Regent Park Art & Cultural Centre

Feasibility Study: Preliminary Vision and Concept Report

July 2008
Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide. We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.
# Table of Contents

1. Introduction .............................................................................................................. 1

2. Policy and Planning Context .................................................................................. 3  
   2.1 City of Toronto ........................................................................................................ 3  
   2.2 Regent Park Redevelopment ............................................................................... 9

3. Trends in Understanding the Role and Impact of Arts and Culture on Community ........................................ 14  
   3.1 Towards and Understanding Arts and Culture at the Community Level ........... 14  
   3.2 Impacts of Arts and Culture on Communities ...................................................... 16  
   3.3 Analysis of Community Based Arts & Cultural Centres in Toronto ................ 23  
   3.4 Community Arts in Toronto .................................................................................. 24  
   3.5 Trends in Funding for the Community Based Arts .............................................. 29

4. Arts & Cultural Activity in Regent Park ............................................................. 30  
   4.1 Grass Roots ............................................................................................................. 30  
   4.2 Arts Organizations in Regent Park ....................................................................... 32  
   4.3 Other Service Organizations ................................................................................ 55  
   4.4 Outreach into Regent Park ..................................................................................... 56  
   4.5 Towards a Vision for the Regent Park Arts and Cultural Centre ..................... 57

5. Market Context ....................................................................................................... 60  
   5.1 Resident Market .................................................................................................... 60  
   5.2 School Markets .................................................................................................... 65  
   5.3 Implications of Projected Demographic Change in Regent Park .................... 66  
   5.4 Opportunities and Strategies for a Regent Park Arts & Cultural Centre ........ 68

6. Foundation for the Vision and Concept ............................................................. 70  
   6.1 Conclusions from Needs Assessment Report ...................................................... 70  
   6.2 Concept Models and Organizational Structure .................................................... 71  
   6.3 Regent Park Revitalization - Site Opportunity .................................................... 78  
   6.4 Project Leadership Emerges ................................................................................ 80

7. Vision and Concept Framework ......................................................................... 81  
   7.1 Role of the Arts and Cultural Centre in the Community ..................................... 81  
   7.2 Role of Organizations in the Arts and Cultural Centre ....................................... 82  
   7.3 Preliminary Vision and Concept for the Regent Park Arts & Cultural Centre ..... 84  
   7.4 Next Steps in Developing a Feasible Business Plan ........................................... 85

**Appendices**

- Appendix A Acknowledgements ........................................................................... A-1
- Appendix B Needs Assessment Report ................................................................. B-1
- Appendix C Arts and Culture Services Available in Toronto ............................... C-1
- Appendix D Arts and Cultural Programs in Downtown Toronto East .................. D-1
1. Introduction

In 2002, the Toronto Community Housing Corporation (TCHC) decided to proceed with an innovative 12-year plan to redevelop Regent Park by creating a mixed-income community. The redevelopment will increase the resident population by 5,000 people and change not only the urban infrastructure but also the cultural ecology of the community. TCHC, the City of Toronto, and the many agencies and organizations active in Regent Park understand that realizing the potential of redevelopment will also require investment in the social infrastructure. The plan for the revitalization of Regent Park is rooted in key principles underpinning a commitment to create a liveable, healthy, safe, and vibrant community, which is engaged beyond the immediate neighbourhood. During the planning process residents spoke frequently of the importance of cultural activities and expression to the community, and need for space.

Regent Park Neighbourhood Initiative (RPNI) has played a key role in the redevelopment process. From an early stage residents and RPNI recognized the importance of arts and cultural activities in the life of Regent Park; RPNI convened the Arts and Culture Committee, comprised of representatives of existing arts organizations and social service organizations involved in arts programming. In 2007 Heritage Canada funded RPNI’s application to conduct a feasibility study for an arts and cultural centre for Regent Park.

Catherine Goulet, Executive Director, RPNI; Lori Martin, Senior Cultural Affairs Officer, Toronto Culture; and Liz Root, Director, Regent Park Revitalization, TCHC, comprised the Steering Committee overseeing the feasibility study. The Steering Committee determined that the purpose of the study was to identify needs and ways that the Centre could meet existing and future needs as well as help build a healthier community; and assess the financial possibility of sustainability of such a project.

The feasibility study was conceived as a four-phase process. Lord Cultural Resources was awarded the contract for the first two-phases: Needs Assessment and Concept Development. The business operations plan and facility space and capital costs are to follow, pending the availability of funding.

In January 2008 Lord Cultural Resources submitted the Needs Assessment Report, which was based on the following work elements:

These findings and analysis are based on the following work:

- Met with Steering Committee to discuss the project requirements and parameters;
- Reviewed background material provided by the client;
1. Introduction

- Developed the consultation plan and interview protocols, which was reviewed by the Steering Committee;
- Attended public meetings presenting the TCHC/RPNI/City Social Development Plan;
- Attended RPNI’s meeting with community leaders of Grass Roots Organization, October 16;
- Interviewed representatives of 12 arts/heritage/multi-service organizations serving Regent Park residents with respect to their programs, audiences, long-term needs, and expectations for an arts & cultural centre serving Regent Park and area residents;
- Toured facilities of 5 neighbourhood arts and multi-service organizations;
- Interviewed 6 individuals knowledgeable about the arts, community service organizations and funding in Toronto;
- Researched the market for community-based arts and cultural services in Toronto generally, as well as the potential market within Regent Park neighbourhood;
- Researched existing community-based arts and cultural centres which are part of the City of Toronto supported system;
- Researched trends in arts and cultural centres and the relationship to community development initiatives.

Following review of the Phase 1 Needs Assessment Report the Steering Committee determined that the next step was to engage those who were potential leaders of the project – specifically the organizations directly involved with residents of Regent Park – in the development of the vision and concept for the arts and cultural centre. In March and May 2008, 12-20 individuals participated in two concept development workshops led by Lord Cultural Resources. See Appendix A for the list of participants.

In the March 2008 workshop, the Steering Committee provided an orientation and context for the planning, the President of The Daniels Corporation elaborated on the opportunity to incorporate the arts and cultural centre into the Phase 2 planning, and Lord Cultural Resources presented the findings from the Needs Assessment and models that could inform the concept. The discussion focused on clarifying the role of the sponsoring agencies, timelines, project leadership requirements, and organizational capacity of the participating arts organizations.

The May 2008 workshop discussion focused on the vision and mandate for the Arts and Cultural Centre, programs and the role of the organizations represented at the workshop. From this workshop some basic consensus emerged on the vision for the centre.

This report compiles the needs assessment and vision/concept for the Regent Park Arts and Cultural Centre.
**Coleman Lemieux et Compagnie (CLC)**

<table>
<thead>
<tr>
<th>Date Founded</th>
<th>Founded in 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>The Citadel on Parliament Street</td>
</tr>
<tr>
<td></td>
<td>304 Parliament Street</td>
</tr>
<tr>
<td>Governance</td>
<td>Not for profit, Charitable</td>
</tr>
<tr>
<td>Purpose</td>
<td>A professional dance organization that creates, produces, and presents works on a local, national and international scale.</td>
</tr>
</tbody>
</table>

| Annual Budget/Source of Funding | N/A |

<table>
<thead>
<tr>
<th>Programs</th>
<th>Projects in four main areas:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Original Productions</td>
</tr>
<tr>
<td></td>
<td>• Remounts of Masterworks by major 20th century choreographers</td>
</tr>
<tr>
<td></td>
<td>• Collaborations with key artists</td>
</tr>
<tr>
<td></td>
<td>• “Off the beaten track” community events (a combination of traditional theatre projects and site-specific community projects in remote and urban areas)</td>
</tr>
</tbody>
</table>

| Hours | N/A |

<table>
<thead>
<tr>
<th>Services</th>
<th>N/A, some external teaching</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Facilities – Ownership</th>
<th>Company does not have long-term lease.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Facilities – Space</th>
<th>3-floor facility combines dance rehearsal and office/living space</th>
</tr>
</thead>
</table>

| Fees | Depending on performance |

<table>
<thead>
<tr>
<th>Staff</th>
<th>Artistic Directors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dancers</td>
</tr>
<tr>
<td></td>
<td>Total approx 14-15 staff members</td>
</tr>
</tbody>
</table>

| Clients /Audience | International |

| Participation Levels | Vary depending on project- all levels |

<table>
<thead>
<tr>
<th>Motivation for participation</th>
<th>excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>mixed thematics</td>
</tr>
<tr>
<td></td>
<td>racial influences in the content of the work</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Partnerships</th>
<th>Long Term – National Ballet School, National Ballet of Canada</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Medium Term – Council Fire</td>
</tr>
<tr>
<td></td>
<td>Partnerships with Mongolian Arts Council</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Future Goals</th>
<th>Perform more</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Develop more solidity to the company</td>
</tr>
<tr>
<td></td>
<td>Possibly offer services</td>
</tr>
</tbody>
</table>

| Needs | Create a strong base |

| Website | http://www.colemanlemieux.com/ |
2. Policy and Planning Context

The idea of the proposed arts and cultural centre for Regent Park has emerged as one of the strategies within a comprehensive plan to redevelop and revitalize an isolated neighbourhood. In this chapter we review key policy, planning or redevelopment documents from the City of Toronto (City), Toronto Community Housing Corporation (TCHC) and Regent Park Neighbourhood Initiative (RPNI) that provide important reference points to frame the needs and concept for the Centre.

2.1 City of Toronto

Toronto’s *Culture Plan for the Creative City* is based on the recognition that great cities are ones where citizens are engaged with ideas, mobile, and with access to high quality of life. The Plan reports that Torontonians define quality of life as essentially cultural. The Plan also demonstrates that culture is what makes a city both great and creative, and that creative cities are economically and socially successful cities.

In adopting the Culture Plan, City Council:

1. Recognized that culture plays and essential role in building and sustaining a diverse urban community that is socially and economically healthy;

2. Agreed that the City’s cultural programs will promote inclusivity and celebrate cultural diversity;

3. Residents and visitors should have affordable and convenient opportunities to participate in cultural life of the city; and

4. Recognized its leadership role to ensure that Toronto has a vibrant, active and strong cultural life.

The Plan’s 63 recommendations address key issues in preserving and developing the City’s assets and programming, sustaining and enhancing the City’s support to arts and cultural organizations and institutions, and providing leadership and advocacy in supporting the array of cultural initiatives. Since 2003, much progress has been made: the Culture Division’s Culture Plan Progress Report documented increasing in funding, including annual and capital funding for arts organizations. Per capita spending on culture has increased by $1.90 since 2003, from $13.81 to $15.71. The City’s goal is to spend $25 per capita on culture by 2010.

---

1 Cultural Plan for the Creative City, City of Toronto, Culture Division, 2003
The City’s Cultural Plan establishes the fundamental premise that a vibrant and inclusive cultural environment are essential to Toronto’s social and economic success as a creative city that embraces the diversity of its population; establishes the scope of the City’s role in nurturing and sustaining cultural initiatives, directly and indirectly.

The City’s Culture Division\(^2\) is responsible for the operation and administration of the City’s museums, historic sites, performing and visual arts centres; financial support for cultural activity and individual artists; encouragement of public art projects in both private and public developments, as well as assisting a wide range of community arts organizations in accessing and sharing municipal services and facilities. The Division has a significant leadership role – central to its mandate is

- Promoting the development of arts, culture and heritage throughout the City;
- Ensure accessibility to a variety of cultural activities that enhance the cultural attractions of the Toronto region; and
- Providing direct cultural services through its museums and historic sites, and supporting the entire cultural sector of the community.

Through the Culture Division, the City provides both direct and indirect support for cultural activities, including:

- Grants to individual artists and arts organizations;
- Ongoing operating and capital support for City-owned and operated facilities;
- Property tax exemptions
- Below-market rents on City-owned facilities
- Deployment of Section 37 development agreements.

The Culture Division recognizes the importance of cultural facilities – space – as fundamental to creating access to activities and intrinsic to supporting and sustaining the cultural organizational infrastructure, whether private or public or a combination. Following amalgamation the Managing Director of Culture contracted ERA Architects, Urban Intelligence and Cuesta Systems to prepare a GIS-based inventory of cultural facilities in Toronto in 1999\(^3\). This is a significant initiative; while the data is dated, the analysis provides a valuable framework for understanding cultural facility typologies and how distribution might influence cultural facility planning.

The GIS mapping:

- Showed the distribution of cultural facilities across the entire city in 1999;
- Identified both City-owned and non-City owned facilities;
- Scanned sites for their future potential as cultural areas or facilities.

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\(^2\) See http://www.toronto.ca/culture

\(^3\) A Map of Toronto’s Cultural Facilities, A Cultural Facilities Analysis, Prepared for Rita Davies, Managing Director of Culture, Division of Economic Development, Culture and Tourism by ERA Architects Inc., Urban Intelligence Inc., Cuesta Systems Inc.
The study defined four roles that support specific municipal objectives and responsibilities related to culture:

- **Hub** - support for cultural activity throughout all of the City’s diverse communities. Tend to be community driven and nurture cultural industries at a local level. About 60% of hubs tend to be concentrated in the downtown core and the City owns about one-third.

- **Incubator** - support for the artists of the City. Provide support for artists; they tend to be artist-run, clustered in specific neighbourhoods. More than 90% of existing incubators are not owned by the City.

- **Showcase** - support culture for the City’s tourism economy. Provide support for culture as part of the City’s Economic Development and Tourism Strategy, and have regional, national or international profiles. They are key tourist destinations or attractions. More than 80% are not City owned.

- **Cultural Memory Site** - support for culture as a heritage resource. Provide support for culture as a heritage resource and include museums, archival collections and historic buildings. A large percent are City owned.

The analysis revealed that many facilities play more than one role.

Three key observations:

1. Cultural facilities are intricately linked with neighbourhoods, communities and urban morphologies, which can be called cultural clusters or cultural corridors;

2. Non-City-owned facilities thrive in culturally friendly clusters, typically in the downtown core;

3. The health of cultural infrastructure and delivery of the City’s cultural objectives rests strongly on partnerships with non-city owned facility sector.

The map and legend below shows the location and type of cultural facilities documented in this study in the East Downtown area, the geographic focus of this feasibility study. The Map reveals several characteristics of the cultural infrastructure in Downtown East, generally and Regent Park specifically:
East Downtown Cultural Amenities

- East Downtown Culture Facilities
- Culture Facilities outside Area
- Parks

Parks, Forestry & Recreation
Strategic Services, Research
May 2007
### 2. Policy and Planning Context

<table>
<thead>
<tr>
<th>Map ID</th>
<th>Facility Type</th>
<th>Space Type</th>
<th>Space Type</th>
<th>Facility Type</th>
<th>VISUAL MEDIA</th>
<th>Size</th>
<th>Ownership</th>
<th>Single Use</th>
<th>Ward</th>
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<tr>
<td>555</td>
<td>Rosesdale Heights secondary School</td>
<td>theatre-proscenium</td>
<td>teaching space</td>
<td>school</td>
<td>Others</td>
<td>large</td>
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</tr>
<tr>
<td>556</td>
<td>Betty Oliphant Theatre</td>
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<td>Others</td>
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<td>27</td>
<td></td>
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<tr>
<td>576</td>
<td>Allen Gardens</td>
<td>museum</td>
<td>gallery/museum</td>
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<td>YES</td>
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<tr>
<td>592</td>
<td>John Innes Community Centre</td>
<td>multipurpose</td>
<td>space</td>
<td>community centre</td>
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<tr>
<td>593</td>
<td>Dance for Life</td>
<td>studio</td>
<td>teaching space</td>
<td>Others</td>
<td>YES</td>
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</tr>
<tr>
<td>594</td>
<td>Art City</td>
<td>exhibition space</td>
<td>teaching space</td>
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<tr>
<td>595</td>
<td>Saint Luis's United Church</td>
<td>auditorium</td>
<td>church</td>
<td>Others</td>
<td>YES</td>
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<td>599</td>
<td>Toronto Sun</td>
<td>studio</td>
<td>media studio</td>
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<tr>
<td>602</td>
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<td>complex</td>
<td>school</td>
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<tr>
<td>603</td>
<td>George Brown College</td>
<td>teaching space</td>
<td>school</td>
<td>Others</td>
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<td>Wagner Rosenbaum Gallery</td>
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<td>611</td>
<td>Lab on Britain</td>
<td>studio</td>
<td>theatre</td>
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<td>612</td>
<td>Painted City Gallery</td>
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<td>613</td>
<td>Enoch Turner Schoolhouse</td>
<td>museum</td>
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<td>614</td>
<td>Anishnawbe Health Centre</td>
<td>exhibition space</td>
<td>gallery/museum</td>
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<td>NO</td>
<td>28</td>
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<tr>
<td>615</td>
<td>Arabesque Academy</td>
<td>studio</td>
<td>teaching space</td>
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<tr>
<td>618</td>
<td>Darrell Kent Cultural Centre</td>
<td>theatre-other</td>
<td>dance studio</td>
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<td>NO</td>
<td>28</td>
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<tr>
<td>619</td>
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<td>studio</td>
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<tr>
<td>622</td>
<td>Trinity Basement Theatre</td>
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<td>Others</td>
<td>NO</td>
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<tr>
<td>624</td>
<td>Winchester Street Theatre</td>
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<td>studio</td>
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<td>28</td>
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<td>625</td>
<td>Here and Now Gallery</td>
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<tr>
<td>630</td>
<td>Acadia gallery</td>
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<td>gallery/museum</td>
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<td>633</td>
<td>Harris Institute for the Arts</td>
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<td>636</td>
<td>Montreal Bistro</td>
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<td>club</td>
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<tr>
<td>641</td>
<td>Alumnae Theatre</td>
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<tr>
<td>642</td>
<td>Alumnae Theatre-Mainstage</td>
<td>theatre-proscenium</td>
<td>theatre</td>
<td>Others</td>
<td>YES</td>
<td>28</td>
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<td></td>
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<tr>
<td>643</td>
<td>Alumnae Theatre-Studio</td>
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<td>gallery/museum</td>
<td>Others</td>
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<td>Post Office Museum</td>
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<tr>
<td>649</td>
<td>Christian Resource Central</td>
<td>multipurpose</td>
<td>space</td>
<td>church</td>
<td>medium</td>
<td>Others</td>
<td>YES</td>
<td>28</td>
<td></td>
</tr>
</tbody>
</table>
• 36 facilities are listed, 29 of which are owned by Others, 7 by the City.

• Categories:
  ▪ Hubs – 19
  ▪ Incubators – 17
  ▪ Showcase – 6
  ▪ Cultural Memory – 6

• 10 are described as having characteristics of both Hubs/Incubator

• Most of the facilities in the northern section of the area are spread out and located on major streets – Sherbourne and Parliament – consistent with the idea of a cultural corridor.

• The facilities closest to Regent Park are in Cabbagetown, a neighbourhood with a strong local identity and a greater socio-economic diversity than Regent Park. All of these facilities are focused on performance – music and dance, although are mixed in their program. Some are facilities to present professional and community-based artists; house professional companies, or teach music to children/youth.

• The majority of facilities are clustered in the southwest, along Queen and King Street, which reflects proximity to the downtown, and an adaptation of some of the City’s older built environment to a variety of cultural uses.

• 3 are located within the boundaries of Regent Park, and are categorized as Hubs.
  ▪ Two of the facilities are community centres, which are owned by TCHC.
  ▪ The City delivers the programming in the community centres by contract with TCHC. The programming is primarily recreation; they do not offer visual, performing or media arts programming.
  ▪ The third facility is the Christian Resource Centre, which is a church.
  ▪ CRC has performing arts, but is primarily a means to engage youth in telling their stories.

This map does not include several of the arts organizations that were actually serving or presenting in Regent Park, which clearly emphasizes their tenuous situation with regards to facilities, and lack of visibility within the neighbourhood and the city as a whole. Furthermore, the map reveals an east-west corridor virtually empty of cultural facilities between Gerard and Queen Street.

Chapter 4 discusses the current ecology of arts and cultural organizations and services in Regent Park /Cabbagetown.
Within the context of Toronto Culture’s mandate, the Division’s Cultural Affairs department is responsible for developing culturally significant and economically viable uses for major City-owned cultural properties in partnership with other City departments and the arts, heritage and business communities. The City may lease properties to culture providers, with the City responsible only for capital improvements or enter into partnerships with culture providers. At present there are 12 art and cultural centres operating in the City facilities, although there are different types of arrangements with each organization responsible for the management of the Centre and program delivery. These cultural centres are described in more detail in Chapter 3.

These arrangements are in line with the City’s Policy on City-Owned Space Provided at Below-Market Rent, adopted in 2004, which sets out objectives, conditions, eligibility criteria and scope of potential agreements. City owned space at below market rent is a form of partnership with and investment in a wide variety of service organizations. Below market-rent City space, refers to arrangements between the City and organizations, such that the organizations:

- Have exclusive use of city-owned space such as an entire building or an assigned space within a building; and
- Have use of the space over an extended period of time; and
- Are provided space at a cost less that the full market rental rate of the space.

Organizations that meet eligibility criteria may be considered for such agreements. Criteria are: incorporated, not-for-profit or charitable status; activities of the organization serve City residents; activities support City objectives; and the organization’s mandate is not the responsibility of senior levels of government. As of March 2005, there were 56 organizations with such agreements, which were eligible according to City Policy. Twenty-five percent (25%) of the inventory was arts or cultural organizations, three of which were specific to cultural groups.

Furthermore, the report “Increasing the Supply of Space Available for Community Use” proposes an implementation framework for the inclusion of the City’s surplus property disposal process, outlines a selection process for tenants who might access space at below-market rents and requests approval to proceed with several initiatives in accordance with the City’s policy.

*This policy is significant, as it is clearly one of the means by which the City supports arts and cultural organizations. While at this time this study does not assume that the Regent Park Arts & Cultural Centre would be owned by the City or that it would be located in surplus space (of which there is none within the Regent Park Development) this policy is a strategy which may be considered in developing a sustainable operating model for proposed Centre.*

### 2.2 Regent Park Redevelopment

While Regent Park has been the subject of much discussion for the past 20 years, the most significant progress has been made since 2000. The Vision and overall revitalization strategy is in place, developing and implementing neighbourhood wide and sector plans are underway, and unique partnerships are beginning to create fundamental change.
Of major importance to this study is the fact that the revitalization plan is based on a holistic and integrated approach to addressing complex issues and conditions for a healthy community. Another fundamental principle of the planning is that it be community-driven. Extensive consultation, indeed, it is in partnership with residents that needs and strategies have been identified.

This section highlights planning principles and strategies in those plans that relate to the proposed Arts and Cultural Centre.

The *Community Facilities Strategy for the Regent Park Neighbourhood* was prepared by the City and TCHC, in consultation with the affected community agencies and residents. The Strategy sets out recommendations, specific to the provision of physical space for existing and future community services. The Strategy is based on policies in Section 3.2 of the Regent Park Secondary Plan and speaks to TCHC’s role in the delivery of community services in a neighbourhood where TCHC tenants are not the sole residents, and TCHC and City commitments for implementation.

Within this report several points are particularly significant in considering the approach to the proposed arts and cultural centre:

- The Social Development Plan (see below) is considered a framework document for understanding community service and development needs that will underpin success in revitalizing Regent Park. (See below.)

- Community service organizations currently occupying space owned by TCHC will be relocated, but not necessarily at below-market rent, as is currently the case. Rent will minimally cover the operating costs of the space. Once redevelopment is complete, TCHC expects that space and funding sources for such services will be provided through means similar to other neighbourhoods.

- Existing agencies may face increased rents. While it is expected that these organizations will look to the City for increases to their operating funds, the report indicates that agencies will need to plan for future increases to their operating budgets and pursue appropriate funding from all sources.

- Organizations wishing to expand their services and requiring additional space will need to negotiate with TCHC or other landlords in the neighbourhood. It notes that agencies have not expanded services yet due to funding and lack of facilities.

- New organizations will need to find their own space and funding; the City will consider ways to support such initiatives.

However, the report recognizes that there exist unmet service needs, including youth and cultural activities, which will need to be considered. The Social Development Plan is considered a foundational document for establishing priorities.

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Regent Park currently has unmet service needs, while not resulting from the revitalization effort, these needs may have some implications for the redevelopment and location of services. Given the planned increase in the population of Regent Park, and the change in demographics due to both the social housing replacement and the new market housing, substantial expansion in capacity for the community service infrastructure and changes in the delivery mechanisms and available range of programs and services will be required. (Section 2.2 Existing Facilities)

In terms of the existing space for those described as Community Agencies, the only arts/cultural organization currently occupying TCHC owned space is Regent Park Focus (Section 7.1), which is located in the sub-basement of 600 Dundas (285 m2 / 3070 sf). TCHC has committed to relocating Regent Park Focus, seek capital funding for new space, pay reasonable moving expenses, and if required, will continue to subsidize rental (Section 7.5). There may be other informal groups engaged in cultural activities that occupy housing units, although these are not documented in this particular study.

Future space needs for new services may be met in unallocated space, on the ground floor of residential buildings, or areas zones for retail and commercial uses, or other configurations as may be determined. There is no policy statement as to considerations, e.g., rent, for new services. TCHC is clear its commitment is to needs based on redevelopment.

In February 2007, the Regent Park Neighbourhood Initiative completed its strategic plan, a framework that will guide the work of the RPNI over the course of the redevelopment of the Regent Park community. It will create mechanisms that will support the existing communities and the new residents as the neighbourhood evolves into a mixed income community. During the consultation process, current residents expressed a need for more community spaces, defined as being physical space in which people can meet and cultivate a healthy community. Community space emerged as a priority for residents. The Plan focuses on six community-defined action plans, including:

I. Youth – the top priority
II. Diversity and Settlement
III. Education
IV. Health
V. Employment and Economic Development
VI. Community Safety
VII. Arts and Culture – Recognizing our rich social fabric

With specific references to the Arts and Culture requirements the report observes that residents find the current spaces for services are limited. Despite demand, the lack of space, or the cost of space, inhibits community services and activities. Alternate space, such as public schools are an important resource, but there are restrictions on availability, in addition to user fees.

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With specific reference to the arts and cultural services, the consultation and survey of residents voted it as the seventh priority for the community to focus over the next five years. The community planning process identified the need for a dedicated facility that could address multiple space requirements through mixed-use and purpose built spaces. Although existing arts groups have some space they are not ideal. For example, Regent Park Focus has space for media arts, but constantly struggles to find space for programming. An arts & cultural centre would ideally house existing arts and cultural groups but would also establish and nurture new groups and a variety of arts and cultural based initiatives. Local service providers and grassroots organizations are key players in the social fabric of Regent Park, but many are without permanent space, while others have limitations with waiting lists as a result of insufficient space. All of the local agencies have expressed the need for additional and improved space. Priorities as identified were: Indoor/outdoor theatre, music/recording studio, video studio, photography studio/dark room, film centre/studio, cultural and arts events gallery, community kitchen, and space for Cabbagetown-Regent Park Museum.

Residents stated what they want, and they want a dedicated arts and cultural centre to address these program needs and opportunities for community space that build an integrated neighbourhood. Such a space would provide for:

- Media arts and theatre
- To share and celebrate their cultures
- Opportunities to dance
- Opportunities for writing
- Recognize the role of artistic expression in community building

**RPNI’s Strategic Plan is the most recent consultation with residents as to their needs and priorities. While there are specific requirements for arts and cultural programming and facilities, the plan speaks to the need to develop a concept for the arts and cultural centre responds to the other priority areas as well.**

The **Regent Park Social Development Plan**, 2007, is the result of an intensive multi-agency collaboration lead by TCHC, City of Toronto, RPNI and involving agency stakeholders and extensive consultation. It is the first neighbourhood-based plan of this kind in the City of Toronto and draws on previous studies and consultations. The importance of social cohesion and inclusion are fundamental to the Plan, as it is a mechanism for ensuring the benefits of revitalization and the success of a mixed-income community. The creation of a mixed-income community where people from all backgrounds feel they have a stake in the success of the neighbourhood requires a comprehensive strategy based on engaged and equitable relationships.

A Regent Park Arts and Cultures Centre is suggested as a place for cultural groups in Regent Park to hold celebrations and other activities. Culture can link together people who may share a common culture but may be divided by income or tenure.

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6 Regent Park Social Development Plan, TCHC, September 2007
The report states that community activities and attractive facilities are needed to build social bridges. Events such as neighbourhood arts events and local festivals promote interactions within the community across income, ethnicity and tenure. Residents stated that space for large cultural events like Eid and Diwali is difficult to find and an arts and cultural centre could be a place that provides adequate space for different cultural groups to celebrate and share their culture.

Residents indicated that they would like to preserve their cultural and religious diversity and beliefs, but often struggle to find the opportunities to do this. Residents called for a space for various cultural activities where people can comfortably meet together and would provide a much-needed gathering place for cultural learning and exchange of activities that evolve into community events and programs. A cultural outlet would enable children to learn about their own heritage and countries of origin. It was further stated that such opportunities could lead to the development of local networks and foster socialization.

Many of those surveyed or participated in focus groups and/or consultations, expressed concern about current community facilities, including the quality and relevance of activities, the attractiveness of the facilities, and the safety of the space. A need was identified to develop a mechanism for receiving new residents and connecting them to the community and introducing communication between established and newer residents. An arts and cultural centre could facilitate this integrating role by providing accessible, affordable space for cultural activities and provide an opportunity for cultural groups to hold celebrations and other activities.

The Social Development Plan sets out the basic principles and strategies for social inclusion and development in Regent Park. This plan is fundamental to the successful revitalization of Regent Park. It speaks to the need for community space and community processes; and arts and cultural centre is one of the tools for achieving these goals.
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

This chapter presents key trends in community-based arts and culture initiatives and the broader context of arts and cultural centres in Toronto, including an assessment of the issues and implications of these trends for the proposed Regent Park Arts and Cultural Centre.

3.1 Towards and Understanding Arts and Culture at the Community Level

The City’s Cultural Plan for the Creative City (2003) and the Map of Cultural Facilities (2000) both step back and take a very broad and inclusive approach to convey the richness, diversity and depth of what makes up the cultural life of our city. This “big tent” of culture signifies a shift away from the traditional idea that art included the “high arts” and classical disciplines, to a broader view that is more inclusive of new technologies, and media.

The Map of Cultural Facilities conveys that there are many places where cultural activity takes place, e.g., libraries, and there are different frameworks on which cultural infrastructure can be hung, e.g., memory making places, e.g., museums, incubators, for the development of artists; and showcases, which are driven by market-demand for cultural experiences.

When discussing the arts, invariably the discussion focuses on disciplines such as music, dance, theatre, visual arts, film, writing, and perhaps storytelling- often distinguishing between professional practice and “amateur” participation. Statistics Canada collects information based on a definition of culture as “creative artistic activity and the goods and services produced by it, and the preservation of human heritage;” but this definition leaves out some ideas, such as ethnicity, for the sake of statistical simplicity. Culture, as practised by organizations and agencies such as the Canada Council for the Arts, Ontario Arts Council, and the Toronto Arts Council, now includes aspects of diversity, citizenship, and identity to compliment a multicultural society.
In tracing the history and pattern of policy development, with respect to arts and culture in Canada, key trends are observed. In the 1960s, Canadian governments focused attention on major professional institutions for the arts and artists in cities and regions. This spotlight emphasized the high arts and traditional, professional artists, and worked strictly top-down: the government was responsible for the subsidy of cultural activity. Through the 1970s, as people determined the role of culture in economic development, there was a movement away from collapsing resource-based industries towards the opportunities offered by a growing arts and cultural sector. Near the end of the 80’s this trend combined with the American and European experiments in urban revitalization through culture to produce initiatives aimed specifically at communities facing violence, poverty, and over or under population. The 90s saw a critical mass of thought around creative cities and cultural capital emerging in Europe. This has received increasing attention through the current work of Richard Florida on connection between the creative class and economic prosperity.

Community-based arts have emerged as a distinctive from exclusively professional, discipline-based activities. Participants in a symposium of the Toronto Arts Council (October 2006) defined community-based art as “the name given to arts practices that involve partnerships between professional artists and non-artists and/or community members in the creation of artistic work in community spaces.” The Ontario Arts Council defines community arts as “an art process that involves professional artists and community members in a collaborative creative process resulting in collective experience and public expression. It provides a way for communities to express themselves; enables artists, through financial or other supports, to engage in creative activity with communities; and is collaborative – the creative process is equally important as the artistic outcome.”

The words may change, but the practice stays essentially the same: Artists work with community members towards artistic work and community (or economic) development. Community arts programs can create change in both the participants and the organizations involved. Community arts programming has the power to transform, and creates the potential for transformation, particularly in communities at risk.

Various definitions of the terms – arts, culture, and community-based arts – have been formed by both governments and groups. A definition of community-level arts and culture that is meaningful to the Regent Park community, specifically and collectively, will be important in determining the path and potential for change through community arts programming.

1 _Federal Provincial Culture Ministers’ Conference 2004, Simon Brault, Vice-Chair of the Canada Council for the Arts_
3.2 Impacts of Arts and Culture on Communities

3.2.1 Social Impacts

Social Inclusion has been pinpointed as a priority in the Regent Park Social Development Plan. When strong relationships are built across social divisions, these bonds form the foundation of effective social inclusion. According to the SDP, effective social inclusion can happen when these strong relationships are balanced and reflect the needs of the community as a whole. Creating that balance requires an intensive effort to address and correct imbalances. Those parts of the community that have less access to valuable social networks—or social capital — must be supported.

The Canadian Creative City Network summarizes five ways in which the arts engage and build the capacity of communities, to access social networks and better achieve social inclusion. The arts can help by facilitating public dialogue, inspire creative learning, create healthy communities, work as a tool for activism, and build community leadership. In addition to these five aspects, the idea of breaking barriers through the arts can also be examined. The following examples show the real and the intangible social impacts of arts and culture.

- **Arts and Culture as a means to public dialogue** - Arts and culture can work to create a focus for discussion about local and global issues and help to raise consciousness in a way that lets people communicate across social and cultural boundaries.

Art can nurture dialogue by strengthening friendships, helping communities to understand and celebrate their heritage, and providing a safe way to discuss and solve difficult social problems. Two people who attend an exhibition and later discuss the works have built social capital through a shared artistic experience. Public dialogue or social capital can be built among – and across – groups of spectators, performers, and producers.

As an example of one way that community arts and culture can inspire dialogue, there is a growing trend towards thinking about culture in the context of community sustainability. A sustainable community is one that works to “preserve or improve quality of life while minimizing impact on the environment” according to the Federation of Canadian Municipalities. This includes the idea of living within the capacity of natural resources such as land, water, and air. Acknowledgement of the increasing awareness of environmental issues and sustainability may be one way of remaining relevant to various cultures, and responsive to the needs of communities.
In supporting sustainability, the arts can reach the community. The ideas of sustainability and community development include both cultural and social capital. Eco-arts practices are being used to build on these connections to encourage discussions about environment and culture. Evergreen’s project at the Don Valley Brickworks in Toronto, though not strictly an arts and cultural centre, incorporates activities and events that combine environmental concerns, arts and culture.

In searching for creative solutions to challenges such as sustainability, social development, economic development, and security, the arts can often lead to new ways of thinking about common problems and forming unique approaches.

- **Arts and Culture for the development of a community’s creative learning** - The Jumblies Theatre program is an example of accessible creative learning opportunities made available to a low-income community in the Davenport-Perth area of Toronto. The program builds on a partnership with a long-term artist-in-residence program at the Davenport Perth Neighbourhood Centre, and encourages artists to create art works centred in the community, with community members, drawing on the community’s history. Community theatre programming at the Jumblies Theatre provides a conduit for an artist-community connection, creates opportunities for community integration and interaction, and provides new residents with volunteer positions and a place to learn and practice their English skills. A recent production crossed cultural, physical, and generational boundaries to incorporate more than 100 community members. [http://www.jumbliestheatre.org](http://www.jumbliestheatre.org)

- **Arts and Culture as a means of creating healthy communities capable of action** - Waterloo’s Scholars’ Green Neighbourhood Commemorative Project used history and culture to bridge the gaps between students, veterans and community groups. The project arose from a need to address community concerns with vandalism, safety, and a disappearing sense of the historical significance in the area. A committee of community devised the idea of a commemorative parkette that contains interpretive elements that mark the historical significance of the area and work to generate a sense of community pride in the areas history. The space-based project increased community health by reducing group tension, forging links between generations, and producing a sense of mutual respect through arts and culture. [http://www.vacc.gc.ca/youth/sub.cfm?source=school_comm/waterloo2](http://www.vacc.gc.ca/youth/sub.cfm?source=school_comm/waterloo2)

- **Arts and Culture for Community Mobilization and Activism** - Arts and culture can be used to mobilize community interest and activism. The Community Arts Network (CAN) is a website that acts as a hub of information, research, discussion and action around community-based art. This mobilized, international community collaborates on special projects and provides virtual forums for community arts groups and activists to connect. CAN notes that engagement through the arts can act as a “wildly effective way to break stereotypes and, by extension, change social attitudes.” Artists can be activists, and vice versa, and art can be a valuable tool strengthening bonds and changing minds. [http://www.communityarts.net/](http://www.communityarts.net/)
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

- **Arts and Culture for Capacity and Leadership** - Winnipeg’s Art City, a grassroots initiative, has become a hub for community interaction. It encourages self-esteem and community pride through a shared public space for the arts. Art City’s mandate is “to create a positive and expanding cultural impact on the unique needs of the community by:
  - Fostering self-expression in participants, encouraging a sense of ownership, self-respect and pride in their work and community.
  - Being a part of the neighbourhood, a place that is safe, comfortable, and supportive.
  - Being accessible by offering free-of-charge, quality programming with local, national, and international professional artists.
  - Being sustainable and available to the community day after day, year after year.
  - Being a model for future community art centres.”

The Centre offers a variety of free arts programs to participants on topics ranging from photography to aboriginal arts, and supplements these activities with snack programs that help to provide meals to those who may not have access to nutritious food. The Executive director of Art City reports “increased self-esteem, ownership of their ideas, and recognition of participants’ own potential.” By using the arts to empower, the community has an increased capacity for community action though the strengthened connections between members. [http://www.artcityinc.com](http://www.artcityinc.com)

- **Arts and Culture as a way of breaking barriers** - In the Social Impact of the Arts Project, a case study of community arts program evaluation in Philadelphia, the researchers noticed that “the participant base in these neighbourhoods comes disproportionately from outside of the neighbourhoods in which the groups are located.” The study looked at census and participation data in order to assess role of local community arts groups in Philadelphia between 1980 and 1990. The project found:
  - “That sections of the city with a strong arts presence had greater population growth and a more rapid decline in poverty during the 1980s;
  - That this revitalization does not fit common notions of gentrification;
  - That patterns of participation of community arts programs contribute to revitalization by breaking down social and economic barriers separating communities; and
  - That community arts programs are strategically located to serve as facilitators of community economic revitalization.”

Arts and cultural centres have the ability to work as a draw for visitors from varying social and economic backgrounds to the area, reaping not only social but economic benefits.
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

- **Analyzing Social Impacts** - Much of the information on social impacts comes through observation and anecdote. An American report examined the impacts of low-budget arts projects in ten Chicago neighborhoods. Through interviews and an analysis of public information, the study found many of the same social impacts described by the Creative City Network. In addition to strengthened social networks and an increased capacity for leveraging community assets, it was found that arts activities provide opportunities to create and increase social capital. It was found that “the emphasis of arts activities leveraging assets draws attention to how arts activities create new networks, supplement and improve upon existing networks and assist in problem-solving efforts within urban residential neighborhoods.” The arts work to forge strong pathways for communication that can be used in efforts to strengthen communities in areas beyond arts and culture.

A 2003 study, *Social Impacts of Participation in the Arts and Cultural Activity*, surveyed the current international and Australian research based on the impact of participation in arts and cultural activity on eight focus areas: cognitive skills and educational attainment, self esteem, community pride, mood, social cohesion, crime prevention, health, and social behaviour. The researchers recommended the creation of a strong framework for the evaluation of programs by assessing program goals, researching previous initiatives, and using this information to collect accurate and meaningful data around the social impact of the arts.

### 3.2.2 Educational Impacts

As community arts programs are more widely initiated, studied, and evaluated, positive impacts have been proven without exception. These impacts can range from increased participant confidence, improvement in art skills, enhanced prosocial skills, and improvements in conflict resolution skills for participants. A Princeton study on the benefits of the arts includes the following:

- Increased self-esteem and confidence
- Improved sense of belonging or community attachment
- Improved human capital: skills and creative abilities

A three-year study by Queen’s university concluded that students involved in the arts achieved as much as 11 percentile points higher in math than their peers. The *Learning Through the Arts* study found that ninety percent of parents reported that their children were more motivated to learn due to their involvement in arts programs.

Youth who participated in arts programs have been found to be less likely to enter the legal system and more likely to succeed in school—creating educated and active future community leaders. Arts have been pinpointed as a cost-effective counter to the educational and legal challenges facing youth at risk.

*Arts and culture participation help both children and adults to develop the transferable skills that are attractive to employers: self-discipline, creative thinking, literacy, communications skills, and problem-solving techniques.*

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3.2.3 Economic Impact

Arts and culture also work to break down economic barriers. The literature shows that creative initiatives drive economic development and redevelopment, in addition to aiding a shift towards a knowledge and creative based economy. Initiatives focused on arts and culture have commonly been identified by social researchers, cultural planners, and policy-makers as the first sign of a process of displacement of low-income and middle-income residents. In contrast to this process of gentrification, more recent arts and culture initiatives have been contributors to community-based revitalization of urban areas.

Arts and cultural initiatives employ approximately 600,000 people nationwide, 82,700 citywide, and contribute close to $40 billion to Canada’s gross domestic product. Between 1996 and 2005, exports of Canadian cultural products reached $2.4 billion, an increase of 80 percent, and a sign of the industry’s potential.

The arts help to create a vibrant and attractive community that draws people to live, work, and play in a community. The Toronto Community Foundation’s Vital Signs report emphasized the employment and per capita spending of the arts and culture sector as a way of learning about a community’s spirit, soul, and quality of life, in addition to its role as an economic generator. Vital Signs reported that employment in Toronto’s art and culture sector grew 39.2% between 2000 and 2006—meanwhile, regional employment in the sector dropped by 22.9%.

3.2.4 Operations and Facilities

Operations - Arts and cultural institutions have adapted and evolved their approach to operations over the years. New and evolving forms of partnership have improved the facilitation and delivery of services. For example, in terms of physical space for an arts and cultural centre, varying agreements between municipalities currently exist, summarized in the table below\(^2\). Some existing arts facilities are operated by a third party on behalf of the municipality, facilities may have third-party tenancy agreements, third parties may provide programs, administer grants, or provide services on behalf of the municipality. Municipalities might provide funding, or negotiate intergovernmental agreements.

\(^2\) Source: Ontario Municipal Cultural Planning Inventory Project. 
http://www.culture.gov.on.ca/NEWCULTURE/english/about/mcp_survey.htm
## 3. Trends in Understanding the Role and Impact of Arts and Culture on Community

<table>
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<th>Agreement Type</th>
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| Facility operation by a third party on behalf of the municipality | Waterloo: The City owns the Canadian Clay & Glass Gallery building; leases the property to the gallery organization and rents space in the building to house the City's heritage collection.  
Waterloo: The City owns the Waterloo Community Arts Centre, leasing it back to the Arts Centre. The City maintains the exterior and the interior operation is maintained and managed by the Arts Centre. |
| Use of municipal facilities by third parties | The City of Toronto: Agreements with tenants in City owned spaces such as Casa Loma, Buddies and Bad Times Theatre, Canadian Film Centre, Canadian Stage Company, Alumnae Theatre, Lorraine Kimsa Theatre for Young People, and the Toronto Design Exchange.  
The Town of Saugeen Shores: An agreement with the Southampton Art School to allow this organization to use a portion of the Old Southampton Town Hall.  
Woodstock Little Theatre has use of a City-owned theatre plus permanent office space in the facility.  
Richmond Hill: Reported agreements with various ethnic organizations including Hellenic Association, Italian Association, and Chinese Seniors for use of space. |
| Provision of programs (public programs, grants programs, services) by a third party on behalf of municipality | Ottawa: A negotiated agreement exists between the Ottawa Art Gallery and the City for the management of the Firestone Collection of Canadian Art.  
The County of Lennox and Addington: An agreement exists with the Historical Society, which owns the museum collection.  
Collingwood: Agreement with the volunteer arts advisory council to provide musical programmes through the public library |
| Provision of funding to community organizations | Orillia: Funding arrangement with an independent non-profit charitable summer theatre company.  
Oakville: Reported agreements with the Oakville Arts Council, Historical Societies, and Oakville Galleries.  
Hearst: Has an agreement with respect to purchase of heritage property by Écomusée for heritage museum purposes.  
Agreements with Arts Councils reported by London, Toronto, Windsor, North Bay, Richmond Hill, Oakville, County of Lambton, and Township of Strathroy-Caradoc. |
| Negotiated agreements between levels of governments | Huron County: The local public library buildings owned and maintained by the lower-tier municipality and the County provides their library services and program delivery.  
The Town of Huntsville: An annual agreement with the province of Ontario to operate the Muskoka Enterprise Centre. |
Facilities - The Wakefield-La Pêche Community Centre produced a feasibility study comprised of community consultations, architectural design and engineering studies, construction, landscape and fit-up cost estimation, market feasibility research, and user group needs assessments. This demonstrates a unique Quebec-based example of the facilitation and delivery of community centre services. Through examination of eight Québec community centres, it was found that:

- “All of the Community Centres studied had at least one main building as a central location for their operations. A majority of the centers included one or two large halls, a stage, smaller rooms for meetings and other purposes, offices, kitchen, storage space, restrooms and parking.

- One of the current trends in a modern Community Centre building is to incorporate environmental initiatives within the design of the building.

- A majority of the Community Centres studied received a significant amount of funding from their Municipality to ensure their financial stability.

- Space rental was a key source of revenue for all of the Community Centres.

- Community Centres were also often used as a venue for a variety of community organizations.

- Youth programming was central to all of the Community Centres studied and was designed to meet a large variety of interests.

- The Centres that had programming for all age groups included specific programs for infants/preschoolers, children, teenagers, adults and seniors, as well as family-oriented activities.

- All of the Community Centres studied strived to ensure that programming was affordable to all local residents.

- Fundraising and charitable donations were used almost universally to fund the initial building of the Community Centre and to subsidize its operational costs.

- Grants and sponsorships were noted as an important part of the Community Centres’ revenues.

- A majority of the Community Centres had paid staff to run the day-to-day operations of the Centre. This fact was felt to be very important in order to ensure the Community Centre was successful and professional.”

This summary of community, and community-based arts and cultural centres points to the importance of designing for community needs and means, identifying audiences, establishing sources of revenue for operating, the critical role the municipality and partnerships play in developing and sustaining the centre. As noted in the Social Development Plan, resident involvement is a key issue for mixed income communities: joint participation in the community depends, in part, on the plan and manifestation of community facilities.

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3.3 Analysis of Community-Based Arts & Cultural Centres in Toronto

The City of Toronto has the responsibility for cultural facilities owned and operated by the City of Toronto and lists 12 facilities designated as cultural centres on their website. Please see a complete list and descriptions in Appendix B. These centres include facilities with arts and culture programming and activities (such as Cedar Ridge Creative Centre and Zion Church Cultural Centre), in addition to dedicated galleries (such as the Market Gallery) and an educational centre (The Don Valley Brickworks). The City administers these facilities within its cultural affairs portfolio.

Purpose

Toronto’s cultural centres serve a variety of purposes. Individual centres may focus on one of the following types of primary functions:

- Rental spaces for arts, heritage and community groups
- Arts and cultural programming (including both education and performance)
- Arts exhibitions/gallery spaces

Many centres offer combinations of alternate functions through programming or seasonal events.

Governance

The majority of the 12 centres are owned and operated by the City of Toronto, Culture Division. Exceptions to this include Neilson Park Creative Centre, which is operated by a volunteer not-for-profit board; and the Don Valley Brick Works, which is owned by the Toronto Region Conservation Authority and being developed by Evergreen (a national non-profit environmental organization).

Facilities

The typical City of Toronto cultural facility has one main building for operations. Some of the centres are located in restored buildings, an example being the Zion Church Cultural Centre, which is located in a restored 1873 church building, others in renovated and/or purpose built centres. Many of the centers include one or two large auditoriums and/or a stage, meeting or classrooms, kitchen, storage, working studios, restrooms and parking. Purpose-built facilities showcase their accessibility, incorporating one-storey facilities and universally accessible design. In all cases the city owns the building and/or the land.
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

Programs

Programs offered by the centres vary according to the centre’s market and mandate. Targeted programming focuses on infants, youth, youth-at-risk, seniors, adults, and families. Some of the centres offer adult and children hands-on classes in visual arts, various crafts and offer art camps for children. They are venues for community gatherings, arts festivals and cultural events, as well as exhibition space, and specific performing arts classes and rehearsals. A number of the centres have multi-purpose performance space as well as dedicated gallery space.

Rentals

Rental of facility space for meetings, retreats, classes, art exhibitions, weddings, rehearsals, recitals, workshops and performances provides an alternate source of revenue for several of the centres, and makes use of the space when not in use for centre programming. Several of the centres offer rentals seven days a week. For example, the Assembly Hall is primarily a rental facility and provides space to many of Toronto’s arts, heritage and community groups.

Users

Users of the centres are mainly from the surrounding community, with the attendance varying from centre to centre, however some users travel from other communities, especially if there is a particular ethnic cultural performance or activity. Some of the centres are home to a variety of groups, clubs and guilds.

Funding Sources

Fundraising and charitable donations are used to subsidize operational costs in almost all of the centres. Several centres leveraged funds from multiple levels of governments, corporate sources, and grants, as a significant part of the community centres fundraising strategies.

3.4 Community Arts in Toronto

*Community arts programs bring everyone, the old, the young, the rich and the poor, old-timers and newcomers into the life of the city. Community arts programs develop safe and healthy communities, encourage artistic growth, offer training in transferable skills, promote inclusion and social equity, contribute to the economy and promote healthy social change, support emerging artists and build future audiences.*

4 City of Toronto. Report on consultation with Culture stakeholders outside the downtown core of the City of Toronto. December 19, 2005.
At The Creative City: Block By Block – Creators and Communities Symposium, hosted by the Toronto Arts Council Foundation in 2006 participants came from a range of community arts practice in Toronto, represented the wealth of cultural activity taking place in Toronto. In all, 24 groups came from the inner city, 34 groups from the west, east, and north Greater Toronto Area, 28 groups work in neighbourhoods throughout the city. In addition, there was representation by community artists not affiliated with one particular group (independent artists), as well as attendees from other regions of the province, other provinces and international guests, but noted that potential gaps, such as emerging artists, youth-led groups and community development agencies.5

The statement above is particularly important in the context of Regent Park. With its large population of youth and children, and its multi-ethno cultural community, Regent Park’s cultural initiatives must consider the needs of these groups, as well as the needs of its neighbours to strengthen community collaborations. The area is presented with the opportunity to enhance the lives of all residents through creative partnerships.

The symposium illustrated the breadth of creativity in the city, often undertaken in non-traditional spaces, such as parks, community centres, shopping malls, schools, and libraries.6 Participants described Community Arts as having some of or a combination of the following characteristics:

- Involve partnerships between professional artists and non-artists and/or community members
- Vary in their approach to and motivation for developing projects
- Are regarded as a tool for social change, a means to individual transformation, or a way to democratize the arts
- As much about the process as the product or output itself
- Creates a “deepened sense of self and place where both artists and community members fain from the exchange”7
- Embraces a diverse range of practices

Participants at this symposium identified a number of key challenges and needs facing community arts. The following issues arose through discussion with community arts participants, administrators and practitioners. Key ideas included:

1. Funding
   - Long-term funding
   - Funding for practitioners to develop their artistic and community practices
   - A living wage for artists
   - Sustaining newly acquired skills within communities

2. Developing greater diversity
   - Increasing diversity among community arts practitioners
   - Diversifying projects

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5 Ibid.
6 Ibid.
7 Resonance Creative Consulting. Moving Forward: a report on The Creative City: Block by Block Creators and Communities An artist-led symposium on imagining neighbourhood change. 2006.
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

3. Building Partnerships and Networks

- Building partnerships and collaborations
- Networking opportunities
- Referral information about programs

4. Creating opportunities for professional development

- Supporting the role of community artists
- Organizational support

Due to the nature of the diversity among the arts and cultural groups, community arts in Toronto take a number of different forms:

- Initiated by community agencies
- Focused on the needs and interests of specific ethno-cultural groups
- Focused on building arts skills with diverse populations
- Designed to explore creative expression in public spaces
- Dedicated to neighbourhood-based programs
- Focused on youth empowerment
- Partnered with large cultural institutions
- Created by alternative professional organizations (such as theatre companies)

Toronto’s creative community is thriving – while it is impossible to catalogue all of the cultural and creative activities taking place in the city, Appendix C, provides a summary of some of the innovative events, festivals, programmes, and agencies available to residents in the GTA, but not specifically directed at Regent Park residents. The list is organized according to initiative type:

- Special Events
- Festivals
- Innovative Arts Spaces
- Community Youth Initiatives
- Agencies (offering programming and support to the arts)
- Local Arts Service Organizations (LASOs)
- Community and Community Arts Providers

Initiatives have been chosen because they address at least one of the key points related to community arts in Toronto (as described above), actively engaging their immediate communities, and improving the lives of their participants and users.

It is important to keep in mind (and is particularly relevant for the Regent Park community) that it is likely that there are many innovative and creative groups or organizations working together in the city (however formally or informally organized), for whom information is not readily available. This is true for many of the grassroots organizations currently bringing arts and culture to Regent Park. Such organizations are not included.
All of the projects described in Appendix C are relevant to the conceptualization of Regent as redevelopment unfolds. Each festival, organization, and innovative spaces offers inspiration and an example for Regent Park to use in the redevelopment process to enhance community connections and engagement.

- **Special events** like Nuit Blanche, and the Luminato Festival bring citizens to areas that may or may not be familiar to them, encouraging exploration and engagement with communities they might not normally visit.

  Regent Park groups could explore the possibility of participating in one of the cities special events, to encourage Torontonians to explore the re-invigorated neighbourhood and to break down barriers.

- Torontonians take advantage of the various **festivals** held year-round across the city. These events help introduce residents to cultures, or activities that are not part of their personal experience, while strengthening pride and relationships among cultural groups.

  Given the multi-ethno cultural community in Regent Park, opportunity exists to create a signature event in the area, bringing business, and a wider audience to the various arts, and grassroots cultural groups that are currently active in the area. Communities might also consider partnering with larger festivals to create satellite events during festivals held elsewhere in the GTA.

- **Community Youth Initiatives** are important for community building, skill development and creating positive opportunities for youth – especially those who are at risk.

  Regent Park currently has the opportunity to support its children and youth by establishing links with Community Youth Initiatives already underway in the GTA. Youth in Regent Park and the surrounding neighbourhoods, have the opportunity to create their own unique forums for sharing their cultural and life experiences, while investing their talents and time in building personal skills and self esteem, learning new transferable skills, and making a contribution to the Regent Park community.

- Toronto’s arts agencies increase the effectiveness of organizations through funding and community access assistance programmes.

  Arts agencies in the city will be valuable to the redevelopment of Regent Park, as it moves forward – planners should consider partnerships and resources that are available to them, as well as those currently underway.

- The four **Local Arts Service Organizations** (LASOs) outside the downtown core receive grants from the Culture Division of the City of Toronto, through the Community Partnership Investment Programme. The organizations assist in helping their communities:
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

- **Increase accessibility** to the arts for residents,
- **Reach and involve diverse populations.**
- **Stimulate artistic creation at the community level.**
- **Develop partnerships and networks** to sustain local arts activities, and
- **Support local arts** from emerging and recreational practitioners to professionals

Regent Park should look to these organizations as models for developing a community arts programme that will encourage wide participation in the arts in the area, while increasing community access to the arts.

- **Community and Community Arts Providers** are particularly important in the context of this study since they **provide access to communities who might not otherwise be included in mainstream arts and culture programmes,** acting as agents of social change. The examples in Appendix D reach underserved children, adult and the elderly populations included: people with disabilities, street involved and homeless people.

Given the diversity of Regent Park residents, it is extremely important to engage all segments of the population in the arts, which it has been shown helps to keep communities healthy, improves business, and draws non-residents to new areas.

- **Innovative Arts Spaces**, such as the Distillery District, the Green Arts Barns and Rethink Space at the Brickworks (currently under construction) are unique developments, which assemble partnerships and opportunities for **artists, arts and community-based organizations and neighbourhoods.** Creating spaces that mix live-work spaces for artists, affordable spaces for not-for-profit groups, with spaces for business tenants ensures that users come from all walks of life, encouraging community access and participation and animate the neighbourhood.

These projects also incorporate environmental initiatives, create public/private partnerships, and creatively adapt and reuse spaces and buildings that transform neighbourhoods.

These initiatives and others like them point to the importance of creating synergistic density of artists, arts organizations, programming, and entrepreneurial activity within a broad theme and vision.

As noted at the beginning of this section, community arts programs help to bring populations together, create rich opportunities for engagement, and promote healthy social change. Although many of the initiatives described above do not currently engage Regent Park residents directly, opportunities exist for collaborations, partnerships, and the creation of new programmes.

All of the initiatives noted above indicate that with community support and vision, change and innovation are possible; Regent Park has a history of grassroots participation, which is a strength as the culture and arts continue to develop and flourish in the neighbourhood.
3. Trends in Understanding the Role and Impact of Arts and Culture on Community

3.5 Trends in Funding for the Community-Based Arts

Interviews with the Toronto Art Council and program officers at the United Way and the Toronto Community Foundation revealed the following observations:

- Interest in Arts for Youth programs is rising among social development agencies, donors and arts patrons. One person commented that this is the “right time” for a neighbourhood arts centre that is addressing social issues through creative, arts experiences. It is important that participants are part of designing the program, in determining the content and process direction of the project.

- Existing arts organizations are very actively involved in outreach initiatives, partnering with community-based groups on innovative projects. Artists, who understand social animation very well, are integral to these initiatives.

- Funders are establishing dedicated funding programs, which could include projects such as this. For instance, the Toronto Arts Council has established the Creative Trust Foundation, which is building a fund of working capital to build relationships. The United Way Youth Challenge Fund has funding for youth art and leadership projects, with the goal of building strong neighbourhoods and youth.

- But donors and funding agencies are looking for increased accountability and performance indicators that demonstrate success in meeting outcomes. This is a challenge for the organizations, which must build their own capacity for articulating, monitoring and measuring outcomes.

- Donors are interested in youth and initiatives that improve educational attainment, partnerships with schools, such as Pathways to Education. This means that donors are particularly interested in short-term results.

- A neighbourhood arts centre will serve local arts organizations, but can also invite other arts organizations to be part of the centre. Funders are interested in using dollars to solve problems and meet needs through partnerships.

- Funders, especially those who have been participating in the numerous Renaissance capital projects, are not interested in creating another facility. The case needs to be made for the Centre as core to community development.
4. Arts & Cultural Activity in Regent Park

It is now part of our general thinking that arts and culture encompass a broad spectrum of creative expression, production and community interaction involving media and materials of all kinds. Culture informs and broadens our appreciation and understanding of the arts with connections to diversity and identity. Not with standing that arts and cultural activities take place in many different places, the creation, production and enjoyment of such activities, and their impact on a community, are enhanced by the visibility and availability of appropriate space.

As is well now known, Regent Park is the most culturally diverse neighbourhood in the City. Within Regent Park there is a spectrum of arts and cultural activities and opportunities to participate – including ethno-specific grass roots organizations, multi-service or social service organizations which recognize the value of arts activities in engaging individuals, particularly youth; and arts organizations whose core activity is teaching/training, artistic production or presentation. In each case the arts organizations within Regent Park may be appropriately described as grass roots; that is, they emerged from community needs and the primary participants are residents. However, these are more formal organizations, with structure and capacity.

This chapter describes the spectrum of arts and culture in Regent Park, with a focus on the organizations in Regent Park which program and produce activities for individual participation and create social engagement through community events.

4.1 Grass Roots

Throughout Regent Park small, grass roots organizations have formed to respond to the needs of ethno/cultural groups, such as women’s groups within the African Francophone, Somali, Bangladeshi communities and youth or recreation activities among Tamils and Somali, as well as provision of employment, child care and food bank services. In some instances organizations have formed around arts and cultural activities, such as the Tamil Dancers, Bengali Dancers, Bengali Singers, Congolese Theatre Groups, and Congolese Band, Francophone Centre, or around events such Black History and South Asian Heritage months. Grass roots groups are important expressions of the vibrancy of communities; they tend to be small and informal with little to no funding or formal organizational structure; however, some are incorporated as not-for-profits, in order to receive funding.
The Social Development Plan speaks to the important role of these groups, and the commitment of TCHC, RPNI and local service agencies to work with these groups to develop organizational capacity and access to resources. Space is needed for the groups involved in activities such as dance, music and theatre to meet, practice, and present, if so inclined. The earlier Regent Park planning studies identified the needs for a Centre and types of spaces with reference to these groups. Spaces included meeting rooms, dance practice rooms, community kitchen and assembly spaces. For the most part the arts/cultural activity groups may access common space, or rent space in churches or other such venues in or around Regent Park. This works for meetings and practice to some degree, but there are few options for presentation in spaces that are affordable to these groups.

Grass roots arts groups depend on the dedicated efforts of volunteers to organize and lead groups, and a dedicated corps of participants. They can be vulnerable due to changes in participation. Needless to say participation in such groups is a powerful experience and contributes to social cohesion within their cultural community and potentially among all residents who enjoy the groups efforts. Grass root groups engaged in artistic activities could have a greater impact (and be more viable) if they had greater visibility and exposure to a wider audience. A community venue, such as an arts and cultural centre, would make a significant difference.

RPNI is working with grass root groups to better understand their needs and how RPNI can support them. At their October 16, 2007 meeting, the consultants had the opportunity to learn more about expectations for the arts and cultural centre. At this meeting participants spoke to the importance that the Centre be inclusive – which means that everyone is welcome and individual ethno/cultural groups have a presence. Other comments, and questions, included:

- “We must support one another and cooperate.” Respect, tolerance, patience, unity are important values.
- Draw on residents’ skills and experience, not from outside, and not so agency focused.
- Inclusive – which includes open and accessible to everyone/anyone; there needs to be a schedule so everyone has equal use of spaces. “Big stage shared with all communities, big rooms for training.”
- Issues of cultural differences came up, particularly with regard to art and what is acceptable.
- Beautiful – well lit, safe for children, large rooms, open, transparent.
- Will an arts and cultural centre include all aspects of community, or just “fine arts”? Needs to include a history and biography of the area, so people from outside can learn about Regent Park. Some wondered what the “umbrella” of an arts and cultural centre covered.
- Workshops, seminars, drama, that will inform others about culture, and bring out cultural values “to the outside”, activities that bring cultures together.
4.2 Arts Organizations in Regent Park

This section focuses on 9 arts organizations serving Regent Park residents. A more formal structure, staff (paid and volunteer), a regular program of activities and in some cases dedicated space are characteristics which differentiate these groups from the grass roots groups. However, in most instances these groups described in this section have emerged in direct response by residents and neighbours to the needs of Regent Park residents, which certainly makes them “grass roots.”

On the following pages are descriptions of these arts organizations, located within or on the edges of Regent Park. This information was compiled from interviews and review of program information, and in the case of Art Heart, Regent Park Focus, and Dixon Hall (Music School) site visits.
# Art Heart Community Art Centre

<table>
<thead>
<tr>
<th>Date Founded</th>
<th>1991</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>237 Sackville Street</td>
</tr>
<tr>
<td>Governance</td>
<td>2003 received charitable status. Includes community members, still has a community feel, members are involved.</td>
</tr>
<tr>
<td>Purpose</td>
<td>ArtHeart provides children, youth and adults living in the inner city with visual arts education, programs and materials, free-of-charge. By using art as a vehicle, ArtHeart helps to develop self-esteem, creativity, life-skills and learning. Participants are empowered to improve their quality of life while putting their hands and imaginations to work!</td>
</tr>
<tr>
<td>Annual Budget/Source of Funding</td>
<td>$300,000 + donations/services in-kind. 7% comes from government</td>
</tr>
<tr>
<td>Programs</td>
<td>Art making – visual arts including digital. Process oriented, work doesn’t go home, materials are recycled. Present art curriculum. 10 –20 Exhibits, are showcases, bridge out to the City, opportunity to sell work – Parliament St. Library, Jetfield Coffeeshop. Drop in program, but must create art. New – art exchange – for supplies; passport to the arts – monthly trips for kids and adults to galleries</td>
</tr>
<tr>
<td>Hours</td>
<td></td>
</tr>
<tr>
<td>Services</td>
<td>Provide evening meals for adults, youth prepare the food, are receiving their food handling certification. Hire immigrant women, employment training with $50,000 for 2 years from TCHC. Translating flyers</td>
</tr>
<tr>
<td>Facilities – Ownership</td>
<td>Rented, $35,000/year</td>
</tr>
<tr>
<td>Facilities - Space</td>
<td>3,000 sf. Basement of church includes kitchen</td>
</tr>
<tr>
<td>Program Fees</td>
<td>Sliding scale</td>
</tr>
<tr>
<td>Staff</td>
<td>Program Coordinator – PT. 18 PT instructors</td>
</tr>
</tbody>
</table>
| Clients /Audience       | Children from Regent Park  
|                       | 85% are new immigrants  
|                       | cultural mix varies as community shifts  
|                       | Adults, from around the City  
|                       | Homeless, unemployed, have mental health issues  
| Participation Levels  | 350 children – 4-5, up to youth 16  
|                       | 150 adults/year, mostly steady  
| Motivation for participation | Members want to do art all the time,  
| Partnerships          | Art Gallery of Ontario – created a display of member's portraits, and travelled the show; free access to summer art camps  
|                       | TIFF – workshop  
|                       | Memberships at ROM and AGO  
| Future Goals          | Developing strategic plan - governances, staffing, financial security, program expansion; plan to stay where they are  
| Needs                 | Redevelopment – gentrification may affect the program, perhaps will move to another part of the City  
| Website               | [http://www.artheart.ca](http://www.artheart.ca) |
### Regent Park Focus Youth Media Arts Centre

<table>
<thead>
<tr>
<th><strong>Date Founded</strong></th>
<th>1989</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Location</strong></td>
<td>600 Dundas St. East (Rear Basement)</td>
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<tr>
<td><strong>Governance</strong></td>
<td>Part of the Province’s Focus on Communities Program; sponsored by Centre for Addiction and Mental Health (CAMH) Advisory Committee</td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
<td>Build and sustain healthy communities, increase civic engagement and effect positive change</td>
</tr>
<tr>
<td><strong>Annual Budget/Source of Funding</strong></td>
<td>$25,000 – 300,000 – &lt;96,000 from Ministry of Health, delivered through CAMH who are the financial trustees (was $400,000) $18,000 annual grant from TAC rely on project grants – OAC, CC, potential to fundraise through CAMH Foundation</td>
</tr>
<tr>
<td><strong>Programs</strong></td>
<td>Work with youth to identify themes, topics, issues they want to address Use media - radio, video, photography, music, magazine, new media, graphic arts as the means of communication Build skills, media literacy, tools civic engagement</td>
</tr>
<tr>
<td><strong>Hours</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Services</strong></td>
<td>Artists mentor youth, train them, youth then volunteer and may then be hired to mentor</td>
</tr>
<tr>
<td><strong>Facilities – Ownership</strong></td>
<td>NA</td>
</tr>
<tr>
<td><strong>Facilities - Space</strong></td>
<td>Approx. 3,700 sf, sub-basement of residential unit</td>
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<tr>
<td><strong>Fees</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Staff</strong></td>
<td>1.5 FT plus office staff</td>
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<tr>
<td><strong>Clients /Audience</strong></td>
<td>200 members Regent Park Youth – 12 and up Start at grades 6 –8 Summer programs – 50/50 gender mix Photography tends to be female; music, video, radio station tend to attract males Adults are interested in programs</td>
</tr>
</tbody>
</table>
### Participation Levels

<table>
<thead>
<tr>
<th>Motivation for participation</th>
<th>Training/Education, engagement.</th>
</tr>
</thead>
</table>

### Partnerships

| Nelson Mandela and Duke of York schools specifically Proximity to schools important Work with schools around the City, as a resource and skills, to come up with programs that are relevant to youth – address topics of concern |

### Future Goals

| Create a closed circuit TV channel for redevelopment |

### Needs

| Temporary space, slated for demolition Long-term want Purpose built space Visibility – street presence Maintain identity in terms of what we do |

### Website

<p>| <a href="http://www.catchdaflava.com/">http://www.catchdaflava.com/</a> |</p>
<table>
<thead>
<tr>
<th><strong>Cabbagetown Community Arts Centre, Darrell Kent Cultural Centre</strong></th>
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<tr>
<td><strong>Date Founded</strong></td>
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<td><strong>Location</strong></td>
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<tr>
<td><strong>Governance</strong></td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
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<tr>
<td><strong>Annual Budget/Source of Funding</strong></td>
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<td><strong>Programs</strong></td>
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<tr>
<td><strong>Facilities – Ownership</strong></td>
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<td><strong>Facilities - Space</strong></td>
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<td><strong>Fees</strong></td>
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<tr>
<td></td>
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<tr>
<td><strong>Staff</strong></td>
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</table>
### Clients / Audience

Primarily from Regent Park and St. Jamestown. Very diverse – Sri Lankan, Phillipino, Chinese, Caribbean, African, Canadian. Piano is the preferred instrument. Primarily word of mouth

### Participation Levels

- 250 students.
- Approx 25 new students per year.
- Tend to stay for several years.
- Talented students stay longer and perhaps continue their music education.

### Motivation for participation

Parents want kids to have a music education, understand that it is important to educational success.

Safe place to spend an afternoon.
Positive adult attention.

### Partnerships

- Reach out more to parents.
- Rethinking programs – concerned about competition among like organizations for funding.

### Future Goals

- Fundraising

### Website

### Dixon Hall Music School

| Date Founded          | DH founded in 1929  
| Music School founded in 1987 |
|-----------------------|----------------------------------------------------------|
| Location              | Music School at 10 Sumach Street, Corktown  
|                       | (DH has 10 locations, 4 in TCHC buildings) |
| Governance            | Not for profit |
| Purpose               | Multi service agency serving residents in Downtown East (broader catchments area than Regent Park) |
| Annual Budget/Source of Funding | Music School $150,000 |
| Programs              | Music Program – arts and culture are one of the means to connect community; classical music crosses all boundaries  
|                       | Arts are in all programs, drumming, dance partnerships with RCM |
| Hours                 | After school  
|                       | Saturdays |
| Services              | Provide instrument rental in fees |
| Facilities – Ownership | Own space Music Program operates in |
| Facilities – Space    | 5-6 studios with pianos at Sumach St. bldg |
| Fees                  | Sliding scale for music  
|                       | Others – dance, drumming, sewing, graffiti (Youth Centre) are free |
| Staff                 | Music School Director  
|                       | Part time instructors |
| Clients /Audience     | Music Program is not “poverty” specific  
|                       | Youth – 12-17, 18-24  
|                       | Mix, but East Asians are a significant portion |
| Participation Levels  | 150 – 200  
|                       | ages 3-18 (ORF program begins at 3 year olds)  
|                       | waiting list |
| Motivation for participation in school |  
| Partnerships          | Royal Conservatory of Music  
|                       | Partnered with Christian Resource Centre and Roaring Truth Theatre Collective, through youth worker  
|                       | Tend to create programs and spin them off |
### Future Goals
Starting strategic planning, assist in implementing Social Development Plan, want to be part of the solution, not the problem
Social enterprise initiatives
DH could own/operate/manage the Arts and Cultural Centre

### Needs
Preparing a strategic plan

### Website
http://www.dixonhall.org
### Regent Park School of Music

<table>
<thead>
<tr>
<th>Date Founded</th>
<th>May, 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>534 Queen Street East</td>
</tr>
</tbody>
</table>
| Governance   | Non-Profit  
Foundation established 2004 |
| Purpose      | Regent Park School of Music provides young people in and near the Regent Park area with high quality, affordable music lessons, instruments, encouragement, and access to diverse musical experiences in order to develop fully each student’s interest and potential. |
| Annual Budget/Source of Funding | 8-10% government grants  
90% from individuals  
Annual fundraising, Open Door |
| Programs     | Music Lessons – piano, guitar, viola, violin, cello, clarinet, flute, saxophone, trumpet, trombone, percussion  
Student/Parent Events – Christmas Party  
Annual Showcase, part of fundraising event |
| Hours        | Lessons  
Weekdays, 3:30 – 4:00, 8:00-8:30  
Weekends 9:00 am to 6:00 |
| Services     | Annual full scholarships for 4-6 students  
Provide free instruments  
Pay Royal Conservatory fees for students taking exams  
Regular parent meetings, encourage parent involvement |
| Facilities – Ownership | Own building, a residential townhouse |
| Facilities - Space | 2,600 sf  
5 studios  
Rent for recitals – school gyms, or small church, 60-80 people  
Showcase/Gala - 200 (Toby Tanenbaum Opera Centre in 08) |
| Fees         | Subsidized  
Private: $8/30 min  
Group: $4/45 min |
### Staff
- Executive Director
- Office Assistants (3)
- Faculty - 20 PT

### Clients / Audience
- Ages 6-high school
- 70% are in primary grades (ages 6 to 9)
- 90% are immigrants
- Languages of students, in order:
  - Chinese (Mandarin)
  - Vietnamese
  - English

### Participation Levels
- waiting list, first come first served
- admit approx. 25 students annually
- current enrolment – 175-200 students
- word of mouth
- 60-80 at recitals
- 200 at Showcase/Gala

### Motivation for participation
- Parents value music education, recognize that it helps children with discipline
- Fun

### Partnerships
- Royal Conservatory of Music, early childhood program
- Toronto Symphony Orchestra (students attend concerts, members teach)
- Toronto Board of Education

### Future Goals
- Testing a pilot program in Jane/Finch in partnership with local school, developing a steel pan program
- Adding instrumental sections
- Want to diversify – styles of music, composition
- Remain committed to providing affordable access to music instruction

### Needs
- Space, estimated at 10,000 sqft

### Website
- regentparkschoolofmusic@on.aibn.com
<table>
<thead>
<tr>
<th><strong>Regent Park Film Festival</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Date Founded</strong></td>
<td>2003</td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Governance</strong></td>
<td>9 person board, Initiating charitable status 60% residents 10 person program committee, includes youth</td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
<td>Grassroots film festival, showing films from country of origin of immigrants, brings people together,</td>
</tr>
<tr>
<td><strong>Annual Budget/Source of Funding</strong></td>
<td>$67,000 Funded from sponsorship, grants, in-kind Artists receive an honorarium</td>
</tr>
<tr>
<td><strong>Programs</strong></td>
<td>Annual Film, over 5 days 30-50% Canadian Content Enrich with arts &amp; cultural activities - performances, music, food, workshop (with Focus); Inviting women in the neighbourhood to bring and sell food</td>
</tr>
<tr>
<td><strong>Hours</strong></td>
<td>5 days, November Wed. to Sat.</td>
</tr>
<tr>
<td><strong>Services</strong></td>
<td>Subtitled in English Program book, with advertising Free breakfast for family workshops</td>
</tr>
<tr>
<td><strong>Facilities – Ownership</strong></td>
<td>No</td>
</tr>
<tr>
<td><strong>Facilities - Space</strong></td>
<td>THCH – provides office space Festival at Nelson Mandela School</td>
</tr>
<tr>
<td><strong>Fees</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Staff</strong></td>
<td>1 FT Director</td>
</tr>
<tr>
<td><strong>Clients /Audience</strong></td>
<td>Regent Park residents, and non-residents (cinephiles)</td>
</tr>
<tr>
<td><strong>Participation Levels</strong></td>
<td>1,840 to films Community screenings – 75-100 per event Receives about 150 submissions (pay artists)</td>
</tr>
<tr>
<td><strong>Motivation for participation</strong></td>
<td></td>
</tr>
<tr>
<td>Partnerships</td>
<td>Focus – sister organization</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Future Goals</td>
<td></td>
</tr>
<tr>
<td>Needs</td>
<td>Organization development, own place, with small screening room</td>
</tr>
<tr>
<td>Website</td>
<td></td>
</tr>
<tr>
<td><strong>Cabbagetown Short Film and Video Festival</strong></td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Date Founded</strong></td>
<td>1991 – originally part of Cabbagetown Festival, but separated as Festival funding declined</td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td>383 Sackville Street, Toronto, ON M5A 3G5</td>
</tr>
<tr>
<td><strong>Governance</strong></td>
<td>Not for profit, 2 board members</td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
<td>Presents professional short film from around the world, reflecting the diversity of the neighbourhood. Originally intended to encourage community-based film making selecting film from NFB Archives, but changed to focus on contemporary shorts by professional film makers</td>
</tr>
<tr>
<td><strong>Annual Budget/Source of Funding</strong></td>
<td>$3,000 funded from sponsorships do not charge a submission fee do not provide an honorarium for film makers</td>
</tr>
<tr>
<td><strong>Programs</strong></td>
<td>Annual, 1 day event Includes screening 12-18 short films, and gala with entertainment Awards from Jury</td>
</tr>
<tr>
<td><strong>Hours</strong></td>
<td>Afternoon and evening on day of event</td>
</tr>
<tr>
<td><strong>Facilities – Ownership</strong></td>
<td>No</td>
</tr>
<tr>
<td><strong>Facilities – Space</strong></td>
<td>Rent Winchester Theatre ($600 incl. technician)</td>
</tr>
<tr>
<td><strong>Fees</strong></td>
<td>$10 for ticket</td>
</tr>
<tr>
<td><strong>Staff</strong></td>
<td>Artistic Director is volunteer, selects the films and composes the 2-hour program</td>
</tr>
<tr>
<td><strong>Clients /Audience</strong></td>
<td>Local, resident between St. Jamestown and Regent Park Core group keep returning year to year Promoted through word of mouth</td>
</tr>
<tr>
<td><strong>Participation Levels</strong></td>
<td>25—30</td>
</tr>
<tr>
<td><strong>Motivation for participation in school</strong></td>
<td>NA</td>
</tr>
<tr>
<td><strong>Partnerships</strong></td>
<td>NA</td>
</tr>
<tr>
<td><strong>Future Goals</strong></td>
<td>Would like to host workshops, but needs funding</td>
</tr>
</tbody>
</table>
### 4. Arts & Cultural Activity in Regent Park

<table>
<thead>
<tr>
<th>Needs</th>
<th>Theatre space to show film; outdoor space would be great; funding to create archives; would want the arts and cultural centre to focus on the presentation of high quality, original art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Website</td>
<td><a href="http://www.cabbagetownshortfilmandvideofestival.com">http://www.cabbagetownshortfilmandvideofestival.com</a></td>
</tr>
</tbody>
</table>
Coleman Lemieux et Compagnie (CLC)

Date Founded: Founded in 2000
Location: The Citadel on Parliament Street
304 Parliament Street
Governance: Not for profit, Charitable
Purpose: A professional dance organization that creates, produces, and presents works on a local, national and international scale.
Annual Budget/Source of Funding: N/A

Programs: Projects in four main areas:
- Original Productions
- Remounts of Masterworks by major 20th century choreographers
- Collaborations with key artists
- “Off the beaten track” community events (a combination of traditional theatre projects and site-specific community projects in remote and urban areas)

Hours: N/A

Services: N/A, some external teaching
Facilities – Ownership: Company does not have long-term lease.
Facilities – Space: 3-floor facility combines dance rehearsal and office/living space
Fees: Depending on performance

Staff: Artistic Directors
Dancers
Total approx 14-15 staff members

Clients /Audience: International

Participation Levels: Vary depending on project- all levels

Motivation for participation: excellence
mixed thematics
racial influences in the content of the work

Partnerships: Long Term – National Ballet School, National Ballet of Canada
Medium Term – Council Fire Partnerships with Mongolian Arts Council

Future Goals: Perform more
Develop more solidity to the company
Possibly offer services

Needs: Create a strong base

Website: http://www.colemanlemieux.com/
### Toronto Dance Theatre

<table>
<thead>
<tr>
<th>Date Founded</th>
<th>1968</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>80 Winchester Street, Winchester St. Theatre</td>
</tr>
<tr>
<td>Governance</td>
<td>Not for profit</td>
</tr>
<tr>
<td>Purpose</td>
<td>Professional contemporary dance company and school. Interact with the neighbourhood but mandate is City/Province wide.</td>
</tr>
<tr>
<td>Annual Budget/Source of Funding</td>
<td>Make facilities available for rent to raise earned income.</td>
</tr>
<tr>
<td>Programs</td>
<td>For school groups</td>
</tr>
<tr>
<td>Hours</td>
<td>Available for rental when not being used by TDT, don’t go past 10:30 pm.</td>
</tr>
<tr>
<td>Services</td>
<td>Presentation of shows for schools.</td>
</tr>
<tr>
<td>Facilities – Ownership</td>
<td>Own.</td>
</tr>
<tr>
<td>Facilities - Space</td>
<td>4 studios</td>
</tr>
<tr>
<td></td>
<td>Theatre seats 130, 1600 sf, 40x40, raked floor.</td>
</tr>
<tr>
<td>Fees</td>
<td>N/A</td>
</tr>
<tr>
<td>Staff</td>
<td>N/A</td>
</tr>
<tr>
<td>Clients /Audience</td>
<td>Neighbourhood groups and business rent space. School groups attend school performances.</td>
</tr>
<tr>
<td>Participation Levels</td>
<td>N/A</td>
</tr>
<tr>
<td>Motivation for participation in school</td>
<td>N/A</td>
</tr>
<tr>
<td>Partnerships</td>
<td>Would love to have neighbourhood colleagues with which to collaborate.</td>
</tr>
</tbody>
</table>
### 4. Arts & Cultural Activity in Regent Park

<table>
<thead>
<tr>
<th>Future Goals</th>
<th>Good neighbour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Needs</td>
<td>N/A</td>
</tr>
<tr>
<td>Website</td>
<td><a href="http://www.tdt.org">http://www.tdt.org</a></td>
</tr>
<tr>
<td><strong>Cabbagetown Regent Park Community Museum</strong></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| **Date Founded** | Circa 2004  
Cabbagetown Preservation Association founded in 1998 |
| **Location** | No permanent location.  
Current/previous exhibitions at  
- 51 Division, 51 Parliament St.  
- Mackenzie House, 82 Bond Street  
- The Residence, Riverdale Farm  
- virtual display online |
| **Governance** | Not for Profit. Charitable Status.  
Member of the Ontario Archives Association.  
Board mixed membership of RP, Cabbagetown and other members |
| **Purpose** | Preserve, celebrate, and document past and ongoing history of Cabbagetown/Regent Park  
Preservation of history; understanding of, and pride in, origin; education; documentation of experiments in social issues; celebrate multicultural roots; youth involvement. |
| **Annual Budget/Source of Funding** | Volunteer operated  
Project grants/donations/sponsorship/material/in-kind contributions, e.g., AGO provided surplus display cabinets.  
Fundraising through book sales, auctions |
| **Programs** | Website, temporary exhibits, articles, displays, presentations, archiving and oral histories  
Oak St. revisited, at MacKenzie House  
Tops – Fads and Favourites, at 51 Division  
Bill Stapleton Art Exhibit, at Riverdale Farm |
| **Hours** | N/A |
| **Services** | N/A |
| **Facilities – Ownership** | No facility |
| **Facilities - Space** | Activities in other public spaces |
| **Fees** | N/A |
| **Staff** | 1 ft volunteer.  
Volunteers as needed. |
<table>
<thead>
<tr>
<th><strong>Clients /Audience</strong></th>
<th>All ages, people of Regent Park, Toronto, and Canada; wide access through internet.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Participation Levels</strong></td>
<td>Not recorded</td>
</tr>
<tr>
<td><strong>Audience Motivation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Partnerships</strong></td>
<td>Corporations, educational institutions, AGO, ROM, COC, National Ballet. Foundations, Technologies, TV and Radio stations, professional arts groups Partnerships with RPNI, Toronto Culture, Toronto Police, Enoch Turner Schoolhouse</td>
</tr>
<tr>
<td><strong>Future Goals</strong></td>
<td>Engage youth, resource centre Open to all as a desirable destination. Bring in money, benefit residents. Raise profile of Regent Park. Educate and entertain in a variety of ways. Incorporation.</td>
</tr>
<tr>
<td><strong>Needs</strong></td>
<td>Space within Regent Park, projected need of approx. 10,000 sq ft, designed for the purpose of exhibitions, archives, and presentations. Parking, dedicated operating funds, board of directors, fundraising dept. equipment. Partnerships with Toronto Culture, Parks and recreation, conservation and preservation, and tourism.</td>
</tr>
<tr>
<td><strong>Website</strong></td>
<td><a href="http://www.crpmuseum.com">http://www.crpmuseum.com</a></td>
</tr>
</tbody>
</table>
- **Discipline** – these 11 organizations providing programming in the following disciplines:

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Number</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>1</td>
<td>Art Heart</td>
</tr>
<tr>
<td>Media</td>
<td>1</td>
<td>Regent Park Focus</td>
</tr>
<tr>
<td>Music</td>
<td>3</td>
<td>Cabbagetown Cultural Centre (some visual arts workshops)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dixon Hall School of Music</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Regent Park School of Music</td>
</tr>
<tr>
<td>Film</td>
<td>2</td>
<td>Regent Park Film Festival</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cabbagetown Film Festival</td>
</tr>
<tr>
<td>Dance</td>
<td>3</td>
<td>Canadian Children’s Dance Theatre</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Colemen Lemieux et Compagnie</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Toronto Dance Theatre</td>
</tr>
<tr>
<td>Museum</td>
<td>1</td>
<td>Cabbagetown Regent Park Community Museum</td>
</tr>
</tbody>
</table>

Perhaps the most obvious gap in this list is that there is no theatre/drama group at this time; the Roaring Truth Theatre Collective, which was creating original work in the community, is no longer active. There are also no artists’ organizations, collectives or arts service organizations located in the area. Another characteristic of these groups is that they are discipline specific, rather than cultural specific. The cultural specific groups are primarily “Grass Roots”.

- **Mission**
  - 3 are professional dance companies, whose primary mission is to train dancers and perform; both make efforts to make their schools and performances accessible to residents
  - 5 identify their mission to provide creative experiences for those who would not typically have access to the arts, and by doing so contribute to personal development and well-being (music schools, Focus and Art Heart)
  - Art Heart, Focus and Regent Park Film Festival have clear social development goals, each has unique programs to address participant needs. i.e., Art Heart provided training so youth preparing food for the adult classes could be certified for food handling; Focus mentors participants, to develop leadership and technical skills, who can then become instructors, the Film Festival created opportunities for cultural groups to sell food at the festival.
  - The Community Museum’s mission is to preserve and tell the story of the area, through the stories of its residents.
  - all but one (Dixon Hall) are exclusively dedicated to arts instruction, programming or presentation in one of the disciplines

*All the groups recognize the transformative value of arts experiences, whatever the discipline. The community-based groups are committed to providing these services to Regent Park residents specifically, with a view to supporting individuals and the community.*
• **Market/Students**
  - 4 of the 11 identify Regent Park residents as their primary, but not exclusive audiences/students (Regent Park Focus, Art Heart, Regent Park Film Festival, Regent Park School of Music)
  - 6, all of which provide instruction and/or hands-on programs, identify youth as their primary student group (Art Heart, Focus, 3 music schools, Children’s Dance Theatre)
  - Participation in programs is high for the music schools (approx 250 enrolled), Focus (200), Art Heart (350 youth, 150 adults), Children’s Dance School (500)
  - Focus works directly with the area schools to identify participants in its programs
  - Fee structures are geared to means – Art Heart and the music schools all have below-market rate sliding scale fees, dance schools have scholarships, and Focus is free;
  - The Community Museum does not charge admission and does not track attendance.

_The experience of these organizations indicates that there is a strong user group for their programs, particularly among children and youth._

• **Audiences/Public Presentation**
  - 4 (2 dance, 2 film festivals) present exclusively professional work
  - Both film festivals are annual and charge admission (Regent Park takes, over several days in November; Cabbagetown takes place one afternoon
  - Regent Park Film Festival attracts almost 2000 people, and community screenings throughout the year, attract 75-100 people
  - Cabbagetown Film Festival attracts about 30 people to it’s afternoon program
  - Each of the music schools have recitals for family members and an annual show case, sometimes tied to fundraising events
  - The dance companies both report that their audiences for local performances tend to be enthusiasts from across the City. They do have marketing strategies, e.g., sponsored tickets and partnerships with the schools, to make performances more accessible to those who are less likely or able to purchase tickets.
  - Art Heart presents small exhibitions several times a year in public venues, such as the Library, and local coffee shop, and collaborated on an exhibition with the Art Gallery of Ontario, which the AGO travelled. The exhibition art is available for sale.
  - Focus presents media productions – radio, news, videos, etc on its website
  - The Community Museum partners to present exhibitions in public venues – including Riverdale Farm, MacKenzie House, police station

_For the most part these arts organizations are can be described as more mission-driven rather than market-driven, and for the most part regard the immediate community as the focus of their mission and their primary market, both for participation and for audiences._
• **Organization, Funding and Partnerships**
  - 7 are not-for-profit organizations or have foundations; incorporation is for both governance and access to grants
  - 7 have paid staff and 2 have volunteer staff (Cabbagetown Film Festival, Community Museum)
  - 7 use part-time trained instructors (Focus, dance and music schools, Art Heart)
  - Operating budgets are modest – most of the organizations reliant on grants, donations, sponsorships and partnerships to operate. However, none undertake major fundraising activity and boards, where they exist, are not of the “give or get” variety. Earned income is modest due to low to no fees and lack options to earn income. For instance, most of them don’t have space suitable for rent.
  - The Community Museum is perhaps the less established and is in the process of developing a business plan for how it will manage a professional operation.
  - All the organizations have established partnerships and collaborations – whether with the schools or major institutions – to engage with these organizations as part of their own outreach and audience development strategies. These partnerships provide important avenues for participants to have greater access to the arts.

*All the organizations face financial challenges (although the professional dance companies are more stable). Low budgets mean fewer staff, lower salaries, fewer resources for supplies and equipment, more scrambling for in-kind support (which is time consuming), and more tension. Partnerships are a means to extend services and provide more value to each organization’s primary audiences, rather than directly support operations.*

• **Facilities**
  - 5 own their own buildings (Cabbagetown Cultural Centre, Regent Park Music School, Dixon Hall, both dance companies) although the Regent Park Music School and Children’s Dance Theatre both use space outside of their buildings for performances
  - 2 are located in facilities within the boundary of Regent Park (Focus and Art Heart); 7 are adjacent to Regent Park
  - 3 do not have their own space (both film festivals, museum)
  - 5 rent space for public events, including those who own their own space (Regent Park Music School, film festivals, Children’s Dance at Ryerson)
  - 2 partner with other organizations /venues for public presentations (Art Heart and Museum)

*With the exception of the dance companies none of the organizations have purpose-built or equipped space. Several have insufficient space to meet market demand for their programs, and several lack access to suitable space for public events. The cost of and access to suitable and affordable space is one of the challenges faced by these organizations.*
• **Future Directions**
As the redevelopment of Regent Park progresses, the resident mix will change, which will alter the characteristics of the “market” – users and audiences - for arts experiences. Arts organizations are beginning to consider the implications of the change – several are initiating strategic planning to examine their role in the community. Several organizations appreciate that they have a role in or are part of the Social Development Plan.

Many of the arts organizations are already “at capacity” (e.g., space, staff, instructors), so while they recognize the potential to attract more participants, capacity is limited to do so.

There is also the question, for those community-based groups dedicated to providing arts experiences to those with less access, how to respond to a more affluent market. These organizations understand that differences disappear when individuals participate in the arts, when people share an arts experience, but for many, their priority remains to use the arts to transform lives, address inequities, and provide alternatives which provide a foundation on which healthy and productive lives can be lived. What the market changes mean to their long-term development is something many organizations are just beginning to consider.

Representatives of these arts organizations believe that an arts and cultural centre will have a powerful impact on Regent Park’s residents, and that it will provide new space and new ways for organizations to participate in the community. Each organization has its own identity, and their goals, growth and facility needs vary; not all necessarily anticipate being physically located in the Arts and Cultural Centre. The next steps in the planning process are critical to identifying in what way they wish to participate in the Centre, and what it means for collaboration, organizational structure, and facility requirements, as well as relationships with grass roots groups and residents.

### 4.3 Other Service Organizations

There are numerous social service agencies, multi-service organizations and other community resources in Regent Park, which address a variety of significant needs among new and long-term residents. These include churches, Dixon Hall, the health service groups, Christian Resource Centre, and Yonge Street Mission. There are two Community Centres in Regent Park, owned by TCHC, and operated by the City’s Recreation Department. The Parliament Street Library is very busy, and connected with the community.

As described in the *Regent Park Social Development Plan 2007*, Regent Park service providers have worked closely with residents over the years and have created pioneering initiatives and a significant history of innovation to meet the diverse needs of residents. Service providers have addressed individual as well as systemic issues in the area, and continue to actively engage with the community.
Most of the organizations actively use arts programming as a means to engage with their clients. Many of these initiatives involve children, youth and women. For instance at Dixon Hall, immigrant women are involved in creating hand-sewn tapestries, which tell their stories. A young man started a drumming group of his that meets at the Sumach Street building. Both the Christian Resource Centre and Yonge Street Mission have trained staff and hired artists, to work with youth to develop projects to give voice to the issues and challenges in their lives. Directors of both organizations recognize the power of such programs to provide life-changing experiences. The Yonge Street Mission will incorporate an exhibition gallery into it expansion, and believes that such spaces should be present throughout Regent Park.

### 4.4 Outreach Into Regent Park

Within Toronto there are many organizations providing a wide range of programming and opportunities to participate in the arts. Certainly each of the arts organizations described above reported partnerships and collaborations with the major institutions – the Royal Conservatory of Music, the Royal Ontario Museum and the Art Gallery of Ontario, to name but a few.

Claire Hopkinson, Executive Director of the Toronto Arts Council, commented that arts organizations throughout the City are interested in and actively pursuing outreach programs, presenting to, or working with, communities to address inequities or issues of access. Outreach can take many forms, and include strategies to bring people to those arts and cultural venues, such as through free access, transportation and special programs, as well as delivering programming within communities. It has been well documented that engaging people in their own communities is likely to increase participation/attendance. The availability of space within a community, such an arts and cultural centre, provides more opportunities for receiving outreach programming.

There are also arts organizations and community-based arts funding that place artists in communities, partnering with schools, churches, social and community service organizations. Such collaborations are a vital aspect of creative activity, as they engage artists and participants in producing new art forms and expression. As is well documented in the numerous studies in Regent Park, existing organizations have insufficient space now to deliver their own programs, and it remains to be seen the extent to which these services will be able to expand their space in the redevelopment. Again, an arts and cultural centre is a significant opportunity to increase programming and services to all residents which will build creative capacity and social engagement around positive experiences.

One of the challenges for arts organizations who are engaged in outreach programming is connecting with community-based organizations with which to partner. These connections may be tenuous, not for lack of interest, but capacity of the community organization to sustain the relationship and deliver the support that is needed. **An arts and cultural centre which includes anchor organizations as well as facilitates programming, would provide a point of connection and venue for artists and arts organizations to provide community-based arts programming for residents.**
Furthermore, as is demonstrated by the Green Art Barns and the Rethink Space projects as well as the Distillery District that there are arts and arts service organizations in Toronto that are also looking for space, to anchor themselves in a community. These initiatives prove that critical mass and synergies are vital to creative spaces. There is an opportunity here to explore the possibility that there may be compatible organizations that would be valuable partners and possible tenants in the Regent Park Arts and Cultural Centre.

4.5 Towards a Vision for the Regent Park Arts and Cultural Centre

Everyone consulted during this phase of research expressed strong views about the role of the arts and cultural centre, its impact, the values it should embody, and just as importantly what foundation it must have to be sustainable. The following is a summary of key aspects of the emerging vision for the Arts and Culture Centre.

There is a clear sense that the Centre will have a significant role in building and communicating a community identity that celebrates its diversity. This means that the centre belongs to the community, that people will say this is mine. One person saw the Centre as creating brand equity that changes the perception of Regent Park among others outside of its boundaries.

Several commented on the importance that fundamentally the Centre would be created from an artistic place, that art is intrinsic to who we are, founded on a passion for the arts and the belief that the arts have the power to influence lives. One person commented: the Centre needs to be about creativity, about artists and producers, not a business idea. Others spoke about the importance of the Centre in building cultural capacity, introducing people to different forms and experiences of the arts, so that they may participate/attend the larger arts/cultural institutions beyond Regent Park. In this respect the Centre would provide a space and a connecting point for those outside of Regent Park to offer their outreach programs.

When people spoke about what would take place in the Centre, talked in terms of a gathering place and showcase, to have fun, share and present community-based dance, celebrations and festivals. It would offer creative experiences in art making for people of different experience and levels of skill. It would be a place where people, particularly children would have a chance to access lots of arts. The space needs to have opportunities for casual programs – a café, open mike, a drop in place. The Centre then would be multi-service – a hub and could include an art gallery, theatres, the community museum, shops and food services, provide information and assistance to parents, and connections to other programs and initiatives. Not only would it be a place for existing arts organizations, but it would have a role in assisting grass roots/community-based groups, advising on resources, connecting people and opportunities, pushing things along. In addition to being a producer and venue, it would also be a passionate animator of creative expression arising from the community, as well as a meeting place for artists and artisans.
It was observed that throughout the City artists, arts groups and arts service organizations are in need of space — there are opportunities to invite artists into Regent Park. Several professional working in the arts and community development commented that it is important that the Centre have a clear artistic identity.

Many spoke of the Centre as a key element of the Social Development Plan. Not only are the arts fundamental to identity, social inclusion, and educational success, but also the place and program opportunities are a doorway to address other needs. One person involved in community development commented that arts and cultural participation is an end in itself — that participation creates capacity for imaging a different future, and helps create the reason for dreaming about the future. The added value is that community comes together to celebrate. Artists are needed to work with community and there is a need for artists from the community to have opportunities to do their work.

One program director commented that they found the arts are a "doorway" through which people might make their first connection to the agency. Once connected, the agency learns more about their client’s needs, and the client’s learn more about the opportunities that are available to them. The Arts and Cultural Centre widens the opportunities for connecting residents. Some wondered how it would relate to the learning and other centres (hubs) under consideration. Foundation funders observed that donor interest is growing in programs that address social and educational issues that use the arts to engage youth in activities that improve their success in school and employment. Partnerships and collaboration are fundamental — among the existing organizations as well as with other arts organizations, corporations, service agencies and so on.

There are strong views on what would be needed to make the Centre successful:

- **Programs that work** - that relate to the community
- **Great facilities for the arts** — ambience, environment, comfortable, lighting, technical support, designed with artistic purpose, accommodate artists, but they need not be state of the art. *Not a general-purpose space*
- **Access for all** — those with different income levels and cultural sensitivities and needs (i.e., language) are taken into account. Access to the Centre must be equitable
- **Visible in the community** and **visible connection to the community** - Staff reflects the cultures diversity
- **Welcome the rest of the city** — be a place people want to go
- **Build off existing assets and resources** in the community, don’t “plop” something down or duplicate what is happening in Regent Park. We have all the components, just not in one place - there is nothing that is missing
- **Mobilize the community for collective action** — it is not enough to provide services to the community
• **Staff** - a coordinator who will liaise with arts groups and what is available in the neighbourhood, hire good teachers

• **Coordination** – mandate of the tenant/participating organizations needs to be on the same page, it will be a challenge to coordinate, but all the groups need to work together

All those interviewed expressed a level of caution – they are well aware of the need for and the impact of the arts and a dedicated facility in Regent Park. But they all struggle with the practical issues of operating their own organizations. To be successful the arts and culture centre must have some key structural elements in place.

• **Buy in** from users, from powers that be and those that do the work (overseeing body)
• **Governance** – people who show up, strong advocates
• **Public funding for operations** - Don’t build anything for which there isn’t any funding, it can’t be operated on project grants, it has to be affordable

*Regent Park has got to have an Arts & Cultural Centre*
5. Market Context

This section examines existing and potential future markets for the Regent Park Arts and Cultural Centre in terms of residents, schools and adjacent communities.

5.1 Resident Market

Understanding the resident neighbourhood market and the arts and cultural market is important for the following main reasons:

- The resident market is readily accessible and available on a year-round basis.
- Residents can be made more easily aware of the Cultural Centre.
- Residents are most likely to be repeat visitors.
- Residents are more likely to become volunteers.
- Residents often advise, and accompany, visiting friends and relatives to area attractions.

The following analysis focuses on the most relevant demographic and socio-economic indicators in today’s marketplace.

Population and Trends - The total population of Metropolitan Toronto, according to the most recent Census, conducted in 2006, was 5.1 million compared to 4.6 million in 2001. The average annual population growth rate between 2001 and 2006 was 9.2%.

The City of Toronto’s population was about 2.5 million in 2006 rising from 2.4 million in 2001. The population growth rate was 0.9% over this period. The metropolitan area, known as Regent Park, had a population of 11,280 in 2001 a rise of 5.7% from 1996, while Ward 28 in which Regent Park is located had a total population of 59,144 in 2001. This is a substantial resident market from which to draw and for the purposes of the attendance projections is considered to be the resident market size.

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1 Statistics Canada 2006 Community Profiles
2 Statistics Canada, 2001
Educational Attainment and Income Levels - Numerous studies have shown that of the various socioeconomic characteristics, level of education is the variable with the closest correlation to educational/cultural attractions attendance and participation. The higher the level of education of the individual the more likely it will be that this person will attend or participate. Like education, household income is an important indicator, but is not as significant an indicator as education. That is, high education, low-income persons are more likely to attend than are persons of high income and low education.

The Regent Park Neighbourhood Initiative’s strategic plan lists youth and education among its top three priorities. The concept for an arts and cultural centre speaks to both of these issues, where youth will be motivated to participate in programs and activities. As can be seen below, the Pathways to Education program has made significant strides in the education of youth and although lower than Toronto’s overall population, 42% of residents have a degree or some university education. If the Centre attracts the youth population it should result in a greater interest by their immediate family.

Half of the adult population in Regent Park has no post-secondary education compared to slightly more than a third of the City of Toronto’s adult population. According to the 2001 census, 25% of Regent Park residents over 20 years old have been to university and 17.8% have obtained at least a Bachelor of Arts Degree. Many of these residents are immigrants who have had difficulty translating their educational credentials into Canadian qualifications and relevant work experience. Therefore, many of the existing residents will be attracted to an arts and cultural centre.

The good news for a proposed Cultural Centre is the high-school dropout rate has fallen to 10% from 56% in 1991. This is in large part due to the Pathways to Education program, which had its start in 1991. This community-based program, which is supported by the Toronto Community Foundation, began by offering Grade 9 students academic tutoring, group mentoring, student and parent advocacy and support and bus tickets to school. The next year, a new set of Grade 9 students came into the program as it continued to support those going on to Grade 10 and so on. The program has enrolled 95% of the eligible high school age youth and increased the college/university enrolment of graduates from 20% to 80%. Over 90% of those were the first in their families to attend post-secondary institutions.

There are currently 830 students enrolled and every graduate qualifies for a $4,000 scholarship at a post-secondary school. The program aims to transform the community through its children. It has 280 volunteers and an annual budget of $2.5 million. The Boston Consulting Group completed a study that found Pathways contributed to social cohesion and helped to integrate immigrants into the community. Regent Park is a community where the immigrant population is 60% and visible minorities 79%.
The Regent Park Social Development Plan states the importance of social cohesion and inclusion, which are fundamental for ensuring the benefits of revitalization and success of a mixed-income community. Social cohesion and inclusion coupled with increasingly higher levels of education overall not only speaks to the need for an arts and cultural centre but responds to all of the priority areas outlined in the report.

A study of Toronto neighbourhoods published in 2004 by the United Way of Greater Toronto and the Canadian Council on Social Development, *Poverty by Postal Code* identified North and South Regent Park as the two communities with the highest poverty level in the City of Toronto. The poverty rate is 19% for the City of Toronto versus 66% in Regent Park, with the median family income at $22,901 in Regent Park versus $54,399 in the City of Toronto.

In Regent Park, an average income of $20,793 is received by 43% of households, however only 31% of children live in these households. Income from welfare is received by 26% of families, with 44% of children living in families whose primary income is from this source. Below is a comparison of income by household for Regent Park and the City of Toronto.

### Household Income 2001

<table>
<thead>
<tr>
<th>Regent Park</th>
<th>Percent</th>
<th>Toronto</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under $10,000</td>
<td>19.3%</td>
<td>Under $10,000</td>
<td>7.0%</td>
</tr>
<tr>
<td>$10,000-$19,999</td>
<td>30.0%</td>
<td>$10,000-$19,999</td>
<td>11.5%</td>
</tr>
<tr>
<td>$20,000-$29,999</td>
<td>16.1%</td>
<td>$20,000-$29,999</td>
<td>11.0%</td>
</tr>
<tr>
<td>$30,000-$39,999</td>
<td>11.7%</td>
<td>$30,000-$39,999</td>
<td>11/0%</td>
</tr>
<tr>
<td>$40,000-$49,999</td>
<td>8.6%</td>
<td>$40,000-$49,999</td>
<td>10.0%</td>
</tr>
<tr>
<td>$50,000-$59,999</td>
<td>2.8%</td>
<td>$50,000-$59,999</td>
<td>8.5%</td>
</tr>
<tr>
<td>$60,000-$69,999</td>
<td>3.0%</td>
<td>$60,000-$69,999</td>
<td>7.6%</td>
</tr>
<tr>
<td>$70,000-$79,999</td>
<td>2.5%</td>
<td>$70,000-$79,999</td>
<td>6.2%</td>
</tr>
<tr>
<td>$80,000-$89,999</td>
<td>1.3%</td>
<td>$80,000-$89,999</td>
<td>5.1%</td>
</tr>
<tr>
<td>$90,000-$99,999</td>
<td>0.3%</td>
<td>$90,000-$99,999</td>
<td>4.1%</td>
</tr>
<tr>
<td>$100,000 and over</td>
<td>4.3%</td>
<td>$100,000 and over</td>
<td>18.0%</td>
</tr>
<tr>
<td>Average household income</td>
<td>$33,410</td>
<td>Average household income</td>
<td>$69,125</td>
</tr>
<tr>
<td>Median household income</td>
<td>$23,693</td>
<td>Median household income</td>
<td>$49,345</td>
</tr>
</tbody>
</table>

*Source: Statistics Canada*

**Gender and Age Characteristics** - Women represent slightly over half the Regent Park population compared to 52% of the City of Toronto. Important to the Cultural Centre, women often make many of the decisions in a household regarding the educational experiences for their children. The total population ranges from 7,500 - 11,280, however many agencies note that the actual population is likely higher, due to a transient population and under-reporting of household size.

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3 Regent Park Social Development Plan, TCHC, September 2007
4 Statistics Canada population 11,200 (2001) while Regent Park reports indicate 7,500 (2007)
5. Market Context

### Age Distribution, 2001

<table>
<thead>
<tr>
<th>Age</th>
<th>Percent</th>
<th>Age</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult</td>
<td>52%</td>
<td>Adult</td>
<td>57%</td>
</tr>
<tr>
<td>Children</td>
<td>29%</td>
<td>Children</td>
<td>17%</td>
</tr>
<tr>
<td>Youth</td>
<td>15%</td>
<td>Youth</td>
<td>12%</td>
</tr>
<tr>
<td>Senior</td>
<td>4%</td>
<td>Senior</td>
<td>14%</td>
</tr>
</tbody>
</table>

Source: Statistics Canada

Regent Park has a higher proportion of children than the City of Toronto as a whole and those under the age of 24 years make up 44% of residents, compared to 29% of the City of Toronto.

Thus plans for the Cultural Centre should include high levels of arts-based interactive programs and services for children as well as youth, to take advantage of this opportunity to tap into this market segment and can be used as a vehicle to transform the community through its children.

The number of seniors in Regent Park declined from 1996 to 2001 by 27.6%. Regent Park has more single-parent families and less couples without children than the general City of Toronto population.

### Families by Type, 2001

<table>
<thead>
<tr>
<th>Families</th>
<th>Percent</th>
<th>Families</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Couples with children</td>
<td>48%</td>
<td>Couples with children</td>
<td>48%</td>
</tr>
<tr>
<td>Lone-parent families</td>
<td>46%</td>
<td>Lone-parent families</td>
<td>20%</td>
</tr>
<tr>
<td>Couples without children</td>
<td>6%</td>
<td>Couples without children</td>
<td>32%</td>
</tr>
</tbody>
</table>

Source: Statistics Canada

Based on the foregoing statistics, programming for families and lone-parent families will also be an essential part of activities planned for the Regent Park Arts & Cultural Centre. Thus programming that meets intergenerational needs would be one of the priorities for the Centre.

**Ethnic Groups and Languages** - Regent Park has been an immigrant settlement area since 1981. In the years between 1991 and 2001, 65% of the resident population arrived, compared to 43% in the City of Toronto. Over half of the newest immigrants have arrived from mainland China and Bangladesh. The majority of the remaining immigrants were from Sri Lanka, Jamaica, Somalia, and Vietnam.
Visible Minority Population, 2001

<table>
<thead>
<tr>
<th>Minority</th>
<th>Percentage of Population</th>
<th>Minority</th>
<th>Percentage of Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>22%</td>
<td>Black</td>
<td>8.3%</td>
</tr>
<tr>
<td>South Asian</td>
<td>21.8%</td>
<td>South Asian</td>
<td>10.3%</td>
</tr>
<tr>
<td>Chinese</td>
<td>14.1%</td>
<td>Chinese</td>
<td>10.6%</td>
</tr>
<tr>
<td>Korean</td>
<td>0.4%</td>
<td>Korean</td>
<td>1.2%</td>
</tr>
<tr>
<td>Japanese</td>
<td>0.3%</td>
<td>Japanese</td>
<td>0.5%</td>
</tr>
<tr>
<td>Southeast Asian</td>
<td>10.6%</td>
<td>Southeast Asian</td>
<td>1.4%</td>
</tr>
<tr>
<td>Filipino</td>
<td>2.8%</td>
<td>Filipino</td>
<td>3.5%</td>
</tr>
<tr>
<td>Arab/West Asian</td>
<td>1.7%</td>
<td>Arab/West Asian</td>
<td>2.4%</td>
</tr>
<tr>
<td>Latin American</td>
<td>3.4%</td>
<td>Latin American</td>
<td>2.2%</td>
</tr>
</tbody>
</table>

Source: City of Toronto

A survey done in 2004, found that 47 languages are currently spoken in the area, with the top seven foreign languages spoken: Chinese, Tamil, Vietnamese, Bengali, Spanish, Persian and Tagalog.

Language Spoke at Home, 2001

<table>
<thead>
<tr>
<th>Language</th>
<th>Percent</th>
<th>Language</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multiple</td>
<td>36%</td>
<td>English</td>
<td>56%</td>
</tr>
<tr>
<td>English</td>
<td>35%</td>
<td>Multiple</td>
<td>25%</td>
</tr>
<tr>
<td>Chinese</td>
<td>8%</td>
<td>Chinese</td>
<td>5%</td>
</tr>
<tr>
<td>Tamil</td>
<td>5%</td>
<td>Italian</td>
<td>1%</td>
</tr>
<tr>
<td>Vietnamese</td>
<td>4%</td>
<td>Tamil</td>
<td>1%</td>
</tr>
<tr>
<td>Bengali</td>
<td>3%</td>
<td>Portuguese</td>
<td>1%</td>
</tr>
<tr>
<td>Spanish</td>
<td>1%</td>
<td>Spanish</td>
<td>1%</td>
</tr>
<tr>
<td>Persian (Farsi)</td>
<td>0.5%</td>
<td>Russian</td>
<td>0.5%</td>
</tr>
<tr>
<td>Tagalog</td>
<td>0.5%</td>
<td>Mandarin</td>
<td>0.5%</td>
</tr>
<tr>
<td>Other</td>
<td>2%</td>
<td>Other</td>
<td>9%</td>
</tr>
</tbody>
</table>

Source: City of Toronto

‘Multiple’ refers to more than one language as a response
Due to limited space, adding additional services to respond to changing demographics has not been possible and Regent Park, now lacks for example, culturally appropriate recreational programming for the large Muslim youth population that lives in the area. In addition, with the rapid increase in the Muslim community, there is also a strong demand for a place of worship.

New immigrants continue to settle in Regent Park, arriving primarily from non-English speaking nations. Immigration has slowed in the last five years, but there remains a steady increase in families whose first language is not English, along with a steady departure of English speakers.

The Regent Park Neighbourhood Initiative’s strategic plan and the Regent Park Social Development plan both indicate a need for physical space for community based gatherings and community celebrations where people can meet and cultivate a healthy community. Further, a Regent Park Arts and Cultural Centre is suggested as a place and a tool that would embrace the diversity of the population and link people together across income, ethnicity and tenure. The importance of providing multilingual services, especially for newcomers, was seen as essential to providing social inclusion and cohesion.

5.2 School Markets

It is important for all educational attractions to offer programming of particular interest to the school market for the following main reasons:

- Education is part of the mandate of cultural institution.
- Children brought as part of school field trips often convince their parents to take them again. This is key for Regent Park with regard to maximizing resident attendance and participation.

The key determinants for schools to attend on field trips are the size of the student population, relationship to curriculum, and student enjoyment, proximity and cost.

Enrolment - There is an estimated 2,700 students enrolled in schools within Regent Park (Lord Dufferin, Nelson Mandela, Queen Alexandra, Winchester, St. Paul, Regent Park Duke of York and Regent Park School of Music). There are opportunities given proposed art and museum exhibition plans to develop curriculum-linked school programmes that provide direct curriculum-related outputs (i.e. demonstrably assists teachers in achieving curriculum goals). As well, the Regent Park area is surrounded by Cabbagetown/St. Jamestown to the north, Moss Park to the southwest and Riverdale to the east. Schools from these areas are also potential visitors.
Research on inner city schools indicates that a curriculum that staff help create at the local level assists inner city children in understanding and they are eager to learn. Knowledge of and working with the community itself to help shape a curriculum, which provides students with a school that is meaningful and relates to the rest of their world, instead of an isolated building where events have little or no connection to students day-to-day life. The Regent Park Arts and Culture Centre has the opportunity to work with educators in a meaningful way perhaps teaming up with educators in conjunction with the Learning through the Arts program which assists teachers convey some of the most fundamental skills in math, English, social studies, science and other core subjects.

Due to funding changes at the Provincial level and policy changes at the school boards, the schools are generally offering fewer programs after school both for school children and the community. The high cost of permits for school facilities and the introduction of user fees for programs has greatly reduced access to school facilities by outside groups after the regular school day. We understand that there are discussions underway with the school board to possibly make changes to this policy. However, this need within the community for after school programs is a need that could be met through an Arts and Cultural Centre.

### 5.3 Implications of Projected Demographic Change in Regent Park

In 2004, the Regent Park Community Services and Facilities Study looked at population changes in rental and market-rate condominiums in the East Downtown between 1991 and 2001. The following is based on information from this study.

The study found in new townhouses and condominiums in Toronto’s East Downtown, family size tends to be small, with few children, and new developments tend to be targeted to higher-income households. It was noted that mixed-income neighbourhoods are able to attract economic and social resources that lead to healthier communities. Newcomers may not require the same range of services currently offered, but may have an expectation for other amenities.

The population of Regent Park is expected to grow by 5,000 people, from the current 7,500 known residents to approximately 12,500, an increase of 40%. The new population that will occupy market housing is expected to have relatively very few children under 15, approximately 450 or 9%, compared with 17% average for the City of Toronto, and far below the current Regent Park level of 37% (approximately 2,800 children). The redevelopment is expected to add about 250 youth. This is set against a recent and projected declining youth population in the Regent Park area so it is unlikely that even by completion of the redevelopment there will be any significant net increase in the youth population.

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6 Highlights of TDSB Archival Research in Inner City Schools
7 Regent Park Revitalization Strategy for the Provision of Community Facilities, 2005
The remainder of the increase is expected to mainly be younger adult singles and couples as well as some empty nesters. These adults may be quite active and will likely make use of recreational facilities, such as an Arts & Cultural Centre. Market rate accommodation is expected to accommodate about 5,100 people, with 4,426 living in apartment dwellings and 676 in house-form dwellings. The increase in population will occur at the end of each of the six redevelopment phases, leading to an average increase of 850 new residents in market housing every two years.

At the same time, approximately 1,250 Toronto Community Housing residents will be moving back into their newly rebuilt units. However, immediately after, another 1,250 Toronto Community Housing residents will be relocated for the next phase. Added to the annual turnover rate in Toronto Community Housing units of 13%, shifts in population will occur as a result of new residents in market housing and the changes in tenant population. Whatever the changes in demographics do occur they will be accompanied by new demands on community facilities.

Fluctuations in demographics are expected to be comparatively modest due to the phased structure of the redevelopment. The only group that is expected to undergo significant growth in each phase is English-speaking adults aged 25-50 with household incomes over $60,000 per year\(^8\).

The planned increase in the population of Regent Park and the change in demographics due to both the social housing replacement and the new market housing will change the capacity for community service infrastructure and mechanisms that will both support the existing communities and the new residents as the neighbourhood evolves into a mixed income community. Residents have expressed there is a need for community space – a dedicated arts and cultural centre – that will not only meet current unmet needs, but will help build an integrated neighbourhood and build social bridges across income and cultures.

**Attracting Neighbouring Communities** - Attracting residents from neighbouring communities to new facilities in Regent Park such as a Cultural Centre will be an important part of opening Regent Park up to the East Downtown and connecting it more broadly to the City. Focus groups and survey data, which were conducted in 2006, concluded that residents in neighbouring communities would like to participate in events and use facilities located in Regent Park. This broader integration meets the goals of current Regent Park residents who identified reconnecting with neighbouring communities as a priority. Additionally, there are few facilities in neighbouring communities and an Arts and Cultural Centre, broadly promoted, will attract new visitors who would potentially pay for programs, performances and activities. An example is the Wellesley Community Centre, which opened recently in the East Downtown and has been an attractive destination for more affluent residents in its area, even though it is a centre located in and created for low-income tenants in St. James Town. New facilities such as an Arts & Cultural Centre in Regent Park can reasonably expect to attract participation in the same way. The consultants interviewed four Toronto cultural centres, all of who indicate that their institutions not only attract their local community, but adjacent communities as well. Some events attract people from quite far away, particularly if a specific ethnic or cultural group is performing.

\(^8\) Regent Park Social Development Plan, 2007
Over the fifteen-year period proposed for the revitalization and redevelopment of the Regent Park neighbourhood, the population is expected to change significantly. Like most neighbourhoods, Regent Park will share links, social networks, information and resources with its neighbours. It is also expected that surrounding neighbourhoods will also change in nature, both as part of their own evolution and in response to the revitalization program.

5.4 Opportunities and Strategies for a Regent Park Arts & Cultural Centre

- Opportunity to increase community impact via partnerships with organizations already in the community and to forge new partnerships with educational institutions, other cultural facilities and to nurture new arts & cultural groups within the community.

The Social Development Plan sets out the principles and strategies for social inclusion and development in Regent Park. It speaks to the need for community space and community processes; and an arts and cultural centre is one of the tools for achieving these goals. Community activities and attractive facilities are needed to build social bridges across cultures, generations and income. The RPNI’s strategic plan noted that a dedicated facility could address multiple space requirements and ideally house existing arts and cultural groups and establish and nurture new groups and a variety of arts and cultural based initiatives.

- Opportunity for community groups to have a gathering and meeting place, whether small or large.

The Regent Park Neighbourhood Initiative’s Strategic Plan and the Regent Park Social Development Plan both indicate a need for physical space for community based gatherings and community celebrations where people can meet and cultivate a healthy community. Further, a Regent Park Arts and Cultural Centre is suggested as a place and a tool that would embrace the diversity of the population and link people together across income, ethnicity and tenure

- Opportunity to deepen participation with schools and school groups given the potential for close curriculum links.

The Regent Park Arts and Culture Centre has the opportunity to work with educators in a meaningful way perhaps teaming up with educators in conjunction with the Learning through the Arts program which assists teachers convey some of the most fundamental skills in math, English, social studies, science and other core subjects.

- Opportunity to reach out to neighbouring communities forging links, creating partnerships, cross promoting and broadening reach.
There are few facilities in neighbouring communities and an Arts and Cultural Centre, broadly promoted, will attract new visitors who would potentially pay for programs, performances and activities

- Opportunity to assist in the development of artists (performing, visual, multi-media) and serve as both a Hub and Incubator.

Hubs are community driven and nurture cultural industries at the local level, while Incubators provide support for artists. The City recognizes the importance of these types of facilities as fundamental to creating access to cultural activities and consultation and survey results of residents of Regent Park recognize the role of artistic expression in community building.

- Opportunity to also serve as a Showcase (performances, gallery) and Cultural Memory (museum collection).

On a local level, an arts and cultural centre has the opportunity to provide space for performance as well as exhibitions. It would also assist residents in sharing and celebrating their cultures. The inclusion of the Cabbagetown-Regent Park Museum would provide support for culture as a heritage resource and offer a perspective on the history of the community to both existing and new residents.

Clearly the visitor experience can be a major strength for the Regent Park Arts and Cultural Centre with the proposed Museum and Art Gallery’s exhibitions designed to a high standard. In fact, the nature and quality of the visitor experience is the most powerful indicator of likely attendance. Given the results of the existing resident market analysis, which shows a large number of youth in the population, the Centre’s inclusion of a child-friendly presentation and family programming is a major strength.

This concludes the Local Market Analysis, which will be used to generate the concept of a Cultural Centre, key programming, staffing, marketing and operational recommendations.
6. Foundation for the Vision and Concept

6.1 Conclusions from Needs Assessment

The preceding chapters provide a broad based assessment of the need for an arts and cultural centre in Regent Park. The Phase 1 report included an assessment of the policy and planning context; trends in the role and impact of arts and culture on communities, arts and cultural activity in Regent Park, and market analysis.

Based on the research and findings the Phase 1 report concluded:

- There are tremendous artistic and cultural assets in the community, which are significantly underdeveloped.
- Grass roots and community-based arts organizations in Regent Park lack sufficient, appropriate and affordable space to meet market demand and fulfill the potential of their programs. It is possible that community-dedicated spaces in TCHC buildings will alleviate some of this demand, depending on the size of spaces, technical support, and the use policy.
- Community-events and celebrations, such as Black History Month, Asian History Month and Eides have limited venues, which limits community access to these programs.
- The arts and cultural events and programs available in the neighbourhood are virtually invisible for lack of dedicated facilities and an organizational infrastructure to promote what is available and make connections among organizations and opportunities and with potential participants, supporters and funders.
- The current “market” is underserved; the increase in the number of residents and projected changes in the demographics will increase demand on existing arts organizations and need for new services. It is unlikely the existing organizations will meet the demand for local services and programs.
- The trends, data, and documented needs within Regent Park make a persuasive argument that participation in community-based arts and cultural activities are central to achieving the goals of social cohesion, as described in the Social Development Plan.
Many of the people consulted for this study clear that they see the arts and cultural activities as a means for social inclusion, expression of community identity, and an opportunity to celebrate the diversity of which they are so proud, re-brand Regent Park in a positive way, and invite residents from beyond the neighbourhood to learn about the community.

This process to develop a viable concept requires active participation from key leadership within the community to begin to develop the concept from the Centre.

Based on the needs assessment some basic ideas of what the arts and cultural centre could mean to the residents of Regent Park were expressed. These ideas provide a starting point for developing the Vision for the Centre.

The Arts and Cultural Centre.

- Is about arts education.
- Is an artistic place, about who we are.
- Is about development of artistic and cultural creative expression.
- Offers opportunities to be creative, as arts have the power to influence lives.
- Connects people – within the community and to the city.
- Is active, making things happen, is a community animator.
- Thrives on partnerships within and beyond Regent Park.
- Becomes a gathering place for community.
- Becomes a meeting place for artists and artisans.

Core Values that would inform the Centre’s relationship to the community, arts, and artists include, that the Centre.

- Respects diversity of cultures and forms of expression.
- Recognizes that arts experiences can be transformative.
- Relates to Regent Park and area residents as the primary participants of community-based/grass roots groups.
- Recognizes that many of the partnering/participating organizations are mission driven (rather than market driven).
- Understands that participation in the arts creates personal and community opportunities for the future.
- Engages artists are part of the process.

6.2 Concept Models and Organizational Structure

As a reference point for the discussion of the concept for the arts and cultural centre, several models were identified, based on a review of existing arts and cultural centres. Each of the models reflects different approaches and have their own implications to the operating requirements. The role that is determined for the Regent Parks Art and Cultural Centre with respect to the wide range of needs and opportunities will lead to the development of a model that is feasible given the unique circumstances of this project.
6.2.1 Network Model

This model assumes that individuals and organizations are actively engaged in the arts – whether for arts education (e.g., music school), presentation (e.g., performance or exhibition), or grass roots group practice (e.g., drumming group) in a variety of spaces throughout the community. The fundamental difference from the current situation in Regent Park today would be the addition of a dedicated venue, designed for performance and presentation, which would be available for rent.

Business Plan Implications – Basically this is a rental space that would be maintained by the owner/operator, who carries capital, maintenance and operating costs. Permanent staffing would be minimal. Technical support depending on user needs could be part-time or contracted staff. Income is derived from rental income and user fees (e.g., security, setup/take down, technical support). Depending on the income and capital/annual maintenance requirements, rental fees may vary for not-for-profit organizations. In this model renters are responsible for their own financial sustainability, marketing, interior decoration, or specialized technical support, etc.

Arts organizations and community groups who may rent the dedicated space would continue to operate independently, make use of their own or other spaces, and form programmatic collaborations as occasions arise.
6.2.2 Arts Organization Based Model

Arts Court, in Ottawa and 401 Richmond Street, owned by Margie Zeidler, are examples of this model.

In this model, arts organizations are tenants in a building, leasing exclusive space (which could include public spaces, e.g., galleries, studios, retail) and sharing common spaces. Dedicated purpose spaces, such as a performance hall or common activities, such as a business office, could be available in the building for use by tenants. The building may be owned by a 3rd party (private or public owner), or the arts organizations could form a cooperative to jointly own a building.

**Business Plan Implications** – In this model the facility may be operated by a not-for-profit or private company, which is responsible for capital and facility operations. The primary source of income is facility rental (e.g., presentation spaces) and lease revenue from tenants, including commercial or retail operators (e.g., coffee shop, shops). Lease income would be based on per square foot cost plus costs of common spaces and any additional services the operator may offer. The owner/operator would manage the brand/identity of the facility, through naming, marketing, selection of tenants and rental/program/operations policies.

The operator may or may not present its own program. If it does present programs or public services, it may require additional revenue streams, such as contributed, grant, sponsorship, or fundraising, or funding to subsidize broader community use of the presentation space(s).

Each tenant would be responsible for their own marketing, program development, audience engagement, operations and income generation (earned, contributed, grants, fundraising). Depending on the types of spaces, operations and lease conditions tenants may be able to earn income from their own retail or use of premises. Tenants or the owner/operator could also collaborate on activities, such as marketing or share staff for functions, such as accounting, etc.
3.2.3 Community Arts Centre Model

Coal Harbour Community Centre in Vancouver (City/Parks owner and 3rd party agreement to operate), Roundhouse Community Arts & Recreation Centre in Vancouver, and the Neilson Park Creative Centre in Toronto (not for profit operates) are examples of this model.

In this model, there is a dedicated facility, designed for specific art forms and activities but operating in a way similar to a recreation centre. That is trained staff perhaps working with other organizations (in the case of Neilson Park, resident groups offer programs) and deliver programs. Space is available for rent or use by individuals or groups. The owner may be the city or other agency, which may operate the centre or contract with another organization responsible for facilitating community participation, programming, marketing and its operating budget.

**Business Plan Implications** – In two of examples of this model, the owner (city/parks board) has entered into a partnership agreement with a not-for-profit operator. The Roundhouse Community Arts Centre is owned and operated by the Vancouver Parks and Recreation Board. In the case of the partnerships both have financial responsibility for the facility and contribute to operation costs. The city/parks board provides financial (annual grant), services or staff support. Other sources of revenues include earned (e.g., fees, membership, rentals), contributed (e.g., sponsorship), grants and fundraising. Partnerships and collaboration are essential to deliver programming. Classes are an important part of the programming, for which there is a fee (which may be subsidized to ensure access to diverse audiences) and therefore programming tends to be more market driven.

The operating partner is typically a not-for-profit organization (as in these two examples), but could be another type of entity depending on the revenue or rights agreements.
3.2.4 Arts and Cultural Centre with Artistic Vision

The *East Vancouver Cultural Centre* is an example of this model.

This model is clearly informed by the *artistic* vision established by the governing organization (such as a not-for-profit) and professional staff. In this model there may be resident partners, house companies or tenants, which share the artistic vision /mission of the centre. Performance, presentation, and events that draw large audiences rather than participant programs, are the core focus of such a centre.

The operator may own the building or lease it from the owner.

*Business Model Implications* – In this model the operator is the primary presenter and the board has an important role in governance and financial sustainability, working the balance between artistic mission and market driven programming/events. Revenues from all sources - earned, contributed, grants, including government sources, fundraising and investment/endowment are needed.

The table below presents data regarding specific aspects of the operations of the organizations cited as examples of the models presented here: East Vancouver Cultural Centre, Arts Court Ottawa, Neilson Court Creative Centre, Coal Harbour Community Centre, and Roundhouse Community Arts and Recreation Centre. The purpose of this table is to provide an understanding of the varying sizes of the facilities, space uses, arts and cultural programming, staffing structures, governance/operation agreements, market segments/demographics, funding sources, and annual budgets across each organization.
<table>
<thead>
<tr>
<th>East Vancouver Cultural Centre</th>
<th>Arts Court, Ottawa</th>
<th>Neilson Park Creative Centre, Toronto</th>
<th>Coal Harbour Community Centre, Vancouver</th>
<th>Roundhouse Community Arts &amp; Recreation Centre, Vancouver</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Owner</strong></td>
<td>East Vancouver Cultural Centre</td>
<td>City of Ottawa</td>
<td>Former City of Etobicoke</td>
<td>Vancouver Board of Parks and Recreation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Vancouver Board of Parks and Recreation</td>
</tr>
<tr>
<td><strong>Governance/Operating Agreement</strong></td>
<td>Operated by staff; managed by Board of Directors</td>
<td>Managed in collaboration with the Ottawa Arts Court Foundation</td>
<td>Operated by a non-profit volunteer corporation; managed by a Board of Directors which includes representatives from the Resident Groups and the community</td>
<td>Jointly operated by the West End Community Centre Association and the Vancouver Park Board.</td>
</tr>
<tr>
<td><strong>Size of Facility</strong></td>
<td>N/A</td>
<td>87,000 sq ft.</td>
<td>Studio A West 28x34 plus Studio A East 37x34, Studio B 40x34, Studio C 49x28, Studio D 27x19, Main Gallery 40x40, Plus hallway, storage, washrooms and office space.</td>
<td>N/A</td>
</tr>
<tr>
<td><strong>Primary Spaces/Seating Capacity</strong></td>
<td>The theatre has four basic seating configurations and capacities: 248 seats, 265 seats, 286 seats, or 348 seats.</td>
<td>The Arts Court Theatre is a 130-seat, black-box style theatre with dressing rooms, box office and reception areas; Library and Courtoom are both multi-use spaces ideal for rehearsals, meetings, or special events; Club SAW is a space with a capacity of 150 (95 sitting) and is dedicated to film and video, performance and music. Although used as a programming space for SAW Gallery and SAW Video, it is also open to community initiatives and member-driven activities; Le Group Dance Lab- Studio B is a space for dance rehearsals, workshops, or classes. Studio B, 49’x28’ is equipped with full length mirrors on one wall; The Micaela Fitch Room is part of the office space of the Council for the Arts in Ottawa (CAO). The room is approximately 16’x 30’, and provides a meeting/workshop space, which is available for use by members, not-for-profit groups and businesses, it will accommodate 14 to 16 persons.</td>
<td>Accessible facility includes four studios, 2 public galleries, administrative offices and ancillary spaces in a single storey structure</td>
<td>Gymnasium, dance studio, four multi-purpose rooms; arts and crafts room, changerooms and showers; spray park</td>
</tr>
<tr>
<td><strong>Features of Bldg (renovation, new build, historic etc.)</strong></td>
<td>Renovated Former Church; to include expanded and more accessible public areas, a new state-of-the art studio theatre, new exhibition space, new rehearsal and office facilities for resident companies, new workshops, and expanded backstage facilities at our cherished Eastside facility Undergoing renovations for LEED Certification</td>
<td>Heritage Building; Former Courthouse</td>
<td>Located at the south end of beautiful Neilson Park, functional spaces have been organized along a curving central spine reflecting the original farm track through the site and culminating in a small glazed seating area overlooking the river valley. Exterior materials of masonry, stucco and concrete roof tile have been chosen for their compatibility with the natural setting.</td>
<td>Nautically inspired architecture; Overlooks Coal Harbour, Stanley Park and the North Shore Mountains; Green rooftop</td>
</tr>
<tr>
<td><strong>Core Program (Describe)</strong></td>
<td>17-show programme of theatre, dance and music; Gallery exhibits; Special Events; Quarterly newsletter</td>
<td>The mission of the Ottawa Arts Court Foundation is to provide a forum for Programming depends on the individual tenants. Ottawa’s performing, visual, literary, and media arts through the provision of leading professional facilities, programs and services. The OACF promotes and nurtures the creative integrity of the Arts Court by working with Arts Court’s individual tenant organizations and external organizations towards the continuing development of the local professional arts community and its audiences.</td>
<td>Classes in watercolour, oil, acrylics, drawing, life drawing, in quilting or other fibre arts, or developmental programmes offering critiques; March Break and Artsmartz summer programming for teens and children; special events - annual or bi-annually.</td>
<td>Creative arts, dance, pottery, educational, music, drama, drawing/painting, martial arts, fitness.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Woodworking, pottery, dance, aerobics, special events</td>
</tr>
</tbody>
</table>
### Program Innovations

Youth Program - Youth Panel, Telus Youth Pass will give you access to a variety of shows with a retail ticket value of up to $50.00, for only $2.00. Even at sold-out performances, the Cultch will reserve 10 seats especially for Telus Youth Pass holders.

- **Foundations for the Vision and Concept**
  - **Program Innovations**
  - **Youth Program - Youth Panel, Telus Youth Pass**
  - **N/A**
  - **N/A**
  - **N/A**

**The Turntable Project - so the historic Turntable becomes a vital urban Plaza in the heart of the neighbourhood.**

### Tenant Companies/Organizations

- **IFCO, Odyssey Theatre, Salamander Theatre, ACTRA Ottawa, Le Groupe Dance Lab, Opera Lyra Ottawa, SAW Gallery, Art Rental & Sales Service, CARFAC, Ottawa Art Gallery, SAW Video, Odyssey Showcase, North-East Productions, Canadian Film Institute, Ottawa International Animation Festival, Council for the Arts in Ottawa, Heritage Ottawa, Suzuki/Music, Ottawa Fringe Festival, Ottawa Symphony Orchestra, Third Wall Theatre Company, Club SAW, Society of Graphic Designers, Nalawrah Music, Artengine, The Etobicoke Art Group, Humber Valley Art Club, Ebiboque Handweavers & Spinners Guild, Ebiboque Quilters Guild, Heritage Rugcrafters of Ebiboque, Calligraphic Arts Guild of Toronto; also serves local communities and general public.**

### Annual Budget

- **$241,000 OACF; City $543,898; $350,000**

### Earned Revenue Sources and % of Annual Budget

- **Ticket Sales, Rentals and Concessions: 40%**
- **Approximately $80,000 OACF**
- **Membership fees $75 (472 members); children $120 per 10 week class (67); adults $230 per 10 week class (158); minimal fundraising; corporate and individual donations; 20% of gallery sales; rentals.**

### Contributed Revenue Sources

- **Corporate Sponsors (6); Government Agencies (6); Media Sponsors (3); Foundations (2); In-Kind (5); Other (1); The Cultch is supported through the Gaming Commission via bingo at Burnaby Bingo Country**
- **Arts Court receives Cultural Assistance Program funding from the City of Ottawa and relies on rental income, fundraising, and membership dues to administer its operations. Special funding has been provided by the Department of Canadian Heritage, the Ontario Trillium Foundation and the Downtown Rideau Business Improvement Association.**
- **HRSDC, The Trillium Foundation; The City of Toronto; and Sherway Gardens Mall**

### Operating Grants/Subsidy

- **N/A**
- **Approximately $100,000 OACF**
- **Trillium and HRSDC**

### Indirect Support

- **N/A**
- **Approximately $30,000**
- **N/A**

### Permanent Staff Size (FT, PT, Other)

- **Executive Director, Technical Director, Director of Development, Communications Director, Facilities Manager, Managing Director, Cultch Concierge/Office Manager, Youth Program Manager, Head Front of House Manager, Front of House Staff (14); Maintenance (2), Board Members (12).**
- **Executive Director, Theatre Manager, Communications, Finance Officer, Technical Director, Admin Assistant, Board of Directors (12).**
- **Administrator, receptionist, support staff, bookkeeper.**
- **N/A**
- **2 FT, 2 PT**

### Primary Positions

- **N/A**
- **4FT, 3PT**
- **N/A**
- **Supervisor of Recreation Services, Arts Programmers, Recreation Programmers, Program Assistant, Recreation Facility Clerks, Communications Coordinator, Rental Liaison, Production Administrator, Technical Director, Assistant Technical Director, Volunteer Coordinator, Youth Worker, Older Adults/Seniors Worker**

### Market Segments

- **Demographics (i.e. how many attend annually)**
  - **192,000**
  - **Have 540 members about 1/3 of whom take weekly classes 10 months of the year, 100 children weekly, plus summer art camp (maybe 250 children). Visitors to the Gallery, maybe 500 annually. Plus workshops, volunteers, external rentals (parties, receptions, meetings, clubs, condo AGMs, religious gatherings, conventions).**

### Market Segment Distribution

- **Artists, School Groups, Residents, some tourists**
  - **Mostly members who meet as Resident Groups (guilds or clubs) and take classes. Artists who show their work in the Galleries attract a broad cross-section of visitors to their receptions. Not every tourist unless they know someone here. Most of the people who cross our doorstep live within half an hour's drive. We also attract members who live farther away up to 2 hours' drive.**

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6.3 Regent Park Revitalization - Site Opportunity

The revitalization partners, TCHC and The Daniels Corporation, are beginning the planning for Phase 2 of the Revitalization Plan. At this time Phase 2 includes two large blocks of property, one on the north side of Dundas and one on the south. See the Phasing Plan on the following page.

The President of The Daniels Corporation indicated during the March 2008 workshop that an arts and cultural centre has the potential of being a significant amenity for residents living in the Revitalized Regent Park as well as throughout the City. TCHC /Daniels noted that the possibility exists and there is an interest in including a concept for the Arts and Cultural Centre in the Phase 2 planning, which would be reviewed in tandem with a viable business plan.

The President noted there was a critical time line for Phase 2 planning. For the Centre to be considered TCHC/Daniels would like to receive a proposal in the next several months that would include:

- A clear Vision and Concept for the Centre
- Facility Plan
- Capital Costs and identified sources of funding
6.4 Project Leadership Emerges

The Steering Committee – representatives of RPNI, TCHC, City Culture – have overseen the study process and recognized that for the arts and cultural centre to go the next step leadership would need to emerge from the community of interests in order to proceed. The Needs Assessment Report identified that organizational capacity among the arts organizations was a major issue, as many are focusing modest resources on program delivery. While several have boards whose members are committed each organization, fundraising and operating support was often an ongoing challenge.

During the March workshop, while all organizations expressed support for the arts and cultural centre, the leadership issue was of paramount concern, particularly in considering the time line posed by the Phase 2 planning and the challenge of a significant capital campaign. The challenges faced by many of the participating organizations in sustaining their own organizations were recognized as an issue in developing the leadership needed to advance the arts and cultural centre project.

The Executive Director of Dixon Hall advised the group that Dixon Hall does have the capacity and is willing to provide leadership for the next stage of development of the arts and cultural centre with the involvement of a suitable partner, such as Artscape. Dixon Hall has deep roots in the community, knows the community well and wants to develop new approaches that build on its strengths. While Dixon Hall is identified as a social service agency, it has been involved in and supportive of the arts and cultural expression in many forms (such as the Music School, sewing circle, and drumming group) within the community, it is interested in expanding how it participates and wants to be part of the solution.

Key questions for Dixon Hall as it proceeds centre on questions about feasibility:

- Is it possible to create a Regent Park Arts and Cultural Centre?
- Who are the right partners?
- What would it look like?
- What does it entail to operate and program it?
7. Vision and Concept Framework

The vision and concept framework for the proposed Arts and Cultural Centre emerged from the Phase 1 findings and discussions during the March and May workshops with organizations involved in arts and cultural programming in Regent Park.

7.1 Role of the Arts and Cultural Centre in the Community

The core roles of the arts and cultural centre are:

- Be a creative venue where a wide range of art forms and cultural/artistic expression intersect, which would mean
  - Opportunities for children, youth and adults, at whatever level of proficiency to explore, learn, practice and develop their skills and understanding
  - Resident/tenant arts organizations or artists
  - Possible “house company”
  - Collaboration among artists and arts organizations, throughout the city
  - Opportunities for participants and artists to make connections irrespective of their experience or artistic development
  - Accessible and affordable to participants whether attending a performance or event, or participating in a program
  - Spaces would be flexible, suitable for all manner of activities
  - Spaces resonate with a variety of art forms

- Facilitate exchange and dialogue among individuals exploring creativity, which would mean
  - There would be a “black box” quality to the space, so “anything can happen”
  - Both presentation and creation would take place
  - Open ended, organic processes
  - An attitude of generosity
  - Partnerships

- Become a gathering /connecting place, by
  - Being warm, welcoming, informal and comfortable
  - Projecting an attitude of inclusion
  - Being vibrant, noisy, and quiet
  - Fostering interaction with neighbours and the city
7. Vision and Concept Framework

- Intersecting social and creative spaces – e.g., café – which could also be a space to host events and artists, community kitchen – where food could be prepared and shared, reflecting the cultural diversity of community and welcoming/hosting people

- Celebrate and learn about the community, by
  - Presenting programming about and by the community
  - Inviting participation from audiences, artists, arts and other groups from throughout the city

- Support the Regent Park community, which would mean
  - Accessible, affordable space and support infrastructure for grass roots and community groups
  - Affordable programs
  - Innovative partnerships and programs employing, training or contracting for services that benefit residents.
  - Opportunities to sell artistic or cultural products and services.
  - Being a resource, facilitating connections and relationships

7.2 Role of Organizations in the Arts and Cultural Centre

Representatives of each organization participating in the workshops stated the role they anticipate for their organization in the Arts and Cultural Centre:

**Dixon Hall Role:** Project Leadership, Centre Management and Relocate Programs

Dixon Hall is developing a strategic plan that takes into consideration the changing needs and opportunities due to the Regent Park revitalization and East Donlands development. With four of its facilities affected by Regent Park redevelopment, it must also rethink how to best deliver its programs and services. The organization is committed to its Music School and wishes to better access to Regent Park residents, while continuing to develop /expand its arts/culture based programs. Relocating these programs and looking for creative ways of linking employment and training programs to the arts and cultural centre are goals.

Dixon Hall is also committed to providing leadership through the next phase of the feasibility study and is considering a role in managing the arts and cultural centre.
**Regent Park Music School Role:** Tenant (Relocate existing Program) and Contribute to Project Leadership

Regent Park Music School is looking to relocate to the arts and cultural centre to meet its need for dedicated facilities (office, specialized studios, rehearsal and performance space, approximately 8,000 to 10,000 sq ft) as it expands its programs. While it currently owns its own space, the Music School is looking to lease sufficient space to meet its needs, preferably at below market rates. There is expertise among the Board in facilities planning and they are interested in playing a role in the facilities planning for the Centre.

**Regent Park Focus Role:** Present Programs, Provide Services (e.g., technical support), Partner with other organizations, and Locate TV Studio/Station in Centre (potential)

Regent Park Focus is dedicated to youth-based programming, training and mentorship in media and digital arts. Stand-alone, purpose-built space to meet its needs is now being planned in Regent Park.

**Regent Park Film and Video Festival Role:** On-going Program Presenter and Collaborator with access to a dedicated Film Screening Theatre; and Tenant (office with access to shared services).

Regent Park Film Festival presents an annual festival that broadly engages residents not only as audience but also participants and monthly film club programs; and collaborates with other organizations on projects. Making programs accessible and affordable is of high importance.

The Executive Director sees the opportunity and benefits of inviting other film festivals into the Centre as tenants, presenters and collaborators.

**Art Heart Community Arts Centre Role:** Present Expanded Programs, including Exhibitions in the Centre (rent space or collaborate) while operating from its current facility; Advocacy and Leadership for its development.

Art Heart works with children, youth and adults from Regent Park to support their artistic development and identity. In addition to artistic training, Art Heart mounts exhibitions of the artists’ works in area venues (e.g., coffee shops, the library) for the purpose of sale, and provides employment training through innovative programs (e.g., food service certification for youth providing meals to program participants). In the long term Art Heart expects to expand its programs and sees the Centre as a venue and program collaborator.

Art Heart’s board and the Executive Director are fully supportive of the development of the Arts and Cultural Centre. The Executive Director has experience in this type of facility planning and would like to participate in the ongoing planning.
Coleman Lemieux and Compagnie Role: Program Collaborator and Facilitator, possibly Resident Company and Presenter, if facility offers space appropriate for dance.

Coleman Lemieux and Compagnie, a professional dance company, works collaboratively with communities to develop and present dance and is enthusiastic about working in Regent Park. The company recently located to space in the neighbourhood. The Artistic Director is an enthusiastic supporter of the Arts and Cultural Centre and the development of an artistic vision that engages professionals and community. Participating in the Centre as a Resident Company is a possibility, as long as the facility can accommodate the requirements for professional dance. However, the Artistic Director sees a role in making connections between the Centre and the arts community to create synergies and innovative programming.

Cabbagetown and Regent Park Museum Role: Program Presenter (e.g., exhibitions) and Collaborator (e.g., documenting activities)

The Museum continues to develop its public programs, research, collections acquisition and documentation activities. Its long-term goals are to acquire dedicated space specific to the Museum’s needs. While an enthusiastic support of the Centre, at this time the Museum’s Director is not sure if locating its permanent operations to the Arts and Cultural Centre is the best strategy to meet its specialized space needs (e.g., collections storage etc.).

### 7.3 Preliminary Vision and Concept for the Regent Park Arts & Cultural Centre

Based on the foregoing the following Vision and Mission provides a working framework to continue the planning.

**Vision**

_The Regent Park Arts & Cultural Centre will inspire people to express their own creativity and appreciate the diversity of artistic expression across cultures._

**Mission**

_As a community-based organization the Regent Park Arts and Cultural Centre believes in the power of the arts to transform lives. The Centre will provide access to opportunities for children, youth and adults to participate in a wide range of art forms and creative expression that reflects and celebrates the diversity of the community._
Mandate

The Regent Park Arts and Cultural Centre will

- Offer classes and programs to children youth and adults to explore, learn, practice and develop their creativity and associated technical skills
- Encourage and facilitate artistic exchange and development within the community
- Celebrate and showcase the artistic and cultural diversity of the community
- Partner and collaborate with artists, arts and community service organizations and others with a shared interest in the community and the arts

7.4 Next Steps in Developing a Feasible Business Plan

As the concept development moves forward it will be essential to align the Vision/Mission of the Arts and Cultural Centre with capital and operating feasibility.

From a business planning perspective feasibility is based on the availability of funding for the capital costs of project from different sources (public, private, and foundation) and sustainable sources of operating revenues, such as earned (fees, admissions, retail, lease, rentals, services, membership), contributed (sponsorships, donations, partnerships), grants (foundations, government), fundraising, and endowment that meet the ongoing operating expenses.

Key considerations in the ongoing planning and preparation of the business plan include:

Role of Dixon Hall - The decision of Dixon Hall to step forward as the go forward leader for the development of the proposed Arts and Cultural Centre is hugely significant. While many have said that an arts and cultural centre is needed, it requires an “owner” to bring definition and a commitment to the project while working with stakeholders in the community and beyond. Dixon Hall is an established community service, a clear sense of its role and commitment to the community, a significant track record, a strong board and professional staff with the capacity to provide leadership for the project. As project leader Dixon Hall will need to determine how the Arts and Cultural Centre fits into its Mission and strategic planning and what partnerships and collaborations will make for success.

Role of the City, TCHC and The Daniels Corporation – Each has played a significant role in moving the idea for the arts and cultural centre forward and will be key partners in making the Centre a reality. As the project planning develops their role in site selection, project management, capital costs, construction, operating offsets, will impact feasibility of operations and the capital campaign.
7. Vision and Concept Framework

**Identify Partnerships and Tenants/Residents** - Programming partnerships, and the potential for tenants and resident artists and arts organizations will be key to the business model and have a direct impact on building program and capital costs. These will need to be identified and relationships clarified at an early stage in order to model the facility and business plan.

**Determine the audiences the Centre wishes to serve** – This is key to deciding on the program/service mix and projecting the impact on revenue sources. The market analysis (see Chapter 3) identified trends and potential market for a community-based arts and cultural centre.

**Identify and involve potential funders as the business plan is developed** – Working with potential funders of capital and operating during preparation of the business plan will ensure that their input informs the planning.
Appendix A: Acknowledgements

We would like to acknowledge the assistance and advice provided by those who took part in the consultation through interviews and meetings as part of this feasibility study, and concept development workshops.

Phase 2 Concept Workshops Participants

The following individuals and representatives of key organizations participated in the two Concept Development Workshops held in March and May 2008.

ArtHeart Community Arts Centre
Janet Mador, Executive Director (March and May)

Artscape
Tim Jones, President and CEO (March)
Billie Bridgman, Executive Vice President (May)

Cabbagetown/Regent Park Museum
Carol Moore Ede (March and May)
Christopher Dew (March)
Alan Waterhouse (March and May)

Coleman Lemieux & Compagnie
Bill Coleman, Artistic Director (March and May)
Michael Caplan, Off the Beaten Track Coordinator (March and May)

Dixon Hall
Kate Stark, Executive Director (March and May)
Tom Lewis, Director of Financial Services and Supports (March)

Daniels Corporation
Mitchell Cohen, President (March)

Regent Park Film Festival
Karin Hazé, Director (March and May)

Regent Park Focus Youth Media Arts Centre
Adonis Huggins, Program Director (March and May)
Regent Park Neighbourhood Initiative
Catherine Goulet, Executive Director and Steering Committee Member (March and May)

Regent Park School of Music
Edlyn Yu Wang, General Manager (March)
Stan Witkin, Board Member (May)

Toronto Community Housing Corporation
Liz Root, Project Director, Regent Park Revitalization Project and Steering Committee Member (March and May)
Lancefield Morgan, Community Revitalization Consultant (March)

Toronto Culture
Lori Martin, Senior Cultural Affairs Officer and Steering Committee Member (March and May)

Phase 1 Needs Assessment

In-person and Telephone Consultation Participants

Ann Brokeman, Cultural Outreach Officer, City of Toronto
Heather Campbell, Marketing and Development Assistant, Canadian Children’s Dance Theatre
Seanna Connell, Executive Director, ArtHeart
Tina Contento, Coordinator, Cultural Programs, City of Toronto
Dennis Dickin, Coordinator, Cultural Programs, City of Toronto
Gina Dineen, Coordinator, Cabbagetown Short Film and Video Festival
Nadien Godkewitsch, Program Officer, Toronto Community Foundation
Julia Gorman, Director, Major Gifts, United Way
Karin Hazé, Director, Regent Park Film Festival
Claire Hopkinson, Executive Director, Toronto Arts Council
Rob Howarth, Coordinator, Toronto Neighbourhood Centres
Adonis Huggins, Program Director, Regent Park Focus
Tim Jones, Executive Director, Artscape
Sean Meagher, Principal, Public Interest
Carol Moore Ede, Cabbagetown/Regent Park Museum
Terry Nicholson, Manager, Cultural Affairs, Economic Development Culture & Tourism, City of Toronto
Carolyn Poplak, Executive Director, Cabbagetown Community Arts Centre
Jay Rankin, Managing Director, Toronto Dance Theatre
Appendix A: Acknowledgements

Kate Stark, Executive Director, Dixon Hall

Cynthia Wilkey

Edlyn Yu Wang, General Manager, Regent Park School of Music

Regent Park Grassroots Community Leaders – Consultation Meeting Participants October 2007

Ashrafi Ahmed, Animator, Toronto Community Housing Centre (TCHC)
Hoden Ahmed, Regent Park Grassroots Development Network (RPGDN)
Valda Alleyn, Cool Breeze

Shamin Begum Ana, Animator Training
Tahmina Begum, Animator (TCHC)

Yomba Christian, Francophone Centre (SCBC)
Angela Crichlow, Regent Park Sole Support Mothers Group

Elsaida Douglas, The Dreamers

Ines Garcia, RPGDN

Adukar Hagi, Regent Park Somali Community Organization Inc.
Mohamed Hanseer

Sakina Kana, Regent Park Women & Family

Odette, Centre for Community Learning and Development

Joe Stapleton, Pathways to Education
Nobi Syed, Animator-in-Training

Pat Whittaker, The Dreamers

Mosammat Yasmin, Animator (TCHC)
Miguel Zanguele, Francophone Centre (SCBC)
Appendix B: Existing City of Toronto Cultural Centres
<table>
<thead>
<tr>
<th>Name</th>
<th>Governance</th>
<th>Facility Location</th>
<th>Programs</th>
<th>Users</th>
<th>Funding Sources</th>
<th>Building Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assembly Hall</td>
<td>Owned and operated by the City of Toronto Assembly Hall Advisory Commission (AHHAC)</td>
<td>355 Front Street North (Kipling Ave. &amp; Lake Shore Blvd. W.), Toronto, ON M8V 4R6</td>
<td>- 200-seater capacity, 360° theatre style 140 banquet style 175 cocktails 250 guests</td>
<td>community rooms, kitchen, gallery spaces, library, community rooms, lobby, kitchen, gallery spaces</td>
<td>- Community Cultural Commission and facility rental space (local, community, public)</td>
<td>416-338-7296</td>
</tr>
<tr>
<td>Cedar Ridge Creative Centre</td>
<td>Owned and operated by the City of Toronto President + board of 12 directors</td>
<td>225 Confederation Drive, Scarborough, ON M1G 1R5</td>
<td>- performance hall capacity: 250 tiered theatre style 140 banquet style 175 cocktails 225 cocktails</td>
<td>- community rooms (meetings and lectures, social events, art workshops and exhibitions)</td>
<td>- Community Cultural Programs</td>
<td>416-396-4026</td>
</tr>
<tr>
<td>Humber College Art Gallery</td>
<td>Owned and operated by the City of Toronto</td>
<td>309 The West Mall, Etobicoke, ON M6C 2Y3</td>
<td>- temporary spaces for local, provincial, and national art organizations</td>
<td>- community use, public use</td>
<td>The City of Toronto</td>
<td>416-740-6520</td>
</tr>
<tr>
<td>Finch Art Centre</td>
<td>Owned and operated by the City of Toronto in agreement with community group</td>
<td>34 Riverdale Drive, Etobicoke ON M9V 2T3</td>
<td>- 2-storey house set on estate of a contemporary from the Group of Seven</td>
<td>- public use</td>
<td>The City of Toronto</td>
<td>416-338-6508</td>
</tr>
<tr>
<td>Lower Jarvis Creative Centre</td>
<td>Owned and operated by the City of Toronto</td>
<td>56 Neilson Drive, Etobicoke ON M9C 1V7</td>
<td>- 2-storey house, on-site studio, kitchen</td>
<td>- public use</td>
<td>The City of Toronto</td>
<td>416-338-6508</td>
</tr>
<tr>
<td>Museum of Contemporary Canadian Art</td>
<td>Not-for-profit, arms-length agency of the City of Toronto, Toronto Region</td>
<td>952 Queen Street West, Toronto, Ontario M6J 1G8</td>
<td>- permanent collection of approximately 400 works of art</td>
<td>- public use</td>
<td>The City of Toronto</td>
<td>416-755-7505</td>
</tr>
<tr>
<td>Mimico Park Creative Centre</td>
<td>Operated by a non-profit volunteer corporation, managed by a Board of Directors, which includes representatives from the Resident Groups and the community</td>
<td>56 Mimico Ave, Mimico ON M1C 1V</td>
<td>- community facility includes four studios, 2 public studios, administrative offices and auxiliary spaces in a single storey structure</td>
<td>- public use</td>
<td>The City of Toronto</td>
<td>416-755-7505</td>
</tr>
<tr>
<td>Name</td>
<td>Governance</td>
<td>Facility</td>
<td>Location</td>
<td>Programs</td>
<td>Rentals</td>
<td>Users</td>
</tr>
<tr>
<td>------------------------------</td>
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<td>---------------------------</td>
<td>---------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Scarborough Civic Centre</td>
<td>owned and operated by the City of Toronto</td>
<td>eurosaint raymond moriyama</td>
<td>Scarborough, Ontario M1S 4C7</td>
<td>standing afternoon concerts (except holiday weekends) are presented by the Parks and Recreation division</td>
<td>one public artwork rental space, available to not-for-profit, charitable organizations specializing in environment, health, youth, cultural, educational, or social services. This rental space will also be available to a select group of for-profit enterprises with a demonstrated commitment to being socially responsible.</td>
<td>general public</td>
</tr>
<tr>
<td>The Don Valley Brickworks</td>
<td>owned and operated by the City of Toronto</td>
<td>- Designed by world renowned architect raymond moriyama - in the rotunda of the Scarborough Civic Centre</td>
<td>Toronto, ON</td>
<td>- exhibitions - Sunday afternoon concerts (except holiday weekends) are presented by the Parks and Recreation division</td>
<td>one public artwork rental space, available to not-for-profit, charitable organizations specializing in environment, health, youth, cultural, educational, or social services. This rental space will also be available to a select group of for-profit enterprises with a demonstrated commitment to being socially responsible.</td>
<td>general public</td>
</tr>
<tr>
<td>The Guild</td>
<td>owned and operated by the City of Toronto</td>
<td>- leadership provided by the Brickworks Campaign Cabinet, which is currently comprised of 3 corporate and 2 public entities - toronto real estate corporation (treco) leads the project with tcrca (site owner) and city of toronto, heritage and culture (site manager) as partners</td>
<td>Scarborough, ON</td>
<td>- exhibitions - Sunday afternoon concerts (except holiday weekends) are presented by the Parks and Recreation division</td>
<td>one public artwork rental space, available to not-for-profit, charitable organizations specializing in environment, health, youth, cultural, educational, or social services. This rental space will also be available to a select group of for-profit enterprises with a demonstrated commitment to being socially responsible.</td>
<td>general public</td>
</tr>
<tr>
<td>The Market Gallery</td>
<td>owned and operated by the City of Toronto</td>
<td>- the market gallery is located on the second floor of the city council chamber circa 1869 - the market gallery was originally intended to be a market and is now used for various cultural and social events.</td>
<td>Toronto, ON</td>
<td>- exhibitions - Sunday afternoon concerts (except holiday weekends) are presented by the Parks and Recreation division</td>
<td>one public artwork rental space, available to not-for-profit, charitable organizations specializing in environment, health, youth, cultural, educational, or social services. This rental space will also be available to a select group of for-profit enterprises with a demonstrated commitment to being socially responsible.</td>
<td>general public</td>
</tr>
<tr>
<td>York Civic Centre Gallery</td>
<td>owned and operated by the City of Toronto</td>
<td>- restored site of the former Zion Primitive Methodist Church built in 1873 - hall 1600 sq. ft. - small stage - spot lighting system - spacious workrooms - art easels - storage area - kitchenette with servery gardenes with sitting area capacity - additional small fixed chairs - 13 with chairs and tables</td>
<td>Toronto, ON</td>
<td>- exhibitions - Sunday afternoon concerts (except holiday weekends) are presented by the Parks and Recreation division</td>
<td>one public artwork rental space, available to not-for-profit, charitable organizations specializing in environment, health, youth, cultural, educational, or social services. This rental space will also be available to a select group of for-profit enterprises with a demonstrated commitment to being socially responsible.</td>
<td>general public</td>
</tr>
<tr>
<td>Zion Church Cultural Centre</td>
<td>owned and operated by the City of Toronto</td>
<td>- Historic site in the heart of the historic methodist church built in 1872 - hall 500 sq. ft. - small stage - spot lighting system - spacious workrooms - art easels - storage area - kitchenette with servery gardenes with sitting area capacity - additional small fixed chairs - 13 with chairs and tables</td>
<td>Toronto, ON</td>
<td>- exhibitions - Sunday afternoon concerts (except holiday weekends) are presented by the Parks and Recreation division</td>
<td>one public artwork rental space, available to not-for-profit, charitable organizations specializing in environment, health, youth, cultural, educational, or social services. This rental space will also be available to a select group of for-profit enterprises with a demonstrated commitment to being socially responsible.</td>
<td>general public</td>
</tr>
</tbody>
</table>

N/A - information not available at time of report

Appendix C: Arts and Culture Services Available in Toronto

A number of initiatives within the city have been successful in bringing artists, and their publics together. These include the community events, festivals, agencies, community arts programmes and Local Arts Service Organizations described in the pages that follow. The numerous events, festivals and programmes described below, are in no way comprehensive.

According to Imagine Toronto...Strategies for a Creative City, a project aimed to produce a strategy addressing the needs of Toronto’s creative economy:

“Creative and cultural activity enhances a city’s quality of place, helps to reclaim and revitalize neighbourhoods, enables more innovative thinking and problem solving across all sectors of the economy, and shapes a city’s identity ... Creative and cultural activity is also a powerful vehicle for community development and engagement, providing opportunities for economically disadvantaged neighbourhoods and social groups”.

Culture in Toronto is flourishing, offering more for residents and tourists year by year. In 2003, the Culture Division of the City of Toronto released its Culture Plan – a 10-year plan to guide the City’s cultural development. According to a follow-up report, Culture Plan Progress Report 2005. Toronto has been successfully promoting creativity in Toronto since its adoption of the Cultural Plan.

LivewithCulture.ca (a legacy project of the initiative undertaken by the City of Toronto described below in partnership with the Toronto Arts Council, currently lists 160 cultural programme organizations located throughout the city. The list ranges from dance groups (such as Arabesque Dance Company), through literary groups (like The Storytellers School of Toronto), to culturally specific organizations such as Kannada Sangha Toronto, offering performing artists, movies, seminars and other cultural programmes to foster the culture of Karnataka, and the Goethe-Institut which focuses its programmes and courses on contemporary culture from Germany.

Toronto’s creative community is thriving, and it would be dedicated project to catalogue all of the exciting initiatives taking place in the city. The examples that are provided here, offer a glimpse into the diversity of creative and cultural outputs taking place across the GTA: from culturally specific festivals such as Caribana, that welcome all citizens to learn more about their neighbours’ cultural heritage, to creative and environmentally friendly community collaboration projects, such as Artscape’s Green Arts Barns.

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1 Strategies for Creative Cities Project Team. Imagine Toronto...Strategies for a Creative City. 2006. pgs. 6-7.
Special Events

Live With Culture - Live with Culture, a City of Toronto Culture Division initiative was a 16-month celebration of Toronto’s extraordinary arts and cultural communities held from September 2005 to December 2006. Live with Culture showcased the vibrant and diverse cultural activities happening in the city each and every day, and included special events. For the celebration, a website (www.livewithculture.ca), was created as a tool to connect residents and tourists to the City’s cultural happenings.

Scotiabank Nuit Blanche Toronto - In partnerships with stakeholders from the Province of Ontario, the City of Toronto, Toronto Convention and Visitors Association, and others from Toronto businesses, the city welcomed its second Nuit Blanche in record numbers beginning at 7:03 pm on Saturday, September 29th, and ending at sunrise 7:14 on September 30th. This all night event literally transformed the Toronto, as galleries, museums, artists, and others, opened their doors to the public. On May 10, 2007, Toronto Mayor David Miller officially announced that Scotiabank Nuit Blanche had become an annual signature event for the City of Toronto².

Luminato - Luminato is an annual multi-genre celebration featuring theatre, classical and contemporary music, dance, visual arts, film, literature, and more. The festival will features, innovative new work and unexpected collaborations that result in unforgettable creative moments. Free, widely accessible events and "accidental encounters with art" are other important hallmarks of Luminato. At every turn, festival-goers are invited to participate, explore and celebrate their own creative spirit while enjoying everything Luminato has to offer.

Festivals

Toronto’s diverse communities celebrate their unique identities through community festivals such as Pride Week, First Nations Awareness Day, Black History Month, Fiesta Corso Italia, Caribana, and BrazilFest (Festival de Verao: Toronto).

The festivals and events below offer only a glimpse into the varied cultural events taking place across the GTA throughout the year.

Festival of South Asia (East Toronto, Gerrard St E from Coxwell to Greenwood) - The Festival of South Asia embraces the music and foods from all the countries in South Asia. Tastes cost $1-$5. Live music emanates from the stage all weekend. A beautiful Fashion Show takes place Saturday night. Admission is Free.

IRIE Music Festival (Downtown) - Irie Music Festival is a multi-day celebration of music, arts and culture from across the African and Caribbean Diaspora.

Nordic Fair (North Toronto)- Celebrates and promotes the cultures, histories, traditions, and current life in the Nordic countries of Denmark, Finland, Iceland, Norway and Sweden.

² http://scotiabanknuitblanche.com/about.html
Toronto cultural life also features a number of other festivals devoted to a multiplicity of interests, such as:

**Beaches Jazz Festival** (East Toronto)- A ten-day festival that includes over 100 bands, and events. Free Admission.

**Canadian Film Centre's Worldwide Short Film Festival** (Downtown) - Now in its 14th year, the Canadian Film Centre's Worldwide Short Film Festival is the premier venue for the exhibition of short film in North America.

**Fringe of Toronto Theatre Festival** (Downtown)- The Fringe is Toronto's largest theatre festival (unjuried). More than 130 stage productions from Canada and around the world are performed in spaces throughout downtown Toronto. Dramas, musicals, comedy, improve, as well as a special KidsVenue. During the festival, patrons may enjoy free entertainment, talks and prizes at the centrally located Fringe Club.

**Innovative Arts Spaces**

**The Distillery District** – (Downtown East) The Distillery District is the first pedestrian only village in the City of Toronto. In 1832, William Gooderham and James Worts, founded what was the largest distillery in the British Empire.

The Distillery district opened to the public in 2003. Set on 13 acres in downtown Toronto, the forty plus buildings constitute the best preserved collection of Victorian industrial Architecture in North America. The Distillery District is a national historic site. According to the Distillery’s website, its mission is to:

"...to develop The Distillery as Canada's premier arts, culture and heritage precinct;

To nurture The Distillery as a burgeoning creative zone, providing a forum for artists and creative industries and a platform where ideas can be performed, displayed and developed; and

Together with its tenants and partners, we will continually strive to recreate The Distillery, thereby encouraging a natural evolution of products and ideas ultimately inspiring Torontonians and visitors from across the globe."^3

**Evergreen Brickworks** – The Evergreen Brickworks is a new space being created in the former Don Valley Brick Works factory - transforming it "from an underused, deteriorating collection of buildings, into a thriving environmentally-based community centre that engages visitors in diverse experiences connected to nature."^4

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3 http://www.thedistillerydistrict.com/frameset.html
4 http://evergreen.ca/rethinkspace/?page_id=12
The Evergreen Brickworks project is led by Evergreen (a charity that builds the relationship between nature, culture and community in urban spaces); partners include the City of Toronto, Culture Department, who manages the site, and the Toronto Region Conservation Authority (TRCA) who own the site. More than twelve diverse organizations are currently working with Evergreen Brickworks including: YMCA of Greater Toronto; Outward Bound Canada; Gardiner Museum of Ceramic Art; Jamie Kennedy Kitchens; Bridgepoint Health; Health Knowledge Lab Centre for Effective Practice, University of Toronto; Health KnowledgeWorks ReCreate, reUse Centre for the Creative Arts; and the Toronto and District School Board.

The Brickworks is a designated Heritage site.

Green Arts Barns – Artscape has been working in partnership with the City of Toronto and The Stop Community Food Centre to transform the historic Wychwood TTC streetcar repair barns located in the St. Clair and Bathurst neighbourhood into the Green Arts Barns. Construction began on this project in early 2007; construction is expected to be completed in Fall 2008.

The Green Arts Barns will be a multi-tenant centres encompassing a diverse mix of uses designed to promote synergy and collaboration. According to the Green Arts Barn Website: “unlike a traditional community centre, the barns will be self-sustaining without requiring ongoing operating subsidy after the initial capital investment has been secured. Tenants of the Green Arts Barns will pay affordable rents and contribute to the programming of the building and site.”

The Green Arts Barns will include four main components:

1. **The Studio Barn**: 26 live/work studios and 15 work-only studios to professional artists as well as host a Community Gallery

2. **The Covered Street Barn**: affordable community use space, including year-round access for community events, exhibitions, festivals, etc

3. **The Community Barn**: affordable programming, rehearsal, office and meeting space to not-for-profit community arts and environmental organizations

4. **The Stop Community Food Centre’s Green Barn**: a year-round temperate greenhouse, sheltered garden, outdoor bake oven and compost demonstration site

Supporting environmental sustainability, the Green Arts Barns will be the first designated heritage site in Toronto to seek LEED (Leadership in Energy & Environmental Design) Canada certification.

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5 [http://www.torontoartscape.on.ca/about_the_green_arts_barns/](http://www.torontoartscape.on.ca/about_the_green_arts_barns/)
Community Youth Initiatives

A number of arts initiatives in the city of Toronto are aimed directly at youth, and the issues facing youth in urban settings. These programmes overall have been extremely successful, and have enjoyed community and youth buy-in as a direct result of engaging their target audience (youth) in their organization and programming.

The Grassroots Youth Collaborative was created in 2004 to advocate for policies that empower young people to have a voice and contribute to their communities. GYC is a collective of culturally and racially diverse youth-led organizations that work in underserved, lower-income, at-risk communities where violence, especially youth violence, is regularly in the media spotlight. The programs delivered by GYC members reach out and engage young people who are typically missed by more mainstream youth programming.

Currently, 11 youth-led organizations work together to realize the collaborative goals:

- 4Unity Media Arts Association
- Beatz to Da Streetz
- Canadian Tamil Youth Development Centre
- For Youth Initiative
- Phase 1 Step Team
- Rathburn Area Youth
- Regent Park Focus
- Schools Without Borders
- Somali Youth Association of Toronto
- The Remix Project
- Young Diploma

**Youth in Power** - Youth In Power was established in 2004 in response to the identified challenges faced by youth from Toronto Community Housing and to support the initiatives that youth want to make happen. Youth In Power is a collective of young people living in social housing communities who are committed to developing projects based on the needs, strengths and interests of youth in Toronto Community Housing. The need to breakdown the stigma of poverty, violence and “ghetto-ness” is vital to Youth In Power because it allows youth to be presented in a positive light and to be recognized in their full diversity. We believe that this will induce positive change in their lives and in the community.

Since its inception, Youth In Power has delivered numerous positive projects such as youth forums, social nights, and the creation of resource booklets and workshops.

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6 [http://www.torontohousing.ca/youth/youth_profile/youth_power](http://www.torontohousing.ca/youth/youth_profile/youth_power)
REMIX Project - The Remix Project, a youth-led arts program that uses urban music and culture as a bridge to employment, education and mentorship. In 2004, the Mayor’s Community Safety Panel officially adopted the Remix Project as its priority youth engagement project. The program is open to youth ages 15 to 24, from Toronto’s priority neighbourhoods, who have a vision of what they want to accomplish. Each programming cycle is open to 30 youth for a period of six months. Radio, music, film and television, animation and web design, graphic design, creative writing or photography, the Remix Project is designed to be inclusive of each youth’s needs by building supports and opportunities around them, based on their individual goals.

Agencies

Toronto Arts Council -
The Toronto Arts Council is an arm’s length body of the City of Toronto run by a volunteer board, volunteers and a small professional staff. TAC supports the development, accessibility and excellence of the arts in Toronto through its grant programmes offered to culture organizations and professional artist in the city.

St. Paul’s Foundation for the Arts - St. Paul’s Foundation for the Arts (SPFA) exists to raise money through government granting agencies, corporations, and charitable foundations interested in supporting the arts. SPFA offers concerts featuring international artists as well as local talent.

Arts for Children of Toronto - Arts For Children of Toronto's core mission is to provide accessible, artistic opportunities for children and youth from underserved communities, enabling them to discover their own capabilities through quality, hands-on programming.

Established in 1995 to provide arts scholarships to children and youth from low-income families, well over 800 children benefited from the scholarship program. In 2001, the idea was conceived of bringing arts programs into communities so that an even larger number of children could participate. Today, AFC reaches upwards of 8,000 children and youth per year through inner-city and special needs schools, community centres, hospitals and Toronto Community Housing (TCHC) buildings.

Local Arts Service Organizations (LASOs)

Currently there are four Local Arts Service Organizations (LASOs) who receive grants from the Culture Division of the City of Toronto (Community Partnership Investment Program), outside the downtown core. These include⁷:

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⁷ City of Toronto. *Report on consultation with Culture stakeholders outside the downtown core of the City of Toronto.* December 19, 2005.
URBANARTS, A Community Arts Council - URBANARTS offers a range of activities designed to stimulate artistic creation at the grassroots level, including:

- **Y-Arts**, a storefront arts centre in Weston offering after-school arts programs lead by professional and emerging artists for children and teens, summer camps, exhibitions and other activities

- **Graffiti Transformation Program**, which hires and trains local youths to create murals in public spaces

- **Culturehouse**, where professional artists lead activities in local community groups

- **URBANSCRAWL** newsletter, featuring interviews with artists and columns on important community arts issues Special events such as Artsweek, St. Clair Arts Festival, Art in the Park and programs to mark Black History Month

- **STEP UP** a weekly dub poetry workshop for youth 15-29. Participants work with professional poets and perform as a group while supporting each other's individual artistic activity.

- **Communities on the Move Urban Lounge** and **Young Women's Photography**, held at TCHC Community Spaces.

- **Dream Building**, asking the community how they would like to see their youth, their spaces and their lives enriched by the arts. Hiring local youth to DIRECT and CONTROL the community's artistic destiny

**Arts Etobicoke** - Arts Etobicoke is a member supported, volunteer organization governed by a Board of Directors from the arts, business and the community at large. Arts Etobicoke provides programs and services designed to increase the accessibility of the arts for residents of Etobicoke, reach and involve special and diverse audiences, create broad community awareness of local arts organizations and artists and develop partnerships and networks to foster and sustain local arts activities.

Arts Etobicoke’s community programmes include:

- **Art Classes**, free art classes for children 8-12 years
- **urbanNOISE**, urban arts festival and training
- **First Cuts Youth Film and Video Festival**, film mentoring, production and screenings
- President’s Legacy Scholarship Fund, 20 scholarships for continuing arts education
- **Arts Discovery**, professional visual artists in elementary schools.
- **Exploring Creativity in Depth**, art and writing in a gallery setting
- **Full Circle Poetry Competition**, poetry contest and readings
- **Introspections Student Art Show**, high school visual arts on exhibit
- **From 3 to 3**, early childhood literacy
Lakeshore Arts - Incorporated in 1997, Lakeshore Arts is committed to improving the availability of arts, cultural and heritage activities within its neighbourhood by encouraging people of all ages and backgrounds to participate in the arts - as a way of enriching their lives and strengthening the community.

Lakeshore Arts’ community programmes include:

- **YAM** - YAM (Youth Arts Movement) is a group of youth (between 13 to 26) who develop programs using art as the catalyst for engaging youth in their community.
- **Through the Eyes of an Artist**
- **Dreamweavers** presented by Sirius Theatrical Company in partnership with To Live with Culture and supported by Lakeshore Arts.
- **Heart of the Lakeshore** show and sale is to showcase diverse talents within the community of both emerging and established artisans.
- **Full Circle Poetry Competition**
- **Other programmes include:** Summer Camp, Fabric Social, Shazaam! Comic Book Workshop, and Storyboard and Script Writing

Scarborough Arts Council - Scarborough Arts Council creates initiatives that stimulate growth and development of all arts disciplines, linking artists and the community. Its mission is to serve and respect the full continuum of artists from youth to seniors, emerging and vocational artists to full time professionals, with the belief that the arts foster the health of a dynamic society.

Scarborough Arts Council community programmes include:

- **RISE Youth Scholarship Awards** A exhibition and awards competition to help develop and support the artistic talent of east-end Toronto high school students.
- **C.A.R.E.S. Artist in Residence Project** An artist mentored after school program in computer arts for children ages 6-12.
- **Artistic Practice & Digital Culture: Seminar Series** A contemporary workshop for artists and the community to explore art making and viewing in the digital age.
- **Environmental Reflection Workshop** An art-making workshop designed to help ESL students reflect on their experiences of changing environments.
- **be(longing) Annual Juried Art Show** Our annual juried art exhibition open to artists working in all media.
- **Framing Workshop with Rick Vincil** An informative framing workshop for artists and collectors.
- **Monarch Project** An artist mentored project for youth, creating works for community parks.
Community and Community Arts Providers

411 Initiative for Change [www.whatsthe411.ca] - 224 Queen Street West (offices in Toronto and Ottawa)

The 411 Initiative For Change uses arts and culture as tools to raise public awareness and foster social change.

Arts for Children of Toronto [www.artsforchildren.org] - 401 Richmond Street West, Suite 230

AFC’s core mission is to provide accessible, artistic opportunities for children and youth from underserved communities, enabling them to discover their own capabilities through quality, hands-on programming. We focus on fostering relationships between community partners and develop our programs in consultation with the community and stakeholders involved.

Creative Spirit Art Centre – [www.creativespirit.on.ca] 997 / 999 Dovercourt Road, Toronto

Creative Spirit Art Centre provides art education and studio space to people with disabilities. Opened in 1992, the art centre is an environment where the disabled can create, exhibit and sell their art. Proceeds go to the centre and the artists.

The Centre currently serves the needs of over 80 artists and craftspeople with visible and invisible disabilities. Artists from mainstream, non-disabled communities interact with The Creative Spirit Art Centre.

Famous People Players – [www.fpp.org] 110 Sudbury St., Toronto

Diane Dupuy founded famous People Players in 1974, changing attitudes and bringing creativity and integration to the attention of the world. Located close to downtown Toronto, this unique dinner theatre has one of the only shows of its kind – a black light theatre show featuring life-size props, puppets and actors. Famous People Players is a non-profit organization employing people with physical and mental disabilities. Individuals share duties in dining room management, arts administration, and theatrical and visual arts performances.
Sketch – [www.sketch.ca](http://www.sketch.ca)
580 King St. W. 2nd Floor Toronto

Sketch provides opportunities for street involved and homeless people ages 15-29, to engage in the arts in a cross-discipline studio environment or in the community. Sketch offers:

- Space for self-expression and skill-building through self-directed time in studio or instructional workshops
- Art making out in the community
- Exhibition and sale of artwork
- Connections to mentorship and apprenticeships in the arts industry
- Support for education or a career in the arts
- Jobs for participating youth facilitating workshops and programs

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[http://www.sketch.ca/what.html](http://www.sketch.ca/what.html)
Appendix D: Arts and Cultural Programs in Downtown Toronto East

A number of programs, initiatives and agencies engage the communities in downtown Toronto East, through arts and culture programmes including:

**Toronto East Community Art Program**  
1111 Queen Street East Toronto

An initiative of Ben Navae Gallery to help children and youth develop their drawing, painting, collage and sculpture skills and channel their creativity

- Free art classes for children
- Free art classes for adults
- Cooperation with Woodgreen Community Centre

**Inner City Angels**  
55 Mill Street, Suite 203, Case Goods Warehouse #74  
The Distillery Historic District, Toronto

Inner City Angels is an arts education charity dedicated to engaging Toronto’s inner city children in innovative and accessible arts and learning experience with professional artists. Located in Toronto’s Distillery Historic District, outreach programs take place in inner city and suburban schools throughout the Greater Toronto Area.

On their website, Inner City Angels reports reaching 10,000 children each year ages 5 (JK) to 13 (grade 8).

**Eastview Neighbourhood Community Centre**  
86 Blake Street, Toronto

Eastview Neighbourhood Community Centre is a multi-service, community-based organization located in the eastern part of former Toronto - a very ethnically diverse community with a large proportion of newcomers to Canada from many countries. For over 30 years, we have been providing programs and services that help meet the needs of the area's children, youth, seniors, new comers and families, and contributing towards building a strong and healthy community. We work especially hard to ensure we are welcoming families from diverse cultural and language backgrounds.
Turtle House/Art Play Centre  
C/O Ontario Council of Agencies Serving Immigrants  
110 Eglinton Ave West, Suite 200 Toronto  

Turtle House/Art Play Centre is a new program for immigrant and refugee children, using play and expressive arts to address their trauma, created by Tamam McCallum.

Mixed Company Theatre / Forum Theatre –  
157 Carlton Street, Suite 201, Toronto  

Begun as an artist-run collective in the early 1980s, producing important, contemporary plays that featured social commentary in an engaging and entertaining way, today Mixed Company Theatre creates innovative, interactive drama as a tool for positive change. Forum Theatre is an interactive approach that involves the audience in developing real-time strategies for dealing with social and personal issues.

In a Mixed Company production, a story representing an issue is created, rehearsed and performed. The story is then presented again—only this second time, audience members can intervene in the story, as "spect-actors," to create a positive alternative ending. Mixed Company Theatre works with schools, companies and the community.

Beats to da Streetz  
Touchstone Youth Centre 1076 Pape Avenue Toronto  

Beatz to da Streetz is youth-driven non-profit arts program based in Toronto, Canada that aims to empower youth ages 16 to 24 through urban music. The program leverages the powerful connection between young people and music to increase self-esteem, develop creative expression, build life skills, and open opportunities for professional mentorship, education and income generation.

The program started in January 2005 at Touchstone Youth Centre, an emergency shelter for homeless youth in the east end of Toronto, as a response to the lack of accessible and relevant recreational programs for underserved and homeless youth.

Although these organizations offer services to residents of Regent Park, information about the level of participation by Regent Park Residents is unavailable.