

# BUILDING CULTURAL SUSTAINABILITY

Humber Centre for Creative Business and Innovation in  
partnership with The City of Toronto and E-Campus Ontario



**HUMBER**

Centre for Creative  
Business Innovation

Centres of Innovation Network

Funded by Mictacs

# BACKGROUND

Financial constraints are a significant barrier to sustainable practices within Canada's cultural sector and especially within the performing arts. This situation has been worsened by COVID-19, with significant economic and employment impacts. In addition, physical space, digital fluency, and access to technology are primary concerns for small/medium organizations. Fortunately, provincially funded Higher Education Institutions (HEIs) have space, resources and technology, and use them for applied education and research creation, academic conferences, and hosting events. Greater collaboration between municipalities, small/medium-sized cultural organizations and HEIs would bring significant benefits to all three groups, while also generating sustainable financial and cultural practices. Making HEI spaces, technical resources, and expertise available to smaller local cultural organizations will alleviate financial and programming pressures, grant pressures, and as a byproduct create significant educational and cultural benefits. Access to space can be leveraged by HEIs to create work-integrated learning (WIL) opportunities and field-placements for students. Smaller performing arts organizations can further build upon these networked connections to develop the technical skills needed in a post-pandemic environment. By harnessing the expertise, skills, space and equipment available at HEIs, organizations can develop methods to take their programming to the local community and beyond, possibly into the national or international arenas.

To find the best way in which HEIs, cultural organizations and municipalities can work together to achieve this collaboration, Humber College's Centre for Creative Business and Innovation (CCBI) in partnership with the City of Toronto (CoT) and E-Campus Ontario (e-CO) have come together to conduct a scoping research project. In this first stage, the research covers existing analysis, collaborations, and literature on the subject on a global scale. It also looks at current accessibility practices and standards that need to be met by art productions, setting a baseline rubric that can further evolve along with technologies and accompanying resources as they are made available. In our logistical planning, Humber College serves as the location where resources are based, and programming can be piloted. Should all parties decide to move ahead, the next stage of this project looks to deliver a pilot program which follows recommendations from the literature on how to best conduct collaborations between HEIs and supporting organizations such as e-CO and CoT and local arts organizations based on resource and knowledge sharing practices. This pilot will be funded by grants from organizations such as NSERC. In relation to the use of college facilities and resources, arts organizations will not be paying any fees to participate in this pilot. Grants will also ensure that students involved in the projects will be paid for their time. By making HEI spaces available to arts organizations and supporting them with students as an additional resource, financial pressure to pay for staff and resources on a particular project are actively being reduced. With an increasing demand for original and creative programming for arts organizations with changing trends, the support for innovative programming in collaboration with HEIs allows arts organizations to keep up with trends.

# SYNTHESIS

Based on the literature reviewed, the following synthesis was created to summarize academic findings. To begin, across multiple resources it was made clear that government actors must understand the creative ecology of the environment and the nuanced relationship between creative practitioners, community participants in the arts, employment factors, and capital investments in facilities to accommodate the activities themselves. This relationship is described by Comunian (2010) as a complex adaptive system which affects both policymakers and academic research alike. Comunian (2010) argues that the focus on investment in regeneration projects and developments by policy makers must relate back to the practitioners and environments within which the cultural activity is occurring in order to create a practical understanding of “The Creative City” (Comunian. 2010, p. 1160). Ashley et al. (2022) demonstrates the value of HEIs as cultural anchors within a community and yet reveal, in their study of 64 US cultural case plans, that although 92 percent mention colleges and universities, they did not present significant strategies on how HEIs could support their region’s cultural sector.

From a financial perspective, HEIs often have a public facing mission whether they receive public funds or not and can pool their resources with other regional institutions through partnerships within the “HEI sector” (Keeny 2018, p. 5). Keeny (2018) describes the value of partnerships between community-based cultural organizations such as shared resources and opportunities for growth and financial viability. However, Keeny also notes the disadvantages of such partnerships like the loss of autonomy, and even suggests that the motives of public HEIs to embrace their impact on the broader arts ecology might simply be in the interest of diversifying their funding access. (Keeny 2018, p. 47). Through a series of interviews with administrators of HEIs evaluating the investment in performing arts centers, Keeny (2018) notes that HEIs tend to value arts education as part of a student’s comprehensive education. Keeny accredits this education as a contribution of the desirability of graduates to their industry (2018). If the definition of cultural and creative industries (CCIs) were to be reevaluated incorporating a more diverse range of occupations, as suggested by Campbell et al. (2019), the impact of HEIs may then play a larger role in determining economic policy as it pertains to the CCIs.

In terms of capital resources, HEIs hold great power and access contributing to the cultural identity of a region. According to a 2012 study, 22% of cultural infrastructure projects during the cultural building boom (1998-2001) were defined as academic-owned (Keeny 2018). This presents a significant opportunity for reciprocal benefits between community-based organizations and HEIs through partnership. “When the resources of community-based organizations are limited, university facilities can be of great benefit to the community. In turn, community members and groups can help keep facilities operating at full capacity and generate

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revenue for the university.” (Keeny, 2018, p. 47). In order to make these collaborations work, a level of communication needs to be met to ensure understanding from all parties involved. There is also a need to set guidelines on each project to maintain an equal partnership and accountability throughout the process. Before reaching this step, an ongoing finding across the research was that HEIs do not know how to communicate their value to the arts community and to municipalities making them feel unapproachable for collaborations. Above all, HEIs need to reevaluate their role within the arts and community in order to reposition themselves and their language based on their values.

Aside from the challenge of communication from the HEI side, research also revealed that arts organizations are hesitant to work in these partnerships due to fear of control over their creative outcome, as well as lack of resources to pay personnel for the projects. With arts organizations often being short staffed, they are hesitant to move existing staff onto new and short-term projects which may take away focus from their regular programming. Most of the problems regarding arts organizations’ willingness to participate in these collaborations can be summed up to financial constraints, whether it be with staff, rent for space, and technology. For this reason, the pilot project derived from this research aims to seek out grants with the support of a local municipality to offer up HEI spaces free of cost to arts organizations, as well as pay for student interns to help them deliver the projects. Partnerships will be monitored in order to compile research based on the viability of the project, the needs of arts organizations, and how to maneuver relationships. It is our hope that the research results can then be used by the municipality to create policy and/or transfer this model to other HEIs to continue to open spaces for local arts organizations to operate within. As for HEIs, the research proves that collaborations with arts organizations are heavily beneficial. So long as HEIs learn how to effectively communicate with external organizations, they will see an increase in prospective students and make use of their idle spaces. Seeing as most of the research available on the subject is sourced from outside of Canada - where policies and educational systems are built differently - we hope that the research from this pilot will aid in filling the gap for this opportunity within the Canadian market.

For access to PDF files and links to all of the research in the literature review, see page #32.



## PROJECT ROLL OUT

### PILOT - SUMMER 2023

- One organization run accessibility tool
- Establish needs for student support
- Fund with \$40K NSERC grant - which requires City of Toronto funds for 20%
- Collect data on value of use of space & various supports

### PHASE 1 LAUNCH - FALL 2023

- Apply for NSERC 3 year grant (\$120/yr x 3 yrs)
- Fund coordinators, project leads, students through work integrated learning (WIL), cover equipment space additional/repairs.
- Decision made within 5 months post-submission

### PHASE ONE - 2023-2025

- Establish program with Birmingham facilities
- Including year round use of space

## HUMBER RESOURCES

### AVAILABILITY:

- 2023-2029 May–mid August annually
- Current spaces available May-mid August until 2029.

\*Exceptions being red-encircled studios, which as decommissioned for classrooms, can be used year round for Building Cultural Sustainability (BCS). From 2026-2029 those three spaces can be put to use year round

### SPACES:

- 2-3 springform floor studios (Studios 1, 2, 3) 1000-1300 sq ft
  - 2 Black box spaces
  - 5 Multiuse studio spaces from 973-2913 sq ft
  - Total of **10 studios with 16,255 sq ft**
- + plus all required supporting spaces, change rooms, green room, storage spaces, etc.

For a full list of Humber College spaces and floor plans for the Humber Cultural Hub see appendix 3&4.

# LITERATURE REVIEW

## ACADEMIC JOURNALS

1.

**TITLE:** URBAN ACCESS: CONTESTED SPACES AND CONTESTED POLITICS

**Author:** Ulrich Ufer      **Year:** 2015      **Location:** Hamburg, Germany

**Keywords:** Meanwhile Use, Short-Term Lets, Community Art Spaces

**Description:** This journal reviews a meanwhile space in Hamburg that was established in 2010. Citizens rallied together to claim their right to the city and the spaces within it, which led to the purchase of Gängeviertel (a quarter of passages) that was used as a co-op and cultural venue. The space was run by a board and provided short term leases for artists workshops, galleries, and apartments. The short-term leases were both positive and negative as they offered up flexibility, but also made arrangement for the space precarious. The goal was to leverage the artists creative work and lifestyles to enhance the 'run-down' parts of the city. The building was eventually resold to the city due to limited funds.

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2.

**TITLE:** AN INNOVATIVE SOCIAL ENTERPRISE: ROLES OF AND CHALLENGES FACED BY AN ARTS HUB IN A WORLD HERITAGE SITE IN MALAYSIA

**Authors:** Jin Hooi Chan, Shih-Yu Chen, Athena Piterou, Suet Leng Khoo, Hooi Hooi Lean, Intan Hashimah Mohd Hashim, Bernard Lane

**Year:** 2021      **Location:** Georgetown, Malaysia

**Keywords:** Social Enterprise, Arts Hub, Network, Meanwhile Space

**Description:** Through the support of the government an abandoned bus station was regenerated in a small rural city. The bus station was adapted as a community arts hub. Through the hub they were able to build connections between the arts and local residents by focusing on community and emerging artists. The hub spread the word about their center through a newsletter inviting others to collaborate and worked on building the reputation of the space to sustain it financially for as long as possible. Since the space was supported by the government, there was hesitancy from participants because they knew the space was providing only a temporary role for the community and creative sector while funds were available. In the meanwhile, in order to tackle the challenges of scarce resources the hub has been working on establishing an

extended network to improve their communication skills and promote their social value to gain more opportunities to secure new resources.

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### 3.

**TITLE:** ENGAGING WITH LOCAL FIRST NATIONS COMMUNITIES THROUGH THE PERFORMING ARTS

**Authors:** Denise Wilson, Tandi Palmer Williams, Karilyn Brown, Liza-Mare Syron

**Year:** 2018      **Location:** Australia

**Keywords:** Community, Engagement, Indigenous, Temporary Use Spaces

**Description:** This article covers a collaboration between a performing arts group, and multiple venues and communities across Australia to increase the inclusion of Indigenous performances and performers in the arts. Within Australia there are many arts organizations lacking partnerships with Indigenous communities, this is in part due to the fact that they do not take the time to learn Indigenous customs or to properly integrate their community in the work process or performance aspect. Recommendations included accommodating spaces for smudging/smoking ceremonies, including elders in the creative process, giving the community complementary tickets, and providing elders with transportation to and from performances. With their recommendations and efforts to include community, the performing arts group went on tour across Australia to remote communities to reach more Indigenous people and engage them in the arts. While on tour they collaborated with arts organizations and performance centers to use and adapt their spaces for their rehearsals.

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### 4.

**TITLE:** PROMOTING THE SUSTAINABILITY OF CITY COMMUNITIES THROUGH 'VOLUNTARY ARTS ACTIVITIES' AT REGENERATED CULTURAL ARTS SPACES: A FOCUS ON THE COMBINATION OF THE 'DEMOCRATIZATION OF CULTURE' AND 'CULTURAL DEMOCRACY' PERSPECTIVES

**Authors:** Yura Lim & Dong-uk Im

**Year:** 2019      **Location:** France, United States, United Kingdom, South Korea

**Keywords:** Idle Spaces, Urban Regeneration, Creative Space, Cultural Art Spaces, Community

**Description:** Through examining different countries' approaches to making use of idle/unused facilities, this journal reflects on the importance of cultural vitality as a pillar to sustainable development. It then goes one step further by analyzing the type of arts-based activities using idle spaces and the language being used around them. Focusing on the connection between regional residents and participation in community and in the arts, the article proposes that idle

spaces are key, and governments are starting to notice. Many municipalities have started working on plans to make use of these spaces in regions by 2030. Plans and programs that are being developed to bridge the gap between community and art in regions are coming from a cultural democracy point of view as opposed to one from a democratization of culture. Meaning, attempting to create spaces where voluntary arts activities are available to increase participation in the third sector with community based and non-profit organizations over private sector and government centered approaches.

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## 5. **TITLE: PUBLIC HIGHER EDUCATION INSTITUTIONS' INVESTMENT IN PERFORMING ARTS CENTERS**

**Author:** Katherine Preston Keeney    **Year:** 2017    **Location:** Virginia, United States

**Keywords:** Partnerships, Performing Arts Centers, HEIs, Resources, Community

**Description:** Recognizing the need and advantages for arts integration in higher education, this article looks towards methods in which HEIs can support the arts and vice versa. As a solution they propose creating more performing art centers that are tied to HEIs but for both educational and community use. This solution came from the notion that community-based organizations have limited resources (which HEIs can provide), and community organizations in exchange can help keep facilities open year-round while generating revenue for the university through use of the space. As a counterpoint it looks at the limitations of using HEI spaces due to politics and potential limitations on programming.

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## 6. **TITLE: RETHINKING THE CREATIVE CITY: THE ROLE OF COMPLEXITY, NETWORKS AND INTERACTIONS IN THE URBAN CREATIVE ECONOMY**

**Author:** Roberta Comunian    **Year:** 2010    **Location:** England, United Kingdom

**Keywords:** Complexity Theory, Complex Adaptive Systems (CAS), Community, Arts

**Description:** Rethinking the creative city supports the concept that creativity and participation in creative industries can help cities solve everyday problems, so long as artists and communities are working together. Specifically noting the value in working with grassroots organizations, the analysis in this paper backs up the notion and need for complex partnerships between art/artists and communities/organizations.

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7.

**TITLE:** THE ARTIST IN SOCIETY: UNDERSTANDINGS, EXPECTATIONS, AND CURRICULUM IMPLICATIONS**Author:** Rubén A. Gaztabide -Fernández**Year:** 2008      **Location:** Toronto, Canada**Keywords:** Artists, Society, Artists Role, Education

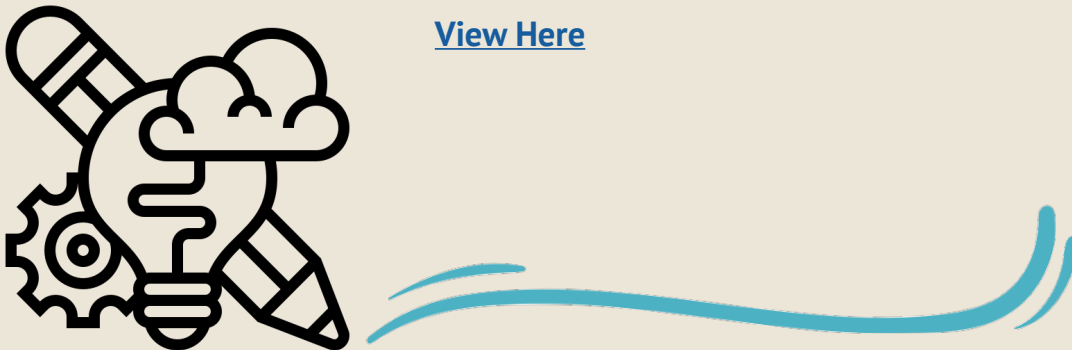
**Description:** Analyzing the different perceptions of artists and their roles in society, this article emphasizes the need for artists as they are cultural civilizers. By emphasizing the role of the artist as an essential part of society, the article backs up the concept of finding ways to support artists in their pursuits, as well as through and with the education system.

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8.

**TITLE:** CREATIVE CARDIFF: UTILISING CULTURAL MAPPING FOR COMMUNITY ENGAGEMENT**Author:** Samuel Murray**Year:** 2017      **Location:** Cardiff, United Kingdom**Keywords:** Creative Hub, Creative Economy, HEIs, Cultural Mapping

**Description:** In a push for HEIs to connect more thoughtfully with communities and civic life, the University of Cardiff worked on a cultural mapping model to assess the needs of community and arts organizations in terms of probable partnerships to tackle resource gaps. As a result of this mapping model, there is recognition for the need of universities to play the role of facilitators and suppliers to assist partnerships. There is also recognition of the fact that engaging in community collaborations is beneficial to not only the institutions, but the students and their future employability as well. Taking it one step further, Cardiff intends to get a designated creative hub space in the future to provide a collaborative open workspace for freelancers, academics, and creative businesses to socialize and develop ideas – this venture comes from their consultations with the community that vocalized a desire for this type of space.

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## 9. **TITLE:** CIVIC UNIVERSITIES AND BOTTOM-UP APPROACHES TO BOOST LOCAL DEVELOPMENT OF RURAL AREAS: THE CASE OF THE UNIVERSITY OF MACERATA

**Authors:** Tomasi Sabrina, Cavicchi Alessio, Aleffi Chiara, Paviotti Gigliola, Ferrara Concerra, Baldoni Federica, Passarini Paolo

**Year:** 2021      **Location:** Macerata, Italy

**Keywords:** HEIs, Rural Communities, Development, Social Innovation

**Description:** Looking into how to aid rural area development, the University of Macerata in Italy created community academic partnerships and university business collaborations rooted in research. To conduct the research, parties placed a special focus on learning needs of the territory in terms of management of culture and tourism activities. To engage students, projects with organizations and businesses offered job opportunities or scholarships to reduce the cost of tuition. In addition to jobs, workshops were held to allow students to participate and connect with industry partners and share ideas.

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## 10. **TITLE:** ADVANCING THE EXPLORATION OF ENGAGED CREATIVE-PLACEMAKING AMONGST UNIVERSITIES AND COMMUNITIES FOR SOCIAL COHESION IN SOUTH AFRICA

**Authors:** Innocent Tinashe Mutero & Ivan Gunass Govender

**Year:** 2020      **Location:** South Africa

**Keywords:** Creative Placemaking, Engaged Placemaking, Social Justice, Partnerships, Community

**Description:** Viewing HEIs as neutral and safe spaces, in South Africa, universities are being encouraged to work with communities to offer spaces that can facilitate discussion of social justice through the arts to help repair some of the country's obstacles. This incentive comes from the belief that development through creative placemaking champions community interests, place livability, and economic growth all while looking at the cityscape as a living organism that is malleable to human needs. To make these co-working spaces viable the article offers a model for engaged creative placemaking which highlights the need for HEIs, community, and public and private stakeholders to share equal responsibility whilst bringing their respective resources to the table with a commitment to outcomes and impacts rather than outputs.

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## 11. **TITLE:** IDENTIFYING PLAN PERCEPTIONS: HIGHER EDUCATION INSTITUTIONS AS ARTS AND CULTURAL ANCHORS

**Authors:** Amanda Ashley, Carolyn G, Loh, Leslie Durham, Rose Kim, Karen Bubb

**Year:** 2022      **Location:** United States

**Keywords:** HEIs, Arts and Culture, Cultural Planning

**Description:** Advocating for HEIs as arts and cultural anchors due to their resources and sense of public priority, this article questions the reasons why cities and community organizations do not connect with HEIs regarding culture more often. After surveying over 64 municipal areas and cultural plans in the United States it became evident that HEIs and cities need to do a better job of connecting for collaborations, and that HEIs need to share their values on cultural dynamics. From the perception of community collaborations, very few organizations viewed HEIs as anchors and did not feel the need to include them in their cultural plans. This means that cities and organizations underutilize HEIs as anchors. One suggestion to promote HEI space usage was the fact that while no institution is guaranteed to endure forever, HEIs have proved to be more reliable place-based economic anchors than many large organizations.

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## 12. **TITLE:** HIGHER EDUCATION AND THE CREATIVE ECONOMY: CREATIVE GRADUATES, KNOWLEDGE TRANSFER AND REGIONAL IMPACT DEBATES

**Authors:** Roberta Comunian, Abigail Gilmore, Silvie Jacobi

**Year:** 2015      **Location:** United Kingdom

**Keywords:** HEIs, Third Spaces, Collaborative Spaces, Creatives, Community, Shared Spaces

**Description:** Socio-cultural changes on the perception of HEIs in the UK brought about physical developments that reflected the basis of their creative subjects. Spaces for exhibitions, rehearsal rooms, technical workshops, and creative production were created to serve both student and staff programming. Transforming existing spaces into venues led to greater access and success with nonacademic audiences by engaging with local communities. In terms of future public engagement, the article states the need for HEIs to find ways to communicate their social and public worth around cultural value. As a suggestion the article examines the concept of shared spaces for knowledge exchange and collaboration. It looks at larger scale exchanges to develop long-term partnerships across sectors and the need to refocus on the needs of both students and communities of practices, as an anchor at the heart of these collaborations.

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## 13. TITLE: MEANWHILE USE AS PERFORMANCE - REHEARSING AND PERFORMING COMMUNITY IN TEMPORARY SPACES

**Authors:** Katie J. Hill, Ann Light, Andy Dearden      **Year:** 2013      **Location:** United Kingdom

**Keywords:** Meanwhile Spaces, Performance Theory, Community Innovation

**Description:** In a UK study, researchers ran workshops and 9-month trial runs on meanwhile spaces based on performance theory to help artists, while examining the costs and benefits of meanwhile spaces. For this study the concept of performance theory was used for its emphasis on dynamic temporality to influence a sector that traditionally seeks permanence. While they found that meanwhile spaces were beneficial to organizations and the growth of communities, they also concluded that these temporary spaces allow artists and creatives to seem more credible to outsiders simply for having a space to work within. On the other hand, without these spaces being properly regulated some of the costs of temporality may fall heavier on the users of the space to make the partnership more worthwhile for property owners. Most importantly there needs to be a system or people working as brokers to manage these spaces and partnerships to make this a viable option.

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## MEDIA SOURCES

## 14. TITLE: SHARED INTEREST: DEVELOPING COLLABORATION, PARTNERSHIPS AND RESEARCH RELATIONSHIPS BETWEEN HIGHER EDUCATION, MUSEUMS, GALLERIES, AND VISUAL ARTS ORGANIZATIONS IN THE NORTH WEST

**Authors:** Jane Dawson and Abigail Gilmore      **Year:** 2009      **Location:** England

**Keywords:** Collaboration, HEIs, MVGs (Museums, Visual Arts organizations, Galleries), Innovation

**Description:** In Northwest England HEIs and MVGs have been working on collaborations that are mutually beneficial. They have found that collaborations can help widen participation from community, promote knowledge transfer/exchange, engage employees, lead to collaborative research, entrepreneurship, creative practices, and innovation. For collaborations to be successful, parties involved need to set objectives, make sure that people working on projects have similar passions and goals, establish a marketing and communications plan, plan for funding and resources, and have a liaising person to facilitate the processes. Through their research they found that most ideas for projects have grown from personal contacts, informal meetings, and developed through shared emotional investments in the projects. In other cases, the UK has a network of specialists listed that can be referred to in order to support collaboration projects of the sort. The most hindering aspect of the projects was hesitancy from MVGs to participate due to lack of staff and the amount of focus taken

away from regular programming. From HEIs participation was the biggest challenge, which was solved by making the projects embedded in curriculum to ensure staff and student participation. The most notable cases to this project were 'Wordsworth Trust/Lancaster University' (p.24), 'Grizedale Arts/Liverpool John Moores University' (p.27), and 'Alchemy and surrealism in University museums: Manchester Museum' (p.30).

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## 15. **TITLE:** CREATING CHANGE THROUGH ARTS, CULTURE, AND EQUITABLE DEVELOPMENT: A POLICY AND PRACTICE PRIMER

**Authors:** Kalima Rose, Milly Hawk Daniel, Jeremy Liu

**Year:** 2017      **Location:** United States

**Keywords:** Collaborations, Cultural Communities, Creative Placemaking

**Description:** In making a case for creative placemaking and art being an agent of change, this report goes over many community arts collaborations across the United States. Notable projects include the 'Nashville Metro arts thrive program', the 'Washington DC festival of music, art, and light', and the 'Appalachia curriculum embed development project'. In particular, the Nashville Metro arts program highlights great initiatives by awarding contracts of up to \$4,000 to artists and neighborhood arts organizations. Contract decisions are made monthly, contracts are limited to one per year, and applications consist of filling out two pages. The program is funded by the city council, and on top of the funds the Metropolitan Nashville Arts Commission provides online tutorials, coaching sessions, language support, and space for community meetings to cultivate community participation.

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## 16. **TITLE:** UNIVERSITIES AS ARTS AND CULTURAL ANCHORS: MOVING BEYOND BRICKS AND MORTAR TO ENTREPRENEURSHIP, WORKFORCE, AND COMMUNITY DEVELOPMENT APPROACHES

**Authors:** Amanda Ashley & Leslie Durham

**Year:** 2021      **Location:** United States

**Keywords:** Community Development, Entrepreneurship, HEIs

**Description:** This article analyzes how HEIs are viewed as anchors of the community but are lacking as arts and cultural anchors in local and regional arts economic and community development. This is due to their inability to effectively communicate their role as culture anchors. It then goes on to explain that it is in the interest of HEIs to support creative businesses as a means of generating employment for their own graduates. Additional benefits included access to expertise to support teaching, and support on research projects.

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## 17. **TITLE:** KNOWLEDGE EXCHANGE, HEIS AND THE ARTS AND CULTURE SECTOR: A SYSTEMATIC REVIEW OF LITERATURE IN THE FIELD

**Author:** Dr. Sarah Sigal

**Year:** 2021

**Location:** England, United States, Canada, Spain

**Keywords:** Knowledge Exchange, Arts Organizations, HEIs

**Description:** The National Centre for Academic and Cultural Exchange was publicly launched in 2021 to run until 2024 with the purpose of linking universities in England with arts organizations. Case studies go over different practices of Knowledge Exchange (KE), dimensions of community engagement in the process, and the promotion of KE projects via HEIs that are hubs for arts and culture knowledge exchange. The research found that certain elements can place pressure on knowledge exchange outcomes, and that most sources on the subject matter have been written by academic or policy researchers with the occasional exception of creative practitioners or researchers. Through their work, notable case studies, from Canada, USA, UK and Spain, include 'Challenges of Cultural Industry Knowledge Exchange in live Performance Audience Research', 'Becoming Civic Centered – A case study of the University of Greenwich's Bathway Theatre based in Woolwich', 'Illuminating the practice of Knowledge Exchange as a "pathway to impact" within an Arts and Humanities Research Council', 'Creative Economy Knowledge Exchange project', 'Culture and Climate Change scenarios: the role and potential of the arts and humanities in responding to the "1.5 degrees target"', and 'Learning about Neighborhood Identity, Streets as Places, and Community Engagement in a Chicago Studio Course'.

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## 18. **TITLE:** COMMUNITY ENGAGEMENT PRODUCES NEW PERSPECTIVES ON PLACEMAKING

**Published by:** The Australian Universities Community Engagement Alliance Inc.

**Year:** 2009

**Location:** Australia

**Keywords:** Community, Placemaking, Partnerships, HEIs

**Description:** This article highlights ways in which HEIs can improve their creative potential and innovative output by involving stakeholder groups in the creative development process of products and services. One key aspect to successful collaborations is ensuring that the partnerships are mutually beneficial, and that elements of teaching or research are included in the process. Notable case studies in this research include the 'Wilson's River Redevelopment Project' (p.19), and 'E-commerce in Regional Small Businesses: A Service-Learning Approach' (p.37).

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## 19. **TITLE:** MOBILIZING PEOPLE AND IDEAS: SUPPORTING THE CREATIVE ECONOMY AND FOSTERING CANADIAN CULTURE IN THE DIGITAL WORLD

**Published by:** Universities Canada

**Year:** 2016

**Location:** Canada,

**Keywords:** Research, Collaboration, HEIs, STEAM+D

**Description:** Focusing on research, this plan examines how we might make HEIs cultural hubs. Suggestions include making transformative investments in discovery research, providing support in multidisciplinary research to work across mediums and sectors, creation of an international research collaboration center, and addressing digital infrastructure needs for the research community in Canada. Unfortunately, research related to the arts and culture in Canada often falls into funding agency gaps, making it more difficult to fund. As an alternative it is suggested that Canadian research development in this area may be able to progress faster if we begin to partner with organizations internationally. It is important to work on creative hubs, as for those living outside of dense cities, HEI cultural spaces are often the only amenities within their regions. From a student perspective, opportunities to work internationally or even locally to develop skills outside of the classroom can go a long way. A well outlined research related program in Toronto is OCADU's Imagination Catalyst Hub where people can apply to be a part of a free, one-year program which offers connections to startups, studio space, equipment, and mentorship.

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## 20. **TITLE:** MAKING SPACE FOR ARTS AND CULTURE, VANCOUVER CULTURAL INFRASTRUCTURE PLAN

**Published by:** City of Vancouver

**Year:** 2019

**Location:** Vancouver, Canada

**Keywords:** Culture, Cultural Spaces, City Planning

**Description:** The City of Vancouver recognizes the rise in loss of spaces for artists and creatives. As a result, they produced 10-year target goals for the amplification of arts and cultural space. Some of these initiatives include incorporating cultural heritage in the city heritage program, prioritizing the development of Indigenous spaces, identifying ways in which they can support affordable nonprofit arts and cultural spaces, launching an annual and affordable cultural space grant for nonprofits and artists to provide subsidized spaces, launching a fund to support development of large scale community held spaces, and finally exploring ways to support community led cultural land trusts. Part of their planning is for an open resource cultural spaces map. This resource is important to see what kind of initiatives cities can develop to support the arts alongside HEIs.

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## 21. **TITLE:** UNIVERSITIES AS ARTS AND CULTURAL ANCHORS: MOVING BEYOND BRICKS AND MORTAR TO ARTIST WORKFORCE DEVELOPMENT

**Authors:** Amanda J. Ashley, Leslie A. Durham      **Year:** 2019      **Location:** United States

**Keywords:** HEIs, Cultural Anchors, Arts Entrepreneurship

**Description:** Faced with the realization that many HEIs are unaware of how they can be arts and culture anchors, or how to promote themselves as such, an arts and cultural impact assessment tool for university leaders was created. This tool aims to help leaders identify the defining features of a university arts and culture anchor. The goal is for HEIs to learn how to communicate their value to relevant stakeholders and provide support for investment discussions and decision making. In this scenario investments in the arts are looked at as arts entrepreneurship for programs that work directly and indirectly with curriculum, labs, and makerspaces. These investments are important as they help dictate how universities help their arts students mitigate the future risks of their careers. From the perspective of the arts community, support and collaborations with HEIs can create new consumers and donor bases. The tool itself offers up ways in which HEIs can be involved in arts and culture practices, and helps HEIs identify their role as anchors, learn how to tell their story in narrative frameworks, and guides them towards investing in partnerships based on the HEIs mission.

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## 22. **TITLE:** RETHINKING “KNOWLEDGE EXCHANGE”: NEW APPROACHES TO COLLABORATIVE WORK IN THE ARTS AND HUMANITIES

**Author:** Simon Moreton      **Year:** 2014      **Location:** United Kingdom

**Keywords:** Knowledge Exchange, Arts, And Humanities, HEIs, Creative Economy, Co-Production

**Description:** Through a funded system across the UK, HEIs are creating hubs designed to deliver Knowledge Exchange (KE). Each hub has different results based on the level of support on their projects, but they all run their programming in a similar manner. To begin, they all typically host idea generating events where potential applicants gather for ideas and partnerships. These events are then followed by a brokering and application stage where partners clean up their ideas and apply for funding. The best applications are then developed in a production period that runs from 3 to 6 months with a creative producer. Producers operate in multiple ways acting as boundary spanners between sectors, project managers and advisors to support funded projects, and relationship brokers within the KE network. The article goes on to analyze potential political implications of KE and challenges that these projects may run into.

[View Here](#)



## 23. **TITLE:** BEYOND THE CAMPUS BODY STORIES: QUEENSLAND UNIVERSITY OF TECHNOLOGY & WIDENING PARTICIPATION

**Authors:** Roberta Comunian & Abigail Gilmore      **Year:** 2015      **Location:** Australia and United Kingdom

**Keywords:** Collaboration, HEIs, Community, Third Spaces, Creative Human Capital

**Description:** A blog describing the case study on the Creative Campus website (documenting case studies from a 2012-2015 AHRC-funded network of KEs). The artists in residence program was sustained by a three-year partnership between the Australia council for the arts, the Australian state, territory education departments, and arts agencies. The program linked creatives within the broader community with education providers to support projects. For the project in question, Queensland University of Technology connected senior citizens with high school students to make a performance using the body and storytelling; this culminated first in a series of workshops and then in a series of performances.

Aside from the blog, a PDF was created to capture the two year research project by the Arts and Humanities Research Council in the UK. This project demonstrates a collaboration between an arts council in the UK with HEIs in UK and Australia. The PDF outlines the basis for how these relationships should be formed and how they can benefit each party involved. In particular figure 6 on page 22 is key for HEIs to understand their role in external collaborations.

[View Blog Here](#)      [View PDF Here](#)

## 24. **TITLE:** MERGING ARTS AND BIOETHICS: AN INTERDISCIPLINARY EXPERIMENT IN CULTURAL AND SCIENTIFIC MEDIATION

**Authors:** Vincent Couture, Jean-Christophe Bélisle-Pipon, Marianne Cloutier, Catherine Barnabé

**Year:** 2017      **Location:** Montreal, Canada

**Keywords:** Arts, Interdisciplinary, Research, Collaboration

**Description:** This article provides extensive documentation of the KE model and outputs in the form of names of participants, photos, and diagrams. Although unclear as to who are the participating organizations the article described the success of the Canadian Art+Bioéthique project, which paired artists, art historians and bioethicists to create an exhibition, events, and workshops in order to help the public understand bioethics through art .

[View Here](#)

## SAMPLE PROJECTS AND COLLABORATIONS

### 25. TITLE: COMPASSION FOR VOICES: A TALE OF COURAGE AND HOPE

**Published by:** Kings College London    **Year:** 2015    **Location:** London, England

**Description:** A blog documenting a collaboration between a clinical psychologist and an animator who created an animated video. The intention was to engage the public in combating stereotypes regarding mental health and approaching the issue of those who hear voices with compassion as a therapeutic, educational, and de-stigmatizing tool. In addition to the freelance animator, the KE involved Kings College University of London, the Compassionate Mind Foundation, Balanced Minds, and the Medical Research Council. The blog makes the information more accessible to non-academics by explaining their project in a blog like form with videos and simple explanations. This example is a valuable reference for how collaborative project outcomes can be shared in a digestible manner.

[View Here](#)

### 26. TITLE: ARTS, SCIENCE + CULTURE INITIATIVE

**Published by:** University of Chicago – Logan Center for the Arts    **Year:** Ongoing    **Location:** Chicago, United States

**Description:** The following webpage presents interdepartmental and interdisciplinary KE at the University of Chicago, bringing together arts and science in a series of projects involving researchers, students, arts practitioners, and members of the public across numerous subjects. Information on projects can be gained by going through their published newsletters. These projects are a great source for interdepartmental projects, and collaborations between fields that don't regularly work with the arts.

[View Here](#)

### 27. TITLE: HUMANITIES KNOWLEDGE EXCHANGE FELLOWSHIPS

**Published by:** University of Oxford    **Year:** Ongoing    **Location:** United Kingdom

**Description:** The online brochure for The Oxford Research Centre in the Humanities (TORCH), is a simplified guide which outlines a detailed idea of the typology of KEs currently emerging from departments at Oxford. It also showcases project partners, locations, and project outcomes. The brochure makes the information more digestible for readers and houses a complete portfolio of what collaborations can look like, with who, and how research comes into play.

[View Here](#)

# ACCESSIBILITY

With the goal of this project consisting of collaborations between arts organizations, HEIs, and municipalities, it is important to be cognizant of accessibility practices for project outcomes. In an effort to create a more standardized practice, the CCBI has created an accessibility reference sheet/rubric as a starting point for organizations. While the team originally set out to create a scorecard, our literature review made clear that accessibility is an ongoing practice. A scorecard could imply that accessibility can be “finished” and “perfect” and could be viewed as all-encompassing – none of which are true. A more open-ended approach, such as the rubric, invites stakeholders to reflect on aspects of accessibility and encourages the ongoing, dialogue-like nature of accessibility as a practice.

It is important to note that the team found little literature discussing the accessibility of HEIs in general, outside of engaging with students. Similarly, accessibility information regarding cultural and arts organizations centered around niche cases (e.g., art gallery tour guides, exhibit/art labels, etc.). This initial rubric aims to provide a general starting point and is geared more towards HEIs looking to build relationships with cultural and creative organizations. However, there is potential to address this significant gap in the literature in the future by investigating which barriers (e.g., physical, social, attitudinal, informational, etc.) may hinder cultural organizations and the wider community from engaging with and accessing HEI spaces and resources.

## ACCESSIBILITY RUBRIC

### DEFINITIONS

#### CATEGORIES:

**Physical Accessibility:** Physical accessibility refers to the physical structure and features that people may need to interact with to physically access, use, and move about a space.

**Social and Attitudinal Accessibility:** Social or attitudinal accessibility refers to attitudes and social factors that may create barriers, such as stereotyping, stigmatization, or making assumptions about a person’s abilities, difficulties, experiences, or needs.

**Cognitive Accessibility:** Cognitive accessibility refers to aspects such as information, cognition, and communication, where barriers can occur when a person cannot easily receive or understand information that is available or implicit to others.

**Digital Accessibility:** Digital accessibility refers to the use of technology, e.g., computers, mobile phones, internet and websites, etc. Barriers can arise when technology, or the way it is used, cannot be accessed by people with disabilities.

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**LABELS:**

The labels on this rubric represent a scale of accessibility “maturity”. Since our rubric is based on the premise that accessibility is an ongoing practice, these labels represent the stages an organization may go through on their journey to making each category more accessible over time.

**Inaccessible:** There are serious concerns or a complete lack of tools, options, or other factors that reduce barriers to access.

**Emerging:** Some efforts and improvements toward accessibility have been made but is limited, or only meets the bare minimum requirements for accessibility.

**Developing:** Moderate progress has been made toward accessibility. Multiple and/or robust tools, options, or other improvements and considerations have been made.

**Proficient:** Considerable progress has been made toward accessibility, and the organization demonstrates that accessibility is a priority through continual action and improvement. Multiple and/or robust tools, options, processes, and other improvements and considerations have been made. Both common and less common barriers and accessibility options are considered and present.

CATEGORY	CRITERIA	INACCESSIBLE	EMERGING	DEVELOPING	PROFICIENT
<b>Physical</b>	Transportation	The space is only accessible via one mode of transportation. Members of the public cannot access parking spaces or use drop-off/pick-up lanes.	The space is accessible via public transportation and/or personal vehicle.	The space is accessible via public transportation and/or personal vehicle. Parking is available, but not consistently, or members of the public need special permission to access parking.	The space is accessible via public transportation and/or personal vehicle. There is a drop-off point that can accommodate larger vehicles (e.g., small buses or vans) for an appropriate amount of time. Parking is consistently available to members of the public and easy to access.

CATEGORY	CRITERIA	INACCESSIBLE	EMERGING	DEVELOPING	PROFICIENT
Physical	Navigation and Wayfinding	There is no fully wheelchair accessible pathway from the entrance to the space. There is no signage or staff available to help wayfind.	The pathway from the entrance to the space is fully wheelchair accessible, but required amenities (e.g., elevators) are in frequent disrepair or have no alternative/back-up that is accessible. There is only one method of wayfinding (e.g., signage).	The pathway from the entrance to the space is fully wheelchair accessible. Required amenities (e.g., elevators) are typically in working order. There are some ways to wayfind to the space.	The pathway from the entrance to the space is fully wheelchair accessible. There are multiple pathways available, and required amenities (e.g., elevators) are consistently in working order/have nearby back-ups. There are multiple options to wayfind (e.g., signs, staff support, maps available in various formats, audio directions, etc.)
	Amenities	There is no wheelchair accessible washroom nearby. There is no access to power outlets to charge equipment. Spaces have motion-activated lights that require specific height, speed, gestures, etc. to be activated.	There is a clearly labelled, accessible washroom nearby. There are power outlets nearby that can be used to charge electronic equipment.	There is a clearly labelled, accessible washroom nearby that is kept in good condition. There are power outlets in the room that can be used to charge electronic equipment.	There is a clearly labelled, accessible washroom nearby that is kept in good condition. There is a nearby back-up in case this option is closed for any reason. There are power outlets in the room that can be easily accessed and used to charge electronic equipment. Lights in the space are not motion-activated, or the motion-activation feature can be overridden.

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CATEGORY	CRITERIA	INACCESSIBLE	EMERGING	DEVELOPING	PROFICIENT
<p><b>Social and Attitudinal</b></p>	<p>Public-facing Staff Training and Support</p>	<p>There is no staff support available for people interacting with or inquiring about the space, or the process for contacting someone/who to contact is not publicly available or clear. Staff who may interact with the public do not have accessibility or sensitivity training.</p>	<p>There is a way to submit inquiries, questions, and accommodation requests, but it is somewhat inefficient, e.g., it may not be consistently monitored or may take extended periods of time to receive a response.</p>	<p>There is a clear process for submitting inquiries, questions, or accessibility requests. Requests for information or accommodation are treated with dignity and respect and responded to in a timely manner.</p>	<p>There is a designated, knowledgeable, and available staff member who can act as a point-of-contact and responds to inquiries in a timely, respectful manner. They treat all persons and requests with dignity. They have completed accessibility/sensitivity training and are open and receptive to feedback. They are supported and empowered by the organization to meet a variety of needs.</p>
	<p>Public Feedback</p>	<p>There is no way for the public, or people accessing the space, to provide feedback/ the organization is not open to or willing to act on feedback.</p>	<p>There is a way to provide or gather feedback, but it is only offered in one format (e.g., online form) and/ or is infrequently reviewed.</p>	<p>There is a clear process for providing feedback. There are multiple ways to provide feedback. Feedback is tracked and reviewed on a regular basis.</p>	<p>There is a clear process for providing feedback and the organization takes an active role in gathering feedback. There is a clear, active, and transparent process in place for reviewing and acting upon feedback. There are multiple ways to submit feedback, and there is support actively provided to help give feedback (e.g., a staff member who can help someone provide/submit a feedback form over the phone or e-mail).</p>

CATEGORY	CRITERIA	INACCESSIBLE	EMERGING	DEVELOPING	PROFICIENT
Cognitive	Communication	There is no clear way for the public or those accessing the space/program to communicate with staff. Information is only available in one place (e.g., physical location or online) and is difficult to find or otherwise inaccessible (e.g., only presented as text, only infographics, videos without captions, etc.)	There is one method for the public or those accessing the space/program to communicate with staff and gather information, but other options may be possible upon request; however, they will take time to create.	There are multiple ways for the public or those accessing the space/program to communicate with staff and gathering information (e.g., e-mails, phone calls, website forms, paper forms). Some accessible formats for information have been created and are readily available upon request (or have a quick turn-around time).	There are multiple, flexible ways for the public or those accessing the space/program to communicate with staff (e.g., e-mails, phone calls, website forms, paper forms) and gathering information (e.g., multi-media websites, videos with captions, brochures or pamphlets, etc.) All information/communications are written in plain language and are provided in multiple, accessible formats upfront.
	Information Access	Information about spaces and/or programs are only available upon request, or only findable/understandable to those closely involved with the project or organization(s).	Information about spaces and/or programs is publicly available, but only accessible in one format and/or location (e.g., text on a website, a promotional video post on social media, etc.) Little detail is provided.	Information about spaces and/or programs is publicly available in multiple formats and/or places, and easily findable for those outside the organization(s).	Information about spaces and/or programs is publicly available in multiple formats and/or places, and easily findable for those outside the organization(s). There is detailed, accurate, and up-to-date information about the space/program and what to expect. (For examples, see Appendix 1).

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CATEGORY	CRITERIA	INACCESSIBLE	EMERGING	DEVELOPING	PROFICIENT
<b>Cognitive</b>	Transparency	There is no publicly available description of the overall process/ steps to engage with the program, organization, or space; or the available description is not representative of the actual process.	There is a general description of the overall process available.	There is a general description of the overall process available. Details, steps or requirements are only revealed in stages, or can only be viewed and understood while already engaged in the process.	The process for engaging with the program and/ or organization is transparent and clear to external, general audiences. All details and steps/requirements are available upfront. If there are forms or other paperwork/ requests for information, they can be previewed in their entirety. All steps or requirements are necessary for the operation of the space, program, service, etc. Any optional steps or requirements are clearly indicated.
<b>Digital (See Appendix 2)</b>	Text	There are no headings or headings are directly formatted (e.g., font size and appearance are edited to look like a heading, rather than using a heading styling). Links are not descriptive (e.g., “To read more about program requirements, <a href="#">click here</a> ”). Insufficient colour contrast between text and background. Colour is the only	Uses headings. Links are descriptive of their content (e.g., “...read more about the <a href="#">program requirements.</a> ”) Colour is not the only means of conveying additional information. Text effects are used sparingly.	Headings are used in order and information flows logically. There is sufficient colour contrast between text and background at any font size.	Headings are used in order and information flows logically. There is sufficient colour contrast between text and background at any font size. Font sizes are adjustable and/ or text is zoomable. Links are descriptive of their content (e.g., “...read more about the <a href="#">program requirements.</a> ”).



<b>Digital (See Appendix 2)</b>		means of conveying additional information (e.g., emphasis, links, headings/sections, etc.) Text effects (e.g., italics, vertical text, animations), special characters or “emojis”, etc. are used frequently.			
	Images	No alt text is provided. Images are text-heavy and/or provide details not available elsewhere. Images contain flashing or movement which cannot be paused. Charts, graphs, and other data visualizations. If the image contains text, there is insufficient colour contrast.	All images have alt text. Any animated image can be paused.	All images have alt text. Images which are text or information-heavy have alternative formats provided, or the plain text is provided elsewhere.	All images have alt text that provide equivalent context, information, and meaning to the image itself. Complex images, charts, data visualizations, etc. have long descriptions. Table data is provided. Any animated image can be paused.
	Multimedia	No captions and/or audio descriptions. Insufficient colour contrast for text and/or captions. No transcripts provided for audio. No keyboard/mouse control of video or audio players.	Videos have auto-generated captions. Captions and other text in videos have sufficient contrast with the background. Video players have keyboard/mouse control. Text transcripts are provided for audio-only files.	Video content has both captions and text transcripts available.	Captions and audio descriptions are provided for videos. Text transcripts are available and downloadable for both video and audio content. All captions, audio descriptions, text transcripts, etc. have been reviewed and edited for accuracy.

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**Notes:****Appendix 1: Examples of information to provide about spaces/programs**

- Options for registration, booking, or scheduling.
- Contact information for further questions, support, and accommodation requests, ideally including expected response timeline.
- Number of power points/plugs in the space.
- Instructions for transportation access to the space (e.g., details about parking, drop-off points, entrances, nearby public transportation stops)
- Instructions for navigating to the space/program and related amenities (e.g., washrooms) from the entrance, presented in multiple, accessible formats (e.g., maps, text instructions, videos, etc.)
- Size and shape of the room, list of furniture in the room and whether furniture can be moved (if furniture can't be moved, also include measurements of spacing between furniture).
- Sizing of elevators, washrooms, and other amenities.
- Any expectations/rules/special permissions needed to use the room or anything in the room.
- Instructions for using technology or other assets in the room, including contact information for staff members who can help in case of technical difficulties (or information about available training to use the technologies).
- Description of available lighting in the room and whether it can be adjusted (e.g., windows but no curtains, dimmable lights, etc.)

**Appendix 2: Digital Accessibility Resources and Standards**

It is important to note that digital accessibility – like all aspects of accessibility – is incredibly complex and involves many more factors and standards than are included in the above rubric. The rubric is only intended to cover basic, common considerations that are easily findable, controllable, and fixable by anyone in any role who may be planning digital content. Like physical accessibility, digital accessibility is of particular importance as it is a key part of Ontario's Accessibility for Ontarians with Disabilities Act, 2005 (AODA). As such, it's important to consult several resources that go into more depth around digital accessibility and requirements that must be met to comply with legislation at minimum, and ideally, go beyond legislation to continually strive for accessible experiences for all.

Accessibility Fundamentals Overview. Web Accessibility Initiative (WAI). <https://www.w3.org/WAI/fundamentals/>

Electronic Content Accessibility Rubric. Assistive Technology Resource Centre, Colorado State University. <https://www.chhs.colostate.edu/accessibility/wp-content/uploads/sites/50/2022/03/Electronic-Content-Accessibility-Rubric-ATRC.pdf>

How to make websites accessible. Ontario Government. <http://www.ontario.ca/page/how-make-websites-accessible>

Inclusive Design Cards. Ontario Government. <https://www.ontario.ca/page/inclusive-design-toolkit>

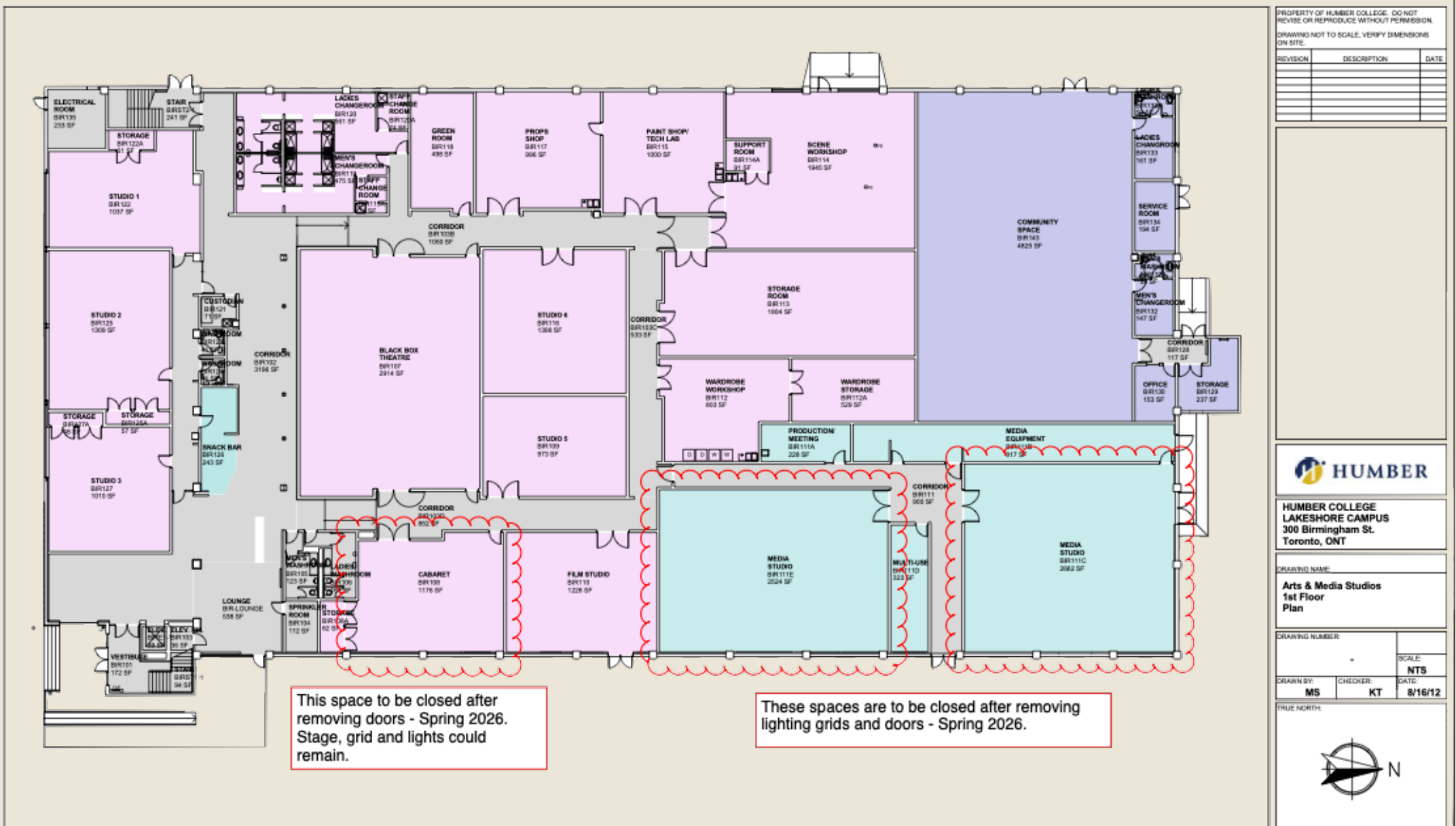
Making government services accessible. Ontario Government. <http://www.ontario.ca/page/making-government-services-accessible>

Resources—The A11Y Project. <https://a11yproject.com/resources/>

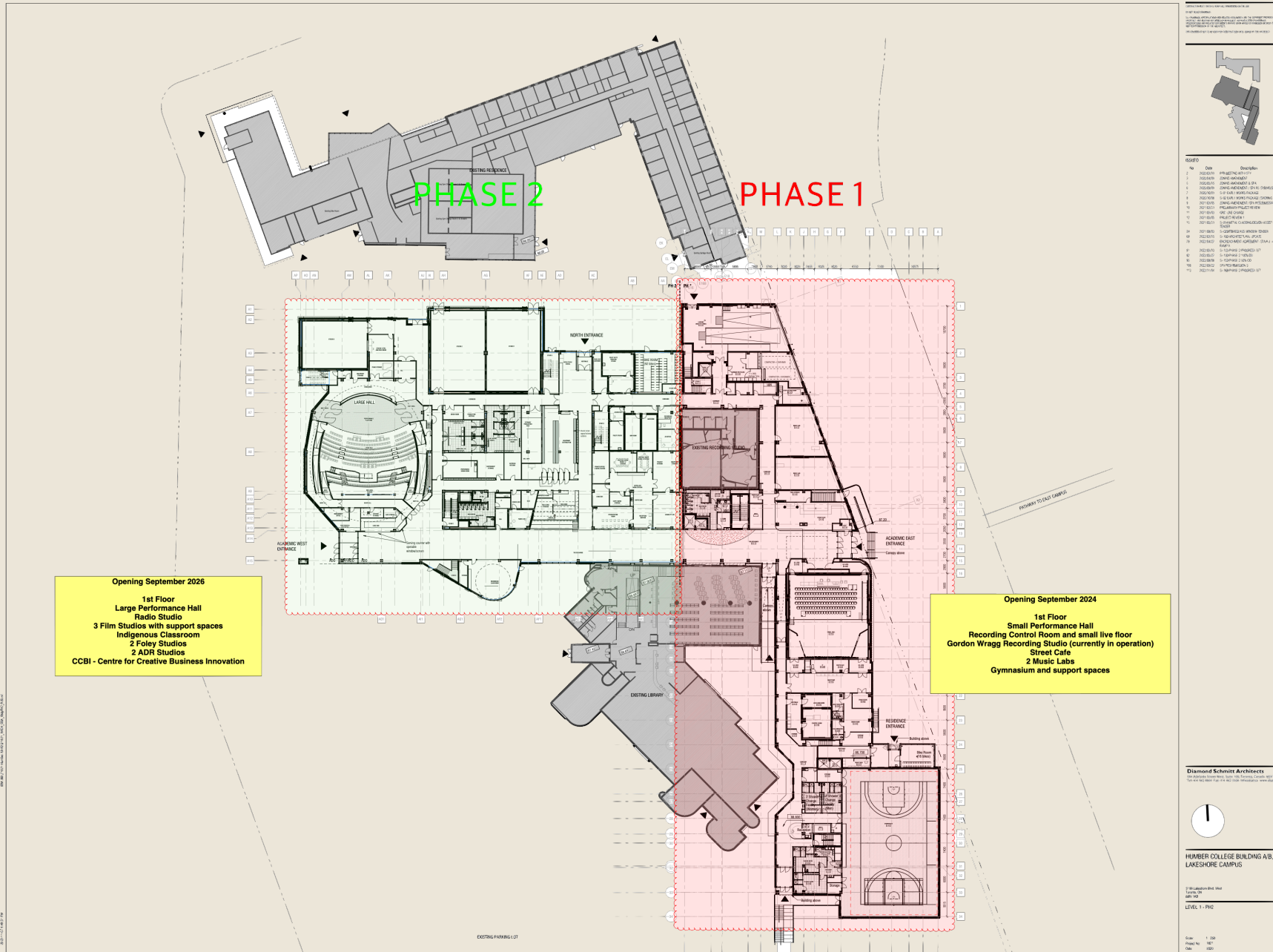
WCAG 2.1 at a Glance. Web Accessibility Initiative (WAI). <https://www.w3.org/WAI/standards-guidelines/wcag/glance/>



Appendix 3: Humber Birmingham 1st Floor



Appendix 4: Humber Cultural Hub Phases



**REVISIONS**

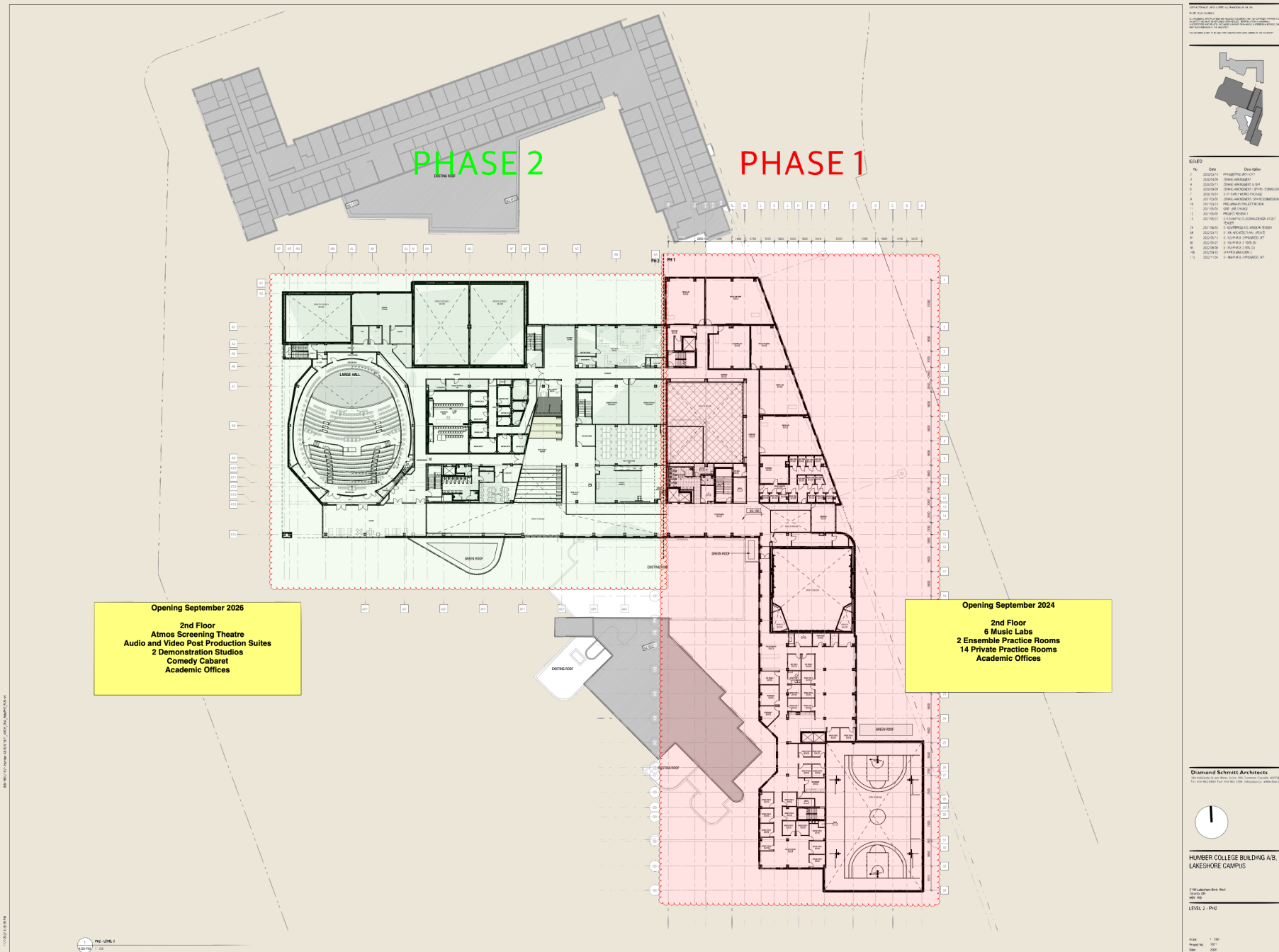
No.	Date	Description
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50	2022/01/10	ISSUED FOR PERMITTING

**Diamond Schmitt Architects**

HUMBER COLLEGE BUILDING A/B, LAKESHORE CAMPUS

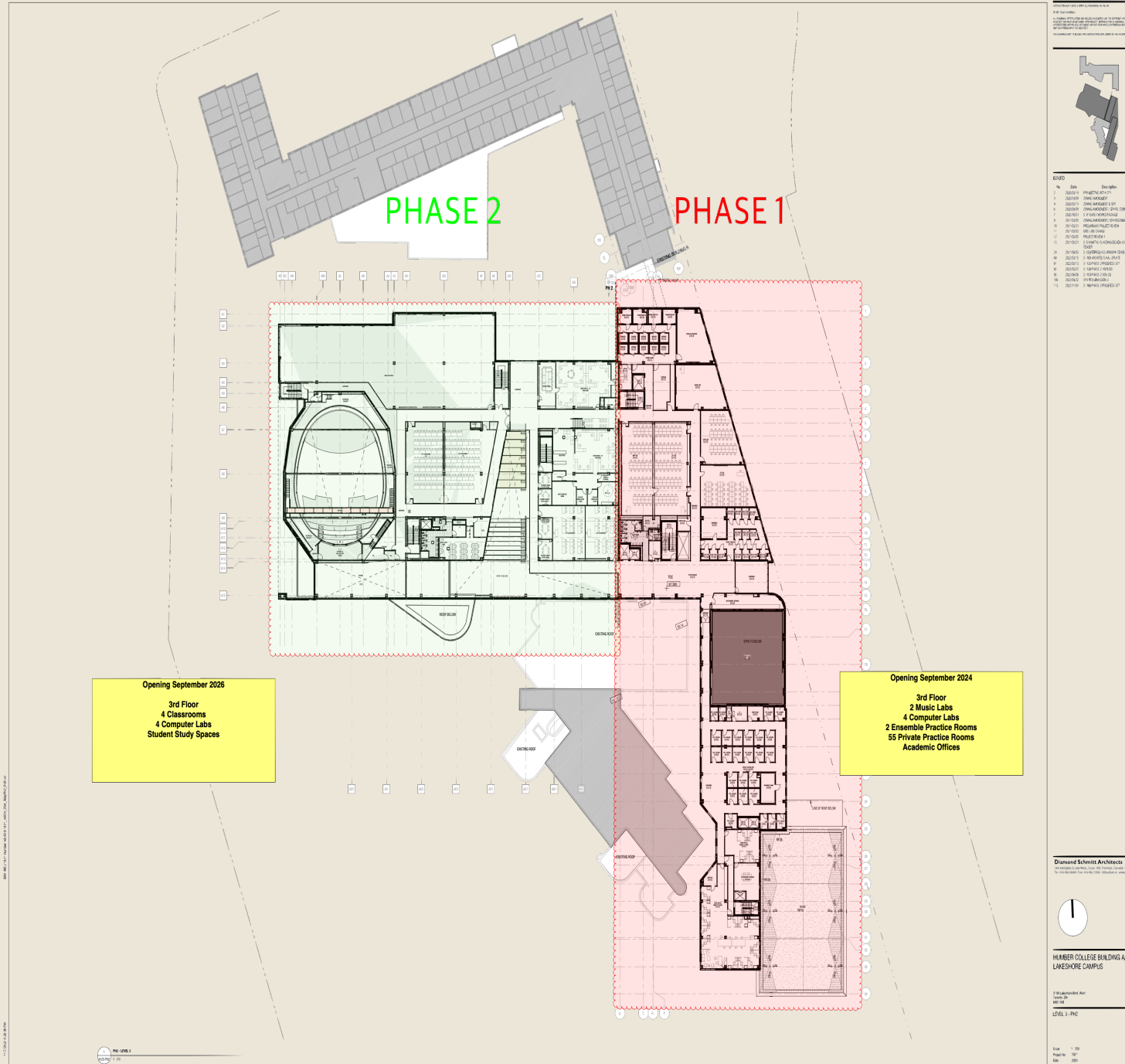
LEVEL 1 - PRE

Scale: 1/200  
 Project No: 1001  
 Date: 2022/01/10



A122-PH2





PHASE 1

PHASE 2

Opening September 2024

3rd Floor  
2 Music Labs  
4 Computer Labs  
2 Ensemble Practice Rooms  
55 Private Practice Rooms  
Academic Offices

Opening September 2026

3rd Floor  
4 Classrooms  
4 Computer Labs  
Student Study Spaces

Diamond Schmitt Architects

HUMBER COLLEGE BUILDING A/B, LAKESHORE CAMPUS

LEVEL 3 - PH2

Scale: 1/50  
Sheet: 30  
Date: 08/22

## Hyperlinks

### Academic Sources:

1. <https://www.proquest.com/docview/1701143886?parentSessionId=90ziHOkJD7J2kVvgwOraXw7lgopZswSt7ilmaAoNbRQ%3D&accountid=11530>
2. <https://www-sciencedirect-com.ezproxy.humber.ca/science/article/pii/S1877916621000266?via%3Dihub>
3. <https://www.proquest.com/docview/2174223094?parentSessionId=8cCAVZWQLV70n7pEC280JnrjEOeal0mrr6olzgtBFF4%3D&accountid=11530>
4. <https://www.proquest.com/docview/2541311302?parentSessionId=ElrN81mGhH7ZTCr5xHs5YQ9TRuuorbk4lre1iT8c01w%3D&accountid=11530>
5. <https://www.tandfonline.com/doi/pdf/10.1080/10632921.2017.1377659?needAccess=true>
6. <https://journals-sagepub-com.ezproxy.humber.ca/doi/pdf/10.1177/0042098010370626>
7. [https://www.jstor.org/stable/25475906?samL\\_data=eyJzYW1sVG9rZW4iOiJhOGI3NzNkNS05YjFmLTO3NjQtODE2Ni1kMjMwNDI0OWE4NzAiLCJpb-nN0aXR1dGlvbklkcy16Wyl0NmEwOWQ4Yi0wZmY2LTO3OTEtOTA3MS0zZWViNWY5ZmFhNTciXX0&seq=13#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/25475906?samL_data=eyJzYW1sVG9rZW4iOiJhOGI3NzNkNS05YjFmLTO3NjQtODE2Ni1kMjMwNDI0OWE4NzAiLCJpb-nN0aXR1dGlvbklkcy16Wyl0NmEwOWQ4Yi0wZmY2LTO3OTEtOTA3MS0zZWViNWY5ZmFhNTciXX0&seq=13#metadata_info_tab_contents)
8. [https://humber.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi\\_crossref\\_primary\\_10\\_1016\\_j\\_ccs\\_2017\\_08\\_003&context=PC&vid=010-CLS\\_HUMB:HUMB&lang=en&search\\_scope=MyInst\\_and\\_CI&adaptor=Primo%20Central&tab=Everything&query=any,contains,arts%20and%20community%20development%20%20with%20HEIs&offset=0](https://humber.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_crossref_primary_10_1016_j_ccs_2017_08_003&context=PC&vid=010-CLS_HUMB:HUMB&lang=en&search_scope=MyInst_and_CI&adaptor=Primo%20Central&tab=Everything&query=any,contains,arts%20and%20community%20development%20%20with%20HEIs&offset=0)
9. <https://www.proquest.com/docview/2557309247>
10. <https://journals.sagepub.com/doi/abs/10.1177/0021909619882718>
11. <https://journals.sagepub.com/doi/abs/10.1177/10780874221108103>
12. <https://web-s-ebsohost-com.ezproxy.humber.ca/ehost/pdfviewer/pdfviewer?vid=0&sid=c52be1e6-140a-4db9-b11e-ed62c5424444%40redis>
13. <https://shura.shu.ac.uk/7797/1/HillLightDearden2013.pdf>

### Media Sources:

14. [http://www.creative-campus.org.uk/uploads/1/0/9/7/10973203/shared\\_interest\\_report\\_2009.pdf](http://www.creative-campus.org.uk/uploads/1/0/9/7/10973203/shared_interest_report_2009.pdf)
15. [https://www.policylink.org/sites/default/files/report\\_arts\\_culture\\_equitable-development.pdf](https://www.policylink.org/sites/default/files/report_arts_culture_equitable-development.pdf)
16. <https://muse.jhu.edu/article/845794/pdf>
17. <https://ncace.ac.uk/wp-content/uploads/2022/01/Sigal-Sarah-Knowledge-Exchange-HEIs-and-the-Arts-and-Culture-Sector-2.pdf>
18. [https://www.engagementaustralia.org.au/uploads/2009\\_conferenceproceedings.pdf#page=19](https://www.engagementaustralia.org.au/uploads/2009_conferenceproceedings.pdf#page=19)
19. <https://www.univcan.ca/wp-content/uploads/2016/12/universities-canadas-submission-to-the-consulations-on-canadian-content-in-a-digital-world-november-2016accessible-1.pdf>
20. <https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf>
21. <https://www.arts.gov/sites/default/files/Research-Art-Works-Boise.pdf>
22. <https://uwe-repository.worktribe.com/preview/921752/ICJP%20FINAL%20REVISED.pdf>
23. <http://www.creative-campus.org.uk/case-studies.html>
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**Sample Projects and Collaborations:**

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26. <https://www.artsscienceculture.uchicago.edu>
27. <https://www.torch.ox.ac.uk/files/humanities-knowledge-exchange-fellowships-brochure>

For access to PDF copies of sources 1-24 and 27 please visit:

[https://drive.google.com/drive/folders/1MZTwngQVEflf0mGdXUK4iieviMSKH27w?usp=share\\_link](https://drive.google.com/drive/folders/1MZTwngQVEflf0mGdXUK4iieviMSKH27w?usp=share_link)

To access Presentation visit:

[https://www.canva.com/design/DAFY5X-QD3M/-JJizGZ4IDMMnybp9vauaO/view?utm\\_content=DAFY5X-QD3M&utm\\_campaign=designshare&utm\\_medium=link&utm\\_source=publishsharelink](https://www.canva.com/design/DAFY5X-QD3M/-JJizGZ4IDMMnybp9vauaO/view?utm_content=DAFY5X-QD3M&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink)

