+++ Creative Spaces
OUTSIDE THE CORE

Final Report
May 2014
Submitted by Artscape
INTRODUCTION

Creative Spaces Outside the Core (CSOC) is a community-led, capacity-building and partnership development initiative designed to support the planning and development of community cultural hubs and other forms of arts infrastructure in areas outside of Toronto’s core. The initiative is led by Artscape and supported by an interagency partnership comprised of local art service organizations, community service agencies, affordable housing providers, the Toronto Arts Council, and the City of Toronto. The program of work undertaken by the Partnership and facilitated by Artscape was made possible through the generous funding of the City of Toronto and through the generous in kind support of all members of the partnership who contributed time, access to venues and staff resources to the project.

The dense concentration of arts and cultural activity and investment in Toronto’s downtown has resulted in inequitable access to arts and culture activity across Toronto neighbourhoods. Areas that could most benefit from the regenerative power of arts and culture, including the inner suburbs (and those neighbourhoods with emerging clusters of creative activity), often have the least capacity to plan and develop cultural infrastructure.

The City of Toronto and Toronto Arts Council’s 2013 consultations on spending priorities for revenues generated by the new Third Party Sign Tax, highlighted both demand for arts and cultural activity outside the downtown core and the importance of sustainable cultural space. Creative Spaces Outside the Core is a response to the challenge of the development of creative space outside the downtown core and the opportunity to advance a multi-sector approach to community development and revitalization, through the arts, across the City.

GOALS OF THE INITIATIVE

Initially established as a short term initiative, CSOC established the following goals:

- To facilitate partnerships between arts organizations, government departments and agencies, social service organizations, not-for-profit organizations and private developers aiming to develop and manage cultural infrastructure projects outside of Toronto’s core
- To enable learning that provides access to expertise and sharing of knowledge and experience
- To develop future applicants’ readiness to apply to the City of Toronto’s new Culture Build Investment Program
- To identify shared priorities to support the next phase of cultural space development in Toronto’s underserved neighbourhoods
- To advocate for the value of investing in cultural infrastructure in underserved neighbourhoods
OVERARCHING THEMES

The Creative Spaces Outside the Core partnership endorsed the following overarching themes which underpinned our approach to the project and to the design of its component elements:

1. Cultural space development is a critical component of city building and safe, secure, affordable, appropriate and well cared for cultural space plays a role in:
   - The vitality of our neighbourhoods and the city as a whole
   - The well-being of residents and communities
   - Building social capital and inclusion
   - Catalysing revitalization in our neighbourhoods
   - Contributing to the economic sustainability of our neighbourhoods and the city as a whole
   - Providing the foundation that supports the sustainability of the cultural sector

2. Cultural space and investment is largely clustered in Toronto’s downtown. How do we develop cultural priorities and advance cultural space development in Toronto’s underserved neighbourhoods?

3. Cultural space development is complex, risky, time consuming and expensive – how can we build partnerships within the cultural sector and between the cultural sector, the wider not-for-profit, public and private sectors to develop cultural space in these neighbourhoods?

PARTNERS AND STEERING COMMITTEE

The following organizations entered into a formal partnership agreement to participate in Creative Spaces Outside the Core.

- Arts Etobicoke
- Artscape
- City of Toronto
- East End Arts
- Habitat for Humanity
- Lakeshore Arts
- Manifesto Community Projects
- North York Arts
- Toronto Arts Council
- Toronto Arts Foundation
- Toronto Community Housing
- Toronto Public Libraries
- United Way
- Urban Arts

A smaller steering committee, drawn from the partners, contributed to event planning and execution:
- Tim Whalley, Executive Director Scarborough Arts (to March 2014)
- Lila Karim, Executive Director, North York Arts
- Marlene Mckintosh, Executive Director, Urban Arts
- Claire Hopkinson, Director and CEO, Toronto Arts Council
- Margo Charlton, Grants Officer, Toronto Arts Council and Research Manager, Toronto Arts Foundation
- Lorraine Duff, Director of Programs, United Way of Toronto
- Louise Garfield, Executive Director, Arts Etobicoke
- Nadira Pattison, Manager of Arts Services, City of Toronto
- Pru Robey, Director, Creative Placemaking Lab, Artscape
- Tim Jones, CEO and President, Artscape
- Lancefield Morgan, Community Revitalization Consultant, Toronto Community Housing Corporation
- Geoffrey McGrath, Manager Land Planning, Habitat for Humanity

STRUCTURE OF THE INITIATIVE

The initiative comprised the following components

PUBLIC WEBINARS | June – November 2013
- Four free webinars on the theme New Models for Cultural Infrastructure Development.

ROUNDTABLE MEETINGS | October – November 2013
- Three roundtable meetings held across the city, and designed to bring partners and invited stakeholders together to identify places of opportunity, learn about models, and build partner capacity in Toronto neighbourhoods outside the core.

INTERACTIVE MAPPING | September 2013 – February 2014
- Partners, roundtable participants, key stakeholders, and the public-at-large contributed to mapping potential creative space projects across Toronto neighbourhoods.

PARTNERSHIP EXCHANGE | January 2014
- A networking and partnership building event with over 30 diverse exhibitors from across Toronto.

A total of 300 individuals and organizations were engaged in the initiative as a result of these activities, with participants drawn from the arts and cultural and wider not-for-profit and agency sectors, the public and the private sectors. Indeed, perhaps the most significant outcome of the CSOC project to date has been the building of bridges between cultural sector agencies and organizations and other cross sector partners. Overcoming the “silo-ing” of different sectors was identified as critical to activating opportunities for cross-sector partnership to support the development of creative spaces outside the core.
This brief report summarizes the activities undertaken by the CSOC partnership between May 2013 and March 2014, identifies high level themes and issues emerging from the initiative and sets out our next steps in developing creative spaces outside the core. This report also includes extensive appendices which provide more detail on the outputs from various components of the initiative. This material has, in large part, been made publically available on a rolling basis at Artscape’s knowledge sharing website www.artscapediy.org.

**SUMMARY OF ACTIVITIES**

**CREATIVE SPACES OUTSIDE THE CORE ROUNDTABLES**

Three roundtable meetings brought 80 partners and invited stakeholders together to explore shared interests and values, identify places of opportunity, learn about models, and build partner capacity in Toronto neighbourhoods outside the core. Each roundtable took place at a site outside the downtown core in a creative and / or community facility. Venues were selected to reflect, as far as logistically possible, a geographic spread across the west, north and east of the city. Each roundtable included a site tour led by local project workers.

In each case the roundtables were built around a theme, and the invitation list for each event was designed to reflect cross sector expertise and interest which would enrich and inform the conversation. Expert panelists were invited to contribute brief presentations at the outset of each session to lay the foundation for the discussion to follow and to enrich the knowledge and understanding of the participants.

At each session participants were invited to contribute to a number of structured mapping activities using detailed base maps developed by Artscape. In advance of each session participants were provided with a detailed briefing paper, and following each session extensive notes and copies of expert presentations were posted to Artscape’s freely accessible knowledge sharing platform, www.artscapediy.org.
Roundtable #1: Where Are We Now: Understanding Cultural Infrastructure in Toronto | October 10, 2013, Rexdale Community Hub

The first roundtable focused on building a shared knowledge and understanding of the distribution and typology of cultural infrastructure in Toronto. The roundtable also explored the broader social, economic and land-use environment for cultural space development outside the core; the forms, locations, and users of cultural infrastructure across the city, at the neighbourhood level; and how Toronto’s growth and development will affect cultural infrastructure going forward.

With the help of expert presentations by our panelists Sally Han (City of Toronto), Margo Charlton (Toronto Arts Council and Toronto Arts Foundation), Kevin Stolarick (Martin Prosperity Institute) and architect Joe Lobko (DTAH) the discussion tackled the following questions:

- What does cultural infrastructure look like in Toronto right now?
- Where do creative people live and work in Toronto?
- What is the broader context for cultural space development that we need to understand?
- How do plans for the city’s growth, change and development impact opportunities and challenges for cultural space development?

Detailed notes from the session are attached in Appendix #1.

Roundtable #2: Developing Creative Spaces in Underserved Neighbourhoods: Understanding Community, Geography, Need and Opportunity | October 24, 2013, Urban Arts, Mt. Dennis

The second roundtable of our series of three worked towards a shared understanding of “underserved communities” and “outside the core” with respect to cultural infrastructure as well as our evolving understanding of the (former) “priority neighbourhoods”. The group explored the community and geographical contexts of underserved communities, and related these contexts to opportunities and challenges for the development of community cultural spaces in underserved neighbourhoods.
With the help of our panelists Sarah Rix (City of Toronto), Lorraine Duff (United Way) and Dwayne Dixon (Manifesto) the roundtable tackled the following questions:

- What do we mean by underserved neighbourhoods?
- How does culture contribute to community well-being?
- How do we leverage publically owned sites, revitalization and other development and community partnerships to develop cultural spaces in underserved neighbourhoods?

*Detailed notes from the session are attached in Appendix #1.*

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**Roundtable #3: Models for Creative Spaces in Underserved Communities | November 7, 2013, The S.P.O.T., Malvern**

The third roundtable of our series of three explored varying models of community cultural hubs and other cultural infrastructure that can be developed successfully in underserved communities, the kinds of services provided, and the communities that use the hubs. The roundtable included a discussion of specific challenges facing this kind of cultural infrastructure, and opportunities for creative space development in a wide variety of underused spaces in our neighbourhoods. The roundtable also addressed the planning and funding toolkit that may support cultural infrastructure development in the city, and challenges and opportunities for the development of sustainable financial models for the operation of cultural spaces.

With the help of our panelists Tim Jones (Artscape), Anne Gloger (East Scarborough Storefront), Monica Esteves (Crow’s Theatre) and Lori Martin (City of Toronto), the roundtable tackled the following questions:

- What models can we draw on to develop sustainable cultural space in underserved neighbourhoods?
- What challenges do we face in developing cultural infrastructure in underserved neighbourhoods?
- How can the planning and fiscal incentive tool kit facilitate cultural space development in underserved neighbourhoods?
- How can funding best support cultural infrastructure development and sustainability?

Detailed notes from the session are attached in Appendix #1.

WEBINAR SERIES

Four free webinars between May and November 2014 based on the theme of “New Models for Cultural Space Development” attracted 317 participants. The webinars explored different approaches and new models for the development of cultural space, and tackled a number of important questions, including:

- As funding declines and the pressure on the public purse increases, what financially sustainable models for cultural space can we explore?
- How can we develop new approaches to the development and management of cultural space that serve creative and cultural needs, facilitate collaboration, and achieve positive economic and social outcomes?

Collaboration and convergence across creative, artistic and technological activities and between cultural, creative and environmental and other spheres creates scope for the development of innovative cultural experiences and creative products. It also means that we need to think about our cultural and creative infrastructure in new ways. As new models and new combinations emerge, the ways in which cultural activity is organized and the sorts of cultural spaces that are required are evolving.

A range of models and approaches drawn from the arts and cultural and wider not-for-profit sector were explored including emergent models for community cultural hubs, shared space strategies, adaptive re-use of former public schools and designing spaces to facilitate collaboration, between artists and arts organizations and between the arts and the wider community.

Webinar presenters included Tim Jones (CEO & President, Artscape); China Brotsky (Founder, Non-Profits Centres Network, USA); Joe Lobko (OAA,
FRAIC, LEED® AP, Partner, DTAH Architects; Jay Dodge (Progress Lab 1422, Vancouver); Noël Raymond (Co-Artistic Director, Pillsbury House Theatre / Co-Director, Pillsbury House, Minneapolis, USA); and Wendy Holmes (Senior Vice President, Consulting & Strategic Partnerships, Artspace USA). Recordings of all webinars can be found at www.artspaniediy.org.

PARTNERSHIP EXCHANGE | ASSEMBLY HALL ETOBICOKE

Acting as a summit for the Creative Spaces Outside the Core initiative, the Creative Spaces Partnership Exchange on January 27th, 2014 built upon the discussions and themes explored in the three roundtable meetings and sought to identify and connect potential partners across public, private and not-for-profit interests. The event was planned as a dynamic and interactive networking opportunity for stakeholders to begin to build real connections and partnerships on current and future creative space projects.

Part science fair, part trade show, part networking opportunity, the Partnership Exchange featured creative space exhibitors and “area meet-ups” for those looking for project partners, space and funding opportunities for creative space development in Toronto neighbourhoods outside the downtown core.

Exhibitors were culled from a list of projects identified by the Creative Spaces Outside the Core steering committee and through information obtained in roundtable meetings. The event's goal was to showcase creative space opportunities from a wide range of sectors and neighbourhoods. Thirty-five exhibitors showcased projects at the Exchange in the following regions: Toronto-Wide, East, North and West. The Toronto-Wide group was the largest featuring 14 exhibitors, with the remaining projects equally distributed in the three remaining regions. 335 individuals registered for the event and estimated attendance at the event, including exhibitors and volunteers, was 220 people.
Participants and exhibitors were surveyed at or immediately after the event to assess the extent to which the format had facilitated networking and partnership activations. Full survey reports are included in Appendix 3.

- 73% of exhibitors indicated that they would follow up with individuals they had met at the event.
- 60% of exhibitors met or networked with more than 11 individuals at the event, and 36% met or networked with 21 or more.
- 61% of exhibitors indicated that they would be following up in order to “formalize a partnership”.
- 87% of participants attended in order to network with professionals and 66% indicated they were looking to “find partners”.
- 40% of participants had visited up to 20 exhibits.
- 37% of participants had met 11-20 individuals, and 12% had squeezed in up to 21 encounters.
- 79% of participants indicated that they intended to follow up with those they had connected with “to advance projects”.
- 65% of participants were from the arts and cultural sector.
- 85% of participants considered networking across sectors to be the most valuable part of the event.
INTERACTIVE MAPPING

Artscape used mapping as an engagement and research tool during the first six months of the Creative Spaces Outside the Core initiative. The goal was to map potential creative / cultural projects across Toronto neighbourhoods, to identify neighbourhoods that are underserved in terms of cultural infrastructure and to learn where ‘outside the core’ is defined geographically. Mapping data was collected through the following sources:

DATA EXTRACTION FROM MAKING SPACE FOR CULTURE WARD CONSULTATION NOTES

Artscape analysed detailed notes from the City of Toronto’s Making Space for Culture ward by ward consultations. References to potential creative / cultural projects were extracted and mapped using Google Fusion. Capturing this information provides some indication of where community members and other stakeholders are talking about potential projects in Toronto neighbourhoods. This information is important since potential projects are not captured in the City’s cultural infrastructure database (it only contains fully operational projects).

Data from Making Space for Culture research on existing facilities was also mapped on a city-wide basis and analysed against a number of factors including income, walking distance and service area.

ROUNDTABLE ENGAGEMENT ACTIVITY

Artscape led three roundtable meetings with over 70 attendees who were asked to contribute to mapping potential creative spaces outside the core using flags on a printed map. These projects have been added to the interactive online map. Participants were also asked to identify where ‘outside the core’ begins using red and yellow dots; red dots were used to identify neighbourhoods that are underserved in terms of cultural infrastructure and yellow dots were used to mark where outside the core ‘begins’ in Toronto’s geography.
ONLINE CROWD-SOURCING
Artscape hosts the Creative Spaces Outside the Core Potential Projects Map on Artscape DIY. Online visitors can contribute to mapping using a form that links to the interactive map which is updated periodically. The map can be accessed by through Artscape DIY and can continue to grow as new projects are identified.

POTENTIAL CREATIVE SPACES PROJECTS OUTSIDE THE CORE, ARTSCAPE, 2014


The completed map containing potential projects from the above sources can be examined interactively online.

- 73% are existing spaces that could have the potential to be creative spaces.
- 27% are projects that could be built or undergo major re-development as creative spaces.
- 30% of the projects were identified as “multi-purpose” spaces.
- 26% of the projects were identified in public buildings or libraries.

A full summary of mapping and visuals is included in Appendix #4.
KEY THEMES AND ISSUES

A small number of key themes emerged from the various components of the project, notably, although not exclusively, through the three roundtable discussions. Detailed notes and rolling “recommendations” from the roundtables are available in Appendix 1 for those wishing to review the full scope of the discussions and issues tackled. Key themes are summarised below:

ACTIVATING AND SUSTAINING CROSS SECTOR PARTNERSHIP

Perhaps the most significant outcome of the CSOC project to date has been the building of bridges between cultural sector agencies and other cross sector partners. Overcoming the “silo-ing” of different sectors was identified as critical to activating opportunities for cross-sector partnership around the development of creative spaces and other forms of community infrastructure outside the core.

Culture is not isolated from the complex challenges faced by many communities outside the core. Silo-busting and partnership activation will need to be supported by a public policy perspective that understands the shared values and shared benefits that cross-sector collaboration can offer.

Internationally, towns, cities and regions are increasingly recognizing that in order to address the seemingly intractable social, cultural, economic and environmental challenges of the 21st century, new approaches and collaboration across organizational, geographic and disciplinary boundaries are required. The deeply entrenched and silo-ed institutions and approaches, narrow visions and vested interests of the past no longer serve the complexity of many of the “wicked” problems we face. Partnerships and shared leadership are crucial to building momentum and harnessing the power of the arts, culture and creativity to transform the lives of individuals and of communities by catalyzing and contributing to local economic revitalization, social inclusion and opportunity and environmental sustainability.

Connecting people, places, projects and ideas across sectors to stimulate, support, and sustain creative spaces will be a critical component of an effective creative space outside the core strategy.

CLUSTERING, CRITICAL MASS AND DIVERSITY

Cluster economic theory suggests that a concentration of businesses and competencies in a geographic location can promote sustainable competitive advantage by increasing the productivity of the companies in the cluster, driving innovation in the cluster sector and stimulating new business start-ups. The place-based dynamics of clustering further facilitates social networks, which in turn support creativity and innovation.

The creative and cultural sector appears to be especially amenable to the potential benefits of clustering. In part this is due to the importance of the social realm to the sector and its natural “draw” to dense urban districts.
populated by other creatively minded and skilled people and firms. Individual artists and small arts organizations / not-for-profits are flexible and nimble, but many have limited individual access to a range of resources, and so clustering also offers the potential of efficiency gains leading to competitive advantage that they could not achieve on their own.

The Cultural Location Index developed by the Martin Prosperity Institute for the City of Toronto’s “From the Ground Up” study indicates that Toronto’s cultural economy is “fractal”: that there is cultural activity everywhere but it is always concentrated. Leveraging these concentrations to stimulate clusters of creative activity sufficient to stimulate community revitalization and development should be considered a critical approach to cultural facility development outside the core.

The magic of cities comes when artists mix with other types of people. It is often the diversity of individuals and organizations, uses, users and participants that creates the dynamism and draw to projects like Artscape Wychwood Barns. Across Canada and beyond, the ways in which cultural activity is organized and the sorts of cultural spaces that are required is also evolving. The final report of a three-year study exploring Canada’s cultural infrastructure, “Under Construction” identifies the emergence of new, multi-disciplinary and cross-sector models of cultural facilities, including multi-use cultural hubs, “arts incubators” and multi-sector convergence centres.

In Toronto a number of cross sector “convergence centres” have emerged over the past decade. As diverse as MaRS and Evergreen Brickworks, these multi-dimensional and interdisciplinary centres are designed explicitly to build capacity for creativity and innovation to generate economic and social dividends and are located strategically to stimulate favourable clustering conditions. Artists’ live / work developments are also increasingly used as a tool in public policy to support the revitalization of challenged neighbourhoods, downtowns and main streets facing significant decline. What is notable is that these emerging models speak to the wide range of public and private benefits (social, economic, cultural, and environmental) that cultural space can contribute but also to the positive benefits that cross-sector partnership and collaboration offer to cultural space development.

Creative space strategies in areas outside the core focused on clustering, critical mass and a diversity of uses, users and participants might be the most effective approach to leveraging the arts to achieve wider community revitalization.

**Planning with a Cultural Lens**

Cultural planning as a practice has evolved in recent years from a focus on planning for cultural facilities and programs to a focus on integrating culture into planning systems and is being used increasingly by local government in Canada, Australia and some parts of the UK. Cultural Planning “is a process for leveraging a community’s cultural resources to support economic development and integrating culture across all facets of local planning and decision-making.” The Municipal Cultural Planning Partnership defines
municipal cultural planning as: “The strategic and integrated planning and use of cultural resources for economic and community development”.

While the City of Toronto has clearly embraced this approach, there remains a need to further integrate approaches to cultural facility research and development with broader social and land-use planning agendas. Density, built form, new development, and access to existing or new transit, existing concentrations of cultural activity or destinations of communality are all important factors to consider in understanding existing patterns and future opportunities for developing cultural space and other forms of community infrastructure. Exploring the development of a ‘cores plan’ or a ‘multiple downtowns’ plan focused on places that can have an impact in the areas around them may, for example, be an effective strategy to focus investment and leverage these concentrations.

Urban heart indicators; community service accessibility; “food desserts”; transportation and planned transit investment; local population base; the availability of older buildings and surplus public sites with potential for adaptive re-use along with the city’s own plans for infrastructure – these components may all have the potential to inform criteria for what might make a good place for the development of community cultural hubs and other infrastructure with diverse public benefits and service offerings. Mapping these kinds of components alongside existing tools like the Cultural Location Index and the City of Toronto’s cultural infrastructure mapping\(^4\), for example, may help agencies, not-for-profits and local communities better identify and understand opportunities for cultural facility development which, in turn, may help stimulate and focus investment across the city and in different neighbourhoods.

**Finding Space and Using Existing Assets**

Some of the challenges we face in our neighbourhoods may also present themselves as opportunities. How can we animate public space outside the core? What is the role of the pop-up and the temporary in addressing commercial vacancies, and what are the challenges with this approach? What opportunities exist within tower communities? How can we address the perplexing challenge of retaining public assets for community use, including surplus and underused schools, and other public buildings and facilities?

Pop-up shop models developed by Danforth East Community Association (DECA) to address commercial “main street” vacancies is one that could be shared and applied to different parts of the city, for example. A new zoning by-law potentially creates new opportunities for cultural use of the ground floor of some apartment buildings. While pilot projects are being developed to test options and raise awareness, how will decisions be made regarding which spaces in which of the 1200 apartment buildings across the city would be most suitable for cultural uses?

Leveraging and optimizing cultural use of existing community-based facilities (surplus schools, spaces within places of worship, etc.) aligns with principles of sustainability, partnership building and cluster development. However,
ongoing engagement with partners, systematic approaches and strategic thinking will be required in order to learn from new models and leverage new opportunities when they become available.

INVESTING IN PEOPLE

Cultural facility development and operation is expensive, complicated, time consuming and risky. Outside of the core we need to build the capacity of existing and future cultural workers and artists in our neighbourhoods. The development of approaches to support investment in community capacity building in cultural space development and operation is required. This should be considered as a key component of creative space development outside the core.

Similarly, as we have learnt from the first phase of COSC, arts and cultural sector agencies and organizations, housing, social services and other partners have much to learn from each other and need to continuously build shared knowledge, skills and understanding in order to advance new models for cultural and community infrastructure across the city.

INVESTING IN NEW CULTURAL INFRASTRUCTURE

The City’s new investment in culture, as a result of the introduction of the Billboard Tax, is of course extremely welcome and offers substantial opportunity to support the development of arts and cultural activity across the city. This was a priority in the City of Toronto and the Toronto Arts Council’s 2013 public consultations on use of new arts funding. However, welcome as this new funding is, it does not and, realistically, cannot provide the level of capital investment required to support the development of significant new cultural infrastructure in the foreseeable future.

While capacity building and partnership activation can play an important role along with smaller investments in existing facilities, the development of new cultural infrastructure of any scale will require significant investment. A strategic plan for and approach to raising capital funding to support new cultural facility development outside the core will be required. At the same time, the regime of planning and fiscal tools which the City of Toronto has been able to use so effectively in the downtown core to facilitate new cultural facility development, including but not limited to Section 37, will require review in the inner suburban and suburban context.

BUILDING FROM THE GROUND UP

Successful cultural infrastructure will be built from the ground up in the community and will both leverage and reflect the cultural assets and resources of a community. Building local community capacity, engaging local stakeholders and building strong cross-sector partnerships will all play an important role in enriching the programs and services of local services and, in the longer term, developing new facilities.
A NOTE ON DEFINITIONS

“OUTSIDE THE CORE” AND UNDERSERVED NEIGHBOURHOODS:

Separating out the definition of what is “outside the core”, and what is “underserved” from a cultural space perspective is helpful and important. The mapping exercise undertaken in Roundtable #2 for example, shows us that “outside the core” does not mean the same thing to everyone. Some regard this as only an inner suburbs conversation, some focus on the needs of the pre-amalgamation cities of Etobicoke, North York and Scarborough. At the same time there are neighbourhoods in the core, the Junction, and the east end for example, that are identified as being underserved from a cultural infrastructure perspective. Given the inevitable need to prioritize a range of weighted criteria to help guide funding and investment might be appropriate in which, in addition to location, other considerations should address community capacity, engagement and leadership.

CREATIVE SPACES, ARTISTS AND CULTURAL WORKERS:

The definition of culture and cultural activity and of artists and cultural workers and the typology of creative and cultural space which embraces both traditional arts and cultural facilities, multi-purpose/multi-sector facilities, places of worship, public space, “third” spaces and retail and other spaces is complex, evolving and personal.

Occupational data from Statistics Canada indicates that there are significantly smaller percentages of creative and cultural sector workers living and / or working outside the downtown core. However this kind of data does not reflect the true diversity or depth of the creative community in the city. This embraces emerging creative practitioners who may not follow traditional paths into creative work, and recent immigrants who require support to transition to a successful practice in Canada.
CREATIVE SPACES OUTSIDE THE CORE: NEXT STEPS

FACILITATING PARTNERSHIP vii

The Creative Spaces Outside the Core project, including the roundtables and of course the Partnership Exchange, have evidenced the importance of facilitating partnerships, within the creative and cultural sector but perhaps most dynamically between the creative and cultural and other sectors to advance creative space opportunities outside the core.

CREATIVE SPACES OUTSIDE THE CORE PARTNERSHIP

Although initially conceived as a short term initiative to share knowledge, build capacity and facilitate partnerships, it has become clear to the group that the CSOC partnership has a continued role to play in sharing information, building capacity, facilitating city-wide networking and capacity building events, and in advocating for and advancing a roster of new cultural spaces outside the core.

There is strong consensus to continue this work throughout 2014. We have identified strong, willing partners, community support and project opportunities that need further exploration. Subject to sufficient resources being available, the partnership welcomed Artscape’s offer to continue to facilitate the group and its activities going forward.

ANNUAL CREATIVE SPACES PARTNERSHIP EXCHANGE

Based on the success of the first event, there is significant support for the Partnership Exchange to become an annual Toronto-wide opportunity for networking, information sharing and brokerage for creative space projects outside the core.

Much of the success of this event was of course due to the significant time and staff resources allocated to engaging exhibitors and participants, logistics and marketing. With a view to holding a second Partnership Exchange in the spring of 2015, planning (including fundraising) will need to begin in the summer of 2014.

ADVANCING A BUNDLE OF CULTURAL FACILITY PROJECTS

In light of the challenge facing potential new cultural facility projects, the COSC partnership will explore the identification of a small number of projects across the east, north and west of the city which could be “bundled” together and advanced as a funding package to all levels of government and private philanthropy. An initial group of projects might form the beginning of a longer term “pipeline” of projects. This approach will also focus attention on the issue of the distribution and availability of cultural facilities in the city.
Based on the themes and issues emerging from Roundtable discussions the COSC partnership would consider the following criteria helpful in prioritizing investment in new cultural infrastructure outside the core:

**LOCATION**

- Location outside of Toronto’s Downtown core, with an emphasis on the inner suburbs.
- Location in any of the City of Toronto’s communities currently underserved with cultural infrastructure.
- Location that leverages existing community and cultural amenities, services and facilities, transit and development nodes to build critical mass and facilitate clustering.

**CAPACITY**

- Community leadership and capacity to take forward or play a significant role in the project’s governance and evidence of community engagement and volunteerism.

*and/or*

- A plan for building community leadership and capacity to support the project.

**PARTNERSHIP AND COLLABORATION**

- Cross-sector partnership and collaboration in project development and/or delivery.
- Engagement of local community stakeholders in project planning, development and governance.

A series of exploratory meetings with a number of key potential projects will take place in the spring of 2014, and a full report back to the COSC partnership will take place before the summer break.

**BUILDING AN ENABLING ENVIRONMENT**

How can the planning and fiscal tools at the city’s disposal be employed to facilitate the development of new cultural facilities outside of downtown and/or in areas underserved by cultural infrastructure, and how can we advance a more holistic approach to neighborhood planning that employs a cultural planning lens? The CSOC partnership will continue to seek opportunities to work together as well as in partnership with the City of Toronto to address these high level policy issues in order to:

- Build an enabling environment which facilitates the development of cultural space outside the core.
- Build on the City of Toronto’s success and expertise in leveraging public benefits and community cultural assets from development in the downtown core.
BUILDING CAPACITY AND SHARING KNOWLEDGE

Support for strategies to build local capacity including building local networks, offering mentorship opportunities and developing transitional training for new immigrants in the sector should be considered as potential investments in building sustainable community scaffolding in a neighbourhood. The partnership will continue to play a role in advocating for investment in local community capacity building as a key component of cultural infrastructure development outside the core.

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5 ibid
7 Roundtable discussions touched on the need for a tool to connect space with potential users across the city. Since that time, Fractured Atlas has launched an online marketplace for arts space rentals. http://www.spacefindertoronto.org