Considerations

# ~~A Field Guide~~ for Inclusive Creative Placemaking

Ways to develop cross-cultural learning in urban multicultural communities through Creative Placemaking

by

Jade Katrina Lee Hoy

Submitted to OCAD University in partial fulfillment of the requirements for the degree of Master of Design in Strategic Foresight & Innovation.

Toronto, Ontario, Canada, April, 2017

Copyright Notice

Author's Declaration

I hereby declare that I am the sole author of this MRP. This is a true copy of the MRP, including any required final revisions, as accepted by my examiners.

I authorize OCAD University to lend this MRP to other institutions or individuals for the purpose of scholarly research.

I understand that my MRP may be made electronically available to the public.

I further authorize OCAD University to reproduce this MRP by photocopying or by other means, in total or in part, at the request of other institutions or individuals for the purpose of scholarly research.

Jade Katrina Lee Hoy

Abstract

Multicultural Cities are forming faster than ever before and with these new communities comes challenges and opportunities. Creative Placemaking offers a way to build empathy for one another through arts and culture. In order to do so, we need to infuse the practice of Creative Placemaking with processes that are inclusive and culturally responsive. I explore the systemic barriers and challenges and through case studies, examine approaches that could support the development of inclusive Creative Placemaking in urban multicultural environments. Finally, I develop elements for a change plan that can be utilized by practitioners in the field.

Acknowledgements

Dedication

To my parents and ancestors who traveled across continents from all parts of the globe sharing their cultures and teaching one another. For your example of unity. For paving the way and creating a generation of mixed race, multi faith, global citizens. For teaching me what it means to be human and always encouraging my endless curiosity.

To my Toronto, Thailand, Trinidad, Seoul and NYC communities. For holding me through times of self-discovery.

To Kevin, Sher and chosen family. For your friendship and always being the embodiment of love and light.

To my grandfather, for your example of community building, strength and dedication. RIP.

To my life partner and north star Gavin R. D. Sheppard & Abi Holiday. For everything. For always.

Table of Contents

List of Tables

" One's destination is never a place but a new way of seeing things"
  - Henry Miller

Methodology Overview

Practice-based approach

Table 1: Journey map generated to visually represent authors Creative Placemaking experience (Author's work).

Much of the thoughts reflected in this paper are of reflection of 10 years of experiential learning in the field. My placemaking journey started in 2006 when working in a Hill Tribe village in Thailand, I began to understand the amazing power of cultural traditions, arts, and language to create, sustain and ground a place. This experience also brought to light the complexities of cultural security in light of globalization, and the migration of youth from rural to urban environments. I have been fortunate enough to live and work alongside leading minds in the field of arts and culture. As an artist with formal training International Development, my work is centered around the intersections of development and arts and culture. In 2009 I was invited as a delegate to the UN Safer Cities Conference to discuss ways to increase safety using arts and culture as a tool for unity. Young innovative leaders from all over the globe met to discuss and share ways tools for engaging marginalized communities through arts and culture. In 2011 I was hired as the Outreach Director at Manifesto Community Projects in Toronto. With an annual festival drawing over 50, 000 people each year, this experience taught me the value of physical spaces and the

power of arts and culture to draw people from very different realities together to spark empathy and understanding. Now as the newly appointed Executive Director of the Friends of the Pan Am Path, I am tasked with using Creative Placemaking methods to activate physical infrastructure (an 80km path the stretched across the city of Toronto).

Interviews & Data Collection

During the research phase of this essay, I was part of a public art policy research team at OCAD University. I collected data on public policy of over a dozen cities across North America and coded these documents to find similarities and differences in public art policy.

Expert Interviews

As part of my research, I conducted interviews with experts working in the field of arts and culture.
- Che Kothari (Board Chair and Co-founder of Manifesto Community Projects)
- Gavin Sheppard (Co-Founder of the Remix Project)
- Amanda Parris (CBC Host, the Exhibitionist, Co-Founder Lost Lyrics)
- Ryan Paterson (Co-Founder of High Top Studios, Manifesto Board member)
- Gein Wong (Creative Director, Eventual Ashes)

Sector Scanning

I used a Foresight tool, STEEP-V (Society, Technology, Environment, Economy, Politics and Values) to scan and examine the shifts in the creative placemaking environment over the last decade. Creative Placemaking is a practice that amalgamates many practices such as arts facilitation, urban planning, and social engagement.

Literature Review

In an effort to dissect the portion of creative placemaking that focuses on creating safe spaces, I targeted material from disciplines such as social work, experience design, and community building to find gaps for improvement.

Case Studies

In order to develop a deeper understanding of solutions and barriers of using creative placemaking as a tool for social empathy building I examined the Ethical Redesign model by Place Labs as well as how sports can be used as a cultural unifier within the Canadian context as case studies. Ethical redesign is an example of a creative placemaking project that is both sustainable and has long lasting effects in the community. These lessons are then reflected in chapter 4. The case study on sports as a cultural unifier examines the social and community-based evolution of sports.

My connection: Placemaking as an instinctual generational practice

I was born in a place where Multiculturalism had not been stated as a government policy, yet over generations had been woven into the fabric of everyday existence. On the tiny Island of Trinidad and Tobago, where the majority of the population are descendants of slaves, indentured labourers or migrant workers seeking a better life, I am a 3rd generation mixed race Trinidadian woman. My family is comprised of Chinese, Indian, West African, South American and Indigenous people representing 5 distinct cultures, 3 religions, and 4 languages. Much like their grandparents, my parents decided to embark upon a journey in search of a better life for their children and so in the late 80's I was transplanted to Toronto, Canada.

The drive to explore other cultures and ways of existing is in my DNA. Having lived in 4 countries, my curiosity in multiculturalism and being able to not simply co-exist or tolerate but to build empathy and understanding between cultures has been at the heart of my questioning. Now living in Toronto, I feel the underlying tension between the need to sustain our population through immigration and the lack of inclusive strategies to aid in this objective. Having worked in the cultural sector for almost 10 years in Toronto, I've noticed a very clear link between Creative Placemaking and its ability to build bridges between people who do not share a common language, culture or norms. I believe that if done correctly, Creative Placemaking has the power to unite disparate communities and spark solutions in multicultural

urban societies.   In order to dig deeper into the process of creative placemaking, I will focus my research

on urban centers as they represent the most diverse populations. I will examine the literature on creative

placemaking, Canadian Multicultural policies, cultural planning documents and equitable approaches to

community development. I will also compare best practices from cities around the world who have

realized successes using art and culture as a tool to aid in cultural understanding, economic development,

social well-being and empathy building. Through case study analysis, I will identify critical elements for

change.

How Might We:

Create inclusive spaces for cross-cultural learning & community building in urban multicultural landscapes?

Part I: Introduction

1.1 Overview and Rationale

For the first time in human history, more people live in cities than in rural environments. With modern advances in accessible technology, people can now relocate to places that were previously inaccessible. "According to the different scenarios of recent population projections, the proportion of foreign-born persons could reach just over one-quarter of the Canadian population (between 25% and 28%) by 2031, with the foreign-born population increasing four times more rapidly than the rest of the population in coming years. In 2031, Canada could have between 9.8 and 12.5 million foreign-born persons" (Statistics Canada, 2016).

Home of the cosmopolis
Foreign-born population
Selected cities, %, latest available

City	
Miami	
Toronto	
Vancouver	
London	
New York	
Paris	
Montreal	
Tokyo	

Sources: National statistics
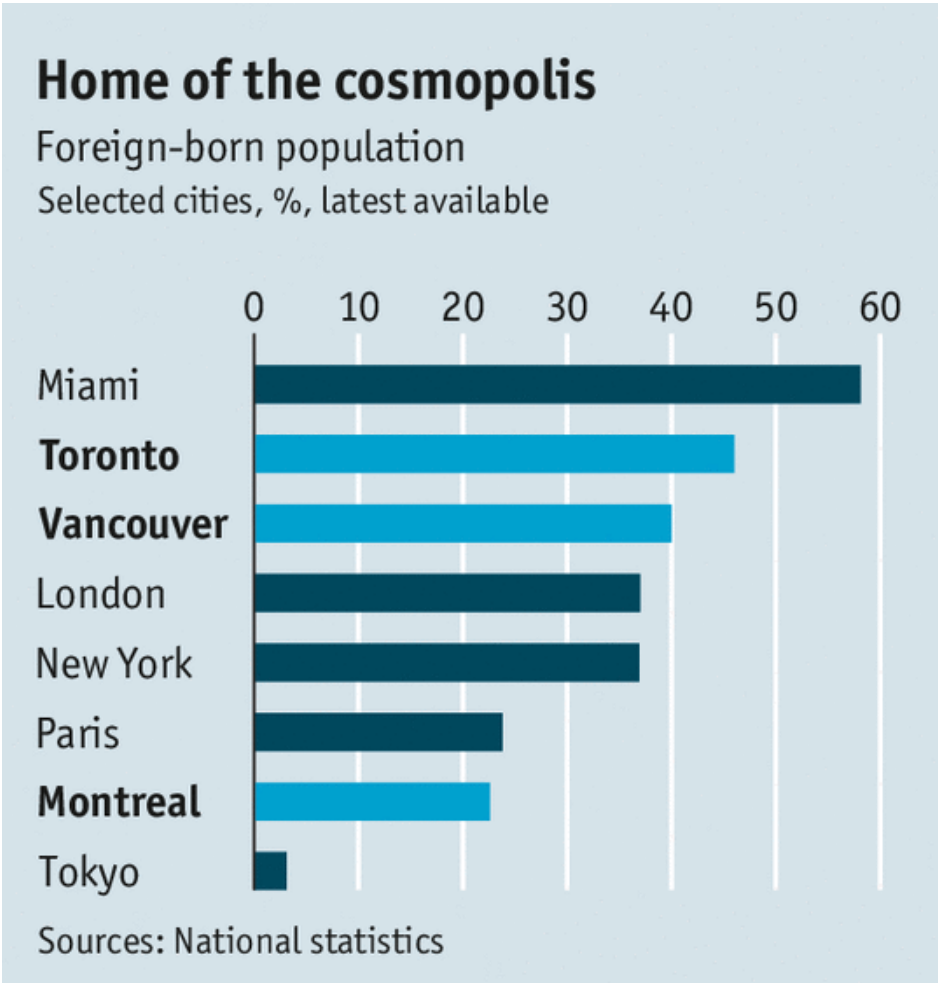
Table 2: Foreign born population. National Statistics

With this increase in population to urban centers comes a rise in urban multiculturalism and shifting cultural landscapes that are being constantly reimagined. Social norms, culture, and sense of place are rapidly diverging and converging as people of every religion, race and culture now share space in densely populated urban centers.

Diverse populations pose unique challenges and potential. Cities all over the world are facing growing challenges with tolerance, inclusivity, and meaningful engagement for its citizens. One only need look to our neighbours to the south for an example of the racial and class divide that is currently bubbling to the surface. Policy makers will need new strategies to navigate this change, strategies that focus on making communities inclusive, safe, and engaging. Ideas of place and cultural identity are among the things that need to be examined when considering what strategies will have the broadest impact. Spaces that reflect the culture and spirit of a neighbourhood while welcoming and celebrating new ones are essential to the growing population in multicultural cities.

Art and cultural planning can be employed as strategies to aid in the development of community building and inclusion. Creative placemaking plays an essential role as it brings together the concepts of culture and place. In this essay, the concepts of culture and place are tightly bound. While they may be articulated as separate entities, these two parts are at the forefront of what makes a successful multicultural shared space.

The planning and implementation of such strategies must be inclusive and highly contextual. Borrowing from Indigenous thinking, we must begin to think seven generations ahead when visioning cities that work in the favour of future generations. Too long have cityscapes been constructed through a lens of immediacy. Considering the growing trend towards diverse populations occupying cityscapes, we now have an opportunity to build with inclusivity and cultural inclusion in mind.

1.2 The Rise of Multiculturalism in Canadian Urban Cities

According to the 2011 National Household Survey, nearly 21 per cent of Canadians (6,775,800 people) were born outside the country. The Toronto Foundation Vital Signs report 2016 stated that 51% of Toronto's residents were born outside of Canada. Due to the large influx of immigrants from around the globe, the city has earned itself the reputation of being one of the most diverse cities in the world. Although modern day Toronto is a relatively young city in the global scheme of things, it is seen as a leader in inclusive city building. Despite this reputation, Canada hasn't always been the friendly, inclusive society that it is often made out to be. Its history is one of a horrific cultural genocide of the First Nations people that once occupied the land. Using a strategy of assimilation, children were ripped away from their families, forbidden from speaking their native tongue, and practicing their way of life and culture.

In the 70's, Prime Minister Pierre Trudeau enacted the Multicultural Policy, which was the first of its kind in the world. Some say this was the beginning of a "multicultural movement" (Burnet. J. Driedger .L. 2011) in Canada which opened the doors for new dialogue regarding race, diversity and social inclusion. Cities such as Vancouver and Toronto saw immense population growth via new immigrants and the culture of the cities began to change. Canada moved away from being a cultural melting pot and declared itself a cultural mosaic, proclaiming that one could keep their native culture so long as they abide by the rules of the land. Places such as Chinatown in Toronto and Vancouver began to emerge. These hubs acted as mini support systems for new immigrants who could not yet speak the official languages, needed to find work or a place to live. "By the late 1960s, previous policies of racial discrimination in the immigration system had been rescinded, and in 1971, for the first time, the majority of new immigrants were of non-European ancestry — a precedent that has persisted ever since" (Burnet. J. Driedger .L. 2011).

Canadian Fertility Rate (Births per Woman), 1871-1996
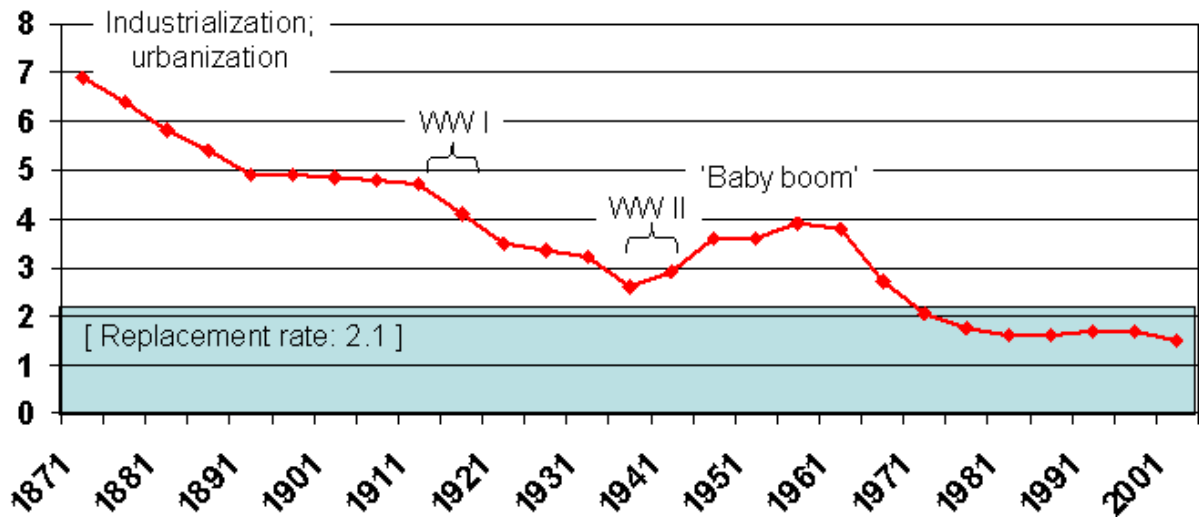
Table 3: Canadian Fertility Rate 1871-1996. Health Canada (2005)

While the population of immigrants increased, the number of Canadian-born children declined. "For more than 40 years, the total fertility rate in Canada has been below the replacement level3 (which is currently 2.1 children per woman). This means that, on average, couples are no longer having enough children to replace them. This low-fertility era is following the postwar baby-boom period (1946 to 1965), when the total fertility rate was much higher, reaching 3.94 children per woman in 1959" (National Household Survey, 2011).

According to the Stats Canada Between 1981 and 2005, fertility levels declined in almost every province and territory. Canadians are increasingly having fewer children, and "at the current rate, if nothing

changes, immigration – currently responsible for 67 percent of Canada's population growth – could account for 80 percent of growth within the next 20 years, and nearly 100 percent by the year 2061, Statistics Canada says" (Ubelacker. S, 2012). According to this trend, Canada's population will be increasingly made up of people who are foreign born. As communities of new immigrants continue to impress themselves upon urban city centers, it is necessary to accommodate the constant barrage of new cultural identities and values could prove challenging.

Within the Canadian landscape, there exist many social microcosms that are both reflective of global society and distinctly different from it. These spaces claim their foreign roots while holding true to Canadian values. Canada is a leader in helping to shape the conversation around the ever-changing, globally rooted society that makes up urban landscapes. It's ability to continue as such will depend upon our society's ability to create innovative and holistic approaches to community building.

1.3 Creative Placemaking and Social Development

While Canada has been praised time and again for being a welcoming country built on the strength of its diverse population, there are those who say that "the more attached to a country of origin or ethnic community, the less invested you will be in the "Canadian experience." Supporters of multiculturalism counter that multiple identities are inevitable and their acceptance strengthen rather than weakens attachment to Canada" **(Jedwab. J, 2016)**. Whether you are a supporter or a critic, multiculturalism in Canada is deeply entrenched and has been embedded into our social fabric through policy, planning and the makeup of our population. Yet in light of our success thus far, have we done enough to ensure that it doesn't come undone at the seams? As increasing numbers of new immigrants flock towards our borders how will we effectively ensure that they are socially integrated?

In Pierre Trudeau's original speech on multicultural philosophy in 1971, he said multiculturalism "involved supporting minority communities. But it also required resources for integration, including equal access to full participation in Canadian society, as well as learning an official language. And he added a fourth objective: to "promote creating encounters and interchange among all Canadian cultural groups, in the interest of national unity"(Reitz. J.G. 2010) . As Trudeau mentions in the fourth objective, it is these simple "encounters and interchange" that work in the interest of national unity. In order for people to build empathy, they must first encounter the "other". Creative Placemaking gives a physical space for these encounters to happen. Under the guise of arts and culture and in neutral spaces that are welcoming, authentic experiences happen. While sharing space, we exchange values and create new norms.

If we think of a well-functioning neighbourhood as if they were a human body, all parts must communicate with one another in order for the system to benefit the whole. In Creative Placemaking "partners from public, private, non-profit and community sectors strategically shape the physical and social character of a neighborhood, town, tribe, city or region around arts and cultural activities. Creative

Placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves the local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired" (A.G Nicodemus, 2014). In Creative Placemaking, the "whole is greater than the sum of its parts" (Aristotle). It is not simply the community center that serves as a meeting place, yet it is the sidewalk, corner store, porch etc.

In urban centers around the world, city builders have recognized the power of Creative Placemaking to reimagine strategies to address pertinent topics like peacekeeping, revitalization, civic engagement and overall social wellbeing. Creative Placemaking projects such as Wynwood Walls in cities like Miami, for example, have transformed a once industrial area to a safer and more engaging community space. "Born in 2009, Wynwood Walls has helped ignite one of the largest art movements in history, and has been a catalyst for change, not only in the way people think but also in how they experience their surroundings."(Dennis.V, 2016). Creative Placemaking strategies have been employed in cities like St. Paul Minnesota to combat economic downfall when "faced with major light rail construction, neighborhood businesses and artists revitalize distressed communities through art and collaboration in the Irrigate Creative Placemaking project. Hundreds of creative projects, from massive murals to small cabaret performances, change public perception from doom-and-gloom to surprise and possibility" (Springboard for the Arts, 2014).

1.4 The Importance of Inclusion

Building places that value diversity is no small task. Not only must the physical space reflect the values, but so too must the collective psychological of the space. Much like mixed race families multicultural societies must find ways to include the voices and opinions of not just the most dominant group, but of all of its parts. If we imagine that a society is structured much like the family unit, then we begin to understand the government's role in guiding conversations through many stakeholders, not as dictators, but as facilitators, favouring not majority beliefs, but the fundamental values that unite us all. It is not our differences that unite us. Unification comes through shared values. Shared values are created through understanding. Understanding is a fragile end point whose process must be guided by empathy and inclusion.

So how do we reach an end point of understanding? Can we use differences as strength as the current Prime Minister, Justin Trudeau suggests in response to a recent bill passed by President Trump that does not allow Muslims from 7 countries to enter "To those fleeing persecution, terror & war, Canadians will welcome you, regardless of your faith. Diversity is our strength #WelcomeToCanada" (Justin Trudeau, 2017). Understanding must be built from the inside out. In the case of a society, it must be evident through the way we make decisions, which are a direct reflection on the systems and processes that we design.

It is this design process that must be reimagined, as systematic injustice built into laws have built a legacy of oppression here in Canada and abroad. Systematic change is directly linked to the way we translate our values into actions, which affect the people being governed. When developing engagement strategies for Creative Placemaking efforts, a large part of the conversation must be aimed at an intentional inclusive design that considers diversity.

Part II: Creative Placemaking:

Designing an Inclusive process: Examining the Landscape

2.1 The Components of Creative Placemaking

Creative Placemaking is unlike traditional planning processes in that it utilizes a collaborative bottom-up approach. While there are commonalities in best practices, good placemaking always assumes that "*the community is the expert." It follows that strong local partnerships are essential to the process of creating dynamic, healthy public spaces that truly serve a city's people*" (Project for Public Spaces Inc 2012). Its foundation lies in the solid truth that context is everything and that while solutions for one city can and may be transferable to an extent, factors such as cultural norms, weather, population make up etc. must ultimately be considered. Drawing from these ideas, creative placemaking recognizes that people are the experts of their own condition and as such hold valuable insight into what is needed as well as the capacity for change.

In cities around the world, new immigrants bring a plethora of history and tradition with them from their homelands. Regardless of skill set, language or age, arts and culture can be an accessible way encouraging a sense of belonging. By openly sharing our differences, we begin to learn about each other and in turn the world. We are now at a time when "*arts and culture at this historic juncture are proving their power as economic and social catalysts. Through smart collaborations with other sectors— government, private business, foundations—they are creating opportunities for rejuvenation and economic development, anchored in and tailored to diverse communities*" (A. Markusen, A. Gadwa, 2010).

Adding a creative lens to the practice of Placemaking allows for the purposeful planning of impromptu interactions between community members who may otherwise have little cause for interaction. While traditional Placemaking creates spaces for such interactions, Creative Placemaking creates shared moments which intern can translate into empathy building between disparate populations. It is this factor that lends itself to multiculturalism in its truest form, by not simply co-existing, but also through active participation.

17
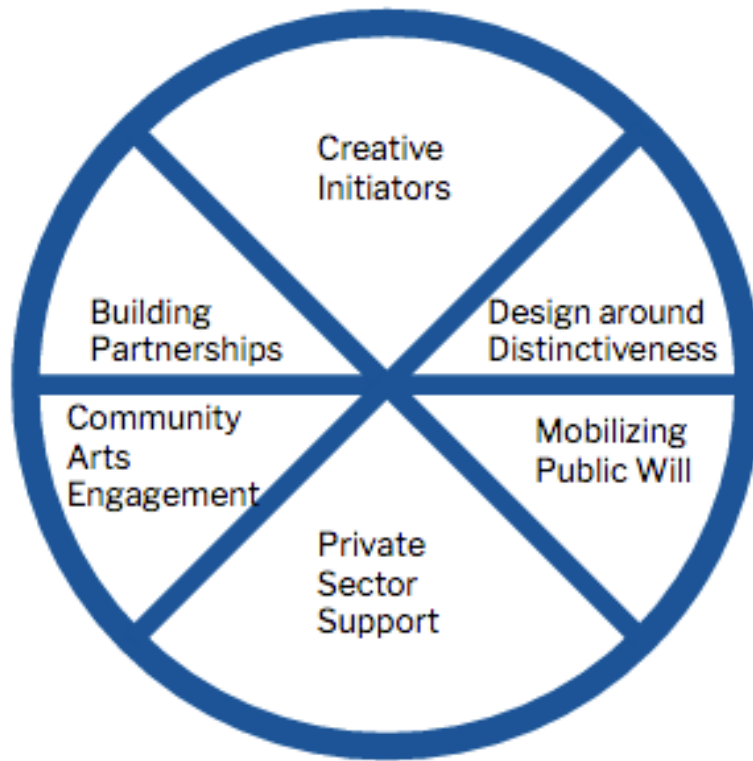
Table 4: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) (Author's work).

1. Creative Initiators: Generally, one person or a small team originates a creative placemaking vision. The individuals most responsible for sparking arts development and revitalization efforts come from a surprising range of backgrounds.
2. Designing Around Distinctiveness: In the twentieth century, most places aspired to move up what economists call the urban hierarchy to move from rural to small town to city or metropolis ranking.
3. Mobilizing Public Will: Good placemaking ideas generally don't become reality without strong public sector support. In some instances mayors, city council members, and responsive agency staffers avidly embraced initiatives.
4. Garnering Private Sector Support: Private sector developers, lenders, sponsors, philanthropists, and local arts businesses have in most cases been important facilitators of arts and culture-led revitalization.
5. Securing Arts Community Engagement: Arts-related revitalization cannot take place without a significant input of time, talent, and financial commitment on the part of the arts community.
6. Building Partnerships: Initiators, politicians, city staffers, businesses, philanthropists, and arts organizations are all actors in successful arts-based revitalization efforts.

Locating a sense of cultural belonging within a place requires more than simply creating beautiful and engaging spaces, it also requires intentional consideration of the culture that occupies it. As Markusen stated, *"successful creative placemaking does not judge itself by higher property values and livelier streets; it seeks to build community and a better world with arts and culture at its core"* (D. Webb, 2013) the end goal being a more inclusive and equitable society.

2.2 Cultural Planning

In order to dig deeper into best practices of planning around culture, I have noted below the key characteristics of cultural planning as per (Legacies Now and Creative City Networks 2010).

Key Characteristics of Successful Cultural Planning (Legacies Now and Creative City Networks 2010):

• A local definition of culture that focuses on more than just Eurocentric, arts-based activities and heritage

• Artistic values and cultural meanings that are negotiated between cultural practitioners and the audience or community, rather than defined or prescribed by arts producers, institutions and authorities alone

• An emphasis on identity, place-making, community pride and heritage

• Inclusion of those living and experiencing the social issues under consideration, from the outset of the process itself and in the proposed outcomes

• Access (physical access and affordability) to the process itself and to the proposed outcomes

• Representation of diverse communities within the larger community, as defined by ethnicity, sexual orientation, and socio-economic status, from the outset of the process itself and in the proposed outcomes

• Links between the various cultural agencies, local government, and the community

• An understanding of culture and cultural development as resources for human development within a broader goal of societal improvement

• A focus on cultural resources and how they can be mobilized to help a community achieve civic goals

• A focus on building networks, relationships, and partnerships rather than facilities

• A process of broadly-based community involvement and collaboration that includes a representation of the community and its cultural sectors, neighbourhood citizen, elected officials and other community leaders

• Community development approaches like consensus building, roundtables and forums from the ground up.
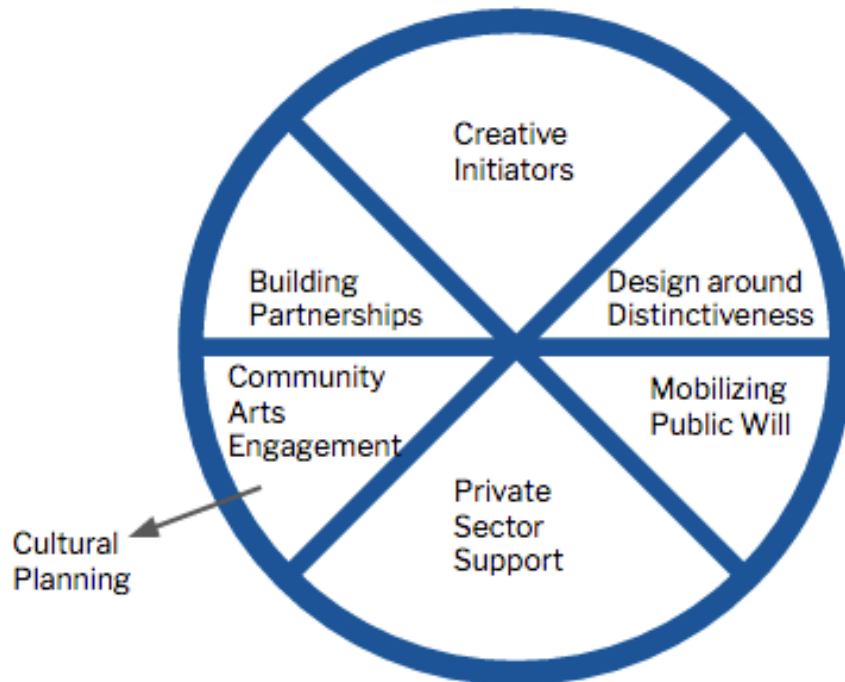
Table 5: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) integrated with Cultural Planning (Author's work).

A few common themes arose when comparing the six components of Creative Placemaking and the twelve Characteristics of Creative Placemaking. Considering the context of the community and its distinctiveness including local definitions of culture, building networks between a broad range of stakeholders including the existing arts community and focus on existing cultural resources were a few of many. What is of considerable interest is where the two processes diverge. While Creative Placemaking and Cultural Planning share a lot of the same components, they differ in the articulation of value. While both hold collaboration and diversity in the highest regard, Cultural Planning speaks very clearly about two things that are assumed but haven't yet been formalized in Creative Placemaking process:

- Access (physical access and affordability) to the process itself and to the proposed outcomes

- Inclusion of those living and experiencing the social issues under consideration, from the outset of the process itself and in the proposed outcomes

It is important to flag this difference as creative placemaking moves into a discussion about intent vs impact on the ground. In *"... late 2012, Markusen, and other outspoken cultural leaders and scholars, expanded the national dialogue on the practice and purpose of creative placemaking. They argued that a new framework for creative placemaking is needed that transcends economic growth to value social equity and belonging through place"* (Debra Webb, 2013). It becomes evident through analysis that Cultural Planning may provide insight into the missing pieces needed in order to shift Creative placemaking into a space of social inclusion, particularly around the conversation of how to facilitate Community Arts Engagement. Cultural planning tools can be used as steps in a process to engage the arts community in a meaningful and inclusive manner.

As Debora Webb states in Placemaking and Social Equity *"... it is not enough to inject a vacant lot with quirky art happenings, or develop an artist live/work collectively in an old, dank warehouse district. Before we can envision placemaking, we must first acknowledge our legacy of place-taking and seek to establish places of connection, social equity and economic opportunity for everyone"* (Debra Webb,2013).

While these differences in approaching the process of engagement may seem like a minute detail to some, creating a more accessible and inclusive Creative Placemaking framework could make the difference between a neighbourhood that serves or alienates the existing community. By utilizing the knowledge of the community from the beginning of the planning process, we begin to pick up on the subtle nuances that tend to be missed, down to the very definition/construction of place. For example, as Webb states *"place" could be a cultural center that authentically reflects the unique character and aspirations of the*

community; "place" could be a vibrant mural that depicts the visual history of a refugee's journey to America; "place" could be a youth-led multimedia arts program that invites youth to share their stories through poetry, graphics, and photography; "place" could be a literacy and weaving collective of immigrant women that hosts ELL classes while weaving traditional textiles from their homeland" (Debra Webb,2013). In this sense, we must move beyond aesthetic value and physical space alone and search for the deeper value that we intend to create. The motivation should simply not be economic in value, yet also enriching the lives of people who inhabit the space. These manifestations of place are unique and highly sensitive and as such, so too must the act of placemaking be.

2.3 Asset-Based Community Development (ABCD)

Often times in community development, we frame communities as helpless or in need of outside intervention. We generally construct what we feel a community is lacking such as social services, child care etc, based upon what we believe to be basic necessities, but there is another approach, one that builds on just the opposite. Asset- Based Community Development examines the strengths of the community and the intricate social networks that that act as communal resources when pooled together. This approach sees opportunities for creating sustainable loops of support through community action while collaborating with government, businesses, and non-profits. Rather than a formulaic top-down approach to community building, ABCD supports the unique strengths that lay dormant in a community, which leads to diverse perspectives and innovative solutions.

ABCD, first published in 1993, were based on three decades of research and community work by John Kretzmann and John McKnight beginning in Chicago in the 1960s.

These principles are:

1. **Everyone has Gifts**: each person in a community has something to contribute
2. **Relationships Build a Community**: people must be connected in order for sustainable community development to take place
3. **Citizens at the Centre**: citizens should be viewed as actors—not recipients—in development
4. **Leaders Involve Others**: community development is strongest when it involves a broad base of community action
5. **People Care**: challenge notions of "apathy" by listening to people's interests
6. **Listen**: decisions should come from conversations where people are heard
7. **Ask**: asking for ideas is more sustainable than giving solutions

In ABCD people and their potential to contribute are at the core. One person's strength is added to another's and so the community begins to build itself up. In A Basic Guide to ABCD Community Organizing by John McKnight, this concept is referred to as *" Pioneer Community building"*. The guide speaks of communities beginning with gifts and these gifts united creating possibilities. He mentions that these gifts express power in the following ways" (J. McKnight. 2012)

1. Allows people to **take creative responsibility** their families and lives.

2. Helps people to **connect with one another** in an intergenerational way and from special bonds.

3. Brings light to the **limits of money** and the value that things such as safety, health, wisdom and wealth can't be bought.

4. **Creating a shared vision** builds trust and a sense of security amongst neighbours

5. Through these acts, the **community begins to feel powerful** and successful

6. As a result, the community creates a **shared sense of history**
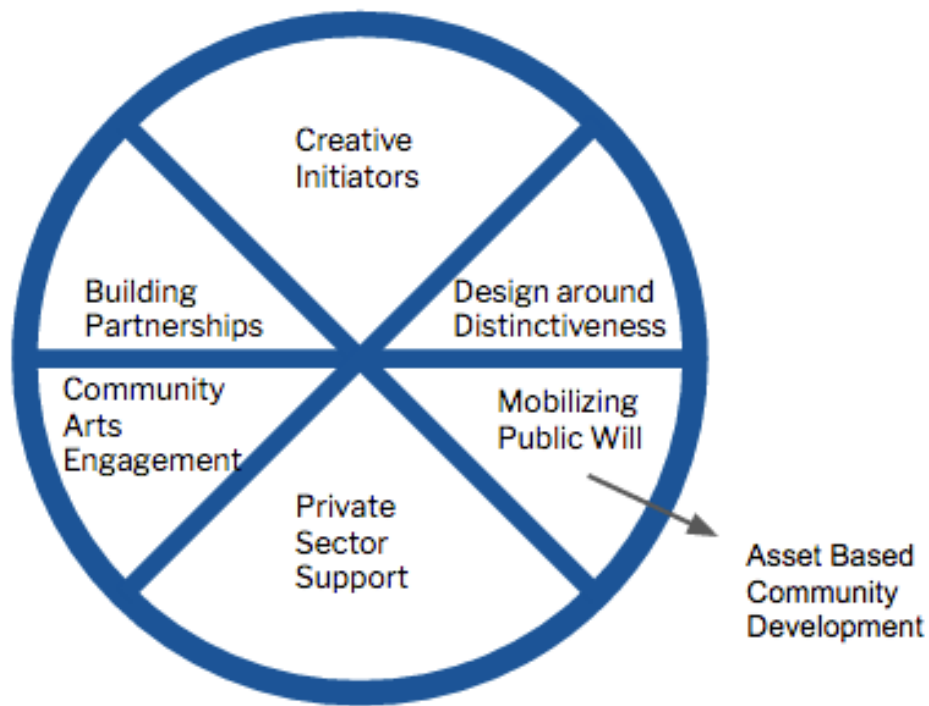
Table 6: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) integrated with Asset Based Community Development (Author's work).

In the ABCD approach, the process of creating experiences that enable people to form a bond and a shared history is just as important as the outcome, if not more. Power is not viewed as systematic or top down, yet is produced by the well-being of the community. In this way, power is empowering. It is shared and dependent upon the success of the whole. I believe that the way a community distributes power dictates the way in which individuals can participate. If people create power through a shared vision which builds trust and a sense of security, then community member will inevitably become active participants. The values of the ABCD approach mirror those of Creative Placemaking which seeks to mobilize public will, building upon the strength that already exists.

While examining this approach I am reminded of the ways in which the community in my homeland reflects these values. The age old saying *"it takes a village to raise a child"* comes to mind. These are not new ideas, yet old ones that have been misplaced and forgotten. The fundamental difference may be that the construction of a place, once a long process, is now being completed in a comparable instant without the concession of public will. An added layer of this instant making of community are the people who are often displaced due to gentrification, war etc and take with them a history of culture, which includes aspects of trust, resource sharing, and power through legacy. What makes a place great can be compared to what makes a house a home, in that you may have all of the physical aspects, but it is the underlying sentiments of trust and the magical happenings that you can't create or see that enforce and reinforces the human experience of community. Think of it as being asked to join a new family as an adult, you would have already established a bond, common language that reaches beyond the spoken word and a sort of place for yourself within a place. Creative Placemaking seems to create the space for the mobilization of public will, and the ABCD approach may offer a process that could support this goal.
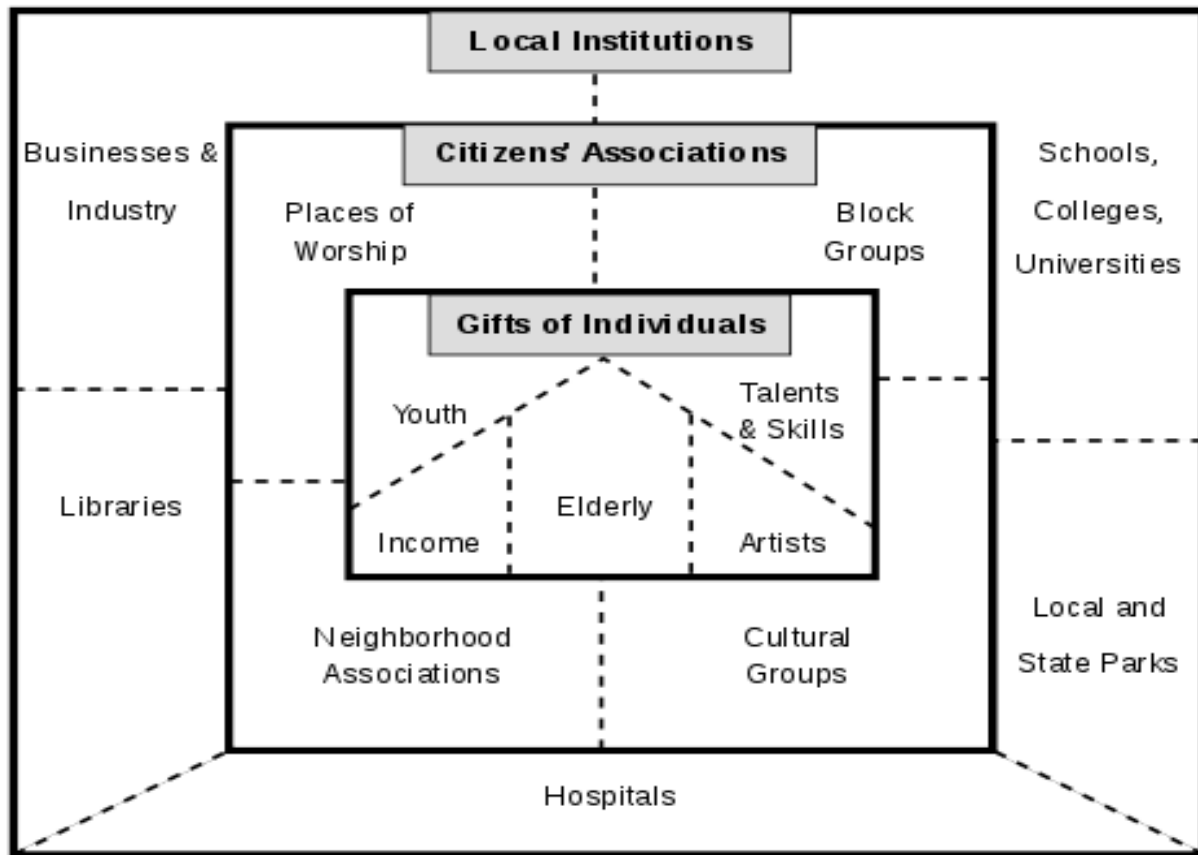
Table 7: Asset Mapping (Kretzmann, John; McKnight, John (1993). *Building Communities From the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets* (3rd ed.). Chicago, IL: ACTA Publications.)

The Diagram above shows the asset mapping process by which is used in ABCD. It assumes that there are *five key assets in any given community: individuals, associations, institutions, physical assets, and connections. These assets are broken down into three categories: Gifts of individuals, Citizens' Associations, and Local Institutions* (J.Kretzmann, J McKnight, 1993). Mapping assets such as connections take time, and as such an estimated time of completion can not be established. Communities are as complex as the people they are comprised of.

By mapping out the assets that are unique to every community we can begin to see webs of possibilities forming. Utilizing assets that already exist in the community help to ensure that the solutions generated remain well tailored and sustainable.

Two criticisms of ABCD is that it *"... perhaps inadvertently, directly contributes to the process of privatising social problems by shifting the responsibility for tackling inequality and injustice from the state to individuals and communities using the rhetoric of 'community empowerment'"*(A.Emejulu, 2015) and also that it *"is a "militantly localist set of ideas"—that does not address the "macro challenges of distributive justice or power lodged in big systems."* (Unite for sight, 2009). When thinking of Community Development, this paper takes the position that an approach should be local in its foundation and global in its potential. Meaning that one sized top down approach is too siloed and narrow for the complex solutions needed to tackle the rise of the urban multicultural cityscape. Using a bottom-up approach to both identifying as well as address need in a place is essential to the sustainability of the proposed solution. It is for this reason that the ABCD approach lends itself to the process of Creative Placemaking.

As new communities begin to form that are increasingly diverse, global and immediate, we need to re-examine the components of what makes a place successful. Perhaps beginning from with an examination of what strengths communities possess instead of what communities presume to need can provide better insight on how to build sustainable and resilient places. The ABCD approach considers the quality of relationships between people and place to be at the heart of the answer. Along these same lines, the values of Creative Placemaking also acknowledge the individual strengths of community members. In Chapter 4, I will examine if perhaps there are lessons in the ABCD model that can help to inform a process for Creative Placemaking that is more holistic and grounded in the strengths of the community.

Three elements that distinguish the ABCD approach are: 1) a focus on 'gifts', 2) associational life, and 3) powering the communities hands (International Association for Community Development, 2009). According to the ABCD approach, community is built by focusing on people's gifts rather than their deficiencies. While this is also the approach of Creative Placemaking, I believe that a more robust tool for

analyzing the gifts found within community members could greatly enhance the possibilities for intervention through Creative Placemaking.

2.4 Community Capitals Framework: From Assets to Capital

The Community Capitals Framework, developed by *Flora and Flora (2004)* is used as analysis tool to understand how communities function. *"Based on their analyses of entrepreneurial communities, they determined that the communities that were successful in supporting healthy sustainable community and economic development (CED) paid attention to seven types of capital: natural, cultural, human, social, political, financial and built. Beyond identifying the capitals and their role in community economic development, this approach focuses on the interaction among these seven capitals and how they build upon one another"* (C.B Flora, M. Emery, S. Fey, C. Bregendahl, 2006). The framework examines what capital exists in a community, and how that community might leverage or invest one resource in creating another.

The Community Capitals Framework states that capitals can be divided into two main groups the *'human or intangible'* and the *'material or tangible' factors*. The table below examines the seven capitals and the factor that they belong to:

Human/Intangible Factors	Definition
Social Capital	Social capital is made up of the interactions among groups and individuals such as networks and the norms and trust that facilitate cooperation for mutual support. Includes the sub-set of spiritual capital, which is the aspect of social capital linked with religion or spirituality (Carnegie Commission, 2007).
Political Capital	Political capital is the ability of a community to influence the distribution and use of resources (Carnegie Commission, 2007). Also the capacity to change the structures of power, the ability to inspire policy, and the collective organization to hold political representatives to account (Wilding, 2009).
Cultural Capital	Cultural capital is the multi-layered worldviews and cultural norms/ innovations, which inform how we see and interpret the world, our sense of

	place and belonging, and the future potential we imagine for ourselves (Wilding, 2009).
Human Capital	Human capital refers to the characteristics of 'individuals that contribute towards their ability to earn a living, strengthen community, and contribute to community organizations, to their families, and to self-improvement' (Flora, Flora & Fey, 2004). The components of human capital includes the emotional, spiritual, aesthetic, and musical intelligence and skills present in people; the interpersonal skills, values and leadership capacity of individuals; the skills, education, experience, and knowledge of the community; and the self-esteem and confidence and capacity to contribute to the wider community (Wilding, 2009; Stofferahn, 2009).

Material Tangible Factors	**Definition**
Natural Capital	Natural capital can be landscape and any stock or flow of energy and materials that produces goods and services. Natural capital includes both renewable and non- renewable material resources (Carnegie Commission, 2007).
Financial Capital	The incomes, savings, credit and loans, which facilitate investment into other assets—adding value (in formal and complementary currencies) (Wilding, 2009). However, when money is spent on consumption, it is not capital but becomes capital when oriented to create other capitals (Flora & Gillespie, 2009).
Built Capital	Built capital refers to the permanent physical installations and facilities supporting activities in a community (Flora, Flora & Fey, 2004). It includes transportation networks, communication systems, utilities, protective services, education and health facilities, and public and commercial buildings (Stofferahn, 2009). Built capital also includes any fixed assets which facilitate the livelihood or well-being of a community

	(Carnegie Commission, 2007)

Table 8 Asset-Based Approaches to Community Development, International Association for Community Development, 2009

What is unique about this framework is its ability to leverage existing capital to work towards the development of new resources. One example from a report titled "Using Community Capitals to Develop Assets for Positive Community Change" shows that *"an asset becomes capital when it is invested."* and example from the same report illustrates one way that a community asset of knowledge can turn into capital: *"a community rich with elders has assets in historical knowledge, a diverse population, and a base of information about the past and wisdom for the future. If a mentoring program is developed with the elders and youth, then the asset is invested, becoming capital."* (M.Emery, S. Fey, C. Flora 2006).
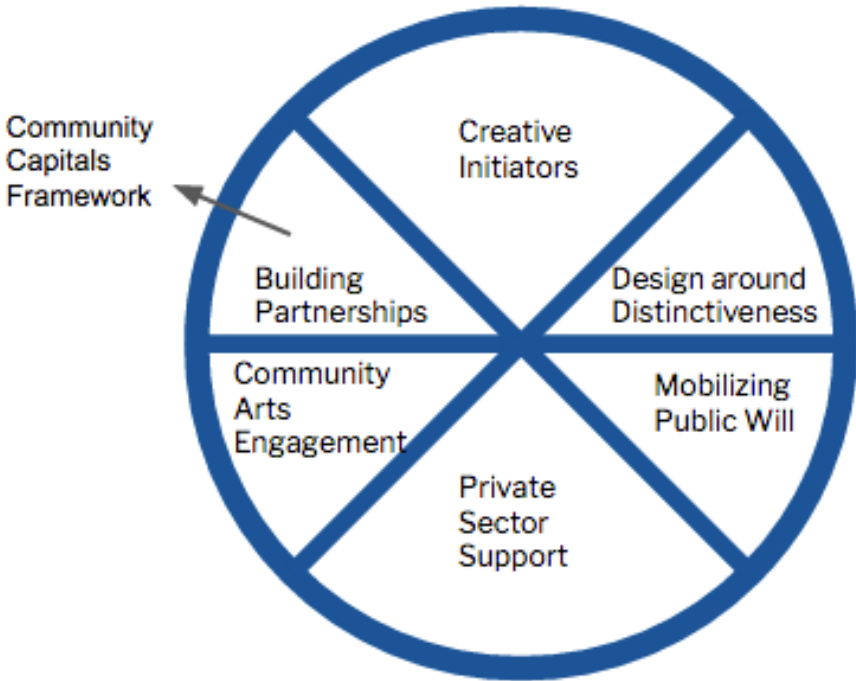
Table 9: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) integrated with Community Capitals framework (Author's work).

The Community Capitals process could be interjected into the Building Partnerships section of the Creative Placemaking framework to help support the creation of authentic partnerships through mapping community assets that could be leveraged to form capital.

In order to illustrate this concept, I have developed a case study using Manifesto, a local Toronto based arts and culture, not for profit. I have examined the different assets that when utilized became valuable assets and partnerships.

Case Study: Manifesto Festival

In order to further dissect the many ways that Cultural Capital can be leveraged, I have examined a local Toronto arts festival called Manifesto Festival of Community and Culture:

Founded in 2006, the Manifesto Festival of Community and Culture is held every September at venues across the city, which culminates in a giant outdoor concert at Nathan Phillips Square in downtown Toronto. It features local graffiti, spoken word, breakdancing, visual artists as well as local makers and food vendors. The cultural capital can be used to enhance five other community capitals as follows:

Human Capital The festival benefits from the festival planners, artists, volunteers, community and community council members who share their passion for arts and culture.

Social Capital Council members, staff, and board members work together every year to plan the festival. They partner with local, not for profit arts organizations as well as private companies, foundations and the City of Toronto. Each year networks and partnerships are developed to carry out the programming.

Political Capital Manifesto Community Projects is a not for profit youth organization that is largely funded through grants awarded by major funding bodies such as the Toronto Arts Council, the Ontario Arts Council, and Trillium. Funding is used to provide spaces for local artists and vendors to showcase their work.

Financial Capital The annual festival is in its 10th year and draws crowds of over 50,000 people from all parts of the city of Toronto providing increased revenue from tourism dollars. The festival also provides revenue for young and emerging artist, as well as food and maker vendors.

Built Capital Over the years Manifesto has commissioned many permanent murals and wheat paste projects around the city. These serve to educate and engage the next generation of artist leaving a rich cultural legacy.

This multi-layered approach sheds light on the understanding that what at first glance may appear to be simply an asset may hold multiple types of Cultural Capital that can be leveraged for the well-being of the community. Think of the community as a place that has resources *'... and these resources can be consumed (used up), stored (not available for use), or invested to create new resources over the long term as part of community-driven development"* (International Association for Community Development, 2009). In order for communities to be working at full capacity and in a sustainable manner, we must uncover the vast capabilities that lay just beneath the surface. Solutions to problems that communities may be facing such as economic recession or violence may lie in the stored resources, which, if invested could prove to be valuable.

2.5 Integrated Anti-Oppression Framework

When speaking about Community Development and Creative Placemaking, it is important to develop an approach that recognizes social and institutional inequalities that are by design destined to exclude marginalized groups. When we seek to engage a community, whether it be our own or a new community, it is essential to consider power dynamics that may exist in order to design the process to be as inclusive as possible.

For the purpose of this research, I will define oppression as:

"Oppression takes place in the social arena in the form of interactions between people. Consequently, oppression is socially constructed through people's actions with and behaviours towards others. Its interactive nature means that oppressive relations are not deterministic forces with preordained outcomes. They have to be constantly reproduced in everyday life encounters and routines for them to endure. Thus, resistance to oppress can always take place. Moreover, resistant can occur at both personal and structural levels and can be undertaken both by individuals and through gaps" (L.Dominelli, 2002).

In order to gain a better understanding of the many levels of oppression this paper with use **The Three "I"s** (K. Clemens, 2013):

Institutional Oppression: The network of institutional structures, policies, and practices that create advantages and benefits for some, and discrimination, oppression, and disadvantages for others. Institutions are organized bodies such as companies, governmental bodies, prisons, schools, non-governmental organizations, families, and religious institutions etc.

Interpersonal Oppression: Interactions between people where people use oppressive behaviour, insults or violence. Use examples from the storytelling exercise.

Internalized Oppression: The process by which a member of an oppressed group comes to accept and live out inaccurate myths and stereotypes applied to the group by its oppressors.

What is integrated anti-oppression?

For the purpose of this paper, I will examine the Integrated Anti-Oppression Framework, using the Rainbow Health Networks toolkit: **"Training for Change: An Integrated Anti-Oppression Framework, 2009"**. The Rainbow Health Network states that *"The term 'anti-oppression' reflects a number of different approaches to the work of addressing the social and institutional inequalities that are constructed in our society. In North America, the theories and concepts of anti-oppression grew out of the social justice movements of the 1960's. Disenfranchised groups who were opposing the status quo also began to challenge each other to recognize that different people within these groups experience different levels of oppression.*

Integrated anti-oppression looks at all the ways people can experience oppression and marginalization, and how those social locations intersect. This approach recognizes that individual contexts are different and that people's lived realities are complex. It is integrated because it asks us to combine information and values from a range of people and sources in order to get a fuller, more inclusive result.

This approach is one that involves active participation from the facilitator as well as community members. It asks that each person that is involved in the process *"examine their own experiences and actions, and critically analyze social structures of power and privilege"* (Rainbow Health Network, 2009). Creative Placemaking requires that we leverage the diversity of people, experiences, and expertise that exists in a community. To do so we need to be able to discuss and value the lived experiences of many. If we are not able to truly acknowledge diverse viewpoints, then many great opportunities may be lost. We must be able to create a safe space for experiences and issues that are outside of our own lived realities to be

shared. In doing so, we recognize that one person can not possibly understand the intimate challenges and reality of another person's experiences, but we can become an ally by leaving room for the lived experiences of others to exist within the context of a shared communal space.

In the western ideals of community development, we often frame helping as being active, alternatively, by acknowledging that we can only be the experts of our own realities and that sometimes helping means letting people create their own path, the word "help" transforms into actively doing nothing. This form of help assumes that we can only "help" when asked and that people know their experiences intimately and truly.

Along with physical actions, the iterative nature of language forces us to take our context into consideration. Cultural norms and understandings manifest into the way that we approach situations using the tool of language, and so we must, for every new situation, understand that language can be both a tool and a hindrance to engagement. It can be seen as reinforcing power structures or breaking them down. This is why it is fundamentally important for us to examine our own language and the power that it holds in spaces. Anti-oppressive actions aim to create pathways to non-oppressive relations by *"... becoming aware of how oppression works and is reproduced in and through daily interactions* (Essed, 1991). The ultimate goal of anti- oppressive initiatives is *the creation of non-oppressive relations rooted inequality"* (L.Dominelli, 2002).

The following are principles that guide the integrated anti-oppression model (Rainbow Health Network, Training for Change: An Integrated Anti-Oppression Framework, 2009)**:**

- Society operates within a socially constructed hierarchy of difference where some people are valued and privileged and others are marginalized and exploited. For example, people living with a disability are devalued by society and their contribution to society is not recognized, solely because of their disability.

38

- People do not belong to just one category or social location. Our identities are complex and multiple; fluid rather than fixed. As a result, we can be both victims and perpetrators of oppression. We often re-create the relations of social power and control that also oppress us. For example, one may experience oppression because of female gender but at the same time experience white skin privilege.

- The ideas, thoughts, and beliefs of people who "belong" to groups that are highest on the social hierarchy create "dominant culture". Dominant culture becomes the standard or norm by which everyone is compared. For example in Canada the dominant cultural norm related to women's clothing does not include wearing the hijab; as a result wearing the hijab is considered unusual and abnormal.

- People who are members of privileged groups have the power to control access to resources and information. This perpetuates the cycle of power and oppression for people who are not members of these groups. People who are marginalized and exploited experience limited access to the power to shape their own past, present, and future. For example, Canadian history has been written from the perspective of white skinned, European-descended colonialists. This historical perspective is perpetuated through dominant educational institutions as the only true view of history.

- Not everyone from the same social group has the same experiences because people have many different lived experiences, and often live with more than one identity of marginalization. People who live with multiple marginalized identities do not merely face extra barriers; their lived experience is entirely different. For example, consider the issue of abortion. It has been framed as

"a woman's right to choose," as a way to empower women. But all women do not have the same

choices. Abortion was a "right" already imposed on racialized women for the purposes of

eugenics.

- Integrated anti-oppression work requires that individuals accept responsibility for their role in

    perpetrating oppression both interpersonally and systemically. To bring about change, individuals

    and systems must be changed.

This paper takes the position that Transphobia, Sexism, Ableism, Racism, Classism, Heterosexism and

status are issue that needs to be addressed when engaging communities in an inclusive manner. Allyship

is at the core of being able to create inclusive and sustainable communities. Along with the Integrated-

Anti-Oppression Framework, allyship is a practice that can be utilized to reach an outcome that includes

as many voices from the community as possible. In addition to being a tool, it is a commitment to holding

ourselves accountable for the unseen barriers that we may impose due to our own privilege. Often

overlooked in community development work, this act of constantly learning and unlearning, never

assuming and being humble enough to accept when you may be wrong has the power to unite people and

to create a more cohesive vision for the future.
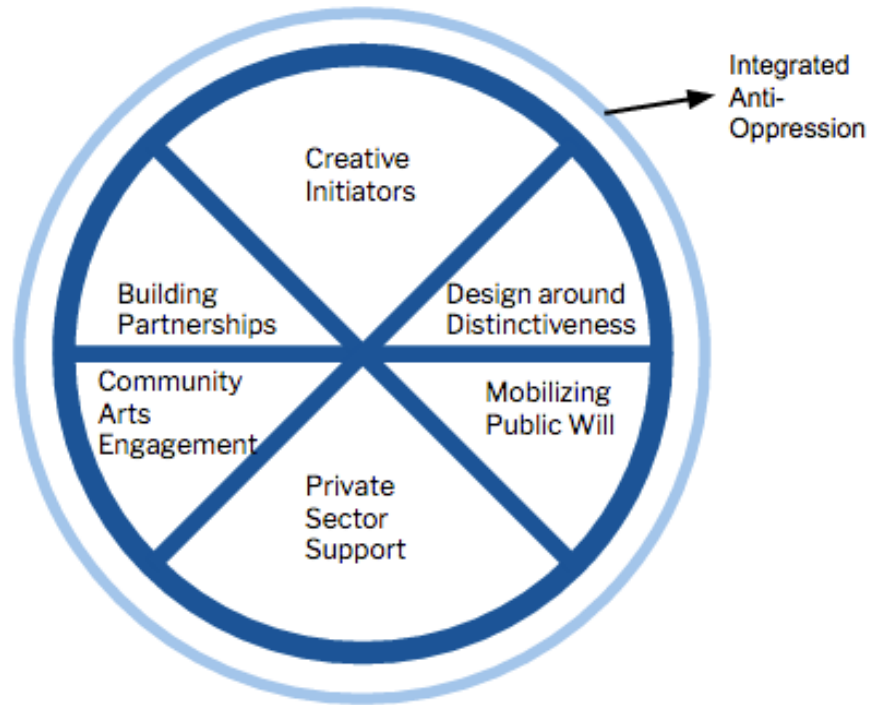
Table 10: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) integrated with Integrated Anti- Oppression (Author's work).

Factors that might impede an outcome that is socially inclusive are built into process actions as well as individual actions. In order to avoid this, we must work on ourselves as well as the methods we use to design places. The above diagram illustrates the components to Creative Placemaking with the Integrated Anti-Oppression framework surrounding it. Instead of anti-oppression being integrated into only one component of the Creative Placemaking framework, it helps to guide and direct the way processes are thought of and consequently implemented. Our intentions and actions are directly linked to the outcome of the project. It is not simply enough to design an inclusive process if the individuals who are helping to guide it do not share these same values. Oppression in any form does not allow people to fully participate in the process of co-creation that Creative Placemaking demands.

2.6 Experience Design in Public Space

According to Ronald Jones, the mission of Experience Design is *"to persuade, stimulate, inform, envision, entertain, and forecast events, influencing meaning and modifying human behavior*." The fairly new practice of Experience Design has no fixed definition, it is *"...not a checklist, a recipe, or a series of maneuvers; it is a way of thinking. It uses brand as a compass for identifying differentiated value and experience. It considers how products, services, and solutions play a role in delivering value over time and how this must be accounted for even in the early phases of innovation or the product design process. It considers all stages of the customer journey as opportunities to provide value and further engage customers*"(P. Newbery, 2014).

If we displace Experience Design from its traditional partner of brand identity and shift it into the aid of public space and community development, then its values would derive from the values of the nation. In the Canadian context, these values would be to promote an inclusive multicultural identity. That is, so to speak, our "brand" as a nation. We have the potential to design our streets and neighbourhoods as if they were a series of mini experiences that promote organic and spontaneous connections to be formed. These experiences within community spaces could act as neutral meeting ground between community members, allowing for shared memories and ultimately a sense of belonging.
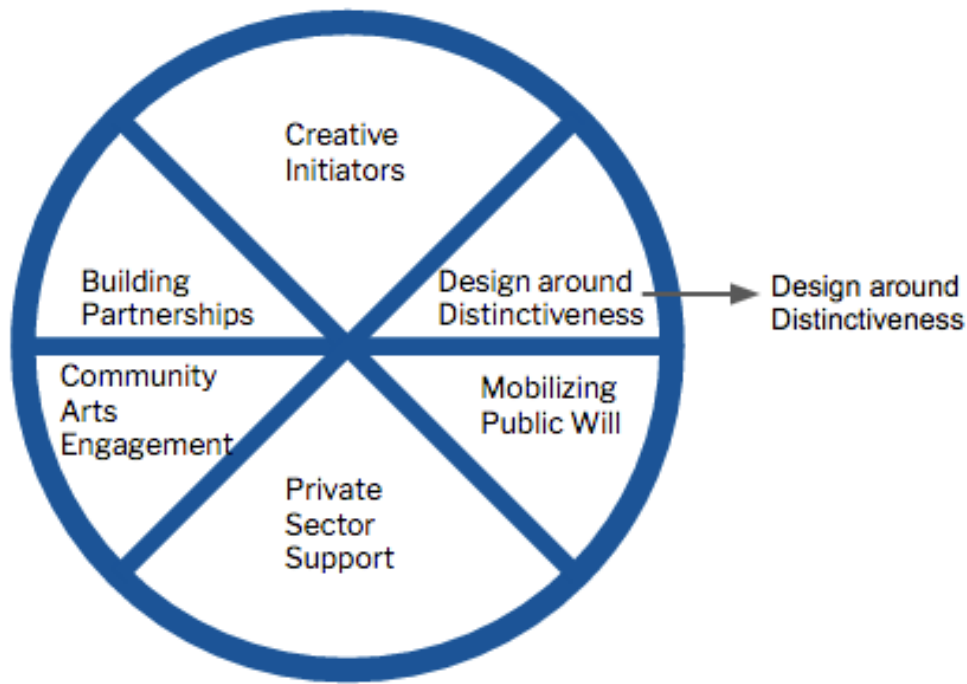
Table 11: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) integrated with Experience Design (Author's work).

Much like Creative Placemaking, Experience Design considers the participant's journey from beginning to end, allowing for the design of touch points of varying degree along the user's experience. Drawing upon many disciplines such as theater, ethnography, and storytelling, it is contextual and culturally sensitive. While there are varying approaches to designing experiences, the end goal is to create moments that can translate into memories that engaging the user along a journey. Memories from our sense of belonging, and in communities, they are reference points that are called upon to when we are asked to describe how safe we feel, how kind our neighbours are, and if we feel like we belong.

Current urban planning and design methods consider services in relation to one another, as well as factors such as the movement of people and the different uses of a space. If we were to infuse the practice of urban planning and community development with creative placemaking that used some of the principles

of experience design, then we would be creating connection points where cultural learning would happen through osmosis. Space as a trojan horse that is subtle enough to not be intrusive, yet potent enough to impart messages, ideas, and sense of community.

The success of an experience design project is measured by the quality of attention given by a user. Although this may be difficult to measure, activations conducted in public spaces can shift the surrounding environment and cause positive effects such as the economic and cultural benefits seen by the outdoor mural project Wynwood walls in Miami. These shifts occur because of people's perceptions of a place shift, and it is this shift that allows for change. Never underestimate the power of perception as David Bohm once stated:

"Reality is what we take to be true...What we take to be true is what we believe. What we believe is based upon our perceptions. What we perceive depends on what we look for. What we look for depends on what we think. What we think depends on what we perceive. What we perceive determines what we believe. What we believe determines what we take to be true. What we take to be true is our reality." (D.Bohm, 1977).

Below are a list of the "6 Best Practices for Designing Experiences in Public Spaces" by Darren David, CEO and Nathan Moody, Design Director of Stimulant (D.David, N.Moody, 2015):

#1: Design For Different Levels of Engagement

When designing within a public space, you have to take into consideration that people have various attention spans. Some may want to spend time engaging with your environment, while others may just be passing through. Despite their motives, you should be designing all experiences for different levels of engagement. That means having short, impactful experiences that reward longer interactions but don't require them.

#2: Be Spatially Literate

No matter how much some people try, some things just don't naturally fit with other things. This rings true in physical spaces as well, which is why it's crucial to design experiences that are *spatially literate:* they leverage patterns of past use, user expectations, cultural norms and architecture to be true and appropriate to their physical context. And, you must understand not just the space in which the experience is happening, but also the design intent behind the space. How are people moving throughout the space? Why is the entrance on one wall versus another? Everything you do should support the visitor narrative, which underscores the larger journey that the architect has created within this space.

#3: Give People Super Powers

People can be made to feel powerful by having a clear cause and effect on their immediate environment. Even the smallest of inputs can result in impressive outputs. When designing for physical space, the key is to create moments where a minor interaction results in a major moment – people love to see that they've made an impact.

Example for Creative Placemaking and Community Building: Bartering markets that allow people to trade goods with community members

#4 – User Failure is Not an Option

Most adults hate to fail, and it's most damaging when you fail in front of other people, particularly strangers. Thus, when designing experiences, you should aim to guarantee success for participants at every turn. Every interaction should be construed as successful, even if it's not the correct action at that moment.

Example for Creative Placemaking and Community Building: Technology that can translate multiple languages so that a conversation between two people who speak different languages can take place.

#5 – Be Concise

There is a lot of wisdom out there showing how little people read when they are online, and this is when they are sitting. For us, we are designing for when people are on the move, standing up and not planning to interact with us. So we need to achieve a new level of simplicity and immediacy in order for people to "opt in" and want to engage with our experience design. You must be ultra-concise in your design to reach the people who will just breeze by. But, even a breeze by can result in a good impression.

#6 – Don't Get Hung Up on Technology

We see a lot of clients get fixated on specific technologies and approaches, but the truth is, nobody pays to see technology, they pay for an experience. They want to know what they are getting out of it – the emotional response and level of immersion are some of the key components. Pixar gets this right by truly understanding what their audiences want: if you shoot their movies with actors instead of all-CGI characters, or could only experience the story through early storyboards or hand sketches, the narrative is still engaging.

2.7 Summary of Principles

Creative Placemaking allows us to unite arts and culture with the physical living spaces in between. The crevices of the city that, while are not designated as cultural hubs, are where culture is formed and norms assigned.

This physical manifestation of combining the cultural and spiritual along with the mundane and repetitive nature of a space allows us to intentionally co-create the spaces we share, reflecting communities of belonging that are accountable to array of different live realities.
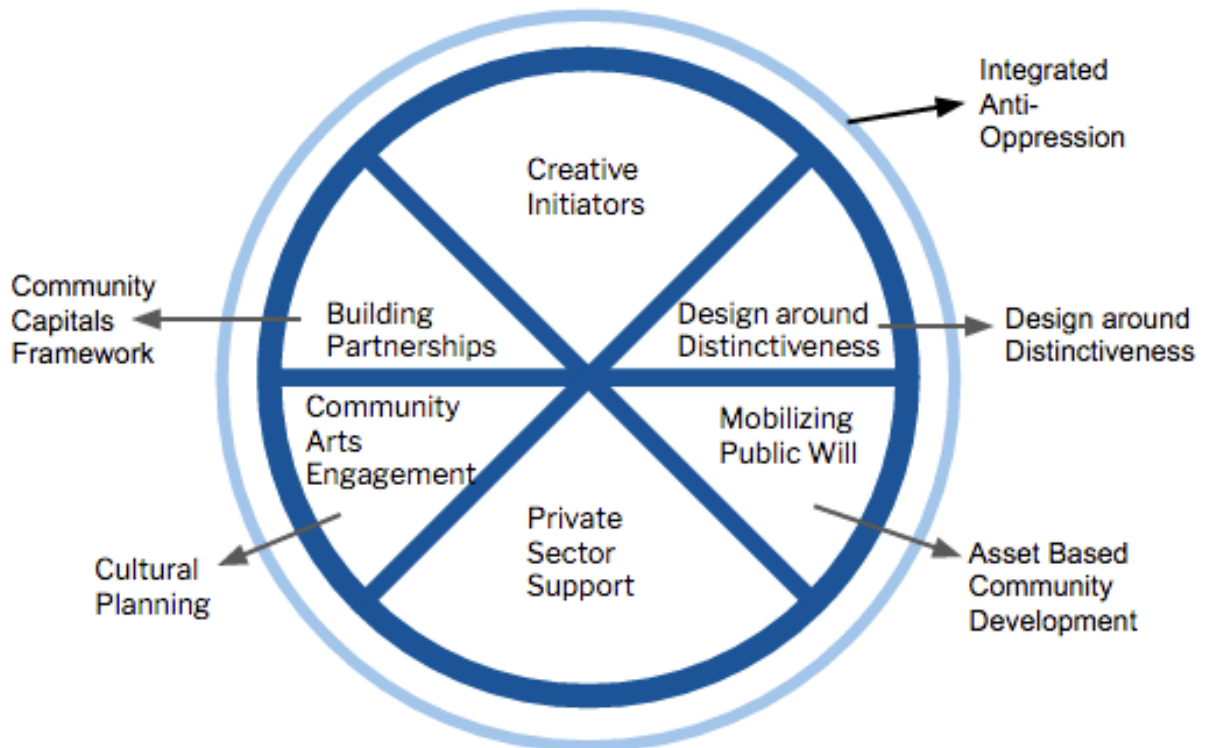
Table 12: Diagram generated to visually represent Creative Placemaking- six components that distinguish successful place-based arts and cultural revitalization (A. Markusen, A. Gadwa, 2010) integrated with Infused Creative Placemaking (Author's work).

Upon examination of the six Components of Creative Placemaking it is evident that processes for how we embark upon the journey, from idea to implementation, should be carefully crafted and intentional not just responsive, yet also representative.

Inclusive processes practiced in community development offer a light into the ways in which we hold ourselves accountable. From intent to impact. These processes support the end goal while providing a structure that are both people-centered and sustainable. The above diagram shows the ways different approaches to Community Development can be injected into Creative Placemaking. These models are not meant to be a step by step guideline, rather a way of looking at the community as the ultimate stakeholder and asset. These models advocate for processes that will add to long term the sustainability of the community by utilizing the existing unique capabilities that lay dormant

Recap

- **6 Components of Creative Placemaking**

Creative initiators create vision

Design around distinctiveness

Mobilizing public will

Private sector support

Arts community engagement

Building Partnerships

- **Cultural Planning**

Local definitions of culture

Not pre-defined or prescribed

Inclusion from outset of process

Accessible

Diverse representation

Building networks

- **Asset-Based Community Development**

An individual's potential to contribute

Gifts creating possibilities

Community builds itself up from the inside out

Sustainable

Shared vision

Citizens at the center

- **Community Capitals Framework**

Seven types of capital: natural, cultural human, social, political, financial and built.

Interaction between seven capitals & how they build upon one another

How to leverage or invest one resource in creating another

Two main groups for capital: 'human or intangible' or material or tangible'

- **Anti-Oppression Framework**

Exchange of power in the social arena

Levels of oppression

Social and institutional inequalities

Inclusive results

Personal power and privilege

Access & broader systems implications

- **Experience Design (in public space)**

Creating physical touchpoints

Crafting the journey

Designing safe communal experiences

Value derived from nation

Helping to reaffirm cultural norms of diversity & multiculturalism

Experiences that create shared memories

Part III: Into Action:

Research Methodology

3.1 Ethical redesign

3.2 Case study: Sport as a Multicultural Unifier

3.1 Case Study: Theaster Gates

Theaster Gates is an artist and Creative Placemaker who lives and works on the South Side of Chicago. He has transferred his skills as a potter, moulding and "creating something out of nothing" (Gates.T , 2015) into reviving his neighbourhood through arts and culture. His work involves re-purposing abandoned buildings and bring people from different classes and geographies together. Gates is the founder a network of sister organizations, which include Rebuild Foundation, "...Arts + Public Life, Place Lab, and the Space Fund, that collaborate to extend the social engagement of Gates' studio practice to the South Side of Chicago and beyond"(https://rebuild-foundation.org/about/our-story/). Gates has built up the fabric of the community from the inside out.

He is also currently developing 9 Principles of Ethical Redevelopment, which "were drawn from artist-led, neighbourhood-based development work on Chicago's South Side. Place Lab, part of the University of Chicago's Arts + Public Life initiative, is introducing the 9 Principles in their early stages of development in order to share and refine with other willing urban practitioners who believe in spatial equity for cities" (https://placelab.uchicago.edu/ethical-redevelopment/).

Place Labs Mission

"A catalyst for mindful urban transformation and creative redevelopment for equitable and livable cities."

(https://placelab.uchicago.edu/)

Projects:

Table 13: Distribution of projects to create a cultural corridor. Taken from TED video "How to Revive a Neighborhood with Imagination, Beauty, and Art." March 2015

Theaster's organizations have been responsible for the rehabilitation of around 60-70 units in the South Side of Chicago. Below are descriptions of five buildings that were created through the Rebuild Foundation to facilitate community engagement and development:

The Stony Island Arts Bank

The Stony Island Arts Bank is a hybrid gallery, media archive, library and community center – and a home for Rebuild's archives and collections. Designed by William Gibbons Uffendell and built in 1923, the bank at 68th Street and Stony Island Avenue was once vibrant community saving and loan. By the eighties, the branch had closed and the building remained vacant and deteriorating for decades. Reopened

in October 2015, the radically restored building serves as space for neighborhood residents to preserve, access, reimagine and share their heritage – and a destination for artists, scholars, curators, and collectors to research and engage with South Side history. (https://rebuild-foundation.org/site/stony-island-arts-bank/)

The Archive House

The Archive House is located next-door to the Listening House and serves as a gallery, micro library, community nexus, and one-time administrative hub for Rebuild Foundation. The Archive House is currently home to a portion of the remaining stock of the now-closed Prairie Avenue Bookshop and the University of Chicago glass lantern slide collection. Along with the albums acquired from the now-closed Dr. Wax Records and the Johnson Publishing Library, these collections, which are maintained as complete bodies of work, provide egalitarian access to knowledge and prompt questions about what it means to have world-class archives on the South Side of Chicago (https://rebuild-foundation.org/site/archive-house/).

Listening House

Originally a local candy store, the Listening House underwent a renovation to accommodate the Dr. Wax records, portions of the Johnson Publishing Library, and remaining stock from the now-closed Prairie Avenue Books, an architecture bookstore formerly located in the South Loop of Chicago. Both levels of the Listening House are flexible spaces for a wide variety of programs, everything from Yaw Agyeman's listening sessions to cartoon workshops with Pashfarda Arts & Cultural Exchange (https://rebuild-foundation.org/site/listening-house/).

Black Cinema House

Black Cinema House hosts screenings and discussions of films by and about Black people and the issues shaping our lives. BCH also offers community video classes for youth and adults, encouraging our

neighbours to explore their creativity, tell their own stories, and develop the skills to shape their own media images. Curated by film scholar Jacqueline Najuma Stewart, BCH welcomes a diverse range of audiences, film artists, experts, enthusiasts, and collaborating organizations to engage in lively conversation about the past, present, and future of moving images (https://rebuild-foundation.org/site/black-cinema-house/).

The Dorchester Art + Housing Collaborative (DA+HC)

The Dorchester Art + Housing Collaborative (DA+HC) is a rehabilitated public housing project, a block of 32 town homes that provides housing for artists and community members with the intent of fostering dialogue and collaboration between both groups. The DA+HC is mixed income housing and features an even distribution of artist, public, affordable rate, and market rate housing (https://rebuild-foundation.org/site/dorchester-art-housing-collaborative/).

Why Does Ethical Redevelopment Matter?

Hidden within the process of development, often lies an assumption that the people solving the problem intimately understand the needs of the people they are designing solutions for because they have taken steps to consult with key stakeholders ex: town hall meetings, community engagement sessions etc. Sometimes there are assumptions about the systems we work in, or the people that we engage with, that are often not put out front and center.

" I am completely aware of my personal privilege and access and power, and I know that if I were to leverage my personal access and privilege and power in the neighbourhoods that I grew up in or the neighbourhoods that are the ones I grew up in then significant change might happen. I am simply trying to start in a place with a set of values and a set of resources to make that place better than it was before I came". (Gates. T, 2016)

Airing out our assumptions allows us to begin from a similar starting point, or frame of reference. Providing context is important when assembling stakeholders from diverse backgrounds. It allows for discussion, healthy disagreement, and level setting. In the case of creative placemaking, assumptions can form the basis for the process of engagement. Assumptions become the foundation by which we choose to engage. For example, if you assume that the community whom you are working with are powerless then your process might not be one that is set up to empower or out draw out the dormant capital within the community. If your assumption is that there are systematic barriers at play, which ultimately led to the disenfranchisement to the community then your process will likely involve and attempt to break down those barriers.

Although it is not common practice in the work of creative placemaking, the process of starting assumptions is valuable to internal and external stakeholders as it allows people to enter into the conversation in an informed manner. It also allows for open dialogue and discussion. Sometimes the most important thing in a process is being open to learning. Learning organizations, for example, are successful because they acknowledge the fact that they don't know everything. Places change over time due to shifts in population, urbanization, migration etc. and so by nature, placemaking, in itself must be iterative and fluid. In this sense, placemakers must also be open to learning from the people, communities, and spaces who they aim to serve.

Inserting Questions into the process:

Gates has inserted questions alongside the 9 Principles to Ethical Redevelopment. Questions breed accountability and can evoke complex thoughts using the simplest form. They are easy to access points and can morph and transform into other questions that may not have been asked otherwise. Asking the right questions at the right time is an art form and in reality, takes a lot of practice to master. It is

something that we, as placemakers need to integrate into our process because it has the power to transform perception about a place and our intentions.

Intentions are powerful. Even more so, the intentions of people who hold power within the system making change a possibility, are powerful. With this power and privilege comes a responsibility to be conscious of one's self in relationship to the process. Place Lab makes clear that one if its missions is to critically examine the question these privileges and to work from a place of self-knowledge and allyship.

As generators of solutions, it is important to realize that the best results are not just about the questions we answer, but more importantly the ones we ask ourselves as we go through the exercise of creation. The question above highlights two parts of interest. First, it identifies that there are change makers and then there are people who benefit from the change. Secondly, it acknowledges the need for cross-pollination between the two. Indeed, somewhere in the process, it becomes evident that the people who benefit from change become change agents once their capital is invested, but beginning from a question that identified the need for the exchange of power and knowledge.

Examining the Concepts of Ethical Redevelopment

If is far too difficult to list only one of the principals of Ethical Redesign for its unique quality as every principal brings solid values to the practice of creative placemaking. Instead, I will discuss the subtle brilliance of the principals that have not yet been mentioned in other models.

The way Theaster describes repurposing: "Repurposing is an act of redemption, an act of imagination "(Gates.T , 2016) speaks to the idea that as creative placemakers, we have the opportunity to breathe new life into things that have been discarded. These spaces and objects hold memories and evoke a spirit all their own. It's important that we not simply discard, but that we reinvent meaning.

Although engaging stakeholders has been mentioned before, the point that it's " The value of the relationship is in the intimacy, not for the duration"(Gates.T , 2016) is one that is important. Many placemakers engage in town hall meetings and stakeholder engagement sessions which are often at the outset of a project. Ethical redesign speaks about a deeper engagement, whereby the "intimacy sparks commitment to a vision and the neighbors, staff, and visitors become participatory producers—more than "consumers"—by tapping into different access points to find themselves in the work"(Gates.T , 2016).

The "indeterminate" is Likely the most important and most difficult principle of them all. We are taught in making culture that in order for anything to be of value the return on investment must equal to or greater than the amount of energy put in to create it and that this output must be clearly visible from the beginning of the process. Instead of anticipating a change this principle speaks about "allowing for a fluidity, dynamism, and creativity that responds to developments in the moment and change direction as needed"(Gates. T, 2016).

Ideas that are born of multiple realities are some of the most dynamic and resilient. This sentiment is reflected in the idea of constellations as "A project taps into a particular kind of power when it refuses to be singular when it takes up space and assembles believers from disparate corners"(Gates.T , 2016). The power in this idea is the space that it claims. Not just in the physical sense but also in the societal landscape. There are layers of power, which need to be infiltrated by the creation of physical and mental space in order for people who don't necessarily share the same realities to build together. Build communities, share realities, understanding and overall empathy for one another.

Last but not least, Ethical Redesign speaks about Platforms. The idea that you "Don't just create the thing, create the thing that makes the thing" (Gates. T, 2016). This is a powerful concept that is usually manifested through physical space. But what if we take it outside of the context of space and transfer it to

digital platforms, media, and cultural norms. In Chapter 4, I will use a case study between Hockey and

Soccer to examine how we purposely create platforms that create conditions for access and opportunities.

How was change achieved?

Conditions for change

A community ready for change:

In his Ted Talk titled "How to revive a neighborhood with imagination, beauty, and art" in 2015 Gates

recalled a visible need to do something about the disparate and dismal landscape of his South Side

Chicago community Grand Crossing. Although the community suffered from urban blight it was ripe with

potential, history and strength.

Space:
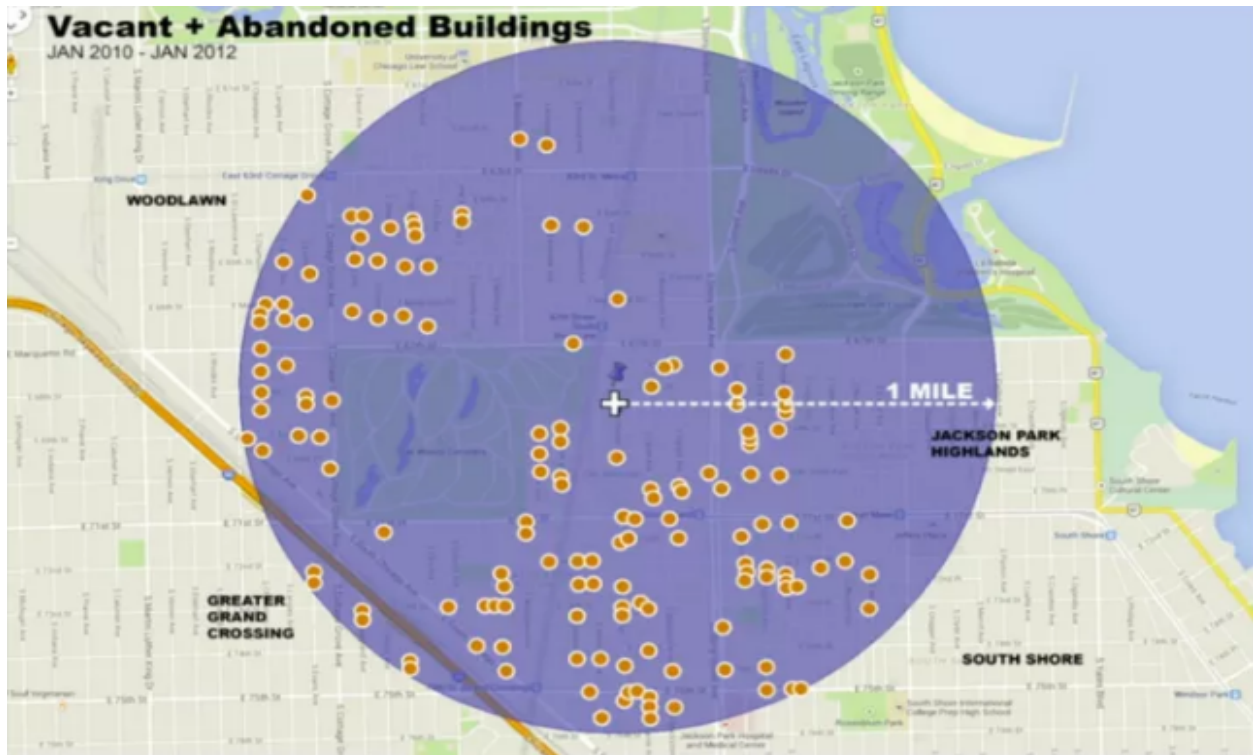
Table 14: Vacant and abandoned buildings in the South Side of Chicago. Taken from TED video "How to Revive a Neighborhood with Imagination, Beauty, and Art." March 2015

The Southside is one of the three major parts of the city and is home to the University of Chicago. Gates

saw abandoned buildings as opportunities to create new spaces. He purchased his first building for

$18,000 (T.Gates, 2015) and built off of its success to attract investor for future projects.

A charismatic leader who was able to bridge the divide
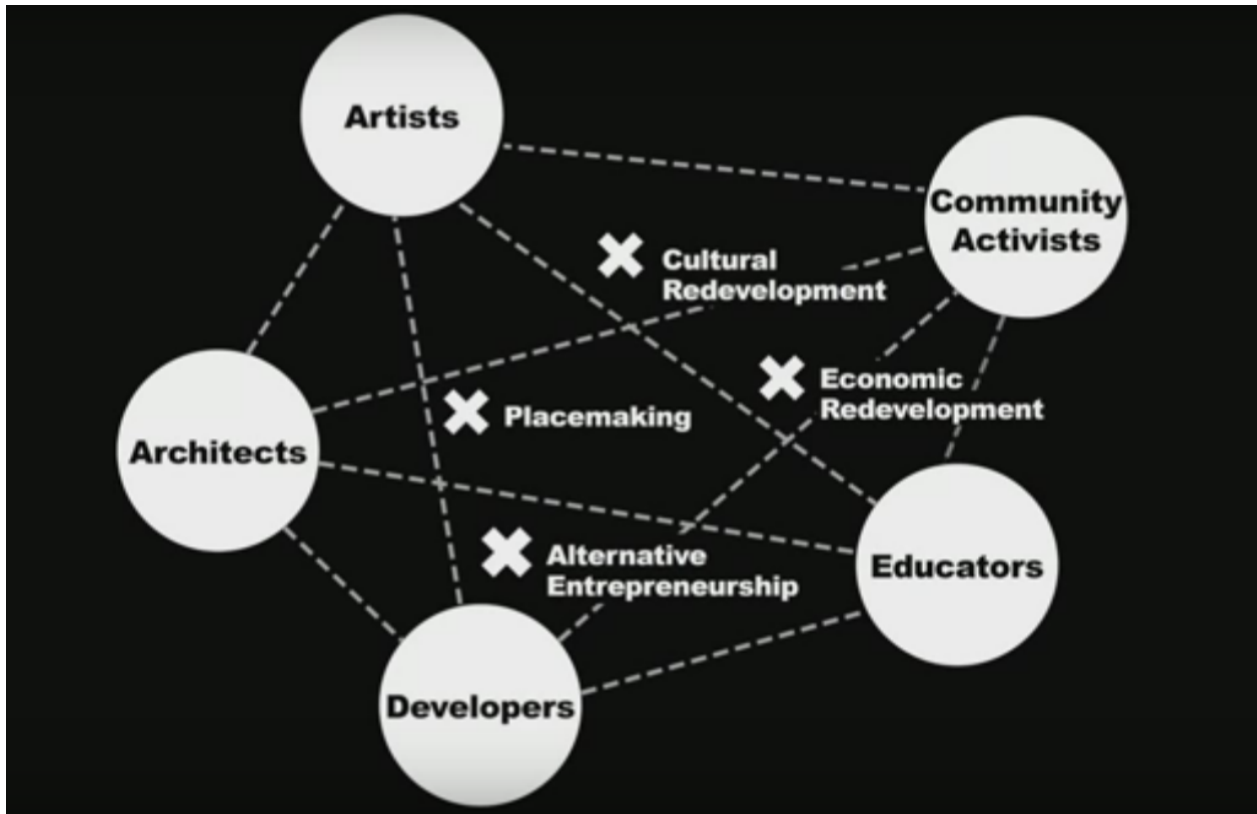
Table 15: Collaborative teams. Taken from TED video "How to Revive a Neighborhood with Imagination, Beauty, and Art." March 2015

 Theaster Gates is a charismatic leader who was able to bridge the gap between the upper creative class

and the community needs on the ground. Visionary in his work, he saw the old decrepit and abandoned

buildings that surrounded him as opportunities to re-imagine and reinvent.

Factors
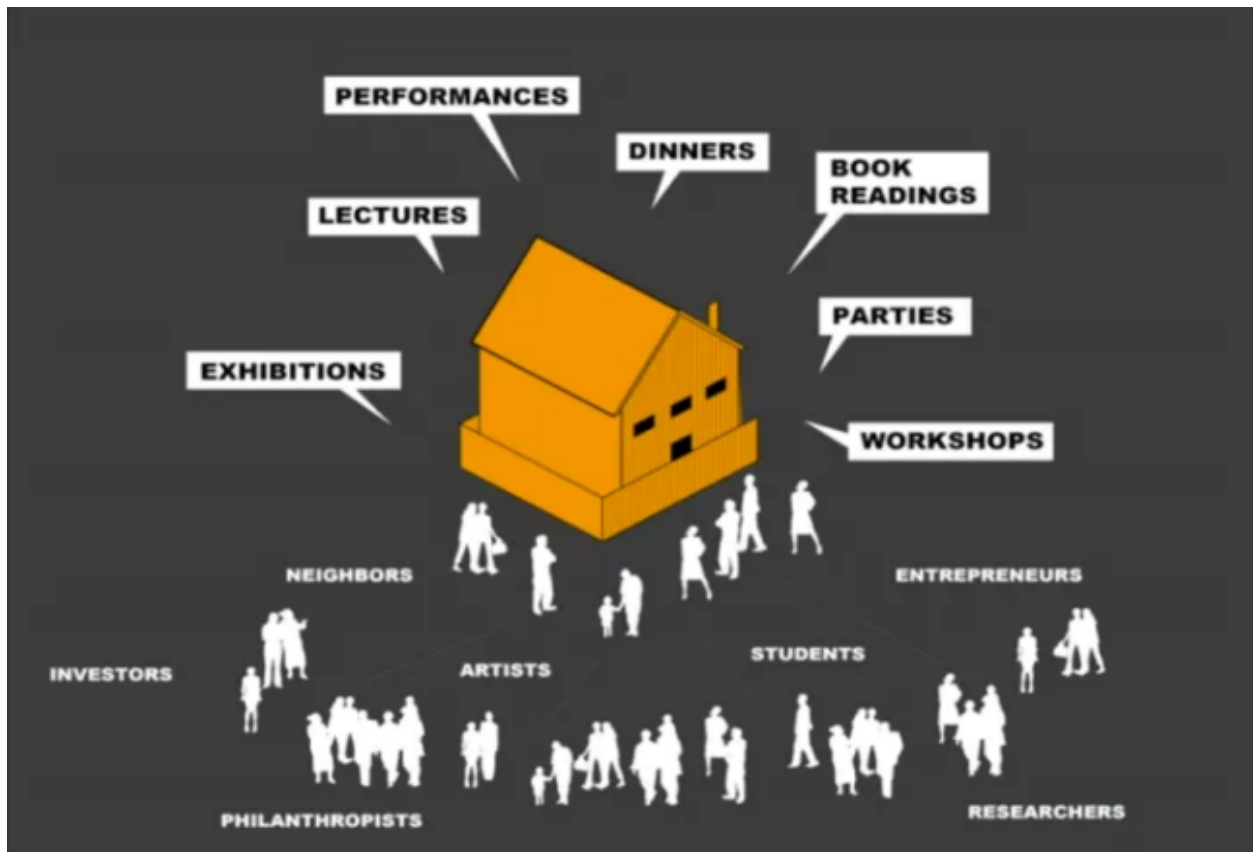
Table 16: Programming. Taken from TED video "How to Revive a Neighborhood with Imagination, Beauty, and Art." March 2015

Shared values:

Everyone wants what's best for ones neighbourhood, this is true of cities around the world. But it is especially true for those who live in environments riddled with crime and urban decay. The betterment of the community, for the sake of safety, quality of life and for generations to come are some of the values that unite communities around a common goal.

Proximity:

Gates was able to capitalize on the urban environment by creating buildings that were in close proximity allowing for a revival of the identity of the neighbourhood to emerge. This also created safe spaces for visitors from outside the neighbourhood to venture inward and engage with local residents.

Investors and partners:

Strategic in his approach, Gates leveraged the hype around one project to begin another. He garnered support from a number partners such as the Arts + Public Life at The University of Chicago, Bloomberg Philanthropies, Boeing Corporation, The French Embassy in the U.S., The John S. and James L. Knight Foundation, The Kresge Foundation, The National Endowment for the Arts and the Surdna Foundation. This allowed him entry points into education, urban development, and social development.

3.2 Case study: Sport as a Multicultural Unifier

If we examine what is at the heart of cultural manifestations, we often think of art, song, and dance, but there is another aspect that while powerful is often overlooked. That aspect is sport. According to the, the UN " sport bring individuals and communities together, bridging cultural or ethnic divides. Sport offers a cost-effective tool to meet many development and peace challenges" (UN Inter-Agency Task Force on Sport for Development and Peace, 2005). In the context of urban multicultural communities, sport can be an opportunity to engage with others despite language barriers, and cultural differences. Yet according to the UN Inter-Agency Task Force on Sport for Development and Peace "the potential of sport as a tool for development and peace is yet to be fully realized. The use of sport remains outside the mainstream of thinking among United Nations agencies. While sport and play are repeatedly acknowledged as a human right, they are not always seen as a priority and have even been called the 'forgotten right'.2 Sport is seen as a by product of development, not as an engine"(UN Inter-Agency Task Force on Sport for Development and Peace, 2005).

How can we use sport as a tool for social inclusion?

As the Canadian landscape continues to grow and diversify, it becomes increasingly important to develop multicultural unifiers so that we may deploy them as strategies for inclusive city building. Sport is one such unifier, as it provides people with an opportunity to participate which increases their sense of belonging. According to the UN "sport is also an important enabler of sustainable development. We recognize the growing contribution of sport to the realization of development and peace in its promotion of tolerance and respect, and the contributions it makes to the empowerment of women and of young people, individuals and communities as well as health, education and social inclusion objectives" (United Nations, 2015).

According to a Laidlaw report titled the "Role of Recreation in Promoting Social Inclusion" (P. Donnelly, J. Coakley, 2002) inclusive sport and recreation programs are maximized if they are organized to provide participants with the following:

1. A safe environment. This is especially important among participants who have survived everyday threats to their physical well-being by withdrawing from social settings or utilizing defensive violence. This also highlights the need for programs to emphasize a philosophy of nonviolence, even when they involve physical contact sports.

2. Opportunities to develop and display competence. This is especially important for participants who are members of groups that experience social and cultural marginalization in society at large. This also highlights the need for programs to be integrated into the community in ways that allow participants to convert self-esteem in an athletic or recreational context into a sense of moral worth in the community at large.

3. Social networks. This is especially important among participants who regularly face conflict and adversity in their everyday lives. This also highlights the need for programs to facilitate connections with peers, nurture supportive friendships, and promote communication and conflict resolution skills.

4. Moral and economic support. This is important among participants who lack access to advocates and adult 'hook-ups' in their lives. This also highlights the need for programs to go beyond traditional calls for role models and to provide direct support and guidance to participants as they make moral and economic decisions in their everyday lives.

5. Autonomy and control in the structures in which their experiences occur. This is especially important for participants who have few

experiences showing them that they can control their lives and the contexts in which they live. This also highlights the need for programs to include systematic opportunities for participants to be involved in decision-making processes (see below).

6. Hope for the future. This is especially important for participants who have a seriously constricted sense of possibilities because they have seldom, if ever, seen adults with the resources needed to provide for themselves and deal successfully with challenges in their lives. This highlights the need for programs to intentionally expose participants to a wide range of possibilities and visions for their lives

Eyes on the ball: Who plays what in Canada?

Most-practised sports among Canadian children

☐ 1998 ☐ 2005 ☐ 2010

42% of Canadian children (ages 5 to 14) that participate in sports play soccer

SOCCER 42% — 42%

SWIMMING 24% — 24%

HOCKEY 22% — 22%

Almost two decades ago, in 1998, more children still played soccer than hockey

BASKETBALL 16% — 16%

BASEBALL 14% — 14%

VOLLEYBALL 8% — 8%

GYMNASTICS 8% — 8%

FIGURE SKATING 6% — 6%

KARATE 6% — 6%

SKIING (DOWNHILL) 5% — 5%
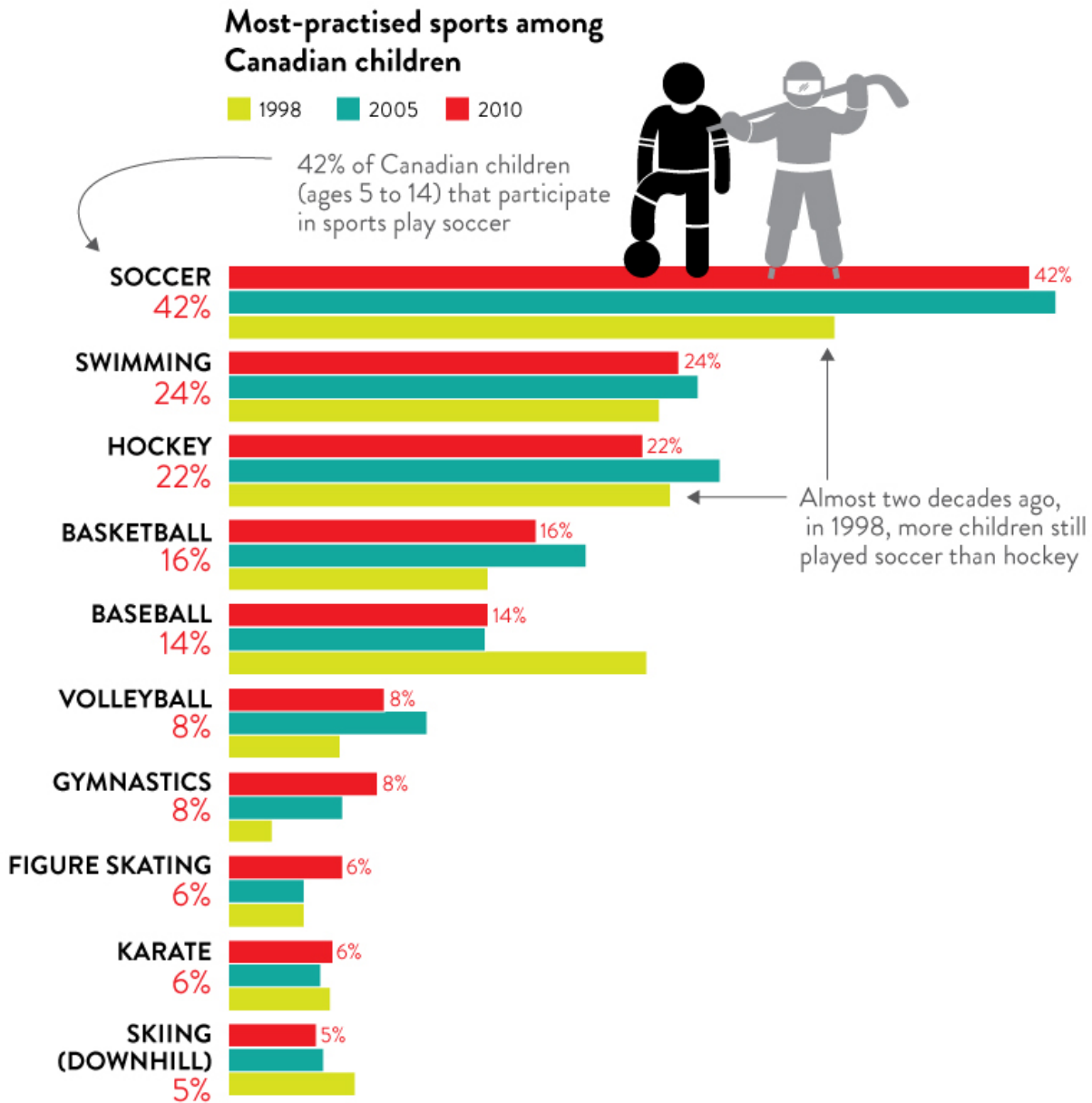
SOURCE: CANADIAN HERITAGE RESEARCH PAPER "SPORT PARTICIPATION 2010"; GRAPHIC BY: AMANDA SHENDRUK (AEIQ.CA)

MACLEAN'S

Table 17: Eyes on the Ball: Who plays what in Canada? Maclean's, 2010.

According to the Canadian Encyclopedia "Canada is considered the birthplace of ice hockey, and Canadians generally regard the sport as their own" (J. Marsh, 2013). In 1994 ice hockey was officially recognized and declared as the national winter sport of Canada and Lacrosse was recognized and declared to be the national summer sport of Canada" (Minister of Justice, 1994). While Hockey represents a large part of Canada's history, "since at least 1998, soccer has ranked as the No. 1 sport for children between five and 14" (A.Shendruk,2014). According to a report conducted in 2014 "soccer is the most common sports in Canada" (CIBC 2014). It is also "the most popular team sport for new citizens—18 percent report playing the game in their new country...By comparison, only six per cent of new citizens has enrolled their children in hockey or baseball"(A.Shendruk, 2014). Despite these facts, our infrastructure and platforms are built around the cultural promotion of Hockey.

"10 out of the top 50 stories in Canada in 2014 were about Hockey specifically" (S. Levitz, 2014). "More than 180 Canadian media outlets provided in excess of 52,000 hours of NHL hockey talk"(Scotiabank, Canadian Tire, 2015). The National Hockey League has branded Hockey night in Canada for its television presentations since 1952 and has made cultural icons out of hosts Don Cherry and Ron MacLean (T. Deschamps, 2013).

The number of indoor hockey rinks in Canada has increased from 2,486 in 2010/2011 to 3,250 in 2015/2016 (The International Ice Hockey Federation, 2017). Yet "there is a disproportionate direct impact per capita of hockey related tourism in small towns and village" (Scotiabank, Canadian Tire, 2015). These metrics shows that Hockey related tourism accounts for 77% in small towns as opposed to 5% in Megacities. 31% of Canada's population in 2015 lived in villages and towns while 51% lived in a mega or large sized city (Scotiabank, Canadian Tire, 2015).

While Hockey may be an economic driver in the small towns, the impact it has on the majority of Canadians is dwindling. Thus the question becomes, are we willing to reflect the changes in our society through systematic change? Can we build infrastructure around the solutions that work on the ground in the community rather than hold on to a top down somewhat archaic idea?

Inclusion starts with access

One way to measure the value of a multicultural unifier is through accessibility. How accessible is the thing at engaging a wide audience, can people participate at a low cost, without discrimination, and in a safe environment. The most common barriers to participating in Hockey were " 1) enrollment fees 2) equipment cost" (CIBC, KidSport, 2014). "According to the survey by Hockey Canada, the average hockey parent spent just shy of $3,000 on minor hockey in the 2011-12 season alone" (J. Mirtle, 2014). A journalist for the Globe and Mail reported that "a sport that was once a true meritocracy is increasingly one where money talks, and a case study of how income inequality affects Canadians"(J. Mirtle, 2014).

How can we create space for new traditions to form?

If you take into account the overwhelming data that supports the conclusion that Soccer is, in fact, more popular and inclusive than Hockey, one must ask, are we as a nation being represented? And who makes this decision? Can data inform decisions around how we, at a systems level, support the infrastructure needed to provide a platform inclusive community building activities? If one thing is given preference simply because it had been the tradition thus far, then old ideas of what constitutes as "Canadian" and what does not may threaten the unification of the country as a whole. We must find ways to ensure that the systematic mechanisms that we employ to promote cultural relevance and empower population segments are reflective of the needs and wants of the people, whether that be through data collection or accessibility studies.

Part IV: Results

Consider this.

4.1 Critical Elements for a Change Plan: connections through collaboration

4.1 Critical Elements to a Change Plan:

- *Meaningful Partnerships*

- *Readiness*

- *Meaningful Programming (reflective of the community)*

- *Communication*

- *Education and Policy reform*

- ***Change through connection and collaboration***

The most important factor in the large-scale success that Gates has come to be known for is the use of connections through collaboration. Even when forces were systematically aligned against him and opportunity seemed scarce, he was able to connect with both funders and community members to create authentic and meaningful change in his community. This case study shows that sometimes working outside of the confines of a system can affect change on a much quicker, larger and rapid scale, especially where art and culture are concerned. People are beginning to realize the power that they have to self-organize. Through the creation of organizations and foundations such as Place Lab and Rebuild foundation, he has built space/structure and networks to sustain his vision through collaboration. These strategic alignments have allowed him to transform an entire neighbourhood in less than 10 years.

Placemaking as an extension of one's artistic practice involves asking "Is there a way that I can start to think about these buildings as an extension or an expansion of my artistic practice and that if I was thinking along with other creatives, architects, engineers, real estate finance people, that us together might be able to think in more complicated ways about the reshaping of cities" (Gates. T, 2015).

Although largely created outside of the system, Gates vision now encompasses organizations working in the areas of policy and education. One such example is Place Lab, which is "a partnership between Arts + Public Life, an initiative of U Chicago Arts, and the Harris School of Public Policy. This joint enterprise

merges Chicago Harris' Cultural Policy Center's commitment to cultural policy and evidence-based analysis with Place Lab's work at Arts + Public Life on arts- and culture-led neighbourhood transformation"(https://placelab.uchicago.edu/). In this way solutions that proves effective on the ground, can be fed back into the policy changes. Culture on the ground shifts our visions and ideas of what is possible. Not based on policy, privilege or immediate access to resources, but based on innovators in the field who take the initiative to stand up for their neighbourhoods and create new realities through arts and culture. Artists are often the first to bring meaning into space through cultural expressions and the reimagining of space. This meaning and ability to see potential where beyond the physical is where the transformation begins.

"Honour the space between no longer and not yet"

-Nancy Levin

Chapter V: Conclusion

5.1 So What?

5.1 So what?

Findings

In cities all over the globe, culturally diverse urban centers are teeming with an array of lessons to share. How do we move past difference and get to that sweet spot of strength through unity? We can't speak it into existence we need to do the hard work. Sometimes one of the most difficult things to change is within the individual. The most important inner lesson that we can begin to seed is the feeling of safety amongst each other. Change this mindset within and by default, we will begin to shape spaces that reflect this value. Through the literature review, expert interviews and case studies, I have found that creative placemaking does not always consider inclusivity through the lens of privilege and systemic advantage. Through the case study on sports as cultural unifiers, it becomes evident that the cultural unifiers (such as soccer) that work best to provide activities that bring families and communities closer together are not always the ones that get promoted. Through the power of frameworks such as Asset Based Community Development, Cultural Planning, Integrated Anti-Oppression and the Community Capitals framework, it becomes evident that there are tools at our disposal to aid in the dismantling of such systems. As the chapter on Ethical Redevelopment illustrates, one approach is to build ethics of a place into the design process to ensure that the end result is one that becomes reflective of the community it serves.

Solutions

Sometimes working outside of the system allows for quicker, more accessible solutions that can then be later translated to policy reform. Connection and collaboration are key elements to a change plan and allows projects to scale. We must pull in best practices from other disciplines to fill the knowledge gaps. In the Theaster Gates case study example, Gates partnered with educational institutions and urban planning organizations to gain expertise in the areas that he had no formal training in. This ability to work across sectors has been crucial to the success of many of the projects examined throughout the course of this paper.

Impacts

Creative Placemaking has the power to transform the most desperate communities from the inside out, making them cultural destinations to be celebrated by residents and visitors alike. The practice of Placemaking must expand its level of consciousness past the immediate and into the inherent inequalities that exist in order to be successful beyond an aesthetic level. Creative placemaking also has the power to start dialogues with people across cultural, religious and class barriers, making it an extremely powerful strategy for mitigating safety concerns amongst rapidly growing, culturally diverse urban spaces. Creative Placemaking offers solutions that are not just about physical space. It's about shared space. It's about spaces that allow us the opportunity to learn from each other in ways that are safe and authentic. These shared spaces have the power to transform people's realities and in turn the culture of a nation.

Next steps

When designing spaces we must design for the potential. We have the power to shift and alter our lived reality through the creation of space. Instead of squandering the potential in the moment, we need to begin to think of what space means to future generation, and how it adds to our goals for the distant future. Creative Placemaking coupled with socially inclusive frameworks offer strong tools for how to design for multicultural urban communities. Change can be manifested outside formal systems if done in a collaborative and calculated manner. We must take these tools and be intentional in the way that we yield them for the future of us all. Culturally unifying tools that are utilized at the heart of Creative Placemaking have the ability to transcend the barriers that we as a society have built around our shared experiences. We must collaborate and create connections across sectors if we want to solve this wicked problem. Creative Placemaking is not simply about making a space beautiful on the outside, it's about transforming the community on the inside and providing a safe space for learning and empathy building.

REFERENCES

1.1

Demography Division. Statistics Canada. (2016, February 19). Canadian Demographics at a Glance Second edition.

1.2

National Household Survey. Statistics Canada. (2011). Immigration and Ethnocultural Diversity in Canada.

Toronto Foundation. (2016, October 4). Toronto's Vital Signs 2016 Report.

Burnet. J. Driedger .L. (2011, June 27). Multiculturalism. Retrieved on October 2, 2016 from http://www.thecanadianencyclopedia.ca/en/article/multiculturalism/.

Ubelacker, S.(2012, February 8). Two-child families becoming the norm in Canada. The Canadian Press.

1.3

Jedwab.J. (2016, January 6). The Fading Case Against Canadian Multiculturalism. Retrieved on January 20, 2017 from http://www.huffingtonpost.ca/jack-jedwab/canadian-multiculturalism-critics_b_8919774.html .

Reitz. J.G. (2010, April 1). Social impact of diversity: Potentials and challenges in Canada. Retrieved on January 20, 2017 from (http://www.ideas-idees.ca/blog/social-impact-diversity-potentials-and-challenges-canada).

Nicodemus.A.G. (2014) Creative placemaking 101 for community developers. Retrieved on January 25, 2017 from http://www.instituteccd.org/news/5014

Dennis.V. (2016, September 30). Wynwood Walls Named 2016 Project of the Year. Retrieved on Jan 10, 2017 from (http://seflorida.uli.org/events/wynwood-walls-named-project-year/)

Springboard for the Arts (2014, August 24). Planting Creativity: Artists, Place & Transit (https://www.youtube.com/watch?v=dQmUlCGjKrk&t=296s)

1.4

Justin Trudeau (2017 Jan 28th) twitter.

2.1

Project for Public Spaces Inc. (Fall 2012). Placemaking and the Future of Cities. UN-HABITAT Sustainable Urban Development Network.

A.Markusen, A.Gadwa (2010). Creative Placemaking. National Endowment for the Arts.

D. Webb. (2013). Placemaking and Social Equity: Expanding the Framework of Creative Placemaking. Seattle University.

2.2

Legacies Now and Creative City Networks. (2010) Cultural Planning toolkit. Province of British Columbia

D. Webb. (2013). Placemaking and Social Equity:
Expanding the Framework of Creative Placemaking.
Seattle University.

2.3

Kretzmann. J.McKnight. (2012). Asset-Based J.
Community Development. Retrieved on January 23,
2017 from
(http://www.deepeningcommunity.org/abcd-canada-home).

J. McKnight. (2012). A Basic Guide to ABCD
Community Organizing. Retrieved on January 23,
2017 from
http://deepeningcommunity.ca/sites/default/files/john
_mcknight_a_basic_guide_to_abcd_community_orga
nizing-1.pdf

J. Kretzmann, J.McKnight. (1993). Building
Communities From the Inside Out: A Path Toward
Finding and Mobilizing a Community's Assets (3rd
ed.). Chicago, IL: ACTA Publications.

A.Emejulu. (April 2015). What's the Matter with
Asset-Based Community Development?
Retrieved on January 23, 2017 from
http://whatworksscotland.blogspot.ca/2015/04/whats-
matter-with-asset-based-community.html

UNITE FOR SIGHT. (June 2009)Module 8:
Critiques of ABCD. Retrieved on January 21, 2017
from http://www.uniteforsight.org/community-
development/abcd/module8

International Association for Community
Development. (November 2009) . What are Asset
Based Approaches to Community Development?

2.4

C.B Flora, M. Emery, S. Fey, C. Bregendahl. (2006)
Community Capitals: A Tool for Evaluating Strategic
Interventions and Projects.

M.Emery, S. Fey, C. Flora (2006). Using Community
Capitals to Develop Assets for Positive Community
Change. North Central Center for Rural
Development.

International Association for Community
Development (November 2009). What Are Asset-
Based Approaches to Community Development?
Carnegie UK Trust.

2.5

L.Dominelli. (2002). Anti-Oppressive Social Work
Theory and Practice.

K. Clemens .(2013). National Campus and
Community Radio Association, ANTI-
OPPRESSION TOOLKIT.

Rainbow Health Network (2009). Training for
Change: An Integrated Anti-Oppression Framework.

P. Essed (July 25, 1991). Understanding Everyday
Racism: An Interdisciplinary Theory

2.6

P. Newbery (2014). Experience Design: When Innovation Isn't Enough. Retrieved on January 24, 2017 from https://www.wired.com/insights/2014/03/experience-design-innovation-isnt-enough/

D.Bohm (1977). Berkeley lecture series.

D. David, N.Moody (March 12, 2015). 6 Best Practices for Designing Experiences in Public Spaces. Retrieved on January 24, 2017 from http://www.howdesign.com/featured-design-news/experience-design-public-spaces/

3.1

Theaster Gates (2015). Ted Talk. How to revive a neighborhood with: imagination, beauty and art Retrieved on January 3, 2017 from https://www.ted.com/talks/theaster_gates_how_to_revive_a_neighborhood_with_imagination_beauty_and_art#t-241425

Place Lab Chicago.(March 9, 2016). 9 Principles of Ethical Redevelopment. Retrieved on January 24, 2017 from https://vimeo.com/158374273

Place Lab Chicago (2017). Retrieved on January 24, 2017 from (**https://placelab.uchicago.edu/**)

Place Lab (2016). Ethical Redevelopment: Arts + Culture Build Cities.

3.2

UN Inter-Agency Task Force on Sport for Development and Peace (2005). Sport as a Tool for Development and Peace: Towards Achieving the United Nations Millennium Development Goals.

United Nations (21 October 2015). Declaration of the 2030 Agenda for Sustainable Development.

P.Donnelly, J.Coakley (December, 2002).The Role of Recreation in Promoting Social Inclusion.

J. Marsh (2013). Ice Hockey. Retrieved on January 24, 2017 from http://www.thecanadianencyclopedia.ca/en/article/ice-hockey/

Minister of Justice (1994).National Sports of Canada Act, S.C.

A.Shendruk (2014). Soccer vs. hockey: Who plays what in Canada.Retrieved on January 27, 2017 from http://www.macleans.ca/society/the-good-ol-soccer-game/)

S. Levitz (2014). Hockey and weather coverage set Canada's news media apart, study suggests. Retrieved on February 2, 2017 from http://www.theglobeandmail.com/news/national/hockey-and-weather-coverage-set-canadas-news-media-apart-study-suggests/article22100506/).

Socitia Bank, Canadian Tire (2015). The Economic Impact of Hockey in Canada. Retrieved on February 2, 2017 from

http://www.scotiabank.com/ca/common/pdf/Ice-Hockey-in-Canada-Summary-and-Infographic.pdf)

T.Deschamps (2013).Highlights of an iconic show: A short history of Hockey Night in Canada. Retrieved on February 2, 2017 from

(http://www.theglobeandmail.com/news/national/highlights-of-an-iconic-show-a-short-history-of-hockey-night-in-canada/article15623942/).

 The International Ice Hockey Federation (2017). Total number of ice hockey rinks in Canada from 2010/11 to 2015/16. Retrieved on February 2, 2017 from

https://www.statista.com/statistics/282363/number-of-ice-hockey-rinks-in-canada/

J.Mirtle (2013). The great offside: How Canadian hockey is becoming a game strictly for the rich. Retrieved on February 2, 2017 from

http://www.theglobeandmail.com/news/national/time-to-lead/the-great-offside-how-canadian-hockey-is-becoming-a-game-strictly-for-the-rich/article15349723/

CIBC , KidSport. (July 2014). CIBC - KidSport Report Helping Our Kids Get Off the Sidelines

4.

Theaster Gates (2015). Ted Talk. How to revive a neighborhood with: imagination, beauty and art Retrieved on January 3, 2017 from

https://www.ted.com/talks/theaster_gates_how_to_revive_a_neighborhood_with_imagination_beauty_and_art#t-241425

Appendix A: Interview Questions

Thank you for agreeing to answer a few short questions. This content will be shared in my major research paper as part of the Strategic Foresight and Innovation Program at OCAD U.

I have chosen you because of your commitment to and experience in the arts and culture sector here in Toronto.

Please respond to the questions that you feel comfortable answering.

I appreciate you taking the time, and look forward to your thoughts!

Context

This paper discusses Creative Placemaking (defined below) and its ability to unite disparate communities. It suggests that Create Placemaking as a strategy can be used to build unity, understanding and authentic connections (which, considering the current climate is much needed) and mitigate civil unrest, intolerance, and cultural insecurity.

"Creative Placemaking is an evolving field of practice that intentionally leverages the power of the arts, culture, and creativity to serve a community's interest while driving a broader agenda for change, growth, and transformation in a way that also builds character and quality of place"- Artscape

Now to the questions:

Canada takes pride in being multicultural and welcoming to immigrants. We were the first country in the world to adopt multiculturalism as an official policy and our population growth/way of life depends upon the talented immigrants that choose to call Canada home. However, we have a long history of committing cultural genocide (first nations communities) the effects of which are still being felt today, and most recently islamophobic events such as the 600 signatures from angry parents who wanted to end the tradition of Muslim students gathering for 15 minutes for Jummah (which ended with people tearing pages from the Quran and then walking over it) took place at a school board meeting in Peel.

1.Please state your name and professional title.
2.How many years have you worked in the arts & culture sector?
3. Do you think that arts and culture have the power to spark conversations/heal across deeply rooted divides? If so, why?
4. What is our greatest strength and what is our greatest weakness as a city in respect to cultural security? Do you think that Creative Placemaking can provide solutions to address this weakness and build upon the strength?

ethical redevelopment

**ARTS + CULTURE
BUILD CITIES.**

9 Principles
of Ethical Redevelopment

- repurpose + re-propose
- engaged participation
- pedagogical moments
- the indeterminate
- design
- place over time
- stack, leverage + access
- constellations
- platforms

Place Lab, a joint enterprise between the University of Chicago's Arts + Public Life initiative and the Harris School of Public Policy, is working on an evolving set of principles drawn from artist-led, neighborhood-based development work happening on Chicago's South Side.

By introducing the 9 Principles of Ethical Redevelopment in their early stages of development, it is our intention for the content to be shared and refined collaboratively with other willing urban practitioners who also believe in spatial equity for cities.

Through June 2017, Place Lab is hosting a series of Public Convenings and membership-based Salon Sessions to to declare and wrestle with **the process and values of mindful city building**. The conversations, case studies, and content generated will be shared in an open online forum and through a culminating publication.

Place Lab makes the case for Ethical Redevelopment and invite you to join in the discussion and apply it to the places you care about.

This document is a work in progress and should not be construed as complete nor directive.

introduction

Beginning in March 2015, case study interviews were conducted with various members of Chicago-based, artist Theaster Gates' ecosystem—a diverse group of artists, art collectors, arts administrators, community leaders, funders, staff, personal, and professional associates. These interviews were designed to be semi-structured, allowing for natural conversation and unregulated responses from participants. The roster of questions asked in the case study interviews explored distinct themes of Gates' work.

Interviews were organized according to seven themes: approach to work, vision and philosophy, ambition (scale, scope, pace), opportunities and challenges, outcomes and impact, funding, and project or program logistics. Drawing from the National Endowment for the Arts "Project Showcase" categories, Place Lab interviewers prompted participants to address Gates' individual leadership style as well as how his programs interact with communities and partners throughout Chicago and other cities where work takes place.

Additionally, questions covered a wide-ranging scale, from the day-to-day logistical operations of programs to the more general vision and philosophy of Ethical Redevelopment. Finally, participants were asked to address the opportunities and challenges particular to Gates' work, leading to insights for future improvements as well as feedback on what has been effective so far.

Working Definition of Ethical Redevelopment

Ethical redevelopment is the reimagining of space and the politics of spatial and social governance with the intention to create new forms of equity, new ways of encouraging more life in a place. Simply said, it's ensuring that beauty remains high in the hierarchy of human rights.
—Theaster Gates

Shifting the value system from conventional financial and development practices to conscientious interventions in the urban context.
— Place Lab

repurpose + re-propose

concepts: *possibility, transgression*

Take stock of what is around you. Use what you have or what is available at the time. If a thing is discarded because it no longer has value or use to its previous owner, accept and receive it. Make it work for you. Compel yourself to have a deep engagement with discarded things. Make resources work for you in new and unintended ways. Repurposing is an act of redemption, an act of imagination. Artistry is alchemy—it allows one thing to become another. Be an alchemist in your community. In new hands, there is renewed possibility for the discarded and overlooked.

This includes people as well as materials. If you know people, involve them. Who is around you and how are they valuable? How does repurposing objects live alongside the rehabilitation or reclamation of people? How can your work become a pipeline for training individuals who others have given up on? Repurpose with new purpose. People, property, and materials can be remixed and reimagined if you re-propose a new use. This, in effect, becomes a transgressive act by replacing allegiance to profit-as-motivator and allows for other considerations to drive the creation of place. Objects and projects do not have to be monetized to be useful.

As examples: An abandoned bank can reopen as a collections and cultural center with highly ambitious programs and exhibitions, set against the backdrop of a stunningly designed, refurbished building (Stony Island Arts Bank). A neighbor can be a programmer (a resident next to Dorchester Projects is on the Black Cinema House Advisory Board). The window from one building can live again as the walls/partitions of another (BING Art Books). A defunct currency exchange, a financial center for patrons who do not use traditional banks, can be repurposed into a well designed café that serves food both indigenous and foreign to local populations, encouraging a different kind of exchange (Currency Exchange Café).

This approach to city- or community-building is about resource availability and ingenuity—start with what you have and recognize existing local assets and latent value in the discarded and overlooked.

engaged participation

concepts: *neighborliness, localism, access points*

Invite others to get involved. Approach participants authentically as you would a neighbor. Work with the people who believe in the place: locals embedded by proximity, those connected by a desire to contribute or commitment to a mission. Provide multiple access points or ways to participate. Participation drives the transformation of a place and of those involved. Work as a resident and citizen to spur civic engagement, drawing a relationship between citizen participation and citizen power.

Ethical Redevelopment proposes developing an engagement framework that calls into question who does the work and with and for whom. As many organizations and institutions consider "engagement strategies" that may be more about informing a public—a one-way relationship—the willing investment of participants' time, talents, and resources in a given place redefines the architectural, cultural, social, and economic landscape.

By engaging with a multiplicity of people who share in the transparent negotiation and implementation of a vision, place-based work integrates a sense of social responsibility, neighborliness, and authenticity. Making changes to the physical and spiritual environment brings heat and activity to a neighborhood for its own benefit: "The plan was never to get the people out of the neighborhood, but, instead, the plan was to figure out how to further engage people already there," (Robert Rose, Executive Director, Cook County Land Bank Authority).

Cultivate and build upon neighborliness as a way of relating—an informal relationship, a cultural practice of reciprocity and interdependence. Engender intimacy by the familiar nature of programming: discussions, performances, interactions, and shared experiences.

The value of the relationship is in the intimacy, not in the duration. Engage for as long as it makes sense to engage. This intimacy sparks commitment to a vision, and the neighbors, staff, and visitors become participatory producers—more than "consumers"—by tapping into different access points to find themselves in the work.

The work is for many, with many, and, ultimately, by many.

pedagogical moments

concepts: *knowledge transfer,
social responsibility*

Moments of learning and teaching unfold in all aspects of work. Consider the steps in each project that could be instructive. By tapping into the existing, possibly latent talent within a community and putting it to use for the community, exchanges for transfer of knowledge reach across identities, roles, practices, disciplines, generations, and localities. Young people need opportunities to experiment, gain experience, and imagine their future. Adults, who are looking for new chances, benefit as well. Bring everyone along for the journey. Cultivate the talent they bring and foster new talent in work that excites them. Experience is the teacher; exposure is the lab.

Opportunities can be formalized by creating programming that fosters mentor/apprentice relationships, which allows work being done to function on several levels. For example, a gardener implements a community garden, which provides food for neighbors. A group of teenagers assist, learning both hard and soft skills that can be applied to their current and future lives, ranging from irrigation to teamwork to literal and figurative cultivation.

A project hardly ever exists as one finite experience. Most circumstances can have revelatory moments, especially if knowledge transfer is part of the design.

Whether creating programs that capitalize upon existing talent or establishing workshops, training programs, and business accelerators, the ability to recognize moments for knowledge and skill sharing is a part of one's social responsibility, effectively deepening the network of relationships within a community, its ecosystem, and the larger social economy.

Without leveraging these structures and moments for pedagogical exchange, opportunities for teaching, learning, and cultivating talent are unrealized.

the indeterminate

concepts: *imagination, intuition, faith*

Suspend knowing. Embrace uncertainty. Accept ambiguity. Allow the work to offer solutions; ask questions in response to "problems" facing a neighborhood or city. Resource inequity can be reduced with imagination.

The variable of the unknown is built into Ethical Redevelopment, into the programming and the acquisition of resources. Use faith and intuition to guide methodology, a process that is left undetermined, undefined, or slowly revealed, allowing for a fluidity, dynamism, and creativity that respond to developments in the moment and change direction as needed. Strictly profit-based entrepreneurs work to eliminate uncertainty, opting for careful strategizing and coordination to reach defined goals.

Part of the unorthodoxy of Ethical Redevelopment is that while it is vision-driven, the route to achieve the vision is open-ended. Believe in your project but resist believing there is only one path to achieve it. You can begin without a clear understanding of your end game—your intuition is just as powerful as a well designed strategic plan.

This open approach allows for opportunity—people, objects, and buildings are able present themselves. A more exacting or precise strategy could eliminate possibility and hamper imaginative uses or solutions to challenges. By operating in the realm of the indefinite, multiple questions are posed and reframed, and observation, imagination, and reworking enable ideas to be thoroughly wrestled.

Interventions need time to gestate—work is not finite but durational, requiring time to develop a presence and either recalibrate, adapt, stay the course, or phase itself out. **Leave room for the unexpected and unanticipated. It may be the best part of the work.**

Mark Masuoka, Executive Director and Chief Executive Officer for the Akron Art Museum, elaborates on this point, "Theaster's work is not giving you an answer. It's asking you to experience...to take responsibility, to interpret the environment that you're in...I think that is ultimately what people respond to."

design

**concepts:** *aesthetic, desirability*

Everyone deserves to see and be a part of the transformation of their spaces into places. Beauty is a basic service often not extended to "forgotten parts" of the city. It is an amenity considered incongruent with certain places. Beautiful objects come from and belong in blighted spaces, just as they do in high investment areas of a city. Creative people can play a pivotal role in how this happens. Beauty has magnetism. It defines character. It promotes reverence. Design can enhance the desirability of a neglected site, corridor, or block while illustrating the reverence and care of a neighborhood and its residents. Aesthetics may speak loudly or whisper, but either way they draw people in. It provides value, respect, importance, and regard for the character of a community.

Design ignites and gets people reinvested in a place. These demands to a place become poetic demands. Accordingly, the political demands needed to wake up our cities also become poetic. Alterations to the built environment—tracts of vacant land or the long-abandoned, crumbling corner house—effect the psyche of a community. Residents become willing to do things because you have shifted how a place looks. Your design decisions change how space feels. Previously unengaged neighbors become willing to spend time in the invested place. It departs aesthetically from what is next door. The renovated structures exists for you and for them. Design can interrupt how people perceive themselves by changing the conditions of their daily activity. Young people look at the built environment and see the world as something worth critiquing, exploring, and constructing.

Demonstrating the beauty in what others disregard or diminish creates a powerful contradiction. Design informs the spirit and the use of a place. Design can recalibrate what a community comes to consider sacred and cherished while reinforcing the comfort or identity of home. Places thought to possess no beauty, no design integrity, have value. The ordinary, the left over, the material remains of a neighborhood's more prosperous times can be used in new ways to distinguish and attract. You do not have to create something from nothing. Something always remains.

Design is about content as much as it is about presentation. Design does not stop at creating the beautiful vessel. It extents to the creation of the contents—what happens in the building, what is offered, who assembles? **Urban design thinking asks about the connections that could happen between one house and another, one neighbor and another.**

A sense of place cannot be developed overnight. Actions, interventions, site-specific experiments, and investments need adequate time to be realized. Likewise, neglect, abandonment, and divestment of a place happen over time.

Pockets of cities deteriorate gradually. Thus activation, density, and vibrancy require cultivation for an extended duration, not short, quick fixes. Place is more about the people who inhabit it and the activities they engage in than the space itself.

To be an anchoring space in a city, people have to be willing to spend time there. Hot, hip spots come and go. Trendy locations fall short of connecting "need" with "space." Need changes over time and, as a result, space has to change over time. Spaces have to be flexible and nimble.

Place-based work is about the aggregation of years of activity and organic development of relationships. When it works, people visit and return in response to offerings that are authentic to the spirit of the place. Intentionality resonates. Visitors can shift from users to participants. They can become invested in the sustainability of the place and contribute to the quality of the experience.

Participants come to rely on anchor spaces as consistent resources of cultural and spiritual sustenance.

place over time

concepts: *flexibility, nimbleness*

An investment in yourself, in your ideas and projects sends a signal to those watching your work. It is critical to have skin in the game, to have something at stake even if the investment is sweat equity. Making change requires conviction and commitment utilizing belief, brainpower, energy, time, and dogged perseverance.

Projects like these require belief and motivation more than they require funding. Whether an intervention is a single project, location, or gesture, it has impact and reverberation. Early, small success can enable the next project. Leverage the attention garnered by the work to amplify it. Let the work attract more believers.

A good idea is as crucial as establishing relationships with funders, gaining access to multiple spheres of influence, and incorporating expertise. Turn interest and excitement into investment. Resource streams should be diverse, stacked, and bundled to meet the price tags of your projects.

Over time, a project from your initial days of engagement and experimentation can mature. Something that you passionately believed in, but had little external backing for, can grow in scale and scope to become a sophisticated version that many stakeholders support and believe in.

Demonstrating capacity permits access to greater resources. Proof of infrastructure is persuasive.

stack, leverage + access

concepts: *scaling up, strategy*

Charismatic leaders are ineffective without teams. Both are strengthened by the presence of the other. Complementary skills and practices advance work. Collaboration allows for some of the best work to emerge from a process. Teams benefit from careful curation and exchanges across specialty.

Projects need visionaries, believers, implementers, collaborators, and evaluators. A vibrant constellation or a rich ecosystem is responsive to the pairings and groupings that suddenly emerge. Some webs of connectivity mature more slowly, gradually revealing formerly unforeseen affinities.

A project taps into a particular kind of power when it refuses to be singular, when it takes up space and assembles believers from disparate corners.

constellations

concepts: *ecosystem, diverse entities*

platforms

concepts: *the thing that makes the thing, hang time*

Regardless of regional circumstance, many of our cities suffer the same challenges—neglect, population loss, and abandoned buildings that defy the limits of the neighborhood's imagination. Often, the proffered solution is singular. But one building, individual, or program cannot reroute a neighborhood's trajectory. A community needs a platform: a foundation that creates new social possibilities, a structure that incubates new economic or artistic prospects.

A platform is a mechanism to propel work forward— it creates conditions of multiplicity, compounds ideas, expands relationships, germinates opportunities, and widens access. A stage or platform is often invisible. It operates not in service of itself but to reinforce what can be.

A just city is required to facilitate platforms that engage those who are not fully tapped into their power and feel cheated out of the right to publicly demonstrate their power. Don't just create the thing, create the thing that makes the thing. Platform building means developing opportunities for people to gather and commune.

The event—what is happening—is beside the point. The point is that folks are meeting, exchanging, and learning. Create intentional hang time. It builds bonds, which build community. A space that encourages deep conversation, new friendships, and, ultimately, a community of people who want to be a part of transformative work in the neighborhood. **A space where like-minded folk can come and say, "What else can be done? What can I do 10 blocks away from my block? How do I share what I love to do with others?"**

references

The following articles give context and information about Theaster Gates and his work.

Colapinto, John. "The Real-Estate Artist."
The New Yorker. 20 January 2014. 24–31.
Retrieved from http://www.newyorker.com/
reporting/2014/01/20/140120fa_fact_colapinto

Gates, Theaster. "Theaster Gates: How to revive a Neighborhood: with imagination, beauty, and art."
ted.com. 16 March 2015.
[Video file]
Retrieved from https://www.ted.com/talks/theaster_gates_how_to_
revive_a_neighborhood_with_imagination_beauty_and_art?language=en

Gates, Theaster. "Public Symposium: Theaster Gates, Place Over Time." *form.net*. 15 April 2015.
[Video file]
Retrieved from http://www.form.net.au/public2016/public2015-ideas/

Skolnik, Lisa. "How to be a good neighbor with Theaster Gates." *Chicago Tribune*. 16 December 2015.
Retrieved from http://www.chicagotribune.com/lifestyles/ct-
mag-how-to-2016-theaster-gates-20160103-story.html

Villeré, Mariel. "The Queer Urbanism of Theaster Gates." *Urban Omnibus*. 16 May 2014.
Retrieved from http://urbanomnibus.net/2014/05/
the-queer-urbanism-of-theaster-gates/

Ethical
Redevelopment

Ensuring that beauty
remains high in the
hierarchy of human rights.

Place Lab is a team of professionals from the diverse fields of law, urban planning, architecture, design, social work, arts administration, and gender and cultural studies. A partnership between Arts + Public Life, an initiative of UChicago Arts, and the Harris School of Public Policy, Place Lab is a catalyst for mindful urban transformation and creative redevelopment.

Led by renowned artist and University of Chicago faculty member Theaster Gates, this joint enterprise merges Chicago Harris' Cultural Policy Center's commitment to cultural policy and evidence-based analysis with Place Lab's work at Arts + Public Life on arts- and culture-led neighborhood transformation.

Since its establishment in 2014, the team has worked to document and demonstrate urban ethical redevelopment strategies initiated through arts and culture. Place Lab is based in Chicago, extending much of the team's project management, design, programming, real estate, community building, and documentation acumen towards advancing arts and culture place-based projects on the mid-South Side of Chicago.

Place Lab observes the spaces that Gates reimagines, supports their programmatic activation, captures methods, and shares findings with the partnering demonstration cities of Gary, Akron, Detroit, and other Knight Communities. This work situates artists and creatives in conversations about the urban context.

To effectuate policy change, Place Lab amplifies artistic innovators as civic leaders. In order for cities to develop in mindful and equitable ways, artists must be integrated into shaping neighborhoods and public spaces.

placelab.uchicago.edu

 Place Lab Chicago

 @PlaceLabChicago

THE UNIVERSITY OF CHICAGO | **Place Lab**

Place Lab is a partnership between the University of Chicago's Arts + Public Life initiative and the Harris School of Public Policy.

Toronto's Art Policy – list of documents

Toronto Culture Plans

[Metropolitan Toronto's Support Of The Arts]

1974
David Silcox

[Cultural Capital: The Care and Feeding of Toronto's Artistic Assets]

1985
Tom Hendry

Amendments to Cultural Capital Report

1985
CARO Visual, Film, and Video Arts Ad Hoc Committee

[Metro's Culture Plan: Redefining Our Cultural Framework]

1994
Municipality of Metropolitan Toronto

Canada's Urban Waterfront: Waterfront Culture and Heritage

2001
City of Toronto

The Creative City: a Workprint

2001
City of Toronto

[Culture Plan For The Creative City]

2003
City of Toronto

Creative City Planning Framework

2008
Prepared for the City of Toronto by AuthentiCity

Funding to Arts and Cultural Organizations by the City of Toronto, 1990-2008

2008
Martin Prosperity Institute

West Don Lands Public Art Strategy

2009
Jill Anholt

Toronto Urban Design: Percent for Public Art Program Guidelines

2010
City of Toronto

Creative Capital Gains: an Action Plan for Toronto

2011
City of Toronto

Lower Don Trail

2013

Access, Environment + Art Master Plan

Dtah, prepared for the City of Toronto

Making Space for Culture: Community
Consultation Summaries

2014

City of Toronto

Planning Act Section 37

2014

City of Toronto

Staff report for action on Approval of Art
Concept - TTC

2015

Chief Executive Officer TTC

2016

Public Art Planning; Competitions;
Conservation and Maintenance

City of Toronto website

Mississauga's Culture Plans

Mississauga Culture Master Plan

2009

City of Mississauga

Framework for a Public Art Program

2010

Culture Division City of Mississauga

Public Art Master Plan

2016

City of Mississauga

Culture Plans from the Former Municipalities

An Arts Policy For Scarborough

1983

(Joy MacFadyen (Chair

A Five-Year Plan For The Arts In
Scarborough, 1984-1988

1984

(Joy MacFadyen (Chair

South Etobicoke Community Cultural Plan,
excerpts

1996

Gerald Smith, Chair

Amalgamation Transition Reports 1997

Building On Strength: Arts, Culture and
Heritage in the new City of Toronto

Arts, Culture and Heritage Work Group

Building On Strength: Arts, Culture and
Heritage in the new City of Toronto

Arts, Culture and Heritage Work Group

Building On Strength, Appendix B: Report on Transitional Issues, Options and Recommendations	Arts, Culture and Heritage Work Group
Building On Strength, Appendix C: Inventory of Toronto Municipal Cultural Programs	Arts, Culture and Heritage Work Group
Because Heritage Matters: A Discussion Paper on Heritage in the New Toronto	Heritage Toronto
	Toronto Arts Council Documents
No Vacancy	1988 TAC
Cultural Equity	1992 E.A. Julian
Culture Force	1994 Sharon Fernandez, with Rina Fraticelli
Spreading The Word	1997 TAC
A Recipe For A Beautiful Future: Arts and Culture in the New Toronto	1997 TAC
The Cost of Cutting	1999 TAC
Toronto Arts Council: Priorities for New Funding, 2013-2016	2013 TAC
Strategic Direction, 2013-2016	2013 TAF
City of Toronto Call to Artists for (Expression of Interest (EOI	2014 TAC website
Platform A - A New Initiative to Develop Capacity and Innovation in Community Engaged Arts	(?) 2016 TAC website

Historical Background on Municipal Cultural Policy in Toronto and Canada
((from York conference

<u>The Arts and the Municipalities: A Partnership for Action</u>	1974
	Joan Horsman and Paul Schafer, The Canadian Conference of the Arts
<u>Rapport: The Arts, People, and Municipalities</u>	1978
	Robert Bailey, The Canadian Conference of the Arts
<u>Arguments For The Arts: Towards a Dynamic and Innovative Arts Policy</u>	1982
	D. Paul Schafer, Arts Scarborough
<u>Municipal Arts Policy: Vision to Reality</u>	1984
	D. Paul Schafer
	The Artful City Blog 2016
An Interview with Public Studio	
Art 24/7 The Legacy of the Toronto Sculpture Garden	Rina Greer
Art in Transit	Laura Berazadi
Contact at 20 - An Interview with Bonnie Rubenstein	Ilana Altman & Melanie Fasche
Garden of Future Follies – An Interview with Hadley+Maxwell	Melanie Fasche
Going Public	Brandon Vickerd
Interview with Barbara Astman	Melanie Fasche
Measuring 'Success' Through Policy	Yvonne Monestier
On the Waterfront - Building public art collections in Toronto's newest neighborhoods	Rebecca Carbin
The Artful City	Ilana Altman
The Evolution of Public Art Policy in Toronto	Jeff Biggar
The Role of Community Arts in Toronto's Public Art Landscape	Jeff Biggar
Urban Confrontations - An Interview with	Ilana Altman