he is being so open about this really tough, complaint that's been that's been filed against him. Tom: Okay, I want to help him as much as I can because he's being really open about this tough, tough news

36:29

that he's receiving this complaint. Okay, Miguel, "I want...":

36:43

Miguel: I want to fully understand what's going on, because- Tom: I want to fully understand what's going on. Okay, great. Now I'm going to ask you for a wish if you could wave a magic wand and it would have magical powers that could change anything in the universe.

36:47

As this character, what would it be? So, Kathy, "I wish...": Kathy: Anti-racism didn't exist.

37:02

Tom: Anti-racism didn't exist? Or racism didn't exist? Kathy: Racism didn't exist! Tom: Racism - if you could wave a magic wand, there would just would be no racism, okay. Kathy: There would be no racism.

37:08

Yeah. 37:17

Miguel: Now, me? Or? Tom: Yeah, yeah, Miguel: Okay so I wish for a compassionate world. 37:25

Tom: I wish for a more compassionate world. Okay. 37:32

And finally, for this, this portion I'm going to ask you for your character to- for a secret thought and you're in character so you have the license to say whatever it is you need to say as this character. And by secret thought, I mean specifically something 37:35

this character, for whom it is true, but that you would not say out loud in front of this other character under any circumstances. But it is true for you as this character. 37:48

Okay, commit to it, please don't change it when you hear what the other person says. Kathy, secret thought: 38:00

Kathy: I am so, so tired of these complaints, always coming to me. I don't think I have the energy to be as compassionate as I ought to be. 38:08

Tom: Okay, I'm so, so tired of these complaints always coming to me. I don't believe I have the energy to be as compassionate as I need to be. And Miguel, secret thought: 38:17

Miguel: This is so draining. You have constant- You constantly have to be thinking, how is appropriate to behave, how it's appropriate to talk. You just can't be yourself. 38:27

Tom: Okay, this is really draining you're constantly having to think about, about what you're saying is it appropriate and you can't just be yourself. Okay, great. 38:38

So I'm going to release you from these characters, and just ask you a couple more questions So Miguel, First of all, though I will ask you a question, to take you back to the character for a moment, as this character, 38:48

at the moment I froze you are you getting what you want? 39:01

Miguel: I think I am. Yup. Tom: You think you are. Yeah. And what's that? Miguel: I'm trying to get some space, you know. Tom: Trying to get some space. Miguel: I feel like people don't usually process stuff at the same speed. 39:06

I need to get some new information in your face. 39:18

It's hard, you know, like, it's not a good idea to answer immediately because therefore you're going to be angry. 39:23

Tom: Okay, so you are seeming like you wanted to get all the information, "Give it all to me now, give me everything I need to know right now. And then I need space to go and think about this." 39:29

And then you and then you requested the support as well, yeah? 39:38

Miguel: Yeah, because I feel like some of these things are so hard. I'm definitely, I feel like Delphine is not an expert, she says she's a faculty member. 39:42

So she's not for example a psychologist or counselor or social scientist as I- well maybe she is, who knows. 39:51

So I don't feel like I have the tools to do this, you know. So definitely, I could use some support. Tom: Right. And Kathy It sounded like from your secret thought, you're not convinced you have the tools either, 40:00

Yeah? Kathy: Although that was my secret thought, I also I'm sort of getting what I want in a way because Miguel as Delphine is very open to hearing the complaints, very open to hearing more, and I can work with that. 40:12

Maybe not with an abundance of compassion, but I pull myself up to have the energy to move forward. I think that that's what my character feels. Tom: So you're sensing a greater sense of openness from Miguel's version of the character that you that you feel 40:30

you can work with it at least. You're feeling drained, the compassion that it's asking from you, but you feel you might be able to rally, because you're encouraged by what Miguel is his version of the characters bringing? Kathy: Definitely. Tom: Cool. Now Miguel you asked 40:45

me specifically do I have to answer as my character so it gives me an intimation that there's, you were thinking a lot about the character and that the character is different from yourself and in some significant ways, perhaps. 40:58

Is there anything you want to say 41:11

now that you have, now that you can take the distance from the character? 41:13

Miguel: Yeah, well I, I definitely will have to acknowledge that 41:17

if it was me, Miguel, being the accused one, 41:21

I would probably not be able to have a cool head. I will be really angry and just try to keep myself [inaudible] to try not to ruin everything a little bit more and just wait for it. 41:24

It's also that it's really complicated. 41:34

I'm an Hispanic person, I don't have a knowledge of a lot of ethnic, cultural stuff around. So for me, will be like, okay, I first need to understand- I don't even understand why that thought is offensive or that joke is offensive. 41:39

So I will like to know, like, why is it offensive for you I-

Tom: Mm hmm. 41:54

So you trying to make sure that your own emotions and a sense of anger that might happen initially don't get the better of you in this moment - and tell me if I'm if I'm misspeaking this. Yeah? 42:00

Miguel: Yeah, right. 42:01

Just, I feel like usually when you get angry, or when I get angry, like if I don't pause, everything will get worse. Tom: Right. If you don't pause, everything will get worse. 42:11

And you have a desire to understand? 42:15

Miguel: Yes, because I, I feel like, come on. We can have an argument. Like, just give me your arguments I will give you mine. 42:25

I want to know what's going on. 42:28

Tom: Hmm. 42:38

So are you open, or would you say that as this character, you are open to debate, or you also open to learning? Miguel: To both, for sure. Tom: To both, for sure. 42:39

Okay, great. 42:41

Kathy, is there anything else you want to say about this intervention? 42:56

Kathy: I think I would just say, when I'm off script, as I was in this last part with Miguel, that I am bringing my true character into the character, I am bringing my true self. 42:58

And so that's pretty freeing for an actor, but it's also authentic. 43:02

Tom: Okay, thank you. 43:13

Miguel. 43:20

Do you have anything else you want to say about this? Miguel: No. 43:22

Tom: Okay. Okay, thank you very much Miguel. Kathy: Thank you Miguel. 43:24

Miguel: My pleasure. Tom: So, there's a question, so I sorry Annalee I'm not gonna, we're not going to take questions at this point because we want to make sure we keep doing the theater part of it. 43:29

But if you want to put some questions in the chat for us to think about that would be that would be great. 43:32

43:43

And Nicola McPherson said her audio was fuzzy. The joke, the statement she made was, she said to a Muslim individual, "Hey, don't make sure you don't use the university computers to look up bomb making recipes."

43:50

So she made a joke about that.

44:06

Okay, thank you very much Miguel, Miguel has shown us that you can step in, try something out and resume us I say get back to your seat. But get out of the situation, relatively unharmed, I think, so it is possible.

44:09

Thank you again, Miguel for stepping in, it's only through your- Uh, the question that he makes racial statements all the time was glossed over should it have been.

44:24

Well, that's the questions that I'm hoping you'll be pondering out there. And if someone felt that that's something that should be investigated, that someone could come into the scene and do it.

44:35

So, given that's the case, I have to be careful of time here but is there someone who would be interested in trying to take Kathy's role in this scene? If not we'll continue.

44:46

But I just responding to Annalee's question about, "He makes racial statements all the time" was glossed over. So Annalee, if you've got an idea about how you might engage with that, or do you want to- or if I've just opened it. if anyone wants to just

45:02

in the chat now if they want to step into the scene and Kathy's role we can, or we can move on to the next scene. Because I think that's a really important question you asked, Annalee, about that comment that, "He makes racial statements all the time."

45:19

And each time we do these plays we don't- we aren't able to dig out every single.

45:32

Okay, so Okay, Nicola you only heard not to Google recipes, okay so yes the joke. Okay, so the joke is clear now for folks, yeah?

45:37

Okay.

45:45

All right. Going once, going twice.

45:47

All right, we'll move to scene two, so now we're out in the hallway

45:52

with Ashley and Roquela's in the background and Jennifer. And so the same invitation exists.

45:58

If you are able to, if there's a character who's struggle you feel you identify with, and you think you know a different way to help move through their blockages to authentic and productive communication,

46:06

just put "Freeze" in the chat, and you can tell us which character you'd like to play, and we'll try your idea.

So I'm gonna turn off my camera. And 46:17

Action. 46:24

Ashley: Jen – may I please see you for a second? 46:28

It's about your expenses. I noticed that you've submitted an expense claim form that includes receipts for alcohol and some theatre tickets - strictly speaking, those aren't eligible expenses. 46:31

Jennifer: Well, I mean, how am I supposed to entertain potential research partners? The University wants more public-private partnerships. Well, I got a major CEO on the line and I can't buy him a drink? 46:35

Ashley: Well, it's not eligible. Jennifer: Well, that's idiotic. 46:48

Ashley: So if you could just please redo it and give it back to me? 47:02

Jennifer: Okay. Okay. 47:09

Tell me how much we need to cover, and I'll sign a lost receipt form for some textbooks or something. 47:13

Ashley: So, hang on. You want me to fudge it for you? 47:15

Jennifer: I just need you to handle the paperwork. 47:23

Ashley: I'm not sure I'm comfortable with that. 47:28

Jennifer: Why not? 47:32

Ashley: Well, I'm the one that has to sign off on it, and I know what you're saying is untrue. 47:35

Jennifer: Well, just pretend this conversation didn't happen then. Ashley: I don't know... 47:37

Jennifer: Aren't staff supposed to help faculty, instead of obstructing us? 47:49

Ashley: Oh, I'm not trying to obstruct you I just have to follow the rules. Jennifer: Aren't you still on probation? 47:52

Tom: Okay, we got a "Freeze"! Bethany, please turn on your camera. Thank you Bethany, Welcome. Which character would you like to replace? Bethany: I'll replace Ashley. I'm so nervous! I do not do this kind of thing. Anyway. 47:59

48:06

48:12

Tom: Thank you so much for stepping in. No acting experience required. All you've gotta do is bring your sense of what you want to try and it will all be great. You cannot do this wrong. This is not- 48:29

Tom: Okay, I'm going to get out of the way. And where would you like to take it from? Bethany: Kind of earlier where- Right before, "That's idiotic." I think it's like, "Well, those are the expense guidelines." 48:34

Tom: Okay, okay. So you've just laid out the expense guidelines and she's going to mention that it's idiotic. 48:44

Okay? 48:50

Alright. 48:51

When you're ready. Jennifer: Well, how am I supposed to entertain potential research partners? The University says it wants more public private-partnerships, I got a major CEO on the line, I can't buy him a drink? 48:52

Bethany: Yeah, that's really tough. 49:04

So, I see where the policies are coming from and that, you know, we're a public organization. So, but I do also see your problem with having to, kind of, we do have to sort of bridge that gap when, in terms of what's expected. So, I wonder like are there 49:06

committees are you sitting on any committees, or likes or department meetings where we could discuss this issue and what is sort of an ethical way to bridge the gap between our obligations as a public institution? But also sort of that need, and 49:23

maybe it's just how do we shift that culture from the expectations of industry, when we're meeting with them. Jennifer: Yeah, we've been talking about this ad nauseum. The policies never changed so, just tell me how much we need to cover and I'll sign a lost 49:38

receipt form for, I don't know some textbooks or something. 49:52

Bethany: Sorry, so yeah I'm- I don't think we should be doing that as an approach. I see where you're coming from, and you just want to sort of move the problem along. 49:58

Jennifer: I think I just, I just want you to handle the paperwork. 50:08

Bethany: Okay, um, let me see if I can get sort of, explain the situation and see if this one time we can see if there's an approval from our department head. It might have to go to the Dean - are you comfortable with that? 50:11

Jennifer: That would be awesome. If you could handle this, like, I am so busy right now if you could just take this off my plate and deal with it, I'd be so appreciative. Bethany: Yeah, I mean, change takes time so I don't I'm not saying it's actually going to be less time for you. I think we need

50:25
to address this as an institution so- Jennifer: Yeah, definitely. Bethany: So I'll start the legwork on raising that and escalating that issue but it, I'm just going to be transparent I think it's still will involve you and I'm also not guaranteeing that we can push this expense through.

50:39
Tom: Freeze! Okay great, so now in this frozen moment as this character, please complete the sentence a begins with the phrase, "I want." Jennifer, "I want":

50:56
Jennifer: I want the university to change its policy around what I can spend money on.

51:08
Tom: I want the university to change its policy around what I can spend what I can spend my money on. and it's money on, sorry. Bethany, "I want":

51:14
Bethany: I really want to help faculty members, like achieve their academic goals, but I sometimes feel so conflicted and sort of the right thing to do but also recognize the problems they're having.

51:23
Tom: So I want to I want to help faculty achieve their academic goals but you also feel conflicted between the right thing to do, and some of their concerns.

51:35
Tom: Yeah? Did I get that right? I sort of mangled it a little bit a little bit, but as long as I didn't distort it. And, a wish. If you could wave a magic wand and change anything in the universe and it would impact this moment, what would that be Jennifer, "I wish": Jennifer: I just wish

51:45
she'd just go do her job and leave me alone.

51:58
Tom: I wish she'd just go- Remember Jennifer's in character. I wish she would just go, leave me alone and go do her job. Bethany, "I wish": Bethany: I wish faculty members sought pre-approval for items before they went and spent University money.

52:01
Tom: I wish faculty members sought pre-approval before they went and spent University money. Okay, and finally a secret thought something that is true for you as this character, but that you would not say out loud in front of this other character under any

52:15
circumstances. And, again, you're in character. It's true for you, Jennifer.

52:29
Jennifer: I can't believe I have to waste my time on petty crap like this.

52:36
Tom: I can't believe I have to waste my time on petty crap like this. Bethany.

52:41
Bethany: I can't believe I have to involve faculty members

52:47
the processing UBC finances, as much as I do. Tom: I can't believe I have to.

52:52
I have to keep, I can't believe I have to involve faculty members in ... ? Bethany: UBC finance and the processing of UBC finances as much as I do. Tom: The processing of UBC finances as much as I do.

52:59

Okay, wonderful. Okay, so let we'll just let go of that moment here and I'm just gonna ask you for more questions. Thank you, we're gonna let go of that moment. 53:11

So, Bethany as this character in this moment, are you getting what you want? 53:20

Bethany: Um, no. Tom: No. Okay, and why not? 53:28

Bethany: Um, I'm still getting that the faculty member doesn't understand the, sort of what's still going to happen, they just they're still sort of like just, "Get it done, just get it done," versus if we're going, 53:33

"Are you going to partner with me to try and figure out how we can either educate faculty on pre-approvals, or going through the process?" Like that this might still come around to them and going to the department head and- Tom: So that's interesting so it seems 53:48

like in the short, certainly you're not getting- You haven't, you haven't received the same kind of not-so-veiled threats that the original version of the character receives. 54:04

So, it seems to me that there's some surface level improvement in that it doesn't escalate to that, but it sounds to me like you're identifying that your deeper need is not being met. Your deeper need is for the faculty member to understand the limits of 54:14

the policy and what's true about this. Is that fair to say? Bethany: Well, yes, that is what I said. Upon having a few more seconds to reflect on it, I think also what I'd really want to have happen is the faculty member to also see that it's wrong and 54:28

that they need to be part of a change as a public sector institution. That we don't need to- For industry to partner with us, we don't need to buy them alcohol. 54:44

Tom: Oh, so there's an even deeper. 54:55

Bethany: There is the, there's always- Tom: Oh, yeah, yeah. Okay, so that's interesting so, the short that the immediate term conflict is maybe not flaring up the way it was, 54:57

but there's some deeper issues you'd like to. So it seems like on one level there's, you've got to understand finance and pre approval and not just dump it on my shoulders and then now we have to make this work somehow. And you're not hearing me that 55:06

this is not, you're not just going to be able to go and magically make this go away, but you're still that message is still not being heard. And then on another level you've got some ideological differences with the relationship the industry 55:19

in the first place. 55:32

Is that fair to say? Bethany: 'd say you're very good at summarizing or you've experienced this all before.

55:34
Tom: Okay, Well, thank you. It's some of it I've experienced, and actually it's a it's a testament to how clear you're being also about what's going on in this intervention.

55:42
So, you can't believe how much you have to you have to do this right, how often this takes place. Yeah?

55:51
So, um, interesting though Jennifer your want was about the university, taking care of it. And not, "Oh I want Bethany to do something." So, "I want the university."

56:01
So is it fair for me to say that Bethany does have you thinking more about the university now and less about her, and whether or not she's doing her job, or am I miss reading that?

56:13
Jennifer: Well I think she reminded me of all the discussions I've had in the past around this very same issue. You know, I mean I've spent years of hard work, getting to the position I'm at. I bring in millions for this institution, and then they may go and pick

56:24
at me for a little expense where I, you know, I'm pulling this guy in with millions of dollars to university, and I've got to pay the \$50 for the few beers that I bought him?

56:41
It's ridiculous. Like, I donate my life to this university. Now they want to niggle more and more for me? It's just frustrating, is what it is. Yeah. Tom: And is it fair to say that you're frustrated - again speaking to you as this character -

56:52
is it fair to say that your frustration with these things, doesn't often also include thinking about the impact that it has on staff? That you know- how much of that is present in this character's thoughts day-to-day, as they're thinking about the problems?

57:07
Jennifer: Totally, totally so the anger I feel towards the institution, you know you're, you're absolutely right, it does come out in my interactions. Because it's like, "Oh my god, now I have to deal with this little issue over here, and I got 500 other things on

57:25
my to do list." Right? And it's just frustrating. I don't feel supported by the system, though. Where I work, where I'm placed, I don't feel supported, I get called all kinds of things.

57:40
And really, like, I dedicate my life to this place. I just want a little bit of respect, a little bit of support, and I really don't feel like I'm getting that most of the time.

57:53
Tom: Okay, so you feel unsupported by the institution. And then that trickles out into the interactions you have with staff, and then that's problematic and hurtful for staff and creates a bunch of more work for the staff, if I'm reading is, what I'm hearing.

58:02
Jennifer: Yeah.

58:17
Tom: Okay, um, and I'm just going to bring in

58:18

Ashley back for a moment as the original version of this character. Ashley, can you just turn- so Ashley how easy or difficult would it have been for your version of this character to take the approach that Bethany took?

58:23

Ashley: You know as it as a new staff member, I'm not sure I had the familiarity that destiny has with how the university works. I'm a little bit

58:38

new. I know that this is my rule and I'm a little bit intimidated by Jennifer being a senior faculty member. And I'm quite taken aback right and at the beginning when she starts using really confrontational language like that so-

58:50

So, I'm really trying to avoid the conflict and run away. So, it would be hard for me because

59:03

I'm scared.

59:12

Tom: So, Bethany if you could, if you could wave the magic wand and give Ashley's version of the characters something while she's asleep at night before she comes into work that would allow her to take an approach more like the one you took, what might

59:17

that be?

59:30

And it's ha- I don't, It's hard because in the moment you don't, you can't go to that, but I think as any new faculty member sort of learning why, like the reason why things are in place.

59:33

And generally, the University put extensive thought and committee work and maybe too much into the decisions.

59:46

So, you know, understanding a bit more of that to help sort of bring that to the front of it.

59:56

Or, well, and if they're not comfortable I don't think they should be- Is just sort of again to, I think it's okay to avoid conflict at times and just say, you know what, let me look into this and escalate it to their director.

1:00:03

So, they just, I don't necessarily think the power, the power dynamic is there.

1:00:18

It'd be great if the culture changed, but for staff members, that they do have people to support them and having those conversations.

1:00:25

I don't have good advice.

1:00:35

Tom: That's perfectly fine and what you said and Ashley named it too, as well: having some more knowledge, and there's just an issue with this power imbalance that is very, very difficult to explore, it's very, very difficult to manage it.

1:00:37

So, there's lots of great action going on in the chat. And there's sometimes there's some comments saying, I think we need to point out this or recognize that and I think you're absolutely right.

1:00:52
And one of the things that we do with this is that we leave that in your hands, you're having that you're starting to have that conversation with each other now on the chat, keep having that conversation we clearly have not solved these issues in this

1:01:03
scene. But this is what I'm seeing in the chat and the things that I'm learning from this interaction. That's really the point of what we're doing here so hopefully, while we aren't solving every issue.

1:01:14
We're having, we're able to have some, hopefully, fairly courageous dialogue about these things that are alive inside our institution that are generating these, these conflicts and we're seeing some approaches. Again we will not necessarily all agree,

1:01:24
100% with any one of these characters, or any of the interventions we see we may we will see some of it we agreed. So, and it's not important that we agree, what's important is that we're mobilizing this knowledge and I'm seeing all kinds of great activity

1:01:37
in the in the chat that people are responding to. So, thank you very much so Ashley anything else you want to say about this intervention?

1:01:50
Jennifer anything you want to say what's intervention? Bethany, I'm just gonna call you one last time. Bethany: Sorry, I was, like, quick to get off that video. I'm good, thank you.

1:02:02
Tom: Okay, thank you so much Ashley, sorry Bethany for stepping in, actually we learned a lot because of your willingness to step in. So we're running tight on time, I want to move to a scene that to me is really, really important. I want to move to Jennifer -

1:02:10
I mean they're all equally important - but I want to move to Jennifer and Delphine in the staff room, in the room where the faculty members are.

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So we've got these two people, both in positions of power,

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both have been, have had questionable behavior brought to them. Both are struggling with how they're feeling about it. And it seems to me that there's an opportunity for something in this scene that perhaps that doesn't take place.

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So, let's run the scene again. And if either of you feel you or if any of you feel you're able to step into either one of these characters and try and move through their, their situation, please do. So, I'll ask Delphine to come back in.

1:02:54
And when you're ready, so Jennifer has just arrived after Roquela has accused her of bullying.

1:03:15
Delphine: Hi, Jen.

1:03:26
Is everything alright with you?

1:03:28
Jennifer: I've just been accused of bullying.

Delphine: Bullying? Get over it. As of today, I'm officially racist. Jennifer: You? 1:03:32

But you put Amir and Zhou on your research team. 1:03:34

Delphine: And this is a thanks I get. Amir was the one who makes a complaint. And now they have a file on me. 1:03:44

Jennifer: Oh my god. 1:03:48

Delphine: I know. I mean, the entire university has lost its mind in order to coddle a bunch of piece of snowflakes, who will get completely chompered out there in the real world. 1:03:56

Jennifer: Is something we're missing here? 1:03:59

Delphine: What do you mean? Jennifer: I don't know, I mean, well there's a lot of smart people at this university. 1:04:13

Are we- Delphine: No. No, no, don't get into the hysteria. 1:04:16

We just need to keep our heads down and ride this out, 1:04:23

and the world will go back to normal eventually. 1:04:30

Jennifer: I don't know. 1:04:35

Delphine: Hey, you want to get out of here and get to drink. 1:04:40

Jennifer: Yeah, that sounds like a great idea. 1:04:46

Tom: Okay, so here we are, we made it through the scene again. 1:04:50

This is a very subtle scene I think, but I'm hoping there's some folks that recognize that what we intended when we built the scene was an opportunity. 1:04:56

Oh, Ashley. Are you, are you coming? Yes? 1:05:00

Ashley: I was just saying that we got a "Freeze" right at the very end there. Tom: Oh, we did! I didn't see it! Oh my goodness excellent Grant, come back on grant. Oh, thank you. 1:05:12

Grant: Howdy, yeah- Tom: Which character would you like to replace? Grant: Um, Delphine if that's possible? Tom: Yeah, absolutely okay come on back, Jennifer. 1:05:15

Okay, thank you, Grant and where would you like to pick this scene up from? Grant: Following saying like, yeah, "I've just been accused of being a racist." 1:05:26

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From there. Tom: Okay, great. So, you know the drill you'll either find a natural ending or I'll freeze you and ask some questions. Okay. When you're ready, you.

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Jennifer: You? Grant: Yeah! Jennifer: But you put Amir and Zhou on your research team. Grant: I did, I did but you know, I have to admit I made an off-color joke that was inappropriate. Jennifer: But he jokes with you all the time! I mean he's the one who started the joking, you're just following suit like I

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don't get that at all. Grant: Yeah, I mean, you know, it kind of caught me out of left field. to be honest. I, you know, I thought that's kind of the banter-y rapport that we had, but I mean, just because other people are doing it doesn't make it cool, you know what

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I mean? It's like the smoking PSAs when we were kids.

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I'm wondering, you know, maybe I should have apologized sooner, you know what I mean? Jennifer: Um, but what I don't get about this whole thing, Grant, is like why didn't he come to you? Like you guys have a great relationship, or seemingly so! Like, why didn't

1:06:33

he at least come and talk to you initially and say, "Whoa, you know, buddy that's offensive" or, you know, "I'm allowed to make those jokes but you're not," kind of thing. Like, why did he go way above your head? Like that's just a slap in your face really. Grant: Well,

1:06:48

I mean you know when you're hearing those jokes, I wonder what it's like to be on the other side, you know? Like, I often like, you know that these guys are under me right. They might not feel comfortable saying, "Hey, you stepped out of line there, boss,"

1:07:02

you know? Especially if they're worried about how, you know give them more performance review or something like that in the future.

1:07:15

Um, but yeah you know I gotta watch myself going forward. I mean, you know, I guess- Jennifer: It's tough, right? It's like a delicate dance with a porcupine. Like, it's almost like to the point where we have to be so politically correct, we can't even be ourselves anymore. It's

1:07:22

like, put on your robot suit before you go to work in the morning. It's ridiculous. Grant: Yeah, yeah, I hear you. I mean, I guess you have some frustrations on your end, hey? Jennifer: Accused of bullying, can you believe that?

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Do you know how many years I've spent working my butt off for this university? And everyone will say, "Oh you're getting paid so well", but when do I have time to spend any that money? I mean I'm constantly working.

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I'm always on my phone, checking my messages, and working and getting calls in the evening. And I don't have a life like come on! This university is my life, and now I get accused of all kinds of stuff. It's just it's so frustrating. I don't, I don't know

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what do you think? Grant: Well what did they say you're bullying?

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Jennifer: Well, because you know it's the expense report thing right. Like, I don't know, are we missing something here, Grant? Grant: Maybe I mean, what's the policy our expenses? Because I mean, if you're saying that you were trying to spend a bit of money like what

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happened, what was the- Jennifer: Yeah, so I had this really big CEO, we were out having dinner and he wanted some drinks. Like, yeah, you know, I'm buying him dinner.

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Of course I'm going to buy the drinks too but you know it shouldn't have to come out of my pocket, the guy wants to drink let him drink, right? So, he potentially is going to bring in millions for the university, so what what's the harm in that right?

1:08:49

Grant: I hear you, you want to wine and dine. But, like, does the university cover us in terms of that? I mean, it's one thing if we do voluntarily but the other thing, like, you know that within our policies, we get like stipend wine and dine people to bring

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them in. You know what I mean? Jennifer: Right. Yeah, well the dinner part's fine, it's the drinks where there's the issue. Well- Tom: Okay freeze! Freeze. Great so frozen in this moment.

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Grant, oh, sorry, Jennifer please complete a sentence that begins with the words, "I want":

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Jennifer: I just want to retire. Tom: I just want to retire. Jennifer: I'm tired. Grant, "I want":

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Grant: Um, I just want to, you know, get over those feelings of guilt from making an off-color joke.

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I want to maybe, try to help out other people in redeeming myself in some way.

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Tom: Yeah, okay, I want to get over those feelings of guilt, get through these feelings of guilt about making the joke. And I want to maybe try and help some other people in some way, and redeem myself that way.

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Okay, great.

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Magic wand, a wish, Jennifer, "I wish":

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Jennifer: You know I wish if Grant and I are missing something, that we could just magically find out what it is. Tom: I wish if Grant and I are missing something, we could just magically find out what it is. Grant, a wish. Grant: I wish we can go out for a beverage together and talk things out and hopefully find a solution.

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You know, we're both struggling with our own things, maybe we could workshop together, figure out how to not have these things come up in the future.

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Tom: Okay, so you wish that maybe you could find a way to collaborate together. Grant: Yeah. Tom: Find a way through.

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Tom: Finally, for this moment, sorry, did I cut you off? Grant: Just gonna say, it's a fresh pair of eyes on the situation. 1:10:47

Tom: Right. Okay, great. And finally secret thoughts something true for you is this character that you would not say out loud in front of the other character under any circumstances, but they are true for you commit to it don't change it 1:10:54

when you hear what the other person says, Jennifer. 1:11:06

Jennifer: This bureaucratic red tape I have to wade through – I'm just gonna leave. Tom: This bureaucratic red tape, I have to wade through, I just want to leave, and Grant. 1:11:11

Grant: Honestly, I'm a little bit pissed off that this came up against me. I thought that we had rapport. So, you know, I feel hurt, that, you know, my colleagues didn't talk to me first. 1:11:23

Tom: Okay so honestly, I am, I am hurt by the fact that this came up the way it did, and didn't come to me directly, but it's interesting, that's your secret thought that's not what you're going to say out loud. 1:11:37

Yeah? 1:11:48

Well, I guess not challenging you on that I'm just clarifying. 1:11:50

Grant: I mean I'm not, I'm not sure I'd want to say it out loud? I guess maybe, yeah, I'm actually feeling really hurt inside from it, but I don't want to project that anger out to anybody. 1:11:54

Tom: Okay, yeah. You feeling hurt but you don't want to project that anger out to anyone else. Okay, great. So, we'll just let that go now and just have a brief conversation, thank you so much Grant for this. 1:12:08

So, Grant in this scene, when I froze it and there was a lot we sort of had two parts of this scene, but are you getting what you want, overall in the scene? 1:12:17

Grant: You know I think so, I'm being able to like talk with your colleague and kind of understand that you're not the only one dealing with frustrations in the day, it's really helpful. To kind of drop my ego and say like, "Okay, maybe I did step out of line here." 1:12:25

You know it's uncomfortable when we just collaborate and say, "Hey, yeah, maybe I did screw up. How about you? Do you feel that way too?" 1:12:44

Tom: Uh huh. And that's it so and it started, it seems to me, with you saying, opening yourself up to the idea that you did screw up, as opposed to what was different about this from the initial scene is looking for commiseration. 1:12:55

Yeah, the world has lost its mind, and instead saying, "Here's how I think I might have actually blown this."

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Grant: Right, exactly.

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I mean there's kind of something that comes to mind from different schools of philosophy is that you can't control what happens to you, but you can control your reaction.

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So that's a valuable thing to kind of bring into how we need situation like that. Tom: Right.

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Now tell me if I'm reading too much into this, but, so you mentioned that you are dealing with some hurt, right you are actually dealing with some hurt, but you don't want- Actually, tell me a little more about that you're dealing with some hurt, but you don't

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want to project that anger out. Can you say a little more about that? Grant: Yeah, I mean, I think it's the thing of feeding the monster.

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If you know you're sitting there, and you're like, you know, all these people they know, "Why did why didn't they just talk to me? Why did they go behind my back?

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I'm so angry right now I can't even think!" But what happens when you're getting mad like that, too, is that, you know, yeah, it's great to commiserate in an angry fashion, both you and your colleague and, you know, get your frustrations out.

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But then, that anger can be very much directed in a negative way, in a way that does you more harm than good.

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So, you know, I think the big thing is trying not to vent that. Like, still being really hurt and I'm like, "Okay, I gotta keep this down, I gotta let that bitter, mis miserable angry reaction, you know, calm down a little bit and think about this rationally

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before I explode." And wanting, like if I just let it out, it not gonna do either of us any good. But I wouldn't want to let it out in front of the other person. Tom: Yeah. And can you see a little more, just a bit about your investment in- When you wish you use express this wish

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to collaborate and change things a little more about your investment in that desire to collaborate?

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Grant: Well, I think that being able to have fresh pair of eyes on a situation.

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You know, really, really helpful. It's kinda like, say if you're watching the boxing match, and you're seeing people make a bunch of mistakes. Well, it's because you're the observer, and you're not the guy in the ring.

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So, if you have somebody that can be an observer on the outside and give you some insight on your situation,

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it can help you perform better. 1:15:28

Tom: Mm hmm. 1:15:31

Great, thank you. 1:15:33

Jennifer- Lots of great stuff going on in the chat and I hope you're all reading it, and I think we may- 1:15:34

Well, I'm not sure if we're going to try and capture it or not, lots of great stuff. I hope these can conversations continue and I'll say something about that in just a second. 1:15:41

Just one last question for you, Jennifer, and someone, it's come up. 1:15:48

This notion that deep down what your character seems to be needing is to feel valued by your institution, is that- Jennifer: Yeah, totally. 1:15:53

Tom: And it seems to me that there's such a feeling of discomfort and pain for your character around that, that it's tough at this moment for you to see much else. It's interesting that every secret thought every, every wish, every whatever came back 1:16:02

to your madness at this bureaucracy, and rarely where your responses to those prompts – again as the character, not as you Jennifer, but as the character – rarely were your response to those prompts about the other people involved. 1:16:20

It was about you and the machine. Is that fair to say? Jennifer: Yeah, yeah that's fair, Tom. Tom: Is there anything else Jennifer you want to say about this intervention? 1:16:35

Jennifer: Well, I think Grant's, openness and willingness to discuss the situation further was an invitation to me because I think I wanted that from Delphine and I just, I got shut down. Which is okay, you know, but I prefer this where we can talk a little bit deeper. 1:16:46

Because, sometimes, you know at my level, it's pretty lonely up here. 1:17:04

I feel pretty lonely and pretty unsupported, yeah. Tom: Okay, thank you, Jennifer. Grant, anything else you want to say about this intervention? 1:17:09

Grant: Um, thanks for letting me be part of it. And, you know, good for the people that were here before me. It's very different when it's your face on the camera. 1:17:17

Tom: Yeah, thank you Grant, and it is- Thank you very much, Grant, we'll let you go. What Grant names is one of the reasons that we don't take the comments in and start having a discussion. Because lot there are lots of dialogical opportunities to 1:17:27

do this kind of work, but this one using the theater, we want to embrace that difference between sitting outside the situation and talking about it, and stepping inside it, to be able to do that. 1:17:42

So, I just have a couple minutes to wrap up, and then I'm going to hand it back over to Roslyn. 1:17:54

So, what I want to say is so we've taken a play- The play grew out of the lived reality of people's experience at UBC. So we started with reality, 1:18:00

we made a model of reality that is that play. Here what we've done today is we've taken that model apart and played with it a little bit, and created maybe a slightly altered model of reality. 1:18:11

This work is not complete unless we try and close that circle. Can we take any value that we might have found in the new model we created, in whatever small ways we did through the interventions. 1:18:23

If we can take some of that back out into the world, then we complete the circle. So I know there's a lot of complexity here we didn't necessarily answer every, or even most, of the questions that got raised for you all. 1:18:35

But my encouragement is if there's any insight you had it all through the discussions we had today via this play, to take them out into the world and close the circle of this work. Because it went from reality, to a model, to us playing with the model. 1:18:46

The last step is to take whatever we learned through playing with the model back out into reality. 1:19:01

Thank you all so much. A huge thank you, again, to the actors. A huge thank you to the interveners, and for all of you for being here and sharing your, your wisdom and insight and participating in this with us. 1:19:07

and I will hand it back to Roslyn. 1:19:18

Roslyn: Thank you so much, Tom and the actors, and especially our brave participants. When we did a dry run of this, 1:19:26

I couldn't even volunteer, because I knew the questions that would be coming afterwards. So, very brave and great contributions and insights and I agree, Tom, that this is just the beginning of a conversation. 1:19:36

This is our hope in the 'It starts with Us' series of events, is to get ideas out there, that we can have conversations that are ongoing, and that we can loop back in through our work, and learning relationships. The Office of Respectful Environments 1:19:52

Equity, Diversity & Inclusion is very interested in working with various units throughout the Faculty to carry on these conversations and help with the skill development that we see here in in the Conflict Theater. Although I can't imagine ever wanting 1:20:13

to do it any other way but through Conflict Theatre, and Tom you are an outstanding moderator. It was a great session, and I see that there are many responses in the chat that reflect how much everybody enjoyed today's session, 1:20:35

and I'm very grateful for that. I would like to just mention, we've asked again for people to take the survey the information is up on the screen.

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It's a very short- I think four or five questions. It will help us to evaluate how we're doing, and also to think about what we might be doing in future that would be of benefit and of interest.

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I don't know that we can top anything

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in terms of- Top this one for entertainment value, but with any luck we can entice Tom and group to come back.

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One thing, please remember, join us for part two that's next Tuesday, same time, 12:00 to 1:30 and Ashley will be helping us with unpacking some of what we learned today and saw today and helping us to develop, to look at that within a conflict engagement

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model. So, please come back and tell others about this session and about the next session. This session will be recorded and we will send around the link so people can watch the recording. And we will have no limit to the number of people who could apply,

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who can participate in the next session. So, tell your friends to come and join us.

1:22:08

So, I think that's- with that will sign off, and appreciate your time today. I know everybody is very busy overwhelmed, COVID is wearing us down, but perhaps we can have some of these dialogues that people start today, we can get some energy and some

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nurturing from that. Thanks everybody. See you next time we have.

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Next week, 12 o'clock.

1:22:44

Take care.

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