Place-Making & Engaging Diverse Communities:
Exploring Opportunities for Community Arts in Toronto's Mobility Hubs

Roozbeh Nayeri, B.Ah, M.Pl Candidate
Ryerson University, 2012

A Major Research Paper
presented to Ryerson University

in partial fulfillment of the requirements for the degree of

Master of Planning
in
Urban Development

Toronto, Ontario, Canada, 2012

AUTHOR'S DECLARATION

AUTHOR'S DECLARATION FOR ELECTRONIC SUBMISSION OF A THESIS

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

I authorize Ryerson University to lend this thesis to other institutions or individuals for the purpose of scholarly research

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

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

Abstract

As high-volume nexuses between different modes of transportation interfacing with various other employment, retail, residential and recreational land-uses, mobility hubs are a key component of expected future improvements in Toronto's transit infrastructure. Transit-oriented considerations have increasingly become a central factor guiding urban development and growth. The inherent challenge of engaging a diverse urban population in decisions about the built environment can be further compounded when seeking to animate communities with marginalized populations while using 'one size fits all' engagement methods. Nonetheless, the dynamic nature of sustainability creates a need to revise community visions frequently. This paper draws on interviews with community arts professionals and art educators, as well as representatives from transportation, urban planning, urban design and architecture to explore the potential of community art as a transformative tool and as a way of fostering more inclusive urban regeneration. The potential for community art as a more central element in the planning and development of mobility hubs is also examined. The results identified that community arts and arts-based engagement strategies have the potential to help overcome many of the pervasive barriers to participation associated with traditional engagement methods. A host of process- and outcome-oriented benefits were identified by participants, including the potential for fostering inter- and intra-neighbourhood dialogue, building a stronger sense of neighbourhood identity, and developing capacity towards community-led neighbourhood regeneration. The results have implications for the transformative and capacity-building potential of community art and arts-informed engagement strategies as perceived and utilized by urban planners.

Keywords: community arts, community development, participation, place-making, diversity, urban regeneration, capacity-building, social transformation, mobility hub, urban planning, Toronto.

Acknowledgements

As is the case in most big undertakings, I have a number of individuals to thank for their support throughout the course of my graduate studies and the development of this research study. To my research supervisor and 2nd reader, Dr. Cheryl Teelucksingh and Dr. Joseph Springer: I could not have possibly made it through this process without your support and guidance. A great deal of thanks go out to my mother and father who have supported me through numerous hardships and difficulties, and have always helped me keep the more important parts of life in focus through thick and thin—I will forever be indebted to you both, and hope that I can grow to be even half the calibre of human beings you both are. To my partner, Hilary: thank you for staying by my side and supporting me across the past 4 years of my life. They have been the best 4 years of my life, despite the sometimes treacherous landscape that we have had to navigate together during this time. Finally, to my son, Lion: thank you for being the most wonderful gift in life that I could ever receive. Your beautiful smile and wholesome fabric have kept me grounded and driven during many junctures when I have entertained the possibility of giving up.

Table of Contents

Table of Figures

Chapter 1: Introduction

1.1 Background and Relevance to Urban Planning

Rooted in a positivist tradition, whereby a linear, homogenous treatment of the issues of a heterogeneous public interest were therein employed and deemed to be adequate, urban planning practice was very different prior to the recognition of a pluralist view of society (Grant, 2005; Talen & Ellis, 2002; Watson, 2006). The public interest has, nonetheless remained a central pivot in the ethical theory informing planning practice. The possibility of a unitary public interest is generally accepted is non-existent in the context of a post-modern\global paradigm of subjective value systems, outlooks and experiences.

Instead, there has been a shift towards the idea of an ongoing dynamic between many different publics. When this is considered in relation to multiculturalism and sustainability, where culture and community can be understood as ongoing hegemonic processes of definition and redefinition, a broader range of methods and tools is required in order to create meaningful opportunities for participation across a wider-cross section of society. In order to create greater inclusivity, a contemporary need in planning practice has arisen for more than the traditional modalities of communication and expression. This research explores the possibility of community art as one such method for fostering dialogue between different groups and to engage the public in deliberations of the public interest and in decisions about the built environment.

Where urban planning can be compared on some level to "persuasive storytelling in a global-scale web of relationships" (Throgmorton, 2003, p 126), then the exclusion of outsider or innovator voices in this communal forum of story-telling could be seen as a means of asserting hegemonic dominance (Watson, 2003; 2006; Yiftachel, 1998). Some

theorists have proposed that community arts can help democratize the process of urban development, as a means of engaging a fragmented society in a shared dialogue about the relationship of the built environment with individual and collective identity, sense of place and neighbourhood vitality (Lowe, 2000; 2001; Shaw, 2003; Sharp et al., 2005).

C*ommunity visioning*, is defined as: "an inclusive and participatory process that brings together people from across the community and empowers marginalized groups to contribute" (Newman & Jennings, 2008, p. 10). This concept can be contrasted with *community consultation*, a standard component of the urban development process that has been criticized in the literature as more of a tokenist gesture than an opportunity for meaningful public participation, a 'speed-bump' in the path to furthering the interests of a particular few. It has been proposed that community art can offer both process and outcome-oriented benefits which can overcome a number of pervasive barriers to participation associated with conventional methods of public participation.

Proponents of this position have defend that community art possesses a strong capacity as a communicative and regenerative instrument for diverse, and often, rapidly changing urban communities (Amadahy, 2003; 2004; Borrup, 2006; Cameron, 2004; Carmon, 1997;Kay, 2000; Lowe, 2000; 2001; Minty, 2006; Orton, 1999; Shaw, 2003). However, with insufficient evidence-based study to substantiate such claims, the development of critical comparison and strong research tools is hampered (Antoci et al., 2003; Clements, 2007; Evans, 2005; Shaw, 2003). As a result, policy-makers have increasingly questioned whether the purported significance of community art as a transformative tool justifies the required investment of resources.

As outlined in Metrolinx's report, 'The Big Move' (2008), the future holds a number of planned improvements in transit infrastructure throughout the City of Toronto, including the

development of 51 mobility hubs across the Greater Toronto Hamilton Area (GTHA). As high-volume nexuses between different modes of transportation interfacing with various other employment, retail, residential and recreational land-uses, mobility hubs are a key component of expected future improvements in Toronto's transit infrastructure. This plan has been received in concert with a shift in planning paradigm, towards the use of transit-oriented considerations as a primary factor shaping urban development and growth (Bertolini, 1999; Tumlin & Millard-Ball, 2003; Springer, 2011). The rationale behind this shift is that mobility within and between different regions is crucial for the vitality of post-modern cities, and that intensification ought to be directed in concert with the anticipated transportation requirements of such development and growth (Bertolini, 1999; Tumlin & Millard-Ball, 2003; Springer, 2011). Given this 'lay of the land', we can expect new opportunities in transitional public space at the points of convergence between different modes of transportation and a variety of urban land-uses (Bertolini, 1999; 2007; Metrolinx, 2008).

Community art has traditionally been a peripheral consideration in urban planning, if at all; as a surface treatment 'after the fact'. This has often been justified on the basis of the allegedly intangible nature of benefits offered through public art and cultural programming at large (Evans, 2005; Shaw, 2003). In the case of 'mobility hubs,' as transitional spaces of convergence in a growingly mobile urban community (Metrolinx, 2011), the transformative potential of community art with respect to engaging and empowering diverse communities and to facilitate collaborative place-making in traditionally underutilized space has yet to be developed. The possibility of making community art a more central considering in the planning and development of mobility hubs, is therefore explored in this research study.

1.2   Defining Key Concepts and Terms

It is acknowledged that an entire research study could be dedicated to an analysis of the multiple and contested interpretations of each of the concepts and terms that are defined in this sub-section. However, for the purpose of this research study, the following interpretations of key concepts and terms have been adopted:

1.2.1   Diversity

Diversity is defined as: individual differences that play an important role in shaping the social, political, cultural and economic structure and function of any given population. The cultural dimension of diversity includes customs, assumptions, beliefs, values, rules, norms and practices. Some of the most common dimensions of difference that have been used to measure diversity include, but are not limited to: race; ethnicity; social class; gender; sexual orientation; age; income; educational background; employment and work experience; physical and mental ability; geographic area of origin or residence (national, regional, local scales); faith; religion and spiritual practices; family status; and rural, urban or semi-urban area of residence. (Adapted from: Goonewardena et al., 2004; Sardari Sayyar & Marcus, 2011)

1.2.2   Community

Community is defined as: a group of people, often living in a defined geographical area with commonality in some measure of culture, values or norms, arranged in a social structure according to relationships which have been developed over a period of time. Individuals do not necessarily belong to a single, distinct community, but rather can maintain membership

of a range of communities based on a number of different variables besides a common geography of residence (Adapted from Bartle, 2011).

1.2.3 Community Development

Community Development is defined as: "...a way of strengthening civil society by prioritising the actions of communities, and their perspectives in the development of social, economic and environmental policy. It seeks the empowerment of local communities, taken to mean both geographical communities, communities of interest or identity and communities organizing around specific themes or policy initiatives. It strengthens the capacity of people as active citizens ...to shape and determine change in their communities," and "plays a crucial role in supporting active democratic life by promoting the autonomous voice of disadvantaged and vulnerable communities... covering human rights, social inclusion, equality and respect for diversity" (Craig, 2007, p xxiii).

1.2.4 Community Art

Community Art, also referred to as community-based art, neighbourhood arts, and community-engaged arts, is a form of public art, defined as: "...a grassroots discipline to empower and influence personal and community wellbeing. ...with the underlying goal to impact social change by using art as a method to work within specific issues, geographies and populations. Positive outcomes include community development, social inclusion and public and mental health benefits. Community arts cultivate social capital through skill building, education and relationships that in turn provide a platform for individuals to engage with each other, their community and larger social issues" (Artscape, 2012).

1.2.5 Place-Making

Place-Making is defined as: "a multi-faceted approach to the planning, design and management of public spaces…it involves looking at, listening to, and asking questions of the people who live, work and play in a particular space, to discover their needs and aspirations. This information is then used to create a common vision for that place. The vision can evolve quickly into an implementation strategy, beginning with small-scale, do-able improvements that can immediately bring benefits to public spaces and the people who use them. Place-making capitalizes on a local community's assets, inspiration, and potential, ultimately creating good public spaces that promote people's health, happiness, and well- being" (Project for Public Spaces, 2012).

1.2.6 Community Engagement

Community Engagement is defined as: "a process of involving, at various levels of participation, empowerment and capacity, groups of citizens affiliated by geographic proximity and/or special interest and/or similar situations to address issues affecting the well-being of those citizens. The process is based on interpersonal communication, respect and trust, and a common understanding and purpose. It strengthens the capacity of communities to take action that produces positive and sustainable changes locally, promotes and facilitates community participation in the formation of policy and delivery of services, and fosters collaboration across government departments and throughout the community in relation to issues affecting quality of life" (adapted from Centers for Disease Control and Prevention, 1995).

1.2.7 Urban Regeneration

Urban Regeneration is defined as: "a comprehensive and integrated vision and action which leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental conditions of an area that has been subject to change" (Roberts & Syke, 2000, p 17).

1.2.8 Mobility Hubs

Mobility Hubs are defined as: "Major transit station areas…that are particularly significant given the level of transit service that is planned for them and the development potential around them. They are places of connectivity between regional rapid transit services, and also places where different modes of transportation…come together seamlessly. They have, or are planned to have an attractive, intensive concentration of employment, living, shopping and enjoyment around a major transit station…with the potential to become vibrant places of activity and destinations in themselves." (Metrolinx, 2008, p 98).

1.3 Research Question

In the context of divergent concept of the public interest, what ways have community arts and arts-based engagement methods been used to foster more inclusive urban regeneration and as a means of community development?

With respect to place-making and engaging diverse communities, how could the use of community arts become a more central consideration in the planning and development of Toronto's mobility hubs?

1.4 Biases, Assumptions and Limitations

Biases

My involvement and education in the arts and urban planning, in addition to my general interest in community arts and culture-led regeneration have led to significant anecdotal confirmation of community arts' potential as a tool for place-making and engaging diverse communities, and that the effects community arts programming are generally positive. It is the goal of this study to identify, qualify, and otherwise describe these opportunities within the context of urban planning.

Assumptions

This research assumes that a qualitative study of community arts has the potential to inform the broader topic of arts-led regeneration. Because all community-based arts organizations differ in terms of programming, client group, mission, budget, and medium, results cannot be generalized to other organizations in the city, province, or nation.

Limitations

The greatest limitation of this study relates to the fact that there has been a great deal of community arts programming within Toronto in the past 5 years, often within overlapping jurisdictions. It is not always possible to identify the effects of one organization when considered with other projects and initiatives that have been in progress within the same frame of time. In order to address this limitation, interviews focus on personal perceptions of change, and differences noticed in various contexts given the implementation of the community arts initiatives experienced/led by participants.

Although a single definition of community art has been adopted for the purpose of this study, it is important to acknowledge that what constitutes community art is understood differently across various stakeholders. This is acknowledged as a potential limitation of this study.

Metrolinx's transit infrastructure improvement plan, entitled 'The Big Move,' and the concept of mobility hubs put forth within it are relatively new (2008). While place-making is one focus of the Metrolinx's mobility hub implementation guidelines, the specificities of how these guidelines will translate in practice for communities have yet to emerge. Some participants were not as familiar with the concept of mobility hubs as they may be in the not too distant future.

Lastly, scope and time are limitations of this study. Time permitted the completion of thirteen interviews. While this allowed for a meaningful qualitative study, a richer cross-section of participants would have provided a more diverse sample of opinions and experiences. Similarly, limitations on time and funding did not permit in-depth study of community art organizations outside of North America.

1.5   Outline of Document

This discussion begins with a brief account of the 'Moral Aestheticism' movement in Toronto during the early 1900s. I explore the social conditions that fostered a conception of beauty and art as synonymous with morality and goodness, and moreover, as possible agents of social renovation for Toronto's working and immigrant classes. In this sub-section, I show how the concept of the moral good has been historically used to advance the interests of a select few, at the cost of excluding the interests and experience of certain

others. Following this, I unpack the traditional utilitarian concept of a unitary public interest as problematic in a contemporary global paradigm of subjective values and experiences in sub-section 2.1. This is followed by a discussion of multiculturalism and cultural sustainability, where I outline the key principles set forth in the literature which are adopted as a guiding framework for my research.

An overview of place-theory is then provided in the context of mobile society. In this sub-section I examine the shift from a static to a dynamic concept of place-based individual and collective identity, and highlight the political and sometimes exclusionary way in which this meaning is expressed in spatial and temporal terms. I examine mobility hubs in the sub-section to follow, providing some background on this interface of multi-modal transportation and multiple surrounding land-uses. I then apply the theory surrounding place, mobility, identity and power from sub-section 2.5 to mobility hubs, as on such example of transitional space in a mobile society. Before moving to my review of the literature on community art, I include a brief discussion of the significance of public space in promoting the vitality of contemporary cities.

I then provide two sub-sections on community art, examining its significance as a form of public art followed by a brief overview its roots in activism and the civil-rights movement between 1950 and the 1980's. This is followed by a review of the transformative claims associated with community art as a means of fostering dialogue and promoting community development. After looking at the methodological pitfalls of these claims, the discussion turns to how community arts could be used as a means of engaging a diverse citizenry in deliberations of the public interest, and as a means of creating more meaningful opportunities for public participation in decisions about the built environment. The focus

becomes how we might propose to evaluate arts-based practices more effectively in this context.

Following my chapter on methods, I report the results of 13 qualitative interviews, beginning with purported benefits as organized according to regenerative themes set forth by Zebracki et al. (2010). I then report the purported challenges and threats to community art, followed by the perceived opportunities and challenges of community art programming within mobility hubs. In the next results sub-section, I report the perceived opportunities and challenges of community art programming within mobility hubs. In my discussion and conclusions, I recommend some possible directions for improved support of community arts in mobility hubs and the public-realm at large.

Chapter 2:   Literature Review

2.1   Introduction

Since the 1980s, community arts and the use of arts-based engagement strategies in the public sphere have seen a renaissance, with the 'creative city' model (Florida, 2002) becoming a symbol of revitalization initiatives in urban Europe and North America (Antoci et al., 2003; Miles, 1997). The significance of visual experience in advertising, promoting, place selling and place attachment have been embraced by members of the public and private sectors alike, and even through some hybrid partnerships involving players from both sides (Shaw, 2003). Some of the common types of claims made of community art's capacity for urban regeneration, as identified by Zebracki et al. (2010) include:

"i)   Physical-aesthetic claims

Enhancing aesthetic quality: improving the attractiveness of a place and thereby encouraging more intensive use of a public space; upgrading the visual or aesthetic quality of place, and turning a former anonymous place into a physical reference point,

ii)   Economic claims

Enhancing economic activity; attracting and increasing investments in the arts; improving economic regeneration conditions through creating richer visual environments; providing marketing and place-promotion opportunities in city marketing; boosting cultural tourism; creating employment for artists; craftspeople, manufacturers, suppliers, and transporters; encouraging public-private partnerships; and improving land values,

iii)   Social claims

Enhancing community and social interactions; addressing community needs; eradicating social exclusion; promoting social change by revealing fundamental social contradictions or undermining dominant meanings of urban space; reducing vandalism and increasing safety; and encouraging links between artists and professions that shape the environment, such as planning, landscaping, architecture, design, and engineering.

iv)   Cultural-symbolic claims

Creating symbolic value; enhancing awareness of local history and identity; promoting national identity; creating stimuli and ideas for other actors in the creative industry; contributing to local distinctiveness; developing civic identity; and creating educational and pedagogical values and benefits."
(Zebracki, et al., 2010, p 971)

A possible reason for a contemporary resurgence in the haphazard application of these transformative claims is that theory on the societal effects of cultural products has overlooked the processes of production and consumption, as well as a corresponding host of related dominance structures (Sharp et al., 2005; Stenglin, 2007; Zebracki et al., 2010). That is to say, the reciprocally reinforcing power dynamic inherent in determining which practices, meanings and values are chosen for emphasis or reinterpretation and which

meanings are neglected or excluded has been overlooked Instead, an 'injection-model'

approach has been typically adopted, designating a passive and uncritical role for the public,

with cultural products imposed as inherently good, ignoring the role that culture plays in

reifying meanings and values that systematically empower some while excluding the

histories and experiences of certain others, across the lines of race, ethnicity, gender, and

social class, just to name a few (Mackintosh, 2005; Minty, 2006; Rodriguez, 1998; Deener,

2009; Zebracki et al., 2010).

Also problematic, is that transformative claims within and between different groups

are all reciprocally related, and inherently difficult to disentangle (Evans, 2005; Markusen &

Gadwa, 2010). Moreover, claims in the literature from all categories seem to simultaneously

perceive a lack of critical intervention in the use of community art and arts-based practices,

while providing no reliable paradigm/instrumentation for measurement (Antoci et al., 2003;

Hall & Robertson, 2001; Sharp, 2007; Zebracki et al., 2010). The rationale for '*intangible*

deliverables' holds, that:

> "The outcomes of social inclusion as part of urban policy become expressed in
> material terms…as the consequences of arts-based practices are perceived to be
> symbolic rather than material; this tends to increase the conflict surrounding its use,
> which in turn is amplified by the difficulties in measuring the benefits which are
> claimed for it."
> (Antoci et al., 2003: pg. 265)

With a lack of evidence-based study to substantiate the transformative claims of such

practices, the development of critical comparison and strong research tools is hampered

(Antoci et al., 2003; Evans, 2005; Shaw, 2003). As a result, policy makers in the public

sector have increasingly questioned whether the purported significance of community

art/arts-informed practices justifies continued expenditure, where other approaches to

creating more sustainable development have had to be proven through more empirically

reliable methods (Clark, 2005; Markusen & Gadwa, 2010, Russel, 1979).

> "Impact studies do not include cost-benefit analysis of outcomes nor opportunity cost assessments of alternative public investments that would address efficiency concerns, and they generally do not inquire into equity consequences...the attention to the high-cost and high-profile culture-led regeneration projects is in inverse proportion to the strength and quality of evidence of their regenerative effects." (Markusen & Gadwa, 2010, pg. 381)

Here, as indicated by Markusen & Gadwa, there is a link between an equitable urban

development process, and the distributive and procedural tenets of environmental justice

framework, where amongst the overall costs and benefits, the equity consequences of

culture-led regeneration projects are difficult to quantify. The lack of evaluative tools for

community art and arts-informed practices has commonly been attributed to the difficulty of

measuring inclusionary practices in empirical terms (Antoci et al., 2003; Benedict, 1991;

Goldstein, 2005). Other justifications for the lack of evaluative tools include scarcity of

funding, widespread and uncritical acceptance of community and public art and arts-based

public engagement methods, doubts of the relevance of social-science criteria in evaluation,

and the questioning of whether these benefits are quantifiable at all (Markusen & Gadwa,

2010; Zebracki et al., 2010). Notwithstanding the pitfalls inherent in the transformative

claims of community arts and arts-based practices discussed here, this study attempts to

situate a legitimate capacity for community arts as a means of fostering more inclusive

urban regeneration. It then goes on to explore what potential may exist for community arts

programming within mobility hubs, which are comprised of an interface of multiple transient

users, land-uses and high-volume intermodal transportation.

2.2   1900's and Moral Aestheticism

Historical accounts tend to acknowledge two main objectives that drove the practice of city-planning past the point of its initial critical mass. These two categories consist of those motivations of a primarily utilitarian sort, focused on efficient urbanization and economic progress, and those of a beautification sort; concerned with 'moral aesthetics:

> "...the belief that beauty and art, and beautiful and artful appearance were attached to morality and goodness; beauty was necessarily moral, necessarily good. This moral goodness of beautiful appearance acquired significance in modern cities suffering the ills of a service crisis." (Mackintosh, 2005, p 690)

Here, Mackintosh touches on an element which often drives many contemporary urban renewal initiatives, namely that of 'the moral good'. At the turn of the century, many middle-classed North-Americans fell in love with art and aesthetics (Mackintosh, 2005; Schrank, 2009). These individuals were strongly convinced of art's influence; an ability to use beauty to visually inspire, and a practical utility to "reform the morals of an increasingly artless, working class, and immigrant society" (Mackintosh, 2005, p 689). The lack of basic infrastructure in Toronto during a period of unprecedented intensification led bourgeois reformers to turn instead to the social merits of beauty (Mackintosh, 2005). During this formative period in city-planning's emergence as a professional practice, these reformers envisioned beauty as a solution to the problems of modern industrial cities:

> "Reformers simply knew that beautiful things exuded moral goodness; it was, for example, a truism that a beautifully appointed parlor had a moralizing and civilizing influence on the middle class family. The comprehensive implementation of beauty in the urban environment, then, surely would have the potential of improving the proliferating immigrant working classes through a type of moral osmosis" (Mackintosh, 2005, p 690)

Through the support of the Toronto Guild of Civic Art, British architect and city planner, Aston Webb produced a comprehensive plan for the systematic improvement of the city. This

marked the first city-wide planning proposal in Canada (Mackintosh, 2005). *The Plan of*

1909, which was never officially endorsed by Toronto City Council, attempted to:

> "...affect the beautification of the urban environment through the artful use of greenspace (city beautifiers commonly held that parks were a form of 'municipal art', and frequently the 'only "municipal art" which the municipality prided itself in possessing). This comprehensive plan to beautify and order Toronto was a bourgeois attempt to modernize the city...the alleviation of Toronto's woes through environmental moral aesthetics would contribute to the social renovation of the city's working and immigrant classes." (Mackintosh, 2005, p 693)

Bourgeois parks, as the first form of art in the public sphere to ever be recommended in a

Canadian city-wide planning proposal, and in contrast with the high density inner city

immigrant and working class neighbourhoods associated with deviance , were proposed as

the magic remedy for the multitude of conflicting infrastructure demands in Toronto;

conflicts, which in the culture of moral aestheticism, had been reduced to the 'uncultured

folly' of the working and immigrant classes of society. The moral aestheticism movement

illustrates how ideas of beautification and urban regeneration have historically been

conceptualized in tandem with each other, without any sort of qualification as to why, how,

or for whom. In this sense, this section has shown how assumptions of the 'moral good'

have often been used to develop the city in the image of a select few, whilst excluding the

experiences and right to the city of those constituents deemed as the 'other'. The next

section turns to the discussion of the public interest as a guiding principle of planning

practice.

2.3   Post-Modernism and Planning in the Public Interest

> "...As community advisors [planners]...must make our values explicit and illuminate the ethical choices embedded within planning outcomes. Planning involves political choices about the disposition of land, facilities and resources...Our role involves exposing issues and options for those who make decisions and to those affected by the decision...We do not serve anyone's long-term interest by presuming that we know the formula for the good community" (Grant, 2005, p 49).

Here, Grant touches on a point of contention in the world of planning—whether the concept of the public interest ought to be used as a guiding principle for planning practice, given that the economic and political interests of dominant stakeholders can often become equated with the interests of the public at large. This point of contention is often used in sparking the debate of whether planning ought to abandon the concept of the public interest all together. Planning has undergone a tremendous transformation from the point of its outset in the modern era, to its current positioning in a postmodern context, from the conception of a single public, with a unitary set of values and beliefs to that of multiple and diverse publics. The concept of the public interest has assumed many permutations from a multitude of perspectives, and across spatially and temporally specific contexts. Accordingly, the application of the public interest in planning practice has been has been identified with advantages and limitations.

The adequacy of the public interest as a guiding principle of urban planning has been challenged when considered in the context of an increasingly fragmented constituency, and when evaluated in concert with the difficulty of deciding which approach, or combination of approaches to adopt for any particular application in the field—not to mention the potentially countervailing requirements of institutionally-designated objectives. This section provides a brief theoretical exploration of the concept of the public interest, as originating historically through the utilitarian perspective. The challenges of arriving at an equitably representative conception of the public interest is informed through a critique of utilitarianism and a discussion of the public interest and social exclusion. A pluralist or integrative approach to the concept of the public interest, that takes into account notions of equity and a broader

approach to citizenship and belonging is proposed as a possible way of reconciling the diverse and locally specific interests of contemporary cities such as Toronto.

It is defended that while a number of difficulties are inherent in arriving at a contemporaneously adequate conception of the public interest, that this idea nevertheless be revised/updated and not be abandoned as a guiding principle of planning practice, as it remains the pivot about which such deliberations are centered. This ethical framework is used to identify the potential gap in contemporary planning practice that may be filled by community arts as a means of engaging a diverse population as a place-making method and in communal deliberations about the built environment.

Traditionally, ideas of the common good and the public interest have been used as a way to explain and justify the distribution of costs and benefits. Lewis (2005) asserts that "the common good should not simply be identified with the state, nor should it be exclusively identified with what economists call 'collective goods' " (p 7). Brownstein (1980) explains that a collective good in the economist sense, is comprised of two fundamental criteria, namely that "consumption of the good by one person does not reduce the amount available to anybody else, and that the costs of exclusion are high" (p 100). This is not to be confused with the broader philosophical concept of the public interest, however, which cannot simply be reduced to an aggregation of separate useful goods, material or otherwise. Lloyd defines the public interest as involving "a range of issues around political thinking, legal theory, welfare economics and mediation," and goes on to assert that, "while nearly everyone claims that aiding the common well-being or general welfare is positive, there is little, if any consensus on what exactly constitutes the public interest...it is a poorly defined concept in political thinking" (p 8).

A widely established theory of practical reason espoused by the modernist view of a unitary public interest is utilitarianism, most notably championed by British philosopher and social reformer Jeremy Bentham during the late 18th Century (Campbell & Marshall, 2002). Although different formulations of utilitarianism have varied in the way that interest is situated along a subjective/objective polarity, "…the dominant view within the western liberal tradition has been the notion that only the individual affected can determine whether she or he has something at stake, and this view was central to utilitarianism as it took shape in the writings of Bentham and his followers" (p 165). From Bentham's perspective, the goods of individuals (often lacking any substantive operational definition), are summed and measured up against one another in an effort to arrive at effective public policy which maximizes the greatest good for the greatest number of people—a task charged to the state to sort out (Campbell & Marshall, 2002).

This can be contrasted with what American liberalism developed around the same time as a concept of 'interest,' whereby a primary objective of those who wrote the US Constitution was:

> "…to ensure that a governing faction would not use its power and authority to exploit other (minority) groups in the population. Interests were viewed negatively rather than positively…in the late 18th Century, America was anticipating the idea of a plural society in which the government would balance and adjust sectional interests rather than responding directly to a majoritarian preference or seeing its role as one of taking an objective deliberative view of the public interest"
> (Campbell & Marshall, 2002, p 166).

Bentham acknowledged that every individual has both social and self-regarding interests, but since individuals mostly choose to pursue private interests, he asserted, the task of the state should be to push citizens to act in the interests of the common good, either through legislation or coercion (Campbell & Marshall, 2002).

This view of interest, referred to as the 'synoptic' or 'spectator' view is often premised on the assumption that government "could discern the 'real' interests of individuals better than they could themselves. This "…was a long-range and often remote perspective which individuals could not easily perceive" (Campbell & Marshall, 2002, p 167). This inevitably begs the question of how a subjectively-defined and experienced individual interest, could be reconciled with a synoptic-oriented capacity for government (Healey, 2003)—if each individual is the only one who can truly understand his or her needs, then how could it be that the state is sufficiently qualified to represent the public interest? This line of criticism is one of the primary limitations of Utilitarianism, but has also been put forth as justification for abandoning the concept of the public interest as a guiding principle of planning practice.

The utilitarian approach to defining the public interest has many merits, and has largely been the approach adopted and accredited with managing a number of the fundamental considerations of planning during its infancy, including and up until the first half of the 20th Century. Nevertheless, a number of criticisms of the utilitarianism have been put forth by theorists in the time since the end of the Second World War, where "the legitimization of planning…has rested on the proposition that the state's intervention in land and property development is necessary to safeguard the public interest against private and sectional interests" (Campbell & Marshall, 2002, p 163).

The rationale underlying many of the expressed difficulties of a utilitarian view of the public interest within contemporary planning practice can be transposed with a larger transition in thinking that is still taking place in many fields of knowledge. This shift is from a positivist, Enlightenment-rooted philosophy of objective knowledge, necessitated as falling from the skilful application of reason and expertise during modernism, to the post-modern

subjectivist paradigm for knowledge and experience. Central to this movement in thought, as pertaining to planning, is that:

> "...Contexts differ, and that the rationalities of Western modernity and capitalism apply in highly varied forms between (and within) different parts of the world...Contemporary planning theory continues to grapple with the tension between the acknowledgement of context-related diversity, and the desire to produce normative theoretical positions (relating to both procedure and product) which can be of generalized use to planners in practice" (Watson, 2003, p 403).

In this quote, Watson identifies one of the primary limitations of the concept of the public interest in the assessment of whether or not it ought be used as a guiding principle of planning practice. Namely, that the normative application of an inherently subjective concept is difficult to operationalize for the purpose of application.

Yiftachel (1998) asserts that the use of the public interest as a guiding principle for planning practice as progressive is over-represented in the literature, with an under-represented consideration of the public interest as a potential tool of social control and oppression. If the concept of the public interest as a guiding principle of planning practice, can be compared on some level to persuasive storytelling in a global-scale web of relationships (Throgmorton, 2003), then the exclusion of outsider or innovator voices in this communal story-telling forum, on the basis of being 'unreasonable' or otherwise, could be seen as a means of asserting hegemonic dominance (Watson, 2003;2006). The critics maintain that the objectivist "view from nowhere" is in fact a view from the position of the established groups in society (Maginn, 2007; Saarikoski, 2002; Throgmorton, 2003), and assert that the concept of the public interest should therefore be abandoned as a guiding principal of planning practice.

John Dewey (1927), said that "modern societies are marked by a fragmentation of public life...the essential need is the improvement of a unified system of methods and

conditions of debate, discussion, and persuasion" (as cited in Keane, 1995, p 19). Where this demand for an improved system for deliberations of the common good has risen, other concepts of the public interest have come into existence to fill this gap in theory and practice (Agger & Lofgren, 2008; Campbell, 2006; Fabbro, 2005; Grant, 2005; Healey, 2003). Some of these rationalities are 'procedurally-focused,' not to be confused with the more 'outcome-focused' approaches, a distinction that has been used to categorize ethical approaches to planning (Campbell & Marshall, 2002, p 174). This process versus outcome distinction is examined later in the literature on community art, which has collaboration and process-based learning as its foundation.

A number of theorists have come to embrace process over outcome in response to the inability of traditional planning to provide an equitable system for societal decision making in practice (Bayley & French, 2007; Hudson, 1979). Process-focused approaches have also been host to a number of criticisms, however, including the idea that more collaborative and participatory paradigms for planning are simply less effective at producing results (Talen & Cliff, 2002; Irvin & Stansbury, 2004). Where a single approach to many planning considerations is simply not sufficient for adequately tending to all of a societal decision making process's needs, theorist such as Fabbro (2005) and Alexander (2000) have proposed that a pluralist approach to planning be adopted.

Beauregard maintains that planning is currently stuck between "a modernist sensibility whose validity is problematic and a post-modern reality posing serious challenges to planning's underlying assumptions. The result is an undesirable practical and intellectual ambivalence" (1991, p 189). Regardless of this practical and intellectual ambivalence, Campbell and Marshall (2002) argue that "...the discourse central to the idea of the public interest remains the pivot around which discussions concerning the purpose and role of

planning must turn" (p 164). Similarly, Talen and Cliff (2002) argue that planners should

return to a normative, versus a procedurally oriented focus, in a renewed quest for elements

of a good city form. They suggest that "antirelativistic positions are receiving renewed

attention in part because postmodernism has reached a point of diminishing returns, and in

its more extreme forms has veered toward incoherence" (Talen & Cliff, 2002, p 36).

This section has explored the concept of the public interest as a guiding principle for

planning practice. It was shown how the overarching modernist conception of a unitary

public interest had a tremendous influence on the way in which ethical considerations of

planning have come to develop. Process, as well as outcome-oriented planning paradigms,

and their corresponding rationalities were introduced. Additionally, the idea of a pluralistic

approach to planning rationalities was developed as a possible way of addressing the

modernist theoretical concerns of planning within a postmodern reality of practice.

While there are many inherent difficulties associated with the concept of the public

interest in making societal decisions about the future of public policy and governance, it is

herein defended that it is crucial to contemporary planners to try and resituate this concept

through a more comprehensive range and/or combination of updated rationales and

viewpoints. It is asserted that while a number of difficulties are inherent in arriving at a

contemporaneously adequate conception of the public interest, that this idea nevertheless

be revised/updated and not be abandoned as a guiding principle of planning practice, as it

remains the pivot about which such deliberations are centered. Within a framework of

pluralism, the potential for community arts as a means of fostering dialogue amongst a

fragmented and often divergent public in communal decisions about the built environment

is herein examined, as one means of bridging this gap in contemporary planning practice.

2.4   Multiculturalism and Cultural Sustainability

Sandercock (2003) describes the multiplicity of meanings associated with the term multiculturalism. A commonly made oversight in Canada, is that multiculturalism—no matter which lens we transform its scope and objectives through—was originally formulated as a framework, a set of policies to accommodate national non-white immigration, overlooking the racialized constitution of liberal society, masking institutionalized racism (Sandercock, 2003). "As a fact, multiculturalism describes the increasing cultural diversity of societies in late modernity" (Sandercock, 2003, pp. 101). By this standard, many nations qualify as being multicultural. However, few countries are truly multicultural in the sense of having institutionally embraced the ideology of multiculturalism. Even in those countries that have institutionally adopted such an ideology there are "…different definitions of multiculturalism, different sets of public policies to deal with/respond to cultural difference, and correspondingly different definitions of citizenship" (Sandercock, 2003, pp. 101). Sandercock (2003) has developed a multicultural perspective for the 21st, placing emphasis on a number of key premises that have been adopted to guide my research. Core to multiculturalism as a daily political practice are:

> "The right to difference (legitimacy and specific needs of minority cultures);
>
> The right to the city (to occupy public space and be equal in public affairs);
>
> 'Culture' is inherently always evolving, dynamic and hybrid;
>
> A positive and intercultural dialogue is a necessary element of culturally diverse societies: cultures grow through the everyday practices of social interaction; and
>
> A sense of belonging in a multicultural society cannot be based on race, religion, or ethnicity but needs to be based on a shared commitment to political community, and therefore requires an empowered citizenry."

> (Sandercock, 2003, pp. 102)

24

Hence, we will resolve to the fact that multiculturalism has multiple histories and meanings, and that these instances are context specific, that "multiculturalism is not a single doctrine and does not represent an already achieved state of affairs," but "a variety of political strategies and processes that are different multiculturalisms" (Sandercock, 2003, p 102).

The way that we contextualize and interpret those (cultural) processes and products within and comprising the built environment, for consumption as a societal good has bearing on the accessibility and relevance of any such productions to 'us,' as members of the public (Minty, 2006; Rodriguez, 1998; Sharp at al., 2005; Stenglin, 2007). Beynan describes cultural sustainability and this tension in the built environment between preserving the past and forging the future:

> "… Cultural sustainability is not just a matter of the preservation or reinvigoration of the past, but an ongoing dialogue between a locality and the people who inhabit or otherwise interact with it…it is inextricably linked to notions of cultural diversity, pluralism, and culture more generally as a fluid process of forming, expressing, and enforcing identities of individuals, social groups, or spatially constructed communities. The built environment is an integral part of this spatial construction, and the history of building is a history of identity. On the one hand, buildings exist as stand-alone artifacts, and on the other, they are artifacts that express the deep meanings, aspirations, and social order of a culture. Alterations to buildings, like their original construction, involve elements and forms that relate to particular cultural and societal patterns, a process that is not without contention."
>
> (Beynan, 2010, p 255)

This level of accessibility (or lack thereof), in turn, influences subjective experiences of membership to space, place, and society at large and is an important measure of cultural sustainability (Minty, 2006; Rodriguez, 1998; Sharp et al. 2005). As such, developing different methods to engage citizens and encourage participation in the definition and redefinition of the built environment is an important part of cultural sustainability and urban regeneration efforts.

> "Frequently, regeneration programs are developed without reference to, or inclusion of, incumbent arts and cultural groups, or past heritage associations/communities.

> This arises due to the different nature and perspective of 'regenerators' and community based activity (including municipal arts). Evaluation of the processes which measure decision-making and stakeholder consultation is therefore important, since this will influence a posteriori assessment of community involvement, ownership and the success of a particular scheme."
>
> (Evans, 2005, p 970)

With an ever-changing set of neighbourhood outlooks and concerns, it is important to acknowledge specificities in social patterns of representation, interpretation, and communication in the community art process (Minty, 2006; Rodriguez, 1998; Sharp, 2007; Sharp et al., 2005; Zebracki et al., 2010). In the context of multiculturalism, community art has shown to be effective at creating a more inclusive regeneration process, by engaging the multiple narratives of a diverse citizenry and by connecting the subjective experience of multiple users within. However, this does not mean shying away from controversy and fragmentation in the pursuit of ingenuous agreement (Evans, 2005; Sharp et al., 2005; Shaw, 2003). This is captured in the following quote from Sharp et. al., in reference to public art:

> "The role...should be to encourage the sound of contradictory voices—voices that represent the diversity of people using the space—rather than aspire to myths of harmony based around essentialist concepts. These essentialist claims to nature, identity, place and community fail to acknowledge the contested, fragmented and mutable nature of concepts such as 'the public'. Public space and the controversies surrounding public art can only reflect their constituent communities"
>
> (Sharp et al., 2005, p 1004)

In relation to this quote, the role of community art as a way of engaging multiple and often conflicting voices around decisions that influence the built environment is a key consideration of this study. It is important to acknowledge that an equitable community or public art process, like any public process to be certain, can be very messy and can often lead to inflamed tensions between different interest groups (Gerin & McLean, 2009; Goldstein, 2005; Sharp et al., 2005). Here, inclusivity does not equate to neat consensus

(Evans, 2005). It is this very process of negotiating differences of identity, place, and community that truly qualifies any planning practice as inclusive (Markusen & Gadwa, 2010). In this sense, community arts and arts-informed practices in the public sphere have an advantage over other forms of public good, wherein the questioning of subjective experience is intrinsic to any artistic form used to communicate the multiple narratives of diverse populations (Sharp et al., 2005; Shaw, 2003). In the next section, the interplay between the politics of individual and collective identity in a mobile society and the experience of place are explored as pertaining to the built environment.

2.5   Place, Mobility, Identity & Power

Early works of humanistic geographers has been criticized in the literature as having been overly reductive and exclusionary (Massey, 1994; Rose, 1993). It has been asserted by some theorists that the features of the built environment that are associated with place as home are often the product of the aestheticized politics of exclusion (Duncan & Duncan, 2001). Pierre Bordieu (1984) defended that the potential exists for cultural capital to act as the foundation for social difference and the legitimization of social and/or political power claims.

This early typology of place theory has been said to be in direct opposition with the concept of mobility (Cresswell, 1996). According to this way of thinking, place is not possible outside of a static conception of space (Tuan, 1977). Here, place is described as an essentialist concept that is not compatible with the contemporary experience of mobility and movement. The idea of 'placelessness' or 'non-paces' as put forth by Relph (1992) draws on the concept of meaningless place in relation to modern day mobility, describing a trend towards the reduced significance of 'home'. Eyles (1989) has claimed that such conceptions

of 'placelessness' are elitist in nature, denying the possibility for meaning in commonplace elements of the built environment. He holds instead that identities can and are formed in all places, and not necessarily in those conditions of an individual's choosing (Eyles, 1989).

Other areas of social theory including feminism, post-modernism, post-structuralism and post-colonialism have added multiple viewpoints to the study of place, challenging the antithetical positioning of meaningful place and mobility ubiquitous with early humanistic geography. The idea of identity without territorial restrictions challenges the static cultural identity model in this way, allowing for "...constructed and disputed historicities, sites of displacement, interference, and interaction, to come more sharply into view" (Clifford, 1992, p 101).

The concept of 'non-places' has been used by Augé (2000) to refer to spaces that are primarily utilized for travel, or transitional space. This includes elements in the built environment that are also elements of transportation infrastructure, including roads, pathways, and in the context of the current study, mobility hubs. In a complete rethinking of early humanistic geography's tenet of static space as a necessary condition for meaningful place, theorists have celebrated the dynamic nature of these so called 'non-places' as representing movement and flow, demanding that a new way of thinking around place and identity is necessary in the state of perpetual movement characteristic of modern day city life (Augé, 2000; Chambers, 1990; Creswell, 1996; Malkki, 1992).

This shift in thinking has been accompanied by a sentiment of caution, however. Wolff, (1992) warns us that the celebration of mobility has the potential to ignore the politics of difference, as voluntary mobility is not equally accessible to all segments of the population: "...the consequent suggestion of free and equal mobility is itself deception since we don't all have the same access to the road" (p 253). This is not to say that place is

entirely a product of social construction, but at the same time the way in which space and time is constructed by society is not completely free of social order either: "Indeed the social does not exist prior to place nor is it given expression except in and through place- and through spatialized, temporalized ordering...it is within the structure of place that the very possibility of the social arises" (Malpas, 1999, p. 35-36).

It has been asserted that the distinctiveness of place is comprised of its relations and exchanges (Massey, 1999; 2005). "Places gather things, thoughts, and memories in particular configurations," as said by Escobar (2001, p 143). According to Massey (1999; 2005), places are permeable nexus points of movement. This permeability, however, has been articulated as being based on the politics of social inclusion (Latour, 2004). This differentiated mobility is experienced in distinctive ways amongst various social groups: "...some are more in charge of it than others; some initiate flows and movement, others don't; some are more on the receiving end than others; some are effectively imprisoned by it" (Massey, 1993, p. 61). The challenges of creating shared social experiences are herein clearly underscored, given this heterogeneous composition and subjective experience of place (Massey, 2005).

Contrary to the view that mobility detracts from the possibility of identity in place, contemporary views of mobility have embraced this movement as part of the process of place and identity (Relph, 1992). This has opened up the conceptual arena to the possibility that, while mobility practices reconfigure the terms of connectivity, nearness and distance, they do not inevitably lead to placelessness. Furthermore, some theorists have gone as far as defending that mobility can actually build a stronger potential for interactions of place and identity (Hovgaard & Kristiansen, 2008; Larsen et al., 2008). According to Graham (1998), place "...is not is not a discrete social construction that is territorially bounded;
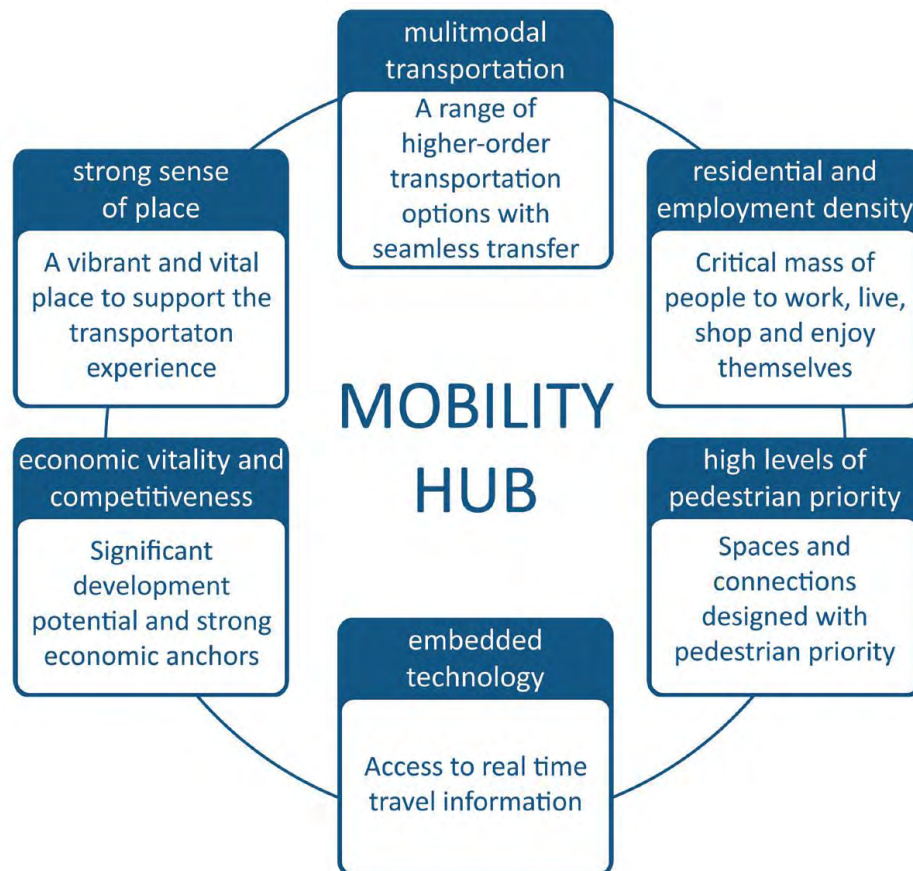
rather, identities . . . overlap in complex ways and geographical scales" (p. 2). In this way, identities of place can be understood as contested meanings across a diverse population, with group-based battles over the material future of a given place on the basis of competing interpretations of the past (Massey, 1994). In this sense, community art may serve as one such medium with which to empower those members of the population who have been left without a meaningful opportunity to participate in the traditional social and political arena(s) for debate over place-based meaning and the material future of a given place.

On the topic of collective memory, O'Keeffe states that: "...personal memories are reshaped into collective memories by forms of political intervention...in landscapes, particularly through 'official' acts and objects of commemoration" (2007, p 6). In this way, place-based meanings on the basis of history and heritage are said to be used to support particular ideologies or any particular interpretations of the past, used in the present day to legitimize claims for the future (Graham, 1998; 1998a). Thus, the role of urban planning as one such means of official commemoration is explored in the context of this research study, using the medium of community art as a way of engaging diverse narratives in transitional public space.

2.6   Mobility Hubs

Mobility hubs are places of connectivity where different modes of transportation including walking, bicycling and transit converge with an array of land-uses dedicated to working, living, shopping, and recreation (Metrolinx, 2008). They are composed of major transit stations with significant levels of existing or planned transit service, and a surrounding concentration of land uses and/or potential developments. "Within regional transportation...mobility hubs serve a critical function in the regional transportation system

as the origin, destination, or transfer point for a significant portion of trips" (2008, p 98). As set forth in the Mobility Hub Guidelines (Metrolinx, 2011), The key elements of a mobility hub are illustrated in the diagram below:

multimodal transportation
A range of higher-order transportation options with seamless transfer

strong sense of place
A vibrant and vital place to support the transportaton experience

residential and employment density
Critical mass of people to work, live, shop and enjoy themselves

MOBILITY HUB

economic vitality and competitiveness
Significant development potential and strong economic anchors

high levels of pedestrian priority
Spaces and connections designed with pedestrian priority

embedded technology
Access to real time travel information

(Metrolinx, 2011, p 4)

Figure 1: Key Elements of a Mobility Hub

In The Big Move (2008), Metrolinx identifies 51 Mobility Hubs to be developed in their 25 year growth plan for the GTHA regional rapid transit network, 26 of which will include GO Transit facilities. These 51 planned mobility hubs are illustrated in the maps below:

(Metrolinx, 2008, p 104-105)

Figure 1: Metrolinx Map of 51 Planned Mobility Hubs Across the GTHA

Metrolinx (2011) has defined the catchment area of a mobility hub as: "…the broader area of influence outside of the hub. Most travellers who access the regional rapid transit system through the hub will come from the catchment area" (Metrolinx, 2011 p 17). It is explained that the size of the catchment area will vary according to the type of transit service based out of the mobility hub, as well as the location and function of the hub within the regional transit system (Metrolinx, 2011). The catchment area for terminus stations such as Kipling or Union as examples, are described as drawing "…riders from farther distances. While mobility hubs located nearby a number of other rapid transit stations or parallel services will have smaller catchment areas…" (Metrolinx, 2011, p16). The mobility zones and catchment area are illustrated in the following diagram:
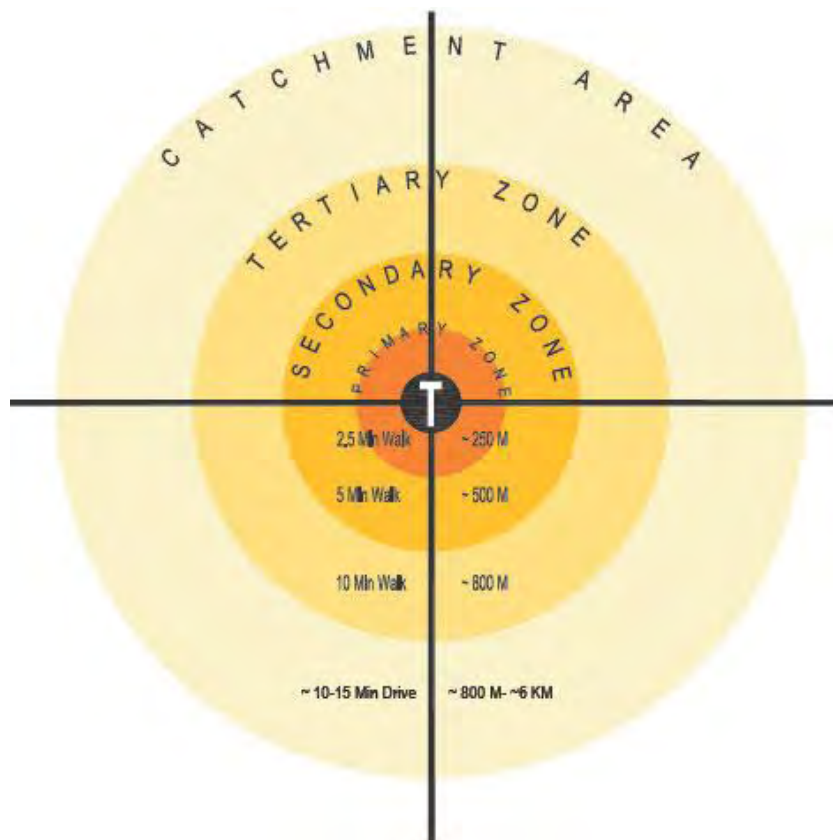
(Metrolinx, 2011, p 16)

Figure 2: Metrolinx Diagram of Mobility Hub Zones

Metrolinx distinguishes between primary, secondary and tertiary zones surrounding a mobility hub based on a walking distance (approximately) of 250 metres (2.5 minute walk), 500 metres (5 minute walk), and 800 metres (10 minute walk), respectively (Metrolinx, 2011, p 16).

In conjunction with planned locations of the 51 mobility hubs, and the set forth guidelines for mobility hub zones and catchment area, Metrolinx has also outlined areas of social need across the GTHA, based on compiled data from the Ministry of Energy and Infrastructure, Ministry of Transportation and Ministry of Municipal Affairs and Housing:

(Metrolinx, 2011, p 16)

Figure 3: Metrolinx Map of GTHA Mobility Hub & Areas of Social Need

In the above map, the darker blue regions indicate areas of greater social need, and can be seen to follow the morphology of transit infrastructure and major areas of growth. Within the GTA portion of the above map, it can be seen that the data on social need is relatively consistent with the positioning of Toronto's 13 priority neighbourhoods, areas of

intensification and potential tower renewal projects identified in the following map from ERA

Architects:

Potential Zones for Tower Renewal
Rapid Transit (Existing and Proposed)
Apartment Related Arterials
Highways
Intensification Zones
Priority Neighbourhoods

(ERA Architects, 2011)

Figure 4: Map of Intensification, Potential Tower Renewal Zones, & 13 GTA Priority
Neighbourhoods

Hence, we can resolve to the fact that a diverse and rapidly changing urban fabric coincides

with many of the City-based mobility hubs planned for development by Metrolinx in the next

25 years (2008; 2011). In this way, the necessity for a broader range of methods and tools

in order to create meaningful opportunities for public participation in matters of the built

environment, across a wider-cross section of society using more than conventional

modalities of communication and expression is made readily apparent. Community art is

explored in this study as one such medium to achieve this.

2.6.1   A Multiplicity of Users and Narratives

Given their definition as a land use interface comprised of high volume intermodal transportation, retail, employment, residential and recreational areas (Metrolinx, 2008), mobility hubs can be said to be sites of multiple and unanticipated user narratives. Urban planners play an important part in the coordination of urban events. Amongst other objectives, planners try to understand the built environment and the way in which people interact within it. However, with a land-use interface such as a mobility hub, and a diverse and often transient user-base, there is an inherent challenge in creating a unifying narrative (Bertolini, 1999). Creating a number of time-based spatial trajectories throughout different times of day and different days of the week, people pass by others each with their own story and typically knowing nothing of each other's lives. This poses both a challenge and an opportunity, however, as this multiplicity of users and subjective narratives can create unique convergences that would be typically unseen in other elements or configurations of elements within the urban landscape (Bertolini, 1999). In designing mobility hubs, urban planners, architects, and urban designers are faced with having to anticipate this multiplicity of trajectories and subjective-interpretations in more open terms than with many other land-use interfaces (Bertolini, 1999).

In any given space, an individual redefines the narrative and can also subvert programmed spaces in order to create their own place-based meanings. Unintended interpretations of a given built environment are regarded in the architectural literature as a disjunction between user and space based on the subjective experience of individuals. This disjunction creates indeterminate narratives which do not cohere with the constructed, written and pre-scripted space. In mobility hubs, there is an opportunity for urban planners

to welcome these disjunctions and the multiplicity of readings as a way of fostering user interaction, and to articulate the collective identity of the local community as it shapes and evolves over time.

2.6.2   Transitional Space and Collective Memory

Where is the collective memory of the contemporary city situated? As shown in sub-section 2.5, the relationship between memory and place is an intimate one. "There is an intimate reciprocity between a group or collective and the space it inhabits: one imprints upon the other" (Livesy, 2004, p 106). Planning for mobility hubs presents an opportunity to participate in the cycle of collective memory by facilitating the interface for repeated visits and social rituals. In this sense, mobility hubs, like other elements of the urban fabric can be seen as a mnemonic device. The mobility hub is a special interaction of land-uses where the potential to be imprinted by collective memory is even greater because it is the site of repetitive routines, such as the daily commute to and from work and home, shopping and recreational activities. Mobility hubs can engage users in the unique character of the site (both historically and from the present day). The question of anchoring mobility hubs programmatically to the neighbourhood to create the potential for social interactions, and to users' experience of place and collective memory, is an important element explored in this research project. It is suggested in this study that community art may be a powerful tool to facilitate this dialogue between individual and collective experiences of place using a medium that is more universally accessible than conventional methods of expression and communication.

2.8   Public Space

It has been said by Ray Oldenburg that the loss of public space is responsible for the demise of community. Oldenburg calls the "Great Good Place," the third place which

mediates our day to day experience between home and work. It is described as a space where we can interact with community members on equal ground, overcoming potential group divisions on the basis of features such as social-class, ethnicity, gender, etc. (Oldenburg, 1989). According to Oldenburg, these 'third places' are "...the core settings of informal public life" (1989, p 15).

With the increased privatization of public space, the availability of these 'third places' has significantly declined in many modern-day cities, providing less of an opportunity for community to develop organically. It has even been suggested by some theorists that some features of common contemporary urban design can even discourage interaction between community members (Harvey, 1970). In this research study, mobility hubs are the 'third-place' of interest in exploring how community arts might be used as a mechanism and/or catalyst for place-making and engaging diverse communities.

2.9   Community Art

2.9.1   A Type of Public Art

The community art process is described by Lowe as: "...a ritualistic setting for social interaction... [and] the construction of neighbourhood community" (2000, p. 358). Lowe goes on to distinguish community art as "...a form of public art that is characterized by its experiential and inclusive nature" (2000, p 364). Additionally Lowe describes community art as contributing to community development through improved solidarity. By bringing neighbourhood residents together, providing a shared goal, and setting a common mood, community art is posited as a tool to be used towards an invigorated cycle of collective identity formation through self-reflexivity:

"Identity development is the emergence or growth of feelings and ideas about oneself or one's group… Collective identity is an expression of the nature of group cohesiveness and the commonality shared among individuals within a group. Given that the individual and the collective are influenced by and influence each other, it is relevant to examine both individual and collective identities as they relate to community development." (Lowe, 2000, p. 374)

The participatory nature of community art is said to allow participants to drop their guard in an attempt to find common ground over shared concerns within the community (Lowe, 2000), and to harness that momentum in supporting inclusive arts and culture-led urban regeneration (Zebracki et al., 2010). Some of the examples of community art identified by the Ontario Arts Council (1998), include: community play productions, processions, labour arts projects, and the transfer of cultural practices within communities.

(Cleveland, 2011, p 21)

Figure 5: Diagram of the Ecology of Arts-Based Community Development

As outlined in the previous diagram, Cleveland has coined the term for a new field which he has entitled "arts-based community development," defending the existence of significant tangible benefits beyond those of an aesthetic\beautification sort (2011, p 21). It has been stated that these types of art initiatives can play an important role in the social and economic development of communities (Kay, 2000).

2.9.2 A Brief History

The roots of community art go back to the second half of the 1900s during a period of rapid change in the socio-political landscape, providing the right setting for the creation of alternative practices and new forms of art (Ford-Smith, 2001; Lowe, 2001). New forms of activist art evolved as early as the 1950's and during the civil rights movement in the 1960's. The rise of identity politics helped to forge the path to what we now understand as community art (Cohen-Cruz, 2002; Lowe, 2001). Through the 1970's and 1980's ethnically diverse, feminist, Marxist and gay activist art emerged interrogating the cultural status quo and forcing the scope of art to include a number of different representations beyond that of its institutionalized Western forms, including that of 'guerilla' public art installations and performance art (Ford-Smith, 2001).

In the face of increased commercialization of art throughout the 1980's (Barndt, 2004), and the reduced support for art education in the public school curriculum, art educators began to expand artistic programming into communities in the search for employment (Haggar, 2000). During this period of decline in social welfare programming, the increased strain on marginalized groups and communities became glaringly apparent. In this way communities assumed a new role as the site of engagement and mobilization surrounding a range of societal concerns (Ford-Smith, 2001).

The contemporary permutation of community art evolved from these conditions and various influences, with the emergence of a number of community art projects and programming in North America and Europe in the past 25 years (Bishop, 2004; Lowe, 2000). The multidisciplinary composition of the community arts sector is readily apparent, given the wide range of interested public and not-for profit agencies, institutions, and social service organizations that have turned their attention to community art as a means of engaging a diverse urban population in a variety of different participatory, educational and empowerment contexts (Barndt, 2004).

2.9.3 Transformative Claims

Community art is often referred to in the literature in concert with the concept of transformation (Amadahy, 2003; 2004; Borrup, 2006; Cameron, 2004; Carmon, 1997; Kay, 2000; Lowe, 2000; 2001; Minty, 2006; Orton, 1999; Shaw, 2003). Holloway and Krensky (2001) describe this perspective as integrating the general societal welfare and self-discovery\self-definition dimensions of art, using "...the imagination as a catalyst for social change" (p 357-358). The transformative perspective specifically focuses on how individuals can use art in the community to resist oppressive social forces while developing a sense of individual and collective identity (Holloway & Krensky, 2001). Lowe builds on this model of transformation, asserting that community art "results in social change by challenging the normative boundaries of the status hierarchy...through its collaborative art-making process" (2002, p 9).

These claims of community art are problematic, however, as there is little in the literature examining what the particular foci and outcomes of this sort of social transformation are, the process through which this transformation occurs, and how the

results of this transformation can be tangibly situated (Evans et al., 2002; Shaw, 2003). Notwithstanding the pitfalls inherent in the transformative claims of community arts and arts-based practices discussed here, this study attempts to situate a legitimate capacity for community art as a means of fostering more inclusive urban regeneration. Using examples from the experience of community art professionals, architects, urban designers, urban planners, and transportation professionals in examining the physical-aesthetic, social, economic and cultural-symbolic benefits of community arts, it then goes on to explore what potential may exist for community arts programming within mobility hubs, which are comprised of an interface of multiple types of land-uses and high-volume intermodal transportation.

Chapter 3:   Methods

3.1   Semi-Structured Interviews

Qualitative interviews were conducted with public and private sector representatives from Toronto who have had experience with community arts. Interviews followed a semi-structured format and took place over the telephone or in a private space of the participant's choosing. The semi-structured interview script is included as Appendix D.

3.2   Participant Recruitment and Selection

A combination of snowball and purposeful sampling were used in this study. Potential participants were sent an information letter by mail or email (Appendix B), and were also contacted by phone approximately one week after to follow-up and answer questions that they had about the project. Participants were recruited from the fields of community art, art education, architecture, urban design, urban planning, social work, and transportation. I have worked closely with a number of community arts organizations serving Toronto. This network was used to aid in the recruitment process for the proposed project.

3.3   Sample Size

13 qualitative interviews were conducted drawing on the experiences of different types of interview participants. Given the overall number of individuals in Toronto with experience in the aforementioned subject-areas as well as the large amount and complexity of data generated from qualitative interviews, a sample size of 13 participants was deemed as an adequate representation to ensure internal validity.

3.4   Coding & Analysis

Interviews were transcribed verbatim, and coded thematically using MS Word. Analysis was guided by principles of grounded theory, and theme codes were developed using inductive (line-by-line) coding (Cope, 2000; Baxter & Eyles, 1997). Grounded theory emphasizes the development of theory through data analysis, starting with individual cases to explain patterns emerging in the data. This methodology is useful in the study of local interactions and meanings as related to a specific social context (Cope, 2000; Baxter & Eyles, 1997). Interview data was sorted according to the different themes integrated into the semi-structured interview script included as Appendix A. Analysis of interview data began by building on and refining themes that were identified by Evans et al. (2005). New issues and themes that emerged from the interviews were investigated in relation to the research questions described in section 1.3.

Chapter 4:   Results

4.1   Benefits of Community Arts According to Themes

4.1.1   Physical-Aesthetic

Benefits of a community beautification sort were very common in all of the interviews. Participants had a wide range of examples to share of physical improvements in the built environment achieved through community art projects. In neighbourhoods where

degradation of the urban landscape was prevalent with an aged housing stock or

abandoned industrial areas, community art projects were shown to improve the

neighbourhood members' experience of the built form, as measured on the basis of

feedback given in community meetings and at community events that were held at the site

of these interventions. This included numerous examples from within community housing

developments, as described by the participants interviewed. A number of instances included

the temporary adaptive reuse of abandoned buildings for the purpose of community art

projects/programming as exemplified in the following series of images from the ArtStarts

Demolition House in 2007. The project involved the temporary adaptive reuse of a

dilapidated privately owned property into a piece of community-based installation art

(ArtStarts, 2012):

Figure 6: ArtStarts Demolition House, 2007 Before Community Art Intervention

Figure 7: ArtStarts Demolition House, 2007 After Community Art Intervention
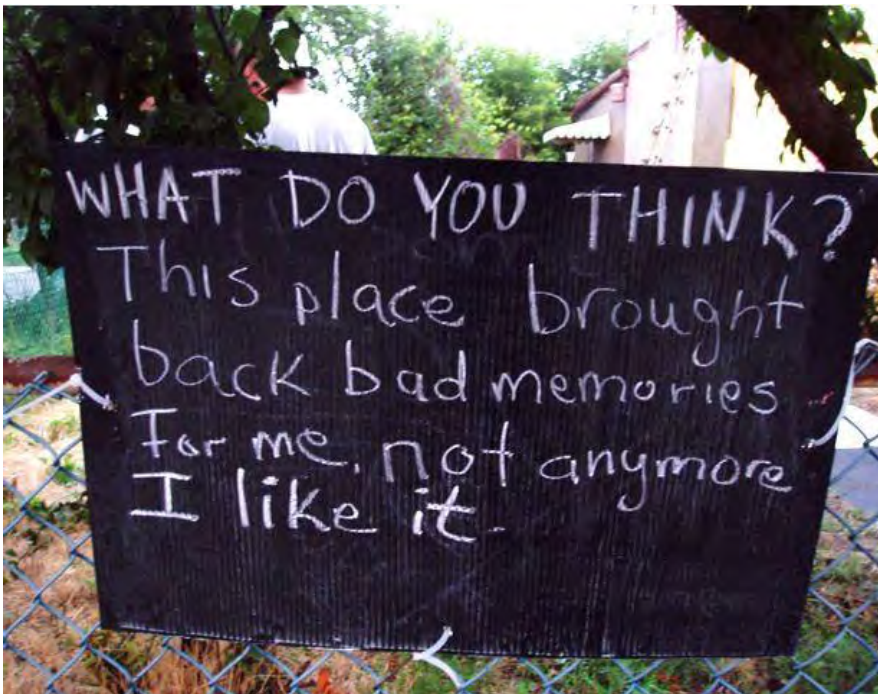

Figure 8: ArtStarts Demolition House, 2007, Community Feedback Board

Furthermore, interactions between community leaders and political representatives through these projects were said to create a positive raised profile for host neighbourhoods and to lead to the investment of further funds for the improvement of the public realm in a number of examples given by participants.

In many cases physical-aesthetic benefits through community art projects were described as improving community members' sense of safety in public areas that were previously avoided by some members of the community, thereby improving accessibility as well, as indicated in the following interview quote from a community art practitioner:

> "… There was a lot of tension in the community… It came out that it [their basketball court] was a totally under-used resource…There had been a history of violence there. I think someone had been shot on the court a few years before. The Toronto Community Housing Corporation was shutting off the lights on the court at night, so it was where a lot of drug deals were going down and stuff. It was just an area that people didn't necessarily want to be associated with or where they wanted their kids to play. There was also fear, like there were territory issues with it".

(ArtStarts, 2012)

Figure 9: ArtStarts Glendower Basketball Mosaic Project, 2008

Additionally, community assets were shown to be restored or even improved beyond their original quality, where community art programming was paired with fundraising towards the improvement of neighbourhood resources, including the introduction of green space and landscaping elements, improved accessibility for the elderly or with physical disabilities, and even the development of athletic and arts facilities. This is clearly indicated in the following quote from a community art practitioner:

> "So, the result of this is that people use the basketball court now...They now do a fresh food market that runs out of the basketball court. I went up there after the first year of the program and there was like a bunch of seniours doing tai chi in the basketball court and the kids in the community actually organized a basketball tournament by themselves for the day of our opening...Toronto Community Housing I think they repaved it and got new basketball hoops, so a lot of positive energy and attention was brought to that space which was once totally forgotten".

As reflected in example given in the above quote, physical improvements in the built environment were described as a value-added feature for the health and well-being of community members as well, via increased opportunities for physical activity. The potential for place-making was acknowledged in the responses of several participants, asserting that the ability of community art interventions to extract and showcase the experiences and defining characteristics of the community was a key strength in the reclamation of underutilized, forgotten or 'place-less' elements of neighbourhoods.

4.1.2 Social

A wide variety of social benefits were identified in association with community art programming as reported by participants, each of which could be categorized under the main umbrella of social inclusion. More banal examples included the improved frequency and quality of neighbourhood members' interactions, and the development of social capital through the enhancement of residents' group relations. In many examples given by participants, community arts participants were able to meet other people in the

neighbourhood with shared experiences across dimensions of race, ethnicity, immigrant

status, age, social-class and sexual orientation to name a few. In instances where

participants had previously been experiencing a sense of isolation within their communities,

participants described the vast difference in day to day quality of life that was afforded to

such individuals following their involvement in community arts projects/programming, as

indicated in the following quote from a community arts professional:

> "...with community arts, what it can do is really create a community where people are connected to one another, where there are healthy relationships where they are working together to benefit the community as a whole rather than having people isolated...It can make this big difference on so many levels—so mental health, even physical health, can be impacted by the fact that people have a better quality of life and people feel like they're part of something and that they have agency in their own lives which is a huge benefit".

The empowerment of marginalized groups using community arts as a medium for

communicating their experiences was described by participants as one of the most powerful

benefits offered through community arts programming. This was attributed to the capacity

for community arts to give voice to participants in a neutral setting, using the common

denominator of various artistic mediums as a way to 'bring people out of their shell'. This

opportunity for shared experience was one of the most commonly heard social benefits of

community arts, especially in the context of low-income neighbourhoods.

Where language proficiency was a barrier to participating in discussions around

community issues such as safety and the availability of human services (day care, medical

facilities, and vocational training), community art programming was described as a very

effective tool in articulating the individual and shared experiences of neighbourhood

residents. One informant asserted that a better breadth of emotion is captured when using

art as a communicative medium, allowing for a richer conversation about many complex

issues:

> "...you're working in the language of images, be they visual or kinaesthetic—like dance or theatre—and I think that that type of communication can take some of the tension out of the regular types of environments that people communicate about critical issues...Bringing people together with good intentions no matter what frustrations they bring with them, it's a productive environment where people are there to learn and share together...in general it's a really good vehicle for bringing people together with an open mind and it's a way of expressing things that may be really difficult to express verbally. I think you can capture a greater breadth of emotion too when you're using the arts as a means of communicating with each other, so you know, you can capture really complex feelings about issues and simultaneously in that moment you can be celebrating. I think that's the beauty of the community engaged arts process, is that a lot of feelings and emotions and ideas can be present. There's room for that complexity." (Community Arts Professional)

These types of communications were said to have been used in several examples to communicate the concerns of neighbourhood residents to City policy developers (programming in the Regent Park, Alexander Park and Lawrence Heights communities were mentioned in this context, in particular).

The social benefits of the community art process for newly-landed immigrants and youth were described as particularly significant by participants. Examples shared during interviews identified the development of vocational skills and training through a number of community art projects and programs:

> "...there's like the job training that happens in a very sort of basic way, in that, for all of our workshops we set aside money to hire an assistant that comes from the community. Typically a young person, or someone showing interest, to come onboard and we'll teach them how to be help in setup and take-down, and maybe offer them a couple of smaller facilitation gigs, more along the lines of coordination skills, so there's that. It's like a mentorship opportunity, but they go through the whole interview process, we look at their resumes, we provide formal feedback." (Community Arts Professional)

This includes more conventional elements of employment training such as the development of resume and interviewing techniques, as well as examples where members of the community have been trained and hired to lead projects, resulting in both the

development of numerous specialized and transferrable skills (both related to the practice

of various art forms, as well as administrative and coordination skills).

4.1.3 Economic

Improvements in the value of real estate, and the stimulation of spending around

arts and cultural activities were identified in the context of municipal investment in culture-

led regeneration programs were the most common response in the economic dimension of

regenerative benefits. Direct mention of the economic benefits of community art

projects/programming were less common in the responses of participants then the other

three dimensions of regenerative impacts set forth by Evans et al. (2002). However,

reference was made in one interview to the fact arts funding sees a significant return on

investment in Toronto:

> "...investing funds in the arts brings funds back. There's this multiplier effect for
> every dollar, something like 17 dollars for every dollar invested back into the
> economy. So that's if you want to look at...measurable economic benefits, that's one
> way to look at it." (Community Arts Professional)

The transferrable economic benefits of community arts were mentioned in the

examples of a number of participants. These types of benefits were described by

participants in terms of the development of social capital and human resources in a number

of low-income communities, leading to an improved capacity in the individual livelihoods of

participants in community arts programming, as reflected in the following quote:

> "In our programs, community arts build up people's self esteem, but it obviously goes
> beyond that—we offer job training. Our workshops motivate people to go further in the
> arts and there's also an element of exposure...In our job training sessions we are
> bringing out youth who might be interested in staying with the program in terms of
> forward thinking...There's a multitude of skills for volunteers involved in our projects
> in terms of coordination, etc., which can be transferred to participants, giving them
> that first chance to get something on their resume and break barriers in vocational
> development." (Community Arts Professional)

Here the overlap between the regenerative themes developed by Zebracki et al. (2010)

becomes readily apparent in the results of the interviews. Commonly described by

participants was a 'ripple effect' associated community art projects and programming,

especially with respect to the skills and vocational development opportunities identified in

the section 4.1.2 as well as the increase seen in funds allocated/directed towards

community improvements given a raised positive profile resulting from community art

interventions, as indicated in the following quote:

> "…in addition to economic benefits that come with things like tourism and events
> that bring a lot of people in, you also have economic benefits for neighbourhoods…it
> is bringing money into neighbourhoods that may or may not have finances prior to
> that and then you have a…I guess the economic, public health and social capital
> benefits stand out most. People are coming together, making connections, meeting
> their neighbours, suddenly they have a whole new support network. There are so
> many ripple effects, it just depends on how far out you want to go."
> (Community Arts\Urban Planning Professional)

The cost-effectiveness of public education efforts delivered through the medium of

community art was also recognized in the responses of participants here, as reflected in the

following quote:

> "…With the partnership bit, drug prevention is a good example…we partnered with a
> local health centre and our program was wildly successful… drugs are a huge issue
> amongst the communities that we're working in, and we were able to engage 15
> youth in a 4 month long program about drugs, whereas if a health centre came in…
> those kids would not have walked through that door…"
> (Community Arts Professional)

As indicated in the above quote, partnerships with other sectors such as public health were

expressed as especially successful, given the way in which the medium of community art is

able to engage different segments of the population in meaningful dialogue about issues

such as drug-prevention.

4.1.4 Cultural-Symbolic

The Cultural-Symbolic benefits of community art were well-represented in the responses of all the participants interviewed. Here, the concept of individual and group experiences, collective identity, and the interaction between place and meaning were articulated clearly in the examples given by respondents, as reflected in the following quote:

> …you have this physical environment around you but what makes it a place is all these other layers that we add to it…So, this idea of layering of memory, of people's identities…the idea of diversity at large is having a broad spectrum that includes representation of groups—it could be diversity of people, diversity of artforms, diversity of spaces, ways of communicating…it's about inclusion…so I think that when we talk about equity a lot of what we're talking about is this idea of identity and people having a voice…this idea of 'are you represented?' If we're going to talk about place, in this place that you live—do you see yourself reflected in what surrounds you? In the images, architecture, the symbols that are being used…community art is a really effective way to convey what's happening in different neighbourhoods in Toronto because it can be really hard to understand what it's like to live in another neighbourhood. Through video, photo, through writing and music—there's so many different ways—theatre, that we can actually convey that sense of 'this is what it's like to be me, this is what it's like to live in my neighbourhood'."
>
> (Community Arts\Community Development Professional)

The ability for community art programming to engage residents in this process of self-discovery and collective identity building (and rebuilding) was described as a significant cultural-symbolic benefit by a number of respondents.

In the context of cultural sustainability, the diverse composition of Toronto was acknowledged by participants as both a challenge and an opportunity. Community art was recognized throughout the interviews as key tool in the struggle for definition and redefinition in the face of rapidly changing urban communities, as reflected in the following quote:

"… we call it the 'shared sense of identity'. It refers to…people exploring issues that effect a community, but in a way that's shared. It's collaborative, but it's not with like an agenda—it's not a service agency going in and being like: 'answer these questions,' it's like people really like digging deep within themselves, talking in groups and then coming up with something to creatively explore and move beyond their initial perceptions of what's happening in a community…"

(Community Arts Professional)

The unique capacity of community art to help facilitate this process of inter- and intra-cultural dialogue was commonly described by respondents, as well as it's ability to showcase the changing face of the community across time.

4.2   Challenges & Threats to Community Art

4.2.1   Availability and Access to Funding

Funding was identified as the primary challenge for community art. The accessibility to funding for particular neighbourhoods on the basis of whether or not they qualified as a 'priority neighbourhood' is elaborated upon in the following quote:

"…funding is a huge challenge for an organization that's growing quickly. Because of the way that funding is set up, a lot of funding favours quote, 'priority neighbourhoods,' which I'm sure you're aware of. And not all of our communities qualify as 'priority neighbourhoods,' but the ones that I think have the most need in the communities we work in don't qualify. So they have fewer resources, and that's a bit tough to swing that sometimes. And that's just based just on a postal code you know, it's not an accurate reflection of current or changing needs in the actual community at all." (Community Arts Professional)

It was explained in interviews with community arts professionals that keeping up with grant applications in order to keep even a small to mid-sized organization functioning is extremely challenging, given that there is usually only enough room in the operating budget of most community arts organizations in Toronto for a single grant-writing officer. This is an administrative responsibility often shared by program staff in smaller community arts organizations. Furthermore the types of grants that community art projects qualify for are usually in smaller denominations with staff having to re-apply for each funding cycle.

Also mentioned in this context by respondents was the fact that smaller organizations

lack the funding required for professional development of staff, as indicated in the following

quote:

> "...when you're working in the field of community engaged arts or community engagement at all you need to know how to work with people and groups of people, and there are a lot of issues that can come up in that context...having staff who are trained to deal with that is really important. With very small organizations who don't have a lot of staff, they don't have a professional development fund necessarily, so trying to figure out how to get this training to the people...to make sure that when they are facilitating a project in the field, it can be done in this equitable fashion or they can at least strive for that." (Community Arts Professional)

It was asserted that training on matters of finance mechanisms and funding models as well

as management technique could vastly improve community art organizations' capacity for

securing and maintaining funding, as well as coordinating partnerships with other agencies

in order to widen the scope of accessible funding. Specifically mentioned in this regard was

the possibility for strategic collaborations with the public sector (the example of public

health and parks and recreation were given), in an effort to stabilize funding.

The lack of consistent funding was described by an urban planner\landscape

architect specializing in public art and culture-led revitalization as resulting in a significant

number of 'helicopter projects,' where the breadth of development-related benefits were

truncated:

> "A lot of people come in and think they can do one-shot things and they can't figure out why it didn't work. It's because they came and did a project and went. There's a lot of 'helicopter projects' where you're not really building a social infrastructure or something that people can hold onto, you know? It might be great dialogue for 6 weeks and they never see anybody again."

This same participant reported that the rigidity of funding structures results in a great deal

of 'claiming' that happens in the grant application process for many community art and

culture-led revitalization initiatives:

> "...to qualify for funding...there's a lot of claiming. Claiming goes right along with whatever the grant guidelines are. If that's what you need to do to get the grant money, then 'we do that'...People think they have to make up stuff—they spend a lot of money raising money...All they want to see is the proposal—nobody's really tracking the claims...But there's a lot of investment in that which takes you away from what you do, or what you do well—which is bringing people in...and helping them express their work together and get to the societal issues..."

Here, a tendency to 'bend' the scope of organizational mandates or objectives on grant applications in order to qualify for a broader range or provide access to more consistent funding opportunities was described as common-place by a number of participants. As reflected in the previous quote, a great deal resources are said to be spent trying to fit into funding structures that are outside of the actual focus of organizations specializing in community arts and culture-led regeneration initiatives.

4.2.2 Lack of Political Will

The lack of political will was described by participants as another significant challenge for community art and public art in general. An architect\urban designer described the sometimes tokenist nature of political support towards community development in urban areas:

> "...typically, crowded neighbourhoods have very low turnout on votes, so politicians tend not to pay much attention...Very likely it's kind of a 'cut the ribbon' culture—a new library, cut the ribbon, I did my job—they're tokenist gestures...Once you get people more active and also to understand the planning process...they aren't always in a reactive position...they have the know-how to be politically involved in the process from the outset...it has to come from the bottom-up...the local government starts getting involved and then slowly the community can build it up."

The interviews identified the lack of familiarity with political system and the planning process, as well as poor voter turnout as fundamental challenges in garnering greater support for community as a means of facilitating more inclusive regeneration in diverse urban communities. It was commonly explained by the participants with backgrounds in

urban planning, urban design and architecture, as well as community arts professionals, that the lack of political will is a key ingredient in creating greater access to funding and developing better programming.

4.2.3   Availability and Access to Space

The lack of and difficulty in applying for access to space for community arts programming emerged from the interviews as another significant challenge. The bureaucratic process of acquiring access to community space, and for permitting in many public environments were described respondents as a primary reason for why so many programming ideas never get off the ground:

> "...one huge thing is just the bureaucracy is a huge challenge for people...sometimes the City as a whole, it can be a bit of a labyrinth...A lot of it I think is about permitting, so if you want to do a project on this wall—it's like constantly hitting walls when you're trying to do something that's actually enriching the community and benefiting everybody including the city." (Toronto-based Community Arts Professional)

In the following quote a community arts professional explains the difficulty in trying to get permission to do programming in public parks:

> "...so many artists community-based or otherwise...want to do programming in public parks but the level of bureaucracy in terms of booking and accessing that space is just ridiculous, so it makes it really hard for people to do anything."

Along the same lines, an architect\urban planner that was interviewed explained that a number of basic requirements for public events, such as the cost of paying for a police officer to be present are simply prohibitive on a shoe-string budget.

4.2.4   Lack of Inter-organizational\Cross-Sectoral Coordination and Collaboration

Respondents identified the lack of coordination between community art and other public and non-governmental organizations as a significant hindrance, as illustrated in the

following quote from an urban planner\landscape architect specializing in public art and culture-led revitalization:

> "Community development, city planning, city-sponsored development, and the foundation and cultural sectors, are very rigid. We use the terms 'silos'...the lack of cross-connection. I mean, for regional institutions the silo configuration works for them...Where the multiple kinds of programs or smaller facilities are disadvantaged by this lack of cross-sectoral interaction. There's just a need for a lot more flexibility and risk-taking...I think the crux of it is the lack of cross-sector thinking...we're still very functional-thinking about communities and people's experiences of communities are integrated horizontally—but we deliver services vertically and functionally..."

This lack of coordination and collaboration between community arts organizations themselves was expressed as often resulting in the duplication or even in the countervailing effectiveness of individual programming efforts on the ground. Furthermore, examples were given of where the pooling of resources and networks between organizations at the outset of program development would have allowed for a greater breadth of service provision and/or improved continuity.

4.3   Opportunities/Challenges for the use of Community Arts in Mobility Hubs

The main source of opportunity foreseen by respondents in the use of community art within mobility hubs, ironically has do to with the same characteristic of mobility hubs identified in interviews as source of potential challenges, namely the transitional nature of these spaces and the tangential trajectory of its diverse user-base. With movement and diversity, the opportunity for inter-regional exposure and dialogue were explained in the interviews to be one of the most desirable elements of mobility hubs for community art programming, as reflected in the following quote from an art educator\community arts practitioner and champion of the Jane and Finch and community:

"...there would be an opportunity for a community, not only to showcase its collective identity through community art and to provide opportunities for those without a voice to be recognized in a public space where people would see it from other parts of the city, a chance for them to create dialogue between neighbourhoods—but also I think it could help to create more of a draw from other parts of the city, even other parts of the world, there's an opportunity to promote interest in these communities."

At the same time, it was asserted by participants that with a convergence of users engaged in both inter- and intra-regional travel, the possibility for conflicting narratives or disjointed interpretations of symbols and meanings expressed through community art is great, as illustrated in the following quote:

"...you certainly have a point where people are coming from many disparate spots. I mean in drawing from the idea of diversity, people are coming from very diverse regions passing through there...That's a node of connection for all them, you have them all in one spot so I think there's certainly a lot of potential to do something...but it does present with a number of challenges as well. Maybe their route intersects with some other groups and they're not so eager to intermingle with one another."

Furthermore, the question of which 'public(s)' are represented and the matter of how and by who a local user-base is delineated to invite participation in such programming were described as potential points of contention:

"There are issues around collective identity and representation—what represents the catchment area of the community? Which face of the public is showcased, and what happens when the composition of that community changes? So there are some interesting questions in and around that."
(Architect\Urban Designer and Community Art Professional)

The urban designer interviewed who participated in the development of Metrolinx's Mobility Hub Guidelines (2008) explained that mobility hubs are not a single land use, but rather an interface of differently purposed public and privately owned spaces. Within this context, across multiple jurisdictions at intermodal transit junctions (VIA, GO and TTC, for example) the matter of maintenance and liability surrounding even temporary installations or

performances in the transitional space within mobility hubs was expressed a logistical hurdle for community art programming.

Chapter 5:   Discussion & Conclusions

5.1   Opportunities for Improved Support of Community Arts in Mobility Hubs and the Public Realm at Large

Based on the sorted results of the 13 qualitative interviews conducted with participants from the fields of community art, art education, architecture, urban design, urban planning, social work, and transportation, the following opportunities for the improved support of community arts were developed in relation to mobility hubs and the public realm at large:

5.1.1   Inter-organizational Coordination & Collaboration

The coordination of community arts efforts across multiple jurisdictions and inter-sector collaboration was identified through interviews as one of the key ways in which municipal government could provide improved support for community arts within the public sphere in general, and also across various municipalities and regions within the context of Metrolinx's (2008) plan for the development of 51 mobility hubs across the GTA in the next 25 years. Respondents' examples of community art interventions focused on engaging the public around environmental and public health foci were described as demonstrative of the potential for community arts as an educational tool and a means of animating communities around deliberations of the public interest.

5.1.2   Streamlined System of Public Space Acquisition

In response to the challenges of accessing public space, respondents identified the potential for the development of a unitary system managing access to public spaces. The

suggestion of implementing a management system comprised of an online database of both City-owned, and privately offered spaces for use in public programming, including was proposed as one avenue for the improved support community art projects. It was put forth by an urban planner that a centralized online protocol could be implemented in concert with such a space-allocation system in order to direct users through the required process of permit application in the instance where particular licensing might be required (as in the case of some types of art installations or performances, for example).

5.1.3 Animating Community Leadership

In order to ensure a process of equitable participation and the acknowledgement of diverse experiences in the diasporic communities, respondents recommended that a model of community-led action be adopted at the outset of community art programming. Especially in the case of mobility hubs, where the definition of a 'local user-base' is blurred due to their transitional and movement-oriented characteristics, it was asserted by participants that inviting the leadership of community champions from inside the community might not be adequately inclusive. Whether geographically local, or local by way of repeat use in a daily or weekly routine, ensuring an equitable community art process through the mobilization of 'local' champions was described as a necessary precursor for the creation of projects and programming led by the community, for the community. This suggestion also addresses the matter of rallying political will from the bottom-up.

5.1.4 Training on Innovative Finance Mechanisms & Public-Private Partnerships

In response to the need for more and a greater diversity of funding, it was interpreted that an opportunity exists for municipally-subsidized workshops to be offered on the use of finance mechanisms and public-private partnerships. Community arts professionals would

be given the opportunity to be educated in how to use such finance mechanisms (tax increment financing, community development fees and community bonds, for example), as well as how to partner across public and private sectors with a vested interest in mobility hubs and other forms of public space on points of common interest.

5.2   Conclusions

The literature on multiculturalism and sustainability points toward a dynamic model of culture that is by its very definition in a perpetual state of redefinition. Negotiations of place, identity and power inform the subjective experience of narrative and have bearing on our definitions of individual and collective identity. Although transitional spaces such as mobility hubs are the space of movement, it does not inherently negate the opportunity for the meaningful experience of place in a mobile world, and was shown throughout this research study as possessing the potential to contribute to opportunities for unique interactions that would be otherwise 'unscripted' in the static definitions of home expressed by early humanistic geographers.

The capacity for community art as a means of citizen engagement and as an agent of social transformation as identified in the literature were expressed clearly in the content of the qualitative interviews. As a way of creating more inclusive and accessible means of participation in the shared experience of communities, community art was found to validate the physical-aesthetic, social, economic, and cultural-symbolic dimensions of urban regeneration as set forth by Zebracki et al. (2010). Furthermore the challenges and opportunities of creating inclusive places in transitional spaces were found to be relevant in the discussion of mobility hubs as the possible site of community art. As indicated in the literature on transitional space and 'placelessness,' the transient and tangential trajectory of converging users in these types of spaces, each with subjective experiences and

interpretations of the built form and the narrative(s) expressed throughout it, presents with a unique problem-set when considering mobility hubs as the site of community art programming. However, it was shown through the content of interviews that this unique problem-set also provides a unique opportunity to engage a diverse and ever-changing community to in negotiations of the public interest, place-based meaning and identity, and inclusive urban regeneration.

References

Adams, D. A., & Goldbard, A. (2001). *Creative community: The art of cultural development*. New York: The Rockefeller Foundation.

Agger, A., Löfgren, K. (2008). Democratic assessment of collaborative planning processes. *Planning Theory*. 7(2): 145-164.

Agyeman J., Bullard, R., & Evans, B. (2003) Introduction: Joined-up thinking: Bringing together sustainability, environmental justice, and equity. In Agyeman J., Bullard, R., & Evans, B. (Eds.) *Just sustainabilities: Development in an unequal world.* London: Earthscan Publications.

Amadahy, Zainab. (2003). "A Perspective on Diversity," Arts On: A Publication of Community Arts. Ontario.

Amadahy, Zainab. (2004). Leading Community Arts Into the Future: A Report for Community Arts. Retrieved November 1st, 2011 from: http://www.communityartsontario.ca/LEADING_COMMUNITY_ARTS_INTO_THE_FUTU RE_pdf.pdf

Antoci, A., Sacco, P.L., Zarri, L. (2003). The 'art city' as a local public good: the strategic interplay between private donors and arts organizations. *Public Finance and Management*. 32(2): 263-290.

Arnold, Rick, Burke, Bev, James, Carl, Martin, D'Arcy, Thomas, Barb. (1991). Educating for a Change. Doris Marshall Institute for Education and action & Between the Lines Press.

ArtStarts. Photography Gallery. Retrieved August 28th, 2012 from: http://artstarts.net/web/?page_id=761

Augé, M. (2000). Non-Places. Introduction to an Anthropology of Supermodernity, London– New York.

Baeker, Greg. (2011). Municipal Cultural Planning: A Toolkit for Ontario Municipalities. A

    Municipal Cultural Planning Incorporated Project funded by the Government of

    Ontario.

Baeker, Greg, Murray, Glen. (2008). Creative City Planning Framework: A Supporting

    Document to the Agenda for Prosperity: Prospectus for a Great City. Toronto, ON:

    AuthentiCity.

Barndt, D. (2001). Naming, making, and connecting - reclaiming lost arts: The pedagogical

    possibilities of photo-story production. In P. Campbell, & B. Burnaby (Eds.),

    Participatory practices in adult education. (pp. 31-54). Mahawah, NJ: Lawrence

    Erlbaum Associates.

Barndt, D. (2004). By whom and for whom? Intersections of participatory research and

    community art. In A.L. Cole, L. Neilson, J.G. Knowles, & T. Luciani (Eds.), *Provoked by*

    art: Theorizing arts-informed research. (pp. 221-234). Halifax, Nova Scotia, Canada:

    Backalong Books.

Barndt, D. (2008). Touching minds and hearts: Community arts as collaborative

    research. In J.G. Knowles, & A.L. Cole (Eds.), *Handbook of the arts in qualitative*

    research. (pp. 351-362). Thousand Oaks, CA: Sage Publications.

Bartle, P. (2011). What is Community? Communiy Empowerment Collective.

    Accessed May, 2012 from: http://cec.vcn.bc.ca/cmp/whatcom.htm.

Baxter, J., Eyles, J. (1997). Evaluating qualitative research in social geography: Establishing

    'rigour' in interview analysis. *Transactions of the Institute of British Geographers*,

    22(4): 505-525.

Beauregard, R.A. (1991). Without a net: modernist planning and the postmodern abyss.

    Journal of Planning Education and Research. 10(3): 189-194.

Bell, Andrew, Stolarick, Kevin, (2008). Funding to Arts and Cultural Organizations by the City

of Toronto, 1990-2008. Final Report. Toronto, ON: Martin Prosperity Institute.

Retrieved Nov 1st, 2011 from: http://www.toronto.ca/culture/pdf/mpi-funding-arts-

and-culture-1990-2008.pdf

Bertolini, L. (1999). Spatial development patterns and public transport: The application of an

analytical model in the Netherlands. *Planning Practice & Research*. 14(2): 199-210.

Borrup, T. (2006). *Creative community builder's handbook: How to transform communities

using local assets, arts, and culture*. St. Paul, MN: Fieldstone Alliance.

Bourdieu, P. (1984). Distinction: A Social Critique of the Judgement of Taste. Routledge:

Harvard Press.

Boutelier, M., Cleverly, S., & Labonte, R. (2000) Community as a setting for health

promotion. In Poland, B.. Green, L.W., & Rootman (Eds.) *Settings for health

promotion: linking theory and practice*. Thousand Oaks, California: Sage Publications.

Brook McIlroy Planning and Urban Design/Pace Architects, Poulos & Chung Limited. (2009).

Bloor-Dundas 'Avenue' Study. Retrieved Nov 1st, 2011 from:

http://www.toronto.ca/planning/pdf/bloordundas_final_rep_full.pdf

Bullard, R. (1990) *Dumping in Dixie: Race, class, and environmental quality.* Boulder:

Westview Press.

Cameron, Donald. (2004). The Art of Development and Development of Art: A Powerful

Partnership—Business, Community and the Arts. Canadian Conference of the Arts.

Retrieved Nov 1st, 2011 from:

http://www.carleton.ca/cedtap/stories/ArtofDevelopmentEN.pdf

Campbell, H. (2006). Just planning: the art of situated ethical judgment. *Journal of Planning

Education and Research*. 26(1): 92-106.

Campbell, H., Marshall, R. (2002). Utilitarianism's bad breath? A re-evaluation of the public

interest justification for planning. *Planning Theory*. 1(2): 163-187.

Canadian Urban Institute. (2011). Municipal Cultural Planning Indicators and Performance

Measures Guidebook.

Carmon, N. (1997). Neighborhood regeneration: The state of the art. *Journal

of Planning Education and Research.* 17(2): 131-144.

City of Toronto. (2007). City Planning Division. Toronto Urban Design: Percent for Public Art

Program Guidelines. Retrieved Nov 1st, 2011, from:

http://www.toronto.ca/planning/urbdesign/pdf/pubart_udg_full_18july07.pdf

Chambers, I. (1990). Border Dialogues: Journeys in Postmodernity, London; New York:

Routledge.

Clayton, S. (2000). Models of justice in the environmental debate. *Journal of Social Issues*,

56(3): 459-474.

Clements, P. (2007). The evaluation of community arts projects and the

problems with social impact methodology. *International Journal of Art & Design

Education*, 26 (3): 325-335.

Cleveland, W. (2002). *Mapping the field: Arts-based community development,* Community

Arts Network, Retrieved November 1st, 2011 from:

www.communityarts.net/readingroom/archivefiles/2002/05/mapping_the_fie.php

Clifford, J. (1992). Travelling Cultures. In L. Grossberg, G. Nelson, P. Treichler et al (eds.),

Cultural Studies, 96-116. New York: Routledge.

Cohen-Cruz, Jan. (2002). An Introduction to Community Art and Activism. Community Arts

Network. Community Arts Network Reading Room. Retrieved 25 January 2011 from:

http://www.communityarts.net/readingroom/archivefiles/2002/02/an_introduction.

php

Collins, T. (2000). Cultural geographies in practice: interventions in the rust belt: the art and

ecology of post-industrial spaces. *Cultural Geographies*. 7(4): 461-467.

Cope, M. (2005) Coding qualitative data. In Hay, I. (Ed.) *Qualitative research methods in human*

geography (2nd ed.) Melbourne: Oxford University Press.

Craig, G., Gorman. M., Vercseg, I. (2004). The Budapest declaration: Building European civil

society through community development.*Community Development Journal*. 39(4):

423-429.

Cresswell, T. (1996). In Place/Out of Place: Geography, Ideology, and Transgression.

Minneapolis: University of Minnesota Press.Dale, A. (2001). At the Edge. UBC Press:

Vancouver.

Davey, T. (2004). Financing models for arts-spaces. Sustainability Charrette Presentation,

Whitehorse, BC. Oct 22-25, 2007. Retrieved from:

http://www.city.whitehorse.yk.ca/vertical/Sites/%7B77FF5155-2407-453B-BAE8-

67D8813B88C6%7D/uploads/%7B436AC4CB-375A-4E30-926B-

4439999CC35C%7D.PDF

Deener, A. (2009). Forging distinct paths towards authentic identity: outsider art, public

interaction, and identity transition in an informal market context. *Journal of*

Contemporary Ethnography. 38(2): 169-200.

Doherty, K. (2008). Presentation notes entitled "Municipal Government 101", "Municipal

Cultural Planning in Ontario" & "Joined Up Thinking: Linking Arts, Culture & Heritage

in Ontario Municipalities" CAO Conference workshop, May.

Duncan, J.S., Duncan, N.G. (2001). The aestheticization of the politics of landscape

preservation. *Annals of the Association of American Geographers*, 91(2): 387-409.

ERA Architects. (2011). Tower Renewal Blog. Retrieved August 17th, 2012, from:

http://era.on.ca/blogs/towerrenewal/maps/TRP-%20Zones.jpg

Escobar, A. (2001), Culture sits in places: reflections on globalism and subaltern strategies

of localization, *Political Geography*, 20: 139–174.

Evans, G. (2005). Measure for measure: evaluating the evidence of culture's contribution to

regeneration. *Urban Studies*. 42(5): 959-983.

Eyles, J. (1989). The geography of everyday life. In D. Gregory & R. Walford (Eds.),

Horizons in human geography (pp. 102–117). London: Macmillan

Ford-Smith, H. (2001). Whose community? Whose art? The politics of reformulating

community arts. In M. Fernandez (Ed.), No Frame Around It: Process and Outcome of

the A Space Community Art Biennale, pp. 11-27. Toronto, Ontario: A Space Gallery.

Florida, R. (2002) The Rise of the Creative Class and How it's Transforming Work,

Leisure, Community, and Everyday Life. Basic Books, New York

Gerin A., McLean, J.S. (Editors). (2009). Public Art in Canada: Critical Perspectives. University

of Toronto Press: Toronto, Buffalo, London.

Goonewardena, K., Rankin, K., Weinstock, S. (2004). Diversity and planning education:

A Canadian perspective. *Canadian Journal of Urban Research,* 13(1): 1-26.

Graham, B. (1998). (ed), Modern Europe- Place, Culture, Identity, London: Arnold.

Grant, J. (2005). Rethinking the public interest as a planning concept. *Plan Canada*. 45(2):

48-50.

Habermas, J. (1991). The Structural Transformation of the Public Sphere: An Inquiry Into a

Category of Bourgeois Society. (translation). Boston: MIT Press.

Haggar, J. (2000). Issues in community art education: developing a profile of the community

    art educator. Masters dissertation, Concordia University. Retrieved April 1st, 2012

    from: http://spectrum.library.concordia.ca/1139/1/MQ54342.pdf

Hall, T., Robertson, L. (2001). Public art and urban regeneration: Advocacy,

    claims and critical debates. *Landscape Research*. 26 (1): 5-26.

Haque, N. (2011) Community Based Participatory Research Methods. St. James Town

    Initiative: Wellesley Institute Presentation. March 15th.

Harvey, D. (1970). Social processes and spatial form: An analysis of the conceptual

    problems of urban planning. *Papers in Regional Science*, 25(1): 47-69.

Healey, P. (2003). Collaborative planning in perspective. *Planning Theory*. 2(2): 101-123.

Holloway, D., Krensky. B. (2001). The arts, urban education, and social change. *Education

    and Urban Society.* 33(4): 354-365.

Hovgaard, G., & Kristiansen, S. M. (2008). Villages on the move: From places of

    necessity to places of choice. In J. Bærenholdt & B. Granås (Eds.), Mobility and

    place (pp. 61-74). Aldershot, U.K.: Ashgate

Irvin, R.A., Stansbury, J. (2004). Citizen participation in decision making: is it worth the

    effort? *Public Administration Review*. 64(1): 55-65.

Kay, A. (2000). Art and community development: the role the arts have in regenerating

    communities. *Community Development Journal*. 35 (4):414-24.

Kitchen, H. M. (2002). Municipal Revenue and Expenditure Issues in Canada, Canadian Tax

    Paper No. 107, Canadian Tax Foundation, Toronto.

Korza, P., Schaffer-Bacon, & Assaf, A. (2005). *Civic dialogue, arts and culture: Findings from

    animating democracy*. Washington*,* DC: Americans for the Arts.

Kvale, S. (1996). Interviews: An Introduction to Qualitative Research Interviewing. Sage

     Publications: Thousand Oakes, California.

Larsen, J., Urry J., Axhausen, K.W. (2008). Coordinating face-to-face meetings in mobile

     network societies. *Information, Communication and Society*, 11 (5): 640 – 658.

Latour, B (2004) Politics of Nature: How to Bring the Sciences into Democracy. Harvard

     University Press, Cambridge.

Lee, C. (2005) Collaborative models to achieve environmental justice and health

     communities. . In Pellow, D., & Brulle, R. (Eds.) *Power, justice, and the environment: A*

     critical appraisal of the environmental justice movement. Cambridge, MA: MIT Press.

Livesey, Graham. (2004) *Passages: Explorations of the Contemporary City*. University of

     Calgary Press, Calgary.

Lloyd, G. (2006). Planning and the Public Interest in the Modern World. Commemorative

     lecture. Royal Society of Edinburgh, June 9.

Lowe, S. S. (2000). Creating community: Art for community development. *Journal of*

     Contemporary Ethnography 29(3), 357-386.

Lowe, S. S. (2001). The art of community transformation. *Education and Urban*

     Society 33(4), 457-471.

Mackintosh, P.G. (2005). The development of higher urban life' and the geographic

     imagination: beauty, art, and moral environmentalism in Toronto, 1900-1920.

     Journal of Historical Geography. 31: 688-722.

Maginn, P.J. (2007). Towards more effective community participation in urban regeneration:

     the potential of collaborative planning and applied ethnography. *Qualitative*

     Research. 7(1): 25-43.

Malkki, L. (1992). National Geographic: The Rooting of Peoples and the Territorizations of

National Identitity Among Scholars and Refugees. Cultural Anthroplogy, 7(1):24-55.

Malpas, J. E. (1999). Place and Experience: A Philosophical Topography. Cambridge

University Press.

Markusen, A., Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and

research agenda. *Journal of Planning Education and Research*. (29)3: 379-391.

Marschall, S. (2002). Sites of identity and resistance: Urban community murals and rural

wall decoration in South Africa. *African Arts, (35)*3, 40-53, 91-92.

Massey, D. (1993) Power-geometry and a progressive sense of place, in: J. Bird et Al. (Eds)

Mapping the Futures: Local Cultures, Global Change, pp. 59-70. London : Routledge .

Massey, D. (1994), *A Global Sense of Place: Space, Place and Gender*. Cambridge, Polity

Press, 146-156.

Massey, D. (1999). Power Geometries and the Politics of Time-Space. Heidelberg:

Heidelberg University.

Massey, D. (2005). For Space. London: Sage.

Mattingly, D. (2001). Place, teenagers and representation: lessons from a community

theatre project. *Social & Cultural Geography 2*(4), 445-459.

McCann, E.J. (2001). Collaborative visioning or urban planning as therapy? The politics of

public-private policy making. *Professional Geographer*. 53(2): 207-218.

Metrolinx, (2008). The Big Move: Transforming Transportation in the Greater Toronto and

Hamilton Area. Retrieved November 1st, 2011 from:

http://www.metrolinx.com/en/projectsandprograms/mobilityhubs/RTP_Backgrounde

r_Mobility_Hubs.pdf

Metrolinx. (2011). Mobility Hub Guidelines. Retrieved November 1st, 2011 from:

    http://www.metrolinx.com/en/projectsandprograms/mobilityhubs/MobilityHubGuidel

    ines.pdf

Miles, M, (1997). Art, Space and the City: Public Art and Urban Futures. London: Routledge.

Minty, Z. (2006). Post-appartheid public art in Cape Town: symbolic reparations and public

    space. *Urban Studies*. 43(2): pp. 421-440.

Neighbourhood Arts Network. (2009). Community Consultations for the Creation of the

    Neighbourhood Arts Network. A Project of Toronto Arts Foundation/

Neuman, L.W. (2011) Social Research Methods: Qualitative and Quantitative Approaches

    (7th ed.). Boston, MA, USA: Pearson Education Inc.

Newman, P. Jennings, I. (2008). Cities as sustainable ecosystems: principles and practices.

    Island Press: Washington.

Nowak, J. (2007). Creativity and Neighbourhood Development: Strategies for Community

    Investment, Philadelphia, PA: The Reinvestment Fund.

Oldenburg, R. (1989). The Great Good Place: Cafes, Coffee Shops, Community

    Centers, Beauty Parlors, General Stores, Bars, Hangouts and How They Get You

    Thorough the Day. New York: Paragon House.

Ontario Arts Council. (1998). Another Vital Link... Community Arts Workbook. Retrieved

    November 1st, 2011 from: http://www.arts.on.ca/Asset363.aspx?method=1

Orton, E. (1999) Transforming and Healing Communities through Art: An Analysis of

    Community Based Art in Canada. Carleton University: Ottawa.

Relph, E. (1992). Modernity and the reclamation of place, in D. Seaman (ed.) Dwelling,

    Seeing, and Designing: Towards a Phenomenological Ecology. New York: State

    University of New York Press.

Rodriguez, J.A. (1998). Local history, public art and community in an urbanizing suburb. *Cultural Geographies*. 5(2): pp.218-236.

Rose, G. (1993). Feminism & Geography: The Limits of Geographical Knowledge. Polity Press: Minnesota.

Saarikoski, H. (2002). Naturalized epistemology and dilemmas of planning practice. *Journal of Planning Education and Research*. 22(1): 3-14.

Sandercock, Leonie, (2003) Cosmopolis II: Mongrel Cities in the 21st Century. London; New York: Continuum.

Sardari Sayyar, S., Marcus, L. (2011). Urban diversity and how to measure it –an operational definition of classes and scales. Presented at the 18th International Seminar on Urban Form, Montreal. Retrieved April 11th, 2012, from: http://www.kth.se/polopoly_fs/1.195452!/Menu/general/column-content/attachment/Urban%20diversity%20and%20how%20to%20measure%20it-ISUF%2018%5B1%5D.pdf

Schlosberg, D. (2003). The justice of environmental justice: Reconciling equity, recognition, and participation in a political model. In Light, A. & de-Shalit, A. (Eds.) Moral and political reasoning in environmental practice. Cambridge, MA: MIT Press.

Schlosberg, D. (2004). Reconceiving environmental justice: Global movements and political theories. *Environmental Politics*, 13(3): 517-540.

Sharp, J. (2007). The life and death of five spaces: public art and community regeneration in Glasgow. *Cultural Geographies*. 14: 274-292.

Sharp, J. Pollock, V. Paddison, R. (2005). Just art for a just city: public art and social inclusion in urban regeneration. *Urban Studes*, 42(5), pp. 1001-1023.

Shaw, P. (2003). What's art got to do with it? Briefing paper on the role of the arts in

    neighbourhood renewal. *Arts Council England*. Retrieved November 1st, 2011 from:

    http://www.parlamaid-

    alba.org/business/committees/enterprise/inquiries/arts/elr04-aic-creativearts.pdf

Siegal, W.B., & Bartley, M.A. (2004). Art and community health: Lessons from an urban

    health centre. *Holistic Nursing Practice, 18*(2), 95-97.

Springer, J. (2011). In-person conversation regarding MRP topic, Summer, Ryerson

    University.

Stenglin, M. (2007). Making art accessible: opening up a whole new world. *Visual*

    Communication. 6(2): 202-213.

Stern, M.J., Seifert, S.C. (1998). Community revitalization and the arts in

    Philadelphia. Philadelphia: University of Pennsylvania, Social Impact of the Arts

    Project.

Stern, M.J., Seifert, S.C. (2009). Civic engagement and the arts: Issues of conceptualization

    and measurement. Report funded by the *Arts and Civic Engagement Impact Initiative*

Stolarick, K., Florida, R., Musante, L. (2005). Montreal's Capacity for Creative Connectivity:

    Outlook & Opportunities, Montreal, QC: Catalytix.of Animating Democracy.

Talja, S. (1999). Analyzing qualitative interview data: the discourse analytic method. *Library*

    and Information Science Research. 21(4): 459-477.

Throgmorton, J.A. (2003). Planning as persuasive storytelling in a global-scale web of

    relationships. *Planning Theory*. 2(2): 125-151.

Timm-Bottos, J. (2006). Constructing creative community: Reviving health and justice

    through community arts. *Canadian Art Therapy Association Journal*, 19 (2).

Toronto Community Foundation. (2010). Toronto's Vital Signs, 2010. Retrieved August 13th,

    2012, from: http://www.investtoronto.ca/InvestAssets/PDF/Reports/toronto-vital-

    signs-2010.pdf

Tuan, Y. (1974) Topophilia: A study of environmental perception, attitudes and values. New

    York: Columbia University Press.UN-Habitat. (2009). Planning sustainable cities:

    Global report on human settlements. Earthscan: London. Retrieved Feb 2, 2011

    from:

    http://www.unhabitat.org/content.asp?typeid=19&catid=555&cid=560

Watson, V. (2003). Conflicting rationalities: implications for planning theory and ethics.

    Planning Theory and Practice. 4(4): 395-407.

Watson, V. (2006). Deep difference: diversity, planning and ethics. *Planning Theory*.

    5(1): 31-50.

Wolff, J. (1992). The real city, the discursive city, the disappearing city: Postmodernism and

    urban sociology, Theory and Society, 21(4): 553-560.

Yiftachel, O. (1998). Planning & social control: exploring the dark side. Journal of

    Planning Literature. 12(4): 395-406.

Zebracki, M. Van Der Vaart, R., Van Aalst, I. (2010). Deconstructing 'public artopia': Situating

    public-art claims within practice. *Geoforum*, 41:786-795.

To: Roozbeh Nayeri
       School of Urban and Regional Planning
Re: REB 2011-352: Place-Making & Engaging Diverse Communities: Redefining the Role
       of Community Art in Toronto's Mobility Hubs
Date: January 23, 2012

Dear Roozbeh Nayeri,

The review of your protocol REB File REB 2011-352 is now complete. The project has been approved for a one year period. Please note that before proceeding with your project, compliance with other required University approvals/certifications, institutional requirements, or governmental authorizations may be required.

This approval may be extended after one year upon request. Please be advised that if the project is not renewed, approval will expire and no more research involving humans may take place. If this is a funded project, access to research funds may also be affected.

Please note that REB approval policies require that you adhere strictly to the protocol as last reviewed by the REB and that any modifications must be approved by the Board before they can be implemented. Adverse or unexpected events must be reported to the REB as soon as possible with an indication from the Principal Investigator as to how, in the view of the Principal Investigator, these events affect the continuation of the protocol.

Finally, if research subjects are in the care of a health facility, at a school, or other institution or community organization, it is the responsibility of the Principal Investigator to ensure that the ethical guidelines and approvals of those facilities or institutions are obtained and filed with the REB prior to the initiation of any research.

Please quote your REB file number (REB 2011-352) on future

correspondence.

Congratulations and best of luck in conducting your research.

                    Nancy Walton, Ph.D.
                    Chair, Research Ethics Board

Place-Making & Engaging Diverse Communities: Redefining the Role of Community Art in Toronto's Mobility Hubs

Interview Request Letter

To the attention of _____,

Thank you for taking the time to respond to this interview request letter.

In order to help create a better awareness and understanding of the use of community art for the purpose of place-making and engaging diverse communities, please read the explanatory statement below and sign the attached consent form, complete with a requested date that would be suitable for your interview, and return it in the addressed envelope included with this request package. If you have any further questions, please don't hesitate to contact me:

Roozbeh Nayeri at 416-726-3808 or at rnayeri@ryerson.ca

Explanatory Statement:

Some people have proposed that community art can offer such utility in urban planning, as a means of engaging a fragmented society in dialogue about the relationship of the built environment with individual and collective identity and sense of place.

Community art has traditionally been a peripheral element in the planning of mobility hubs (if at all); as a surface treatment 'after the fact', its transformative potential with respect to place-making, engaging and empowering diverse communities is underdeveloped. This research asks:

With respect to place-making and engaging diverse communities, how could the use of community art become a more central consideration in the planning of mobility hub development and redevelopment?

If you have further questions, please contact Roozbeh Nayeri at 416-726-3808 or rnayeri@ryerson.ca

Place-Making & Engaging Diverse Communities:
Redefining the Role of Community Art in Toronto's Mobility Hubs

You are being asked to participate in a research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

<u>Investigator</u>**:**	**Roozbeh Nayeri,**
	Master of Urban Planning Student, Ryerson University
	Email: rnayeri@ryerson.ca
	Tel. (416) 726-3808

<u>Research Supervisor</u>**:**	**Cheryl Teelucksingh**, PhD
	Associate Professor, Sociology Department, Ryerson University
	Email: teeluck@soc.ryerson.ca
	Tel. (416) 979-5000 ext 6213

<u>Purpose of the Study</u>**:**

The purpose of this study is to find out in which ways and how community art can be used to benefit diverse communities, and how community art can become a key tool in planning the development/ redevelopment of major public transit junctions.

20 participants are being recruited for this study overall, and are being selected for based on their experience with or opinions of community art and its use in benefiting diverse urban communities, as well as any experience or perceptions they may have regarding major public transit junctions.

This research will be used to satisfy the partial requirements for a Master of Urban Planning program at Ryerson University's School of Urban and Regional Study

<u>Description of the Study</u>:

During the interview you will be asked to provide your knowledge, experience and opinion as it relates to the subject area. The interview is likely to take approximately 30 to 45 minutes depending on the information you provide. The interview can take place at a place of your preference, at your convenience.

<u>Risks or Discomforts</u>**:**   There are no anticipated risks or discomforts to you from participating in this research. However, should you begin to feel any discomfort during the interview you are free to withdraw from participating, either temporarily or permanently.

<u>Benefits of the Study</u>**:** There will be no direct benefits to the participants. You will not be compensated for your participation in this research study and you do not waive any legal rights by signing the consent form.

Confidentiality:

All information you supply during the research will be held in confidence and your name will not appear in any report or publication. All information you provide will be kept in a secure location within our department for up to a year only to be accessed by the primary investigator or the research supervisor. This research may be published and/or used to make public presentations. Copies of this work and a summary of the findings will be provided to you upon your request. If the results of the study are published, names will not be used and no information that discloses the participants' identities will be released or published.

Research records (computer discs, transcripts, questionnaires, audio tapes and notes) will be stored in a locked cabinet in the primary investigator's personal file office at the Ryerson University School of Urban and Regional Planning 3rd floor Marking Room, 105 Bond Street, Toronto, Ontario. Audio recordings will be listened to only by the primary investigator. All data will be stored on the primary investigator's password protected personal laptop and as such is secure. All written and audio records will be destroyed after one year.

Incentives to Participate: The participant will not be paid to participate in this study.

Costs and/or Compensation for Participation: No costs/ compensation for participating in this study.

Voluntary Nature of Participation:

Participation in this study is voluntary. Your choice of whether or not to participate will not influence your future relations with Ryerson University. If you decide to participate, you are free to withdraw your consent and to stop your participation at any time without penalty or loss of benefits to which you are allowed.

At any particular point in the study, you may refuse to answer any particular question or stop participation altogether.

Questions about the Study:

If you have any questions about the research now, please ask. If you have questions later about the research, you may contact.

> Roozbeh Nayeri (Primary Investigator/Study Coordinator)
> Tel. (416) 726-3808
> Email: rnayeri@ryerson.ca

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information.

> Research Ethics Board
> c/o Office of the Vice President, Research and Innovation
> Ryerson University
> 350 Victoria Street
> Toronto, ON M5B 2K3
> (416) 979-5042

Agreement:

Your signature below indicates that you have read the information in this agreement and have had a chance to ask any questions you have about the study. Your signature also indicates that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have been given a copy of this agreement.

You have been told that by signing this consent agreement you are not giving up any of your legal rights.

Do you provide consent to record the audio of this interview?

Yes ☐   No ☐

_____
Name of Participant (please print)

_____   _____
Signature of Participant   Date

_____   _____
Signature of Investigator   Date

Appendix D: Semi-Structured Interview Script

1. How would you define a diverse community?

2. How would you define a marginalized population?

3. From your experience, what benefits (if any) does community art have to offer with

   respect to:

   a. Physical-Aesthetic Claims

   b. Economic Claims

   c. Social Claims

   d. Cultural-Symbolic Claims

Appendix E (Zebracki et al., 2010) was used for further clarification where the informant

would like some examples of different benefit types in order to stimulate further discussion)

4. In your experience, what are some of the main challenges faced by proponents/

   practitioners of community arts and culture-led urban regeneration initiatives

   communities?

5. What type public response/government supports do you think need to be in place to

   better utilize the arts and culture in ways that can contribute to the development of

   urban communities?

6. What type of challenges and opportunities could you foresee for the use of community

   art within mobility hubs (refer to definition from Metrolinx, 2008), as a means of place-

   making and engaging a diverse user-base?

7. What type of planning response is required in order to make community art a more

   central consideration that might support this type of shift?

"i)   Physical-aesthetic claims

Enhancing aesthetic quality: improving the attractiveness of a place and thereby encouraging more intensive use of a public space; upgrading the visual or aesthetic quality of place, and turning a former anonymous place into a physical reference point,

ii)   Economic claims

Enhancing economic activity; attracting and increasing investments in the arts; improving economic regeneration conditions through creating richer visual environments; providing marketing and place-promotion opportunities in city marketing; boosting cultural tourism; creating employment for artists; craftspeople, manufacturers, suppliers, and transporters; encouraging public-private partnerships; and improving land values,

iii)   Social claims

Enhancing community and social interactions; addressing community needs; eradicating social exclusion; promoting social change by revealing fundamental social contradictions or undermining dominant meanings of urban space; reducing vandalism and increasing safety; and encouraging links between artists and professions that shape the environment, such as planning, landscaping, architecture, design, and engineering.

iv)   Cultural-symbolic claims

Creating symbolic value; enhancing awareness of local history and identity; promoting national identity; creating stimuli and ideas for other actors in the creative industry; contributing to local distinctiveness; developing civic identity; and creating educational and pedagogical values and benefits."

<div align="right">(Zebracki et al., 2010, p. 787-788)</div>