



A HANDBOOK
FOR INSTITUTIONS
INTERESTED IN
COMMUNITY ARTS

COMMUNITY ARTS & THE MUSEUM

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COMPILED + EDITED BY

Tara Turner and Judith Koke

CONTRIBUTORS

Vivian Wood-Alexander

Deborah Barndt

Amy Bartlett

Laura Berazadi

Cath Campbell

Tasha Ethelston

Lorrie Gallant

Sharon Godwin

Derek Khani

Judith Koke

Kelly McKinley

Mosa McNeilly

Devon Mordell

Serene Porter

Tiffanie Ting

Tara Turner

Bernadette Wabie

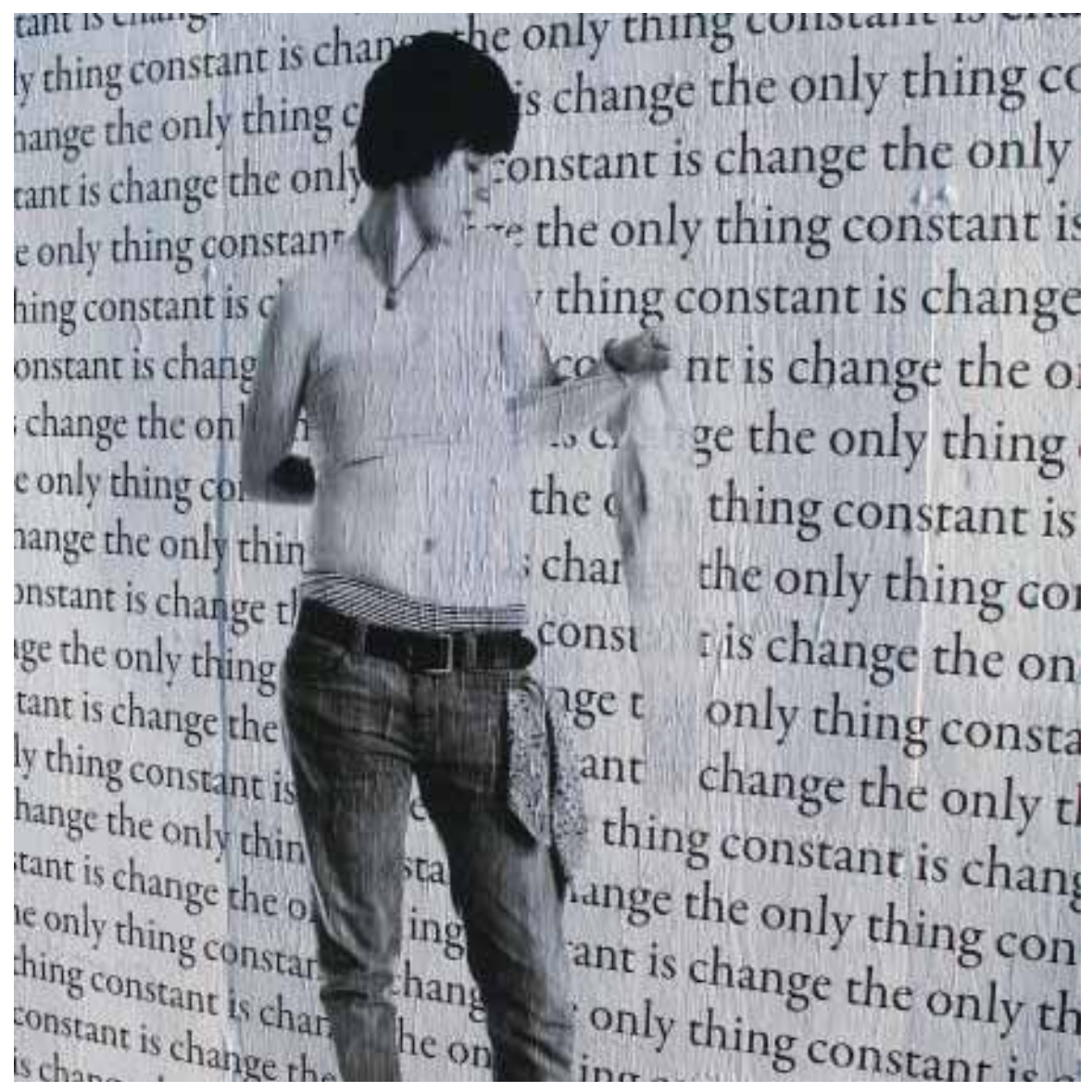
Colin Wiginton



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A New Model for Art Education: Community Arts and the ArtsAccess Project

The *ArtsAccess* project emerged in the early 2000s, out of conversations between the Art Gallery of Ontario (AGO) and sister institutions throughout the province of Ontario, Canada, regarding what it meant to be a provincial art institution in the 21st century. Over the previous decade, the AGO had experienced a dramatic decline in the demand for its Circulating Exhibition Program by Ontario art museums. Contrary to our assumption that evaporating resources was the issue, colleagues told us that while temporary exhibitions filled their exhibition calendars for a period of 3 to 4 months, this resource did not help in addressing the more pressing challenges facing museums. These challenges included connecting with their communities, creating a profile for their museum, sustaining local programming initiatives and supporting artists and artistic practice in their regions. Our question became: How might we work together to create a provincial project that addressed local issues and had a legacy for the institutions and communities involved?

Consultations with local community leaders, educators and artists throughout the province led to the creation of *ArtsAccess* — an experimental province-wide art education and community arts initiative involving four art museum partners: the Art Gallery of Ontario, Thunder Bay Art Gallery, Woodland Cultural Centre in Brantford, and the Kitchener-Waterloo Art Gallery. The project posited a radical new model for museum outreach — a model that was more about building community and local creative capabilities than about audience development, marketing or program delivery. The premise of the project was to put a number of local artists into residence in their local communities for a period of four years. Their role was to work with community groups, schools, organizations and social agencies to identify issues that might be explored, understood or given new profile or expression through art. Each artist would serve as a facilitator and broker between the communities and their local art museums so that the projects could be shaped and resourced appropriately.

Together with art museum education and administrative staffs, the artists in each of the four partner communities created a new community of professional art education practice that evolved into a network of sharing and expertise. This network was grounded in an annual symposium that brought together all the artists, museum educators and administrators, as well as national and international leaders from the field of community arts practice to analyze, document and evaluate the work. The network was further enhanced by the creation of *Collection X* — a community-generated database featuring the art collections of partner institutions plus artworks and projects uploaded by artists and community members involved in the *ArtsAccess* project and by members of the public at large.

This publication is yet another legacy of the *ArtsAccess* project: a handbook for anyone — artist, museum or community organization — interested in creating a community art project. We have attempted to distill the many stories and lessons learned over four years, from over 100 projects and workshops involving more than 100,000 participants. The project participants' voices throughout this handbook are a testament to how museums, artists and communities can work together in new, meaningful and lasting ways. The results are relationships, experiences and memories that are truly transformative.

Kelly McKinley

Richard and Elizabeth Currie Director, Education and Public Programming
Art Gallery of Ontario, Toronto
Fall 2010

Community Arts: By Whom and For What?

Deborah Barndt, Community Arts Program, York University
Toronto, Ontario



We are sitting in a circle around a “fire” — an installation consisting of a candle mounted on a large stone encased in a Plexiglas tipi created by my co-facilitator, Mohawk architect and historian Bill Woodworth of Six Nations — in the middle of the Brantford Museum. The flickering flame illuminates the three generative questions mounted on the Plexiglas: How do you understand “community” and “art”? What community(ies) do you speak from? How is your art-making process “in relationship with” community or communities?

This is the first gathering of the *ArtsAccess* partners. It is Fall 2006. We begin with stories from Aboriginal artists: Joe Osawabine, Anishnabe artistic director of De-ba-jeh-mu-jig Theatre from Manitoulin Island; and Shelley Niro, Six Nations artist. They remind us that community art is not new and is constantly being reinvented in multiple hybrid forms. Aboriginal nations inhabiting this land before the arrival of Europeans had no word for “art” because multiple forms of cultural expression were not separate from ceremony and daily communal expression. Notions of “community” also underwent dramatic changes through colonization and they continue to take on new meanings as virtual communities link people globally around common interests. At the same time, there is also a resurgence of place-based community arts.

Perhaps what we are witnessing, then, is both a desire to recover artmaking as an inherent human right and communal practice and a longing for a sense of community, whether defined by place, blood, identity or interest. As we move around the talking circle, the arts animators working out of the Thunder Bay Art Gallery, the Kitchener-Waterloo Art Gallery (KWJAG), the Woodland Cultural Centre and the Art Gallery of Ontario (AGO) share their own responses to the core questions and envision a project that honours the diversity and creativity of all Ontario communities.

In teaching in the Community Arts Program (CAP) at York University, I try to expose students to a wide range of practices and to the diverse roles of artists and community members. My goal is to open up dialogue that probes why, for whom, with whom and how

we engage in community arts. I share this questioning with related practices such as community cultural development, cultural work, activist art, cultural democracy, place-based art, popular education and communications.

While I resist any simplistic or formulaic understanding of this emerging and much-contested field, I have used five Cs to explore interrelated features or principles underlying diverse community arts practices: collaboration, creative artistic practice, critical social analysis, commitment and context.

Collaboration

A hallmark of community-engaged artmaking, collaboration is based on reciprocity and can take many forms — whether among artists, between artists and communities, or among community members initiating their own creative projects. Artists may fall on a continuum in this process, from those who are deeply embedded and can individually produce work that resonates with community members to those who refuse to impose their own ideas or techniques while facilitating the artmaking of ordinary citizens. The organizations with which artists partner also shape the form of collaboration: by partnering with ROOF, The Working Centre, and St. John's Kitchen, *ArtsAccess* artists working out of the Kitchener-Waterloo Art Gallery collaborated with populations that might not have engaged directly in producing art about their lives.

Creative Artistic Practice

Our notions of what is considered “art” are being decolonized, moving beyond the disciplines that have defined western fine arts traditions to include Indigenous rituals and hybrid practices appropriating popular culture as well as domestic and diasporic art forms. A circular community garden on Walpole Island in western Ontario echoes the forms of the “two rivers that meet”

and reintroduces native plants, thus reclaiming the garden as a spiritual communal ecological art form. The first Canadian Centre for Digital Storytelling in Toronto trains immigrant women to use computers to tell their stories with their own images and voices, breaking silences that have been reinforced by racism, sexism and dominant languages, while developing employable technical skills. The forms are infinite and the boundaries between them increasingly blurred as approaches create spaces for many diverse strengths and desires.

Critical Social Analysis

The concept of community arts has often been associated with marginalized groups and has also fed a process of naming, challenging and transforming power relations. Jumblies Theatre in Toronto worked with children at Camp Naivelt near Brampton, Ontario, to recover and recreate the complex and sometimes painful history of the Jewish Socialist camp through interviews with elders, interactive re-enactments, quilting, installations, puppets and music. *The Letters from the Dead* performance (directed by Honor Ford-Smith) commemorating black youth killed by gun violence has engaged accidental audiences on the streets of downtown Toronto and Kingston, Jamaica, in public mourning and dialogue about the multiple systemic causes of increased violence. The curriculum on First Nations history that *ArtsAccess* partner Woodland Cultural Centre, in Brantford, Ontario, developed with the Hamilton School Board brought a deeper historical and critical social analysis into these schools using art.

Commitment

While there is increased funding for community arts, limited project-based support may not have a long-term impact in communities. Sustained commitment to social change requires accompanying people for the long haul, as musicians in the US civil rights movement

or in the anti-apartheid movement in South Africa did — putting a song on everyone's lips, not just in their ears, unleashing a powerful transformative force that built over time. Commitment here refers to not only a vision of a more just and sustainable world but also a willingness to be changed while promoting change. The most effective community arts facilitators bring this openness and humility to the collaborative process, helping people to discover their own strengths and creative capacities. Artist Catherine Campbell's collaboration with University Settlement House (adjacent to the AGO) has built a relationship with local Chinese residents who will continue representing their stories beyond the timeframe of the *ArtsAccess* project. In Parkdale, a Toronto neighbourhood, the Painting Our Stories community mural project is unfolding in many unanticipated ways as residents, associations and local businesses alike collaborate with storytellers, community activists and artists to unearth the histories of the neighbourhood and to bring the walls alive with potential dialogue. Participating community leaders see these murals as integral to educating and organizing the community around social-justice goals.

Context

We are always working within constantly shifting economic, political, social and institutional contexts that shape everything we do, offering both constraints and possibilities. The Beautiful City Billboard Campaign has brought together an alliance of local arts groups in the Greater Toronto Area to lobby for a municipal billboard fee that would double community arts funding. Sioux Lookout Aboriginal artists and educators have gained municipal support to host the 2012 forum of Community Arts Ontario. The AGO's *ArtsAccess* initiative aimed to make “a viable home for community arts in our respective institutions” and, to that end, Thunder Bay has opened up its gallery space

for community arts projects and now sees *ArtsAccess* not as a “side car” but as “part of the car” (Sharon Godwin, Director). The challenge, perhaps, is to learn to name and grab the moment, finding the possibilities within each particular time and place.

Nurturing an Ongoing Intercultural Conversation

The principles and practices glimpsed in the above examples generate debate about the diverse meanings of community arts and also raise questions that merit public dialogue:

How do we counter the mainstream art world's perception that community art is bad art — that it is social work or adult education rather than a serious mode of cultural representation?

Similarly, how do we help social-justice groups to see art as more than just a tool for education or a frill on the serious work of making social change?

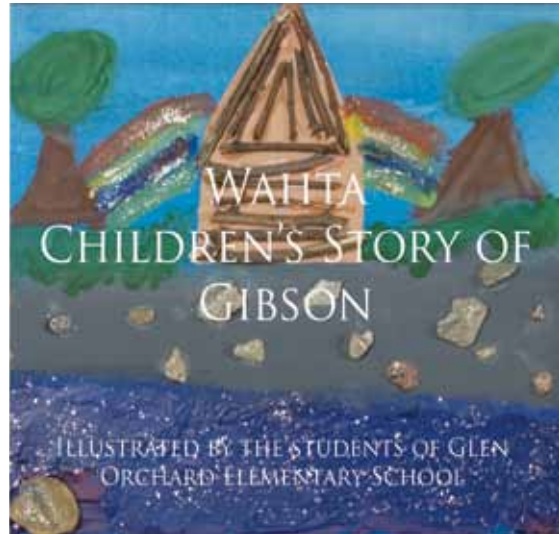
How do we prepare emerging artists/animations of collaborative projects to thoughtfully engage diverse kinds of communities in process-driven creation? What are viable formal and informal educational strategies?

What spaces are there within museums to nurture the creativity of all Canadians and the collective expressions of diverse communities? What are the obstacles to finding a home for community arts in art galleries and museums?

How do we expand the resources that are available to grass-roots groups and diverse communities to create and exhibit art that is meaningful to them and that expresses their unique identities?

How can we move beyond the “project” framing of community-engaged artmaking to develop long-term processes within neighbourhoods, within organizations, within communities of interest that truly make a difference to our collective well-being?

In a technologized North America fixated on the HOW, the deeper questions we must ask are BY WHOM and FOR WHAT are we promoting community arts? Who benefits and in what ways? The *ArtsAccess* project has helped to open up this dialogue. Let’s keep the conversations and the creative community engagement alive!



“As I saw the connection of the Gallery to the community develop, I saw my own development as an artist more connected to the broader community. In essence, I feel this was just as much a transformational process for the artist as it was for the community.”

— COMMUNITY ARTIST

Why Community Arts in an Institutional Setting?

The Guiding Principles

The decision to undertake a community arts project in an institutional setting requires a commitment to the principles and methods of that artistic practice and a willingness to be transformed by its effects. These effects can be unexpected and they demand risk-taking and self-reflection. Establishing guiding principles at the outset of a project can assist in this process of self-reflection and in negotiating the meeting of community arts and institutional practices. These principles include:

Democratizing Museum Practice

Institutions, community artists, community partners and participants will enter into relationships of sharing, negotiation and communication on an equal footing and with ethical motivations. The equality of all relationships will be sustained through responsiveness, self-reflection and ongoing dialogue.

Building Community

The sincere desire to be a good neighbour, to connect with others and to exchange knowledge and skills builds trust with the community and within the institution. Vast networks and relationships will emerge to support the work and those involved in it.

Improving Participation and Access

Community members will become active participants in the life of the institution. Projects will develop with — not merely for — community members, and resources will be available to all.

Potential for Transformation of the Institution and of the Community

The institution will take the risks that can lead to transformation. It will respect, support and integrate community arts practices and be open to the changes these practices can bring.



How Can We Prepare for Partnership?

Collaboration begins at home. Organizations wishing to engage in community collaboration must consider how they operate internally. Strongly hierarchical institutions will find this work more difficult than smaller or less hierarchical organizations. Collaborative practice is supported in an environment that encourages museum staff to constantly ask the question: Who can add value to this project at this point in time? Often the answer to that question will point to individuals located outside the museum.

To prepare for community partnership that involves shared decision-making, museums must begin with an internal conversation that explores:

1. The goals for the project from an institutional perspective.

Specific goals and outcomes for the project will be decided in the future, through a collaborative process. However, identifying potential areas into which those outcomes might fall — and that the institutional mission would support — is very useful. What kinds of projects can this institution support? Which types of projects fall outside the institution's mission?

2. How do the project's and participants' goals support the museum's mission and yearly targets?
3. Who has decision-making authority and up to what level? What is the scale of the project as defined by the resources available to support it?

4. What can the institution commit to this project in terms of financial and staffing support?

5. Does the organization understand and support the notion that the process of this work is as important as the outcome?

To prevent the project from being isolated in one department, consider other opportunities that this project might enhance. How might the project have a public presence in the museum? Should there be a final symposium or workshop that is open to members? Do community partners get a membership during the life of the project?

"I have learned to collaborate, genuinely — and to be excited by the possibilities of what we will create rather than be concerned that I'll have to make concessions that I'm not happy with."

— COMMUNITY ARTIST

How Do We Get Started?

Top Ten Tips

Beginning a community arts project within a museum or gallery requires performing both a number of tangible tasks and some less tangible work focused on determining your approach to the project. To begin a community arts project, your organization can:

1. Understand Community Arts Practice

Learn about the history and guiding principles of community arts. Believe in the power of creative expression, in the ability of art to transform and in the importance of community agency. Understand how this practice is distinct from traditional museum practice.

2. Foster Institutional Commitment

Articulate the goals and outcomes of your project within your institution. Ensure concrete support in the form of financial resources, exhibition space or administrative and fundraising assistance.

3. Know Your Community

Identify and assess the needs of your surrounding community as a starting point for meaningful work.

4. Find the Right Artist

Find an artist who shares your organization's goals and who can act as a bridge to the community.

5. Raise Community Awareness

Develop a communications strategy that raises awareness of your project within your community. Extend invitations, attend community meetings and share news and opportunities.

6. Build Relationships and Trust

Begin with the intention to serve the community and work to develop relationships of equality.

7. Define the Project's Parameters and Assess Viability

Develop a timeline and identify sources of funding and potential resources for your project. Assess its viability and sustainability.

8. Establish an Evaluative Framework

Build in documentation and evaluation from the beginning of a project to support funding, sustainability and self-reflexivity.

9. Focus on the Process

Value the process, so that the outcome reflects its integrity.

10. Expect the Unexpected

There is no predetermined sequence of events for projects like these. Move with the process, be reflective and assess the right step at the right time.

What Are the Criteria for Choosing Partners?

Community arts projects are built upon collaborative relationships. Choosing a partner is a crucial step in the evolution of a project and it requires flexibility, patience and sensitivity. While there is no script for this process, as a start, your organization can:

- Define what constitutes a partner, while remaining open to unexpected ideas.
- Conduct a needs assessment and employ your artist's facilitation skills and prior connections to get to know your community.
- Assess the willingness and capacity of your potential partner. Is there a genuine desire on both sides to participate in the project? Can the partner contribute space, materials or other resources?
- Engage “with” groups, rather than work “for” groups.
- Communicate and negotiate with potential partners. Establish the key contacts for the project. Developing trust and building relationships can take time; establish an open dialogue with your colleagues to build consensus and move forward.
- Reflect upon and assess the process on an ongoing basis. Be willing to end partnerships if the will, capacity and shared goals do not exist.

“Often with Gallery programming, we are quick to jump into partnerships without fully investigating the motives and goals for projects on both sides before committing. Through *ArtsAccess*, KW|AG has learned the value of taking time to familiarize ourselves with constituents in advance in order to identify needs on both sides, discover mutual goals, and determine a gauge for success.”

— GALLERY ADMINISTRATOR



CASE STUDY

THE WAKING ROCK

St. Joseph's Day Hospital

Thunder Bay Art Gallery, Thunder Bay, Ontario

This intergenerational community art project was prompted by exhibitions featuring the work of two award-winning children's book illustrators at the Thunder Bay Art Gallery. The opportunity to create a children's story that could be exhibited simultaneously resulted in both a wonderful exhibition and a published storybook that became a legacy of the project.

ArtsAccess artists connected a group of home-schooled students aged 6 to 15 with interested seniors at St. Joseph's Day Hospital. As the students and seniors met on a regular basis and developed the story together, friendships and respect grew. Centred on an important Thunder Bay icon and landmark — The Sleeping Giant, who is familiar to all ages — the story follows his adventures on the day he awakens. A sense of pride in their mutual accomplishment was evident as both generations gathered at the opening of the exhibition.



CASE STUDY

SEVEN TEACHINGS PROJECT

Dilico Anishinabek Family Care – Day Treatment Education Centre
Thunder Bay Art Gallery, Thunder Bay, Ontario

The teachers of Dilico, who were already regular users of the Gallery's school programs, approached the *ArtsAccess* artists with an idea to create a mural for their new facility. A local First Nations artist was enlisted to introduce the Seven Teachings of the Ojibway — Honesty, Humility, Truth, Wisdom, Love, Respect and Bravery — to the elementary school-age youth. Weekly sessions were held to introduce the students, social workers and teachers at Dilico to colour theory and a variety of painting techniques. Teachers and youth very naturally worked together and, in one case, an adult and child shared in the creation of an individual piece. Teachers were delighted with the level of engagement on the part of the youth. After a few creative weeks, the individual projects were installed together to form a welcoming mural in Dilico's new facility.

CASE STUDY

TYENDINAGA MOHAWK TERRITORY MURAL PROJECT

Tyendinaga Mohawk Territory
Woodland Cultural Centre, Brantford, Ontario



Artist John Hill worked within the community of Tyendinaga to create a mural that would represent the culture of the Mohawk people of the Bay of Quinte. This was a community project that required the cooperation and participation of the Eksa O'Kon:A' Child Care Centre staff and students and a number of local artists.

John put out a call to artists in the community, sought the support of *ArtsAccess* Six Nations Lead Artist Naomi Johnson and attended a training session with Six Nations artist Arnold Jacobs. These collaborations gave John valuable knowledge of mural-making, painting and design that he passed on to other artists.

Sketches and locations of the mural were done and then the priming and prepping of walls began. The murals started to take shape and the students of the Eksa O'Kon:A' Child Care Centre were asked to contribute. In May 2007, all the work was completed and the daycare held a public Open House in June to showcase the murals.

This project allowed local First Nations artists from two communities to collaborate and engage the school and students in artmaking that emerged from their own culture and history.



CASE STUDY

THE LEGACY PROJECT

Glen Orchard School, Quinte Mohawk School
Woodland Cultural Centre, Brantford, Ontario

For the final *ArtsAccess* project, Lorrie Gallant, Public Education Extension Officer, and artist Serene Porter worked together to develop workshops and networking opportunities with teachers, students and community members. These groups decided to create books that would respond to the needs of two communities: Tyendinaga and Six Nations.

The elementary students of Glen Orchard School in Port Carling and Quinte Mohawk School in Tyendinaga illustrated one book. Historians and elders from each of the First Nations communities were invited to contribute. The illustrations were collaborative collages. From January 19 to March 8, 2009, an exhibition at Woodland Cultural Centre Gallery, entitled *A Tale of Two Territories*, showcased the completed illustrations.

The book for Six Nations involved 15 grade 8 students. Preliminary workshops included journalistic research by Lisa VanEvery, creative writing by Kelly Anderson, and portrait photography by Serene Porter. This book focused more on the contemporary history of Six Nations, with interviews and photographs of elders from the community. These experiences created a connection and appreciation between the youth and elders and the First Nations artist of this community.

CASE STUDY

NEW BEGINNINGS AND POT POUR WE University Settlement Recreation Centre Art Gallery of Ontario (AGO), Toronto, Ontario

In 2007, the AGO established a partnership with University Settlement Recreation Centre (USRC), a city-run facility that offers numerous programs for the local community and supports new Canadians in particular. Over the course of a year, artist Catherine Campbell worked with different client groups to explore ideas of change, migration and growth. This eventually led to the identification of a theme: "New Beginnings." This theme continued to inspire the development of numerous workshops over several months.

The theme of "New Beginnings" eventually evolved into a larger, collaborative project that became known as "Pot Pour We" in which USRC staff, clients, their families and local residents were invited to decorate flower pots that were then showcased during the annual Green Grange Festival held in Grange Park. As part of the festival, the pots were used to plant seedlings, and many were traded and taken home as a way to encourage the participants to share their creativity as well as the personal stories that had originally inspired the project.



What Are the Challenges of the Work?

In undertaking projects that draw together diverse groups of people with diverse needs, *ArtsAccess* administrators, artists, partners and participants inevitably met with challenges. These challenges emerged out of situating community arts, a very fluid process, within an institutional setting. Negotiating these challenges is core to the transformative power of community arts. A responsive, self-reflective process and an awareness of these potential roadblocks can assist with encountering them productively:

Uncharted Territory

Practicing community arts in an institutional setting is an experiment. It involves risk-taking, power-sharing and a willingness to live with uncertain outcomes.

Mismatched Expectations

Ideally, expectations will be clear and shared across partners, participants and artists. In reality, however, different notions of community arts practice, the meaning of collaboration or the role of the institution may emerge.

Lack of Communication

With so many collaborators and contributors, it is possible that not everyone will be informed or aware of the most current situation.

Beginnings and Endings

It is sometimes difficult to establish a clear time frame and to know when and how to end partnerships and projects.

Documentation

Integrating documentation and evaluation into the project is often overlooked because of time constraints, but it is crucial to describing impact, measuring success, securing funding and preserving the project's memory.

Boundaries and Barriers

In all encounters between individuals or groups of people, boundaries and barriers exist. Whether these are institutional hierarchies, language or cultural barriers, failed collaborations from the past, or fears around facilitating or creating deeply personal and transformational work, the boundaries and barriers must be recognized and negotiated.

“...three years of *ArtsAccess* at KW|AG has really only been long enough to begin forming authentic relationships and questions about how galleries can begin interactions with potential new audiences and reflect on being inclusive and responsive.”

— GALLERY EDUCATOR



CASE STUDY

WOODLAND CULTURAL CENTRE QUILT PROJECT

Brant Native Housing Women's Group

Woodland Cultural Centre, Brantford, Ontario

The Woodland Cultural Centre's quilting project was developed through hosting the *Quilt of Belonging* exhibit by Esther Bryan (www.invitationproject.ca). Many quilters from around Southern Ontario, both First Nations and non-Native, came to view the 120 x 10.5 ft tapestry.

Naomi Johnson, Woodland Cultural Centre's lead *ArtsAccess* artist, engaged Celine Mackenzie Vukson, a highly experienced quilter from the Dene Nation, to teach a workshop on her Dene Rose appliqué pattern. Fifteen Native and non-Native women attended a one-day workshop to learn how to create this appliqué on a quilt block. While the original idea was to use all the blocks to create a quilt, as the day progressed, it became apparent that some of the participants would not finish and many wanted to keep the block they had created. Naomi quickly drew two local plants — the strawberry and cornflower — and Celine prepared a quilt-block package that included material, beads, ribbons, needles and one of Naomi's plant designs for women to take home and complete. The women were given the option of either donating their Dene Rose or one of the other flower designs to a quilt that was going to be given to the Brant Native Housing Women's Group.

A few months later, Naomi collected the blocks and Celine, Virve Wiland, Cathy Atha and Bernadette Wabie worked together to create a Medicine Flower Quilt. Some of the women who attended the original quilt workshop were from the Brant Native Housing Women's Group and Naomi was able to build a solid relationship with them, conducting several workshops with them and introducing them to other artists.



CASE STUDY

MEDICINE WHEEL BANNER PROJECT

Anishnabeg Outreach

Kitchener-Waterloo Art Gallery (KW|AG), Kitchener, Ontario

In partnership with Anishnabeg Outreach, a local non-profit organization assisting Aboriginal individuals in searching for culturally appropriate employment, training and services, KW|AG was involved in creating the Medicine Wheel Banner displayed at the 2007 Elder Youth Gathering in Guelph and at subsequent Aboriginal events. Community members attending a potluck feast prior to the Gathering were invited to contribute to a collaborative artwork based on the themes of healing and wellness. The banner was divided into four quadrants reflecting the foundations of the Aboriginal Medicine Wheel Teachings: The Four Directions, The Four Races, The Four Elements and The Four Aspects of Healing.

As Lead Community Artist Facilitator, Mosa McNeilly's learning in this project involved acknowledging and articulating her discomfort facilitating projects based in spiritual belief systems that she did not have the experience or authority to teach. Through honest dialogue and a willingness to be vulnerable in the process, the artist and her project partners were able to foster a meaningful relationship. Mosa was able to earn a level of trust in the community that allowed for the creation of relevant collaborative projects treasured by her, by her partners and by the community members who participated.

Community Arts in Institutional Contexts

Tiffanie Ting
Culture, Communities and Education, Harvard University
Former Director of Public Programs and Education,
Kitchener-Waterloo Art Gallery
Kitchener, Ontario

In my work as an art museum educator and researcher, I have become increasingly interested in the role of public galleries beyond the physical space of the institution. I look to practitioners and researchers whose work supports critically self-conscious institutions concerned with their public role and relationship to community. *ArtsAccess* is one such initiative, unique for its community arts-inspired model of institutional-community collaboration. My involvement with *ArtsAccess* began at the Kitchener-Waterloo Art Gallery (KWAG), where I was Director of Public Programs and Education from 2004 to 2007. The project continues to inspire my current thinking and research as a graduate student focusing on the intersection of culture, communities and education.

At KWAG, I was responsible for integrating *ArtsAccess* structurally and philosophically into the education department and into the Gallery as a whole. Implementing the project involved sustained efforts to seek out partnerships with local organizations. In most cases, the Gallery had to be re-introduced to community groups as a public resource invested in collaborative community development. Such repositioning of the institution as “a collaborator” disrupted community and institutional perceptions of the traditional edifying role of the art gallery — and it was as much of a challenge to dispel this perception within the institution as it was to dispel it within the public imagination.

Working in partnership with the Art Gallery of Ontario, Thunder Bay Art Gallery and Woodland Cultural Centre was crucial to the organizational learning and change that happened at our institution. The ability to collaborate across institutional boundaries created a collective forum that responded to the challenges and opportunities created by the project. The greatest of these was the unpredictability of genuinely collaborative work — work that was driven by grassroots community arts approaches that contradict more familiar “top-down” forms of museum program development. In this article, I reflect on some tensions created by the unconventional placement of community arts models within the institutional setting of art

museums. Specifically, I consider the ways in which *ArtsAccess* required a renegotiation of boundaries between arts institutions and communities. My experience with the project has led me to believe that art museums can learn much about creating socially engaging practices from the field of community arts.

Renegotiating Institutional and Community Boundaries

Adapting community arts into an institutional setting generates fundamental questions about the nature of institutional power and the extent to which a museum is willing to have its authority challenged. How might public perceptions of the institution as a place of hierarchy be overcome in order to motivate a sense of individual and collective agency among communities? The collaborative model presented by *ArtsAccess* challenged both traditional ways of working in the museum and participants’ expectations of the institution.

Whereas community arts practices emphasize the processes and products that emerge from collective experience and relationships, traditional museum-based programs are often carefully designed and delivered by staff to participants who learn the curricula promoted by the institution. *ArtsAccess* drew from a community arts approach, where the distinction between instructor and participant is leveled. Each individual is instead valued as a collaborator, and the program agenda is collectively determined. Such a shift in practice could be unsettling from an institutional perspective because it requires a willingness to concede a position of unquestioned authority and engage in processes of mutual learning. It also requires a concession of editorial power over the final outcome — a privilege often retained by museums even in instances of community partnerships.

As the case studies in this resource reveal, the challenge of renegotiating the boundaries between institutions and communities varied with each institution and context. For partners with existing

strong ties to local community, such as the Woodland Cultural Centre and the Thunder Bay Art Gallery, *ArtsAccess* provided the means to enrich and expand these established relationships. At the Kitchener-Waterloo Art Gallery, *ArtsAccess* made it possible to pursue community partnerships and long-term projects that otherwise would have been difficult to initiate and justify due to financial constraints. The resulting relationships with social service organizations such as Anishnabeg Outreach, The Working Centre and the K-W Multicultural Centre were decisive for establishing the Gallery as a credible partner in community development. The Art Gallery of Ontario had the challenge of carving out a unique role in Toronto where community arts is an established field of practice and defined by some practitioners as antithetical to a large institution. The AGO's size made the pursuit of collaborative relationships even more difficult and complex.

In addition to generating change in institutional practices, much of this work involved repositioning the role of museums in the public imagination. The partnership-building process revealed the public's deeply entrenched notions about museums' authority, expertise and autonomy. Despite our efforts to establish a collaborative framework for partnership, I recall initial meetings with local organizations that still expected the Gallery to deliver pre-designed programs. They often deferred to our expertise as museum staff due to their own perceived lack of knowledge about art. In these instances, organizations conceived of collaboration as a logistical matter, rather than one that also encompassed shared meaning-making; our aim was to integrate the two. From the Gallery's point of view, these local organizations were experts regarding their members and communities, and we deferred to their knowledge in order to effectively engage and serve their constituents.

Critics question whether it is appropriate for the art museum to engage in a field of practice defined by some as inherently counter-institutional. To institutionalize community arts would arguably detract from its very purpose. The goal, however, is not for museums to co-opt the field of community arts but to adapt some

of its principles and methods toward the democratization of the institution. Since museums have the power to demarcate the types of arts activities that are valued by society, incorporating practices influenced by community arts is one means of redistributing institutional power to more marginalized art forms. The pairing of community arts and art museums generates a timely re-examination of the social relationships between art, artists, cultural institutions and communities.

Artists, in particular, were key figures in the implementation of *ArtsAccess*. Known as Community Artist Facilitators (CAFs), they were responsible for developing community partnerships, generating group participation and meaning-making, and facilitating community expressions of these meanings through artistic media. The CAFs fulfilled an important bridging function — they were at once representatives of the museum within the community context, and community advocates within the museum context. In addition to creating art objects and experiences, the development of relationships and a sense of collectivity were the artistic products of this work. Contrasting market models that situate artists as producers of commodities and the general public as consumers, the CAF position challenged traditional institutional arrangements by placing artists in a catalytic role. The Community Artist Facilitators straddled the boundaries between insider and outsider in relation to institutions, communities and art worlds, re-inventing the relationships between them. The artists' predicament embodied the overarching challenges, implications and opportunities of *ArtsAccess* as a whole.



Concluding with Questions

Inspired by community arts models, *ArtsAccess* challenged each partner institution to reconsider its current role and relationship with community, in search of new ways of working. The conclusion of *ArtsAccess* among the four partner institutions raised many more questions for institutions interested in pursuing similar work:

1. **What are the qualities of experience your institution hopes to foster by adapting community arts approaches as part of your museum programming?**
2. **What is your institution's current role in the community and how is it perceived by diverse publics? What can your institution uniquely contribute in a partnership?**

3. **How will museum staff, program partners and other stakeholders be prepared for the emergent nature of this work? How will you plan for continuity of relationships over time?**

Finally, my colleagues and I have come to understand that a project such as *ArtsAccess* is not aptly characterized as having a beginning, middle and end, as it was originally conceived. Instead, it is more accurately described as a multi-layered series of relationships that strengthen, deepen and change over time. That the project must officially end as funding expires does not allow for the long-term change these partnerships could affect within our institutions and communities. We hope the lessons and accomplishments of *ArtsAccess* will invite institutions that wish to engage in thoughtful practices of community engagement to scrutinize, debate and search for creative solutions to further fuel this work.

What Are the Benefits of the Work?

Much as crossing boundaries creates challenges, it also provides opportunities for growth. The true benefits of the *ArtsAccess* project crossed institutions, artists and communities:

BENEFITS	INSTITUTION	ARTISTS	COMMUNITIES
Growth	A better understanding of the community and better relationships with community stakeholders that support the development of new programs, strategies and interdisciplinary initiatives.	The opportunity to consolidate ideas and expand community arts practice by engaging in multidisciplinary practices. <i>"I have honed my improvisational acumen in facilitating group processes."</i> — Community Artist	Art appreciation, artmaking skills and individual creativity are awakened. Community leaders and resources are recognized. A sense of ownership and participation in the institution is fostered. <i>"I think that this was a cool, fun project that adds to my community as well as to my personal growth."</i> — Project Participant
Relationships, Networks and Access	The creation of meaningful relationships across the project and a heightened ability to provide access to community members. <i>"ArtsAccess has taught this organization much about the relationship-building process, and the diverse ways in which community organizations can come together to achieve a dialogue."</i> — Gallery Administrator	Connecting to a network of practitioners, to the institution and to community members through community arts practice. <i>"It has given me a better sense of place within my working community... it has grounded me, made me feel more connected to my work and why I do it."</i> — Community Artist	Access to resources, and programming and connections to artists and fellow community members are generated. <i>"I am proud of myself."</i> — Project Participant
Validation and Celebration	The chance to participate in transformative work and to be recognized as a valuable resource.	The acknowledgement of artistic abilities and facilitation skills.	The opportunity to bring art into everyday life, to speak and to be heard. <i>"I can think more creatively and artistically. I can think outside the box."</i> — Project Participant
Culture-Building	Playing an active and reflective role in creating the culture it represents. <i>"...the institution can provide a vehicle for stories to be explored, brought to life and, by making them public, a sense of ownership can come from within the community."</i> — Gallery Administrator	Mediating the cultural production and critical reflections of communities.	Being a participant in transformative learning and artistic creation.



CASE STUDY

THE ART OF EVERYDAY STORIES PROJECT

The Working Centre

Kitchener-Waterloo Art Gallery (KWAG), Kitchener, Ontario

KWAG worked in partnership with The Working Centre, an independent multi-faceted community organization that “has woven itself into the fabric of Kitchener-Waterloo, responding to unemployment and poverty, developing social analysis, engaging in creative action and seeking to give individuals and groups access to tools and opportunities to become involved in the building of community.” The Art of Everyday Stories project engaged a small, diverse group of four participants who, in the course of over 20 weeks, created artworks exploring ideas of loss, illness, pain and impermanence.

Artist Mosa McNeilly facilitated the group’s process of taking responsibility for the direction of the project. The common thread of loss and feeling lost underlined the culminating exhibition. Mosa discovered that there was a delicate balance between facilitating the project and being drawn into the process. She found that sharing some of her inner life was an essential ingredient in the catharsis and healing that occurred in this project.



CASE STUDY

TRANSFORMATION CITY HOARDING PROJECT

St. George the Martyr Anglican Church, Toronto Community Housing Corporation
and Local Public Schools
Art Gallery of Ontario (AGO), Toronto, Ontario

In 2006, the AGO worked with a number of local community groups and schools to produce a mural to personalize and animate the construction hoarding that surrounded the Gallery while it was being renovated. The mural emerged from a series of artist-led workshops in which participants were encouraged to explore their lives, neighbourhood and sense of place using a diversity of media. The results — which included a combination of painting, photographs, text, flags, beaded blessings and even a shopping-cart dragon — were then photographed and integrated into a single image that ran the length of the hoarding. The finished project was unveiled as part of a community event called Art in the Park organized by the AGO that included a parade featuring many of the participants. Visitors to the event were also invited to contribute to the hoarding using vinyl cut-outs to create a wish garden, and sections of the hoarding were then given to the participants to keep when it was taken down two years later — a gesture that created a sense of involvement and ownership over a significant period of time.

Unwrapping a Bundle: Reflecting on Community Arts, Envisioning a Practice

Mosa McNeilly, Community Artist
Kitchener-Waterloo Art Gallery

One of the exciting distinctions I have made in my practice is differentiating between the roles of artist educator and community artist facilitator.

I have discovered that engaging a group by being fluid and by shape-shifting the quality of my leadership can invigorate the group dynamic. Shape-shifting is a metaphor that I return to again and again; a metaphor for the improvisational acumen possessed by the community artist, like a jazz singer, scatting rhythmically, leaving the memorized words behind sometimes.

When Chris Cavanaugh, co-founder of Toronto's Catalyst Centre and member of the Faculty of Environmental Studies at York University, said the words "trickster pedagogy" in a presentation he made at the Kitchener-Waterloo Art Gallery in 2008, it struck such a chord of recognition in me. It resonates with the way I enjoy animating a process with infectious enthusiasm, with storytelling and anecdotes, with inviting participants to allow themselves to explore, to experiment and to suspend judgment long enough to tap into the zone of creative flow. The trickster archetype inhabits me so often in my education work. This is my "Facilitator as Trickster" checklist:

- **Begin with the assumption that participants have innate gifts, gifts that perhaps participants don't even know they have, and relish discovering these gifts with them.**
- **Foster an atmosphere of enthusiasm, good humour and camaraderie, piggybacking on good vibes that are already present in the group.**
- **Encourage participants to celebrate each other, to respond to each other's contributions with positive reinforcement and constructive criticism that is specific and thoughtful.**
- **Motivate with encouragement and recognition of individual creativity. To inspire is to animate the genius in another. This may be what it is really all about for me.**
- **Get to know everyone's names right away, even if it's a big group. I can't tell you how far that goes in earning the trust of participants. Not to mention the thrill of testing your own capacity for memory. Give eye contact and individual attention to each and every one.**
- **Make fun and humour an embedded element of the project. Be playful. Break the ice with team-building games and exercises. Play the wise fool a little bit here and there.**
- **Improvise and wing it. This is not to say be unprepared, but any seasoned community artist must be capable in the brave art of wing. Dance with the ebb and flow of holding the group's energy, moving with their innovative ideas, and loosening your hold on your prescribed outcome. It can be kind of wild working this way, with youth especially, but every good project has a dose of wild. Chaos and mess are so misconstrued and so thoroughly underrated.**
- **Act as a storyteller and weave an irresistible spell of enchantment.**
- **Don't give answers all the time, and don't feel you must have all the answers all the time. Let participants come to their own conclusions. Let participants know better sometimes and show you the way.**

- **Make note of the participants that disrupt or disengage, look for what makes them tick and find wily ways to draw them into the process.**
- **Validate, celebrate and integrate the particular composite of diversity in the group. Let that diversity be embedded in the themes, let it inform the direction of the project.**
- **Welcome questions about your personal history and artistic background. Be transparent and accessible. Allow yourself to be vulnerable sometimes.**

The success of a project is often evident in a dazzling outcome — perhaps a magnificent large-scale work of art in which each individual sees her or his contribution. But equally important, participants will have developed a new sense of agency in giving voice to ideas through art. I have witnessed this transformative learning occur. It is a tangible evolution, not an abstract notion. While it is empowering to gain skills that are quantifiable, bringing equal focus to the unquantifiable outcomes by inviting participants to value their inner experience as much as, if not more than, the outward measurements of success, this is what distinguishes community arts from art education.

What I understand to be the essence of community arts as a utopian practice — a term coined by community arts practitioner Laurie McGauley — is that each project is a microcosm of the transformative experience, a process that is democratic and inclusive. Community art builds community, one project at a time. It uncovers and speaks to poignant issues, one by one, all through the potent means of the collaborative creative process that is central to the practice.

The focus of my work over the years has evolved into building and supporting a culture of diversity in my projects. It is a utopian longing of mine to make the community arts project a truly democratic forum, in which all participants, community artist included, can dream a world into being. And by allowing ourselves that rare space to dream, we begin to envision. And by envisioning, we begin to prepare ourselves for the very real possibility that it can be. And by preparing for it to be, we develop within ourselves the capacity to manifest it.

What Does Success Look Like?



Determining the success of a community arts project involves a process of ongoing self-reflection by the organizing institution and its artists and partners. Success can be measured through immediate outcomes or longer-term benefits, but in all cases, it hinges upon positive effects that move across all areas of the collaboration: the museum, artists, partners and participants. A successful community arts project can be measured through:

Genuine Sharing of Power and Decision-Making.

The artist, institution and partners all move with the momentum of the partnership and are able to find a balance between their individual goals and working processes.

Participation and Celebration

Everyone participates, feels welcome and has a tangible sense of accomplishment.

Public Recognition

Success is publicly articulated and attracts support in the form of community participation and cohesion, increased funding and a new sense of the function of art.

Self-Sustaining Relationships

Relationships created through the project are sustained beyond the project's life and feed new collaborations and networks.

Transformation

Communities are strengthened, improved and empowered by the projects. Museums and galleries find new ways of working with and welcoming new audiences. There is a describable legacy or learning that has changed the community, the artist and the institution.



CASE STUDY

THE SHOOTING GALLERY

Biidaajiwun Community Health Outreach Centre, Thunder Bay Children's Centre,
Ka-Na-Chi-Hih
Thunder Bay Art Gallery, Thunder Bay, Ontario

This nine-week project involved Aboriginal youth aged 13 to 19 from the Biidaajiwun Community Health Outreach Centre, the Thunder Bay Children's Centre, and Ka-Na-Chi-Hih, a specialized solvent-abuse treatment centre. The three groups assist youth who have a variety of special needs. All were interested in working with the Gallery's *ArtsAccess* artists to learn photography techniques and explore issues of identity. Youth in the program also visited the Gallery to meet renowned photographer Thaddeus Holownia and to explore his exhibition. Most youth had little experience with photography at the beginning. One young man who had never used a camera was seldom seen without one by the project's end and is now pursuing courses in photography.

The project culminated in an exhibition at the Gallery featuring photographs produced by the youth. A lively opening reception attended by family and friends was arranged. The photographs were professionally framed and each young artist took home a framed work of his or her own.

CASE STUDY

[MURMUR] IN THE GRANGE

Residents of the Grange Neighbourhood
Art Gallery of Ontario (AGO), Toronto,
Ontario

Storytelling emerged as a vital form of creative expression throughout *ArtsAccess*, and the decision was made to create a public art project that would focus on the stories found in the Grange neighbourhood immediately surrounding the AGO. As part of this process, the AGO forged a partnership with [murmur] that allowed the Gallery to tap into a well-known and well-regarded community-based project while sharing the local contacts, relationships and networks that had been forged through *ArtsAccess* over the course of three years.

To create this project, a number of local residents were identified and approached about contributing stories — many of which were eventually recorded. In total, about 50 stories were collected and made available via cell phone across 18 different story locations using signage that invites the public to “hear about here.” The success of [murmur] as an oral-history and public-art project is due to the fact that it allows the participants to assume the role of community artists. They are given the opportunity to transform their own neighbourhood by sharing stories that physically become part of the landscape that inspired them. This project also helped to reveal the layers of experience that exist within an inner-city neighbourhood that many people pass through every day without realizing the richness of lived experiences and the many connection to their own lives.



How Can Good Programs Be Sustained?



“While the final product and outcomes should not be completely overlooked, I have begun to understand that sometimes, based on the needs of the communities involved, an increased sense of community and an ability to constructively work together can be sufficient gauges for success.”

— GALLERY ADMINISTRATOR

Programs endure when sustainability is built in from the beginning. Research suggests that the following five steps help ensure the ongoing success of your important programs:

1. **Work hard to ensure the continuity of program leadership and staff.**
2. **Build public awareness of your program. Develop a short but engaging “elevator” conversation to describe your project’s impact to potential funders, community elders and corporations. How does this work influence the lives of its participants and the larger community? Use it every chance you get.**
3. **Budget funds to support the search for ongoing funding from the very beginning. This would include monies and time budgeted both to demonstrate impact (evaluation) and to heighten the visibility of the program to attract new funding sources. Think of funders as an equal partner in the process, along with the museum, the community group and the artist.**
4. **Engage staff from across your organization (and your partner organization) in both program activities and public relations events to build cross-organizational understanding of the program and support for it.**
5. **Build documentation into your projects from the beginning.**

CASE STUDY

COMMUNITY ARTS VISION BUNDLE Kitchener-Waterloo Art Gallery (KW|AG) Kitchener, Ontario

Community artist Mosa McNeilly endeavoured to create a package, encapsulating three artists' work over the three years of the *ArtsAccess* project at KW|AG, that would serve as both a record and a resource. Inspired by Jan Sherman's concept of the Heart Bundle (a tool to remind us of moments of strength and confidence), Mosa titled her legacy project Community Arts Vision Bundle.

Feeling a sense of responsibility to the relationships that had been built over a two-year period, Mosa called a series of community meetings to create closure with partners. She informed them of her plans to create a summative package, asked them to share their reflections on the partnerships and their ideals about community arts practice, and invited them to a final presentation in the spring. She wrote a paper (entitled "Unwrapping the Bundle") as the centrepiece of the bundle, presented the key concepts in the paper in lecture seminars at the end of her final year, and published the presentation on the *Collection X* website (www.collectionx.museum).

Mosa compiled photos of projects and artworks, video, animation and sound work files, invitations and press releases, presentations, articles and essays, and curriculum units into this bundle. Twenty-five bundles were created — to be delivered to partnering organizations, institutions and individuals.



What Role Does Evaluation Play?

Evaluation is one of the keys to program success and sustainability, as it:

- Allows you to improve and refine your program both in the immediate and in the long-term time frames.
- Measures the impact of the program on its participants and the community.
- Documents your success and provides accountability to funders.

Evaluation Thoughts:

- Plan your evaluation in the very initial stages of your program development.
- Develop clear definitions of what success looks like, which you can use in your evaluation.
- Partner with local universities (i.e. departments of education, sociology, recreation and/or public health) to share interests and resources.
- Have simple evaluation instruments ready before you begin.
- Investigate free training opportunities in evaluation often available through local foundations or the United Way.



Resources

Community Arts Publications

Bardt, Deborah. "By Whom and For Whom? Intersections of Participatory Research and Community Art." In Cole, A. et al, *Provoked by Art: Theorizing Arts-Informed Research*. Toronto: Backalong Books, 2004.

Congdon, Kristin G. *Community Art in Action: Art Education in Practice Series*. Worcester, MA: Davis Publications, 2004.

Freire, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 1982.

Fletcher, Harrell and Miranda July. *Learning to Love You More*. Munich: Prestel Publishing Ltd., 2007.

Frieling, Rudolf, et al. *The Art of Participation*. New York: Thames and Hudson, 2008.

Hein, Hilde S. *Public Art: Thinking Museums Differently*. Lanham: Altamira Press, 2006.

Community Arts Websites and Projects

Community Arts Ontario
www.communityartsontario.ca

Community Arts Network
www.communityarts.net

Chicago Public Art Group
www.cpag.net

Art and Civic Engagement, Walker Art Center
www.learn.walkerart.org/civic.wac

Cspace
www.cspace.org.uk

Ultrared
www.ultrared.org

Documenting Engagement: A Community Arts Media Institute
www.documentingengagement.cinematheque.bc.ca

ArtsAccess Partners

Acknowledgements

Art Gallery of Ontario

Staff:

Janna Graham
Colin Wiginton
Gillian McIntyre
Cindy O
Ian Rubenzahl
Laura Berazadi
Britt Welter-Nolan
Judy Koke
Kelly McKinley
Evelina Petrauskas
Alicia Vandermeer

AGO ArtsAccess Artists:

Catherine Campbell
Day Milman
Camille Turner
Laura Reinsborough

AGO ArtsAccess Project Partners:

Adelaide Women's Resource Centre
ArtHeart
Arts Etobicoke
Baldwin Pedestrian Sundays Committee
City of Toronto, Museums and Heritage Services
Global Development Village
Green Grange Festival
Jumbies Theatre
Montgomery's Inn
Multicultural History Society of Ontario
[murmur]
Nuit Blanche
Regent Park Focus

St. George the Martyr Anglican Church
Sketch
Toronto Catholic District School Board
Toronto Community Development Institute
Toronto Community Housing Corporation
Toronto District School Board
University Settlement Recreation Centre
Worldchanging

Kitchener–Waterloo Art Gallery

Staff:

Tiffanie Ting
Tasha Ethelston
Elly MacKay
Katherine Sunday
Cristin Osborne
Jill Klepacki

KW|AG ArtsAccess Artists:

Cornelia Peckart
Devon Mordell
Mosa McNeilly

KW|AG ArtsAccess Guest Artists:

Christy Johnson
Gina McGintee
Crystal Mowry

KW|AG ArtsAccess Project Partners:

K-W Multicultural Festival
Anishnabeg Outreach
KidSpark Festival
Kitchener Public Library
Unicef – at the Jean Steckle Heritage Homestead

Forest Heights Secondary School
Kitchener Youth Action Council (KYAC)
The Working Centre
City of Kitchener Community Centre – Youth Drop-In Program
St. John’s Catholic School
Open Sesame
The Children’s Museum
St. Mary’s Secondary School
Kitchener-Waterloo Symphony
University of Waterloo
ROOF (Reaching Our Outdoor Friends)
MT (Multicultural Theatre) Space – The Edna Project
Sunnyside Retirement Residence

Thunder Bay Art Gallery

Staff:

Sharon Godwin
Amy Bartlett
Vivian Wood-Alexander

Thunder Bay ArtsAccess Guest Artists:

Derek Khani
John Swartwout
Alia Abaya
Alanna Forslund
Duncan Weller
Aaron Casella

Thunder Bay ArtsAccess Project Partners:

Biidaajiwun Community Outreach Centre
St. Joseph’s Hospital Day Program
Thunder Bay Home School Group
Little Lions Waldorf
Willow Springs Creative Centre

Aboriginal Head Start
Action for Neighbourhood Change
Dilico
C.D. Howe Public School
St. Patrick’s High School
Thunder Bay Children’s Centre
Ka-Na-Chi-Hih
South Gillies Community Centre
Underground Gym
Short-Term Assessment and Treatment Centre
Versa Care
Roseview Manor
St. James Public School
Ecole Gron Morgan Public School
Nishnabe Aski Nation Youth Trust
McKittrick Centre
Northern Women’s Bookstore
Eleanor Drury Children’s Theatre
Alzheimers Society
Monty Parks Centre
Thunder Bay Symphony Orchestra
City of Thunder Bay – Pro Kids
Thunder Bay Children’s Festival
City of Thunder Bay – Recreation and Culture
Thunder Bay Public Library
City of Thunder Bay – Summer Playgrounds
Vance Chapman School
Union of Foresters
Thunder Bay Multicultural Youth Council

Woodland Cultural Centre

Staff:

Janis Monture
Lauren Williams
Bernadette Wabie
Lorrie Gallant
Carol Holmes

WCC ArtsAccess Artists:

John Hill
Naomi Johnson
Serene Porter

WCC ArtsAccess Project Partners:

Aboriginal Head Start on Reserve Program
Arts Around, Hamilton
BNH Women's Group
Burlington Historical Society
Cascades Meeting
Chiefswood Museum
Eksa O'Kon:A' Child Care Centre
Emily C. General School
Enterprise Brant
First Nations Community Literacy Catalyst Project
First Nations Technical Institute
Frontier College
Glen Orchard Elementary School
Grand Erie District School Board
Gravenhurst High School
Hamilton-Wentworth District School Board
Hastings and Prince Edward District School Board
Hastings County Children's Aid Society
Hastings County Housing Program
Jamieson Elementary School

J.C. Hill Elementary School
Kawenni:io/Gaweni:yo High School
Loyalist Township Recreation Department
McMurter Home Centre
Mid-Winter Harvest Group
Mohawk Agricultural Society
Mohawk Family and Children Services
Mohawk Immersion Group
Mohawk Language School – Tsi Tyonheht Onkwawenna
Mohawks of the Bay of Quinte
Mohawk Territory Language Circle
Moirra Secondary School
Ohahase Education Centre
OPP Aboriginal Unit
Partnerships in Success First Nations Education Conference
Pow Wow Tyendinaga
Quinte Mohawk School
Quinte Regional Children's Foundation
Six Nations Band Council
Six Nations Pageant Committee
Six Nations Recreation
Springbank Elementary School
Stone Longhouse Tyendinaga
Thayendinaga 59ers Club
Thayendinaga Health Centre
Tri-Art Manufacturing Company Ltd.
Trillium Lake District School Board
Two Turtle Iroquois Fine Art Gallery
Tyendinaga Literacy Initiative
Tyendinaga Mohawk Public Library
Tyendinaga Territory Foodbank Fundraiser
Tyendinaga Women Singers
W.J. Henderson Recreation Centre
Wahta First Nation

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Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

317 Dundas Street West, Toronto, ON M5T 1G4 Canada www.ago.net