Visual Analytics Lab (VAL)

2018

Culture Creates Bonds
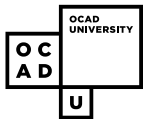
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Culture Creates Bonds

1   450 Word Summary

The *Culture Creates Bonds* study defines key drivers, scenarios, and conditions that create natural human bonds, those of cultural activities and practices, in a residential or immediate neighbourhood. Historical and contemporary research indicates that cultural contexts, content, and activities act as mechanisms and factors that create a sense of identity, engagement, and relationships within and between communities. Research explores constraints as well as conditions that lead to successful bonding. The study applies a mixed methods approach that includes a literature review; interviews with stakeholders; an analysis of the data and results from the 2017 *Culture Track Canada* report (Cohen et al., 2018); and a series of case studies. The following are the conclusions and recommendations of the report:

1. **Maintain a broad definition of arts and culture:** Include food, festivals, popular culture, classical music, Big C culture, to small c culture. Combine activities for impact. Support professional and amateur. Place value on cultural activity as a means to enhance communication, community resilience and social capital.

2. **Engage communities through arts and culture.** Arts and culture bring civic benefit. Mobilize residents to respond to their own realities through the creation of arts and culture. Co-design, inclusive design, and working with difference are essential to effective community planning and design when creating cultural infrastructure. Strengthen communities' creativity by developing coordinated partnerships among a range of stakeholders and organizations with diverse skills that can generate powerful cultural products.

3. **Professional artists, curators, programmers and creative makers are essential.** Integrate arts and cultural workers into communities and rely on their professional skills to enable inclusive activities and formalize emergent activities within a community.

4. **Diversity.** Recognizing diversity results in a more exciting, engaged, and healthy culture that traverses diverse languages and cultural formats and represents contemporary Toronto. Resilience results from the ability for individuals and groups to feel confident in their own identities and reach across their cultures and boundaries. Place value on Indigenous strategies and attitudes towards communities, including relational interaction, careful preparation, trust, and respect for a common set of emergent rules and values.

5. **Scale Matters.** Create cultural hubs as part of neighbourhoods, and support cultural activity in a range of informal, flexible locations. Adopt critical considerations of scalability that consists of key principles, ethics, and knowledge that inform how initiatives can grow. At the same time, large-scale initiatives can galvanize and transform neighbourhoods and bring residents together.

6. **Human-centric Digital:** Integrate digital technology in subtle ways that augment and support people's everyday social and physical interactions. In this way, the digital and physical are layered onto cultural activities to support community identity and social bonding.

7. **Planning for well-being:** Expand the view of care and wellness to include a broader understanding of human engagement (trust, mental health, joy, aesthetic pleasure, sharing, community safety, life affirmation, and some-times healing) and provide support in diverse ways. Strengthen evaluation processes to assess the impacts of arts and culture in relation to health and well-being.

8. **Investment:** Include support through monetary investments in arts and culture spaces at all scales through flex-ible funding programs. Organize coalitions to develop local cultural resources.

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2   Introduction

The *Culture Creates Bonds* study defines a specific set of key drivers, scenarios, and conditions that create natural human bonds, those of cultural activities and practices, in a residential or immediate neighbourhood. Historical and contemporary research indicates that cultural contexts, content, and activities act as mechanisms and factors that create a sense of identity, engagement, and relationships within and between communities, whether within a site, on the hyper-local, or at the neighbourhood scale. Cultural activities mobilize and integrate individuals and groups, build resilience, and help to create systems of care (UNESCO, 2016). Arts and culture contribute to a broader context of community building (Bowes et al., 2017). For the purpose of this study, we consider culture that is "contrived," in the positive sense of curated and structured as an intervention, and its sibling, culture that is emergent and spontaneous. The study defines arts and culture broadly and includes physical and virtual activities.

Toronto is increasingly both a vertical and virtual city. Bonding may face particular challenges and opportunities in dense, hyper-local neighbourhoods. Toronto is a culturally diverse city with ongoing immigration and multiple generations of waves of immigration. It is also home to one of the largest Indigenous communities in Canada. It is a city with tremendous access to emerging and current technologies. Conversely, it is also a city with growing economic disparity. Toronto's success as a city relies in part on its ability to create a vibrant and integrative culture, one that supports individuals, families, and groups. Arts and culture need genuine investment to ensure sustainable success. Research from other contexts such as Chicago (Cultural Affairs and Special Events, 2016) indicates that arts and culture play a number of important roles with unexpected positive outcomes, including economic development, tourism and health and wellness. We need to understand precisely what the mechanisms that create bonds are, how these operate, and what we can generalize from analysis and history.

We used a mixed methods approach that includes a literature review, both historical and contemporary; interviews with stakeholders; and analysis of the data and results from the 2017 *Culture Track Canada* report (Cohen et al., 2018). We then draw a series of conclusions and recommendations. We provide appendices of interview subjects, questions and notes from numerous case studies.
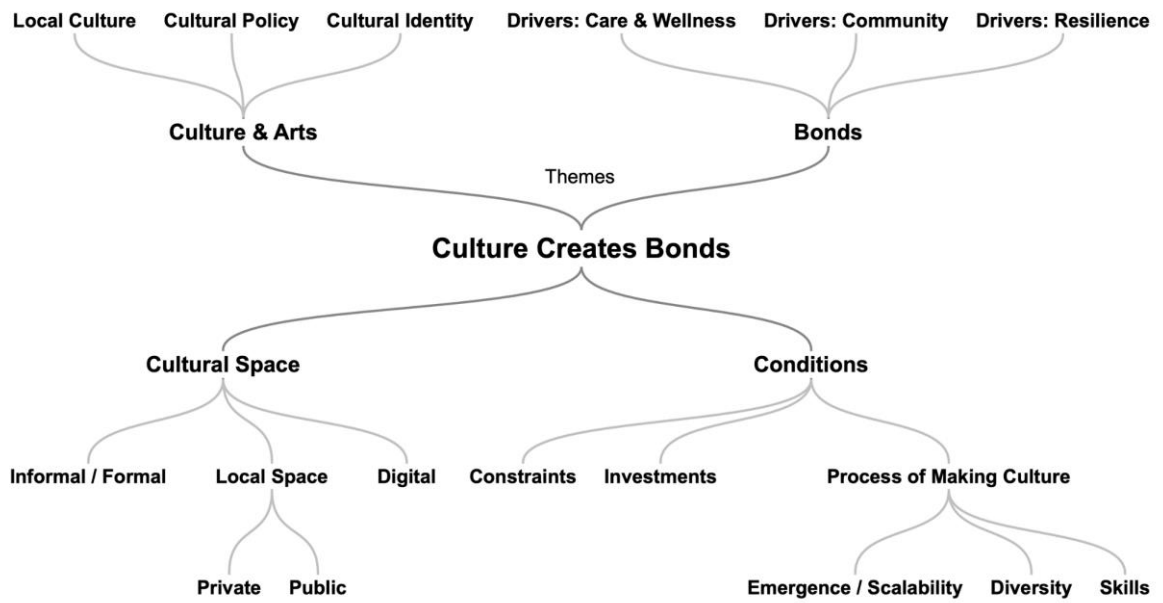
Figure 1: Culture Creates Bonds Research Themes

3 Culture Creates Bonds: Literature Review

The following literature review begins with an overview of the arts and culture context to highlight definitions, the meaning and context of local culture, and the role of government in cultural policy. Next, we share an overview of cultural space, including definitions, the meaning of local space, and the digital sphere as a context for space. In the third section, we review bonds, to provide key definitions, and recognize drivers, such as care and wellness, community, and resilience. In the fourth section, we give an overview of the conditions that make authentic bonding occur. We first identify constraints, and then conclude by offering observations regarding the successful processes of making culture drawn from the literature.

Figure 2: Bonding across digital and physical spaces through arts and culture (Courtesy JAYU)

3.1   Culture and Arts: Defining Cultural Impact, Belonging, and Policy

3.1.1   Defining Cultural Impact

The first step is to define culture. Writers define culture in an amplitude of ways. There is a focus on culture generating community vitality and identity through the arts. Crossick and Kaszynska (2016) include a wide definition of culture that connects with the wider impacts across individual, amateur, and professional settings. This comprehensive study aggregated research that indicates that arts and culture contribute to the production of reflective individuals with a sense of agency; engaged and imaginative citizens; and the capacity for conflict resolution. While optimistic about these impacts, they also recognize that there are clear inequalities in definitions of culture that exclude some groups from participation and resulting benefits. We consider culture that is "contrived," in the positive sense of curated and structured as interventions, or its sibling, culture that is emergent and spontaneous (Deviney & Scholz, 2014). In this study, cultural activities are defined broadly (i.e., following Millward Associates, 2017) and include

physical and virtual activities (Diamond [in press], 2018; Diamond, Szigeti, & Jofre, 2017; Jofre, Szigeti, & Diamond, 2016).

3.1.2   *Local Culture and Belonging*

While the broader literature about culture considers overall impacts and interventions, research has also highlighted the experience of local culture. For instance, Redefining Public Art in Toronto (2017) highlights the impact of local culture on identity. This study reviewed the impacts and potentials of a wide range of multidisciplinary public arts activities within communities. It found that participants use culture, especially in the form of public art, as a valuable marker of identity in their local world, cementing the sense of "being together in the world," which enables the inhabitants of cities to successfully live together (Diamond et al, 2017). Indigenous authors (Igloliorte, Nagam, & Taunton, 2016) have underscored the ways that cultural practices bind together everyday life in Indigenous communities, providing identification with the land, ceremony, language, family, and community. These observations resonate with sociological studies that prove the impacts of cultural activities on strengthening definitions of place, identity, status and change (Lewicka, 2013; Grodach & Silver, 2012).

3.1.3   *Cultural Policy and the Role of Government*

Government has an important role in retaining and growing cultural spaces. Cities have immense power in shaping social and economic development through arts and culture, such as influence over land use, ownership structures, financial resources, and the allocation of taxes (Markusen & Gadwa, 2010). From a city policy perspective, research has identified a range of policy approaches to enhance the use of cultural space. In Toronto, the city would benefit by expanding the definition of space that is available for cultural purposes by reinterpreting the permitted use of nonresidential spaces beyond office and retail use. It is important to engage in early consultation with the cultural community to determine local space needs. Markusen and Gadwa also suggest a focus on affordable ownership and better use of Section 37. Finally, enhanced data collection and monitoring can enhance links between different stakeholders (Millward Associates, 2017). Bou-Matar (cited in Smith, 2004) cautions that there needs to be an increased attention on the representation of cultural identity and pluralism in the arts by those in political power. They comment on the over attention of showing single perspectives, because this homogenizes personal experiences. A productive way forward is Metzger's (2011) which argues that there should be a shift away from "planning for culture" to "planning with culture" through collaborations between planners and artists, using culture and the arts to support the planning process and subvert bureaucracies.

Figure 3: Capturing the spirit of Thorncliffe Park, Thorncliffe Neighbourhood Office, PATCH Project, STEPS Initiative, 2017. Community led, youth inspired Laird Station, TTC mural.

3.2   Cultural Space

In this section, we review literature on cultural space. We start by defining cultural space and highlighting the dynamics of formal and informal spaces in arts and culture contexts. We also highlight local space, explaining the ways that public and private perspectives influence both terms and uses. We end this section with an extended discussion of the role and place of digital technology in arts and culture spaces.
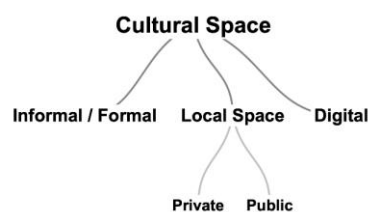
3.2.1   Definition of Cultural Space, Including Formal and Informal

Millward Associates (2017) define cultural spaces as environments that present and support creative artistic activity and the celebration of cultural heritage. From this perspective, arts and culture transpires inside and outside of four walls, in a range of settings, both formally and informally. Space typologies include those purpose built for theatre, music, cinema, art galleries, museums, production spaces; multipurpose spaces supporting cultural activity — parks, public squares, laneways, streets, bars, cafes and clubs, community space, libraries, artists residences; and secondary supports, such as live/work studios, arts education facilities, office spaces for arts and cultural organizations, and places of worship.

People experience the use of cultural spaces in formal and informal ways. On one end of the spectrum, formal space supports artistic and creative practice, and at the other informal, emergent activities encompass the subversive reappropriation of space through performances and interventions. Crossick and Kaszynska (2016) illustrate the ways that public art enhances the cohesion of a city. Public art is an example of a formal art space that creates social cohesion and interaction. The study specifies that this is especially the case in creating cohesion in new places that are undergoing a process of redevelopment. According to Millward Associates (2017), venues that support curated, small-scale, low-cost interventions — temporary installations, outdoor screenings, site-specific production and pop-up showcases for talent and experimental work — add to neighborhood vitality. However, the study notes that population growth and an increased demand for small-scale community interventions point to a need for more public amenities that can accommodate dedicated, flexible spaces for arts practices.

Doherty (2015) argues for varying durations in public art. She believes contemporary art must surpass mass spectacle and instead provide a mix of temporary interventions that fit alongside long-term projects. Crossick and Kaszynska (2016) give precedence to counter-monumentalism in the form of unofficial and informal public art experiences that convey alternative uses of urban and civic spaces and provoke dialogues about the forces that are shaping these spaces. This is similar to Pruesse's (1988) view that cultural space encompasses emergent, informal activities that illustrate the reappropriation of space for new uses. Pruesse refers to this as subverting hierarchies. Imas and Weston (2016) go further to suggest that these informal subversive art spaces act as a force for social transformation when communities engage around a social cause.

3.2.2 *Local Space, Including Public and Private*

The success of small-scale, curated interventions, as well as the reappropriation of space, alerts us to the importance of local spaces and their diverse uses. As Metzger (2011) highlights, the focus should be on "planning with culture." This perspective informs the hyper-local use of space so that planning responds to the specific needs of local communities, assumes the embedding of cultural activities at inception, and uses creative tools for planning. To be effective, Cartiere and Zebracki (2016) suggest that the arts, including public art, can play a vital role as a catalyst in local urban regeneration efforts. This encompasses staging activities within formally managed private spaces and public community spaces, as well as drawing residents into the regeneration process through a lens of "being in the world together." This notion of "being" integrates multiple perspectives, supports a diverse participant engagement and enables communities to maintain a sense of belonging. Beyond positive social impacts, research has highlighted the wider economic benefits of investments in arts and cultural activity (Markusen & Gadwa, 2010).

In complex systems, root causes are not immediately obvious, and interveners should pay attention to understanding relationships that are intangible in order to mitigate unintended consequences. Kieboom (2014) cites critical technologist Evgeny Mozorov, who poses the question "What works for whom?" since the root cause for human engagement in one group may not apply to another. Furthermore, Nussbaum (2010) cautions designers (including planners, policymakers, and service providers) against replicating "design imperialism," whereby the ideas of those in power are imposed on communities. Kieboom (2014) recommends focusing on understanding the principles, ethics, and knowledge that inform behaviours in local communities and using these to (re)design systems, and as the basis for scaling efforts, the dissemination of knowledge, and allocation of funding.

"Being in the world together" in local space and hence understanding local community issues highlights the importance of artists and residents authentically engaging with social issues, and doing so in a way that promotes care in communities. The #ARTMYJOZI project in Johannesburg, South Africa, celebrated the city and encouraged residents to undertake a reimagination of the use of public space. Organizers and participants applied creative expression to highlight and intensify the community's own experience of identity and place, connecting both with local social issues in the community and those beyond (Johannesburg Development Agency, 2017). Going forward, Cartiere and Zebracki (2016) suggest that cities need to find new financial and digital models for engaging with and sustaining cultural spaces.

3.2.3 *Digital*

Research confirms that the increased use of, and dependence on, technological systems in urban life (Bowes et al, 2017) is a continuation of the uptake of digital technologies in society, and in turn, both influence arts and cultural experience (Crossick & Kaszynska, 2016). Findings in relation to the digital realm highlight two important perspectives. First, successful cultural spaces relationally bridge the digital and physical (Tuters, 2004), and, second, technology effectively promotes civic engagement (Sensitive Cities, 2015; Jofre et al., 2016).

The use of networked technology and location-based media in public spaces expands our view of both the elision of and distinction between public and private life and offers an opportunity for the enhancement of cultural spaces (Balsamo, 2015). Tuters (2004) illustrates that the digital city (sensors, cells, surveillance cameras, networks, Bluetooth, GPS, data) is the latest evolution of public space and has shifted the way we experience urban life. There is a continuous opportunity for connection and intimacy from the public to the private realm, especially with mobile phones. Tuters (2004) challenges the one-sided flow of information and recommends that the public have access to open-source urban data. He demonstrates the power of providing Internet access and information throughout the spaces of the city using GIS and GPS systems. These ideas pertain to what Lozano-Hemmer (cited in Balsamo, 2015) calls a "relational architecture" that goes beyond didactic access to information from digital networks. He recommends a design of interactive public experiences that use digital technology to promote embodied conversations with others, in specific spatial contexts. Such creative experiences process, analyze and display enormous amounts of data and at the same time give individuals the agency to improve their quality of life (Bowes et al., 2017).

Figure 4: Rafael Lozano-Hemmer Relational Architecture, Zoom Pavilion, 2015.
The piece uses face recognition algorithms to detect the presence of participants
and record their spatial relationship within the exhibition space.

The expansion of integrated digital/physical experience can enhance participants' experiences with technology and in turn generate stronger relationships and engagement between residents and the salient issues in their communities (Sensitive Cities, 2015). For instance, Jofre et al. (2016) highlight visualization experiences, which make data available to communities in creative and pleasurable ways, and thus promote civic engagement with urban issues. For example, the Sensitive Cities project occurs in physical space augmented by technology. They lead multipurpose communitarian activities and cultural programs, ranging across sports, theatre, a library, and social assistance. The Sensitive Cities project illustrates the potential that a cultural space that bridges the digital and physical has for developing community identity and social bonding. Equally, artists consistently use digital and social media as tools to provoke critical community activation (Doherty, 2015). Participant engagement with digital and social media includes displaying digital versions of heritage sites in new ways to reflect a renewed image of the city. In Brazil, event organizers use real-time data on mobile devices to galvanize fans in "méga-événements sportifs" and apply similar technology to popular culture concerts (Éthier, 2018). The #ARTMYJOZI project in Johannesburg, South Africa visualized data to map, analyze and celebrate the city and hence encouraged change in the use of public space. This project demonstrated the success of a dual focus on digital and physical experience in a cultural context, along with a strong focus on social media culture to support physical cultural activities (Johannesburg Development Agency, 2017).

It is clear that there is an immense opportunity for digital technology to heighten social experience and promote civic engagement. However, there are issues that require attention. Challenges include limitations of the types and amount of data available to participants, the format of data and its accessibility to nonexperts who lack digital literacy (Jofre et. al., 2015; Balsamo, 2015). Solutions include using data visualization and analytics to bridge the literacy gap and ensure that diverse groups have access to data in forms that are usable to them. These tools can effectively digest and convey complex data and turn it into pleasurable experiences that support educated and engaged citizenry (Jofre et al., 2016). Balsamo (2015) suggests that more complex interaction and analysis should be "scaffolded"

over time to advance participants' literacy. Likewise, designers can provide additional expertise to convey issues of data quality, as well as enhance understanding of equity and social values and can thus shift the experience of equity seeking groups (Bowes et al., 2017).

3.3   Bonds: Context and Definition

As Toronto increasingly becomes both a vertical and virtual city with dense hyper-local neighbourhoods, the challenge of attaining social cohesion becomes increasingly complex. Many sources laud Toronto for its cultural diversity, a product of current and multiple waves of immigration. It is also home to one of the largest Indigenous communities in Canada. There remains the question of what a fully integrative diversity means, accentuated by growing economic disparity, which in part reflects ethno-cultural divisions. The creation of meaningful community bonds, which reinforce cohesion, engagement, and support of diverse individuals, is an important ambition.

Historical and contemporary research has established that the presence of arts and culture within communities can create effective and affective bonds between community members, whether at the site, hyper-local, or neighbourhood level, with unexpected positive outcomes (Chicago Cultural Affairs and Special Events, 2016). Cultural activities contribute to broader efforts of community building (Bowes et al., 2017). Cultural activities act as mechanisms to create a sense of identity, to mobilize, and to build resilience, even establishing mechanisms for caring (UNESCO, 2016). The following sections highlight three key drivers of bonds, including bonding as a driver of care and wellness; a driver of community building; and as a driver of resilience.
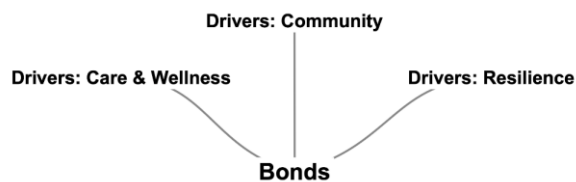
3.4   Drivers of Bonds: From Care and Wellness to Community and Resilience

In this section, we give an overview of key definitions, and examine drivers such as care and wellness, community, and resilience. Research has demonstrated the positive impacts of arts and cultural activities within local contexts, including their role in building more engaged and caring communities (Cartiere & Zebrack, 2016; Saukkonen & Ruusuvirta, 2013; Helguerra, 2011; Irish, 1990). The broadest definitions of public art, community arts, and art for social change include these goals. In particular, culture offers local physical assets that bring communities together, and research proves that culture improves health and well-being.

3.4.1   *Care and Wellness*

Crossick and Kaszynska (2014) discuss the role of care and wellness through the arts. Writers define "care" broadly and reflect upon a range of perspectives, including cultural experiences that are beneficial to health and wellness. Care through the arts plays an essential healing role in supporting mental health and wellness. Arts and cultural activities that allow people to contemplate social issues can support individuals and groups dealing with trauma and bring about reconciliation. The simple practice of making "zines" is a creative form of expression that can facilitate a transformative experience of collective learning and community education (McLean, 2011). Participatory arts for older people or those with age-related conditions bring specific benefits, providing well-being and community. These need not be reduced to therapeutic outcomes or be limited by the perceived deficit that a particular view of aging gives (Kenning, 2015). For instance, Baycrest's model of holistic aging prioritizes arts and cultural activity in ways that are integrative and go beyond a simple application of arts activities for seniors.

Being cared for and practicing caring are essential parts of social bonding. The arts play a role in developing reflectiveness and empathy amongst those with care responsibilities, those receiving care and between caregivers and care recipients (Crossick & Kaszynska, 2014). Cultural policy can extend care and well-being to residents and community members. For instance, in Finland cultural services have successfully focused upon the wellbeing of community members and municipalities (Saukkonen & Ruusuvirta, 2013). An important success factor is the experience and professionalism of practitioners who play these supporting roles. Formal practitioners as well as volunteers can provide essential support (Crossick & Kaszynska, 2014). The challenge lies in maintaining standards of those with care responsibilities.

3.4.2   *Community*

Community engagement is an important aspect of social bonding. Millward Associates (2017) highlight the ways that effective planning can deepen social bonding in ways that go beyond economic goals. The aspects of bonding that arts and culture contribute include mechanisms that promote an enriched quality of life, education (particularly for youth), and the preservation and transmission of heritage. Art practices create spaces for bonding by creatively bringing diverse people together to connect and engage in dialogue as a form of critical consciousness and critique (Finkelpearl, 2000). This bonding occurs through sharing in celebration and inspiration as well as through education and civic engagement. One such illustration is Artscape's integration of artists and arts organizations into mixed-use communities, as well as their community youth programs that promote education and community building through arts and culture.

3.4.3   *Resilience*

Another aspect of authentic bonding is resilience. "Resilience" is the ability to rebound from adversity (Hunter, 2001) or to adapt to and improvise about the challenges of everyday life in a way that is beneficial to mental health (Richards, 2007). Research has shown that resilience reflects deep social bonding through communal acts that drive positive social change. This can occur through curated cultural activities that address social challenges as well as through cultural resistance against imposed social conditions.

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Diamond's Women's Labour History Project (1978–1995) demonstrated the role of culture in building community cohesion, services, and resilience in the late 19th and first half of the 20th century. For example, women in working class communities used cultural tools to bring enjoyment, drive social change, and create community cohesion. Harber (cited in McLean, 2011) proposes that art has a responsibility to address social contradictions (i.e., challenges) by portraying hope and shaping the future in positive, socially responsible ways. Artists and arts organizations are increasingly applying creative practices to drive community and cultural change through democratized arts practice, resulting in resilience (McLean, 2011). For instance, Doherty (2015) highlights the subversive use of social media by artists to approach social issues as a form of resistance.

Imas and Weston (2016) and Weston and Imas (2017) refer to arts-based, creative interventions as "OrgansparkZ" engagements. These reflect sparks of unexpected, emergent resilience, whereby people collectively oppose barriers and advocate for their own communities and inclusion in society. Barriers include social, health, and economic roadblocks. This is an informal creativity born from adversity (Weston & Imas, 2018). OrgansparkZ examples are illustrated by international case studies such as the creative reappropriation of space in Argentina's Fabricas Recuperadas, the Capetown You Decide dance movement, and Valparaiso's resistance to gentrification in Chile.

Figure 5: Art Starts provides opportunities for creative collaboration in Toronto schools

3.5   Conditions for Bonding

In the following section of the literature review, we give an overview of the conditions that make authentic bonding happen by identifying constraints and processes of making culture.

Conditions

Constraints Investments   Process of Making Culture

Emergence / Scalability   Diversity   Skills
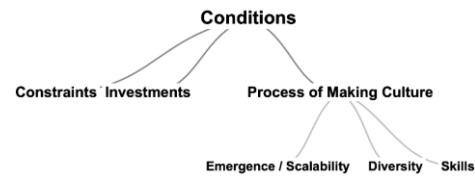
3.5.1 Constraints

We identify the following constraints that affect the opportunity to use culture to create bonds.

1. *Resources*. A significant challenge is funding and the lack of economic resources. Fiscal constraints are prevalent in arts communities across the world (Pollock & Paddison, 2010; Saukkonen & Ruusuvirta, 2012). Further resource challenges revolve around access to space. Affordability and tax laws are major barriers to access (Millward Associates, 2017).

2. *Power Imbalances*. Cultural activities can form a means of exclusion and inequity of access (Crossick & Kaszynska, 2016). For instance, there are limits of access to public art because of where it is located (Finkelpearl, 2000). The arts can be a force for gentrification and the displacement of lower-income residents and small community organizations (Diamond & Silver et al., 2017; Millward Associates, 2017).

3. *System Structure*. Poor urban planning contributes to fragmentation of the public sphere (Tuters, 2004), which negatively impacts community cohesiveness. Analysts attribute this to a lack of flexibility in planning assumptions and systems (Saukkonen & Ruusuvirta, 2012). Planners underestimate the complexities of urban systems and overlook the real-life "messiness" of human nature (Kieboom, 2014) This includes placing too much emphasis on "solutionism" rather than on understanding the deep issues. Planners at times assume that social spaces are neutral and ignore power imbalances. A large issue is scaling if growth supersedes ideas, core values, and ethics in local communities.

4. *Digital/Tech Accessibility*. Digital spaces are prohibitive to those who lack digital literacy (Jofre et. al., 2015; Balsamo, 2015). In addition, there is evidence that diverse groups, including women, People of Colour, young people, people from the LGBTQ+ community, people with disabilities and Indigenous workers face discrimination and lack a sense of belonging and inclusion in tech workplaces. (Mars, 2018). Technology creators can design unconscious bias into applications.

3.5.2 Processes of Making Culture

In this section, we outline a set of processes that constitute the making of culture. We highlight scalability, diversity, key skills, and human-centric engagement and investment.

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1. *Scalability*. We suggest a critical approach to scalability. Kieboom (2014) recommends scaling processes as opposed to solutions/outcomes. These can be achieved by redesigning the structure of the existing system (Mulgan, 2007), moving beyond replication. The alternative is applying principles, ethics, and knowledge to inform how initiatives can grow. Funders can change the ways that they channel funds, in order to reflect community values. As in every complex system, the root causes of human behavior are not immediately obvious, and attention should be paid to understanding relationships that are intangible in order to mitigate unintended consequences (Kieboom, 2014).

2. *Diversity*. Any cultural planning initiative that seeks to expand cultural space should pay attention to underrepresented groups. Planning strategies should counter the displacement of residents who face economic barriers, and provide means for supportive mobility, as well as prevent gentrification (Millward Associates, 2017). Arts and culture are powerful tools to support minority groups that seek to express their identity and influence social concerns (Crossick & Kaszynska, 2014; Finkel, 2000).

3. *Skill: Planning for Well-Being* Crossick and Kaszynska (2014) explain that successful urban planning is dependent on a complex ecology of interdisciplinary talent, finance, content, and ideas. Long-term attention to supporting this curated ecology improves health and well-being and the emergence of vibrant creative and cultural quarters. Well-being results from communities successfully tackling social transformation by resisting oppressive forces. It is therefore essential to permit resistance to emerge (Imas & Weston, 2016).

4. *Skill: Engaging Community Members*. There is an established correlation between arts and culture participation, engaged community collaboration, and civic benefit, which strengthens the wider political imagination and democracy. Participation includes volunteering. Coordinated partnerships among a range of stakeholders and organizations with diverse skills result in powerful cultural products that galvanize wider communities (Millward Associates, 2017). Engaged residents are also those who are involved in planning processes. It is essential to design in a way that is responsive to human behavior, while reinforcing communities' capacity to develop resilience in response to their own local realities (Kieboom, 2014).

5. *Human-centric Digital*. The work of Sensitive Cities (2015) illustrates the potential that a cultural space that bridges digital and physical space offers for developing community identity and social bonding. Digital solutions can reflect the cultural identity of specific communities. Experimentation can reconsider the ways that spaces are relevant to technological and social innovation. Residents and their communities can develop stronger relationships through the integration of cultural and traditional knowledge with digital technological devices. This opens a space for larger digital engagements, for example, using digital technology labs or data visualization for community problem solving. This can enable a technologically literate and authentic deployment of Smart City solutions. These human-centric dimensions are essential before true digital integration can happen.

6. *Investment*. Research has documented the wider economic benefits of investments in arts and cultural activity (Markusen & Gadwa, 2010). Investment includes monetary support and support for human and social capital in arts and culture spaces. Small-scale community-led arts and culture initiatives can have a larger economic impact than flashy large-scale ephemeral projects.

4 Culture Creates Bonds: Interviews

We undertook interviews with nineteen individuals or teams whose efforts occur in part or in whole in Toronto. A number of these cite valuable experiences in other parts of Canada and abroad. The interviewees "contrive" opportunities for cultural practice, as artists, planners, city officials, health care providers, academics, policy authors, funders, and innovators. Their interviews reveal mechanisms and factors that create bonds — a sense of identity, engagement and relationships within communities. Interviewees share their role and that of their institution; their opinions of the nature and organization of arts and culture practice; their understanding of cultural spaces; their sense of local cultural identity; and their analysis of who is responsible for cultural activities, including support for local and informal interaction. They define bonds, focus on the types of bonds created through arts and culture, and explain the ways that activities produce these bonds. They share their understanding of "care," extending the discussion to wellness, community building, resilience, and resistance. They provide case studies of successes and failures, including insights regarding constraints and required investments. Reflections include considerations regarding the process of making culture, with specific attention to local communities and neighbourhoods, diversity and inclusion, and the skills needed to develop cultural bonds. A number of individuals provide guidance regarding future possibilities for cultural bonding, and their vision for the ways that arts and culture can strengthen neighbourhoods and relationships. A list of interview subjects is found in Appendix 1 and sample questions in Appendix 2.

The following themes emerged from the interviews and parallel themes discovered through the literature review and *Culture Track Canada*.

4.1 Defining Arts and Culture

Interview subjects provide a variety of definitions of arts and culture, including considerations of cultural identity. Many interviewed include all manner of creative expression within their definition of culture, comprising both formal and informal activities. Most begin with a general understanding of culture as an encompassing description of institutional or societal practice and then speak specifically to the arts. Tim Jones, CEO of Artscape, describes culture as a broad landscape of all the things that we think, do, and aspire to, including our symbols and history, with the arts as a narrower field of expression. Executive Director of Health Innovations at Baycrest, Bianca Stern, proposes that culture is a tapestry of activities and events, which represent ways of being and can combine food, music, social interaction, and all manner of creativity. Urban designer Ken Greenberg endorses this generous definition of art and culture, stating, "It's a broad spectrum from the most sophisticated and professional…to the experiences of daily life, to sharing food, to recreation, to neighborhood activities." Chief Planner of the City of Toronto, Greg Lintern, emphasizes the importance of arts and culture to build the capacity for creativity and imagination within a city. Deputy Director of the Toronto Arts Council, Susan Wright, takes this further, suggesting that the arts and artists in particular produce "social capital" for communities, including neighbourhoods. Bridget MacIntosh, an independent cultural contractor, emphasizes that role that culture plays in creative "pride of place."

Artist and academic Lillian Allen emphasizes culture as the activities we perform based on what we have inherited, with all its coding and nuances. We create culture because we want to communicate, and culture can extricate us from fatalism by providing different ways of seeing. The arts can allow a universalization of emotions and experiences, according to Allen. In a similar way, urban designer Ken Greenberg sees artists as "scouts in exploring new territories and opening new ideas." Indigenous artist Cheryl l'Hirondelle discusses culture from a Cree and Metis perspective in which culture is an expression of "one's being and the artifice of sensing, dynamic and alive with a rigor to it." She states, "'Nehiyaw' is of course Cree — where there was a notion that things were made and they were 'Apacihcikan,' they were useful devices. If art is a useful device, is it a useful device as a transmitter of an

expression, transmitter of an experience, transmitter of a voice that's not heard enough." An Indigenous artist, activist, and educator who chose to remain anonymous emphasizes the importance of culture as a ceremony of exchange, a concept embedded in Indigenous languages. Culture is "pure intention" to communicate, developed out of patterns, songs, and observations of the land. Another respondent noted, "Anything where people have a shared sense of community".

Others, such as Susan Wright and Margo Charlton, Research and Impact Manager of the Toronto Arts Foundation, note that the understanding and practices of the arts has changed from a rarified pursuit to broad engagement with popular and community culture, particularly with the expansion of urban dance and spoken word arts. In the same vein, Rui Pimenta of Art Spin draws distinction between "Big C Culture," produced by cultural institutions, and "small c culture," which is emergent.

4.1.1 *Local Culture*

These definitions of culture provide an appropriate segue into considerations of local, neighbourhood, and hyper-local cultural activity. Bianca Stern of Baycrest provided the concept of "place attachment," in which place acts as a scaffolding for identity, memory, and storytelling. At the same time, Stern suggests that there is no right or wrong with culture, but rather that culture acts as a mirror for individuals and communities. Cofounder and Chair of Code for Canada Charles Finley, observes that density can result in meaningful and spontaneous interactions, which lead to resilient communities. Intimate neighbourhood activities are hard to scale and can lose their quality if expanded.

Planner Greg Lintern proposes neighbourhood identity as a means for people to cope with a constantly changing city. He emphasizes the changing nature of neighbourhoods and the ways that some become reception zones for waves of immigrants. Local culture provides a sense of character and ownership. Ken Greenberg describes local expressions as a "DNA of cultural expectations" that allow for a wide range of connections. Margo Charlton points out that designation, such as "Greek Town", cling to neighbourhoods well after the communities that gave rise to them have moved on. In fact, most areas of the city serve multiple identities and communities. For Sari Zon, head of development at Art Starts, the opportunity of local cultural activity is the ability to give voice to specific environmental and community concerns.

Sociologist Dr. Daniel Silver of the University of Toronto iterates urban planner Jane Jacob's concern that local bonds emerge when people get to know their neighbors, not always easily achieved in vertical living. However, observers of Saint James Town such as Margo Charlton have seen the ways that people introduce themselves to each other in grocery stores and create cultural networks, as well as how they use outdoor space to play music and sell jewelry. Culture becomes the glue to create local bonds.

Silver points out that the concept of local culture carries contradictory values. The presumption of local culture is that others have formed the character of that place, and that one is either an insider or an outsider. The draw for visitors or new residents is the local flavour, but the local culture can also serve to exclude. Sally Han, Manager of Cultural Partnerships of the City of Toronto develops cultural policy. She emphasizes the need to develop cultural policies that are specific to local communities. This means that the creation, production, dissemination, and preservation of cultural products and programs must, as a first priority, respond to the local history, people, conditions, demographics, landscape, economic realities, of that particular place and point in time, without assuming that the community's cultural development must proceed according to an a priori established route to achieve legitimacy. She notes, "The very specificity of cultural activity rooted in local communities is almost more important because it means that you don't have [a] single colonizing force." The inner suburbs of Toronto already have a rich cultural activity, indicated by groups such as Rise.

Figure 6: Art Starts motto reflects principles of community art and inclusive design.

4.2 Bonds

4.2.1 Defining Bonds

Interview subjects provide invaluable insights, expanding the concept of bonding and offering strategic challenges. Dr. Daniel Silver describes three kinds of bonds that sociological thinkers propose. These are bonds of solidarity that are articulated through feelings of common identity; bonds built upon complementary differences; and bonds defined by many overlapping forms of interaction that can include exchange, hierarchy, conflict, and more. Each of these are imaginable in the context of local neighbourhoods and cultures. Artist Lillian Allen describes bonding as a process in which people connect with one another's humanity: "Somebody's heartbreak will be different from somebody else, but if they're right about the struggles of that, the loss and the longing and whatever, the other person will understand it." Cultural expression constructs a dialogue that elicits these affective connections. Bianca Stern uses the metaphor of family for the culture of bonding that Baycrest has created. Sally Han suggests that humans are wired to need each other. Culture becomes a particularly meaningful way to create bonds because culture is experiential; it provides aesthetic pleasure as well as connection through the shared experience of theatre or music. Cheryl l'Hirondelle powerfully links intimacy, space, and bonding; she evokes the word "va," a Samoan term for "the space between you and I." She describes this state with, "It's an unowned space, and yet it's charged. It is charged with life. It cannot be owned. It cannot be turned into a commodity because it is always ever shifting and changing. I think cultural space is like that. It has to be dynamic."

4.2.2 Drivers: Care and Wellness

Respondents provided many examples of the ways that culture provokes and evokes sharing, care between individuals and groups, a spirit of wellness, enhanced community safety, and, in some instances, healing. Many respondents, among them the Executive Director of JAYU Gilad Cohen, spoke to the importance of art and culture in building trust, which in turn leads to persistent care between people. JAYU provides opportunities for youth in their

programs to become mentors to other youth, calling it caregiving, or an opportunity to give back, and a means to build resilience. Cohen shared two examples, one of a homeless youth who received mentorship from the program's professional photographers and then himself became a skilled photographer and teacher in the program, and another, that of an intellectually disabled student who began as a shy and disengaged participant and is now a consistent mentor.

For many years, Cheryl l'Hirondelle has carried out her *How the Caged Bird Sings* project within the prison system, facilitating inmates' learning to compose and perform music. Although the artist finds following arbitrary rules challenging, she chose "to follow rules for the benefit of the people she was working with" over the course of this project, no longer drinking or smoking herself because her collaborators were prohibited from these activities. These actions resulted in trust and powerful collaborations. L'Hirondelle relies on the principle of "Pimatisiwin," or "good life" in Cree, which encompasses the concept of resilience, "what one does in the world, has to be about it being life-affirming." In her art practice, she often enters communities at their invitation, and "a lot of times just getting different people to hold hands that have forgotten that they actually are in proximity to each other, and they could actually work together."

Figure 7: Cheryl l'Hirondelle – building resilience in prisons through participatory culture

Sally Han notes that a healthy community or neighborhood has a wide range of informal cultural activities, an observation supported by Susan Wright, who suggests that the Toronto Arts Council and Foundation have seen that cultural breadth and engagement in a community creates a safer community. Tim Jones also spoke to the positive impacts of Artscape projects in creating more engaged and safer communities. Sometimes small acts of kindness have great effect. Ken Goldberg describes the popularity of a beautiful ice-skating hoop that an artist designed for The Bentway so that people who had never skated before could skate safely with it wrapped around them.

A number of interview subjects work in the provision of health services and find that arts and culture provide means to motivate, to engage, and to heal. Arts activities have become important components of mental health support systems and wellness circles. As community-based artist Margo Charlton participated in a women's writing circle that supported women with cancer, she undertook body mapping and other improvisational activities, finding that they served as a powerful means to create a resilient support network. Bianca Stern describes the many activities

that Baycrest undertakes in arts and culture, relying on community partners such as the National Ballet School, the Art Gallery of Ontario, OCAD University, and their in-house teams. Evidence shows that older people who are active and creative are "healthy, engaged, and productive."

Figure 8: Baycrest Glee Clubs encourage resident engagement,
arts and culture lead to sustained health

Executive Director of the Health Solutions Lab Sophie Ikura, argues that health and wellness is a socially complex problem, best approached with multiple disciplines at the table. The Lab uses design thinking to help institutions develop creative pathways with care recipients, such as the Neighbours Helping Neighbours project that reduces the social isolation of older adults. It builds upon existing connections among tenants. The program applies mapping tools to indicate and share the location of proximate services. Other examples of successful interventions include returning with individuals to the neighbourhoods where they grew up to walk the streets, gather, and document memories. This activity is cathartic. Ikura and her colleague Sonia Gaudry, the lab's manager, observe that arts and culture create bonds without pressures: "They will come together around cooking together, creating collages together, and creating gardens together. If a person meets a person it is through their artistic endeavor and shared interest in art." Health Solutions Lab finds that vulnerable individuals will engage with art or crafts because the activity allows each person to find their own meaning. Director, Arts and Culture Services for the City of Toronto Patrick Tobin underscores the importance of joy and the presence of laughter as a way to judge the health of a workplace, school, residence, or local space.

4.2.3 Drivers: Community

According to our interview subjects, arts and culture can be integral to the creation of strong community bonds. Arts and culture consultant Bridget MacIntosh observes a sense of community emerging when neighbours build connectivity and friendship through shared cultural activities. She also identifies bonds as intrinsic to specific communities such as "an ethnic or a cultural celebration where people of any faith, or who identify as a certain cultural group, can feel solidarity and can feel connected and comforted by being with people who also identify with that same faith, that same culture – in feeling part of something larger." Hence, community can extend beyond one's sense of identity or be contained by it. According to Margo Charlton, arrival communities such as Thorncliffe Park have benefitted

from strong engaged cultural programming that brings recent immigrants together with established communities. The Art in the Park program mixes cultural activities with food provided by women from local organizations. Patrick Tobin sees investment in community activities as fundamental to the social cohesion of the city: "We fund the art because we think that it creates a space with low barriers of entry for as diverse a community as Toronto to come together and get to know one another, get to know the city, develop common bonds."

Sari Zon of Art Starts concentrates on bringing professional artists face to face with community members to build meaningful experiences that focus on skills sharing. One such initiative is an after-school program. She describes the three-year project *Glendower Basketball Mosaic* in Scarborough, which transformed a local basketball court with high gang activity into a safer space that celebrates local history and the personal stories of participants. Zon remarks that communities appear differently every day, depending on, "who is speaking and who is listening". Culture-making allows people who feel themselves to be at the margins of a community to be exposed to the creative practices of other cultures and to express their own. Community facilitators can integrate dialogue and production; creative relationships inspire hope. Respondents observed that arts and cultural consumption, as well as practice, stimulates empathy and empathic communities that develop shared values. Arts professionals who we interviewed discussed the high level of volunteerism in the arts, which indicates a strong sense of community and identification with arts and cultural organizations and their impacts beyond their content.

Figure 9: Arts Collaborations Build Belonging in Local Spaces and Cultures
(Courtesy JAYU)

An Indigenous respondent (who requested anonymity) emphasizes the reciprocal nature of community identity, shaped by "how we value each other's [community], how we interact with others." Relationship to place also shapes the quality of interactions. This individual emphasizes the need for careful preparation of community relationships. Bonds are qualitative and "more than just an adhesive. It takes two things to come together. Are the surfaces prepared? Are the surfaces clean? Are the surfaces porous? Are the surfaces open and ready?" Nadira Pattison, Manager of Art Services at the City of Toronto, places value on casual connections in which repetition acts as means to create bonds, such as reading a book, or listening to music, or other activity. She notes, "When you do it in a community

setting, in a public setting, in a setting with many more people, that is...and the repetition of doing that on a weekly basis creates those social bonds, even if they're weak."

4.2.4   Drivers: Resilience (Resistance)

Arts and culture provide increased resilience for individuals, groups, and communities. Bridget MacIntosh stresses that culturally rich communities bring economic benefits, a better quality of life, resilience, health, and safety through activated public space where community members feel safe on the streets. In her experience, these qualities create resilience for difficult times and mitigate against the possibility of conflict overcoming communities. Urban designer Ken Greenberg stresses the ways that "Arts and culture create social capital – a repository, a backlog of shared experience that people internalize." City of Toronto staff member Sally Han observes that healthy communities have the confidence to act for their own needs and interests. Charles Finley, Co-Founder and Chair of Code for Canada suggests that networks that arts and culture practitioners and audiences create strengthen the resilience of communities.

Art practice and consumption contribute to resilience; artists face down failures and continue to perfect their work. Investment in deep and challenging work is important, according to Sally Han, even though it requires effort on the part of audiences. Others pointed out that forms of resistance culture are invaluable in building the resilience of marginalized communities.

4.3   Cultural Space

4.3.1   Defining Cultural Space (Informal, Formal, Private, Public)

Interview subjects provided a flexible understanding of cultural space, in keeping with a broad understanding of cultural activity that includes institutional and informal practices, the spaces between buildings as well as within buildings. Dr. Daniel Silver acknowledges the power of cultural venues that are purpose-built to signal that an experience that differs from everyday life will occur. He describes the optimal ways that less formal cultural spaces can connect: "It's not only what goes on inside of the building or buildings, but it's more of an interconnection of many venues through a neighborhood so that as you move around it and the holistic experience that generates. You can experience not just these particular offerings, but a different take on normal life". Tim Jones, CEO of Artscape perceives cultural spaces as "urban acupuncture points."

City planner Greg Lintern emphasizes the need for cultural hubs where local people can meet and not be over-programmed. Ken Greenberg articulates the value of spontaneity and emergence, "One of my main goals as somebody who is involved in the design of public spaces, is to lower the thresholds of difficulty for those kinds of chance encounters so that everything doesn't have to be programmed, everything doesn't have to be predetermined." Sally Han emphasizes the need for differing kinds of cultural spaces, including those where small numbers of people can gather on an informal basis. Gilad Cohen of JAYU proposes a politics of openness and that "people who hold spaces need to be mindful of it and step away and not be the first to speak."

4.3.2   Local Spaces

Cheryl l'Hirondelle points out the ways that neighbourhoods have specific linguistic, political, and cultural agendas; the challenge, she says, is to understand "How do we exist in time, space, staying present to the local, locating our self and being responsive and present?" She cites the work of Indigenous philosopher and historian Le Roy Littlebear, who emphasized the power of place: ceremonies occur in place. She notes that in Toronto "It's very possible

and it's probable that there's many places around this city that have desecrated that indigenous notion of the importance of place, the importance of what that place was used for and still radiates that 'nis' of what it is meant for."

Tim Jones emphasizes the need for coalitions that mobilize to create new cultural spaces in local communities, "disparate stakeholders, whether they're community activists or artists or municipal or other local government or the people advocating public policy or private developers have you bring them together." Cultural space development has the network, or bandwagon effect like any other cluster; such development stimulates growth. According to Lintern, policy makers must protect cultural spaces: "For areas that are really hot, we do have to find spaces that are inoculated from market forces going forward. But the other answer there is to look more broadly at the suburbs and finding locations."

Figure 10: Artscape Launchpad, Daniels City of the Arts

4. 4   Conditions

This section of analysis considers the conditions that are necessary for culture to build effective bonds. It begins with constraints that can inhibit success, explores the types of investments that respondents perceived as valuable, and then considers the general process of making culture with a focus on scalability, diversity, and the skills required.

4.4.1   Constraints

One of the principal constraints that respondents identified in the context of Toronto is the lack of affordability that artists, cultural organizations, and marginalized communities face. In the words of Charles Finley, "We have to be really, really careful that we don't price the soul out of our city." In addition, artists are a force for gentrification, with development following in their wake and ultimately artists leave the now-unaffordable area. While there is ample development in Toronto most Indigenous artists cannot afford a condominium in land that is governed by the Dish With One Spoon treaty. Tim Jones notes that "The unintended consequence of any urban development intervention in a neighborhood that is struggling is that you kick-start a process of gentrification and displacement."

Some developers will subsidize artists' studios in buildings awaiting demolition, creating transitory support for arts and culture to move through neighbourhoods. Art Spin has been particularly successful in capturing these opportunities.

A further financial challenge is the lack of access to cultural activity for those without financial resources. Sally Han points out that participation in cultural activity grows with income levels. Further, poverty is spatialized and racialized; access to centralized cultural resources is limited and expensive to access via public transit. Research shows that cultural participation drops if people must travel more than one kilometer from their home. Interview subject Lillian Allen emphasizes the need to shift investment to support community-engaged arts and culture and build resources within these neighbourhoods. Gilad Cohen agrees and underscores the importance of granting agencies working closely with talented youth and cultural producers who do not have the training to write grants or use "art speak."

Another identified challenge is the global trend of growing xenophobia and fear of difference, whether that of race, Indigenous ancestry, religion, or other expressions of identity.

4.4.2   Investment Needed

The City of Toronto staff acknowledged that they are a small office; that geography and mobility are challenges; and that investment in cultural activity has not previously adequately addressed ethno-cultural clustering. Current plans focus on redistributing resources outside the core; however, as Susan Wright of the Toronto Arts Council notes, there is little major cultural infrastructure outside of downtown and North York, and. Patrick Tobin of the City of Toronto recognizes the gap described by Cohen between young cultural entrepreneurs who are seeking ways to support themselves and traditional public funders. There is a recognition that arts and cultural organizations can cope with limitations in an unprecedented way.

4.4.3   The Process of Making Culture

All respondents recognize that the process of producing culture has fundamental impacts on the ways that arts and culture produce the social bonds described in other sections of the research. Toronto planner Greg Lintern speaks to the importance of using the discipline of planning to get ahead of change in a fast-paced world.

Community-based art practice requires "co-building" methods. According to Gilad Cohen, "Establishing co-building and co-establishing rules of engagement and creating a space where people feel welcome and comfortable is most important." If arts and culture initiatives can successfully address the most marginalized, they also communicate to expanded audiences. This is a principle of inclusive design. Cheryl l'Hirondelle has answered many calls to deploy cultural skills to solve significant community challenges. She reaches out to elders within the community in order to call on their familiarity with the community, to develop ideas, and brainstorm possible solutions. At the same time, the outsider status of the artist allows her to suggest solutions that she can translate from different contexts and that a community member cannot negate easily.

4.4.3.1 Emergence/Scalability

Respondents describe many instances of emergent cultural activities and have divergent views on the value of scaling these, with some expressing concerns about losing accessibility and authenticity with scale, and others seeing scale and formalization as a means to strengthen culture, community, resilience, and impact Torontonians' understanding of cultural change. Porch Dance is a self-organized event in Seaton Village that features evenings and a weekend of

dance performance on community members' lawns and parks. Groupmuse self-organizes conferences that mobilize the homes of participants and attract audiences who want to experience both the classical music and the homes. Staying informal may mean staying under-resourced. Bridget MacIntosh underscores the importance of making cultural engagement easy, of starting small and scaling up. She sees government as a scout that can survey activities in the community and find mechanisms to support these.

Figure 11: A string quartet performs for an audience at a Groupmuse concert in a home

Bianca Stern emphasizes the importance of creating robust mechanisms for participants to engage with each other and to build on emergent cultural activity. Baycrest, provides "formal mechanisms where residents or caregivers come together in our councils, our resident councils, our family councils." Baycrest has developed the ability to support activities that emerge from the activities of residents, families, or volunteers. Although at a different scale, Gilad Cohen also draws from casual practices that emerge out of JAYU. They connect these activities with service providers in Toronto that support marginalized and underserved populations. JAYU combines social justice training with cultural activities toward the goal of strengthening empathy among participants. The Bentway, situated under the Gardiner, has reached out to the skateboarding community with their rich culture of design of boards and parks. The Bentway is collaborating with OCAD University faculty and community members to design a visually compelling, digitally informed park at in order to service younger audiences. Urban designer Ken Greenberg describes the possibility of expanding intimacy with, "We tend to think about how we make places that people share. If you have two people and you want them to feel comfortable interacting with each other, and I'm saying two, it really applies to many people, what is a third thing or something else that they can interact around?" Play and playfulness emerge as important elements of successful community building.

Principles of planning evolve from these practices. Rui Pimenta, independent curator and co-director of Art Spin, emphasizes that planning and curation should be for the community, with "community involvement," but at the same time argues for the role of arts professionals "with a responsibility of curating coming from an arts authority." Nadira Pattison, the manager of arts services at the City of Toronto, provides a framework: "All strategic plans are informed by public; commitment to the people we are working with; understanding that everyone has an important role to play; everyone's voice is important." She notes that people in communities want to build culture: "[The]

individual knows what their bond is and their need is, but the problem is when they don't have access to being able to create bonds."

New forms of stealth cultural experience will build audience bonds. Ken Greenberg describes an Art in the Parks experience in which audience members followed actors through the park as they performed Shakespeare's *A Midsummer's Night Dream*. The innovative nature of the production sparked new relationships between audience members and scooped up park visitors who had no idea that a performance was underway. Dub poet and academic Lillian Allen underscores the value of recognition as opposed to formalization; recognition means, "This is valid. This makes you unique. This lends textures and tempo and life to our collective identity and collective existence, so how do we support it? How do we support what we're doing?" Greg Lintern notes that a strong cultural network could translate activities in one neighbourhood to another.

Dr. Daniel Silver describes challenges with cultural policies that fail to adapt to local conditions and communities. The Chinese government built community centers and associated programs throughout its cities, towns, and villages, only to find that their citizens make little use of the centers or programs because these fail to reflect local culture and community networks. Patrick Tobin acknowledges that after adjusting for population, Toronto has fifty percent more artists than Montreal. Given the capacity that arts and culture have to facilitate positive change, this represents a lost opportunity.

4.4.3.2 Diversity

All respondents see Toronto's ability to address diversity and inclusion as a fundamental strength. As Patrick Tobin states, Toronto holds an "internalized belief in the diversity model here." Ken Greenberg sums it up with, "We're a city of minorities. How, out of that fusion that we are forced into, we're living in the same spaces, we're walking on the same sidewalks, how do we make that work?" Staff from the City of Toronto and Toronto Arts Council and Foundation strongly stressed the need to support cultural practices that address populations where English is not the dominant language, to accommodate cultural forms that support diverse audiences, and to assess the use of programs by diverse communities. Indigenous recognition is central to this changed context. Indigenous respondents suggest drawing on Indigenous matriarchal systems of governance.

4.4.3.3 Skills

Respondents shared the set of skills that they perceived as necessary to achieve bonding through arts and culture. The first principle is generosity, including a willingness to step away from authorship. This principle, associated with deep listening skills, is of critical importance; engagement with a community fails when artists simply move in and do not analyze the problem. Empathy is a baseline quality of successful efforts to create bonds through the arts. One correspondent underscores the ability to listen, "One of the most important skills to have is to ensure everyone's voice is being heard". A number of interview subjects also cited business skills as a baseline; respondents offered examples of organizations that failed because of the lack of business leadership. Artists also need to build trust to succeed in this enterprise.

4.5   Recommendations from the Interviews

The following are recommendations stemming from the interviews:

1.   Maintain a broad and inclusive definition of arts and culture, from food, to festivals, to popular culture, to classical music, from Big C culture, to small c culture.

Culture Creates Bonds, Dr. Sara Diamond & Dr. Alia Weston, OCAD University

2. Place value on cultural activity as a means to enhance communication and build social capital.
3. Support local cultural activity to build identity and "place attachment" while welcoming incoming residents who are different.
4. Create cultural hubs as part of neighbourhoods, and support cultural activity in a range of informal, flexible locations. Organize coalitions to develop local cultural resources.
5. Support cultural bonds that are experiential, intimate, pleasurable, life-affirming, connecting and dialogical.
6. Organize cultural activities linked with health and wellness support.
7. Integrate arts and cultural workers into communities and rely on their professional skills to enable inclusive activities and formalize emergent activities within a community.
8. Ensure diversity in content, spaces, facilitators and planning.
9. Address economic disparity with a range of funding programs, support for artists and tools to sustain local communities.

5 Culture Creates Bonds: Culture Track Canada

In 2018, the national not-for-profit Business and the Arts undertook a significant study with the consulting companies LaPlaca-Cohen, and Canadian survey, and analysis firm Nanos to produce the publication *Culture Track Canada*. Business and the Arts brings together business and arts leaders to directly fund cultural activities and to lobby for arts positive policy. The study considers the attitudes and behaviors of Canadian cultural consumers and is the first of its kind in Canada. A total of 6,444 respondents answered the survey in both French and English, with an over-sample in Alberta, British Columbia, and Ontario to ensure a more robust pool of audience data. The survey includes a range of income levels and demographic data that crosses age groups. The survey relies on a series of questions that cull demographic data and attitudes towards arts and culture experiences. We have examined the responses of those surveyed in relation to the key themes that emerged through our literature review and interviews in order to draw conclusions and make recommendations. The data set is very large and dense, and we see further research opportunities in refining future queries to inform studies in the ways that culture creates bonds. All page numbers cited here in section 5 refer to quotes taken from the Cohen et al., 2018 survey.

5.1 Defining Arts and Culture

Canadians define Arts and Culture in very broad strokes, with the largest group considering "ethno-specific festivals" and the smallest number "parks" to be cultural activities, In between, there are museums, music festivals, food and drink experiences, street art, music and dance of all kinds, science and technology museums, etc. (10). The majority of their experiences as consumers are festivals, food, zoos, and art and design museums, with more traditional forms of expression such as opera or ballet seeing the fewest audience percentages. Individuals under the age of 35 are the most likely to participate, with Allophones (those who speak a language other than English or French at home) as the most culturally active. Urban Canadians have a higher participation rate, as cultural activities are more accessible.

5.2 Bonds

The report finds that Canadians' interests in arts and culture "seem to share three core principles: community, connection, and discovery" (15). Audience members value culture because it brings "belonging, empathy, and perspective" (15). These qualities align with the types of bonds that our literature review and interviews discovered, as well as the experiences of making culture that most clearly create bonds between participants, including artists. The report notes that the majority of those surveyed see cultural activity as providing a shared sense of discovery, a broadening of worldview and perspective, and an opportunity to learn something new and feel inspired while giving life deeper meaning. Cultural activities also support bonds of caring and wellness, diminishing stress, providing "fun," transporting them to another place, "bettering my wellbeing" (19) and strengthening relationships with friends and family. The ability to relieve stress was a factor that crossed generations of cultural consumers.

5.3 Drivers

Respondents also felt responsible for supporting the cultural world, seeing themselves as part of a community and cited a sense of "being welcome," including the ability to participate alone (45%). On the other hand, some respondents expressed a sense of alienation from contemporary culture, with 14% of Indigenous and racialized respondents expressing dissatisfaction with a lack of representation. This finding supports our research, literature review, interviews, and case studies, which consistently indicates that inclusion and diversity are critical factors that allow bonds

to grow within and between communities. Individuals who donate to cultural organizations name social impact as the driver for making an investment. They want to "impact the community, impact the world" (40). This factor is even stronger for younger donors who prioritize human rights and equality.

Figure 12: Digital Tools Augment Content and Social Interaction
(Courtesy of JAYU)

Digital inclusion is also an important factor in the creation of bonds. Not surprisingly, a younger generation respond to social media and streaming services when seeking cultural activities. As our interviews and literature review suggest, the integration of digital tools within cultural activities is relatively slender, with only 24% of audiences desiring the integration of digital experiences within cultural activities. Those who do so hope to access detailed information, to relive experiences, or to find deeper content. Cultural activity is a means for many respondents to have direct experiences in a highly mediated world. However, Indigenous and racialized respondents were "nearly two times more likely to want a digital or virtual component as part of their ideal cultural experience" (30) and are significant users of social media to discover and assess cultural activities.

6 Culture Creates Bonds: Case Study Examples

In the following section, we include four case studies that prove the effectiveness of culture in building cohesion, engagement, and support within communities. These cases are Baycrest, JAYU, WATERLICHT, and Groupmuse. These select examples illustrate multiple mechanisms that share criteria for success. In Appendix 3, we have compiled a table of case studies that provides an extended list of examples.

6.1   JAYU

JAYU is a Toronto-based charity with a mission to share human rights stories through the arts via engaging dialogue. The organization views arts and culture as a tool to build community and create a space in which people who have experienced human rights challenges can share their stories through creative expression. Outlets include film, photography, and spoken word poetry. JAYU offers a range of curated arts and culture initiatives in physical and online spaces. Their programs include an annual human rights film festival, the iAM youth program, and the HUM podcast, which shares weekly human rights stories through digital media. This case illustrates multiple themes that reflect local arts spaces, curated and emergent arts activities, digital and physical interaction, authentic community bonding, resilience, and well-being.

The iAM youth program provides high-quality arts training to youth who are underserved by the arts. Young people learn photography skills and gain valuable mentorship and leadership opportunities. The program uses arts practices as powerful tools to build bonds between people. Youth from diverse backgrounds come together for an eight-week program where they learn skills like photography from artists who are at the top of their craft and receive social justice training. The program team designs and builds initiatives with youth involvement and feedback. This provides the space for a balance between curated and emergent activities to coexist. The program builds empathy among participants and creates a space where youth are bonding with and truly listening to one another. The result is that they feel comfortable, trust one another, are empowered to engage, and feel that the space belongs to them. The success of the program is due to a process that Cohen refers to as "creating bridges between unlikely encounters." Youth learn to respect each other's differences. They also start every workshop with a community agreement that supports participants in feeling safe in their communal environment.

After the program youth can gradate to become mentors themselves, which creates well-being through giving back to the community. The program also collaborates with organizations like Artscape, Luminato, and the Daniels Corporation; all hire graduates for photography work. A recent success story is that of fourteen-year-old Nick from Regent Park who graduated as a photographer from the program and became a mentor in JAYU's peer leadership model. He opened his first bank account to cash a paycheck he received from doing a freelance photography job for Daniels Spectrum.

The barriers that JAYU faces largely have to do with funding. As a charity and grassroots arts organization, they must think one or two years ahead to fulfill strategic planning objectives, but their funding only allows the organization to plan five or six months ahead. This creates a lack of continuity.

6.2   Baycrest: Centre for Aging and Brain Health Innovation (CABHI)

Baycrest provides an example of a successful local community focused on holistic aging and brain health. Its Centre for Aging and Brain Health Innovation is a "unique collaboration of health care, science, industry, not-for-profit and government partners whose aim is to help improve quality of life for the world's aging population, allowing older adults to age safely in the setting of their choice while maintaining their cognitive, emotional, and physical well-being," (http://www.cabhi.com/about-us/). The Arts Culture and Innovation portfolio covers arts and health as well as spiritual and cultural programming, including the art collection, museum, the cultural events and the creative arts studios. The themes in this case include cultural identity, community bonding, care and wellness, formal (curated) and informal space.

Figure 13: Baycrest's Winter Garden is a gathering place for arts, culture
and care (Courtesy Baycrest)

At Baycrest space is a scaffold to help people, especially those with cognitive, physical, and perceptual challenges, to participate. Space is be a foundation for storytelling; it can hold the artifacts of an identity or of a culture, and it provides a context for participation. Baycrest is a place of attachment and identity, and through this, the activities are mechanisms for relationship and community building. For instance, a meal is not simply about food, but a cultural activity imbued with meaning. The values of Judaism influence the Baycrest culture; these values include healing the world, loving your neighbor, and lifelong learning. These ideas influence programming that result in intergenerational events, cross-cultural events, and sponsored activities that link back to giving back to community and caring for others. Equally, relationships are an essential aspect of bonding at Baycrest. The organization values individuals who are good catalysts and who can be social bridges to help people to connect. Skills such as empathy, openness to understanding the lived experiences of people, and listening are essential aspects of social dynamics. Baycrest builds on and formalizes spontaneous cultural events that residents, visitors, and families initiate. These include theatre groups, song circles, and musical activities. The arts studio is open to view, and activities spill out into the Winter Gardens common area.

The challenges that Baycrest face also concern funding; traditional research or healthcare dollars do not include eligibility for innovative programming based on cultural and spiritual values. However, the organization recognizes the importance of these activities and strives to support them through its foundation. It is also essential to consider sustainability from a skill set and resource perspective; with this in mind, the organization recognizes the importance of creating partnerships and bringing in people with skills that the institution does not have.

6.3   Groupmuse

Groupmuse is an example of an informal community initiative that stimulates local culture and social bonding. The online network and platform offer the opportunity for classical musicians to perform in venues such as private houses or other neighborhood locations and for the public to host or attend the concerts. Groupmuse uses live music as a tool to create "meaning and fulfilment in people's lives in building local communities safely and inclusively and by empowering communities to support local professional artists" (https://www.groupmuse.com/about). The team draws from empowerment practices, responsible impact, human connection, wellness, and proactive empathy in order to design events of collectivity and sharing. This case study includes themes of community bonding, informal and local space, digital and physical interaction, and the process of making culture.

The concerts are self-organized and curated online. The use of a digital platform also ensures reachability and connection, but the core of the program's mission relies on the real-life experience. The concept operates on a hyper-local scale to allow neighbors to meet informally in their neighborhood. For Groupmuse, curating informal spaces is an opportunity to revitalize local activities, encourage social bonding through culture, and create a space for well-being. This emergent way to highlight classical music unfolds against the austere format of the traditional music centres, such as operas, concert halls and theatres, and challenges the barriers of what some consider "inaccessible" culture. Groupmuse allows anyone, at any income level, to experience live music. This results in trust between the organizers and the audience. These music occurrences give emergent local artists the opportunity to access a broader audience and to initiate local culture. Performers, hosts, and the audience are acting as community builders. The artists maintain a transparent process (details on incomes, expenses, and all other accountability procedures are available through their website). The startup insists on giving the community real input into the process of making independent and sustainable culture.

6.4   WATERLICHT

WATERLICHT was a large-scale light installation by acclaimed Dutch artist and innovator Daan Roosegaarde. The WATERLICHT exhibit represented a dream landscape created through the imaginative use of LEDs, special software, and lenses. Originally commissioned by the Dutch District Water Board, WATERLICHT made its Canadian premiere at The Bentway in Toronto, Ontario. The exhibition embraced the unique physical features of the site while acknowledging its past as the original shoreline of Lake Ontario. With this installation, The Bentway hoped to prompt a citywide conversation about the importance of clean water, the environment, and climate change. The public engaged with the immediate local space and the challenge of how the City of Toronto could build resilience vis-à-vis the imminent environmental challenges facing the city.

The exhibit was free to the public, posing a very low barrier to access for anyone who wished to see the installation. Thirty thousand diverse attendees attended over the course of three evenings. People shared the exhibition with friends online using the hashtag #Waterlicht, which trended on Twitter Canada the first evening the exhibit launched. By the third evening, visitors had made the space their own: filming music videos, choreographing glow-stick dance parties, truly engaging with the piece and each other, and expressing a greater sense of community, all of which was the intended outcome of this public space art program. A soundscape that is an enduring legacy of WATERLICHT's

appearance in Toronto highlighted the location's history and accompanied the exhibition. It included local stories about Toronto's waterfront by prominent civic figures, historians, artists, and others.

Figure 14: Interactive Public Art at the Bentway Generates Community Engagement (Courtesy WATERLICHT)

7 Culture Creates Bonds: Conclusions and Recommendations

The following section outlines conclusions of the research, which we draw from pertinent insights from the literature review, interviews with key industry experts, a thematic analysis of Cohen et al.'s (2018) *Culture Track Canada* 2018 survey about Canadian audiences' view of culture, and a series of case studies.

All of the material collected through the mixed methods research confirms that arts and culture have a greater definition and impact when their scope reaches beyond that of traditional cultural institutions. Arts and culture include diverse forms, from formally curated interventions to emergent and informal practices. As highlighted, interviewees included all manner of creative expression in their definitions. Culture is viewed as all the things that we think, do, and aspire to, with the arts being viewed as a narrower field of expression (Jones). It is seen as a tapestry of activities and events, and can combine food, music, social interaction, and all manner of creativity (Stern). Arts and culture represent creativity and imagination within a city's identity (Lintern); social capital for communities (Wright); and creative pride of place (MacIntosh).

The research reinforces a focus on arts and culture initiatives that are sustainable, resilient, and have clear organizational parameters. Even within informal practices, sustainability is an important criterion for consideration. Without an infusion of resources and organizational capacity, there are challenges for continuity of initiatives.

Within arts and culture spaces, local cultural identity is an important aspect of neighbourhood cohesion, which appears to reflect a community's ability to build bonds and provide care for its members. The literature identifies that arts and culture play a valuable role in cementing a sense of "being together in the world," which enables the inhabitants of cities to successfully live together (Diamond et al., 2017). This research confirms that local culture also allows bonds to be built within, and between, different communities. The quality of the local culture is important, and it is essential that identity be flexible and generous, or it can act as a barrier and create resistance to new populations coming it. There are important examples from local and vertical living communities that illustrate how neighbours get to know each other and support one another. Digital connection allows intra-community networks that focus on local spaces; this is illustrated in the way that Groupmuse self-organizes music experiences in people's homes. Spontaneous arts and culture networks both inflect and strengthen community identity, often relying on volunteers and passionate individuals, and ultimately require support to become sustainable.

The research highlights that it is essential for cultural space to be flexible enough to accommodate formal and informal arts and culture activities as well as subversive activities, responding to the status quo activities that support community engagement. Metzger (2011) highlights that the focus should be on "planning with culture." It is essential to recognize the history of cultural spaces and to develop cultural hubs in ways that recognize these, that protect cultural spaces, and that support spontaneous activity, especially for underrepresented groups and Indigenous communities. When creating hyper-local spaces, planners should tailor to the specific needs of existing communities. For example, l'Hirondelle cites Le Roy Little Bear's caution of the desecration of Indigenous space/place in Toronto, and the simultaneous opportunity to celebrate that history. Kieboom (2014) advocates for authentic collaboration between and across different communities in ways that reflect community relationships. The research confirmed the benefit that positive small-scale low-cost interventions are have for neighbourhood vitality (Millward Associates, 2017). Finally, the research illustrated that the most effective use of digital technology was to integrate it in subtle ways that relationally augment physical interactions (Tuters, 2004). The *Culture Track* data and several case studies from the interviews (Waterlight, JAYU, and Groupmuse) illustrate the use of digital technology to support art events

rather than everyday social interactions. It is also important to note that while digital technology can alienate some communities, it is a supporting factor for underrepresented and Indigenous communities.

A key aim of this research is to identify the mechanisms for building authentic human bonds. In the literature, research has determined the positive impact of arts and culture on human bonding. However, from the interviews it was apparent that bonding occurs in more nuanced ways that are not always enjoyable. Sociologist Dan Silver made the distinction that people form bonds from three types of experiences. People build identities in solidarity and similarity; they build around shared experience despite their differences; and they form bonds in conflict. The effectiveness of the latter occurs when dissent is well managed through sharing, conflict resolution, and care. Artist Lillian Allen describes bonding as a process in which people connect with one another's humanity. The literature review highlights three broad drivers of bonds: care and wellness, community engagement, and resilience. Interview respondents also indicate that care and wellness are interpreted in ways that are broader than health care. Care includes trust, mental health, joy, aesthetic pleasure, sharing, community safety, life affirmation, and sometimes healing. Equally, the research demonstrated a distinct correlation between healthy neighbourhood communities and cultural activity that is recognized and supported. There is also increasing evidence that there is a link between wellness and health and co-designed cultural activity that empowers people receiving healthcare. Effective examples of the latter are Baycrest's collaborations with creative institutions and the Health Solutions Lab's work with co-design for care recipients.

Arts and culture offer a means to build bonds within and across communities by supporting shared identities. A breadth of cultural activities (including activities such as food), cross-disciplinary arts activities, and the use of public space strengthens this capacity. These layered engagements can change the nature of the spaces in communities. A provocative example is the *Glendower Basketball Mosaic* in Scarborough, which transformed a local basketball court into a safer space and celebrated local history and participants' personal stories. People attach to a space through historical and contemporary activities, and this builds a sense of community identity. This research emphasizes the value of Indigenous strategies and attitudes towards communities, including relational interaction, careful preparation, trust, and respect for a common set of emergent rules and values.

Finally, this research found that shared bonds that allow people to manage difficulties and dissent serve the goal of resilience. Resilience comes in part from building a culture of resistance, which then translates into a culture of open engagement and formalizes into a culture of hope. Success stories feature the intergenerational support and mentorship of new talent. In arts and culture contexts there are links between resilience and care and well-being. Access to spaces for making arts and culture are essential for supporting professionals and amateurs, in facing challenges, and coming to terms with failure.

Beyond the specific mechanisms of authentic bonding, the research identified key constraints that challenge potential successes. These include a lack of investment and exclusionary criteria for funding. Most challenging is the dearth of affordable and appropriate space for arts and culture activities and for artists. There is a need to support more cultural hubs in the city by building on what current cultural spaces, as well as and reaching out to marginalized communities. A second constraint is diversity. As xenophobia grows, it is important to counter by helping individuals to move beyond stereotypes and recognize that groups are complex and diverse. There is evidence that arts and culture can build bonds allow people to transcend conflict and build bridges across identities and communities. Arts and cultural funding could support a diversity of voices and communities with different experiences. *Culture Track Canada* identified a need to support populations for whom English/French are not a dominant language. For instance,

Allophiles are the most active consumers of culture. Diversity means a more dynamic and engaged culture, including recognition of Indigenous history and culture.

Our final recommendations broadly follow the processes of making culture from all of our sources:

9. **Maintain a broad definition of arts and culture:** Include food, to festivals, to popular culture, to classical music, from Big C culture, to small c culture. Combine activities for impact. Support professional and amateur. Place value on cultural activity as a means to enhance communication, community resilience and social capital.

10. **Engage communities through arts and culture.** Arts and culture bring civic benefit. Mobilize residents to respond to their own realities through the creation of arts and culture. Strengthen communities' creativity by developing coordinated partnerships among a range of stakeholders and organizations with diverse skills that can generate powerful cultural products. Co-design, inclusive design, and working with difference are essential to effective community planning and design when creating cultural infrastructure. Those being "designed for" need to be collaborators in the planning process. Interviews and case studies provide a rich compendium of tactics. Create highly flexible spaces where cultural activities can occur.

11. **Professional artists, curators, programmers and creative makers are essential.** Whether building on informal practices or engaging in community arts practices, deep skillsets are required. Integrate arts and cultural workers into communities and rely on their professional skills to enable inclusive activities and formalize emergent activities within a community. Support cultural bonding that is experiential, intimate, pleasurable, life-affirming, connecting and dialogical.

12. **Diversity.** Recognizing diversity results in a more exciting, engaged, and healthy culture that traverses diverse languages and cultural formats and represents contemporary Toronto. Resilience results from the ability for individuals and groups to feel confident in their own identities and reach across their cultures and boundaries. Put planning strategies in place that take advantage of the complex processes of diversity. This research emphasizes the value of Indigenous strategies and attitudes towards communities, including relational interaction, careful preparation, trust, and respect for a common set of emergent rules and values.

13. **Scale Matters.** Create cultural hubs as part of neighbourhoods, and support cultural activity in a range of informal, flexible locations. Adopt critical considerations of scalability that consists of key principles, ethics, and knowledge that inform how initiatives can grow. Not everything needs to expand, and intimate neighbourhood and hyper-local activities may be more effective at a smaller scale; they may simply require excellent resourcing and curation, or effective networks with like initiatives. At the same time, large-scale initiatives can galvanize and transform neighbourhoods and bring residents together.

14. **Human-centric Digital:** Integrate digital technology in subtle ways that augment and support people's everyday social and physical interactions. In this way, the digital and physical are layered onto cultural activities to support community identity and social bonding.

15. **Planning for well-being:** Expand the view of care and wellness to include a broader understanding of human engagement (trust, mental health, joy, aesthetic pleasure, sharing, community safety, life affirmation, and sometimes healing) and provide support in diverse ways. Organize cultural activities linked with health and wellness

support Strengthen evaluation processes to assess the impacts of arts and culture in relation to health and well-being.

16. **Investment:** Include support through monetary investments in arts and culture spaces at all scales through flexible funding programs. Organize coalitions to develop local cultural resources.
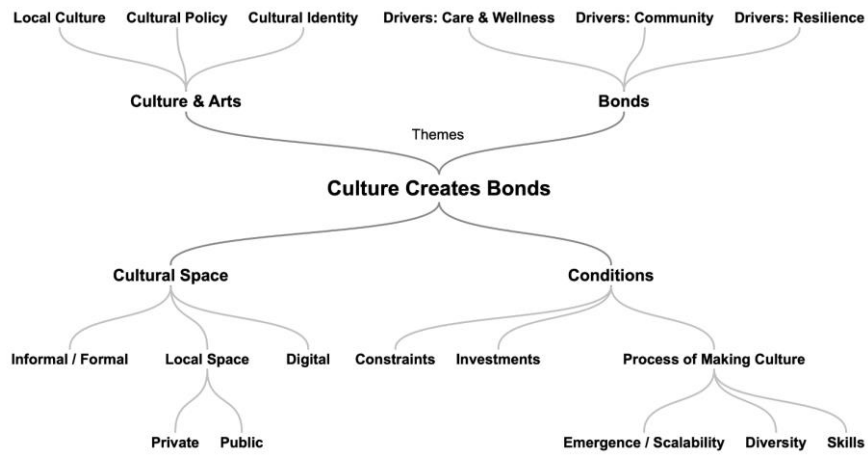
Figure 7: Review of Culture Creates Bonds Research Themes

8 Future Research

The following suggests areas of future research:

1. Expand the model of three kinds of bonds (bonds within groups with the same identities, across identities and with conflicting but managed bonds) and test against neighbourhood arts and culture activities.
2. Examine the connections between arts and culture and health and wellness and develop forms of measurement.
3. Develop and analyze an implementation plan for arts and culture and neighbourhood bonding in relation to Sidewalks Labs initiatives in Toronto.

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Appendix 1. List of Interview Subjects

Name	Role	Organization
Lillian Allen	Dub poet, Community organizer, academic	OCAD University
Anonymous Indigenous Artist	Artist, Indigenous organizer	
Gilad Cohen	Founder and Executive Director	JAYU
Charles Finley	Co-founder and Chair	Code for Canada
Sonia Gaudry and Sophie Ikura	Manager, Executive Director	Population Health Solutions Lab
Ken Greenberg	Urban Designer	Greenberg Consultants Inc.
Sally Han	Manager, Cultural Partnerships	City of Toronto
Tim Jones	Chief Executive Officer	Artscape
Cheryl l'Hirondelle	Community Based Artist; Indigenous Researcher	Independent; University College Dublin
Greg Lintern	Chief Planner	City of Toronto
Bridget MacIntosh	Arts and Culture Consultant	Independent
Nadira Pattison	Manager Arts Services	City of Toronto
Rui Pimenta	Multidisciplinary artist, Independent curator	Art Spin
Ilana Shamoon	Director of Programming	Toronto Biennial of Art
Dr. Daniel Silver	Associate Professor of Sociology	University of Toronto, Scarborough
Bianca Stern	Executive Director	Health Innovations; Baycrest; CABHI
Patrick Tobin	Director, Arts and Culture Service	City of Toronto
Susan Wright and Margo Charlton	Deputy Director; Research and Impact Manager	Toronto Arts Council; Toronto Arts Foundation
Sari Zon	Head of Development	Art Starts

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Appendix 2.   Interview Guide

Introduction
1. What is your job and where do you work? Is it related to arts and culture?
2. Why are you interested in arts and culture?
3. What is your role in relation to arts and culture?

Arts and Culture Agenda
1. How do you define arts and culture (as broad or narrow a definition as you think is appropriate)?
2. What is cultural activity?
3. What is a cultural space? (Informal, formal, Events, flaneurie)
4. What are definitions of the local in a culture context? (Site specific/city specific)
5. How does your institution (company, organization) define arts and culture?
6. How do cultural activities take place? (informal, emergent, curated from informal or emergent, curation/intervention, a hybrid mix of emergent and curated activities)
7. How is informal cultural activity mandated/formalized?
a. Who is responsible?
b. How are activities sustained?
c. How should these be sustained?

Social Bonding
1. What is local cultural identity? How does it emerge?
2. What is a bond? (Examples might include social, financial, care-giving – demographic identification, site-specific, digital/physical bonds, equity/diversity seeking bonds, belonging, or other types of bonds.)
3. How does arts and culture create bonds?
4. Give a memorable example of bonding in arts and culture? Where did it occur (physical, digital, both)? How was it created?
5. What is care in social bonding? (Examples might include empathy, mindfulness, supporting health and well-being, care-giving, or other types of care.)
6. How does arts and culture create care?
7. Give a memorable example of care creation through arts and culture. Where did it occur (physical, digital, both)? How was it created?
8. How does your institution (company, organization) define community bonding?
9. What is resilience? (Examples might include the capacity to withstand change, agency, coherence/identity, critical thinking, engagement, or other types of resilience.)
10. How does arts and culture create resilience?
11. Does resistance create bonds?
12. What are the cultural expressions and impacts of resistance?
13. What partnerships support community bonds through culture?

Arts and Culture Community Bonding Value in Neighbourhoods
1. What if any value does community bonding supported by arts and culture bring to residential and immediate neighbourhoods Toronto or elsewhere?
2. Who benefits from community bonding through arts and culture in residential and immediate neighbourhoods? Why?
3. What are the main principles for community bonding?
a. Are any of these terms valuable in considering types of initiatives that are specific to an arts and culture context (site-specific, local, city-specific, equity, diversity, or other terms from the earlier questions)?
b. Are any of these terms valuable in understanding how residential and immediate neighbourhoods develop enduring, positive bonds (site-specific, local, city-specific, equity, diversity, or other terms from the earlier questions)?
4. In what ways can community bonding through the arts build resilience?

5. In what ways can community bonding through the arts build systems of care?

Community Bonding Process: Success and Challenges

1. How do you define a successful arts and culture project that promotes community bonding? Give an example of a work in Toronto or elsewhere that you think is exemplary.
2. What planning processes successfully support community bonding, through the arts and culture, in Toronto or elsewhere?
3. What does **not** work in a planning process that supports community bonding, through the arts and culture, in Toronto or elsewhere?
4. Who do you consider to be influential players who support community bonding in residential setting and/or local neighbourhoods in Toronto?
5. What challenges do you perceive for community bonding through the arts and culture in Toronto?
6. What are the constraints for realising arts and cultural bonding? (For example, human, political, environmental, economic)?
7. Are there any gaps in support for arts and culture community bonding at the national/ provincial/municipal policy level?
8. What are we missing in current initiatives that you know of?
9. How do you define a failed arts and culture project that sought to promote community bonding? Give an example in Toronto or elsewhere that is a failure.
10. What are the unintended consequences of successful projects?

Looking Forward/ General

1. What other cities/models of community bonding through arts and culture can Toronto learn from?
2. What would be your vision for promoting community bonding through the arts and culture in Toronto?
3. How should community bonding be defined in the future?
4. What needs to change to meet your vision and definition?
5. Who should be responsible for supporting or generating community bonding through the arts in Toronto?
6. How should communities be chosen?
7. How should arts and culture activities be chosen to support community bonding?
8. Who should pay to support community bonding through the arts and culture in Toronto?
9. How can arts and culture communities retain relevance over time?
10. What does the future offer for change in this sector? (5-10 years? 10-20 years)
11. What skills do we need to be successful in developing community bonding through the arts and culture?
12. How can community bonding through the arts and culture be improved?

Appendix 3.   Extended List of Case Studies

_____ARTS AND CULTURE: Local Culture_____

Main Theme: Arts & Culture
Sub Theme: Local Culture
Case Study # 1

Case Study Name	Artscape
Location	Toronto, Ontario
Organization (if relevant)	Artscape
Explanation	• Artscape, the intersection of Arts and culture, urban development, community activism, philanthropy and public policy; • "Artscape is made up of a group of not-for-profit organizations with a mission to make space for creativity and transform communities; • To fulfill the mission and vision, engage in social enterprise in the following fields: real estate development; property management; performance and event services; consulting and knowledge exchange; artistic programming and community animation; and creative entrepreneurship development; • Over more than 30 years, Artscape has evolved from a Toronto-based affordable artist studio provider to a global leader in creative place making, a practice that leverages arts and culture as a catalyst for community and urban development.
Quoted experts who mentioned this case study	Tim Jones
Overlapping Themes	Community; Bonds ; Formal Space

Main Theme: Arts & Culture
Sub Theme: Local Culture
Case Study # 2

Case Study Name	King-Spadina
Location	City of Toronto
Organization (if relevant)	R.E. Millward + Associates Ltd.
Explanation	• King-Spadina area is home to Toronto's greatest concentration of cultural work and a complex mix of cultural spaces contributing to the energy, identity and appeal of the Downtown Core; • Maintain downtown's mix of cultural uses and strengthen King-Spadina creative cluster, retain existing cultural spaces, and develop new ones through the leadership and support of Council and multiple City divisions.
Quoted experts who mentioned this case study	Charles Finley
Overlapping Themes	Local space

Main Theme: Arts & Culture
Sub Theme: Local Culture
Case Study # 3

Case Study Name	WATERLICHT exhibition
Location	Toronto
Year	2018
Organization (if relevant)	The Bentway

Explanation	- Light exhibit The Bentway demonstrating how we experience life together in public and things we share; 30,000 people attended over the course of three evenings; - People shared with friends online, #WATERLICHT trended on Twitter Canada the first evening; - By the third evening visitors made the space their own, filming music videos, choreographing glow stick dance parties, truly engaging with the piece and each other (and that is the goal of The Bentway public space art program).
Quoted experts who mentioned this case study	Ken Greenberg
Overlapping Themes	Local Space ; Process of Making Culture

_____BONDS: Care and Wellness_____

Main Theme: Bonds
Sub Theme: Care and Wellness
Case Study # 4

Case Study Name	Center for Aging and Brain Health Innovation,
Location	Toronto, Ontario
Organization (if relevant)	Baycrest
Explanation	- Geriatric residential living, healthcare, research, innovation and education, with a special focus on brain health and aging – approximately 1600 residents; - Focus on health innovations at the Center of Aging and Brain Health Innovation with the arts and health, spirituality, and cultural programs; - Activities include musical events, storytelling, and sharing of different foods. - Collaboration with National Ballet of Canada - Musical therapy through ballet to encourage well-being; - The National Ballet activities included dancing with dementia clients improved the relationship between caregivers and care receivers to become less task oriented.
Quoted experts who mentioned this case study	Bianca Stern
Overlapping Themes	Local Space

_____BONDS: Community_____

Main Theme: Bonds
Sub Theme: Community
Case Study #5

Case Study Name	CP Holiday Train
Location	Hamilton, Ontario
Organization (if relevant)	City of Hamilton

Explanation	• Every holiday season, CP Rail launches a train that's decorated with lights and travels from city to city to showcase musicians who perform on the stage; • Many neighbourhood groups undertake activities beforehand, whether it is gathering children or having dinner at each other's houses; • Neighbours bond and attend together.
Quoted experts who mentioned this case study	Bridget MacIntosh
Overlapping Themes	Process of Making Culture; Local Space

Main Theme: Bonds
Sub Theme: Community
<u>**Case Study #6**</u>

Case Study Name	MABELLEarts
Location	Toronto, Ontario
Organization (if relevant)	MABELLEarts
Explanation	• Community arts focus where they embed in a community and invite participation with community members over months; • Example is a performance with mental health community and people with physical disabilities; • Value is the engagement of all those involved, from the actors to the community members who share stories; • Process of the work they conduct is more important than product.
Quoted experts who mentioned this case study	Susan Wright
Overlapping Themes	Process of Making Culture; Local Space

Main Theme: Bonds
Sub Theme: Community
<u>**Case Study #7**</u>

Case Study Name	JAYU
Location	Toronto, Ontario
Organization (if relevant)	JAYU
Explanation	• Toronto based charity with mission to share human rights stories through the arts and dialogue; • People who have human rights abuse experiences share through a creative outlet, film, photography, and spoken word poetry; • Connect with different service providers in the city of Toronto that work with marginalized or underserved populations.
Quoted experts who mentioned this case study	Gilad Cohen
Overlapping Themes	Process of Making Culture – Diversity; Bonds – Drivers: Community

Main Theme: Bonds
Sub Theme: Community
<u>**Case Study #8**</u>

Case Study Name	RISE Edutainment
Location	Scarborough, Ontario
Organization (if relevant)	RISE Edutainment

Explanation	- Founded by Randell Adjei, creative leader in the Scarborough and wider Toronto community; - Serves underserved neighbourhood as an open mic where people can perform or share their poetry; - Has built community of acceptance and resilience and economic benefits for participants.
Quoted experts who mentioned this case study	Gilad Cohen
Overlapping Themes	Bonds – Drivers: Resilience; Bonds – Drivers: Community; Process of Making Culture: Diversity

Main Theme: Bonds
Sub Theme: Community
Case Study #9

Case Study Name	Art Starts
Location	Toronto, Ontario
Organization (if relevant)	Art Starts
Explanation	- Work with marginalized communities for community development initiatives; - Recognize Toronto's diversity and rapidly changing demographics due to immigration, housing costs, other factors; - Professional artists use art as a tool for community building and bonding; - Organize artist and community mentorship through art making (e.g. after school programs, or youth artists mentored by professional artist to create a community mural). - Revitalization of neighborhoods resulting in neighbourhoods rebuilt as mixed housing units; - Communities that lived in those communities moved out and process can take years before they return; - Art programs bring community members back to allow residents to express ideas and feelings; - LEGO artist Ekow Nimako facilitated an imagined future workshop with a group of residents.
Quoted experts who mentioned this case study	Sari Zon
Overlapping Themes	Process of Making Culture: Diversity; Process of Making Culture: Skills; Local Space

_____BONDS: Resilience and Resistance_____

Main Theme: Bonds
Sub Theme: Resilience & Resistance
Case Study #10

Case Study Name	Unity Charity
Location	Toronto, Ontario

Culture Creates Bonds, Dr. Sara Diamond & Dr. Alia Weston, OCAD University

Organization (if relevant)	Unity Charity
Explanation	• Uses Hip Hop art as a tool for youth to express themselves rather than expressing themselves through gang violence; • Youth can come in on a weekly basis to learn how to break dance and do spoken word poetry.
Quoted experts who mentioned this case study	Gilad Cohen
Overlapping Themes	Bonds – Drivers: Community; Local Space; Process of Culture Making: Diversity

Main Theme: Bonds
Sub Theme: Resilience & Resistance
Case Study #11

Case Study Name	Zero Gun Violence Movement
Location	Toronto, Ontario
Organization (if relevant)	Art Starts
Explanation	• Address the root causes of gun violence through art creation; • Taking the first steps towards developing safe and healthy communities by sharing their unique experiences with each other, and with their community; • Using song writing, music recording and mural making to talk to one another and come up with the sort of solutions that could work to end gun violence.
Quoted experts who mentioned this case study	Sari Zon
Overlapping Themes	Bonds – Drivers: Community; Local Space; Process of Culture Making: Diversity

_____CULTURAL SPACE: DEFINITIONS OF SPACE_____

Main Theme: Cultural Space
Sub Theme: Definitions of space (Formal)
Case Study #12

Case Study Name	Regent Park
Location	City of Toronto
Organization (if relevant)	Artscape
Explanation	• Regent Park is a place where there are many different parties with different agendas; • Regent Park had 56 different countries represented with 47 different languages being spoken with a low-income community; • Using the social fabric to create a more open community with a multibillion-dollar market for residential development. • Created cultural centre – Paintbox with Daniels
Quoted experts who mentioned this case study	Tim Jones
Overlapping Themes	Local Space; Process of Making Culture: Scalability

Main Theme: Cultural Space
Sub Theme: Definitions of space (Informal)
Case Study #13

Case Study Name	Art Spin
Location	City of Toronto
Organization (if relevant)	Art Spin

Explanation	• Curate group exhibitions and bicycle-led art tours; • Large scale exhibitions in unique public spaces; • Activate decommissioned venues to showcase commissioned and curated art programming; • Distinction between Big C culture as produced by cultural institutions, and small c culture that is emergent.
Quoted experts who mentioned this case study	Rui Pimenta
Overlapping Themes	Local Space – Public ; Process of Making Culture: Skills

Main Theme: Cultural Space
Sub Theme: Definitions of space (Informal)
Case Study #14

Case Study Name	Groupmuse
Location	Toronto, Ontario
Organization (if relevant)	Groupmuse
Explanation	• Self-organizing concerts, usually classical concerts in people's homes; • Organized online with a description of the venue (someone's house) and people attend on the information online (e.g. Quartet, a cello, etc.); • Creating a space of dialogue and engagement.
Quoted experts who mentioned this case study	Charles Finley
Overlapping Themes	Local Space – Private; Bonds – Drivers: Community

_____CULTURAL SPACE: Digital_____

Main Theme: Cultural Space
Sub Theme: Digital
Case Study #15

Case Study Name	Art-on-the-Brain
Location	Toronto, Ontario
Organization (if relevant)	Baycrest
Explanation	• Mobile health solution developed to address the problem of reduced access to meaningful recreation among older adults with complex health conditions; • Uses visual art presented in an interactive online environment to stimulate cognition and encourage social connections amongst users through a series of enjoyable learning and gaming activities.
Quoted experts who mentioned this case study	Bianca Stern
Overlapping Themes	Bonds – Community; Cultural Space: Digital

_____CULTURAL SPACE: LOCAL SPACE_____

Main Theme: Cultural space
Sub Theme: Local space - Public
Case Study #16

Culture Creates Bonds, Dr. Sara Diamond & Dr. Alia Weston, OCAD University

Case Study Name	Skating Trail
Location	Toronto, Ontario
Organization (if relevant)	The Bentway
Explanation	• Public space innovation • People skating under a highway in an unusual form, a kinetic sculpture, and then sharing hot chocolate or cider around fire pits; • Pretext for people to engage with each other in different ways, provoking a lot of interaction;
Quoted experts who mentioned this case study	Ken Greenberg
Overlapping Themes	Process of making culture; Bond – Drivers: Community

Main Theme: Cultural space
Sub Theme: Local space - Public
<u>**Case Study #17**</u>

Case Study Name	Dewdney Avenue Project / Generations of Telling
Location	Regina, Saskatchewan
Organization (if relevant)	Common Weal Community Arts
Explanation	• Maclean's magazine voted this neighborhood as the worst neighborhood in Canada because of stats on crime for two years running; • Worked with senior citizens and their organizations in the area and youth to record many hours of elders' ideas on what could help the area by broadcasting these ideas back to the neighbourhood through a pirate radio station.
Quoted experts who mentioned this case study	Cheryl l'Hirondelle
Overlapping Themes	Bonds - Drivers: Care & Wellness ; Bonds – Drivers: Community

_____**CONDITIONS: PROCESS OF MAKING CULTURE**_____

Main Theme: Conditions
Sub Theme: Process of making culture
<u>**Case Study #18**</u>

Case Study Name	Visible City Project
Location	Toronto, Ontario
Organization (if relevant)	York University & Queen's University
Explanation	• Significant study, interviews, seminars and symposia recorded on digital video to understand the different roles that artists play to imagine and help design 21st century cities • Using media technology to understand the various considerations of a city, either geographical or cultural • Enhanced communication and renovated democratic citizenship
Quoted experts who mentioned this case study	Charles Finley
Overlapping Themes	Local Space – Public; Cultural Space - Digital

Main Theme: Conditions
Sub Theme: Process of making culture
<u>**Case Study #19**</u>

Case Study Name	Remix School

Location	Toronto, Ontario
Organization (if relevant)	The Remix Project
Explanation	• Provides a safe and supportive environment where youth can go every weekday to refine their raw talent, engage with creative activities, workshops and events; • Creates a more diverse and skilled workforce in Toronto and Chicago's cultural and creative industries by making connections between community and industry professionals; • Focused on decreasing youth violence, strengthening mental health, offering a sense of belonging, and increasing employment skills.
Quoted experts who mentioned this case study	Gilad Cohen
Overlapping Themes	Bonds – Drivers: Resilience ; Process of Making Culture: Skills

Main Theme: Conditions
Sub Theme: Processes of making culture
Case Study #20

Case Study Name	ViBE Studio
Location	Toronto, Ontario
Organization (if relevant)	ViBE
Explanation	• Dance and Fitness Studio offering dance classes for males and females from three years old to adults; • Offers an inclusive and equitable environment;
Quoted experts who mentioned this case study	Nadira Pattison
Overlapping Themes	Bonds - Community