



ART HIVES

Developing the Art Hives Initiative

Activities and Process Report

July 2014

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Context

The model and practice of Art Hives have evolved through two decades of sustained practice research, continuous observation and adaptation, and experimentation with spaces and organizational structures led by Dr. Janis Timm-Bottos, who has developed and established six successful art hives in different locations across North America.

In the last few years the Montreal-based art hives, La Ruche d'art and Studio d' Art St-Sulpice have garnered much attention and have been highly appreciated by the local community. Funding was acquired, through the generous support of the J.W. McConnell Family Foundation, to seed a three-year initiative intended to facilitate learning and information-sharing on how both the model and practice of arts-based social inclusion can be replicated or adapted in other communities, both locally and across Canada. With the objective of recording, capturing and distilling the Art Hive model and practice in order to make it as transparent, accessible, and understandable as possible, the initial phase of the Art Hive Initiative will take the form of three separate but interrelated approaches : evaluation, communication, and dissemination.





Activities

Between November 2013 and August 2014 the percolab team developed, designed and launched multiple elements of the communication and dissemination aspects of the Art Hive Initiative:

- A custom-designed website to anchor the decentralized network of art hives.
- A custom-designed logo and image to represent the Art Hive movement.
- A collaborative web platform (housed on the website) allowing the community of art hive practitioners and supporters to ask, and respond to, questions.
- An interactive registry of emerging and existing art hives (housed on the website) that provides basic information (contact info, description, link to site, images) viewable to the public through online maps and search tools.
- An email-based outreach list (housed in MailChimp) culled from Janis Timm-Bottos' travel notes, existing contacts, as well as through tapping into key networks.

- A collaboratively designed three-day Symposium hosting 45-55 participants (per day) gathered to explore, learn, reflect, and co-design possibilities, through the use of participatory methodologies, for the dissemination of arts-based social inclusion projects across Canada.

- A public event, gathering 80 people, focused on cross-pollinating the experience and interests of visiting participants, students from La Ruche's storefront classroom, and members of the local community – both Concordia-specific and Montreal-wide.

- An expandable, categorized online Tool Kit (housed on the website) that acts as a growing “wiki” of information on the model and practice of art hives, and as an archive for supporting research and resources.

- An initial stewarding of the Art Hive account on the most relevant social media sites (Facebook, Twitter, YouTube) as well as the development of a social media strategy.

- Media outreach focused on internal coverage at Concordia and the possibility of thoughtful pieces in the mainstream media highlighting the movement towards “an art hive in every community”. Actual coverage included a piece on news@Concordia and for CBC’s Daybreak.

- A development of several layers and types of content pieces related to the Art Hives initiative including: the writing of web content; the development of Symposium outreach and participant documents; the development of the art hive “story; and the design and production and performance of the art hive “crankie”.

- A process of continuous documentation of the process through the harvest of meeting notes and of the Symposium.

- A photographic harvest of the Symposium's activities and a “memory book” of participants.

A collaborative learning process

The design of the initial activities and launch of the Art Hive Initiative was spread out over a period of 10 months (October 2013 to August 2014). Breaking the usual “hired help” consultancy model where external resources “do for” a client, the approach undertaken to develop the project was framed as a collaborative learning process.

Instead of focusing on expertise and best practices, the team chose to focus on learning together through inquiry in the development and design of the very tangible “products” that had to be created. Assuming a collective posture of learning ensured that the process undertaken to launch the Initiative would reflect the values inherent in the model and practice of art hives, and the vision for the Art Hive Initiative. Part of the learning process for the percolab team was to immerse ourselves in the culture of art hives, or, in the words of Stephen Legari from La Ruche d'art: “Let the space work on your before you work on the space.”

Prior to getting the development process underway, the core team (composed of Janis Timm-Bottos, and three members of percolab: Elizabeth Hunt, Paul Messer, Samantha Slade) agreed to move forward keeping certain principles at the centre:

- Participatory and collective intelligence processes
- Agile and adaptable thinking to integrate learning and allow for new possibilities to arise
- Creativity and art-making at the core of the work
- Experimenting and prototyping possible ways of doing

The clarity we started our work with included:

- Art Hives take a stance of solidarity instead of volunteerism or the charity model
- Individual art hives need to be autonomous, self-reliant and able to manage their own web-presence and upload their own materials even if they belong to a “network” site

- Reflexive learning is crucial to art hives
- Inspired by “Each one, teach one”
- Arts-based social inclusion is not the same as clinical art therapy (while having the potential to be very therapeutic for individuals and communities.)
- Taking a stance of “mutual recovery” that we are all in this together
- Minimal structure and programming leave space for emergence: YOU are the event.

Timeline

Phase	Activities	Timeline
Sensing in	Initial meetings Naming intention and desires	October-December 2013
Preparation	Clarifying intention Website development and design Symposium planning and design Public event planning and design Development of promotional materials and outreach Coordinated social media outreach Logistical coordination	January-May 2014
Sensemaking	Launch of the website Launch of social media campaign Symposium	June 2014
Harvesting	Photography Graphic harvesting + facilitation	June-July 2014
The event(s)	Refining “harvest” for Tool Kit Reporting Recommendations	July-August 2014

Developing the website

The development and design of the website was lead by Paul Messer (percolab) and Janis Timm-Bottos. Paul carried the design, storytelling, and technology aspects of the project, while Janis held the “barometer” for what resonated with the notion of an art hive network. Their joint work was supplemented and complemented by the contributions of workers from La Ruche and St-Sulpice and by Geeta Nadkarni, an externally-hired media consultant.

Guiding principles for the website included:

- using open source software (Drupal)
- user-focused and easy to use
- self-selected, self-directed and autonomous membership
- interactive and collaborative
- clean professional and accessible, noncorporate design that reflects the esthetic of art hives

Designing the Symposium

The design and facilitation of the Symposium was collectively held by Janis Timm-Bottos and the percolab team; with important contributions from Pat Allen, author of *Art is A Way Of Knowing*.

- The driving questions for the design of the Symposium included:
 - What is the purpose and potential of an Art Hive Movement?
 - What is the DNA of Art Hives?
 - How do I know that this is an art hive and that isn't?
 - How can we create a movement that balances all of the above while responding to the local context in which new art hives grow?

The agreed upon thrust of the Symposium would focus on:

- Community
- Learning
- Co-creation
- Self-direction

It is important to note that though the art hive model exists and is well-established and documented, the objective of the Symposium but not to teach how to export it, nor to invite participants to duplicate the practice in their own communities. It was first and foremost to act as a gathering place for those who were interested and motivated to be able to respond to their local context using arts-based social inclusion methods. This could take the form of a "traditional" art hive or a pop-up hive or any other possible variation.

The three days were themed along the lines of

- 1) Arriving
- 2) Deepening the Practice
- 3) Bringing it Home.

The intention of the Symposium was to create a space for participants to learn from the stories of existing art hives, co-develop resources for shared challenges and desires, collectively reflect on art hive approaches through the experience of visiting Montreal's offerings, gain collective clarity of the key elements that hold the “magic” for art hives to change society, and familiarize themselves with the related research and how their practice connects to it or creates the opportunity for new research and partnerships. Most importantly the three days were an invitation for participants to play with the Art Hive model and the different shapes it could take in response to their local context and to join a community of practice, a source of mutual support and celebration.

From a pedagogical perspective the Symposium was designed along the lines of self-directed learning. Instead of taking on a more traditional expert-based form with panels and presentations, the Symposium reflected the “you are the event” ethic and disposition of the art hives. Whilst the Symposium was strongly framed and given a design, within the structure of the three days, at every turn, participants were invited to design their own experience, either by choosing the content of the sessions they participated in, through arts-based methodologies, or by naming and inviting others to reflect on specific questions.

The Art Hive Symposium was initially intended to gather 20-25 participants for three days. However, given the interest generated by the Symposium and the flexibility of the design we were able to accommodate between 55 and 60 people per day for each of the three days.

Day One

Arriving



Discovering Montreal's Art Hives

12 to 2 pm: Welcoming

- Make your own nametag “pop-up” hive
- Light lunch
- Welcome from Janis
- Framing of the three days
- Introductions and check-in question: Your name? Where are you from? What do art hives inspire in you (in less than 5 words)?

2 to 5 pm: Site visits with student guides

- La Ruche d'Art, a free and welcoming community art studio (with an optional walking tour of the Tanneries' Green Lane).
- Le Milieu Cooperative, a community art studio and collective social enterprise.
- Studio d'Art St-Sulpice, a public homeplace designed for immigrant families living in social housing.

Welcome Event

5 to 7 pm: Welcome Event and Student Showcase

- Welcomed back participants and new guests
- Make your own nametag “pop-up” hive for new guests
- Welcoming remarks from:
 - Eryn Fitzgerald, Office of Community Engagement, Concordia University
 - Catherine Wild, Dean of Fine Arts, Concordia University
 - Stephen Huddart, J.W. McConnell Family Foundation
 - Art Hives proclamation by Janis Timm-Bottos
- Student showcase



Day Two

Deepening the practice



What makes art hives buzz?

9 to 9:30 am: Check in

Question: Think of a neighbourhood close to your heart. Can you imagine an art hive there? Why and how?

9:30 to noon: Collective Storytelling Harvest

Bringing stories to life through a collective story harvest process is a way of increasing the learning in our communities. It builds our capacity for listening and group learning. This is an ideal way to surface many insights, innovations, and “ah-ha’s” that exist beneath the surface of our stories and to take our learning to a deeper level – both for those telling and those listening. As a participatory process it creates a strong connection and shared understanding for those involved. During the Art Hive Symposium we asked pre-selected storytellers to respond to this invitation: We would like your story about participating, running, supporting, or dreaming of an art hive. Not a presentation – really just a story inspired by art hives.

From Amanda Fenton's “Storytelling Collective Story Harvest To Go” Guide: A number of stories are shared in small groups and we work with a set of specific themes to harvest each story. Each of the participants either harvests one of the themes or is a witness during the storytelling and then shares back to the storyteller and small group. Finally, we come together to converge our learnings across all of the stories.

Storytellers:

- Rosemary Reilly, Applied Human Sciences, Concordia University
- Stephen Huddart, J. W. McConnell Family Foundation
- Jean Tait, Art Can Heal, Edmonton, AB
- Stephen Legari, La Ruche d'Art, Montreal
- Rachel Chainey, Coop Le Milieu, Montreal
- Tanya Brann-Barrett, Associate Dean; Research and Graduate Studies, Cape Breton University



Themes (listening “lenses”):

- Diversity and creativity in finances and models
- Space, materials, and policies
- Practices of inclusion
- Opportunity, surprise, and magic
- Learning
- Principles and subtleties
- The whole story

Recurring concepts in harvest:

- Every art hive is a response to a context.
- Food plays an essential role in the art hive.
- Hives can be mobile (pop-up hive).
- Non-traditional materials can and should be utilized.
- Art hives are spiritual, multidimensional spaces.
- It is important to greet those who arrive, hospitality is essential.
- Users from excluded populations are artists, first and foremost.
- Like a beehive, art hives are in constant evolution. Like bees, all individuals are autonomous and work within a collective framework.
- Synchronicity and serendipity play a role in the creation and the continued existence of art hives.
- Art hives are places of diversity (urban, rural, young, old, aboriginal, academic, socially excluded) where the commonalities of different experiences emerge.
- There is a pragmatic value of art in communities.
- Money can be generated from food, workshops, craft tables and government funding.
- There is power in the act of creation: art-making reaches through heart, body and spirit.

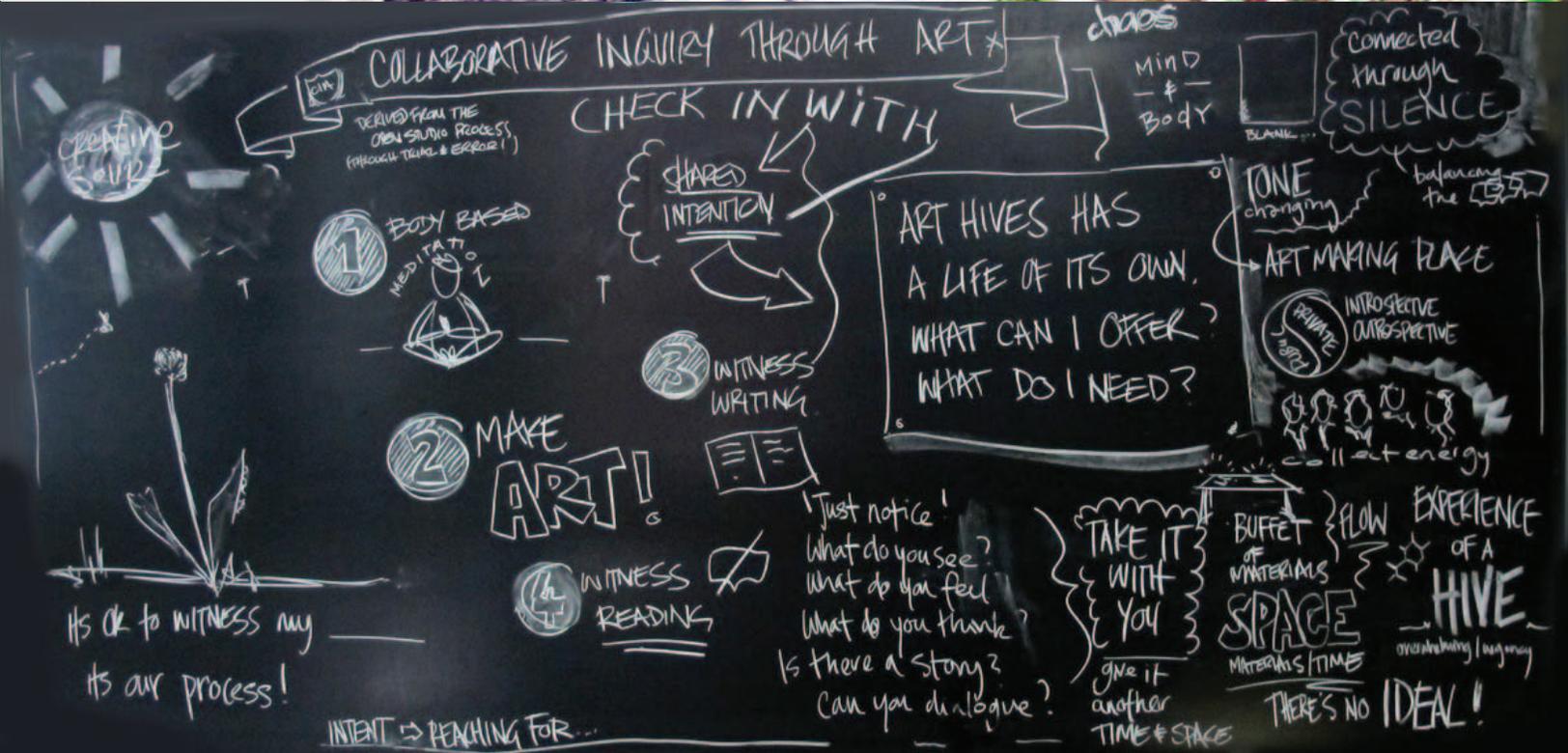
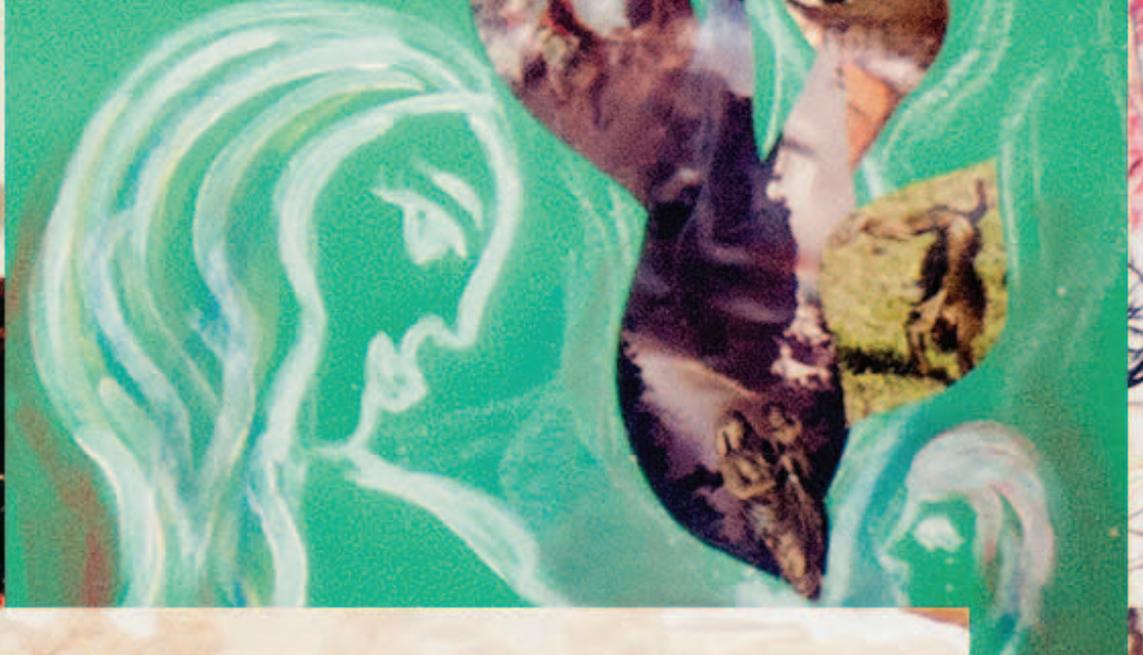
1 to 3 pm: Collaborative inquiry through art / Open Studio Process

Dr. Pat Allen, (Ojai, California) facilitated “The Open Studio Process” which is described as a psycho-spiritual technology in which the articulation of clear intention, engagement in creative means, and conscious witness of actions, individuals and groups can align with the energy and intelligence of a creative source to co-create our visions in the world.

- setting an intention
- meditatively coming into quiet alignment with body, mind and spirit
- entering the space of ‘all possibility’
- making art or engaging with another imaginal process
- witness
- free writing to engage the creative experience
- reading the witness aloud to others (optional)
- holding the space for others to read, manifesting witness consciousness
- adhering to the “no comment” rule

Collaborative Inquiry Through Art (CIA): Uses all the steps described above with a slight tweak, the intention is jointly held by a group rather than individually set. In the best of all circumstances, the exact wording of the intention is arrived at by a consensus of the group working together. At the end of CIA there is an additional step, again done via the group, as in the Art Hives example. The “no comment” rules stay in effect in regards to both the individual art made or witness read. The next phase often employs the Open Space Technology, as used during the Art Hives Symposium.

- harvesting the learning
- noticing how we are called to participate next in the work
- joining with others to support and manifest the work
- creating next steps for the larger project



3:15 to 4:30 pm: Open Space

Adapted from openspaceworld.org: Open Space Technology is one way to enable all kinds of people, in any kind of organization, to create inspired meetings and events. Over the last 20+ years, it has also become clear that opening space, as an intentional leadership practice, can create inspired organizations, where ordinary people work together to create extraordinary results with regularity.

In Open Space meetings, events and organizations, participants create and manage their own agenda of parallel working sessions around a central theme of strategic importance, such as: What is the strategy, group, organization or community that all stakeholders can support and work together to create? And, while Open Space is known for its apparent lack of structure and welcoming of surprises, it turns out that the Open Space meeting or organization is actually very structured – but that structure is matched to the people and the work at hand, that it goes unnoticed in its proper role of supporting (not blocking) creative work. In fact, the stories and workplans woven in Open Space are generally more complex, more robust, more durable – and can move a great deal faster than expert- or management-driven designs.

Participant Themes:

- Insurance? – collective insurance possibility...
- Where does music, drama, dance poetry etc. fit in hive?
- Participatory drama for people living with illness?
- Is it workable to serve a community other than geographical?
- How do I/we stay quiet enough to hear/honour the energy?
- Will/can you without a team of people...? -
- Community/university partnerships, research, and funding.
- Mobile art hives: what is the minimum you need to make it feel like home?

4:30 to 5 p.m.: Check out

Question: How am I feeling about the next step within my community?

Day Three

Bringing it home



How to run an art hive?

9 to 9:30 a.m.: Check in

Participants were asked to group together by geographic region, and think about what connections they could make. Each regional group was photographed.

Introduction to the website and it's functionalities

9:30-11 am: The practice of asking and offering support

A very light take on open space, where participants determine the agenda, in this method participants are invited to set the agenda by thinking of something they either need support with or can give support to. After working together for a short session we sat back in circle and collectively shared this practice.



Asks & Offers:

- Offer: interview Janis at the Centre for Oral History about the principles of the work and upload the interview to the site
- Offer: participants with Down Syndrome are ready to facilitate an Art Hive
- Offer: to teach/support the Open Studio Process
- Offer: to become a local ambassador for Art Hives in Montreal and needs help to set up mobile art hives (and in the future start my own)
- Offer: the space at St-Sulpice to learn with newcomers from different cultures + needs a partner who sees the Art Hive approach as a lifestyle (not a 9-5)
- Offer: advice on how to use film-based techniques in the work
- Offer: the use of the Art Boat in Halifax + seeks partnership
- Ask: partners for geriatric patients (sort of a pen pal) not a charity but an exchange
- Offer: help with the evaluation process
- Ask: for residency on the Art Boat
- Offer: family cottage as a follow up space for the Symposium
- Offer: to share the logo under the creative commons
- Offer: brainstorming for how to host decision makers in the studios – Income stream
- Ask: to see studios in rural areas
- Ask: learn about research methodologies to form a panel at a future symposium and can
- Offer: organizational ideas and support
- Offer: expanding the online open access journal
- Offer: nuts and bolts to set up a physical space, concerns and things that you need
- Ask/Offer: host a conversation on mobile units – bring all partners from Nova Scotia
- Offer: to establish an aboriginal liaison group
- Ask/Offer: to explore food issues in Art Hives
- Offer: think about community-university partnership
- Offer: puppets to lend for parades or other community events
- Ask: for people to help with the story-building and putting on shows.
- Offer: Banks of Bay of Fundy to do some thinking and writing.
- Ask/Offer: NDG Art Walk – please participate and come – artists welcome



11 to 11:45: Playback Theatre

Led by two participants experienced with Playback Theatre standing in the middle of the circle, the question “What is rising within you about your future with Art Hives?” and anyone was invited to respond. Once a participant had shared their “story” it was played back to them using a “fluid” (In Playback Theatre tradition “fluid sculptures” are short, abstract aggregates of sound and movement that offer a rendition of audience members’ responses to the conductor’s questions.) As the session progressed more and more participants added themselves to the fluids while others played music.

- Excitement about two places and the connections of people, sharing ideas and passions
- Resurrecting a dormant art hive
- Collaborative funding for all
- Solidarity: both in a local situation and in a larger sense that we're sharing and building a vision together and find ways to support each other.
- I have a sense that many people have been waiting for this. They have a piece but have only taken small movements because they've been doing this on their own. Now that they have come together we are ready to go.
- Things are springing forth from the centre. Janis put something forth into the centre but we are all the spring from that. I wanted to do this 30 years back and now finally I am reconnecting with what I wanted to do for a long time. Reconnecting and finding a pool – a source.
- Deep nurturing connections, intellectual with heart and ideas and body



11:45 to noon: The Art Hive story

Paul shared the “crankie” he had made illustrating Janis' story of developing the model and practice of Art Hives. A crankie is a nineteenth century folk art tradition that involves a handmade miniature box with a moving panorama. In closing, to everyone's delight this story was successfully projected on the large screen.

12 to 12:30 pm: Goodbyes and next steps

Closing words from Janis

(re)Invitation to join the online space

Info on follow-up and next steps

Collective breath



The supporting environment

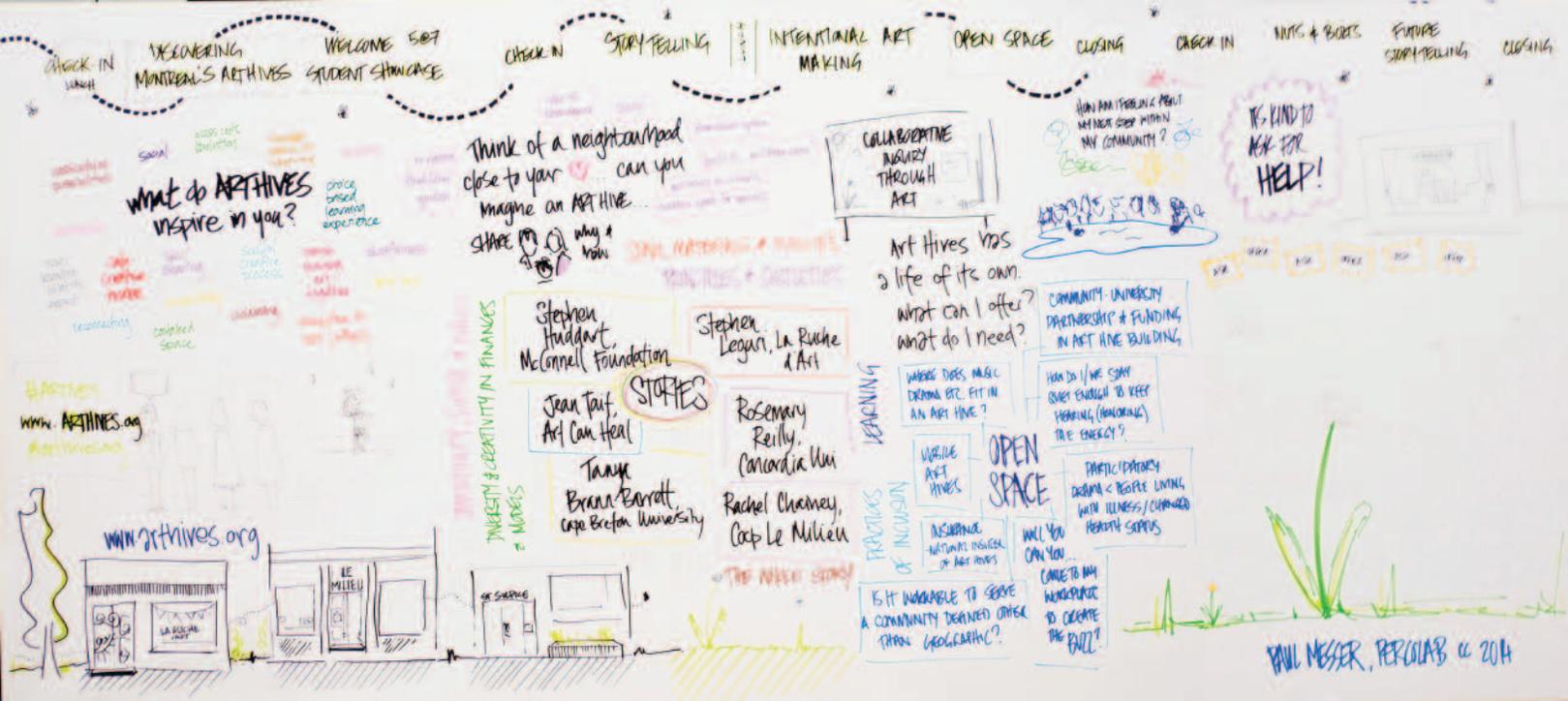


Space and beauty

The venue, Concordia's Grey Nuns (room GN 100) was beautified by Janis and her students before participants started arriving. Two “pop-up” hives on opposite sides of the large room anchored the space and allowed for a casual art-making to happen in between and during the Symposium's more formal activities. Large visual projects (made in the storefront classroom at La Ruche) in the form of an entry arch made of natural materials, photograph display, paintings, a large scale puppet, sculptures and a clothes line decorated with handmade flags bearing the responses to the question “What do art hives inspire in you?” enlivened the room. A small corner was reserved for stretching and quiet reflection. And a dedicated snack area ensured that refreshments were available to participants at all times.

Throughout the three days, the room continued to be beautified through the art created and displayed by participants. These small acts of beautifying the space transformed it from a sterile institutional venue into a homeplace. The room was warm and welcoming and may be said to have “facilitated” the three days as much as the actual facilitators.





Graphic Harvesting

The three days of the Symposium were graphically harvested by Paul Messer. Starting with a large, blank banner paper, Paul mapped out the structure of the event, creating a visible space to be filled. The graphic harvest served both as a visual “agenda” for participants to see what was coming next and as an external memory holder for some of the ideas and insights emanating from the different activities to land.

Screen-printing

On the Friday and Saturday of the Symposium two artists, Chantal Poirier and Julie Bruneau were invited to screen-print the art hive logo live for small donations. Part performance art and part community-building, the screen-printing created a real buzz as participants gathered to have the logo printed on any clothing, bags, or papers they had available. This act of self-directed appropriation of the logo reflected both the open source and personalized nature of the art hives and art hive movement.

Eco-responsibility

- The event was designed to be as paperless as possible, encouraging participants to go find any resources they required online instead.
- The art supplies provided at the pop-up tables were primarily from re-used, upcycled or recycled materials.
- Food was served in reusable or compostable dishes and containers and we instituted an “adopt-a-cup” program where participants marked a cup (borrowed from Concordia's R4 program) and used it for the three days, washing it when required.

Social Media

- A Facebook page was created before the Symposium and participants were invited to like it.
- A Twitter account was set up and the hashtag #arthives was used to tweet from the event.

Media Coverage

Concordia News (June 12, 2014): “Can Art Transform Communities: Canadian practitioners converge on Concordia to learn to build an “art hive” for every community”
CBC Daybreak (June 13): Interview on Daybreak



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Photographer

Kim Auclair

<http://kimaclairphoto.tumblr.com/>

Catering

Visionnaire

Hospitality

Simone Arsenault-May

Volunteers

Virginie Beaudoin, École St-Arsène

Mary Krohnert, The LivingRoom Community Art Studio

Teresa McKenna Diodati, Concordia University, Art Education

Hailey Tallman, Concordia University

Students from 2014 CATS 631/ARTE 398: Community Art Studio: Methods and Materials.

We would like to thank all the students for using part of their credit in the class to prepare for this special gathering. From being Montreal art hive tour guides to creating art for the event to performing at the Opening reception. Everyone did an awesome job contributing to the art hive initiative:

- Alice Albertini
- Alyssa Archer-Cooper
- Noriko Baba
- Joanne Bateman
- Julie Corriveau
- Chantal Duffy
- Bess Forrestall
- Gabrielle Gingras
- Vanya Hanson
- Wendy Hayden
- Anita Lambton
- Emilie Lemieux
- Marie-Pier Malo
- Emmanuelle Meunier
- Irina Oustanova
- Yan Yee Poon
- Andrea Quintero
- Renee Saurette
- Jazmine Singh
- Hailey Tallman (RA)
- Matthew Viviano

Participant Feedback

- The approach of how we did the symposium was really organic and stimulated alternative ways of approaching the building blocks of the Art Hive
- Had hoped for more funding information exchange. I feel like I missed out. Can we address this online? Fundamental missing links on how to sustain.
- Going to La Ruche on Friday wasn't the best use of my time. I would have preferred to create a lab to strategize about funding.
- I would have liked for everybody to name themselves when they spoke throughout the three days
- Because I have an art hive I have a lot of questions about insurance and funding
- I like the environment. It was welcoming. I made contacts and felt like I was not alone.
- I loved the paperlessness of the event. Kept me focused in the here and now. I loved the opportunities to cross-over and connect with other people. We just started on the burning stuff.
- Having more opportunity to know who is doing what.
- I didn't get a sense of what kind of art work everyone does.
- One of the best conferences I've been to. And I know how much work that is!
- Usually I am bored at symposiums. I was not bored for a minute here!



Reflections on the Art Hives Initiative

Over the past year the concept of art hives took an important, but brave and trepidatious step, away from being solely the brain-child and heart-child of Janis Timm-Bottos's two decades of doing, thinking, and learning. The development and first formal activities of model and practice of arts-based social inclusion as the Art Hive movement launches these ideas into the connectivist sphere of open source and creative commons thinking – where anybody can take ideas and adapt them to their own context and needs.

New “hives” that will emerge may or may not resemble in form or spirit a “classical” art hive such as La Ruche d'art. In fact, it is quite possible that the strong vision and values behind the Art Hive Initiative could be misunderstood or misinterpreted as the ideas spread. This is the bold and beautiful risk behind any kind of open and collaborative sharing process.

The dream for an art hive in every community stems from a vision of people making art together, of reconnecting people – of reconnecting ourselves, to our humanity and to each other through our hands and our creativity. And this very well may look quite different in differing contexts.



The gains of the past year have been numerous:

- Useful and easy to use technology that asserts the art hives web-presence and creates numerous channels through which stakeholders can interact and play with the idea of art hives
- A new emerging network provides visitors to the site with information on an art hive to visit in their own town or when they travel.
- Social entrepreneurs and arts practitioners can use the site in order to lean on the community to help them develop and build their emerging hives.
- Art practitioners who run art hives can showcase their initiative, connect with a community or practice and support, can share their learnings and questions, and perhaps most importantly can benefit from the visibility, standing, and respectability that being part of a larger network affords them, instead of the isolation of being one small local studio.
- Students, researchers, and academics can use the site as a learning ground to better understand what is happening in art hives, the key questions that ground the work, and to understand the benefits an art hive has for the university.
- Funding partners can get a broader sense of what it means to support an art hive within a broader context of social innovation by seeing the diversity of existing projects, and connecting existing or developing initiatives to the network for support.
- The Symposium created a space for people with all levels of involvement and understanding of art hives to gather and think and reflect and share their thoughts on what it means to run, support, or be part of an art hive.
- There is now a significant group of people for whom the ideas of art hives is concrete, alive and vibrant. Whether or not they actually run or start an art hive, it is now a very real thing that exists to them and that they can share with others – rippling out the concept.
- This event has formalized the notion of art hives by staking out a space (practical, philosophical, theoretical, chronological, geographical) and naming it.
- This event has set a precedent upon which further gatherings and convenings can be developed.
- An academic research platform was established.

Recommendations

For the website/online presence

- Personalized follow-up with anyone who has an emerging or existing art hive to ensure that it is registered on the site
- Janis writes a How to Guide about the principles of her work and practice and uploads it to the toolkit
- Leo writes Blog articles as needed responding to the nuts and bolts and what to look for when setting up a physical space, concerns and things that you need
- Create a wikipedia page on art hives
- Develop a set of guiding principles that can help hold the vision of an art hive.

For future Symposiums

- A round of personalized, follow-up conversations with participants to get a sense of what they got out of attending the Symposium and what has happened since
- Hold skill share gatherings for different stages of practitioner development
- Roundtable session with funders and institutional partners
- Roundtable session for academics, further exploring research strategies
- Nuts and bolts workshops or labs for emerging hives
- Other regions host ongoing art hives gatherings. Ie Edmonton group is hosting a series of talks in November, 2014 and then possibly a Halifax team in the Spring 2015, etc.

For the Art Hives movement

- Hire a part-time “community manager” to curate social media, follow up with emerging and existing hives across the country, supplement the tool kit, and work on opportunities to support the work – basically holding the virtual and networking space for the movement to emerge.
- Research charters of other relevant movements (eg. Fablabs) to structure an art hive charter

Research

The shared research intention from the symposium is to examine art hives as creative laboratories for social, economic and cultural community development, sustainability and positive change. We will be exploring 'nodes of learning' built through university, community and creative arts collaborations which will emphasize arts-based social inclusion. We also imagined that based on the goals of individual art hives we could examine learning around various themes such as youth engagement, food security, media and culture, rural and urban community development. Framing these themes to align with SSHRCs future challenge areas will greatly contribute to our success of submitting a partnership grant.

First step: Offer a panel with a call for papers at the next Social Sciences and Humanities Congress in Ottawa from May 30 to June 5, 2015.

The aim of the panel is still quite open but would be, among other things, a place to develop research methodologies that can be used in the analysis of community art studios sites in Quebec, in Canada, and abroad. This allows for a comparative analysis of current social community art studio pedagogy contributing to urban resiliency, within distinct cultural contexts of the community, of neighbourhood, of hospitals, schools, etc. Once we decide on which conference to submit our presentation, a call for papers will go out. To get this started we sent out the beginnings of a bibliography.

Please feel free to add and send back to us.

We hope you will all contribute to the Call for Papers.

Eric Prince & Janis Timm-Bottos

A close-up photograph of a person's hands holding a white tote bag. The bag features a circular logo with the words 'ART HIVES' printed inside. The person is wearing a dark-colored shirt with a small red and blue tag on the sleeve. The background is softly blurred, showing what appears to be a window with light coming through. The overall tone is bright and clean.

Report

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