

ART HIVES

HOW-TO-GUIDE

By: Janis Timm-Bottos and Rachel Chainey



This Guide is dedicated to Judith Snow, a Toronto artist and visionary who greatly informed our understanding of inclusion over the past three years. Through her shared knowledge, her art, and her profound way of being, Judith taught us the importance of reaching beyond our individual selves towards deeply meaningful collaborations and partnerships which represent the widest and the richest range of differing backgrounds and abilities.

TABLE OF CONTENTS

Introduction.....	p.3
A Tradition Without a Name.....	p.6
Theory.....	p.7
How To Get Started.....	P.10
Methods.....	p.11
People.....	p.13
Fiscal Structures.....	p.15
Community–University Partnerships.....	p15
Space.....	p.16
Gardens and green spaces.....	p.17
Materials.....	p.19
Funding.....	p.20
Grant Writing.....	p.21
Practical Considerations.....	p.24
Research.....	p.25
How Do Art Hives Change the World?.....	p.27
Online resources.....	p.29
References.....	p.30



THIS GUIDE

was created to address a need expressed by many community members who share a desire to regroup to respond creatively to issues in their communities, and are wondering "How do we begin?" The information we have gathered here is not a definitive recipe book, but we hope that by making what we've learned so far, readily available in an open source format, we can help make your Art Hive journey just a little bit easier. We want to support those of you who are inspired by the Art Hives model in making it your own. Every community is complex with special strengths and challenges and every Art Hive should equally reflect the unique issues being tackled, as well as the traditions being celebrated.

This guide was made possible through generous support of the JW McConnell Family Foundation and Concordia University in Montreal.

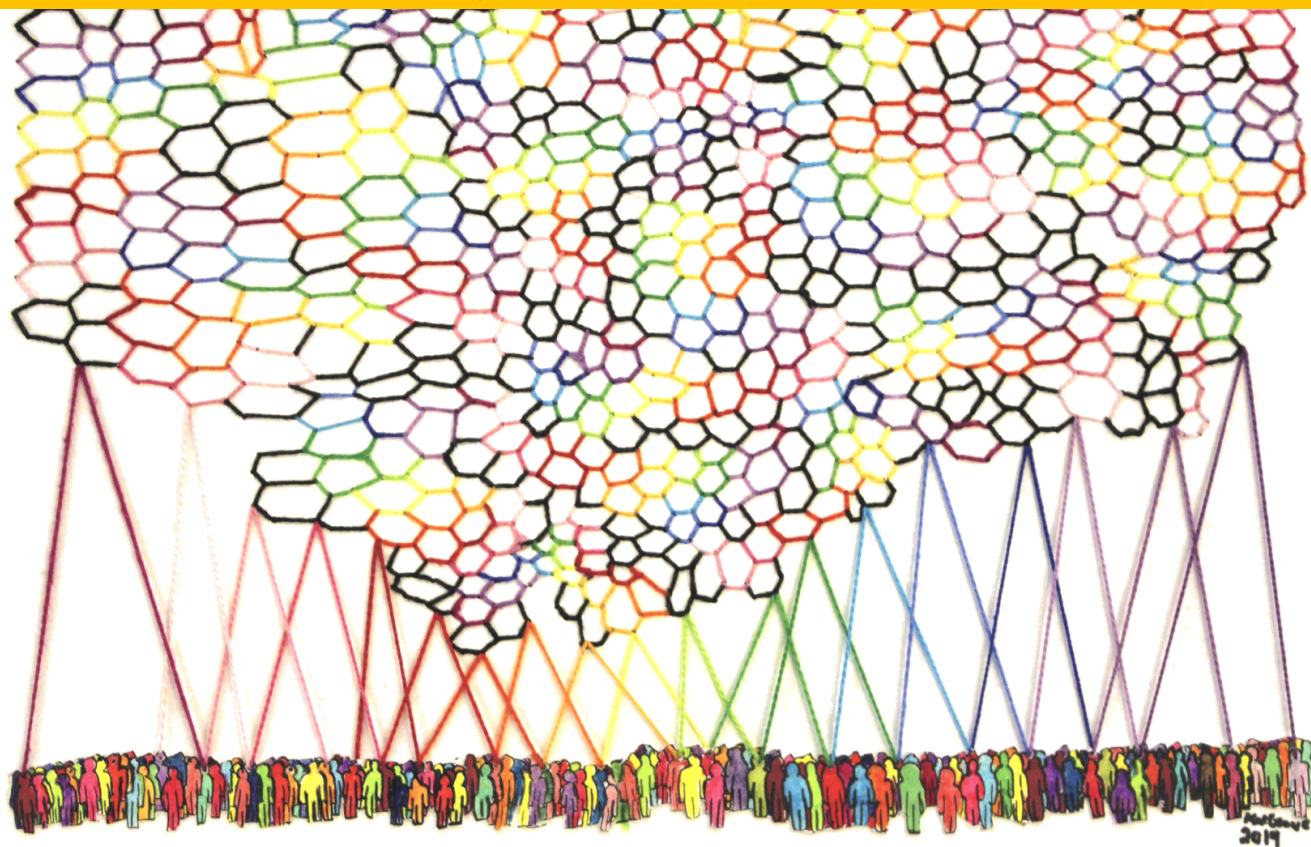
AN ART HIVE...

- welcomes everyone as an artist and believes art making is a human behavior.
- celebrates the strengths and creative capacities of individuals and communities.
- fosters self-directed experiences of creativity, learning, and skill sharing.
- encourages emerging leaders of all ages.
- provides free access as promoted by gift economy.
- shares resources including the abundant materials available for creative reuse.
- experiments with ideas through humble inquiry and arts-based research.
- exchanges knowledge about funding and economic development strategies.
- partners with post-secondary institutions to promote engaged scholarship and participatory research.
- gardens wherever possible to renew, regenerate, and spread seeds of social change.

“Communities are not built of friends, or of groups of people with similar styles and tastes, or even of people who like and understand each other. They are built of people who feel they are part of something that is bigger than themselves. To build community requires only the ability to see value in others: to look at them and see a potential partner in one's enterprise.”

-Suzanne Goldsmith, *A City Year*, 1997

Artwork by Kat Gravel, 2014, The LivingRoom Community Art Studio, Oshawa, ON



THE ART HIVES NETWORK

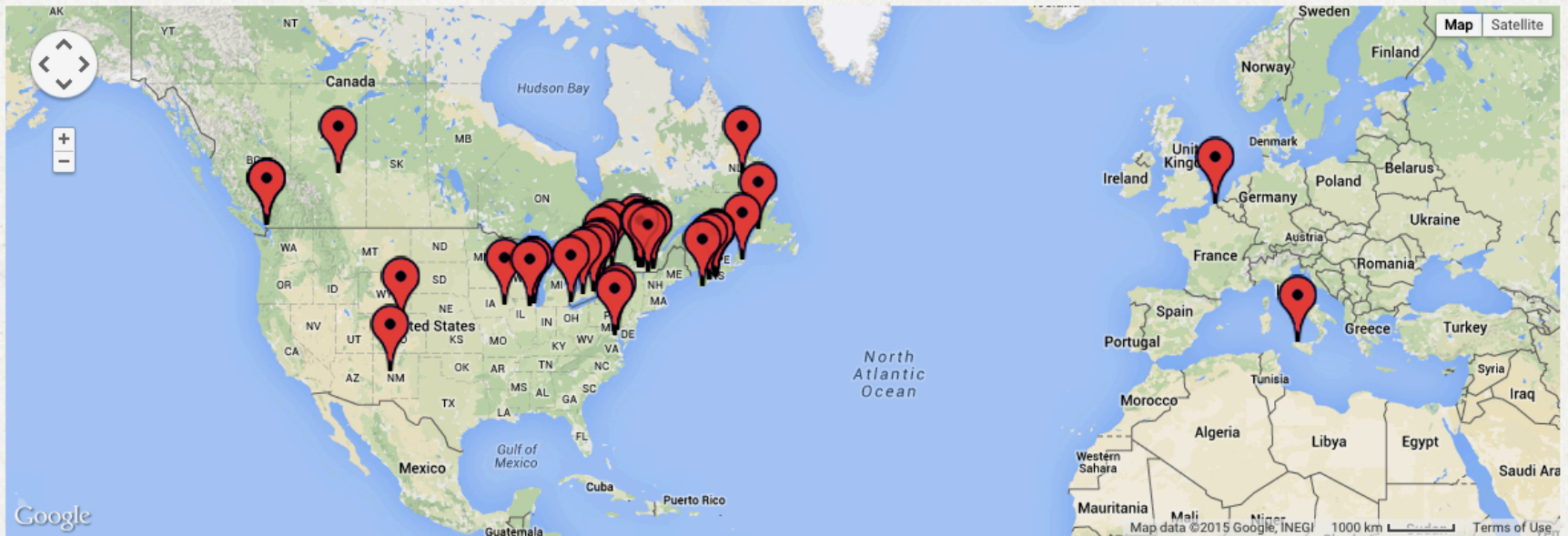
The Art Hives Network promotes arts-based social inclusion through small regenerative art hubs located within and between neighbourhoods across the globe. It provides an open-source platform to keep practitioners connected, building solidarities across geographic distances by supporting the cross-pollination of ideas, resources, skills and stories throughout the Art Hives movement. Please add your project to the map at www.arthives.org!

ART HIVES

[Français](#) [English](#) [Login](#)

[Home](#) [About](#) [Art Hives](#) [News](#) [Events](#) [Kit](#) [Q & A](#) [Contact Us](#)

Find an Art Hive near you...



Add your Art Hive

Add your Art Hive to the growing list, **54** Art Hives already added!

Add your Art Hive

A TRADITION WITHOUT A NAME

The power of an Art Hive can be traced back to the first people gathering to make something together. Whether it was preparing food or arranging rocks to point others in a particular direction, joining together in a creative process to problem solve and strengthen inner and outer resources is human behavior (Dissanayake. 1995).

In the mid -1700s in New France for example, women came together across economic and cultural divides to create safe, welcoming places for themselves and others living on the margins of society: abandoned children and elders, individuals who were sick and destitute, and those isolated and alone struggling with differing abilities. The arts were frequently used as a means of hope, healing and enterprise to sustain this solidarity work.

Influenced by the Arts and Crafts movement in the late 1800s, Jane Addams and her friend Ellen Starr used personal investments to set up a public homeplace, the Hull House in Chicago, in response to the needs of thousands of immigrants coming to the United States. In addition to offering basic human care, art studios encouraged the continuation of folk handicrafts including: pottery, sewing, painting and woodworking. Two galleries were built to showcase the varied work traditions. Colleagues, as well as students, were influenced by this settlement house initiative, including Jessie Luther and Lugenia Burns Hope. Jessie went north along Newfoundland and Labrador coastline to work with Dr. Grenfell and set up a network of craft studios to boost the winter economy. Lugenia went south to Atlanta, Georgia, to develop a network of neighborhood houses which fostered community organizing, shared economies, and art making for families' living in poverty, as well as for her own children. These almost forgotten historical grass roots traditions without a name (Belenky, 1997) continues to inform and inspire the current Art Hives Initiative.

“Liberation psychologies are focused on the long-term well being of individuals, communities, and environments. Essential to this concern is the rebuilding of relationships of trust, care, and neighborliness where they have been broken, or establishing them for the first time when they have been absent.” (Watkins and Shulman, 2008 p. 315)



THEORY

Theories of how Art Hives create change are always evolving. Three streams offered here:

1. Liberation Arts (Watkins and Shulman, 2008)

Liberation psychologies, informed by liberation theology and popular education (Horton & Freire, 1990) offer ways to describe a practice of freedom and the powerful role the arts play in shifting old patterns and co-creating meaningful community life. Different methods include: public dialogue, storytelling, performance, and the creative arts.

2. Feldenkrais' (1972) *Awareness of Movement* focuses on disrupting habitual patterns of movement. The theory is used to inform Art Hive facilitators to be aware of movement in the studio space and to embody their role as witness, sender, and receiver of relational information. Practitioner, Larry Goldfarb, briefly summarized the order and frequency of four Feldenkrais principles, starting with "move with what is moving," the most commonly used principle. In the community art studio this is demonstrated by the artist-participants' unique and spontaneous art making leading their own activities (Timm-Bottos, 2001). The un-programmed nature of the studio encourages trust in the creative capacity to heal and inform when we are given a welcoming environment that fosters this movement.

3. Neuroscience is another important body of research knowledge that lends support to the way the studio works as a therapeutic site of relational transformation. Allan Schore's (2003) remarkable collection of brain research and his attachment theory lens can be used to bring potent understanding as to how studio relationships and nonclinical art therapy and other therapeutic creative practices promote healing of individual relationships that make up our communities.

“Every child is an artist. The problem is how to remain an artist once we grow up.”
–Pablo Picasso.

Art Hives cultivate the artist identity
in each of us through every stage of life.



HOW TO GET STARTED...

OUR BEST ADVICE: DREAM BIG, BUT START SMALL!

Starting an Art Hive doesn't have to be complicated, costly, or time consuming. Start with options that are within reach. Pack a shoe box of art supplies and head to the park. Offer a free pop-up art hive at a local community center, school, library, or green alley. Most importantly, take a small action today and BEGIN.

Taking the time to imagine your project is the first step to being able to manifest it into a reality.

Setting an intention and making art is an excellent exercise to gather information and inspiration for your project and to discover aspects of your vision you may not have been previously aware of (See Allen, 1995, 2005). Gradually, your project idea can start to take form through a vision board (or notebook) where you draw, write, and collect inspirational images, quotes, etc. to keep your imagination active about your project. Your vision board also can serve as a tool to communicate your vision to others and eventually develop the nuts and bolts elements of your project into a business plan. Articulating the practical aspects of your Hive in great detail into a business plan is helpful, as funders will require some version of it.

Getting the word out helps you articulate and cultivate a vision for your project. Speak about your Art Hive idea when people ask you what you have been up to, even if you are still in the initial stages. You never know who may be willing to get involved, offer resources, or help you brainstorm. Word of mouth and social media are two of your best allies to put your project on the map.

A pop-up Art Hive in a park, festival, library, local community organization, etc. is an accessible way to get started. It allows you to build a focused network of partners and begin to accumulate a stock of donated art materials. It is also a great way to get the word out about your project. As your local network expands, you'll learn about the needs of your community and opportunities available including affordable (or free) spaces, and will be able to practice & experiment with your ideas on how to engage in your community.

Partnerships are key. There is no need to reinvent the wheel. Seek out other neighbourhood groups with similar missions and find out how you can collaborate. See your Hive as a part of a bigger system and figure out how you can positively influence each other. Developing a non-competitive stance will complement and strengthen your community in support of what others are already offering. Consistent presence and scheduling will help anchor your project with the current issues of your community. Responding to the needs of cross-sector partners will make the work mutually beneficial and create a larger scale impact. Identifying organizations in your area that could mentor you will allow you access to local experience and benefit from their network while you are building your own. Starting small and growing over time will ensure sustainability and greater flexibility.

METHODS

Non-juried Art Exhibits. In the Art Hive, everyone is valued equally as artists, whether they are experienced or a beginner. We organize collective exhibitions where we decide together on exhibit themes and all artwork submitted for the event is displayed.

Each-One-Teach-One. This comes from a street artist and housing advocate, Ron Casanova, (1996) who believed that each person is born with gifts to share. Regardless of who is usually considered an expert, we take turns in the Art Hives, being teachers and students for each other. We invite the creative contributions and skill-sharing to emerge from everyone interested in sharing the bounty of their gifts with the community.

Positive Kind Regard. We model and practice positive kind regard in the Art Hives in recognition that everyone is needed to create social change. According to the Anatomy of Peace (2006) every moment is an opportunity to choose war or peace. Choosing peace isn't always easy as we recognize the complexities of building relationships across differences. The art hive gives us a place to practice difficult world work.

Radical Hospitality. Based on the neuroscience of human attachment (Schore, 2003), the moment of meeting another person is an important exchange. We greet each other at the door and invite newcomers on a tour of the space, a cup of tea and art making. Welcoming diversity is a method that may produce an "ethic of discomfort" which leads to a practice of radical hospitality. Sharing food and making art together inspires empathy.

Solidarity vs Charity. Art Hives foster a solidarity model to replace charity. Money is only one type of wealth that can benefit or divide a community. We believe that humans are inherently rich with creative capacities such as ideas, inspiration, kindness, vulnerabilities, skills and other resources. The art hive is not about serving the needy, it's about fostering appreciation of interdependence and contributing the skills we bring with each other.

Consensus Decision Making. We believe in making a safe place for all voices to be heard. When making a group decision aim at finding solutions that work for everyone, even if it means discarding the initial proposition(s). If all voices are respected consensus can foster group cohesion, develop trust and solidarity.



L'Espace 100 Noms, Lennoxville, QC

“I believe Art Hives are much more than a place to make art in the company of others. It is a place that breaks socio-economic and cultural barriers. It is a place that offers creative expression in a safe space, but also in a way that helps people discover who they are and what they are feeling. This transcends into our overall attitude and perception of our surrounding community and self. This has a ripple effect. It offers a different way to nurture friendship and it offers a community that cares. It is a space where you can mobilize around an idea then march in the streets, then come back. It is a space that demands you to respect yourself so you can keep the space safe for others.”
-Joanna Bateman, 2015

PEOPLE

Art Hives need company!

This work is better achieved collectively than alone. Start by finding a small group of committed individuals who share a dream. 3 to 5 people is a good number to start with to have a diversity of skills and perspectives and to prevent burn-out.

Helpful skills:

- Welcoming attitude, ability to hold safe space, openness to diversity
- Proficiency using a wide array of art materials
- Ability to keep a space clean and organized
- Bookkeeping and money management
- Grant writing skills
- Networking and communication skills

Once these basics are covered and depending on the structure of your project, you may also seek people with other specialized skills, such as facilitation, studio art therapy, cooking, cleaning and gardening skills.

Running an Art Hive is a lot of work. For any open day, plan to have as many hours of administrative and maintenance tasks. We recommend starting slow and finding a pace that works for you and your group. It's better to start with fewer open hours and add more as you go, than start in full force and reduce opening hours later. The needs of the community are important, but you and your family's needs and responsibilities have to come first if you want the Art Hive to be sustainable.

Art Hives touch the hearts and minds of many people who want to be generous with their time. Indeed, artist-participants who volunteer are a valuable resource (some Art Hives are entirely volunteer-run), but in an ideal scenario 1 to 3 paid staff are needed to coordinate the project effectively and keep consistency. In order to maintain a solidarity model, every one is in it together, regardless of position and every one makes art which contributes to self care and positive energy. When artist-participants volunteer, make sure to keep tasks clearly defined, and put a system in place to keep communication lines open.

Another human resource for your Hive are students from colleges and universities. Art Hives provide opportunities for students to apply their learning in a grassroots, creative community context. The students, called "engaged scholars", learn as much from the community as the community learns from them, making this resource a win-win situation.

Everyone's contributions are equally celebrated in the Art Hive, and ownership from a diversity of community members in the project is a meaningful indicator of successful impact. Inviting participants to share their passions, articulate their dreams, and develop their personal vision at the Art Hive can play an important role in fostering community well-being and empowerment. Studio relationships take time to develop.

An additional word about self care and boundaries. Both are necessary. All participants, including the facilitators, need time away from the studio. Sharing responsibilities reduces burn-out.

“Art Hive participants learn without being formally taught, and give without being formally asked.” -Jody Negley



FISCAL STRUCTURES

In Canada if you opt to incorporate officially, you basically have 3 options, each with different levels of accessibility to grant funding and control by the founders.

- Non-profit organization: An external Board of Directors (BOD) is appointed by founders of the incorporation to serve as an oversight committee of the Executive Director (ED) and staff. The BOD hires the ED and the organization belongs to society. Greatest accessibility to grant funding, especially if granted charitable status (after successfully operating as a non-profit for 2 years).
- Co-operative: While there are many types of membership structures, the commonality of all co-ops is that the members (possibly including founders and staff), make the decisions. The BOD is formed within the membership and the organization belongs to its members. Each member has an equal vote. Accessibility to some grant funding, but not most sources. No possibility of being granted charitable status, even if choosing non-profit fiscal status.
- For-profit, private business: Entire control and ownership from the owner or stock holders (within the limits of the law). If a stock company, the more actions held, the more decisive power. No need for a board. Belongs to the owners. Little accessibility to grant funding, but greatest accessibility to bank loans and management flexibility.

You can opt for a combination of two or more of these structures or extra structures (create a foundation, for example), in order to better meet your needs. Many things are possible, and an increased number of organizations are choosing to combine legal structures to achieve different purposes.

SOCIAL ENTERPRISE

Opting to start a Social Enterprise that can support an Art Hive is another option. A social enterprise is a money generating business whose revenue is partly used to support social and environmental change. Often the enterprise employs individuals who may have been marginalized from the work force.

UMBRELLA MODELS

If you can be paid as an employee, a contract worker, or welcomed as a volunteer by an umbrella organization to do what you love to do, why not? To save time, money, and paperwork, some Art Hives have chosen to start out as a project within another non-profit organization: a school, place of worship, community center, YWCA, etc. While there is less risk taken by the project founders in choosing such a partnership model, they may have less control over the project. Care should be taken to develop clear agreements with the incubating organizations regarding the potential process of spinning off into a free standing non-profit. There are some legal protections through intellectual property rights.

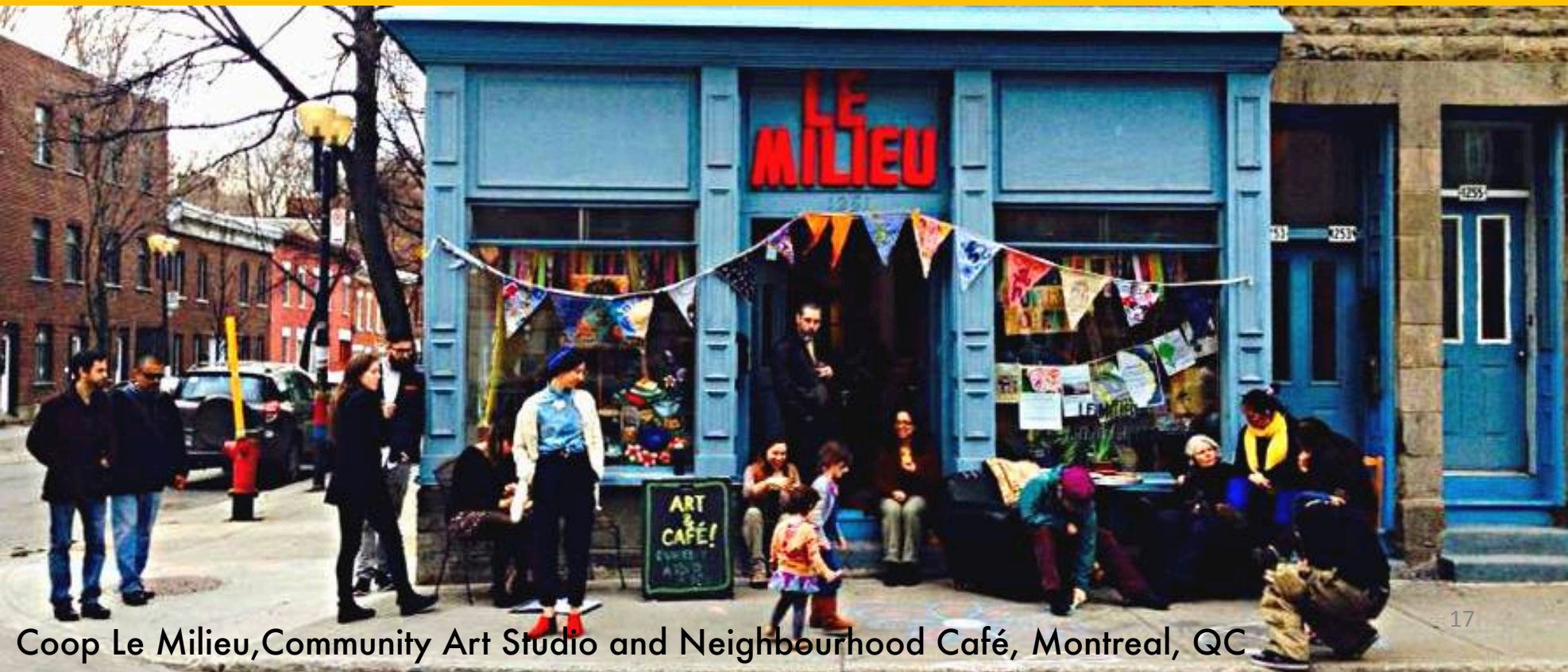
COMMUNITY-UNIVERSITY PARTNERSHIPS

One viable resource for funding to consider, is partnering with a nearby university or another postsecondary institution, and to develop engaged scholarship opportunities which serve both the community and the university. The Art Hive becomes a storefront university classroom for professors and students wanting to experience working within a third space. Mutual benefits can be exchanged in this structure including the energy of students involved in the running of the studio, as well as financial support of the space. The university benefits by actively promoting teaching innovation, developing community research partners, and having excellent media opportunities. ¹⁶

SPACE

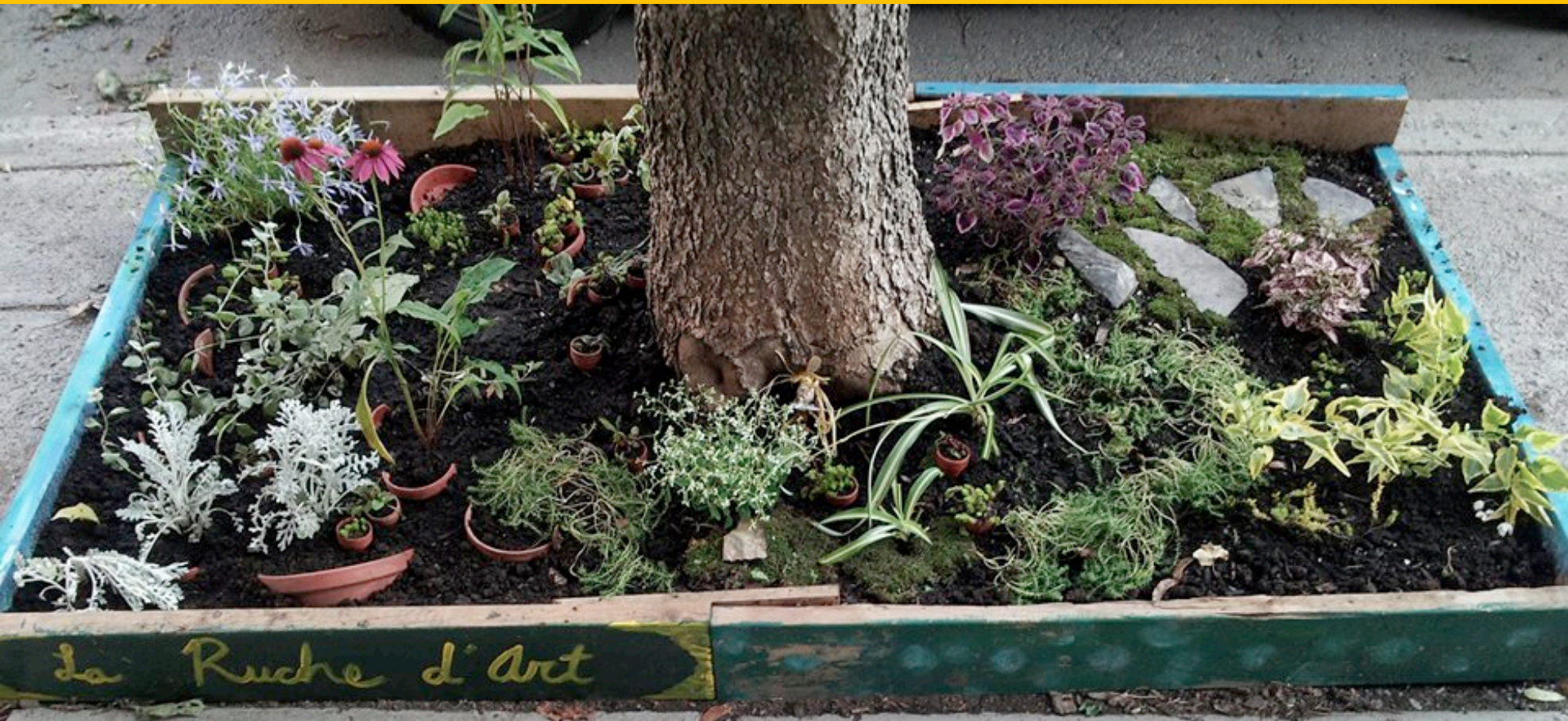
Space is a key component of the Art Hive. The space is the container that holds the work and makes everything possible. The community art studio is what Belenky (1997) refers to as a “public homeplace”. It is a neutral third-space between private space and work or school, where we can meet our neighbours outside fixed roles and expectations, and where power differentials are less marked than in other settings. In this third space, new types of relationships and creative collaborations emerge between people who wouldn't otherwise meet (Timm-Bottos, 2005). The space doesn't have to be fancy or expensive to accomplish these simple wonders. The spirit in which it is inhabited, shared and maintained is more important than the space itself.

Many Hives are part time projects and operate in spaces that are free: a community room in social housing, or a multi-purpose room at a library, YWCA, places of worship, or public green spaces. It is also possible to rent modest storefronts for low prices. A storefront studio can also serve as an university classroom (Timm-Bottos & Reilly, 2014). Getting the word out and building a strong and diverse network can help you access opportunities. A street-level storefront is great for visibility and accessibility, and will attract passersby curiosity and spontaneous involvement.



GARDENS AND GREEN SPACES

Connecting inner and outer worlds is an important aspect of healing ourselves as individuals and transforming our collective spaces. The garden and the bee hive metaphors provide a rich source of material to draw lessons about the ethics of nature. Gardening and tending the earth go together with Art Hives. Whether it is transforming an abandoned yard adjacent to the studio, or building wooden garden boxes, reclaiming curbside areas, greening an alley or art making in the park, there are many ways to add green spaces to your art hive!





Connecting to the earth by growing plants and learning about the systems of intelligence provided by nature is a powerful source of inspiration. It also reminds us to honour the First Nations people who walked the same land before us and the sacrifices these cultures have made over many generations to protect the environment for future generations. It is through understanding and valuing these ways of knowing that we can begin to heal.



MATERIALS

Diverse art materials play a huge role in the Art Hives. From everyday recyclables to vintage treasures, the materials are amazing and abundant.

In our consumer societies, we are surrounded by too much stuff and Art Hives Network seeks to assert an active role in reducing the amount of waste going into our landfills through creative reuse.

Art supplies can be obtained almost entirely through donations of pre-loved materials. This will start slowly when you first get the word out, but it will spread quickly and soon enough, within the first year, you will want to share the abundance with other Art Hives.

Most Art Hives only buy about 5% of their materials new, such as scissors, watercolour papers, tape and glue which runs out fast, or supplies for special projects. Much of the art making at the studio is influenced by the types of donated materials in the space.

Other aspects to consider when purchasing art materials are ethics and safety. Research how the supplies you regularly use are produced, and whether they contain toxic substances, or support unethical practices, such as, child labour, dangerous working conditions, or use an inordinate amount of natural resources to produce their products. Support more sustainable options through creative reuse and awareness.

If your space uses power tools or other potentially dangerous equipment or products, offer proper training to participants, and provide safety equipment, such as masks and protective eye wear and adequate ventilation. Make sure all equipment and materials are safely stored out of children's reach. Maintain an accessible first aid kit, fire extinguisher and a phone, to call 911 if needed.

To furnish your space: most of the things you will need (tables, chairs, shelving, sewing machines, coffee maker, kettle, dishes and cutlery, etc.) can be donated or borrowed from friends, family or community members. Most likely it will be found on the curb or through freecycling and other bartering groups online, or bought second hand cheaply at yard sales, thrift stores or found in local classified ads. Some furniture and shelving can also be made from reclaimed materials like pallets, fruit or wine crates, etc.



FUNDING

Your creativity, resourcefulness and ability to be entrepreneurial will go a long way in making your Hive sustainable and flexible, like an accordion. In times of economic downturn, offerings may contract, and when abundant, they can expand.

Think of ways to raise money for your project that are within reach and appealing to you, and that are likely to respond to the needs and characteristics of your community.

For example, you could sell:

- Art and other handmade products
- Second-hand art supplies
- Food and drinks within small café
- Workshop packages to schools, parks
- Rental of your space when not in use or unused areas
- Other skills, as in fix-it shop, bicycle repair, tailoring

The more diverse the funding streams of your Art Hive, the more nimble, flexible, and sustainable it will be. Besides autonomously generated revenue (sales), consider:

- Crowd funding
- Monetary donations and investments
- In-kind donations and loans (space, materials, tools, equipment, etc.)
- Volunteers, engaged scholars, interns, etc.
- Bartering

And of course, Grant writing:

While the Art Hives Network is being recognized by social change funders, your Art Hive, if officially registered as a non-profit, could fit under several existing grant categories:

- Arts and Culture, if working with professional artists (municipal, provincial and federal through Arts Councils, Culture Departments and Ministries)
- Public Health, if working with health practitioners (provincial and federal Health Ministries, private foundations, hospitals, local community health and social services centers)
- Research, if working with teachers or researchers (universities, colleges, cegeps, private foundations, research councils).
- Employment Access, if providing employment training opportunities for the unemployed, through the existing governmental programs (provincial and federal Labour Ministries)
- If a co-op or a for-profit business, your Art Hive can access Social Economy start-up grants and loans.

GRANT WRITING

Overview:

In addition to securing necessary funding, grant proposals provide a vehicle for your group to articulate key community needs. A grant application explains how your project or organization uniquely meets these needs, gaps, and interests located within neighborhoods. Funders and grass roots projects and organizations that support community building have a symbiotic relationship; both entities benefit from the partnership. Describing your group's intention is an opportunity to clarify what you plan to do. It is important to read all grant guidelines before beginning and follow the application instructions carefully. Each funding partner uses their own terminology and has their own specific requirements. What follows are some common grant application components.



La Ruche d'Art: Community Studio and Science Shop, St Henri
Montreal, QC

1. Research

Although not part of a grant application, grant research is a critical part of the process. Research your potential funder to ensure that your proposal fits within the grant maker's priorities and that your project matches the funding objectives. Ideally you and your funder share a vision. Make time to call for additional information and whenever possible get to know your potential funder.

2. Cover Letter

Identify your organization, describe the program plan (one or two sentences) and state the dollar amount of the request. Include the name of the person in your organization who will be the contact for the grant. **le** This pilot project will address the neighbourhood's concern that families with young children do not have adequate daytime play spaces for their children.

3. Needs Assessment/ Community Mapping/ Asset and Gaps Assessment

Make sure you and your group have done your homework in the geographical area you plan to set up an art hive. Assess the neighborhood assets and the gaps where a need may be present. Talk to neighbours, especially those you plan to invite into your project, ie families who are living at risk for homelessness in your neighborhood, and get their perspectives. Delineate the problem or issue within the community to be addressed, ie poverty among young families, and collect data to substantiate the need. State the issue/problem i.e. the actual percentage of increase in families with young children becoming homeless, to be addressed and add statistics. Perhaps add a short example or case study to explain the situation in a more tangible manner and facilitate the funder's understanding of it.

4. Vision, Goal, and Objectives

The application will request information about what and how you will accomplish your goal. List the steps of what you plan to do, even if you are not sure. Most funders understand and welcome changes to the proposal as long as you offer clear rationale.

- Vision: a short statement regarding a large scale change that may or not be accomplished by your one project. i.e. Ameliorate the negative effects of poverty on children living homeless in our neighbourhood.

- Goal: can be broad but is achievable and defines the overall purpose of the program. i.e. Families with young children who are at risk for becoming homeless would benefit from having access to a free and welcoming day time play space.

- Objectives: describe the measurable changes expected as a result of the program. Make the objectives specific: Who will benefit from the project, how many families will benefit, and within what time frame. If there are several goals, relate at least two objectives to the appropriate goal. **le**. 1. Every four weeks of the pilot project, six families will be asked to describe how they are benefiting from participating in weekly lunch-art-play space at the art hive over a 12 week period. 2. From participation in the closed studio activities, 50% of the families will begin to also attend the community art studio.

5. Program Plan / Proposed Project / Project Design

Detailed information about your organization's plans to address the community need, including a timeline of when, what, who will carry out the program and how.

6. Program Budget

Consider all the expenses to implement the program: salaries and benefits, supplies, food, transportation, technology, and administrative expenses. Identify other funding sources, including fee for service, in-kind, materials donation, free use of space for the project, and recent grants awarded, pending and declined. Often it is the expenses that can be offset that makes a project viable.

7. Collaboration/Partnerships Information

Describe how your organization will work with other organizations to leverage and share resources.

8. Scaling

Funders are increasingly interested in how your project demonstrates a greater impact and/or has a broader influence in supporting social change. Describe how your project will have a ripple effect in the neighborhood. How will your project contribute to policy change?

9. Evaluation

Describe plans to assess the program and measure impact. Measurement tools may be data collection, client satisfaction surveys, interviews, art-based assessment tools, creative dissemination of the impact. With ongoing measurement and periodic evaluation, adjustments and changes can be made to the project to improve the results. Measurement and evaluation should relate to the objectives of the program plan and the actual funding request.

i.e. In an actual project, the families decided they loved the art they had made and wanted to share it with the community. The last session of the pilot project was used to paint frames and assemble the art work. The exhibit displayed in the local library, was named by a child in the group, "Roses Aren't Red". It was the first time any of the families had shared and/or sold their art work. This was an unexpected outcome of the project.

10. Future Funding / Sustainability

It is important to think at least a year ahead and use the success of one grant to ask another funder to match the award. Think of diversifying your funding so that your project can expand and contract accordingly.

11. Qualifications / History / Organizational Background

In a brief history of the organization, emphasize the accomplishments and expertise; describe your group's ability to do the work proposed; information requested may include: mission statement; organizational goals; summary of key personnel qualifications and possibly a business plan.

12. Attachments / Appendices

May include: List of Board Members and affiliations; current Financial Statements; and audited financial statements

PRACTICAL CONSIDERATIONS

If you decide to incorporate your project, put aside a minimum of 1000\$ for various government registrations, licenses and insurance costs.

- **Incorporation:** whether you choose a non-profit, for-profit or cooperative structure, you will need to incorporate your organization with the provincial government (to be done once when starting-up).
- **Permits:** you will need a permit from the city that allows the type of use(s) you want to do with the space. If you sell food, you also will need food safety license (renewable every year).
- **Insurance:** you need liability insurance for the space you use (2 millions \$) is a standard in Canada. Staff and volunteers also need to be insured with your local Worker's Commission (usually paid on a monthly basis).
- **Business tax:** if you occupy a commercial space, whether you are for-profit or not, you will have to pay a business tax every month in addition to rent. Inquire with your city's offices for applicable rates
- **Banking:** we recommend keeping your organization's finances, however small, separate from your personal. If you are not a sole proprietor, two-signature cheques are highly preferable.
- **Payroll:** if you have employees on regular payroll, you have to pay the employer's portion of taxes and social benefits to the provincial and federal government (a variable percentage of each employee's gross income. The rate is 16% in Quebec). Occasionally, artists-mentors may be paid through honoraria, but you still have to declare those to both governments in your yearly taxes.
- **Bookkeeping:** bookkeeping and doing taxes for an organization is complex and we strongly recommend you seek professional support from an advisor. Your local community economic development association or small business associations can recommend someone and perhaps even offer free training. Minimally, you will need to have your year-end numbers verified annually by a certified accountant, so make sure to set aside an extra 1000\$ to 2000\$ yearly.
- **Security and safety:** be mindful with things like key and money access. Have an emergency plan in place in the event of unforeseeable situations. Keep important phone numbers at hand in case you need to refer a participant to a shelter, helpline, health organization, etc. Keep these in a notebook on site for everyone's use.
- **Documentation and Evaluation:** for funding applications, promotion, writing reports, presenting at conferences, etc. you will need precise data about participation, revenue, expenses. It's useful to keep track of daily participation. Also write summaries of significant events, meeting minutes, keep lists of contacts, take photographs regularly, and save news articles about your project. Also consider documenting all the procedures and policies in a staff handbook so that no information will be lost with staff changes.

RESEARCH

The Art Hive is a place of creative inquiry. It inspires experimentation with diverse materials and is a place to make a mess, to clean it up, to not know, and to make new discoveries about oneself, each other, and our shared communities. It is a place where new knowledge can be co-created, new traditions invented, and where innovation can occur collaboratively to support social change.

The Science Shop is a model we learned from Dutch researchers that promotes community inquiry. From the natural sciences to social sciences and the humanities, the science shop welcomes questions and concerns the public has about their neighborhoods and world beyond. Events are held that bring together community members, science teachers, and university researchers with tools to share. Art Hives are interested in how art can inform and transform the Science Shop of everyday inquiry.

Inquiry about materials: At the Art Hives creative reuse of discarded stuff is common. When we use nontraditional materials we learn a lot about their physical properties and their potential reuse. Questions arise about what to make with discarded items and how to attach different materials together to form new things. Researching where our trash begins and ends is also a worthwhile research pursuit.

Inquiry about oneself: It is deeply satisfying to delve into art making as a practice of creatively understanding ourselves. When we make art, images and stories arrive at our fingertips that can inform and soothe difficult passages or help expand an understanding. No one else can “read” your creations the way you can. Art is a powerful way of knowing and the Intention-witness process (Allen, 1995, 2005) can be used as a personal inquiry tool to gain insight and provide self care. As a facilitator-participant, mutual repair through spontaneous art making is an essential aspect of the art hives.

Inquiry about each other: We learn a lot about each other by simply making art side-by-side. This isn't so much about knowing personal details about another's life but informs us about our shared human vulnerability while increasing our empathy towards our differences. Studio relationships are built over time. Often processes of collaboration crosses social and cultural boundaries and lead to collaborative community art exhibits and other creative events like large scale puppet parades and community memorial altars.

Inquiry about the world around us: There are many creative ways to address shared concerns in an art hive by coming together with an intention to understand or explore a particular topic. The Intention-Witness process (Allen, 2005) can be used collectively for this purpose. Most frequently science shop questions are asked about gardening and the local environment, the properties of art materials and how to use them, as well as the effects of local social justice actions in the community or within a larger socio-political context. There are many important topics to question and numerous issues facing neighborhoods.

Community Mapping of Assets, Community-Based Research, and Participatory Action Research are methods that include community members as participant-researchers in the process.

“Critical participatory action research holds a vision of a more just and peaceful world”
(Watkins and Shulman, 2008, p. 270).



Storefront Classroom at la Ruche d'Art: Community Studio and Science Shop, promoting every day experimentation and inquiry.

HOW DO ART HIVES CHANGE THE WORLD?

1. **The Heart of the Lion Effect:** Leading from the heart can have a profound effect on ourselves and each other. The creative arts help us to build an environment that has the potential to heal ourselves while acting in solidarity with others (Timm-Bottos, 2005).
2. **Linking Art Hives together through networking and connecting the present with the past efforts and grassroots movements that have produced change.**
3. **Trusting the creative capacity of those most vulnerable. Bringing their voices, ideas, and innovation to the table through arts-based social inclusion.**
4. **Developing a positive working synergy between each other in order to resist competition. Working in solidarity by sharing materials, skills, ideas, opportunities, and information through conversations and open source networks. Partnering with other networks to form coalitions of individuals interested in creating, “the more beautiful world our hearts know is possible”.**
(Eisenstein, 2013)
5. **Social Economy is a growing branch of the economy that is different than government, charity, and for-profit business, and works towards creating an economy that is more socially just with a more balanced distribution of wealth. It transcends the legal structures and regroups organizations, whether they are NPO’s, co-ops or private businesses, that have a mission to have a positive social impact. Art Hives can be important actors in the building of social economy.**
6. **Promoting an ethic of inquiry supports the public’s access to science and includes artist-participants in critical participatory action research to answer questions that directly affects our lives.**



“To transform and humanize repressive or failing human institutions, all of the people who participate in them must also be transformed and humanized through participatory dialogue and creative imagination about alternatives.”

-Ignacio Martin-Baro, quoted in Watkins and Shulman, 2008, p.27

ONLINE RESOURCES

The Art Hives Network

<http://www.arthives.org>

Art of Hosting:

<http://www.artofhosting.org>

Asset based community development:

[http://www.abcdinstitute.org/docs/What%20isAssetBasedCommunityDevelopment\(1\).pdf](http://www.abcdinstitute.org/docs/What%20isAssetBasedCommunityDevelopment(1).pdf)

Center for Non-Profit Excellence

www.centerfornonprofitexcellence.org

Center for Social Enterprise:

<http://www.centreforsocialenterprise.com/what.html>

Center for Social Innovation

<http://socialinnovation.ca>

Consensus decision making:

<http://consensusdecisionmaking.org/Articles/Basics%20of%20Consensus%20Decision%20Making.html>

Cultural Mapping ToolKit

http://www.creativecity.ca/database/files/library/cultural_mapping_toolkit.pdf

Dynamic Governance:

<http://www.governancealive.com/dynamic-governance/>

Grant writing:

<http://www.centerfornonprofitexcellence.org/resources/fundraising>

Human-Centered Design

<http://www.ideo.org>

Social Business Model Canvas:

<http://www.socialbusinessmodelcanvas.com>

The Abundant Community

<http://www.abundantcommunity.com/home/book.html>

REFERENCES

- Alinsky, S. D. (1989). *Rules for radicals: A practical primer for realistic radicals*. New York: Vintage Books.
- Allen, P. (1995). *Art is a way of knowing*. Boston: Shambhala.
- Allen, P. (2005). *Art is a spiritual path*. Boston: Shambhala.
- Arbinger Institute. (2006). *The anatomy of peace: Resolving the heart of conflict*. San Francisco, CA: Berrett-Koehler Publishers.
- Baldwin, A., Linnea, A. (2010). *The circle way, a leader in every chair*. San Francisco, CA: Berrett-Koehler Publishers.
- Belenky, M. F. (1996). Public homeplaces: Nurturing the development of people, families, and communities. In N. Goldberger, J. Tarule, B. Clinchy & M. Belenky (Eds.), *Knowledge, difference and power: Essays inspired by women's ways of knowing* (pp. 393-430). New York, NY: Basic Books.
- Belenky, M. F., Bond, L. A., Weinstock, J. S. (1997). *A tradition that has no name*. New York, NY: Basic Books.
- Bornstein, D. (2007). *How to change the world: social entrepreneurs and the power of new ideas*. Oxford, Oxford University Press.
- Brandt, D. (2008). Touching minds and hearts: Community arts as collaborative research. In G. J. Knowles & A. L. Cole (Eds.), *Handbook of arts in qualitative research: Perspectives, methodologies, examples and issues* (pp. 351-362). Thousand Oaks, CA: Sage.
- Cane, F. (1989/1951). *The artist in each of us*. Craftsbury Common, VT: Art Therapy Publications.
- Casanova, R. (1996). *Each one, teach one*. Willimantic, CT: Curbstone Press.
- Dass, R. & Gorman, P. (1994). *How can I help? Stories and reflections on service*. New York, NY: Alfred A. Knopf.
- Dissanayake, E. (1995). *Homo Aestheticus*. Toronto, ON: Maxwell.
- Eisenstein, C. (2013). *The more beautiful world our hearts know is possible*. Berkeley, California; North Atlantic Books.
- Etmensky, A. (2015). *Impact, six patterns to spread your social innovation*. Orwell Cove, PEI: Orwell Cove publishers.
- Feldenkrais, M. (1972). *Awareness through movement*. NY: Harper Collins

- Freire, Paulo. (1970) *Pedagogy of the oppressed*. NY: Herder and Herder.
- Goldsmith, S. (1997). *A City Year*. New Jersey: Transaction Pub.
- Horton, M. & Freire, P. (1990). *We make the road by walking: Conversations on education and social change*. Philadelphia, PA: Temple University Press.
- Howard, R. (2012) *Arts for all essentials*. Jumblies Studio. Self-published.
- Schore, A. (2003). *Affect regulation and the repair of the self*. NY: Norton & Co.
- Snow, J. (2011). *Who's drawing the lines?* Toronto: Inclusion Press.
- Timm-Bottos, J. (1995). ArtStreet: Joining community through art. *Art Therapy: Journal of the American Art Therapy Association* (12), 184-187.
- Timm-Bottos, J. (2001). The Heart of the Lion: Joining Community through Art making. In *Spirituality and art therapy*. Mimi Faralley-Hansen (Ed.) 204-226. London, UK: Jessica Kingsley Publishers.
- Timm-Bottos, J. (2005). *The necessity of public homeplace in urban revitalization*. Doctoral dissertation, University of New Mexico.
- Timm-Bottos, J. (2006). Constructing Creative Community: Reviving Health and Justice through Community Arts. *Canadian Art Therapy Association Journal*, 19 (2).
- Timm-Bottos, J. (2010a). Endangered Threads: Socially Committed Community Art Action. *Art Therapy: Journal of the American Art Therapy Association* 28 (2).
- Timm-Bottos, J. (2010b). Book review of *Towards Liberation of Psychology*. *Art Therapy: Journal of the American Art Therapy Association* 27(3), 149-150.
- Timm-Bottos, J. (2011). The Five and Dime: Developing a community's access to art-based research. In H. Burt (Ed). *Creative Healing through a Prism: Art Therapy and Postmodernism* (pp. 97-117). London, UK: Jessica Kingsley.
- Timm-Bottos, J. & Reilly, R.C. (2014). Learning in third spaces: Community art studio as storefront university classroom. *American Journal of Community Psychology*, 55 102-114. Special Issue on Community-Based Arts Initiatives: Theory, Research, and Action. C. H. Stein and D. A. Faigin (Eds.) (DOI) [10.1007/s10464-014-9688-5](https://doi.org/10.1007/s10464-014-9688-5)
- Timm-Bottos, J., & Reilly, R. C. (2015). Neighborhood art hives: Engaging communities in teaching and learning. O. Delano-Oriaran, M. Parks, & S. Fondrie (Eds.), *Service-learning and civic engagement: A sourcebook*. Thousand Oaks, CA: Sage.
- Watkins, M. & Shulman, H. (2008). *Towards psychologies of liberation*. New York, NY: Palgrave MacMillan.

THIS GUIDE WAS CREATED BY:

Rachel Chainey is a social entrepreneur, daily life artist, community organizer, cultural mediator and mother of two young children. This curious jill-of-all-trades is interested in the intersections between art, social justice, feminism, ecology, and personal and collective resilience. More specifically, she is passionate about collaborative and inclusive spaces where these questions can be explored through action and where abundance and neighbourliness can be cultivated. She is Co-Founder and Co-Director of Coop Le Milieu, Community Art Studio & Neighbourhood Café in Montreal, QC, and National Coordinator for the Art Hives Network.



Janis Timm-Bottos is passionate about co-creating small, accessible spaces for free community art making in order to increase understanding of ourselves, strengthen our relationships across divides, and build meaningful community life.

A former pediatric physical therapist, Janis is an art therapist and associate professor with the Department of Creative Arts Therapies in the Faculty of Fine Arts at Concordia University. Over the past twenty years she has collaboratively initiated and run six community art studios (aka art hives): ArtStreet with Albuquerque Health Care for the Homeless; OFFCenter Community Arts Project, a free standing non profit; Kitchen Table Arts, located in a thrift store in Nelson, British Columbia; Montreal's La Ruche d'Art: Community Studio and Science Shop; and Studio d'Art St Sulpice located in a large social housing neighborhood. Janis is the Director of the Art Hives Initiative and Network.

THANK YOU:

J.W. McConnell Family Foundation

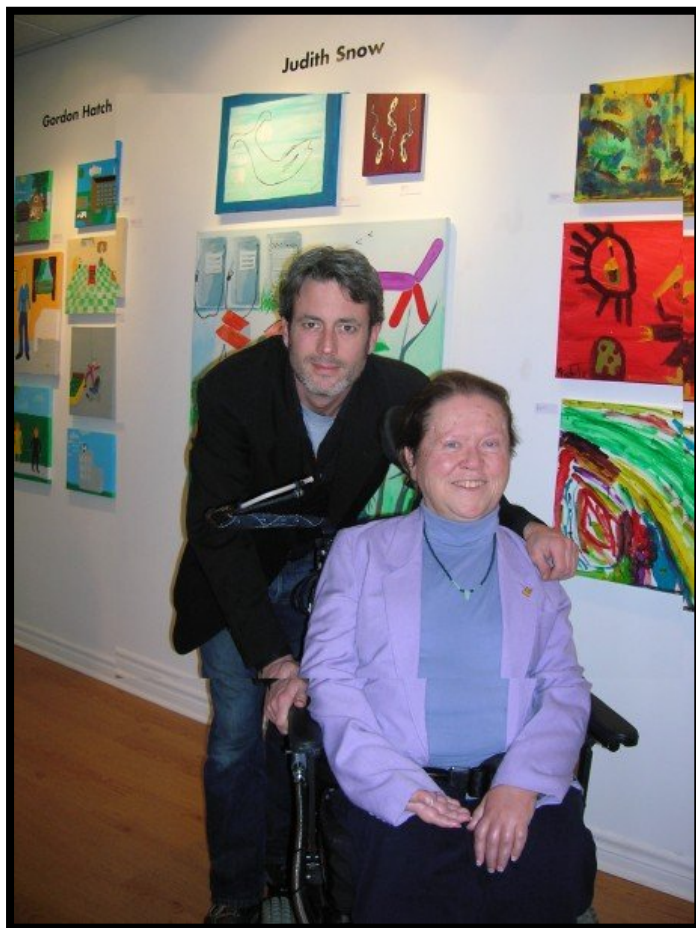
Concordia University's Fine Arts/Creative Arts Therapies

Pat B. Allen, Joanna Bateman, and Rosemary Reilly

Original artwork (p.4): *Hive Mind*, by Kat Gravel, 2014

Photos by: Rachel Chainey, Daryl D. Deegan, Olga Perju, Stéphanie Roy, Meng Siow,
Hailey Tallman, Sarah Tevyaw

© 2015 Timm-Bottos & Chainey



In loving memory of
JUDITH SNOW 1949-2015

“For awhile it seemed that something new was really within our grasp. The weekend assembly seemed hopeful and powerful. Groups came together and action plans gelled. We felt real; we felt something was possible. We felt like we were in fact a “we”. People in Toronto who were labeled disabled, our friends and families faced common struggles, had a united vision of our own capacity, and were working together to improve our own opportunities.”

-Judith Snow, 2011, p.116-117

“TO CHANGE EVERYTHING, WE NEED EVERYONE”

-People’s Climate March Call-to-Action



ART
HIVES

THE J.W. McCONNELL
FAMILY FOUNDATION

LA FONDATION DE LA
FAMILLE J.W. McCONNELL

www.arthives.org

Concordia University
Fine Arts