

# whatspace



Spatial precarity, gentrification,  
and the arts

Part 4

Bibliography

Jessa Agilo, Series Editor

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#### ON THE COVER

Image + Design by Agilo Arts  
*1150 Queen Street West, Toronto: A construction crane supports expansion of the Drake Hotel in Toronto's West Queen West in 2020.*

- <https://www.thedrake.ca/hotelexpansion/>
- <https://www.toronto.com/news-story/7022360-drake-hotel-expansion-raises-questions-in-queen-west-community/>

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## Preface

*What Space: Spatial precarity, gentrification, and the arts* is a research series summarizing insights from **Groundstory Phase 1 (2017-2020)**. For more information about this series, please visit <https://artspond.com/whatspace>.

Incubated by ArtsPond, **Groundstory** is a collective impact effort seeking to boost spatial justice for the arts in the Greater Toronto to Hamilton Area in Ontario, Canada.

Rooted in Davenport's West Queen West (one of the fastest gentrifying areas in Toronto), the mandate of **ArtsPond** is to nurture healthy human ecosystems that promote social, spatial, economic, digital, and equity justice in Canada and beyond by fostering cooperative actions fusing values and practices of social innovation and the arts.

Groundstory Phase 1 was funded by Ontario Trillium Foundation's Collective Impact Fund, Employment and Social Development Canada, and Canada Council for the Arts' Sector Innovation and Development Program in association with **Roseneath Theatre**, a theatre company for young audiences.

Capturing stories and solutions to the effects of spatial precarity and gentrification on the arts, Groundstory Phase 1 research featured an international literature review, national survey, regional human-centered design workshops, focus groups, educational podcasts, and more. Major goals were to better illustrate the root causes, ripple effects, and responses to gentrification in the arts in the Greater Toronto to Hamilton Area plus other rapidly gentrifying communities in Ontario, Canada, and internationally. Reports in this series include:

### Groundstory: Round the Block (Part 1)

Prepared by ArtsPond and Groundstory Founder **Jessa Agilo** in Spring and Summer 2020, Part 1 provides an overview of the stories, activities, resources, and knowledge gathered on spatial precarity, gentrification, and the arts as a part of Groundstory Phase 1 research (pre-coronavirus pandemic) from Spring 2017 to Winter 2020.

### Groundtrust: Primer on Community and Cultural Land Trusts (Part 2)

Prepared by ArtsPond Associate Youth Researcher **Niko Casuncad** in Summer 2020, Part 2 explores pre-pandemic concepts and examples of social purpose real estate solutions to gentrification and spatial precarity for equity-seeking groups in the arts. This youth-led resource serves as an introductory guide to creative and cultural community land trusts for Black, Indigenous, and other racialized groups in arts and culture.

### Annotated Bibliography (Part 3)

Part 3 provides summary annotations for prioritized resources selected from Part 4 Bibliography. Annotations were prepared by ArtsPond Associate Youth Researchers **Felicity Campbell, Cheryll Case, Michael Pereira, Monique Cheung**, and others, edited by **Jessa Agilo**. Most annotations were written between Fall 2018 and Summer 2019. They are grouped according to Groundstory's three overarching research themes: uncovering root causes, ripple effects, and responses to spatial precarity and gentrification in arts and culture.

### Bibliography (Part 4)

Gathered by **Jessa Agilo, Felicity Campbell, Cheryll Case, Michael Pereira, et al**, Part 4 is a compendium of 2,000 public and academic resources applicable to spatial precarity and gentrification in arts and culture communities in Canada and internationally. Two separate bibliographies are provided: rated by relevance to Groundstory research themes (selected sources), and alphabetical (all sources). While older sources have been included for comparison, most were published between 2015 to January 2020. All sources were accessed between Spring 2017 and Winter 2020. The complete bibliography with interactive filtering by category is also available online as a free Zotero public archive. New resources will also be added to the Zotero library on an ongoing basis, accessible at: <https://www.zotero.org/groups/1784394/groundstory/library>.



Groundstory.ca



ArtsPond.com



Roseneath.ca

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## Land Acknowledgement

ArtsPond is rooted in Toronto, the traditional territories of the Huron-Wendat, the Anishnabek Nation, the Haudenosaunee Confederacy, and the Mississaugas of the Credit First Nation.

Tkaronto (Mohawk word meaning "the place in the water where the trees are standing") is home to many First Nations, Métis, Inuit, and Afro-Indigenous people from across Turtle Island.

With regards to land use, housing, and urban planning, it is vital to acknowledge the necessity for non-Indigenous people to recognize and uphold Indigenous sovereignty and Land Back.

The arts and culture sector has an important role to play in reconciliation and decolonization in so-called Canada through engagement, practices, compensation, and programs. It will be crucial for non-Indigenous people to avoid the tokenization of Indigenous arts and culture. Instead, the arts and culture industry must prioritize meaningful relationship-building with Indigenous artists, and to respond to the historical, local, and systemic realities and struggles with the impact of settler colonialism on our cities and communities.

We must continuously reflect on our role to play as settlers on Indigenous land. It is essential to consider how we foster and take care of the land, how we live together, and to help those who are underrepresented and underprivileged due to settler colonialism, capitalism, and white supremacy.

## Equity, Access, and Inclusion

In Canada, there are systems of power that grant privilege and access unequally such that inequity and injustice result, and that must be continuously addressed and changed. Cultural equity is critical to the long-term viability of the arts sector to thrive.

At ArtsPond, we believe we must all hold ourselves accountable through acknowledging and challenging our inequities and work with our community partners to make collective change. Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and vibrant society. Through social, cultural, economic, physical, and digital spaces and platforms, artists can challenge inequities and encourage, imagine, and realize positive alternatives.

ArtsPond + Groundstory aim to embody equity in our values, policies, and practices to ensure all people are represented; including, yet not limited to, those who have been historically underrepresented based on age, ancestry, colour, ethnic origin, race, citizenship, creed (religion), disability, sexual orientation, gender, gender identity, and socioeconomic status.

We value and prioritize the voices of Indigenous, 2SLGBTQ+, Black, Brown, and other racialized people, people with disabilities, youth, elders, women, New Canadians, official and other language minorities, rural-remote communities, and other equity-seeking groups. We do so with the intention of developing more equitable arts policy, to better empower underserved artists and cultural workers, and to nurture more accessible spaces and the fair distribution of social, physical, economic, cultural, digital, and informational resources.

## Addressing Anti-Black Racism

At ArtsPond, we believe the arts and culture sector has an important role to champion anti-racist practices in solidarity with the Black Lives Matter movement and in response to the growth of anti-Black racism and police brutality in Canada and around the world. As Toronto-based placemaker Jay Pitter states in her [Call to Courage](#) (June 2020) to Canadian urbanists, “urban design is not neutral, it either perpetuates or reduces social inequities”.

Current and future work by the arts and culture industry must center equity and actively minimize and eradicate power imbalances and struggles faced by Black communities in Toronto through equity-based placemaking in both real (IRL / on-the-ground) and virtual (URL / in-the-cloud) communities.

In real spaces, Jay Pitter defines equity-based placemaking as “community knowledge and vision to the forefront of public realm design processes, historically going beyond the urbanism status quo and hierarchy. Equity-based placemaking builds on pluralism and recognizes power relations within communities and the place-based histories of exclusion and socio-spatial dynamics that shape the character of public spaces”.

Artists and arts and culture workers must stand against white supremacy, racism, and police brutality.

## Youth-led Social Change

At ArtsPond, we believe youth play a vital role in both enabling and leading positive social change. We are forever inspired by youth who are actively fighting for healthy, sustainable, equitable human ecosystems in brick and mortar neighbourhoods on-the-ground, and in digital communities in-the-cloud. We dedicate ourselves to empowering the dreams of young Canadian changemakers including artists, creators, designers, producers, entrepreneurs, technologists, thought leaders, urban planners, sustainability practitioners, architects, environmentalists, economists, politicians, researchers, educators, and more. Listen well to our youth and be changed. We are, for the better, every day.



## COVID-19 Pandemic

The first edition of *What Space* was published during the global coronavirus pandemic in September 2020. However, most of the activities and resources featured in this series stem from Spring 2017 to Winter 2020, prior to the emergence of COVID-19 pandemic.

*What Space*, therefore, may be most effectively applied as a baseline review of pre-pandemic issues on spatial precarity, gentrification, and the arts. Further research is required to examine whether, and how, the themes and topics discussed in this series may be thwarted, transformed, or sustained by the ripples of COVID-19.

Queen West @ Dovercourt, Toronto  
Pandemic café street closures, Aug 2020

# Contents

Preface.....	<b>Error! Bookmark not defined.</b>
Acknowledgements.....	3
Bibliography.....	8
Selected by Rating.....	8
R11.....	9
R10.....	10
R9.....	14
R8.....	18
R7.....	26
R6.....	34
R5.....	42
Full Alphabetical.....	52
#.....	52
A.....	53
B.....	57
C.....	64
D.....	71
E.....	76
F.....	78
G.....	81
H.....	86
I.....	92
J.....	93
K.....	95
L.....	99
M.....	103
N.....	112
O.....	114
P.....	116
Q-R.....	121
S.....	126
T.....	134
U-V.....	138
W.....	141
X-Z.....	146
Profile.....	148



# Bibliography

## Selected by Rating

The following is a rated compendium of 2,000 public and academic resources related to spatial precarity, gentrification and the arts, including social, cultural, political, economic, and other root causes, ripple effects, and responses in Canada and internationally.

This selected bibliography features prioritized resources accessed between May 2017 and January 2020 (prior to the COVID-19 pandemic). Resources were rated by the authors using a cumulative point system with a maximum rating of 11. Resources with ratings between 5 and 11 are included in this bibliography in descending order, highest rating first.

The point system employed for ratings was as follows:

- 0 to 5 points** Overall relevance to issue of spatial precarity, gentrification, and the arts, including evidence of the root causes, ripples effects, and responses in the arts
- +1 point** Resource has an overall arts focus
- +1 point** Resource has a Greater Toronto to Hamilton Area, Ontario, or Canada focus
- +1 point** Resource offers practical tools and resources, or is solutions focused
- +1 point** Resource provides recommendations for further research that are relevant to the arts
- +1 point** Extra boost when the reviewer is inspired by the resource

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**11 points**

**Maximum rating**

R = rating

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### Full Alphabetical

The following is an alphabetical compendium of 2,000 public and academic resources related to spatial precarity, gentrification, and the arts, including social, cultural, political, economic, and other root causes, ripple effects, and responses in Canada and internationally. This full bibliography features all resources accessed between May 2017 and January 2020 (prior to the COVID-19 pandemic).

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## Profile



***Cultivating progressive ideas and untapped potential in the arts into exceptional, everyday shared realities for collective impact on-the-ground and in-the-cloud.***

ArtsPond is a changemaker of a different sort.

Devoted to radical inclusivity, our mandate is to strengthen the potential of artistic expression to nurture healthy human ecosystems that cultivate equity and social cohesion by boosting **social, spatial, economic, and digital justice** and other urgent systemic issues in under-served communities across Canada and beyond.

Purposefully, we foster cooperative actions fusing values and practices from community-engaged arts, human-centered design, evidence-based action and applied research, social innovation, social finance, and collective impact as a means to uproot intractable systemic issues from gentrification and economic inequality to the digital divide.

Cultivating a more creative and open society, we intentionally adopt collaborative practices **crossing cultural, economic, geographic, political, social, and technological boundaries**. We actively enable and celebrate the perspectives of diverse **interdisciplinary, intergenerational, intercultural, and interability** voices. We do so with the assumption that the full spectrum of humanity is better together than we are apart, and community-engaged creativity is a crucial element to bolster and intertwine the best in us all.

Founded as a grassroots entity in 2014, and federally incorporated as a non-profit in 2016, ArtsPond's major actions currently include **I Lost My Gig Canada** (economic justice), **DigitalASO, Artse United + Hatch Open** (digital justice), and **Groundstory + Groundtrust** (spatial justice).



**Groundstory** is a collective impact effort to uproot the adverse effects of gentrification on the arts in the Greater Toronto to Hamilton Area. Groundstory asks the question, “What would it take for 75% of arts and culture workers to feel satisfied with their shelter, studios, and spaces of public engagement by 2030?” Phase 1 activities from 2017 to 2020 included regional focus groups and human-centered design workshops, an international literature review, national impact survey, Round the Block spatial justice podcast, and more.



**Groundtrust** is a youth-led initiative promoting awareness and innovation in the evolution of social purpose real estate solutions in the arts in Toronto and across Ontario through shared learning online. Phase 1 actions from 2020 to 2022 feature research and dissemination of literacy toolkits, podcasts, webinars and workshops on community land trusts and other models that prioritize public good over profit. Groundtrust’s objectives are to promote the capacity of impacted youth leaders and community groups to envision and realize affordable, arts-led social purpose real estate projects rooted in their communities for public benefit.



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