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CREATIVE CITY: BLOCK BY BLOCK

RELATIONSHIPS, RELEVANCE AND RESPONSIVENESS

Discussions from Art at the Hub Symposium March 2008

Prepared for Toronto Arts Council Foundation
and Art Starts Neighbourhood Cultural Centre
by Resonance Creative Consulting Partners
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Toronto Arts Council Foundation, through its sister organization Toronto Arts Council, has a unique vantage point with regard to the impact of art on community life, on neighbourhood revitalization and on city building. Through its adjudication process TAC annually reviews the ambitions, the successes and the challenges of over 600 creative arts organizations and projects, both large and small. We understand the passion and the commitment that goes into each application for funding. Through this process we have garnered specific and anecdotal evidence of how arts programs – and particularly community engaged arts programs – have made lasting impacts on neighbourhoods and on the people who live in them. We know that we are witness to a great force for good – a force that is under resourced, underdeveloped, and insufficiently connected with other local, provincial and federal institutions, programs and services that share similar goals.

Our Foundation initiative, Creative City: Block by Block, was born out of this observation and a desire to connect more of Toronto's neighbourhoods with the transformational value of arts activity. We have a duty to foster connections and find resources to help this great force for good realise its potential. One of the ways we can do this is to collect the evidence and share it with others beyond the arts community and the specific communities they are involved with.

It is clear that there is a need to link the work that is being done in the community with organizations and policy makers who are looking for programs and solutions. We will continue to work on specific initiatives that will bring a cross section of partners together in building stronger communities across Toronto.

I would like to extend our thanks to the wonderful artists and participants who attended Art at the Hub, our collaborators at Arts Starts, and to the Ontario Trillium Foundation, Great West Life and other sponsors for their valuable financial support.

*Claire Hopkinson
Executive Director
Toronto Arts Council
Toronto Arts Council Foundation*

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ACTING AS A CATALYST

Toronto Arts Council Foundation (TACF) believes that a great city demands great art, and by supporting, celebrating, financing and advocating for Toronto's local artists, we can improve the quality of life of all Torontonians. The Foundation, as a non-profit charitable organization, enables the opportunity for individuals, private and public foundations, government agencies and corporate donors to support all the various disciplines of art, from independent visual artists to theatre companies, choirs and film festivals, which enhance and enliven our city (see Appendix One for more information about TACF).

This commitment to Toronto's artists is accomplished two ways; through the development of special projects and initiatives, and by increasing resources available through granting programs of the Toronto Arts Council. Although separate entities, the Toronto Arts Council and Toronto Arts Council Foundation benefit by being run as sister organizations, ensuring the Foundation's awareness of and ability to respond to the needs of the arts sector in Toronto.

The Toronto Arts Council is the City of Toronto's funding body for artists and arts organizations, supporting all disciplines including music, visual arts, poetry, dance, theatre, storytelling, film, and carnival arts. Through the reporting and application process, TAC has acquired extensive knowledge of the outreach, animation work, and community-engaged art practices of artists and arts organizations throughout the city.

Together, the Toronto Arts Council Foundation and the Toronto Arts Council understand the breadth, depth and scope of art-making in Toronto.

The Toronto Arts Council Foundation's Creative City: Block by Block program is designed to connect all neighbourhoods to the arts and to put cultural planning front and centre in community revitalization projects.

Creative City: Block by Block Program

TACF is committed to the principle that recognition and celebration of our individual and collective creativity is the key to building a great city, block by block, neighbourhood by neighbourhood.

In 2006, TACF launched the *Creative City: Block by Block* initiative. It seeks to connect all of Toronto's neighbourhoods with the transformational value of artistic activity by supporting community-engaged art-making and building sustainability for community-engaged art projects and programs (see Appendix Two for more information about *Creative City: Block by Block* program goals and projects).

ART AT THE HUB: A SYMPOSIUM ON MAKING ART

In March 2008, TACF and Art Starts Neighbourhood Cultural Centre with support from Ontario Trillium Foundation presented a symposium to examine the idea of art-making at a neighbourhood level and how art creates hubs. This event was called *Art at the Hub: A symposium on making art locally*.

The symposium planners posed several questions about the relationship between art-making and communities, including:

- ✓ What role do artists and arts organizations have in shaping community development and revitalization?
- ✓ How can more Toronto neighbourhoods have access to cultural experiences at a local level?
- ✓ How can access to cultural opportunities at a local level change the way citizens view the arts?
- ✓ What potential allies and resources exist to support community-engaged arts practices?
- ✓ What skills and strengths do artists have to offer community developers? And vice versa?

Lily Yeh, founder of Philadelphia’s Village of Arts and Humanities, launched the symposium with a presentation about the transformation of inner-city neighbourhoods through the creation of murals, gardens and installations. Yeh’s story was echoed by panel members, resource people and participants throughout the day. The symposium culminated with an invitation to envision an arts hub, what such a place would feel and look like, and the kind of activities that could happen there (see Appendix Three for an overview of the event).

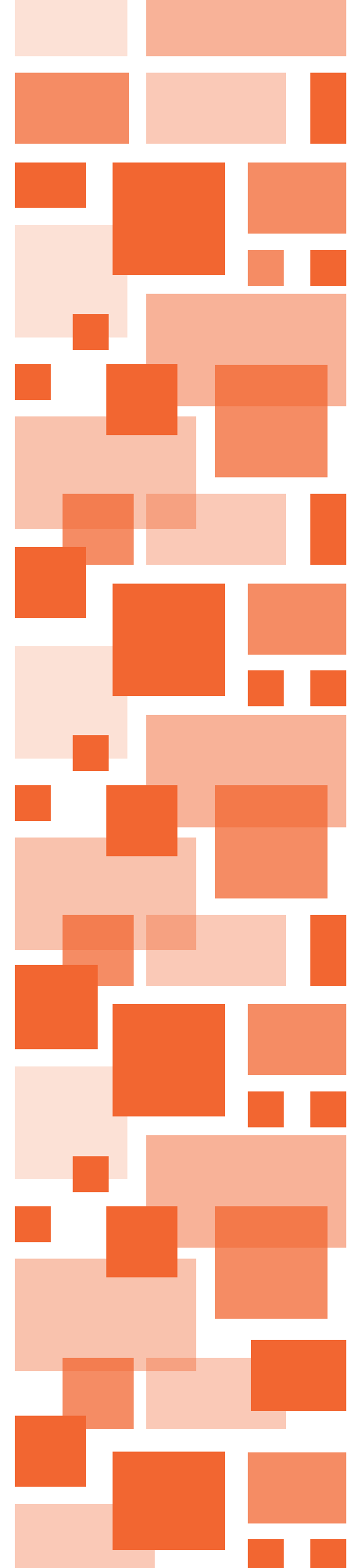
The symposium brought together international, national and local presenters and participants whose work relates to community-engaged art practices and associated issues of cultural development. At the symposium, presenters and participants reflected on their work as community artists, place-makers and hub-builders. Their experiences shed light on some of the fundamental principles and practices to consider in building Neighbourhood Arts Hubs. The following section has been divided into three parts to represent the tenets of community-engaged art projects that emerged in symposium discussions and presentations:

- Relationships with Communities
- Relevance to Neighbourhoods
- Responsiveness to People and Places

Relationships with Communities

I view community arts as living culture. I think that celebration is a basic human impulse. We like to do things together. We like to sing and dance together and create beauty together. It’s a way of reconnecting with the land we live on, the food we eat, the great mystery and with each other.

(Paula Jardine, Artist in Residence, Mountainview Cemetery)



Of the themes that emerged over the course of the symposium, building relationships with community members and partners was at the heart of discussions about what drives engaged art practices. As a relational, process-driven and context-specific practice, community-engaged art involves “interactive collaboration,” a quality of relationship that occurs when “artists are giving and taking with the community.”¹

Lily Yeh’s poignant morning keynote presentation captured the centrality of relationship building and collaboration in community arts practices. Yeh’s initial, simple project, which blossomed into the Village of Art and Humanities in North Philadelphia, played a crucial role in transforming a community that had become destitute and desolate. In 1986, she started to build a garden in an abandoned lot where 10 dilapidated houses had been leveled. In the beginning, Yeh and the local children who had gathered there with her had no idea where the project would lead; however, she believes “we knew in our heart.”

Building strong, lasting relationships is what anchors cultural projects in neighbourhoods. Relationship building is so integral to the work that many community artists have come to regard this as an on-going part of the process as well as the product of art-making. Recently Jumblies Theatre, a pioneer of large scale community projects, looked at the following model of development:

Research & Development ► Creative process ► Product/Outcome ► Legacy/Sustainability

and concluded that,

All of the stages are the process. The product/outcome is the effect the work has on community relationships, memory and transformation. Together these things are ART. How lasting the effects are on communities relates to the quality of relationships that have been built in the community. If one physically transforms a space, it won't last if momentum is lost and community relations are weak. Projects aren't ever over as long as the relationships that were built continue.

(Ruth Howard, Jumblies Theatre)



¹ McGauley, L., *Imagine: An External Review of Canada Council for the Artist and Community Collaboration Fund: Canada Council for the Arts*, 2006. p.8.

Yeh's philosophy of relationship building and community development is rooted in her belief in integrating art and life and "community revitalization through reconnection." In her view, not only do people reconnect with each other through the relationships, collaborations and partnerships that are born of community arts projects, they also reconnect with their own creativity. In the process of making art together, artists and communities build creative, inclusive and democratic spaces.

I feel we are all connected – we are all made of the stuff of stars – but we forgot that. More importantly we need to reconnect with that creativity and our guiding light inside of us and in there I believe we are all equal. This substance is like a piece of sunlight, its quality is the same, and so through art we truly create a democratic space that we can enter equally.

(Lily Yeh)

The seven small group discussions that followed Yeh's presentation touched on the importance of relationship building, providing local examples and personal testaments about how the quality of the relationships formed with community members is directly linked to the success and transformative capacity of projects.

Lorne Brown of Four in Hand, a storytelling initiative, spoke about a seniors' life story project that took place in Rexdale Women's Centre. Initially, he expected about twelve participants but the numbers grew to thirty people speaking several languages, all of which were incorporated into a welcoming ritual. Over time, the group branched out to form separate Punjabi men's and women's groups. The program ended with a feast and large community celebration.

Catherine Campbell talked about her experience working with Arts Access through the Art Gallery of Ontario (AGO) and how difficult it was initially to attend to relationship building when the AGO was expecting results:

[The artists] realized that we needed to get out there into the community. Process is important and we only felt success when organizations in the community approached us and said, "We've heard about you, can you work with us?" What (the AGO) thought was wrong at first was actually us laying the groundwork.

(Catherine Campbell, AGO)

Community art is more about transformative process, not the product. It's not about delivering service, it's about the experience.

(Marjolein Winterink, Councilor Adam Giambone's Office)

Time plays a key role in relational art-making. Participants emphasized the importance of allowing adequate time for projects to become deeply rooted in communities. It is important not to rush; listening to the community helps identify future directions and neighbourhood priorities. As such, community art is sometimes referred to as the 'slow art' movement. "Community art is very slow," said Lily Yeh who attributes much of the success of her project to the length of time it took for her to find community members to help get the project off the ground. It progressed at a pace that resulted in the development of meaningful and lasting relationships.

Projects can't be rushed if you want to get to the core of what this work is all about. It takes time to teach technique but also to let participants explore their own visions and ideas.

(Participant, Group 1)



In her opening address, Yeh reminded the audience that finding support for projects is about more than pragmatics. She stressed that connecting with participants, communities and supporters is a way of finding our shared humanity. Having an ear to the ground before projects begin – in the research and development phase – can help to identify individuals and local businesses and organizations who can become strong advocates for the work. Once a project is underway, these relationships can help in unforeseen ways.

In a diverse city like Toronto, communities and social structures are never homogenous and rarely is there consensus about their development. As such, creating community-based projects is a complex matter that calls for sometimes extensive negotiation and collaboration with multiple partners and interests in order for projects to move forward. This is particularly the case where projects involve altering public space. An example is the former Toronto Transit Committee lot at St. Clair and Christie currently being developed into the Green Arts Barns. City Councilor for that area, Joe Mihevc, spoke about the importance of “stone soup development” and the role community-engaged projects play in catalyzing community input and investment into projects:

It was a sometimes acrimonious process. We knew we had to bring in other partners. ArtScape became engaged, local community residents became engaged and formed their own organization, and some of the businesses along St. Clair became engaged. There was good lively public debate. We should never fear good lively public debate and conflict because that project was birthed. Without that pain, I don't think we would have as good a child as we have. Out of each group's scarcity, together, they were able to find plenty.



Current discourse about Creative Cities and re-envisioning public space has drawn interest from many sectors that are invested in community development. Mihevc urged community artists to think creatively about who might be interested in their work. Innovative and fruitful partnerships can emerge if we break down sectoral silos and tap into new sources of support. Project Random is a case in point:

Project Random is a partnership between West Hill Community Services, Toronto Culture and Toronto Community Housing. That's really significant, it's the Holy Trinity! We have the city who is convinced; we have the landlords who are our space; we also have the tenants' council who are on board. We've been running the project for a year. We use festival arts as our genre. We chose this because it equalizes people's contribution to the project.

(Janet Fitzsimmons, Project Random)

As a relational practice, Community Art is dependent on artists and communities working closely together to realize beauty in its many forms. Community artists invite local participation in projects by creating openings for people to become place-makers, cultural creators, and community developers through involvement in art-making. In the course of their work community artists witness the sometimes subtle but often dramatic changes that take place as people are drawn into projects that affirm who they are and what they can offer to their communities.

You need to empower community, to make people feel they have the power to create. If you don't reach certain beauty it doesn't transform, it doesn't have the power. My success is that you don't see me but without the artist making it happen you don't have the compelling voice and that passion and that truth that transforms community.

(Lily Yeh)

Relevance to Neighbourhoods

In Vancouver I'm in this new community and we're all from different places so the work that I do is to find a way to talk about who we are together in this place. We create new traditions together.

(Paula Jardine, Mountainview Cemetery)

The strength of community-engaged approaches to community development is that they begin with local residents working with artists to realize changes that enhance their daily lives on numerous levels. Community artists use their skills, experience and knowledge to ensure that what is created emerges organically, reflecting the local ecology and building on the existing strengths within the community to develop projects that have a lasting impact.

When Lily Yeh began working with a group of local children in an abandoned lot to create a park, she started with a circle because, in her words, "to turn a chaotic space into a sense of place, one needs to establish a centre." So she drew a circle with a stick and said to them, "this is where we begin to dig."

Place-making describes the process of creating spaces rooted in the local ecology of neighbourhoods – the existing demographic and physical landscape – in hopes of harnessing these assets to generate a greater sense of identity, stability and belonging among local residents. Place-making plants the seeds for increased local participation in the development of neighbourhoods. In the process of art-making, community-engaged projects revitalize urban spaces including parks, community centres, libraries, recreational facilities and housing complexes as well as other less likely venues. They catalyze community cohesiveness and social change while creating beauty and opportunities for celebration.

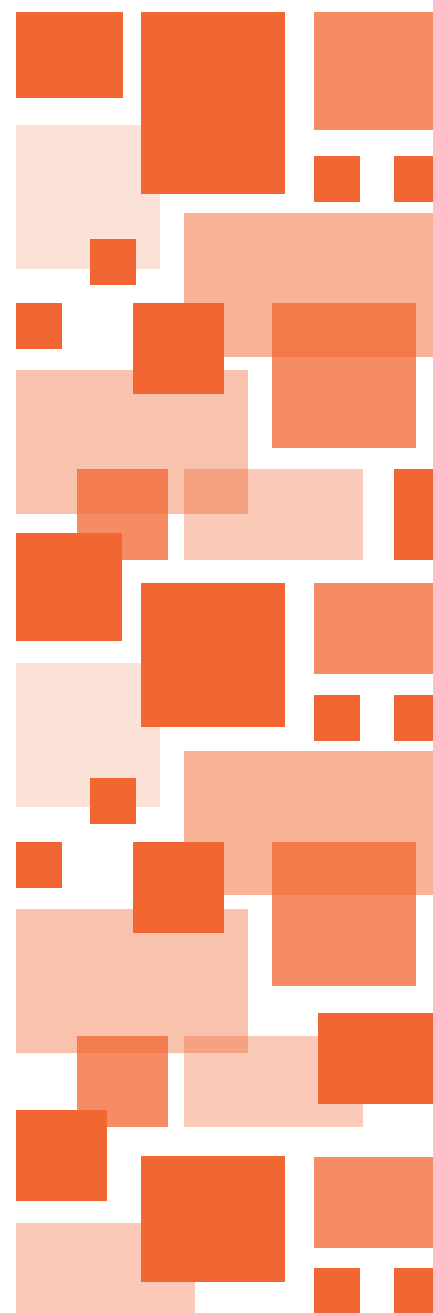
Like many community artists, Lily Yeh discovered her passion for creating art in distressed neighbourhoods and unlikely places:

I realized that this is my canvas, not only in public spaces but in broken down, traumatized and abandoned spaces. My colour is working with people, they are my medium. In North Philadelphia, in those broken communities, it gave me a space to recreate that sense of place. We transform the physical space into a spiritual space, an emotional space.

Paula Jardine's residency in Mountainview Cemetery in Vancouver is a unique example of how place-making and transformation can take root in unlikely spaces. Her work with the cemetery was fueled by her personal interest in death rituals and supported by city officials who were able to see the potential in an unlikely partnership:

ArtStarts regards sites as situations; every site is unique in terms of its culture, history, tensions and experiences. The art that is created directly relates to the space.

(Katherine Earl, Art Starts Neighbourhood Cultural Centre)





I was hired by the city to be an artist at the cemetery. The city launched a public process to develop a master plan to create a future for the cemetery; they are creating a gallery and discussion groups around death and dying. There was one sentence that said community arts would be a part of it – that's what got us in!

(Paula Jardine)

Community Art projects are partnering with an increasing diversity of interests to build projects in a variety of spaces. While some communities lack space to come together, others have spaces that are under used or not accessible to the community. In Toronto, a combination of rising property values and an increasing demand for affordable spaces makes it very difficult for projects to find a home base – an essential part of hub-building. Projects take place in a range of settings that they adapt to while, at the same time, available spaces are adapted to the needs of projects and communities.

Because the neighbourhood was changing so quickly, we couldn't secure an affordable storefront space so we got a bike trailer and took it around the neighborhood. The key to our magnetism was that we let people come to us. We started getting to know storeowners in the neighbourhood; we ate from the local shops and held small feasts on the sidewalk. Slowly people started to accept us and get involved in our activities. Eventually we found a shared storefront and are now making plans for another phase of the project.

(Loree Lawrence, The Gathering Space)

In the small group discussion *Art Makes a New Commons*, participants talked about how animating space with arts activities creates “commons”. Originally, commons referred to tracks of land in villages that everyone had access to for grazing their cattle. The term still refers to places and spaces that the community has rights or access to, but now its public spaces like community centres, public housing or parks. In the course of the discussion commons was used to describe spaces occupied for the duration of Community Art projects. These are temporary hubs animated by the people and the programming that fill them.

Commons are where people are coming together for some reason – commons can be in a basement, a shipping container, a room, a park – makeshift or not. Keeping the idea of 'commons' in one's mind - that it's something fluid and transient; commons exist as long as the community is still there to animate a space.

(Ruth Howard, Jumblies Theatre)

Commons is evocative; it conjures up lovely public spaces that perhaps don't really exist today for us. But the little room in the Rexdale Women's Centre, with one tiny window, that was very crowded, was definitely a commons. A commons can also be transient because it can exist for the duration of the storytelling project but isn't a commons when it's empty.

(Lorne Brown, Four in Hand)

Many cultural organizations and institutions that own space are becoming more attentive to their surroundings and the privilege they have within their communities. Lorraine Kimsa Theatre for Young People (LYKTP), Canada's largest theatre for young people, has been located in a downtown, mixed income area for 42 years. They are now rethinking their relationship to their neighbourhood and changing their ideas about outreach beyond audience development to see what they can offer the surrounding community.

A childcare centre down the street had no idea that we were around. We invited them and 100 people showed up. Then we talked to the parents and now we have a community to work with. It's very important that we work with people that have a deep engagement with that community.

(Thom Vernon, LYKTP)

Place-making activities can link a variety of interests in partnerships that benefit the whole community. Keith McNair, Executive Director of Davenport-Perth Neighbourhood Centre (DPNC) – a model for a neighbourhood hub with multi-funded services for people who experience barriers to participation – acknowledged the role of Jumblies Theatre in bringing arts programming to the centre. According to McNair, Jumblies has achieved that with activities that capture “the story of the community”:

Ruth [Howard] and Jumblies bring in artists to work with the community. The community benefits from getting to work with a range of fantastic people. I want this to be there forever. How do I justify that? By letting our community hub become, in itself, a hub for artists to work. We want to provide that space and opportunity for the on-going development of the work, for the benefit of our community and beauty.

Toronto Public Libraries are also resources for space and can partner in generating cultural hubs. The Oakwood Village Library is a case in point:

There are ninety-nine libraries around the city that are open to partnerships. The Oakwood Village Library and Arts Centre opened 10 years ago. The community wanted it to be an arts centre. It was a great time to build partnerships, there was so much energy coming from the community.

(Dawna Rowison, Toronto Public Libraries)

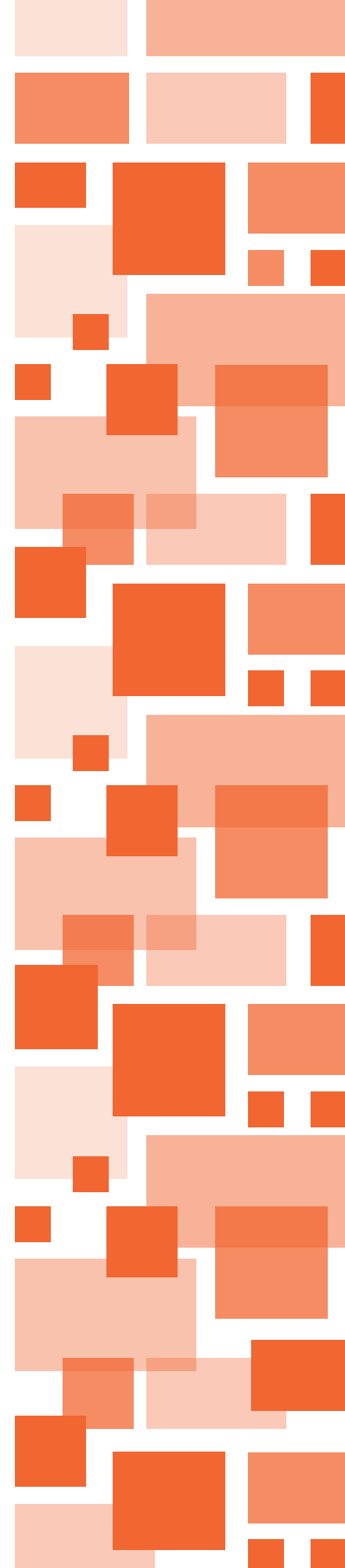
Community Art projects that are relevant to communities build on what is available – the existing resources within communities. These resources combined with artists' inclinations, skills, experience and knowledge create temporary spaces and long-lasting places – hubs of activity – that reflect local ecologies and enhance the lives of local residents.

Responsiveness to People and Places

Low income areas are possibly the most receptive to projects that engage their communities. I have experienced lower income communities that are generally more involved as stakeholders who want to see their community developed further.

(Tafewa Turner, Six Ah Wi Visual Art Collective)

Where do community-engaged art projects originate? Ideas for projects either emerge out of the artistic inclinations of practitioners or the interests and imaginations of community leaders. Community artists initiate these projects themselves or are invited to work with communities by local leaders who see the potential for cultural projects as tools for community development and revitalization. The next steps involve research and development in and with communities to secure funding, local interest and participation. Once underway, projects are shaped by the local ecology; they shift and change in response to a myriad of factors in creative dialogue with communities.



Urban Community Art initiatives often focus their activities in neighbourhoods where there is an identified need for a range of programming and services. Community Art practices are rooted in principles related to cultural democracy which seek to democratize the means of cultural production, from creation to realization. In the process of the exchange, artists pass their knowledge, skills and experience on to communities living on the margins of mainstream culture in an effort to ensure that their voices and perspectives are included in the public sphere.²

The eventual goal is to cultivate resources within these communities to the extent that they become self-determining producers of culture and change.

It's been my experience that artists play a key role as advocates on behalf of low-income, under-privileged communities. While academics, service providers and political leaders communicate what can be very complicated concepts of social injustice with each other in very inaccessible formats, artists make these concepts accessible and relatable. This is an invaluable contribution to community development and activism.³



² McGauley, L. (2006)

³ Ruth Wilson, Arts Access: comment at TAC/TACF Planning Consultation session, June 2008.

Being responsive to communities involves:

- Consulting
- Listening
- Collaborating
- Learning
- Acting

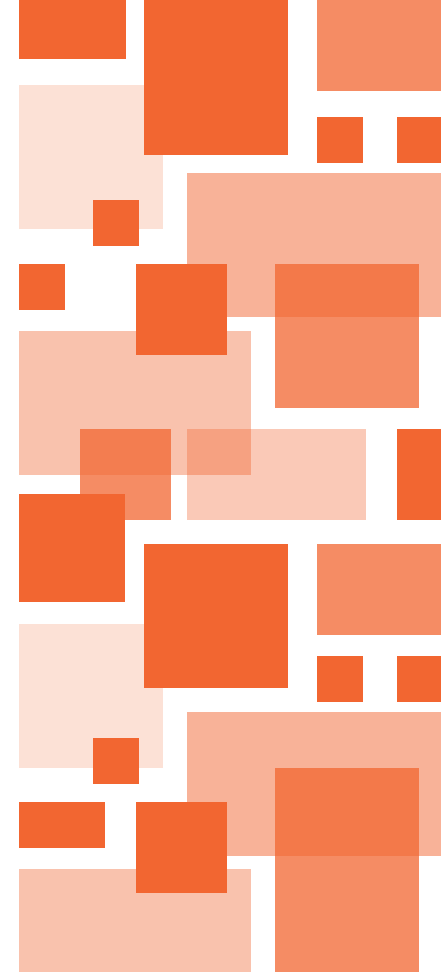
We go into the community and create a physical presence. [We hold] arts drop-ins as a way to learn about the community and community walks to learn where people feel safe and what they want to improve. Now there's a focus on sustainable programming. We hire within the community so the community takes ownership of their own programs. It's a shared investment.

(Katherine Earl, Art Starts)

The Container Project led by Mervin Jarman in Jamaica came about because he wanted to affect 'real change' in the lives of youth by "repatriating technology". According to Jarman, the cargo container that housed the project "is a divine space created by the community."


Computers changed my life but I could have used mosaics. It's that idea about how you interact, how you integrate what you're doing with the community, how you get them to participate fully as opposed to you taking this thing to them and saying 'This is what you should be doing.' It is really, 'Here's an idea, how can we develop this idea and make it into a more fruitful, fertile thing for the benefit of the community?'

Andy Moro, who runs Red Pepper Spectacle Arts with partner Gabriella Caruso, echoed Jarman's commitment to working with under-served and under-appreciated communities to give creative expression to local stories and concerns:



We spent a year doing community consultation. We listened, we really listened. We didn't have an agenda; we tried to listen to what was really being said. It took a year to write our first grant; we consulted with various groups; we did focus groups with youth. We did stuff with tenant's councils, parent groups, seniors groups.

(Participant, Group 4)



We can take these tools and resources and bring them to the community and share them. And that's really what our art is. It about having the tools and the resources and the love to be able to sit down and be in a community and meet people and learn about them – to be there for people who have come and are willing to share with us and put trust in us.

Community Art projects oftentimes lay the groundwork for other local initiatives. Yeh spoke of her work as an artist as being a “fire-starter.” Since its inception, the Village of Art and Humanities has transformed over 120 abandoned spaces into gardens built around mosaics, sculpted trees, animals and walls. Participants have renovated empty houses and created educational programs, arts workshops, a theatre project and local celebrations.

This little flame that lights up the community spread to a 100 block area and then to a 260 inner city block area and then we got the university working together and the city working together to create The Shared Prosperity Plan.

Katherine Earl of ArtStarts talked about the importance of place-making activities in helping to create community cohesion and kick-start other activities. The Mosaic Project at Glendower is an extension of ArtStarts’ mandate to build healthy communities in action. The project involved creating a mosaic around a basketball court where there was a history of turf tension. Creating the mosaic has been a catalyst for a range of spin-off activities:

The youth ran a basketball tournament and the community raised money to replace the nets and paint the backboards. One resident volunteered to facilitate workshops over the winter because he didn't want to let the momentum die. A local fresh food market will be setting up in front of the mosaic.

The *Art in The Parks* group talked about needs-based community interventions and the role of artists as creating sustainable opportunities for the communities involved. Artists and agencies are often able to serve as mediators, connecting communities with other resources that may be useful to them now and in the future.

Noah Kenneally, an artist with Jumblies Theatre, which has run arts activities, performances and special events in the Mabelle/Islington Village community since 2005, spoke about putting down “roots” in the community that have thrived and grown into a long-term multifaceted relationship with local residents and community partners. For some project participants, their involvement with Jumblies has spawned income generating opportunities. For instance, a group of people are sewing bags to hold Somali tea, another group is catering events, and a book of Somali poetry has been produced.

Community artists play an important role to in helping to catalyze cultural development in urban neighbourhoods and this work has an impact on the city. Yet the grass-roots orientation of community-engaged initiatives seems out of sync with the Creative City movement’s big picture plans to overhaul public services and institutions to give the city a competitive advantage. The afternoon keynote speaker, Joe Berridge, presented his ideas about the direction of the creative city in the 21st century and the role of artists in this venture. While Berridge applauds the beauty of art, he cautions, “when you talk about the arts community it can be a bit of trap – a truly artistic city, a truly creative city is artistic in the way it does everything.” His ideas about the singular vision of creative innovators stirred discussion about the role of the artist in engaged practices.

In the discussion that followed Berridge's address, panelists and participants wrestled with the disconnections between the Creative City approach and the community-engaged approach to building a better city. Tim Jones, CEO of Artscape and panelist at the symposium, expressed concern that the concept of the 'creative city' intuitively sounds like a wonderful thing but is in danger of losing its meaning:

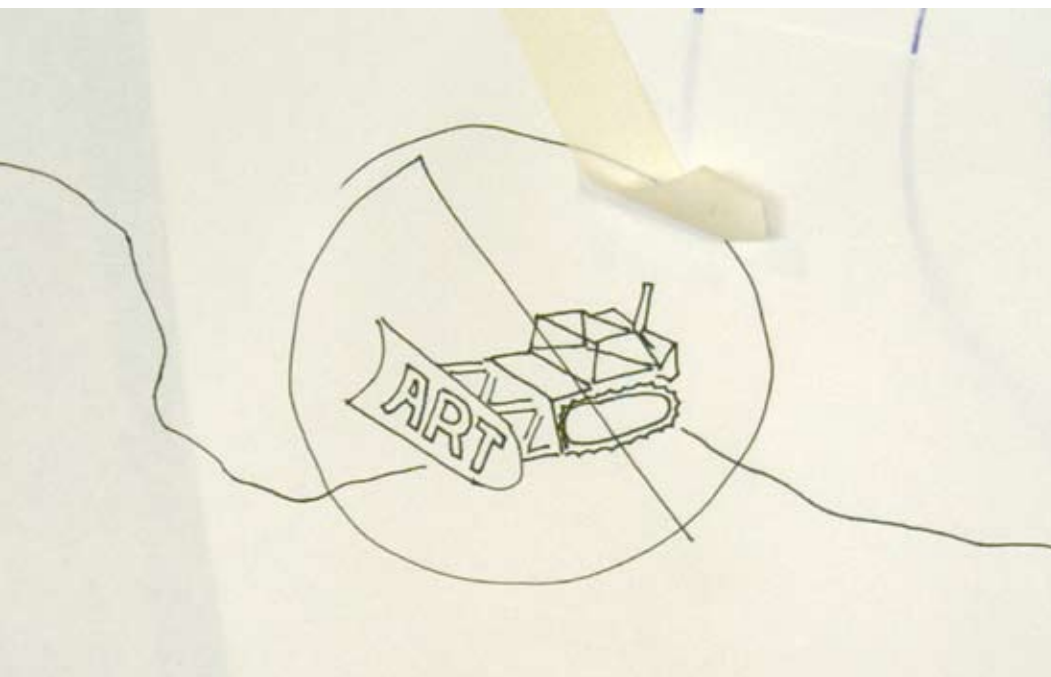
One of the failings of the movement is the failure to engage the artists, designers, creative entrepreneurs – the creative people – in the design and execution of the creative city.

(Tim Jones, Artscape)

How does a government become artistic? How does the city become a partner in creative projects, in developing creativity and disseminating it throughout the city? To become flexible, listen and react.

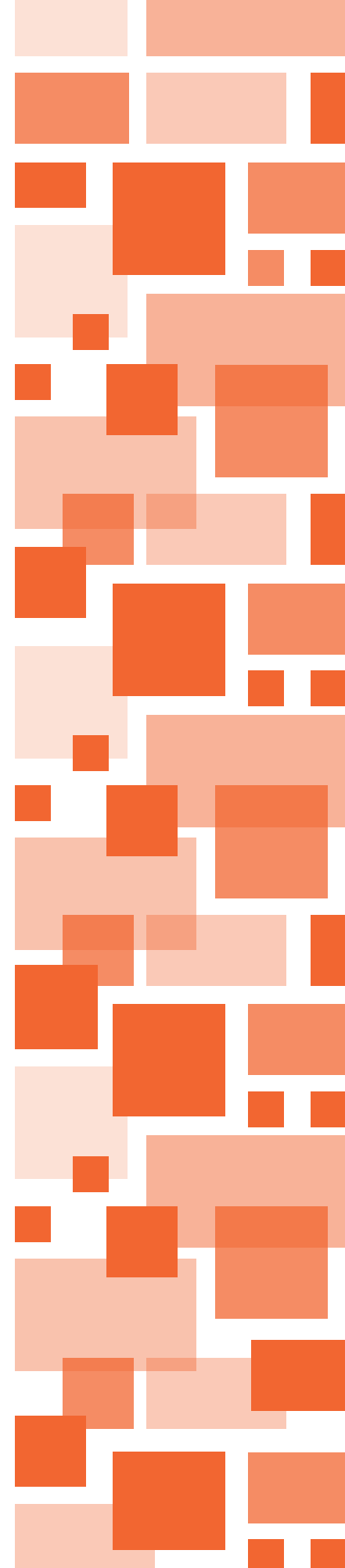
(Elizabeth Cinello, Art Starts)

To ignite cultural development at a community level, artists need to insert themselves into the bigger dialogue of city building and make a case for the transformational power of the arts. According to Jones the challenge is for community artists to see themselves as part of the Creative City agenda:



We need to see ourselves at the centre of that agenda as opposed to seeing it as someone else's agenda that isn't serving our needs or the larger community's needs. We need to get much more sophisticated about the way we understand creativity. I like the idea of the broad notion of creativity but I also think we need to understand the role of the artist, the role of the cultural industry, the role of creative services, and different layers of creativity, how they relate to each other and how they relate to place.

Community artists need to build the case for artists as hub-builders and important players in affecting the cultural landscape of the heterogeneous city. If we can develop a more comprehensive view of how grass-roots cultural activity strengthens neighbourhoods and cities we may be able to stimulate more integrated and effective action in the development of under-served and under-appreciated communities.





APPENDICES

Appendix One

Overview of Toronto Arts Council Foundation

Incorporated in 1995 as a non-profit charitable organization, the Toronto Arts Council Foundation exists to provide the opportunity for individuals, private and public foundations, government agencies and corporate donors to join us in supporting all the various disciplines of art, from independent visual artists to theatre companies, choirs and film festivals, which enhance and enliven our city.

This commitment to Toronto's artists is accomplished two ways; through the development of special projects and initiatives, and by increasing resources available through granting programs of the Toronto Arts Council. Although separate entities, the Toronto Arts Council and Toronto Arts Council Foundation benefit by being run as sister organizations, ensuring close contact with the arts sector in Toronto and the continuous awareness of needs across the community.

Investment opportunities include in a broad spectrum of initiatives such as legacies and endowments. Types of gifts received include monetary, stocks, insurance and property. Investments are maximized through the Foundation's innovative programs and by utilizing, where appropriate, Toronto Arts Council's highly regarded, independent adjudication system. As well as administering donations for distribution to specific programs and projects, we manage several donor designated funds which are used to support individual awards such as the **William Kilbourn Award for the Celebration of Toronto's Cultural Life**. Established through donations from a group of individuals to honour one of Toronto's pre-eminent citizens, this \$5,000 award is one of five presented biannually at the Mayor's Arts Awards Lunch.

We encourage new and innovative partnerships designed to achieve mutual program goals. Established partners include the United Way of Greater Toronto, Department of Canadian Heritage, Canada Council for the Arts, Great-West Life and RBC Foundation.

City-wide initiatives designed to build awareness and support include:

Creative City Block by Block: This ambitious program, designed to connect even the most disadvantaged neighbourhoods to the arts, includes symposiums, programming grants and a multi-year research project which will illuminate the value of artistic activity in neighbourhood revitalization.

Toronto Arts Coalition: This internet-based coalition of arts supporters is dedicated to advocating for Toronto's artists and arts organizations.

Toronto Arts Council Foundation Awards: Awards with a total value of \$40,000 are distributed annually to Toronto's artistic leaders and champions celebrating major achievements and milestones.

Mayor's Arts Awards Lunch: This annual celebration of the Toronto Arts Council Foundation Awards is hosted by Mayor David Miller, and attended by a diverse group of the city's artists, philanthropists, and political, civic and corporate leaders.

The Toronto Art Holiday Shopping Guide, the Summer Festival Guide and TACF Newsletter: These electronic and print publications provide information on a wide variety of ideas and arts activities, encouraging participation with Toronto's artists and arts organizations.

Arts Volunteer Network: An electronic tool which connects willing and committed volunteers to Toronto arts organizations.

The Toronto Arts Council Foundation is governed by a Board of fourteen Directors and managed by Executive Director Claire Hopkinson.

Appendix Two

Toronto Arts Council Foundation: Creative City: Block by Block Goals

- Education and Networking: creation of symposiums, workshops and resource tools;
- Financial Support: seeking additional funding for peer-based adjudicated Community Arts Grants Program of the Toronto Arts Council; and
- Increased awareness: articulating the value of community-engaged arts to the greater community and seeking partners to support the work.

Previous Projects of Creative City: Block by Block

1. Creators and Communities: An artist-led symposium on imagining neighbourhood change

The symposium sought to explore community arts from the perspective of those working in the field. The organizers invited seventeen artists and community animators to sit on panels or lead small group discussions.

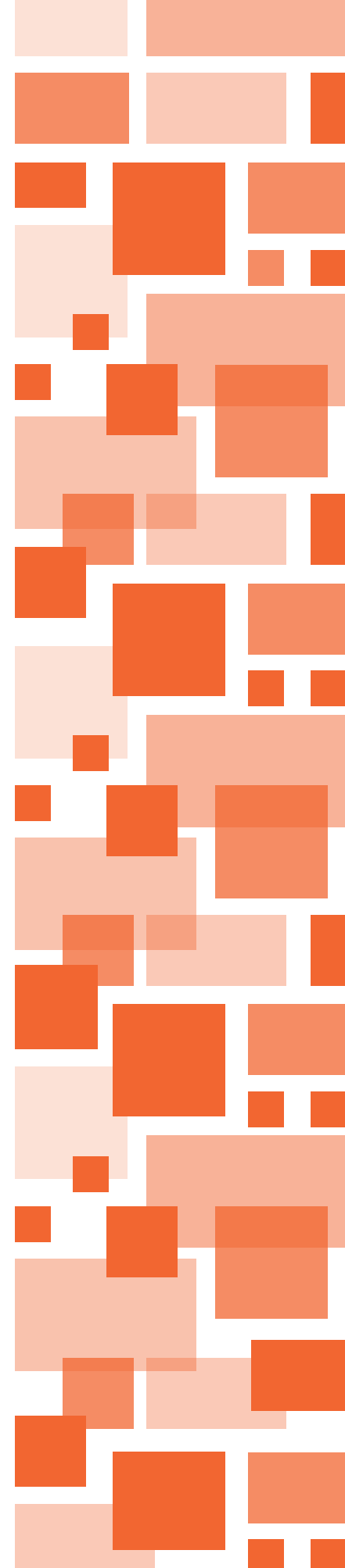
The sessions were designed to help participants speak about their challenges and explore hopes for their own work and the field in general. The overall goals of the symposium were to:


- ✓ imagine and share strategies for neighbourhood transformation through the arts;
- ✓ pose key questions and discuss best practices in community-based art;
- ✓ exchange information about resources and funds;
- ✓ network and forge new partnerships.

The symposium was subtitled "An artist-led symposium on imagining neighbourhood change" to reflect the organizers' intention to bring artists and community arts programmers from across the city together to meet, talk about their work, and put forward their ideas about developing the field. The event was held at Davenport-Perth Neighbourhood Centre in October 2006 and attracted 200 registrants.

2. Moving Forward: A Report on Creators and Communities Symposium

The report, authored by Resonance Creative Consulting Partners, provides an overview of the current challenges facing the field of community arts and can be viewed as a slice of the existing discourse around community arts practice in Canada. Symposium sessions were recorded and transcribed, and quotes from the sessions, evaluation forms and follow-up interviews are used throughout this report to illustrate key points. The symposium was structured as a networking and information-sharing event. Recommendations were not formally requested; however, ideas





for development of the community arts field emerged during the event and are outlined in the report. The report is available at http://www.torontoarts.org/ccsymposium/symp_report.pdf

3. Presentations and Discussions with Community-Engaged Artists

These sessions provided an opportunity for a small group of Toronto-based artists to engage in discussion with visiting artists who are considered pioneers or leaders in their field.

- Liz Lerman discussed creating dance pieces in partnership with educators and scientists.
- Marvin Jarman discussed his digital media work in Jamaica
- Paula Jardine discussed her work as an artist in residence in Mountainview Cemetery in Vancouver

4. Funding Partnerships

The Toronto Arts Council Foundation spearheaded innovative funding partnerships with the Department of Canadian Heritage and the United Way of Greater Toronto, resulting in increased funding for artists and access to art for Torontonians.

The United Way provided a total of \$120,000 to 30 projects which brought together professional artists with young people. By partnering with the Foundation, the United Way benefited from the wealth of knowledge of the Toronto Arts Council's committee members who assessed the artistic merits of the projects.

Over 115,000 people attended events in 2007 celebrating National Aboriginal Day, Canadian Multiculturalism Day and Canada Day created to increase the sense of pride, belonging, and shared citizenship through participation in the arts. Through the Foundation's funding partnership with the Heritage Canada, \$73,000 was distributed to 20 organizations whose projects were assessed by the Toronto Arts Council.

Upcoming Projects

Neighbourhood Arts Hubs Pilot Project

To support locally relevant cultural development and to further the goals of their Block by Block Program TACF is developing a Neighbourhood Arts Hubs Pilot Plan to be started in 2009.

Goal

Recognition of the value of the arts as an element of a successful, healthy, safe neighbourhood

Objectives

- Increased resources for community artists and arts organization
- Increased awareness of local arts activities
- Increased participation in local arts activities
- Healthier neighbourhoods with engaged citizens
- Identification of models and guideposts for neighbourhood regeneration through art
- Linking professional artists and arts organizations to neighbourhoods
- Informing new cultural policies for the City of Toronto reflecting the importance of community-engaged art

Appendix Three

Overview of Art at the Hub Symposium

Art at the Hub Symposium was held in March 2008 at Harbourfront Centre in Toronto. The event was attended by Community Art practitioners and community-engaged artists; representatives of arts organizations and social service agencies; community planners and developers; philanthropists, corporations and funders. 150 registrants and presenters and resource persons attended.

Lily Yeh, founder of Philadelphia's Village of Arts and Humanities, started the symposium with an inspiring presentation about transforming an inner-city neighbourhood through the creation of murals, gardens and installations.

Yeh's story was echoed by panel members who tackled the question of how to animate art in unlikely places. Moderated by Jumblies Artistic Director **Ruth Howard**, the panel members discussed partnerships that helped creative projects emerge in a variety of settings. **Mervin Jarman**, **Andy Moro** and **Paula Jardine** talked about their work in Jamaica, on aboriginal reserves in Canada, in Kensington Market in the heart of Toronto, and in a cemetery in Vancouver.

The discussion then moved into small groups led by community-engaged artists, arts organizations and representatives from social service groups. The topics were:

Building the Community Tile by Tile

Andy Moro and **Gabriella Caruso** of Red Pepper Spectacle
Eileen Shannon of St. Stephen's House

Art in the Parks

Kristen Fahrig discussing work at McGregor Park Art Club
Sandra Rechico of Wade Collective

Art Makes a New Commons

Ruth Howard of Jumblies Theatre
Sayruq Farah of Mabelle Place (Toronto Community Housing)
Lorne Brown of Four in Hand

Ceremony and Celebration for Community

Paula Jardine Artist in Residence at Mountview Cemetery in Vancouver
Janet Fitzsimmons of West Hill Community Services

New Media in the Village

Mervin Jarman a community activist from Jamaica and member of Mongrel Collective
Camille Turner and **Jennifer Lafontaine** of Central Neighbourhood House

Art with an Open Door

Katherine Earl of Art Starts
Loree Lawrence of Gathering Space
Dawna Rowilson of Oakwood Public Library





Art That Reaches Out

Catherine Campbell of Art Gallery of Ontario

Laura Reisborough of Art Gallery at York University

Thom Vernon of Lorraine Kimsa Theatre for Young People

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The small group presentations and discussions provided participants with insights into the challenges of work in a variety of settings and how to find and negotiate the kinds of partnering opportunities that can aid their work.

The afternoon changed the focus from particular community-engaged projects to how creative work helps shape, change and humanize a city. City planner, **Joe Berridge** discussed the machinations of urban regeneration, the importance of risk taking in public/private partnerships, and how creativity in problem solving will help build the kind of city we need in the 21st Century.

Melanie Fernandez of Harbourfront Centre moderated a panel following Berridge's presentation. The panelists, **Tim Jones** of Artscape, **Elizabeth Cinello** of ArtStarts, **Keith McNair** of Davenport Perth Neighbourhood Centre, and City Councilor **Joe Mihevc**, continued the discussion emphasizing that creative approaches demand a change in mindset.

The day concluded with a large group discussion led by **Public Interest**, a group that works with public, not-for-profit, and labour organizations to support social change, improve the environment, facilitate community development and promote progressive public policy. The facilitators invited the participants to envision a hub for community art, what such a place would feel and look like, and the kind of activities that could happen there.

An exhibit of photos was displayed during the symposium of children, youth and adults of all ages engaged in art projects developed by professional artists and arts organizations and supported by the Toronto Arts Council.

The information folders distributed at the event, which were individually created by the young artists working with Sketch, included a document entitled *Community Arts, A Snapshot of the Moment*. This document described a number of community arts organizations, their programs, and the partners they require to make their community-engaged projects a success.

Individual artists and representatives of the following organizations, businesses, corporations, government departments and educational institutions registered for the symposium as presenters or participants:

Alternative Youth Employment Centre/Centennial College

Arab Community Centre of Toronto

Art Gallery of Ontario

Art Starts

Art@Liberty, Side Space Gallery

ArtHeart Community Art Centre

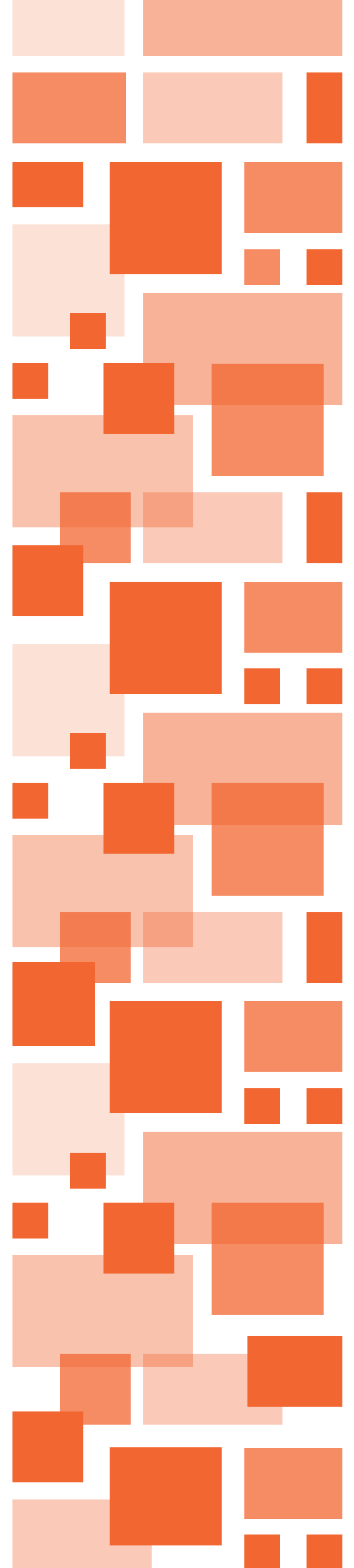
Arts Advocate

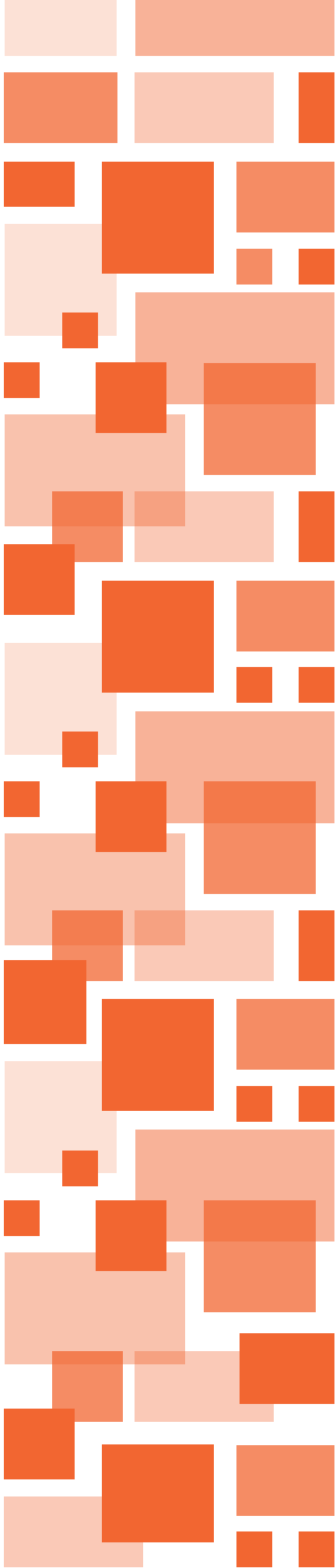
Arts Etobicoke

Arts for All

Arts for Children of Toronto

Artscape
ArtWalk, St. Clair Arts Festival & Studio Tour
Barefoot Artists
Canada Life
Canadian Music Centre
Cascade theatre
Cedar Ridge Studio Gallery
Central Neighbourhood House
Centre for Local Research into Public Space [CELOS]
Children's Peace Theatre
City of St. Catharines - Recreation and Community Services Department
City of Toronto
City of Toronto, Parks, Forestry & Recreation
City of Toronto, Toronto Culture
City of Toronto, Arts Services
Clay & Paper Theatre
Community Arts Ontario
Concordia University
Creative Works Studio
Davenport Perth Neighbourhood Centre
Drum Artz Community Centre
East Scarborough Store Front
Flemo City Media
Fort Erie Arts Council
Four in the Hand
Friendly Spike Theatre Band
Fxt Point Theatre
Great-West Life
Canada Life
Harbourfront Centre
IMPACT - Indian Martial & Performance Art Collective of Toronto
Inner City Angels
Jane/Finch Community & Family Centre - The Spot
Jumblies Theatre
Laidlaw Foundation
Lakeshore Arts
LEAF
London Life
Lorraine Kimsa Theatre for Young People
Mabelle Place
MacGregor Park Art Club
Manifesto Community Projects
Mariposa In the Schools
Mayworks Festival
Meow Films
Metcalf Foundation





Mongrel Media / The Container Project
Night at the Indies Collective
Nelson Wong Architect Inc.
OISE
Ontario Arts Council
Ontario College of Art & Design
Public Dreams
Public Interest
Ralph Thornton Centre
Red Pepper Spectacle Arts
Regent Park Focus Youth Media Arts Center
Resonance Creative Consulting Partners
Royal Conservatory of Music - Active Ecology Program
Six Ah Wi Visual Art Collective
SKETCH Working Arts for Street-Involved and Homeless Youth
Soulpepper Theatre Company
St. Stephen's Community House
St. Clair Arts Festival and Studio Tour
The Gathering Space
Theatre Passe Muraille
Threshold Theatre Group
Toronto Arts Council
Toronto Arts Council Foundation
Toronto Community Housing Corporation
Toronto Outdoor Art Exhibition
Toronto Public Library
Torontoist Arts and Culture Editor
United Way
University of Toronto
Urban Noise
Urban Strategies
Wade Collective
Waterfront Trail Artists
West Hill Community Centre
Word On The Street
York University, Community Arts Practice Program
York University, Environmental Studies
York University, Faculty of Fine Arts,
Youth Challenge Fund

Symposium Planning Committee Members:

Elizabeth Cinello, Program Director, Art Starts
Leslie Francombe, Community Investment Manager, Toronto Arts Council Foundation
Claire Hopkinson, Executive Director, Toronto Arts Council / Foundation
Tamara Steinberg, Managing Director, Art Starts
Dan Yashinsky, Community Arts Officer, Toronto Arts Council

Symposium Sponsors:



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Ontario Trillium Foundation, Great West Life, London Life, Canada Life, Urban Strategies Inc.,
Public Interest, Harbourfront Centre, Toronto Arts Council Foundation

Resonance Creative Consulting Partners

Resonance Creative Consulting is a collaboration between Margo Charlton and Loree Lawrence. Together, Margo and Loree have over forty years of experience working in the community art field as artists, animators and program coordinators. In 2006, both Margo and Loree received post-graduate degrees focusing on evaluating community art projects. They have worked with diverse communities in British Columbia, Manitoba and Ontario, taught workshops on community art and presented at national and international gatherings including events in the United States, Greece, Nicaragua, Panama, Cuba and Brazil.

Founded in 2006, Resonance combines practical experience with theoretical research to illuminate and interrogate current issues in the field of community-engaged art. Resonance is a resource for practitioners, planners, funders and advocates interested in the intersection of art and communities.

Resonance offers:

- assistance in program planning, evaluation and strategic planning;
- skills development workshops for community arts practitioners;
- presentations at conferences; and
- research and report writing

Contact:

margo.charlton@gmail.com
loreelaw@gmail.com



Presented with the generous assistance of:



Art Starts Neighbourhood Cultural Centre
1746 Eglinton Avenue West
Toronto ON M6E 2H6

www.artstarts.net

416-656-9994
artstarts@rogers.com

Toronto Arts Council Foundation
141 Bathurst Street
Toronto ON M5V 2R2

www.torontoarts.org

For more information contact:
Leslie Francombe, Community Investment Manager
416-392-6802 x204
leslie@torontoartscouncil.org