

**SOCIAL ART** SERVING  
**YOUTH HOMELESSNESS**



# Additional Notes from the Author

**June 2024**

This qualitative study aimed to identify the best Canadian practices in social art addressing youth homelessness, which were in place in 2017-2018 within community organizations. The organizations were selected for their work with populations at risk of homelessness and their use of art as a lever for intervention.

The data compiled has been reorganized to highlight common denominators across the wide variety of practices throughout Canada, according to my own interpretation of the data collected (nearly 500 cases). This document does not necessarily reflect the approach of the Jacques-Cartier Residential and Community Center (CJC).

The study does not claim any strict conclusions. It is a versatile toolbox from which anyone interested in social art for youth homelessness can draw information to feed their own reflections on social intervention and advance their artistic practice. The information may also sometimes apply to other marginalized social groups.

The tight deadlines of the study did not allow for a comprehensive review of the scientific literature on social art. However, several sources are available at the end of the document to allow readers to conduct further research on their own.

## About the AIPA Framework

The AIPA framework is a prototype tool designed to map different types of projects to compare them. The aim of the framework is to help better distinguish the three components of art intervention — social art, art therapy, and cultural mediation — used when setting up a specific project. The AIPA framework proposes a set of «qualities» to help define a unique approach to a particular project. These qualities are the various elements to check off from the list on pages 82-84.

The tool had not been tested in a wide variety of contexts before this publication. Despite some difficulties reported by users in situating projects within the framework, the tool remains relevant, not necessarily for positioning the project in the circular grid, but for the discussions that arise from the exercise. The classification exercise encourages project leaders — artists and social workers — to discuss their respective visions of the project to ensure alignment on the direction and underlying objectives of the initiative. Ultimately, the tool serves as a source of inspiration and a starting point for reflection.

Happy reading.

Claire Goutier  
Cultural worker  
and author of this work

**Research Project**

# **Social Art serving Youth Homelessness**

by  
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The opinions and interpretations in this publication are those of the author  
and do not necessarily reflect those of the Government of Canada  
or the Jacques-Cartier Residential and Community Center.

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# Abstract

Young people who are homeless or at risk of homelessness (JESOARI) are at the delicate stage of transition to adult life. They are going through the critical period of the quest for identity and independence. Young people from low-income households are likely to need more support to become self-sufficient, as their own networks are more fragile, unable or insufficient to provide them with the necessary support.

Intervention Approaches through Art (AIPA) can work with this community on aspects of socialization and social networking, experimentation with success, learning techniques or work methods, social affiliation, individual building, personal expression and autonomy.

Through artistic proposals, young people have access to other models and new references to help them make the transition to adulthood. Some of the effects observed among participants include increased self-confidence, improved interpersonal communication, acquisition of personal and social skills, problem-solving skills, better daily management and acquisition of general culture and knowledge. AIPAs make it possible to work globally in developing healthy lifestyles and empowerment.



# Introduction

Over the past fifteen years, research on the impact of the arts on individuals and communities has increased significantly. Studies focus both on the impact of an individual's participation in a creative process and on the impact of the presence of artworks in public spaces ([www.icasca.ca](http://www.icasca.ca)). Effects are indeed observable, measurable, numerous and recognized. Through the media, art is reported to do good<sup>1</sup>, stimulate cognitive connection<sup>2</sup>, decrease anxiety<sup>3</sup>, increase emotional well-being<sup>4</sup> and improve both mood and quality of life<sup>5</sup>. Overall, discussion on the subject is positive.

In the community sector in Quebec, organizations have been using the arts as an intervention tool for several decades. This can be seen in the case of the *Centre résidentiel et communautaire Jacques-Cartier* (CJC), located in Quebec City, which uses circus, visual arts and writing as artistic disciplines to «create popular education-type training platform projects»<sup>6</sup> for young adults. Serge Gagné, co-founder of the CJC, argues that artistic projects serve as a pretext for fairly flexible support, which is part of the Quebec government's *Ministère de l'Éducation, du Loisir et du Sport's* programs.

The underlying objectives of these courses are not only the creation of works of art, but also the social reintegration of participants through experiencing success and stimulating their power to act, with the aim of reactivating them and striving for autonomy. Artistic projects are so highly valued because, over time, they have proven their worth: there is a demand for this type of activity and the participation of people involved in artistic training groups is palpable. At the CJC, the artistic program stimulates members and opens doors that other intervention techniques find more difficult to open.

The expressions «social art», «power of the arts», «cultural and artistic democratization» and «cultural mediation», to name but a few, are common in community circles, artistic circles, research circles and political bodies. They refer with more or less the same force to an idea of bridging or weaving links between an artistic activity and a defined population.

These expressions are also popular at conferences and forums that seek social innovations. The *Centre de recherche de Montréal sur les inégalités sociales et la discrimination* (Crémis), at its conference in the fall of 2017, gave the arts a special place by inviting the CJC to talk about its practices, but also by inviting a collective exhibition of vulnerable people and a choir of men in social reintegration to animate the event's venues, among others. The Michaëlle Jean Foundation organized from 2013 to 2018 the Power of Arts National Forum, an annual event that presented national and international artistic projects with positive social impacts. It mainly presented projects carried out by small groups of individuals; the benefits were mainly qualitative. One obvious conclusion is that it takes a lot of resources, will and passion to carry out these projects.

With this research, we have sought to understand the success factors of social art with JESOARI (Young people who are homeless or at risk of homelessness) and to determine methods applicable to this specific population.

First, it was necessary to paint a portrait of youth homelessness in Canada, a rather difficult exercise because of the multiple facets of youth homelessness. On the one hand, this homelessness is often invisible, on the other hand, urban homelessness differs from rural and semi-rural homelessness, the latter being poorly studied and recognized<sup>7</sup>. As well, there appears to be a migratory movement from coast to coast depending on the seasons and climate<sup>8</sup>.

1 *Les bienfaits de l'art sur la santé*. La Presse+. [plus.lapresse.ca](http://plus.lapresse.ca) (2017, November 5)

2 *L'art et ses effets sur le cerveau*. MURS BLANCS Chasseur d'art. [mursblancs.com](http://mursblancs.com) (2019, April 10)

3 *Le pouvoir du chevalier*. Le Devoir. [www.ledevoir.com](http://www.ledevoir.com) (2015, November 24)

4 *Les oeuvres d'art peuvent-elles procurer un « bien-être émotionnel » ?*. 20 minutes. [www.20minutes.fr](http://www.20minutes.fr) (2019, October 18)

5 *Les arts chez les jeunes : témoignage de 4 enseignants*. Radio-Canada. [ici.radio-canada.ca](http://ici.radio-canada.ca) (2018, September 28)

6 Comments by Serge Gagné.

7 *Le drame invisible de l'itinérance en milieu rural*. Le Devoir. [www.ledevoir.com](http://www.ledevoir.com) (2017, May 12)

8 Remarks by Jennifer Cooke, advisor to the members of the *Regroupement des organismes communautaires autonomes jeunesse du Québec* (ROCAJQ) up until 2019.

Statistics on Canadian youth, taken from A Portrait of Canadian Youth<sup>9</sup> and released in 2018 by Statistics Canada on their website, provide an interesting perspective on young Canadians today (15 to 34 years old). You will find attached extracts from the site. These data help to better understand emerging trends in the JESOARI population.

These figures help to better understand new trends in the JESOARI population. They help to better establish an angle of approach. The objective is to achieve a kind of social reorientation with street youth. More specifically, researchers Jean Fortier and Shirley Roy in their article *Les jeunes de la rue et l'intervention: quelques repères théoriques*<sup>10</sup>, published in 1996, identified three (3) main general objectives: to find a place of residence (family, a shelter or subsidized housing), emancipation (or even independence and autonomy), then social reintegration through employment and schooling. These vary according to the age of the individuals involved. (pp 9 to 11).

The relevance of using the arts to do this delicate work is well established. Many studies confirm the merits of the approach. In this case, we are trying to determine how the use of the arts can help to take an individual away from homelessness:

1. What can be stimulated through art?
2. What makes for a good social art project?
3. What are the limits of this approach?

This study shares information gathered in 2018 from visits to organizations and interviews with experts in the arts and social sectors. They were asked about their use of the arts as an instrument for social change.

First, we are interested in defining what youth homelessness and social art are, the two starting points that are essential to understand in order to put art-based intervention approaches in perspective. Then, with the help of these testimonials<sup>11</sup>, we will identify the ideal conditions, methods and impacts of artistic proposals on the JESOARI.

This document is intended for all artists and workers in the social sectors interested in social change, cultural mediation and popular education.

9 *A Portraits of Canadian Youth*. Statistics Canada (2018).  
[www150.statcan.gc.ca](http://www150.statcan.gc.ca)

10 *Les jeunes de la rue et l'intervention : quelques repères théoriques*. Cahiers de recherche sociologique.

11 Nearly 30 meetings were held in five Canadian provinces: Quebec, Nova Scotia, Newfoundland, British Columbia and Ontario. A complete list of the organizations and professionals interviewed can be found in the Resources section.





# **I. What is youth homelessness?**

# Definition

Two (2) official sources recognized as experts in the field have been targeted to help determine the specific limits and issues of youth homelessness. One of these sources is the website of the Homeless Hub ([www.rondpointdelitinerance.ca](http://www.rondpointdelitinerance.ca)), which presents the Canadian definition of youth homelessness produced by the Canadian Observatory on Homelessness (COH). Their definition reads as follows:

Youth homelessness” refers to the situation and experience of young people between the ages of 13 and 24 who are living independently of parents and/or caregivers, but do not have the means or ability to acquire a stable, safe or consistent residence.

The other source also concurs, which is the Regroupement pour l’Aide aux Itinérants and Itinérantes de Québec (RAIIQ). This organization has been working on its own definition. This work remains uncompleted at the time of drafting this paper and the following statement could eventually be modified:

Youth homelessness designates a situation of social disaffiliation and residential instability encountered by youths aged between 12 and 30. This situation, experienced at a time of search for identity and independence, is often characterized by going back-and-forth between their home and the street, and also by various forms of risk-taking adopted by youths in order to meet their needs or give meaning to their experience.

Taking shape in a context where the links of affiliation (school, social, family) are very vulnerable and sometimes precipitated by the application of an institutional framework (ex.: for placement in youth protection), youth homelessness appears most often as a series of social disruptions which influence each other and whose sequence makes the youths’ journey more fragile.

The stigmatisation that youths undergo in situations of homelessness tends to increase their spiraling towards marginalization and the extended degradation of their conditions of existence can crystallize certain difficulties.

This more-or-less abrupt or progressive disaffiliation and marginalisation process is explained due to different factors linked to social inequalities and the difficulties they encounter on their individual life paths.

Finally, here is a definition inspired by the two previous definitions and enhanced by the reality encountered by the Centre Jacques-Cartier.

Youth homelessness is characterized by residential instability among youths aged 12 to 35, accompanied by extremely vulnerable links of affiliation (social or family) and characterized by a succession of social disruptions that affect life habits. These obstacles can lead to chronic social difficulties, namely adult homelessness.

Note: For the purposes of this research, the expression Youth Homelessness Or At Risk of Homelessness has been translated by JESOARI (*Jeunes en situation ou à risque d’itinérance*).

## Age groups of youth homelessness

In psychology, the German-American researcher Erik H. Erikson established eight (8) stages of personal development. In the 1980s, he introduced the term generativity, which designated adulthood (Erikson, 1982). This term indicates the time when an individual pays to future generations, which marks the beginning of the adulthood phase. This period begins between the ages of 35 and 45 (according to different studies) and extends to about 65 years of age. In this perspective, this age distribution supports the decision of certain Canadian organizations to provide services for young adults up to 35 years of age.

In all cases, pre-teens (approximately 9 to 14 years of age), teenagers (usually 12 to 18) and young adults (18 to 35) are the populations generally targeted by different social service providers in prevention and the fight against youth homelessness.

## Levels of homelessness

A large number of Canadian institutions and organizations working with individuals experiencing residential instability maintain that the homelessness framework includes a broader series of conditions than just living in the streets. The COH breaks down homelessness into the four following levels:

1. Homeless people
2. People living in emergency shelters
3. People who are temporarily housed
4. People at a risk of becoming homeless (no sense of home)

The COH also proposes two distinctive characteristics of youth homelessness, which are “a greater likelihood of being temporarily housed” (level 3) and the absence of a “sense of home” (level 4). According to certain data collected by the COH, youths would be twice as likely as adults to crash on someone else’s (friends’ or family members’) couch — “without any degree of permanence or security”. This state of affairs is called hidden homelessness. Individuals can also be “technically housed”, having inadequate housing that offers a low level of comfort and security. In these cases, the occupants risk becoming homeless.

<sup>12</sup> The eight (8) stages are the following: infancy, early childhood, play age, school age, adolescence, young adulthood, adulthood and old age.

<sup>13</sup> Also called *couch surfing*.

# The causes of youth homelessness

According to the COH, there are three (3) main factors of youth homelessness: individual and relational factors, structural factors and the failures of the system.

## Individual and relational factors

These are the most determinant factors in the manifestation of youth homelessness. Ruptures with the family environment are often central to the initial situation. The main sources de conflict deal with sexual identity, academic paths, learning difficulties, criminal activities, mental or physical health issues, and drug and alcohol abuse.

## Structural factors

These factors consist more of causes from outside the family unit; these enter a broader set. They are connected to social issues such as poverty, education, social and employment.

## The failures of the system

These are the limits of youth protection programs. Age often becomes an obstacle in follow-ups with “new adults” and certain service beneficiaries end up outside the safety nets before being ready to take on the responsibilities of life as an autonomous adult.

It should also be mentioned that resources are not widely known and they are hard to find for the average citizen who is outside the social and community environment. Also, organizations are limited by their respective missions, which leads to a lack of services in certain need categories. Finally, the operational mode of services and the interrelationship between different levels of intervention – police, organizations working in crisis management, social reinsertion, psychiatrics, etc. – is not always synchronised. This final point, acting in collaboration, was the theme of a workshop during a symposium organized by CREMIS (October 2017) and is situated in the innovative practices. There was mention of inter-sectoral approaches and multi-disciplinary interventions.

These three (3) factors (individual and relational, structural and failures of the system) can be correlated, and this interrelation intensifies and complicates this state of affairs. Stress is one of the main aggravating denominators of these already-problematic situations.

# Symptoms

The RAIQ mentioned that experiencing social disturbances and going back-and-forth between home and the streets during a youth's search for identity and independence can compromise their transition towards adult life.

The RAIQ divides the following symptoms and factors into four (4) main age categories, which could lead the individual to one of the four abovementioned levels of homelessness.

## 0-11 years

Difficulties during childhood

- From infancy to elementary school

## 12-15 years

Personal and family issues

- Search for independence
- Defective family or home environment
- Introduction of youth-protection authorities such as the Direction de la protection de la jeunesse (DPJ)

Social issues

- Bumpy academic path
- Early relational trauma

Sensitive experiences

- Physical or mental health problems
- Minor crimes
- Use of drugs and alcohol
- Sexual exploitation

Vagrancy and runaways

- Episodic
- Short duration
- With few or no means

## 16-20 years

Transition towards adult life

- Immaturity
- Need for self-assertion
- Search for independence

Affiliation issues

- Non-affiliation or disaffiliation with society or family
- Need to identify with anchorages
- De-institutionalisation
- Dropping out of school

Vulnerability

- Loss of reference points
- Judicialization
- Increases the risk that their difficulties become crystallized and chronic

## Homelessness

- Longer cycles of going back-and-forth to one's home
- Street experience
- Hidden homelessness (couchsurfing)
- Refusal of the “adult homeless” label
- Difficult access to resources

## 21-35 years

### Disaffiliation and chronification of the homeless situation

- Poverty
- Isolation
- Difficulties accessing and keeping housing
- Difficulties linked to employability

The COH and RAIQ arrived at pretty much the same definitions and findings. The COH also maintains that “trauma experienced when leaving home is aggravated by life in the street”. In this regard, it enriches the list of abovementioned symptoms by emphasizing the greater likelihood of youths getting caught in the criminal justice system and their retrenchment in a street youth lifestyle. In such cases, the COH affirms that these youths may not have access to the resources, education and social support required to sufficiently transition towards adult life. Also, the lack of personal skills and resiliency can influence their level of independence.

# Statistics

Youth homelessness in Canada features certain distinctive particularities. The COH cites:

- Twice as many men than women
- An over-representation of Indigenous youths, black youths and immigrants/migrants
- A significant number of LGBTQ2S youth.

Therefore, a young person can be marginalized to several different degrees due to his or her homeless status, gender (sexism), ethnic identity (racism), sexual orientation (homophobia or transphobia) and job (prejudice and undervaluing).



# **II. What is social art**

During the interviews and readings that took place from February to November 2018, it became clear that there is no such thing as a single definition of social art. To attempt such an adventure is also futile given the diversity and context of the various people involved in the field. To illustrate this diversity of practices, you will find in the appendix four different definitions, all valid, depending on the position of the person to whom you are speaking. It is up to you to modify one or the other of these versions and to make it your own.

However, this variety of definitions reveals the richness of the practice of social art and its multiple facets, which are expressed through its many actors. On the other hand, it is becoming difficult to find one's way around and, despite the fact that a unanimously agreed definition is difficult to produce, a framework is needed, to say the least. It is relevant that those who use social art agree on a common framework for constructive and coherent exchange, whether they come from the artistic, social or community sector. With this foundation, it is easier to advance research, techniques, expertise and the recognition of practices.

## Background information

In February 2018, a group of Quebec City individuals composed of artists, social workers, committed citizens and managers explored the assumptions of the social art framework.

One of the findings of this exercise was that social art, as practiced in community settings, sometimes exhibits characteristics of art therapy and cultural mediation. These three components are intertwined and the practitioners themselves are confused about their own practice.

Also, when a collective or participatory artistic proposal is initiated by an artist in the context of a professional practice, a more or less significant social impact is systematically observable, whether desired or not. It is difficult for some people to talk about social art because it is rooted in professional artistic practice. In this situation, the artist does not respond to the collective need of a group or work toward a therapeutic objective, but nevertheless interacts with a group from a community that functions in a specific social context. They are actually leading an intervention that has an impact on the protagonists.

The meetings, readings and interviews that took place in 2018 led this research to the development of the framework of the *Approches d'intervention par l'art* (AIPA) and to two (2) models for the development of a proposal, namely «*Au service de la communauté*» (Serving a Community) and «*Pour l'artiste et le public*» (For the Artist and the Public).

The framework and templates become useful for:

- Helping to understand the nature of the practices;
- Better identifying the tools and resources needed to carry out a proposal, and setting objectives;
- Shedding new light on existing proposals;
- Opening up avenues for innovation in the fields of health, well-being, social development, arts and culture;
- Having a shared foundation to exchange AIPA perspectives or techniques with colleagues.



## Definitions

- Social: the word is used here in the sense of referring to the links established between individuals or objects and not in the sense of constituting a society, a community. The expression *social art* bridges the gap between art and community through dialogue.
- Intervention: an act, either by word or by action, that influences an individual, a group or an object. The word is not associated with social work.

## Glossary terms

- AIPA: Approches d'intervention par l'art
- Component: One of the parts of the AIPA framework, namely social art, art therapy and cultural mediation.
- System: A set of artistic proposals from an organization or sector of activity.
- Proposal: Artistic intention that may take the form of activities, projects, etc.
- Object: Result of the proposal, such as a work of art, a play, a recital, etc.
- Professional work: Artistic production corresponding to standards established by an authority recognized in the discipline in which it is based.
- Community: A group of individuals linked by common characteristics.
- Group: A subset of a community.

## Related expressions

Other than the three (3) components mentioned above, there is a wide range of expressions that all deserve their place in the schema of the AIPA. Here are a few of them:

Cultural animation	Relational art
Collective art	Socially committed art
Community art	Social circus
Contextual art	Dance therapy
Creative art	Community development
Committed art	Cultural development
Committed art in the community	Collective work
Participatory art	Amateur practice(s)
Performing art	Art beehive
Art for social change	Documentary theatre
Public art	Forum theatre
Art that connects	Social theatre
	Etc.

# The framework of the Approaches to Intervention through Art (AIPA)

The framework of the Approaches to Intervention through Art (AIPA) developed here includes social art, art therapy and cultural mediation. These three (3) distinct components form the large family of AIPAs. While it is true that the general objective of an AIPA is to bring about a social change within a chosen group, it is also true that each component of the AIPA acts differently on these groups and pursues its own purpose. In addition, each component involves specific skills and knowledge of the coach in developing a proposal. The following table summarizes the particularities of the components.

**Table 1: Approaches to Intervention through Art (AIPA)**

Practice	Objective	Skills and knowledge required of the accompanying person
Intervention approaches through art	Induce a change	Depend on the specific objective desired (see Table 2)

**Table 2: Components of the AIPA schematic**

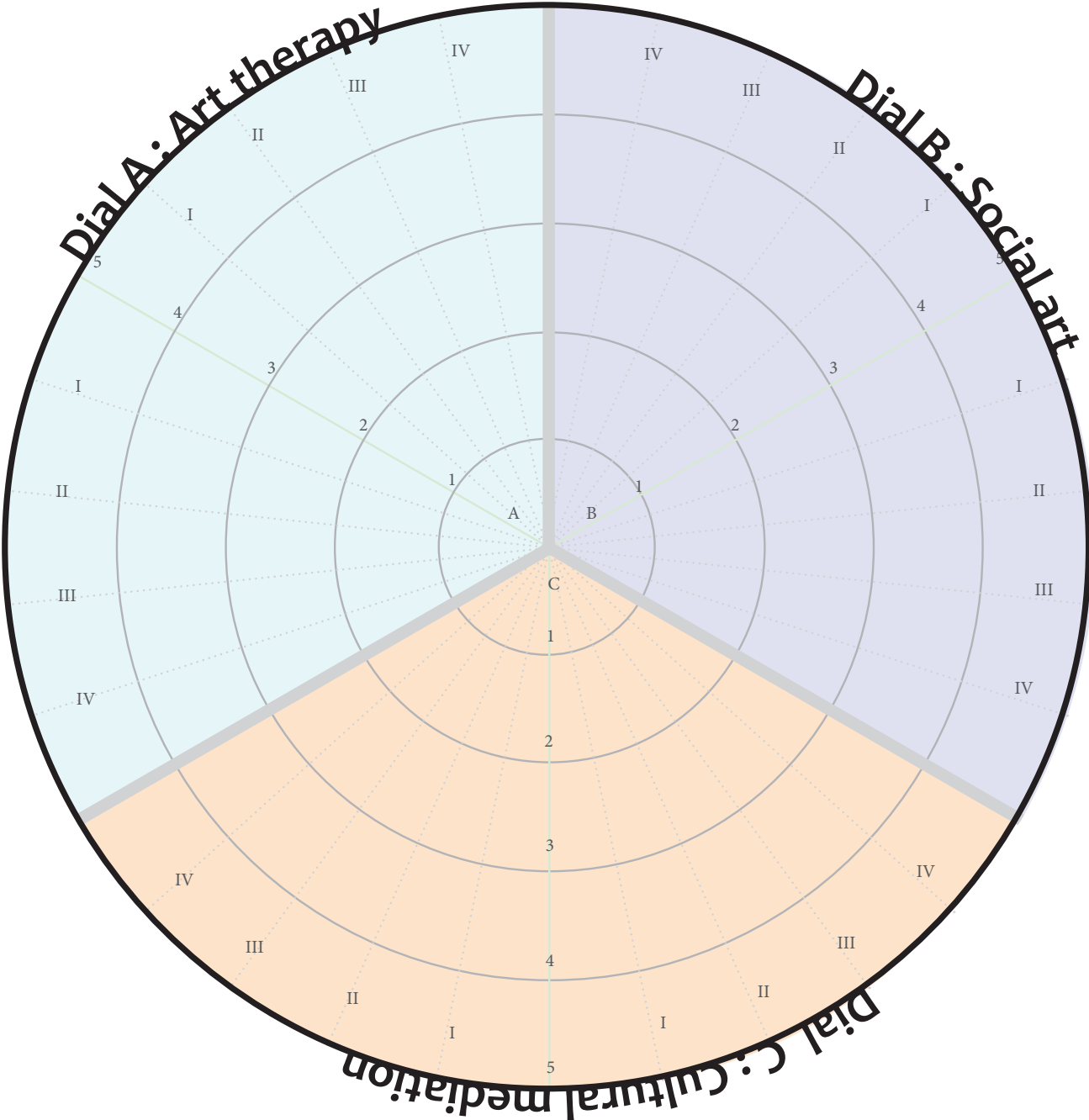
Components	Specific objective	Skills and knowledge required of the accompanying person
Social art	Action(s) directed towards a change in posture or a transformation of the environment of a community, whether physical, political or social.	Communication and group management skills
Cultural mediation	Establishing links between artists, citizens and works <sup>14</sup> .	Professional artistic expertise.
Art therapy	A therapeutic process for individual recovery <sup>15</sup> .	Knowledge in the field of psychology.

14 Ville de Québec: <https://www.ville.quebec.qc.ca/citoyens/art-culture/mediation/index.aspx>

15 Quebec's Art Therapy Association: <http://www.aatq.org/DefinitionArtTherapie>

**Table 3 : AIPA Framework**

Table 3 summarizes the dynamics of these components. The circular outline of the AIPAs is divided into three equal dials. Each of the dials corresponds to one of the three components of the AIPAs.



The artistic proposals are positioned in the framework using numerical indicators, which results in a schematic of the AIPAs of the system analysed. The resulting schematic is in fact the mapping of the proposals of the system (organism, environment, etc.).

Numerical indicators are determined using the exclusive criteria of the components. These criteria - five (5) for each component - provide a unique score. You will find attached the form containing the criteria for the components and its instructions for use (Questionnaire for the AIPAs determinants).

As we have already mentioned, a proposal may use characteristics from several components of the AIPAs. The framework offers the opportunity to reflect this reality.

### **The analysis of the proposals makes it possible to:**

1. Assign priority to the proposal, which represents its main dial: A/art-therapy, B/social art, C/ cultural mediation. The component with the highest questionnaire score is the dominant one.
2. Determine a degree of dominance of the component, which is represented by circles from the smallest (level 1-low) to the largest (level 5-strong). The step corresponds to the number of indicators selected in the dominant category.
3. Find the inclination towards the second dominant component (degree I to IV). The second component with the highest score indicates the direction and degree of inclination.

### **Observations**

- The closer a proposal is to the centre, the less specialized it is.
- What determines the speciality of a proposal is its approach (purpose) and not its discipline.
- The exercise of positioning a proposal becomes significant when several proposals are tested, placed in the framework and form a diagram. This illustration and the resulting comparisons lead to meaningful observations.

## **AIPA models**

To establish models for the AIPAs, attention was paid to what Professor Joëlle Tremblay of Laval University in Quebec City calls the «result» (2013), the object that will remain beyond the period of the proposal's implementation. Here, we identify two (2) types of results. The first is more social in nature; the second is artistic in nature. The question to ask is this:

Is the focus on the process of social transformation or on the final work?

The answer to this question indicates which of the two (2) proposed models is the most appropriate.

These models have their own major steps to follow in order to achieve their type of proposal based on the desired outcome. The stages of completion of the models are freely inspired by the seven (7) acts of Joëlle Tremblay's *L'Art qui relie* (2013).

## **Comparison of models**

### **Model 1: Serving the community**

By: the community

With: a creative process

For: social transformation

### **Model 2: For the artist and the audience**

By: the artist

With: a community

For: the creation of a work of art

## **Model 1: Serving the community**

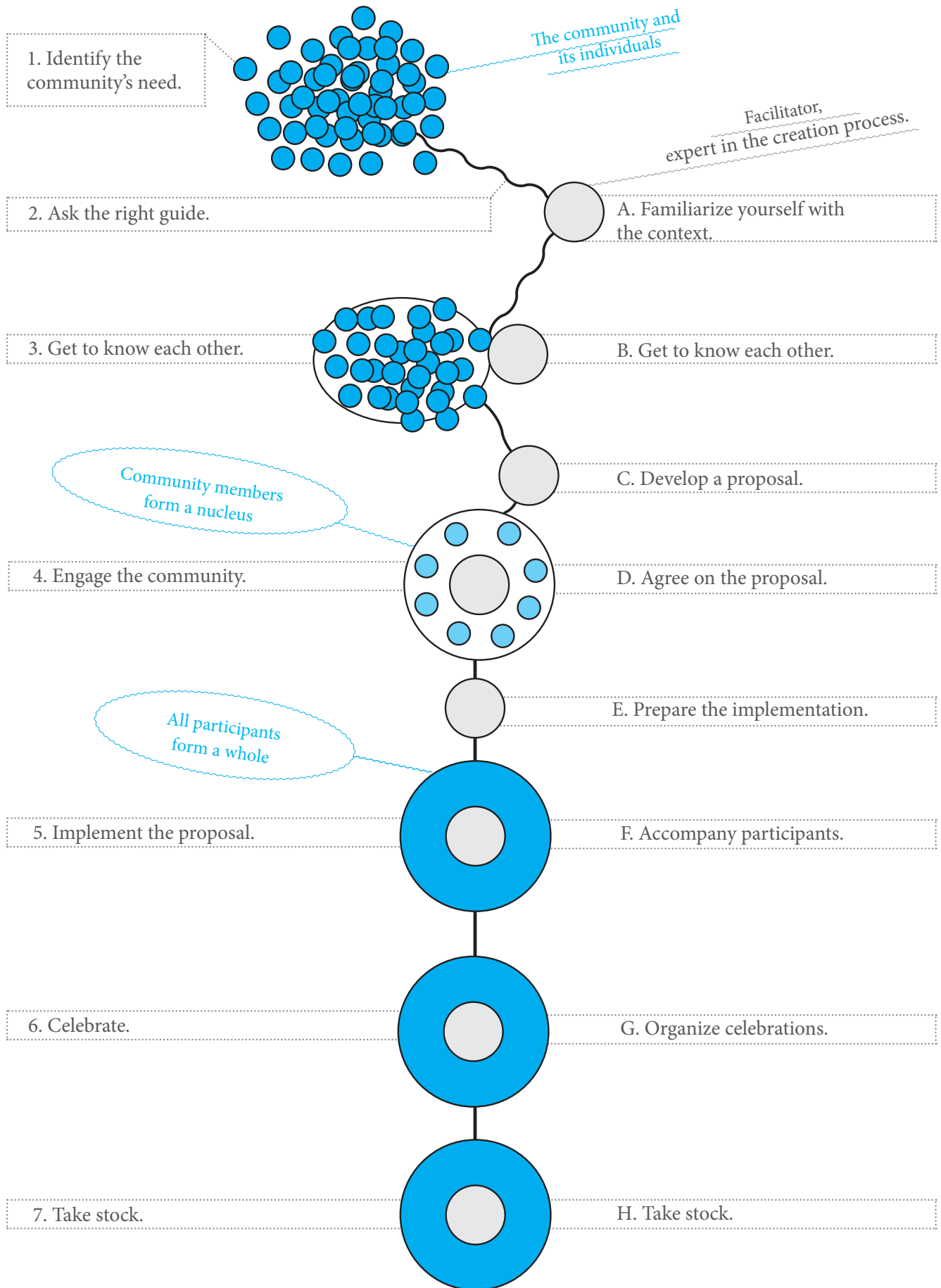
If the proposal is initiated to meet the needs or request of a community, we call it project *Serving the community*. The objectives of social transformation and learning opportunities are more important than the object created, even if the proposal is to achieve that object.

There is indeed an art work created within the context of this model (the object), but it is incidental. This is incidental in that there are many possible approaches and tools to work on the needs of a community. AIPAs are one approach among others. That said, once the choice has been made for an AIPA, the quality of the proposal must be high.

The focus is on the social transformation desired by the participants, as well as on the impact of the project on its environment. The object resulting from the artistic project is the proof. The object does not necessarily satisfy the criteria defining a work of art as agreed in the spheres of contemporary art. However, the quality and value of the object are not to be questioned.

The facilitator must be an expert in the creative process to guide participants through the process of creating the object. He or she ensures the quality of the content of the proposal as well as the well-being and physical and psychological safety of the participants.

**Table 5: Community Service Model**



In this model, the two (2) main actors are: the community (and its individuals), and the support person (expert in the creation process).

**The steps that will be taken by the community (blue circles) are as follows:**

1. Identify the community's need: one or more individuals from the community identify an issue or need on which they wish to act.  
+ Act on only one need at a time (do not mix several objectives); keep the proposal simple. + Reflect on how they would like to act and with whom.
2. Ask the right guide: contact an expert facilitator in the field.
3. Get to know each other: introduce the facilitator to the community. + Ensure that personalities and ideas are compatible.
4. Engage the community: build support for the proposal. + Establish a shared implementation plan.
5. Implement the proposal: take action. + Follow the plan.
6. Celebrate: recognize the work done. + Celebrate the completion of the proposal.
7. Take stock: take a look at the overall result. + Identify strengths and areas for improvement. + Validate what has been learned and observations regarding the implementation process. + Explore avenues for maintaining the new learnings.

**The steps that will be completed by the facilitator (grey circles) are as follows:**

- A. Familiarize yourself with the context: identify the objectives of the proposal. + Determine the level of involvement that is possible and necessary, as well as the type of proposal that is relevant.  
+ Document the surroundings to better understand the environment, the social climate and the history of the group.  
+ Identify the main actors and their roles.
- B. Get to know each other: introduce yourself to the community.  
+ Ensure that personalities and ideas are compatible. + Get to know each other; allow each other time.
- C. Develop a proposal: think about a proposal that can meet the need that the community has identified. + Consider the interests and limitations of community members. + Ensure that a positive result is achieved within the prescribed time frame. + Have a good time and have fun with the proposal.
- D. Agree on the proposal. + Pique the curiosity of community members.  
+ Let the participants take ownership of the proposal.
- E. Prepare the implementation: set up the ideal conditions to implement the proposal. + Design and acquire specialized tools or instruments, as required. + Book work and gathering areas.
- F. Accompany participants: take action! + Track and propose adjustments to the participants' implementation plan.
- G. Organize celebrations: highlight the work accomplished. + Organize a gathering with participants and family members.
- H. Take stock: look at the result taken as a whole. + Validate the achievement of the initial objectives. + Check the level of satisfaction of the participants on the object created. + Accompany participants in their reflections on the proposal and their initial need.

## Model 2: For the artist and the audience

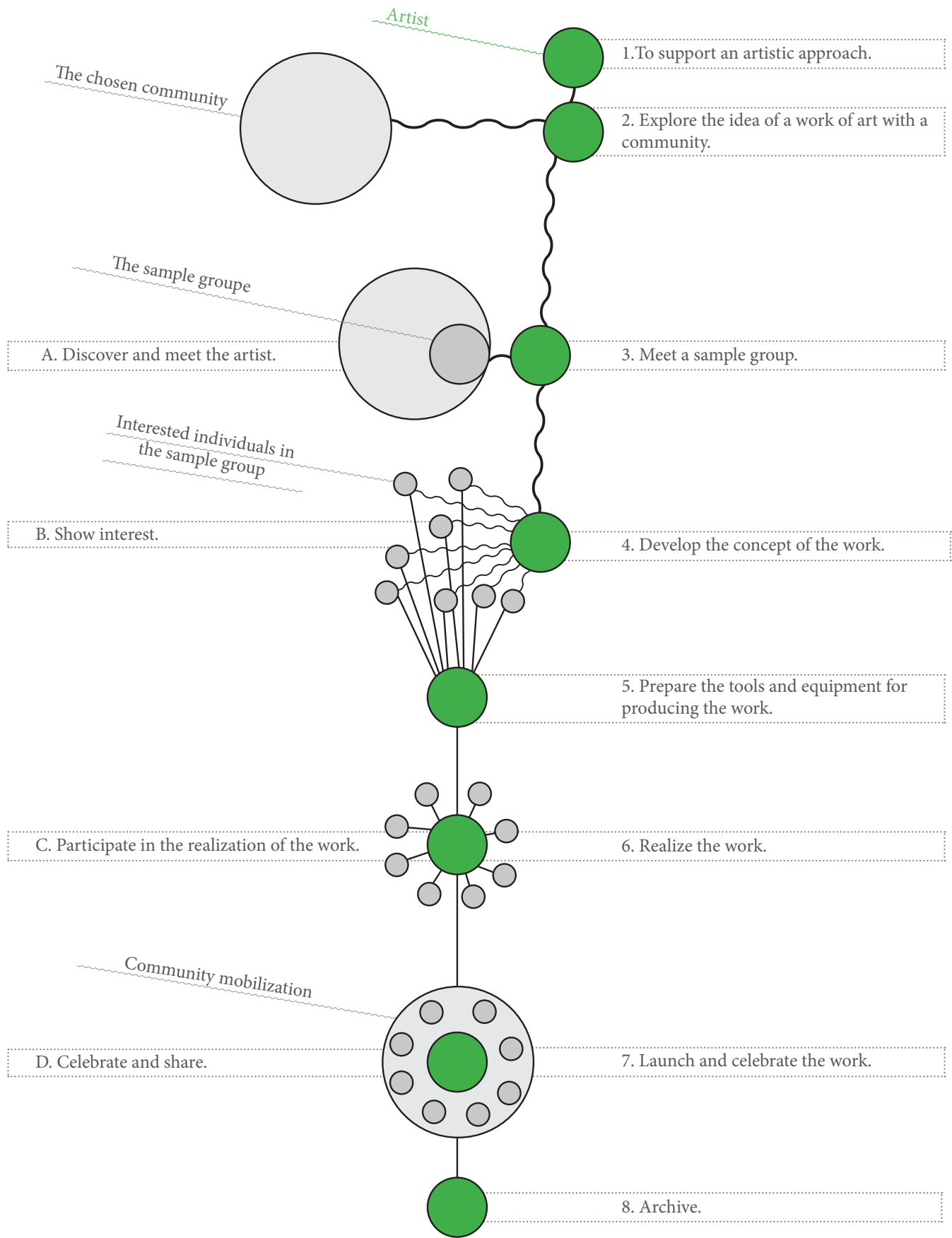
If the proposal is initiated by an artist as part of his or her artistic career and he or she wishes to use a community to produce the artwork, this is called a project *For the artist and the audience*. The presence of community members is central: it is directly linked to the artist's approach. The emphasis is therefore placed on the artist's artistic approach, not on the social transformation that takes place among community members, for the benefit of an audience. The result - the artist's work - is included in the artist's corpus.

In this model, a social transformation takes place on the participants, but this transformation is not measured and is best carried out by the artist. The work is imbued with the collective energy of the participants; the participants are key elements. However, the emphasis is placed first on the object, i.e. the work corresponding to the artist's own signature as part of his artistic process.





**Table 6: Model For the artist and the audience**



In this model, the two (2) main actors are: the artist and the community.

**The steps that will be taken by the artist (green circles) are as follows:**

1. To support an artistic approach: to make the reflections evolve (search for meaning). + To bring out an artistic intention, a purpose or a message. + Identify an artistic concept.
2. Explore the idea of a work of art with a community: look for information on the population of the chosen community. + Document the main actors, structures, dynamics and issues specific to the community.
3. Meet a sample group: select a sample from the community (group). + Introduce strategies to connect with individuals in this group.
4. Develop the concept of the work: test the idea. + Validate the feasibility. + Align the artistic vision with that of the members of the group. + Establish a scenario for the project.
5. Prepare the tools and equipment for producing the work: determine the requirements for materials, resources, space and work tools. + Consider the limitations of the participants and the constraints of the group. + Find solutions to possible difficulties (disaster scenarios).
6. Realize the work: take action. + Ensure that the climate between the group members is good.
7. Launch and celebrate the work: + Create a unifying event to allow group members to share their experience (enriching the work). + Create an opportunity for the work to shine.
8. Archive: document the production of the work. + Produce artistic archival material. + Add the work to the artist's portfolio.

**The steps that will be taken by the participants (grey circles) are as follows:**

- A. Discover and meet the artist: get to know his work.  
+ Learn about his idea.
- B. Show interest: join the project. + Determine the rules, limits and conditions that the artist must respect to ensure the success of the project while respecting the values of the group and the community.  
+ Get involved in the design of the work to the fullest extent of the group's capacity.
- C. Participate in the realization of the work: follow the artist's instructions.  
+ Have fun.
- D. Celebrate and share: Share the creative experience.

## Application

The framework and models are intended to serve as a reference point for proposal facilitators and artists to help them better identify opportunities and the work tools required. They help to highlight the need for strategies, knowledge and resources. It then becomes easier to find the right financial support.



# **III. Application of the AIPA framework**

# Centre résidentiel et communautaire Jacques-Cartier

## Presentation of the centre

Centre Jacques-Cartier (CJC) is an organization that works with the local community in Quebec City. Located in the Lower town, it works with young people aged 16 to 35 who encounter obstacles to their integration or participation in today's society. The CJC was established more than 25 years ago by three (3) stakeholders from the social development, education and employability sectors respectively.

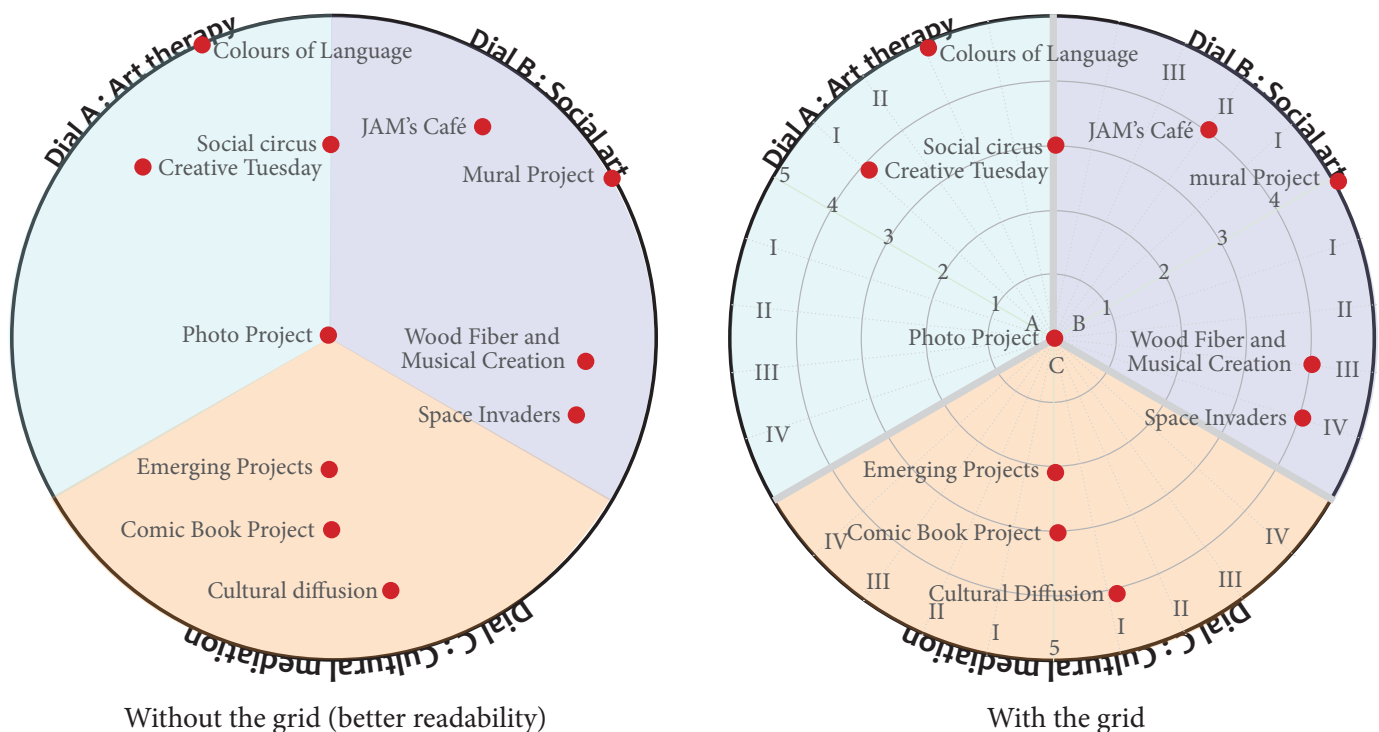
Created in 1992, the CJC has evolved over time, based on the needs and demands of its members. To date, a residential component, training projects and a program of community and socio-cultural activities round out its services.

As time went on, the CJC team noticed that members had a strong interest in projects with artistic content. Consequently, the artistic dimension occupies an important place in the CJC's program.

The Centre Louis-Joliet (adult education) and the CJC work together to offer artistic training aimed at developing pre-employability skills. The following aspects are particularly targeted: reactivation, social integration, individual empowerment, self-knowledge, working methods, job search and communication.

Here is a description of several of the CJC's proposals, which have marked the organization's journey in providing support to its members.

**Table 7: Mapping of CJC's AIPAs**



## The CJC's cultural and artistic activities

In light of the charting of CJC's proposals, the organization has a broad practice that goes beyond social art. At the same time, this charting clearly shows the full development potential of the artistic proposals. It is easier for managers to identify the talent they need within their team to benefit more from the benefits of AIPA.

**Table 9: Classification of CJC's artistic and cultural proposals (past and present)**

<b>AIPA's Types</b>	<b>Propositions</b>
Proposals offered on an ongoing basis, without registration	<ul style="list-style-type: none"> <li>• Community life</li> <li>• Cultural diffusion</li> <li>• Creative Tuesdays*</li> <li>• JAM's Café*</li> <li>• Cirque du Monde</li> </ul>
Recurring training courses, by registration	<ul style="list-style-type: none"> <li>• Colours of language*</li> <li>• Comic book project*</li> <li>• Musical creation</li> <li>• Wood fiber</li> <li>• Emerging Projects</li> </ul>
Special projects, without registration	<ul style="list-style-type: none"> <li>• Space Invaders (SI)</li> </ul>
One-time projects, with registration	<ul style="list-style-type: none"> <li>• Photo Project*</li> <li>• Mural Project*</li> </ul>

\* These projects are not presented in detail in the subsequent sections. For more information on these projects, please contact the CJC directly.

**Tableau 8 : Notation des projets**

<b>Dominant</b>	<i>(Main dial)</i>	<b>Level</b>	<i>(the higher it is, the more specialized it is: from 1 to 5)</i>
<b>Inclination</b>	<i>(Position in the dial)</i>	<b>Degree</b>	<i>(the higher it is, the more it is to be considered, from 1 to 4)</i>

Note : Table 8 is a summary of the determinants of AIPA's position.

# CJC Platform Projects

## Community life

Centre Jacques-Cartier is an organization that is well established in its community. In its immediate neighbourhood, the community is made up of organizations providing front-line assistance, listening, improving living conditions, social housing, political activists, festivals, sustainable development, health, etc. The community environment is very active, services are complementary and needs are great.

The CJC is committed to maintaining good relations with neighbouring organizations and to getting involved in causes that affect the issues of its members.

It is an important and unique resource in the sector, particularly in meeting needs related to cultural outreach and the personal development of individuals through artistic experimentation. The CJC is flexible in its response to the changing realities of the community: it is constantly innovating in its approaches.

One of the flagship activities of community life is community dinners, which are held twice a month. These events provide members and youth of the neighbourhood with an opportunity to meet and share, while enjoying a healthy meal at a reasonable price. These dinners are very successful in terms of youth involvement, particularly as volunteers in the preparation of meals for approximately 70 individuals per dinner. They are also opportunities to discuss healthy eating and develop self-confidence in the kitchen. The watchwords are «good food and discussion».

In another area, involvement in community activities is also one of the pillars of community life. The CJC responds to the call of neighbourhood organizations by participating in the organization of the *Fête des voisins* and *Place Éphémère*. The same is true for *La nuit des sans-abris*, initiated by the *Regroupement pour l'aide aux itinérants et itinérantes de Québec* (RAIIQ), and the *Fête du parvis*, organized by the members of the *l'Engrenage* neighbourhood table. These events promote social diversity in the neighbourhood.

The CJC does not hesitate to increase its links with neighbourhood organizations. In 2017, it joined *Verdir Saint-Roch* in the development of a collective market garden throughout the neighbourhood by planting fruit trees on its property. In 2018 and 2019, it forged new links with the professional cultural sector through the *Théâtre de la Bordée* and *Ex|Muro arts publics*.

The creation of convivial moments is a key element in the CJC's community life. The community is consulted about the activities they would like to see foster. Comic book workshops, cosom hockey tournaments, camping, BBQ, discussion workshops, conferences, film screenings, chess games, thrift stores and ephemeral places... The only limits are the will and energy of the participants.

In addition to these activities, there are cultural mediation outings. The Quebec City Open House program provides the CJC with nearly 100 tickets to shows and theatre each year. The community is therefore invited to attend high quality artistic performances, allowing participants to be in contact with contemporary productions and to frequent other public spaces.

On the fringes, awareness-raising activities, support for certain social struggle organizations and an introduction to civic life complement a friendly and dynamic community life.

Sources: Claude Marcotte and Thomas Boulanger

## Cultural Diffusion

<b>Dominant</b>	<i>Cultural mediation</i>	<b>Level</b>	4
<b>Inclination</b>	<i>Social art</i>	<b>Degree</b>	1

Through its community space and its environment, the CJC has been offering a cultural and social presentation scene since 1997. This takes place three (3) evenings a week from September to June. The layout of the room can accommodate about sixty people seated in a nightclub configuration. The objective of the hall has always been to make a variety of productions available to the community. The site has already been recognized as a professional performance venue by the *Ministère de la Culture et des Communications*, but this recognition has been slow to come at the municipal level.

It mainly presents music, but there is also theatre, poetry, multidisciplinary experimental art workshops, film screenings and conferences. The facilities of the room, both from a technical and a welcoming point of view, are constantly being developed. Today, the CJC wants to make the hall and stage more versatile and welcoming for the young people who frequent the CJC.

One of the important factors in the presentation is undoubtedly the support it offers to the emergence of young performing artists. Everything is done to facilitate a first stage experience; in particular, technical support and advanced workshops are offered. Several emerging artists have come to work on their first shows: Tire le coyote, Headache24, Gab Paquet, Garoche ta sacoche, The Seasons... Out of nearly 130 performances per year, 80 are productions by young artists, who are in the midst of their first stage experiences.

The secret of CJC's cultural outreach lies in its ability to forge strong ties with community and artistic organizations in its community, partnerships that allow it to develop socio-cultural programming that reflects the neighbourhood.

From 2010 to 2018, Rincòn Latino held a musical evening that brought together a Latin immigrant community. We heard tangos, pan flute... Young musicians from around the world had been holding their quarterly meeting since 2011, where their young people came to present the fruit of their labour to their families. The monthly poetry evenings of the *Tremplin d'actualisation de la poésie* (TAP), since 1998, are still on the programme.

In addition to these regular activities that meet the needs expressed by the community, the CJC is open to hosting exhibitions of personal projects and film screenings.

Sources: Claude Marcotte, Édith Vallières, Magali Parent and Claire Goutier

## Cirque du Monde - Quebec City

<b>Dominant</b>	<i>Social art and art therapy</i>	<b>Level</b>	3
<b>Inclination</b>	<i>None</i>	<b>Degree</b>	<i>None</i>

For the record, the circus chapter of the CJC first appeared in 2002. At the time, Cirque du Soleil was looking for a local partner to succeed La Dauphine. It approached the CJC to take charge of the Cirque du Monde project in the greater Quebec City area. In partnership with TRAIC Jeunesse (until 2008), the Gîte jeunesse (until 2012) and the Centre jeunesse (still a partner to this day), circus instructors (artists) and specialized educators (social workers) bring participants to experience the circus arts, socialize in a healthy environment and develop tools both at a personal and professional level.

Among the activities carried out by Cirque du Monde - Quebec City (CDM-QC), national and international trips are organized. These consist in meeting other social circus projects for the sharing of technical and pedagogical knowledge. In addition, there are now urban animation and team building activities offered to private companies by CDM-QC participants.

The CDM-QC formula is as follows: from September to May, every Monday and Wednesday from 6:30 p.m. to 9 p.m., young people interested in performing in the circus arrive without registering to attend workshops given by the team of instructors and entertainers in the field. This regularity acts as a reference point for young people, who come and go to the workshops on a regular or occasional basis. The important thing is to respect everyone's pace, create habit and be able to welcome young people when they are ready, open and willing to get more actively involved.

A session looks something like this:

- 1) welcoming young people, 2) introducing each other, 3) the question of the day (very open and can be about anything), 4) warm-up games, stretching, 5) free workshop - juggling, aerial, acrobatics, hand to hand - or led, 6) a break with a healthy snack, 7) an activity on the return from the break - a group challenge such as pyramid, clown... - (linked to a social or technical objective), 8) a free or supervised circus, 9) a final game, 10) picking up and 11) the departure.

This is the traditional routine, but varying the order of how these steps are done defeats the purpose of habit. A 15-minute flash activity can occasionally be added to the schedule to address social or civic education themes.

The social circus itself is well documented, since the Cirque du Monde network, supported by Cirque du Soleil, has been supporting initiatives related to social circus in more than 70 countries for many years. It conducts its own documentary research.

The tools used by the social circus are of increasing interest to professionals in the health sector. This is particularly the case of Dr. Richard Fleet<sup>16</sup>, a psychologist, physician and research chair in emergency medicine at Laval University. Concerned by the limited research in his field of activity and the delays imposed by the scientific climate that shapes innovation<sup>17</sup>, he is looking to introduce a more open culture through creativity.

Source: Julie Théberge, Sarah Bédard-Dubé and Claire Goutier

16 MD, PhD CCMF MU. Emergency doctor and psychologist. Associate Professor in the Department of Family Medicine and Emergency Medicine, Junior Clinical Fellow 2 FRQS and Chair in Emergency Medicine, Université Laval CISSS Chaudière-Appalaches.

17 The requirements of medical school are not conducive to much exploration beyond the teachings of the medical school.



## Musical Creation

<b>Dominant</b>	<i>Social art</i>	<b>Level</b>	4
<b>Inclination</b>	<i>Cultural mediation</i>	<b>Degree</b>	3

In 2009, the meeting between Éric Blanchard, coach, producer and professional musician, Lucy Gélinas, CJC training coordinator, and Christophe Lucas, CJC artistic trainer, gave birth to this new training program, which consists in bringing to life from A to Z a process of writing and setting a song to music. The training program consists of writing lyrics for an original song, composing its music, recording it in the studio and performing it live.

Underlying this creative process are a multitude of sub-objectives, including self-knowledge, the development of the ability to imagine and dream, personal and collective emancipation. Above and beyond the technical realization, there is the inclination to be sensitive to what surrounds us: to let ourselves be moved, then to translate the sensations with the filter of «what I am», with our own «sensualities» (voice, writing, music, song).

The CJC endorses the idea that creation, in order to be complete, must be anchored in an ethic of openness to others. As part of the proposed process, there are workshops that aim to develop curiosity about the world that surrounds them. Special attention is paid to the complicity between the members of each group, since a supportive and safe environment is necessary. Respect, listening, synergism. These are ingredients that encourage risk-taking to dive into your own project while serving others. It is a process of awareness raising in which the outcome is in the identification of an aesthetic that is specific, chosen and unique to each participant.

The course lasts 20 weeks. A trio of trainers share the nine (9) hours of weekly workshops, which are divided into three (3) distinct categories: text, music and stage presence. The workshops cover specific topics such as rhythm, vocal improvisation, automatic writing, etc., which will become essential tools for participants in the completion of their song. This is coupled with sessions to share one's musical tastes, theatre exercises and the development of new musical fields, among other things. Trainers will also use other art forms to help their participants develop their sensitivity, including visual arts. Theoretical notions are also taught, including the seven laws of presence, the structure of a classical song, the formalities of a studio recording and how to make a record cover.

There are a total of nine (9) stages to be completed in the five (5) months:

- 1) creation of the group (cohesion), 2) exploration and directed creation, 3) choice of personal direction, 4) harmonization of the group (arrangements), 5) studio recording, 6) production of promotional material, 7) production of the show, 8) D-day of the show and 9) stock-taking.

One of the particularities of this training is that it allows participants to experience creation over a relatively long period of time. Since creation is part of everyday life, participants must master this state of permanent creativity, its particularities and its challenges.

Music Creation training attracts two types of participants: emerging musicians and people who simply want to experience creation.

For the former, the workshops will give them an artistic foothold, allowing them to develop their talent. It is also a kind of springboard. For the latter,

they are more interested in getting to know themselves better, socializing, developing their self-confidence, and finding their way. Either way, participants live a common experience and learn to create mutual support. It is the human aspect of the project that gives this training its distinctive character and its strength.

Among some of the names that have followed the Music Creation program and are making their mark in the Québec music industry today, include Jérôme Charette-Pépin (Jérôme 50), Vicky Boulianne (*École nationale de la chanson, Granby* 2016), Jean-Dominique Hamel (Winner of the *Ma première Place des arts* 2018 contest), Émilie Landry (Semi-Final winner of the *Ma première Place des arts* contest), Anne-Marie Cardin (Anne-Marionnette) and Julie Rousseau (Juulie Lune).

Source: Christophe Lucas

## Wood Fiber

<b>Dominant</b>	<i>Social art</i>	<b>Level</b>	4
<b>Inclination</b>	<i>Cultural mediation</i>	<b>Degree</b>	3

The carpentry workshop Wood Fiber (*La Fibre du bois*) was first created under the name of *Pousse vert*. Initiated in 1997 by Éric Ouellet, one of the first residents of the CJC, the purpose of the platform was to make gardening objects for sale, such as planters or compost bins. The platform responded to the participants' need for action, while also reflecting their ecological spirit and their desire to be involved in social change.

In 2001, there was a changing of the guard. Pascal Bédard took over the helm after having himself attended several carpentry workshops. He is responsible for the proven structure of the course: three (3) groups of about ten (10) young people per year focused on learning about wood by producing personal projects. Later, in a quest for funding, the collective summer projects surfaced. Through projects of houses made of straw bales or corded wood, the participants learned new techniques.

Steeve Bouchard found himself in charge in 2014, adding his own touch. His training in violin making and his passion for ecology have allowed him to further expand the range of this program. Sébastien Dubé and Laurent Métais have since shared the helm of the platform.

Today, *La Fibre du bois* is both a carpentry and cabinet making workshop. The participants approach the technical aspect of the discipline with the objective of discovering woodworking and creating an object, to conceive it. The course is flexible and concrete, as it adapts to the needs, pace and types of participants.

First, occupational health and safety standards are discussed. This is followed by some mathematical concepts, such as fractions and the metric and imperial system. Participants are invited to handle the tools quickly to remove the fear related to their use.

Two (2) types of projects are on the agenda: personnel and group projects. The latter consists of building a facility for the community as a group. At the same time, participants can experience the opportunity to meet the client (a community organization) and develop a sense of pride and connection to their community.

In addition to being well equipped with basic tools such as chisels, planers, drills, screwdrivers, etc., *La Fibre du bois* has six professional woodworking machines, including a drill press, an industrial table saw, a wood lathe, a jointer, a 20 inch planer and a mitre saw.

Students enrol as much to acquire autonomy in the DIY (Do It Yourself) movement as to have their hands work for their heads. Some want to reduce their ecological footprint by recycling materials they can access; others want to develop skills that will help them reintegrate the labour market, if only by restoring them to action or testing their interest. For some, woodworking becomes a passion.

*La Fibre du bois* is open the possibility for participants to work in other media than wood, in part by integrating ceramics and marble into their projects. Furniture restoration is also encouraged. The use of recycled materials is a key element of the program, which is in line with CJC's values for sustainable development. A few times a year, bicycle-trailer drives take place to collect old furniture, punctual donations and other items left to be used again. The workshop can therefore enjoy a supply of wood, which participants use on a voluntary basis.

Source : Catherine Noël and Evelyne Germain

## Emerging Projects

<b>Dominant</b>	<i>Cultural mediation</i>	<b>Level</b>	<i>2</i>
<b>Inclination</b>	<i>None</i>	<b>Degree</b>	<i>None</i>

At the 2006 Annual General Meeting, members noted that there were many projects on the table proposed by members, but very little money earmarked for this purpose. They voted at that time that a portion of the money from the annual fundraising campaign should now be allocated to a fund dedicated to youth projects, the new Centre Jacques-Cartier Individual and Collective Development Fund.

There was discussion about setting two (2) project submission dates, one at the end of October and the other at the end of February. The money would be given to young people in the form of a scholarship. An amount of \$12,000 annually is set aside for this purpose.

Eventually, a training program was added to the scholarship. Thus, a participant who wishes to submit a project is accompanied in the drafting, the presentation of his project to the selection committee and, once accepted, the implementation of the project.

The scholarship is linked to the candidate's life project so that it can help him/her go further in his/her personal or professional objectives. The projects are rooted in one of the following three areas: professionalization, reactivation or exploration.

The first phase of support is the preparation of the file. This step is part of the formula of group workshops, an individual meeting and personal approaches. The themes of intention, means and time required to carry out the project are explored. There is a discussion around certain words such as: thought, achievement, need and structure.

The next step is the presentation of the project to the selection committee. The committee is composed of five (5) individuals: one from the business sector, one from the community, one from the arts sector and two (2) peers, former scholarship recipients.

For new scholarship recipients, other workshops await them. Workshops are based on the concrete needs of the participants. The presence of the group promotes peer learning, allows participants to better socialize and develop curiosity. Cultural and artistic outings, made possible through the Open House program (see Community Life), allow fellow entrepreneurs to go out and develop their openness and constructive criticism. Individual coaching specifically focused on the scholar's project is also part of the program.

In the 12 years of its existence, the Emerging Projects scholarships have helped 174 young adults to carry out their personal or professional projects. In total, approximately \$150,000 was given directly to participants.

In 85% of cases, the files submitted are individual projects; the others have been completed in pairs (9%) or in groups (6%). Until 2017, the CJC supported 142 different projects, mainly of an artistic nature (67%), but also with a social (17%) and professional (16%) focus.

The collective projects supported are in various forms, ranging from humanitarian travel to artistic production projects. Over the years, the CJC has sponsored trips to Peru (mural) and Cuba (visit to an agricultural farm), as well as theatre, film, music and literary performance projects. A majority of the projects submitted are artistic in nature, although there are no constraints in this regard.

Source: Christophe Lucas

## Space Invaders (SI)

<b>Dominant</b>	<i>Social art</i>	<b>Level</b>	4
<b>Inclination</b>	<i>Cultural mediation</i>	<b>Degree</b>	4

Noémie Blanquart, community agent, has set up weekly activities that liberate people through their words with art. Drawing on Majo Hansott's concept of citizen intelligence<sup>18</sup>, she wanted to authorize sensitive issues at the CJC and to create self-directed experiences of self-help.

Right from the first meeting, the community officer noticed that the few participants gathered had difficulty expressing themselves. Gathered in the meeting room of the CJC, where there is a wall of blackboards, she handed them chalk and told them to fill the entire area. The participants created a huge colorful mandala. This first experience highlighted the willingness to speak out in public.

The team was built up as the meetings progressed. Since then, they have produced several artistic proposals<sup>19</sup>. Their slogan: to speak out. A storage cabinet with art materials accumulated over time is at their disposal.

The first spaces that were invaded were located in the CJC: rooms, corridors, floors, ceilings, porches, etc. For each weekly SI event, an artistic purpose was created and this became a kind of ritual for the members of the group. They have since experimented with making recycled paper, puns and photography.

For magic to work, a climate conducive to communication must be created. After a while, the participants are able to regulate themselves. This is a possible result when the connection is good. They will address issues that affect them, such as bulimia and mental health, on their own. Each theme is chosen by the group.

The objective of the meetings is to create a collective work, sometimes through individual works that are combined together. The concern is to highlight everything that is produced, from the smallest object to the flashiest. Participants explore the visual arts in general and media arts on occasion, including wool work, drawing, writing, comics, video, etc. The result is a whole.

The usual procedure for a SI creation session is:

- **Beforehand:** Unveiling of the theme and an invitation via an Event page on Facebook.
- **First hour:** Open to all for the preparation of the workshop. The preparation for the creation process<sup>20</sup> can be seen.
- **The next three (3) hours:** The activities, including announcing the theme and explaining the artistic technique. If the proposed activity is of little or no interest to participants, another activity is suggested. The objectives are to create together, then to make the creation public. If there is no object that reflects the creation that has just taken place, the purpose is proof of artistic creation.
- **One (1) hour before the end:** Installation of the created object in the area.
- **Half an hour before the end:** Writing the proposal.

Everything is developed with the participants, from the theme to the intention. The watchword is that there is no obligation. Only the medium is imposed, for example, wool or photography. The group can postpone the setting up of the object until the following week if it is to provide a better sense of accomplishment. You have to «do something», but not «at all costs». Over time, a variety of topics have been explored, including current topics of interest to participants.

18 Doctor of Philosophy and Letters at the University of Liège in Belgium. See Theory and Authors section.

19 See the hashtag #lesenvahisseursdespaces on Instagram.

20 Creative process: Everything related to creation, from reflection to realization and from realization to exhibition. To reflect on the transformation of the space, on the production, on the purpose and on the enhancing of the production.

They are free to decide on their level of involvement. For some, it is a stepping stone to the doors of the Centre Jacques-Cartier. They become familiar with the site, with other participants and with local resources. We hope that participants will experience both individual and group successes, that they will create social ties, appropriate the creative space, and transmit their knowledge and artistic pleasures.

Starting in the fall of 2019, the weekly SI meetings will be changing. Participants will take up the torch themselves through monthly creative evenings. It will be based on the formula used by the *Soirées Mine de rien*<sup>21</sup>, which take place at the CJC and are organized by the *Collectif RAMEN*<sup>22</sup>. The community agent will remain in a support role and guide the interested parties towards autonomy in their workshops.

Source: Noémie Blanquart

21 An invitation to all citizens by local artists to take part in the various projects and creative laboratories that inhabit the four (4) corners of the CJC's Tam Tam Space: written, visual, musical, theatrical, experimental. The stations vary each time depending on the proposals. The event offers a place where people can meet, exchange, create and discover in a relaxed atmosphere. Artistic materials, often recycled materials, are available to the participants. To propose a creative project, simply contact the person in charge. There is a rotation of people, participants and exhibitors. The formula is free and open: «Bring your favorite material, your musical instrument, your camera, or that thing we don't know about yet. Come and give your colour to the party!» says the CJC's calendar of activities. In short: «You register your workshop in advance, present your art and people come to sit at your table to practice with you. In a friendly manner. The material is provided.» (Source: Lux)

22 lecollectiframen.com



# **IV. Success factors for AIPAs**

# Portrait of the JESOARI

## (Young people who are homeless or at risk of homelessness)

### Caractéristiques

Les The JESOARI have unique backgrounds. Without labelling them, however, some characteristics stand out from this particular population. These characteristics, observed by local professionals from the cultural and social sectors, make it possible to better prepare new coaches in their work.

Julie Marcotte<sup>23</sup>, principal investigator on the research project *Le passage à l'âge adulte: les trajectoires des jeunes ayant eu des problèmes de comportement* (Université du Québec à Trois-Rivières), suggests that these young people are more vulnerable, particularly because mental health problems are increasing among this population. «Antisocial behaviour is one of the most common coping problems experienced by adolescents<sup>24</sup>.»

One of the most common issues across Canada is related to the use of drugs and alcohol. Linda Albright, Executive Director of the Arts Network for Children and Youth (Toronto) provides an interesting line of thought on the relationship between homelessness and dyslexia. There seems to be an over-representation of dyslexic people in the general homeless population. They would also be more likely to use drugs<sup>25</sup>. There may also be a link between artistic temperament and people with dyslexia<sup>26</sup>.

Rika Uto, artistic programmer at the Carnegie Community Center (Vancouver), notices a difference between today's and previous generations of homeless people. She says that the «2<sup>nd</sup> generation is sick». The earlier one certainly had problems related to poverty and substance use, but now it seems that health problems are more frequent and more important. In the same vein, socio-cultural agents Lydie Colaye and Andréanne Jacques of Pech-Sherpa (Quebec City) mention that their users have «major illnesses». As a result, they must take medication, which has invasive side effects. Physically, they notice dental problems, skin problems. On the psychological level, distress, sleeplessness. They add that only 2% of their participants' emotional needs are met and that 16-35 year olds often deny their personal problems, especially when it comes to mental health. For them, this is a major problem, as vulnerable people feel more of a void. Joëlle Tremblay (Université Laval, Quebec) spoke out on the void: she believes it creates doubt. Many organizations and professionals have addressed the psychological distress in which their members find themselves.

Another particularity is in their social life. Stéphanie Grenier, a theatre social worker at *Le Tremplin* (Sherbrooke), notes that young people are often in groups and rarely alone. They are in community facilities - emergency beds, soup kitchens - but they also have difficulties with social interaction. They have developed their own way of being together.

The support for their communication needs is adapted to their reality. «Art is more informal, it is already used in their coping mechanism, they have already intuitively developed their communication through art. Art is part of their daily life,» says Stéphanie Grenier. «They have their guitar, a pocket notebook...» This may explain why Richard Taylor (LOVE Nova Scotia) observes that «it is never difficult to engage young people with art». Julie Laloire, Executive

23 Ph. D. Professor in the psychoeducation department, University of Quebec at Trois-Rivières.

24 *Le passage à l'âge adulte : les trajectoires des jeunes ayant eu des problèmes de comportement*. Sheet 32 of the research report *Les différentes trajectoires éducationnelles empruntées à l'émergence de la vie adulte : identifier les facteurs personnels, sociaux et scolaires dans une perspective développementale pour mieux comprendre et intervenir*.

25 'Too Far Gone': *Dyslexia, Homelessness and Pathways into Drug Use and Drug Dependency*. Semantic Scholar. [www.semanticscholar.org](http://www.semanticscholar.org) (2006)

26 See note 24.



Director, and Élany Mejia, Activities Coordinator at *Oxy-Jeunes* (Montreal), talk about adopting exceptional cultural leisure activities.

At *Le Tremplin* (Sherbrooke), Charles Fournier, in charge of socio-cultural programming, and Audrey Pépin Ross, in charge of community support and the animation of residential life, affirm that the path of their youth towards adult life is complex: alternative life paths, marginalization, disorganization, under education, conflicts.... This context is consistent with what the members of RAIQ observe, that the difficulties of youth are blurred from the spirals in which they find themselves. This does not mean that they are giving up their quest for freedom, but rather that they are forgetting or denying their own control over reality.

Angèle Séguin, Artistic Director of *Théâtre Les Petites Lanternes* (Sherbrooke), has worked with homeless people on international theatre projects. She quickly noticed that the «lucid look [that the homeless people have] at elements of society: it is frank, honest, raw, personal, rich, and colourful - not uneven.» They have different perceptions of the society in which they live than we do.

Serge Gagné (CJC, Quebec City) maintains that morale, although undermined, is not necessarily fatalistic. The particular context in which they operate allows them to develop impressive qualities, valued in our society<sup>27</sup>, that are sought after in the labour market. Here is a partial list of the qualities found in the JESOARI, supported by Stéphanie Grenier:

- Creativity
- Curiosity
- Integrity
- Resourcefulness
- Audacity
- Spontaneity
- Parsimony
- Independence
- Resilience

## Obstacles

The limits observed by Canadian organizations among the JESOARI are organized around seven (7) main categories, divided into two (2) subcategories: internal and external.

### Internal

Internal obstacles refer to personal issues such as motivation, engagement, instability, behavioural problems and alienation.

Motivation is the key point. Some are «switched off « internally. Others lack practice in the proposed discipline. Health status and artistic abilities (technically speaking) are barriers to motivation.

Commitment refers to continued participation in the project. JESOARI are difficult to motivate, on the one hand, but once in action, the challenge is to keep them focused until the end of the process.

The Instability of the participant has a number of factors at play. Mood is directly affected by the weather. In Vancouver, the atmosphere in Oppenheimer Park<sup>28</sup> is totally different on a rainy versus a sunny day. The lack of routine also influences punctuality and attendance. Some periods are also more difficult: in Quebec City, Lydie Colaye and Andréanne Jacques have identified the

27 Several qualities are associated with «21<sup>st</sup> century skills» (UNESCO). The five (5) skills of the 21<sup>st</sup> century are critical thinking, creativity, collaboration, problem solving and computer thinking. Communication and social, cultural and citizenship skills are also mentioned.  
[www.ibe.unesco.org](http://www.ibe.unesco.org)

28 [en.wikipedia.org/wiki/Oppenheimer\\_Park](http://en.wikipedia.org/wiki/Oppenheimer_Park)

beginning of the month<sup>29</sup>, the end of the month<sup>30</sup> and the holiday season, all of which can cause deep distress.

Psychological distress includes, but is not limited to, anxiety problems and relapses. Some young people are in denial about their mental health problems. Individuals find themselves alienated by their condition.

Behavioural problems affect the young person's ability to maintain a connection to the project. Since interaction with others is necessary, managing emotions, mistrust, impatience, conflicts with others and with oneself, difficulties in accepting supervision and rules, are all factors that can undermine the group spirit and lead to the termination of the individual's participation, either voluntarily or involuntarily. Some people talk about the issue of bonding patterns.

## Externes

External barriers are made up of how others view them and the circumstances of their environment.

The way others see us brings together all of our prejudices. Angèle Séguin pointed out that «the perception that [the population has of them] is as burdensome as the homelessness situation itself».

The JESOARI are busy surviving. This has a direct impact on risk taking. Participants are exposed to a dangerous lifestyle and illegal networks. Some have language barriers (immigrants, aboriginals), others migrate seasonally from one city or province to another.

## Needs

Nine (9) key needs are more clearly observed in the table.

**Basic needs.** Eating and sleeping are often at the forefront of their daily concerns. Physiological needs are in fact at the very base of Maslow's pyramid<sup>31</sup>. It is important not to impede them due to lack of resources.

**Human contacts and relations.** Youth need a family, a feeling of belonging and inclusion. They desire affinities with others and want to experience authentic human interactions. They need significant contacts and relationships. One of the malaises of modernity is individualism. Individualism results in a loss of meaning, disillusionment, and the rise of instrumental reason<sup>32</sup>.

**Public space.** They need to regain ownership of public space. This need manifests itself in a variety of ways, through art, through activism, as the case may be.

**Expression.** Their need to express themselves is very present in their life experience. Stéphanie Grenier has found that youth have a great need to express their distress, to be heard. Their messages are sometimes political, sometimes personal, sometimes both. The urgency and intensity of their need to express themselves is in line with what they have experienced.

**Justice.** They need to make things happen: learn and train themselves to change the cycle of poverty or again, take on their role in society. In Sketch (Toronto),

29 In Quebec, the most disadvantaged may be eligible for last-resort support from the provincial government. Those with substance abuse problems who just received their last-resort financial assistance allocation at the beginning of the month consume more.

30 At the end of the month, these same people lack money and need to consume.

31 [en.wikipedia.org/wiki/Maslow%27s\\_hierarchy\\_of\\_needs](https://en.wikipedia.org/wiki/Maslow%27s_hierarchy_of_needs)

32 Remarks by Katerine Deslauriers, social philosopher and critic, collected during the Summer School - «Artist and community. Towards a better life» [www.art.ulaval.ca/ete2018](http://www.art.ulaval.ca/ete2018)

Ruddy Ruttiman, Executive Director, speaks of community transformation through an anti-oppressive approach with transformation of justice in mind.

**Health and equilibrium.** On the one hand, there is physical health (wounds, skin diseases, etc.), then psychological health. Some people learn to live with their diagnosis. Informally, individuals also need self stimulation, set their thoughts and problems aside without upsetting their equilibrium.

**Support.** Youth require support in their artistic endeavours: encouragement, equipment, material, creation spaces, and adequate accompaniment. Karine Lavoie (*Cirque Hors Piste*, Montreal) recalls the importance of dialogue to understand the state of individuals, in order to normalize the emotions manifested throughout the project.

**Valorization.** The last thing they need is to hear someone repeatedly hammer in the same rules and advice. Recognition of their actions is recommended. The Leave Out Violence (LOVE) organization goes so far as organizing regional and national camps for youth leaders in recognition of their progress.

## The Cost of Change

Change has a cost: that of not being what we were. The following equation is used in education. It summarizes the gain very well, but also the effort required:

$$\text{Reflection} + \text{Action} = \text{Change}$$

**Making the choice.** Making the choice to participate in the proposal inevitably brings the individual out of their comfort zone, even if it seems anecdotal.

**Taking a step.** Sometimes, the proposals only last one month. The process which the participant goes through is very quick. As Angèle Séguin reminds us: «What can make a difference [for the individual] is feeling they are important to those around them.»

**Making the effort.** The proposals «make» them concentrate, adapt to situations, and learn to channel their creativity. In certain cases, they must be in coordination with the group. They will make discoveries, become more confident.

## Motivational factors

It was often mentioned that mobilizing participants in the process of accomplishing the proposal was crucial. There are lures to attract the JESOARI (Young people who are homeless or at risk of homelessness) to the AIPA (Intervention Approaches By Art) proposals. Following are a few ways to make these proposals attractive and unique.

**Appeasing their hunger.** For many organizations, one of the entries into their programs is through the kitchen. By helping in a kitchen, whether commercial or in a friendly setting, the JESOARI come to know the organization and meet their need for socialization and food. Don't hesitate to offer snacks, meals, and

other goodies during your activities. The social component is at the forefront once the day's workshop is completed, and it often occurs around a meal.

**Getting closer to them.** One powerful argument is no doubt the accessibility of the proposal. If it is far away, you may forget many potential participants. Make sure you are close to them so they have an easy access.

**Paying them.** It is reasonable to consider paying participants for their attendance. This remuneration, even if it is symbolic, exercises their punctuality, energy management, and commitment. Though they are creating while having fun, it is still a form of work.

**Lighting their fire.** Youth will find their worth in the artistic quality of the proposal. If the proposal promises to be impressive, this promise can be the perfect incentive. Projects that immediately generate interest are the easiest to pilot. Make sure you are realistic.

**Reassuring them.** It is better if the participants don't get the impression that we are asking them something. If the objective is to bring healing and relief through the arts, the notions of beauty, gathering, and creativity are therefore important. Angèle Séguin reminds us that «Nothing is threatening in a creation process». And being welcomed in a well-managed environment sends out a positive message.

**Accompanying them.** They must be assisted in finding the right «problem», in understanding themselves. Once the information has been integrated, the individual is better enabled to experience their situation.

## The keys to success

*Keep the flame alive even if it flickers:* this is Joëlle Tremblay's conclusion. Time, accompaniment, preparation, and adaptation are the key elements that keep the spark of interest alive.

**A good upstream preparation.** This allows the implementation of the best conditions for the project to be successful according to the criteria established by the managers. Many prefer functioning without interveners; consequently, they don't keep files on their participants. This must be considered further.

**The right place at the right time.** In 2014, Marco Pronovost, artist, conference speaker, social art consultant, and commissioner for the performing arts in Montréal, provided dancing workshops to the homeless<sup>33</sup>. One of the preparatory questions was: what is the right time and the right place to reach out to a maximum number of participants in the best possible conditions? It turned out that this time was at about 7 a.m., right after breakfast and before the start of people's daily occupations, directly at the food distribution centre. Likewise, Tiffanie Guffroy highlights the necessity of breaking down physiological barriers so that the JESOARI become available for the completion of the proposal. Their schedules and habits must also be considered, the mechanisms they have put into place to meet their needs.

**A clear functioning mode.** The accompaniment process with the group must be visible. Karine Lavoie speaks of developing tools to avoid discouragement, such as a timeline representing the upcoming stages, which can help participants situate themselves towards completion.

33 Project designed and implemented by the non-profit organization *B21 art + société* for the community organization *Mission Saint Michael*, funded by the *Société de développement social de Ville-Marie* (DSVM).

**Small groups.** Small groups are to be privileged. The number of ideal participants varies from one organization to the next, but it oscillates between 5 and 15. Once the group is formed, it is recommended that emphasis be put on the group's potential and not on the individual's problems. Serge Gagné reminds us of two (2) conditions required for a group to exist: participation and communication.

**A dedicated space.** It is good for the participants to know that the space they occupy belongs to them or that it is available for them. They will therefore care for it. Collective materials will be better protected by the group. This is not a guarantee, but it can help to prevent vandalism and theft.

**A favourable climate.** The participants set the ambiance. It is important for the individuals to feel comfortable in creating connivance and synergy amongst themselves to establish a favourable climate for their evolution. These conditions are necessary for the group to become familiar with the creation process. At Carnegie Community Center (Vancouver), certain activities are led by the group, who decides which proposal they would like to work on.

**A presence.** Noémie Blanquart, field worker (Centre Jacques-Cartier, Québec), observed that it is easier to maintain the group's energy if the worker is consistently present for at least two weekly sessions.

**The right level of participation.** There are many levels of participation for the proposals, but when participants are able to invest themselves right at the ideation stage, the works are enriched. They include much more referencing and meaning. From there, we discuss a project «for», «in», or «with» the JESOARI or the community.

**The choice of themes.** Richard Taylor (LOVE Nova Scotia) works with themes that are quite open. For example, with their photo project, the theme was *Looking Up*. The participants could interpret it either introspectively or at face value. As for Sketch (Toronto), they begin their discussions on general themes originating in poetry, music, pottery, etc.

**Sustainability over time.** Apart from these technical aspects, Rika Uto discusses the importance of creating the programs and maintaining them over time. Art is a very powerful tool, both rapid and rich. It allows all kinds of experiences for the participants. On the other hand, it can also exacerbate the feeling of emptiness for certain participants between meetings. We must be sensitive and attentive to this.

# Operating modes of the AIPA

## Social objectives

Drafting this brief led to identifying nine (9) main objectives for the AIPA practitioners with the JESAORI.

**Action.** The artistic projects are excellent pretexts to get back into action, physically as well as mentally. They invite the participant to move, initiate actions and therefore commit themselves, become engaged in the project and take ownership of it.

**Learning.** The objective of the organizations is to support youth at all stages of the realization of the artistic project: motivate, encourage, reflect. The work of reinsertion through artistic projects allows the participants to become familiar with accomplishing work in stages and demonstrates to them the value of perseverance and an interest in setting objectives. Serge Gagné states it this way: «If I gain something, I *might* change a habit.»

**Creation.** Artistic exploration is an objective in itself, to the extent where the activity also includes its own objective: present a show, an exhibition, etc. The objective is to experiment techniques, methods, different things. Opportunities and projects are valued. Having a creation objective helps to push the individual to go further, to wish to be imbued by the creation, its nature, and an audience.

**Emancipation.** The artistic proposals provide for the development of a personal feeling of efficiency and tolerance<sup>34</sup>, which leads to liberation, personal emancipation. It is possible to rely on this type of project to work on the individual's stability and grounding, their self-confidence, autonomy, empowerment, and self-awareness. The proposals offer opportunities for personal fulfilment to varying degrees. Stéphanie Grenier recalls «that this is a group experience and that, the more mutual assistance is emphasized by the support worker, the greater the pride experienced by members.»

**Expression.** Art establishes the conversation by providing the means, tools, and supports to those who are lacking these resources or who don't speak the current languages. By providing a new language - the metaphor - art permits personal expression and self-awareness. It is a support for communication that compensates the lack of words.

**Relationships.** The artistic proposals break down isolation; they bring together individuals who have common interests within the context of a creation process. In other words, small art projects on the street are accelerators for the development of relationships. Otherwise, through collective creation, a community is created, followed by engagement in this community and, finally, a sense of pride in belonging to this community. «Every human being needs to be useful and feel useful, and artistic projects can play a role at this level,» says Stéphanie Grenier.

**Posture.** The creative act brings the participant to change the way they see themselves. The movement created is an incentive to come out from their comfort zone. At the same time, the desire to create and open up to the world can bring the JESAORI out of their usual depression. Individuals, surprised by their own results, are upgrading their skills in their own eyes, which produces a change in attitude. Some speak of regaining dignity. This change in posture is sometimes the key to resolving an issue or breaking down the litany. There is a change of viewpoint, new ideas and potential solutions are found. These small artistic results gradually accumulate. This is a long-term process involving profound changes.

34 Tolerance towards the different tempo of another, towards the difficulty of the other.

**Practice.** The artistic projects offer wonderful training opportunities to exercise problem resolution, collegial relationships, development of one's expertise, potential, and skills. Through a group project, the participants practise expressing themselves, listening, taking their place, compromising, and working as part of a team. These are key socio-professional skills that numerous organizations work on in pre-employability. Ideally, the transversal skills developed are transferred to other spheres of life.

**Prevention.** With teens, the arts can intervene in a prevention role, that is, they help in discussing serious or sensitive topics in a creative way. The participants find potential solutions to situations still in their early stages, possibly avoiding the deployment of these situations in more serious issues and, eventually, their crystallization.

## Artistic vision

Art is like philosophy in that it is a reflection of reality and transforms vision and intelligence. It serves its community who welcomes it with a liberated and non-confined vision.

For the AIPA professionals, art is a means of communication. By emphasizing the message of the works, they take on their full significance. Art is also a creation process in itself which Joëlle Tremblay calls «the work as a building structure». The creative process of the JESAORI is simply different from that taught in a school institution. The works of the JESAORI are cruder, to use the expression heard many times.

The stimulation of creativity is an innovative pathway in many areas of activities in today's society, but even more so in the artistic community itself. Angèle Séguin said that the public feels less and less concerned by the creative works because they can't personally relate to the artists' discourse. For some, the future of art lies in bringing artists and communities closer together. Ruddy Ruttiman states that the JESAORI «will be the culture-makers» of tomorrow. The AIPA are pressing authorities to rethink the profession of artist: a new community is in emergence. Angèle Séguin repeats that we must be open to all possibles, «If not, we are not in creation mode, we are only repeating». Art is a definitely a social responsibility to be claimed.

Art becomes very powerful in circumstances that seem hopeless and can become a determining element as a tool for resiliency. «In the refugee camps, where there seems nothing left to express oneself and connect, song and music emerge», confides Angèle Séguin. «When you have nothing left, when you are waiting, lift up your thoughts, your energy. Great strength comes out of these moments.»

Acknowledging the AIPAs is important. According to Angèle Séguin, Canada is ten (10) years behind. The art «experience» is denied in relation to art «fabrication», the latter weighing more heavily on the scale. «In North America, we are seriously behind in our vision of art and our communities. We remain content with tomatoes when there is fruit salad...»

## The artist's posture

The supporting artist (facilitator) will have to manage the different spheres of the proposals (by himself or as part of a complementary team). These spheres are:

- Relational
- Ethical
- Technical
  
- Logistical
- Material
- Administrative

The ICASC identified three (3) forms of artistic practises for

social change<sup>35</sup>:

- artist-driven practices, wherein social change commentary/content is in the work of a single artist or group of artists;
- practices in which the artist acts as a facilitator or catalyst for artmaking with groups using specialized forms of art creation;
- dialogue-based practices in which the artist acts as a facilitator in group problem-solving contexts (such as strategic planning) using arts-based processes but not necessarily with the goal of group art presentation.

**The artist plays several roles.** They must ensure the achievement of the project, provide the tools, train or guide the participants, maintain a balance within the group, and ensure integrity for all. Furthermore, they must ensure the excellence of the proposal.

**The artist is often the person the most involved in the proposal.** If the proposal isn't the artist's as such, the artist is nonetheless responsible for it. The artist decides on the location, the material, the framework, but must also step aside to allow the proposal to stay alive.

**The artist is a broker.** They help participants find their creative power, helping them become more confident and audacious. They teach and unleash movements toward spontaneity and the natural. They must plan for the unexpected: creation creates enthusiasm, a type of contagion. Anything can happen.

**The artist is neither a saviour nor a police officer.** They are a reference that can intervene in a crisis to re-centre, but the referencing remains the best solution for them to preserve their role.

**The artist establishes a real relationship.** They take the time to know the participants. Making themselves equal and sharing their story helps to establish essential relations for the creation of the group and its synergy. As Joëlle Tremblay says: «Creativity creates a relationship».

**The artist has the duty of being demanding** out of respect for participants, for organizations, partners, for all actors gravitating around the proposal. Supporting participants toward artistic professionalism is an important process, even if they aren't aiming for the creation of professional works<sup>36</sup>. Rigour is essential.

**The artist must recognize the contribution of other sectors**, whether social or in research. These resources are important and must find their place. Everyone must be on the same wavelength.

**The artist must possess good communication skills**, including listening and

35 [www.icasc.ca](http://www.icasc.ca)

36 Which are intended to be exhibited, published, represented or marketed in a designated institution.



discussion as part of a group.

**The expert AIPA artist has a unique expertise.** They are encouraged to share their knowledge with their peers. Many artists and organizations are interested in mentorship.

**Warning:** The comments provided on the artistic work of the support worker can be confrontational. Angèle Séguin admits that, while they may be true and refreshing, they are difficult to accept.

## Configuration of proposals

### The experience of the community

The organizations met with in 2018 showed that strategies exist to contribute to the improvement of the support rate for proposals. Without being absolute guarantees<sup>37</sup>, these visions are nonetheless interesting.

**Harmonization.** The proposals must relate to the person's motivation and not to objectives that are external to their reality. What do they need? What interests them? For Serge Gagné, it is important to help the participants discover their strengths as well as their cognitive and affective strategies, so they can use these in the different spheres of their lives. For him, the qualities of the JESOARI are a springboard toward the improvement of living conditions. He adds that it is possible to use the strengths of disaffiliation for reaffiliation, to engage in a dialogue and build confidence. Stéphanie Grenier proposes that social sectors change lenses to see the JESOARI as a plurality of possibilities rather than an accumulation of potential or diagnosed problems. These proposals that call upon the participants' qualities are much more appealing.

**Local and multidimensional approach.** By verifying «what we can do here» (Francine Charland, Workshop 19, Granby) with the resources on site, we increase the level at which the proposal takes root in the community. The proposals are richer on many levels: educational, social, community, cultural, and engagement. This is interesting for participants. Working with established artists at the local level is evocative.

**Dignity.** Judith Marcuse (Simon Fraser University, Vancouver), proposes that «we are all the experts of our lives», supporting that these youth are quite capable of finding solutions adapted to their needs. In practice, this means to give them back their power by confirming their full value as a human being. To use one of the conclusions of the Symposium on Art Therapy by the National Centre for Dance Therapy (Spring 2018, Montréal): the participant is not only the «object» of [the project or] the study; they are also the «researcher».

**Equality.** There is what Exeko (Montréal) calls «the ethical principle of the presumption of equal intelligence». Many experts agree to this by acknowledging that, at any rate, the JESOARI are refractory to authority and mothering. Their dignity is affected. To this effect, some will advise to not even suggest that they not use drugs or alcohol. Creating egalitarian meeting spaces is necessary for participants to feel they have the freedom to express their emotions.

**Become imbued.** The artistic creation framework is informal and ephemeral,

<sup>37</sup> Rika Uto, from the Carnegie Community Center in Vancouver, points out that what works elsewhere does not necessarily work for us, and vice versa.

which makes it significant. What is important is that the project's brand be positive to counter the effect of accumulated failures over time. Hence the importance of celebrating the achievement of the proposal.

**Invitation.** It is preferable to approach a community which is ready to receive the proposal. Even if art works well with the JESOARI, an artistic proposal may be poorly received. Be careful about misunderstandings. It must be kept in mind that «it is not because someone is an artist that the community will open its arms wide», warns Angèle Séguin. «However, it always works when the community reaches out to the artist», she adds.

**Leverage.** Working with professional artists creates openings. Artists are perceived by many to be non conformist beings. This particularity makes them closer to the marginality experienced by the JESOARI. For Francine Charland, she suggests finding ambassadors to create a stronger adhesion to the proposal and provide a wider scope for it. In all cases, the power of the «stranger» must not be underestimated. Note that this stranger must be well-prepared.

**Plurality of opinions.** Joëlle Tremblay evokes that the participants have the right to disagree. Division and diversity must be accepted.

**Posture.** The guide must question what their first motivations are. There are at least two (2) possible postures: that of the artist who uses the AIPA and who creates with the community, and that of an organization's employee offering workshops on personal development. No matter what the posture, usually, we wish to provide creative, enriching, and positive experiences to the community and to the participants. In both cases, two (2) assets must be balanced: the artistic component, for the techniques to master and the artistic language to decipher, and the social component, to accompany participants in their pathway and see to their well-being.

**Caring.** «Head, body, and heart: they all go together», Lydia Trahan, the person responsible for the Pech-Sherpa programming (Quebec City) reminds us. Nobody has the same context and «status quo is not an option», adds Serge Gagné. The pathway is more human than social.

**Meeting.** Joëlle Tremblay teaches that the meeting between artist and participants is part of the work. From her perspective, Francine Charland and many others value peer learning.

**Promotional communication.** How do we reach out to the JESOARI? This is the question everyone has. Each organization must know their community well. This is how they will be able to determine which means will be the most effective with the community: emails, social media, posting, referencing, word of mouth, meetings (art reach). The ripple effect remains an efficient method.

**Valorization.** Valorization must be a part of the process. Value the being on the one hand, so the being receives the deserved consideration. And, on the other hand, value the end result, by the event acknowledging the outcome of the proposal. Francine Charland explains her valorization technique: documentation of the project. Photography, video, interviews... She proposes that the participants be included in the proposal documentation to immortalize this unique experience.

**To be avoided.** At the dance-therapy symposium (CNDT), it was mentioned

that the therapy does not operate when it is not authentic. As for Andy Mory (Gathering Place Community Center, Vancouver), he advises against being authoritative, «so it doesn't fall on staff». In all cases, it is advised not to do anything for them but to be present. Through the experiences gained in the achievement of the proposals, the strategy is to provide avenues for reflection to transpose the new experiences acquired.

## Ingredients

There is no magic formula but there are many elements encouraging the JESOARI to engage and persevere in an AIPA proposal. Following are a few notes.

Good supporters

- Select the proper skills

Calmness

- Establish calm spaces for personal creation: art goes deep down inside us

Collaboration

- Come out of the competitive framework

Good communication: conflicts stem from words

- Two-way dialogue
- Share knowledge
- Know how to listen
- Avoid arguing
- Practise conscious communication

Mutual understanding: the more we understand others, the better the programs

- Go out on the field to identify needs

Trust

- Maintain authentic relationships
- Trust the youth, their skills, and their experiential knowledge

Humility

- Avoid positioning as a saviour, hero, teacher, etc.
- Demonstrate one's own vulnerability
- Expect surprises
- Be authentic
- Know how to admit one's errors

Joy

- Ensure that the youth have fun
- To be observed in the group: effervescence, laughter, discussions

Originality

- Create spectacular works that distinguish themselves

Open mind

- Demonstrate open-mindedness
- Accept everyone
- Be careful about thinking automatism and conformism

#### Perspective

- Take a step back
- Observe oneself: film each other, co-facilitate, use words

#### Security

- Be present
- Maintain safe spaces

#### Meaning

- Give soul and meaning to a proposal

#### A dashboard

- To remember who was there, compare days, remember what happened, record testimonies
- To help measure the impact of the proposal

## Qualities of a proposal

Due to the experience accumulated by the organizations using the AIPA, a characteristic signature of the proposals offered by the JESOARI was identified. The following qualities and markers are to be prioritized.

**Lightness:** The cumbersomeness of the procedure must be removed.

**Accessibility:** Rika Uto affirms that the proposals offered must provide flexibility to the participants and always be free of charge – for both access to the workshops and the materials - and they must never be exclusive.

**Attractiveness:** For her part, Tiffanie Guffroy (Exeko, Montréal), launches the idea of mixing media to surprise and seduce the participants. Also, she highlights the importance of a concrete project composed of a deliverable that is also just as concrete.

**Sensitivity:** Francine Charland states that «artistically speaking, it is important to always give meaning to what we do, and discuss with the youth what they are experiencing. We want them to take ownership of the project, so they better understand who they are afterwards.» Stéphanie Grenier expands on this: «The emotion comes to life during the process, [it] is important to also consider this toward the end.» Post-group meetings can also be provided «to take the time to hear the individual's emotional experience related to the process.»



## Rules

A few rules must be implemented, both for the participants and the support workers. Following is a summary of rules for the organizations met with:

### For participants

- Benevolence: Practice benevolent self-criticism
- Engagement: For some, this could be taking on a membership, sometimes at an annual cost of \$2 per year, sometimes by signing an engagement
- Ethics: Be there for the right reasons
- Involvement: *Culture pour tous*<sup>38</sup>, a Québec organization, identifies three (3) degrees of participation<sup>39</sup>.
- Respect: For material, group and individual paces, limits for self and others, and group rules.

### For support workers

- Support: there are no restrictions; they can try anything
- Self-determination: group rules are established by the group
- Equality: keep in mind the roles of each participant, let go of power
- Ethics: avoid creating a negative impact
- Freedom: avoid censoring approaches

## Evaluations

### Assessing the participant's progress

Monitoring the participants' evolution is important. Tiffanie Guffroy invites the support workers to add decorum and creativity in the assessment tools. Also, one of the strengths of the practice is that individuals are not personally judged. Art and process are being judged... not the individual.

### Evaluation of the organization

This phase can be sensitive but to ensure that you work well, take the risk of having your organization evaluated by your community. The Sketch organization holds such activities with focus groups. This organization enjoys a good reputation and leadership in the sector of the arts serving homeless youth. Tiffanie Guffroy encourages organizations to include the evaluation process early, to assess the practice and programs, as well as their beneficiaries.

## Impacts

Measuring the impact of AIPA proposals is a delicate subject. For some, it is a necessary evil, for others, it is of a complexity that borders on mission impossible. The impacts reported here are based on observations from experts who use at least one AIPA. Moreover, the scientific literature on art and social change is growing exponentially. You will find some tips in the Resources section.

**On the attention given to them:** Proposals allow participants to be visible, not to be ignored, to have positive attention and to be recognized for who they are.

**On their development of people:** Lydie Colaye reports that people experiencing poverty would have an average of -13 IQ points. The mental stimulation that AIPAs provide enhances the IQ of participants. In addition, by managing their emotions, participants are able to preserve their relationships.

38 *Culture pour tous*' mission is to «Promote recognition of the arts and culture as essential factors for development through awareness-raising and educational programs that promote citizen participation.»  
[www.culturepourtous.ca](http://www.culturepourtous.ca)

39 The three (3) levels of participation are: 1) Receptive: participants listen and receive information, either through written materials or through formative meetings or site visits. Based on listening and receiving information. 2) Interactive: an interview, an exchange takes place between the participants. The transfer and acquisition of knowledge and experience requires action. 3) Participatory: participants «can organise themselves autonomously, intervene on the contents, the form and even the operating rules».

**On public spaces:** Some places become important hubs, with more humanity. Public spaces become more attractive and create civic harmony because they are created together.

**On health:** Art has an impact on the well-being of participants. It has a healing power on the soul and reduces anxiety.

**On personal reflections:** Participants are encouraged to draw conclusions from their failures, change their point of view, become aware of their ideas, their personal expression and re-appropriate their identity through artistic experiences. The effects are observable on their pride, their socialisation, their ability to visualise, their openness to themselves and their relationship with their own bodies. By knowing themselves better, they can live better in society and increase their humanity.

**On their income:** For some, the sale of their artwork is a source of income. This is also true for organizations, which can sometimes use it to fund themselves.

**On group life:** Artistic proposals develop a sense of belonging. It has often been the pretext for a first commitment and participation in a complete cycle, without abandoning. Participating in a proposal changes the relationship with others and their own sense of empowerment.

**On their will:** The proposal leads the participant to break out of his routine, of his cycle. Being in motion brings the will to be in action: it craves more. The process of creation leads to surpassing oneself. «It is even difficult to stop the creative process, which entitles us to talk about other things. People come for the arts and talk to each other like nowhere else,» notes Angèle Séguin, a first-hand witness of surprising gatherings.

**On the social level:** A proposal can be made in a multitude of ways, with or without a facilitator, but there is always a social impact. AIPAs can go so far as to transform justice and break the cycle of poverty. Mixing is to be valued.

In addition to this information, many studies have measured the benefits of artistic projects in different populations. The International Centre of Art for Social Change (ICASC) has identified a large number of these studies. See [www.icasc.ca](http://www.icasc.ca).

## The little survival kit

Before embarking on the adventure of an artistic proposal, it is advisable to anticipate what could go wrong in order to have the means to prevent or welcome an unexpected situation.

Judith Marcuse insists on the importance of ensuring that all those involved in the project are well protected, including participants, guides and the spaces where the projects take place. A project can trigger a crisis within a group and require the management of collateral damage. His three (3) tips are: develop project management skills, possess social skills and tools, including conflict resolution, crisis management and security, and finally take the time to get to know the participants and establish real relationships.

This warning is also echoed by Marco Pronovost. His concern shifted to that of the accompanying artists. He has seen situations where the professional was not adequately equipped to take the necessary distance. There has been a transfer of problematics to the artist; it is important to maintain a healthy distance.

Accompanying persons should know what to do if, for example, during a workshop, one of the participants confides to them. There needs to be structures in place to protect everyone: the participants who receive the information, the individual who confides in them and those who accompany them. An interactive toolbox like – “What to do if...” could be developed by those who wish to make artistic proposals. Some things are said that are not said at other times. Humour can be a good learning tool.

Stéphanie Grenier says that «too often, this part is forgotten. The support of the facilitators, the principle of confidentiality.» She believes it is important that a facilitator should remain the pivot in the project when analysing conflict situations in order to ensure the consistency and coherence of the interventions to be recommended regarding certain people in the group.

Having an ethics discussion, between colleagues or within your organization, as Francine Charland points out, may be appropriate, even beneficial.

# Partnerships

The importance of partnerships was raised several times. They make it possible to multiply the strengths for the realization of a proposal, on the one hand, but also to increase its impact. Three (3) levels of partnerships were identified and categorized: elementary, functional and complementary.

**Elementary.** Basic partnerships involve maintaining good relationships with other organizations and professionals in order to create and maintain a network. In the case of AIPAs, having a good network means that referrals can be made to the right people to better support participants in their journey towards autonomy, as well as to better meet their specific needs.

**Functional.** Artistic proposals require many resources, be they of a cultural, community or financial nature. Functional partnerships help to bridge our own shortcomings. A community organization may need a one-time cultural resource and additional financial resources. Such partnerships are specific to each party and allow for win-win relationships.

**Complementary.** These business relationships last for years. For example, in the social circus, one of their pillars is working in tandem (see the Resources section). At least two organizations - one social, the other artistic - work together to implement the project. They have their own responsibilities and they are on an equal footing.

## The formulas

### Four types of projects

1. Ongoing: Without registration, the activity is a recurring event open to all.
2. By program: These time-limited series of workshops have a clearly defined objective.
3. Mixed project: Double objective, that of creating a work of art (program), then leaving the result in the public space (permanent trace).
4. Art reach: The facilitator will go to meet the JESOARI, in their own environment.





## Technical dimensions of the proposals

The various forms that artistic proposals take are multiple. Here are the five (5) key points that differentiate the proposals from each other.

### Frequency

- A. Occasional: A unique activity that has a specific purpose and duration over time.
- B. Regular: Workshops, often weekly, this is the traditional model. It allows several themes to be addressed.

### Place

- A. Specified space: The proposal takes place in a place known to the participants. They must go to this place to take part in the projects.
- B. Nomadic proposal (art reach): The proposal goes to meet the populations in their own spaces, which can be both a park and a residential centre. This option offers the facilitators the advantage of adjusting their proposal to the mood and situations experienced by the people targeted.

### Objectives

- A. Recreational: In an open setting.
- B. Therapeutic: As part of a more formal therapy or for a specific aspect of health.
- C. Educational: As part of a training or education program.
- D. Artistic: Create a professional work of art.

### Eligibility

- A. Open to all: Free practice without registration.
- B. Upon registration: Subject to availability.
- C. Through a selection process: Cover letter, interviews, etc.

### Sale of the artwork

- A. For the organization: A collective project that can be sold to finance the organization.
- B. For the JESOARI: He can sell his/her artwork and benefit from an income.

## Disciplines of the AIPAs

There are no real limits to the disciplines of AIPA. If there is a proposal, interest from a community and a facilitator, this is enough for the project to work. That being said, some disciplines are more suitable for AIPAs. Here they are in order of popularity.

1. **Music:** By far the most popular, this includes choirs, the spoken word, hip-hop and studio recording.
2. **Visual arts:** Visual arts include plastic arts, exhibitions, collage, art workshops, recovery art, etc. It is a vast discipline.
3. **Performing arts:** Circus, dance, theatre and stage techniques - both the staging and the more technical aspects of a show - are found here. It also includes the art of movement and break dancing.
4. **Media arts:** Photography and video are the main focus.
5. **Literature, publishing and cultural mediation:** These three (3) disciplines are at the same level. Literature also includes comics, poetic writing and reading circles. In publishing, we find journalism and graphic design. Cultural mediation includes cultural outings, discussion circles and activities.
6. **Crafts:** This category includes traditional arts such as pottery, mosaics, knitting, silkscreen printing and industrial arts (proto-design).
7. **Collective and community art:** This includes collective works, public art and artists' residencies.
8. **Other disciplines:** Cooking and yoga.

## Organizational models

The analysis of the structure of the organisms encountered made it possible to classify seven (7) general models. References for the organizations cited as examples can be found in the Resources section.

**Open workshops.** Cultural organizations that open their workshops to the public for collective and community projects. They can also provide artistic support and cultural mediation. Their social impact is well-known. These organizations and their services are initiated by artists.

*Main clientele:* depending on their location and the needs of their area.

*Examples:* Wonder'Neath Art Society, Atelier 19.

**Art or community centres.** Centres that offer services to the population: artistic courses, artist residencies, support for the development of projects that encourage high-level artists to meet members of the community. Partnerships with artists and community or cultural organizations are essential to ensure a mixed clientele. The infrastructure is major. The objectives are to create meaningful works, nurture artistic practice, open new horizons for artists and provide a creative experience for participants. These centres are administered by public authorities.

*Main clientele:* depending on the project.

*Examples:* RoundHouse Community Arts & Recreation Center, Carnegie Community Center, Gathering Place Community Center.

**Cultural life environments.** Facilities with well-equipped art studios and studios. A food area dedicated to foodservice, from a kitchenette to a cafeteria, is often provided. It is a living environment for users. Its objectives are to stabilize individuals, help them develop their artistic talents and help them find their place in society. These spaces are initiated by community members.

*Main clientele:* adolescents, young adults.

*Examples:* Sketch, Oxy-Jeunes, Café Graffiti, Coop Le Milieu, Urban Arts.

**Prevention organizations.** Organizations that aim to enliven environments and occupy some spaces for group meetings. They address general topics and support individuals in their specific needs. These structures are initiated by people in the social field.

*Main clientele:* teenagers.

*Example:* Leave Out Violence (LOVE).

**Nomadic projects.** Individuals or groups of individuals who come outside to meet vulnerable populations and conduct artistic workshops with them. They take the equipment out of doors and follow the people as they move through the area. They are less linear and have more freedom in their approach. This method reinforces the sense of belonging and strives to re-appropriate public space. These projects are usually initiatives of existing organizations.

*Main clientele:* residents of a neighbourhood, members of a specific community, occupants of a public space.

*Examples:* Circo-vélo (Cirque Hors Piste), La Carriole (Pech-Sherpa/Engramme/Gabrielle Bélanger), idAction Mobile (Exeko), Art cyclists studio (Wonder'Neath Art Society).

**Social innovation project development services.** Organizations that work by co-developing artistic projects. They are present in neighbourhoods or in specific areas for a limited period of time. They do not have permanent premises to hold activities directly. They aim to improve communities by working on specific issues. They promote the emergence of citizen participation, the betterment of living together and apply the principle of equity and equality. These organizations are initiated by municipalities, communities or artists.

*Main clientele:* residents of a neighbourhood, members of a community.

*Examples:* Art Starts, Exeko.

**Integrated services.** Institutions that offer transitional social housing, individual or group support, a living environment and socio-cultural programming. Their main objectives are to stabilize the individual and to promote socio-professional integration. These establishments are mainly community initiatives backed by government social services.

*Main clientele:* young people in residence and in the surrounding area.

*Examples:* Le Tremplin, Centre résidentiel et communautaire Jacques-Cartier, Pech-Sherpa, Phoenix — Because Youth Matters.



# **V. Environmental realities**

# Obstacles faced by organizations and artists

Artists and organizations face significant obstacles in carrying out their mission. In general, communicating with their targets is not easy. Recruiting, promoting and welcoming people into the physical space where the activities are held are challenging. So, which communication channels are the best and which environments will offer the best conditions to join the JESOARI? Many organizations feel helpless when it comes to communications.

Otherwise, organizations and artists lack the funds to set up or maintain their activities. This explains why, sometimes, artistic proposals do not obtain the desired results.

Professionals must work with the specific needs of their clients. The needs of men and women are different. There are personality conflicts and the conflict between the participants' difficulties (they are at different stages of recovery). Also, the homeless have an average of seven (7) appointments per week<sup>40</sup>. One can imagine the headache that this situation imposes on experts to bring quality artistic proposals to fruition.

The technical limitations are significant. Safety can be an issue, like in a pottery studio with its baking oven. There is a real risk of fire if adequate caution is not taken. Maintaining a certain degree of housekeeping is also an obstacle. Visual arts organizations, for example, receive undeniable support from their communities: they receive a large number of material donations. Despite a colossal effort by the volunteers, the place quickly becomes cluttered, creating an untidy effect.

The JESOARI impose their limits. This is perfectly normal, but it requires an adjustment. Their movements are difficult and crisis management, including overdoses and suicides (an unfortunate reality), are disruptive for the teams.

Working with JESOARI is demanding for professionals. By operating on a «project-by-project» basis, funding puts pressure on the number of projects to be developed. Burnout is too often the order of the day. The expertise of professionals is also an issue. AIPA experts are few in number; it is difficult for them to make a living and the art sector is a guarded domain.

As for social issues, prejudices are felt by the community, to varying degrees and affect several aspects of the proposals, whether related to art and artists or JESOARI.

# Organizations' needs

The many meetings held in 2018 highlighted the pressing needs of organizations and institutions in the performance of their activities.

The main challenge is human resources. Organizations are understaffed, staff lack expertise in the AIPA area and experts want good working conditions.

In concrete terms, labour shortages are found at these levels:

- Animation of the community (need for a continuous presence to support activities)
- Communications Officer
- Technical management
- General or artistic management assistance
- Clinical coordination
- Liaison Officer

Skills development within the AIPA sector is an important issue. The good news is that social workers and artists have an openness and interest in these types of approaches. Some artistic organizations identify a need for new talent and expertise for socially relevant artistic projects. As mentioned above, it requires a particular artistic fibre and many social skills. The Arts in Health Care Day, organized by the National Centre for Dance Therapy (*Grands ballets canadiens de Montréal*), highlighted several issues, including the recognition of the role of the artist and the arts in the health sector, while recognizing that it is difficult for artists to step back as much as to adapt to «special» audiences. It is urgent to recognize the practice in order to allow the professionalization of these occupations.

As a logical next step, funding also remains an issue, particularly because it is part of the solution to human resource needs. Improving funding would provide better working conditions for employees and ensure the sustainability of the activities of smaller organizations. On the one hand, we are calling for a rethinking of the ways in which financial resources are allocated, including the «per project» approach. This system requires organizations to continually develop new proposals after a maximum of three years of operation, even if they have proven their worth. Often, the expertise acquired is lost to the organization because it is unable to retain people.

It is also necessary to rethink the way subsidies are allocated. For the time being, they are granted by «crossed» ministries: either social or artistic. We have to recognise a political breakthrough, which is particularly noticeable in Quebec through its new cultural policy<sup>41</sup>. But this is only the beginning.

Other human resource needs have been identified, but directed at volunteering. Community organizations need more volunteers for one-time or regular assistance with simple tasks, which requires resources, time and management.

Finally, there is a need for accessible and safe spaces. The Carnegie Community Center demonstrates this quite well. The Centre is located in Canada's poorest neighbourhood and operates at full capacity: they accommodate 2000 visitors per day. Conversely, an article on the *ICI Radio-Canada* website describes the impact of moving the Open Door shelter to another neighbourhood; the clientele did not follow and the effects were dramatic<sup>42</sup>.

41 [partoutlaculture.gouv.qc.ca](http://partoutlaculture.gouv.qc.ca)

42 *Lerrance mortelle des Autochtones au square Cabot. ICI Radioc-Canada. Lerrance mortelle des Autochtones au square Cabot. Radio-Canada. [ici.radio-canada.ca](http://ici.radio-canada.ca) (2019, October 1<sup>st</sup>)*

# Encouraging diversity

The importance of creating the event to present the result of the creative process has been repeatedly mentioned. Stéphanie Grenier reaffirms that «some artistic projects must be presented to the community, so that the community's perspective can change.» She also suggests «the organization of final presentations [and] the organization of open houses.» According to her, «it is important to continue to promote social diversity in projects in order to increase a positive visibility of what these young people can be when we take the time to create, based on their interests and not just their problems.»

DB Bokoy (RoundHouse Community Arts & Recreation Center, Vancouver) suggests going further and inviting oneself to events - festivals, forums, etc. - to show emerging artistic practices coming from communities. For example, submit proposals addressing racism to events that fight against segregation.

## Recommendations

### **Au secteur milieu communautaire**

- Faire davantage de partenariats avec les organismes culturels et artistiques. Prendre le temps de s'approprier mutuellement : quels sont les enjeux respectifs et trouver des solutions constructives.

### **In the community sector**

- Develop more partnerships with cultural and arts organizations. Take the time to get to know each other: what are the respective issues and find constructive solutions.

### **In the arts sector**

- Include the public in the creative process and programming.

### **In the areas of research**

- Continue to multiply research in the arts, health and social sciences, but more importantly, to popularize it so that this knowledge can be applied by actors in the youth homelessness field.
- Participate in the recognition of AIPA professionals.

### **At the political level**

- Continue to learn about the impact of the arts on health and social issues.
- Adapt the way financial resources are distributed to the new realities.



# **VI. Available Resources**



# Theories

During the meetings held for this memoir, several theories and opinions were identified. Here they are in a nutshell.

**Centred approach of empowerment development (DPA).** Yann Le Bossé (Université Laval, Quebec) developed this approach<sup>43</sup>, which suggests asking the basic question: what is the problem? The people involved are the ones who look at their own situation, without making any judgment («descriptive») about it, in order to build an exchange process. Each «how» should be preceded by a «why». It also invites facilitators to be wary of their own issues.

**Cirque du Monde (Cirque du Soleil).** He identified the seven (7) mainstays of the social circus:

- 1) Partnership
- 2) The social-circus tandem
- 3) The link with the community
- 4) The participant-centred approach
- 5) Duration over time
- 6) Expression and creativity
- 7) A fun and safe space

**Group dynamics.** This theory assumes that the individual's change is easier when placed in a group context. Kurt Lewin was the first to address this question, which led to research into the psychology of small groups.

**Maslow's pyramid.** Abraham Maslow prioritized needs based on the theory of motivation<sup>44</sup>. While considered false by the scientific community, it is widespread and commonly used in the social spheres.

**Theory of change.** Marco Pronovost (B21 Art + Society, Montreal) and Sketch (Toronto) are based on this premise, which consists in identifying the steps to take to achieve the desired change. The theory of change is used in several divisions of society, both social and business.

## Autors, searchers and experts

Several authors and researchers were mentioned at the time of data collection in 2018. Here is a partial list, which are suggestions for reading.

**Pablo Helguera.** Pablo Helguera, artist, performer, author and director of adult education programs at the Museum of Modern Art in New York, has identified four (4) levels of involvement: nominal participation, direct participation, creative participation and collaborative participation<sup>45</sup>.

1. Minimal participation: participants are passive in their interaction with art; they are spectators
2. Guided participation: participants carry out simple activities to participate in the overall realization of the artistic project.
3. Creative participation: participants make an important contribution to the realization of the artistic project.

**Paolo Freire.** A Brazilian pedagogue, he is the author of the *Pedagogy of the Oppressed* (Masperos Publishing, 1974), which consists of a process of raising the awareness of the oppressed towards emancipation. His pedagogy is based on teaching students as much as learning from them. «No one educates anyone, no one educates himself alone, people educate each other, mediated by the

43 Video interview on the *Development of the Power to Act* of Yann le Bossé: [www.youtube.com/watch?v=vnSe3eBTDRE](http://www.youtube.com/watch?v=vnSe3eBTDRE)

44 [en.wikipedia.org/wiki/Maslow%27s\\_hierarchy\\_of\\_needs](http://en.wikipedia.org/wiki/Maslow%27s_hierarchy_of_needs)

45 *Education for Socially Engaged Art* of Pablo Helguera. [c4atlanta.org/wp-content/uploads/2016/09/Education-for-Socially-Engaged-Art.pdf](http://c4atlanta.org/wp-content/uploads/2016/09/Education-for-Socially-Engaged-Art.pdf) (p. 14)

world <sup>46</sup>.» In this book, the author distinguishes two (2) stages of awakening towards freedom:

1. The realization of the state of oppression and its transformation,
2. Cultural action that facilitates emancipation.

**Augusto Boal.** Judith Marcuse approaches Boal's work in the continuity of Freire's approach: «The objective of the *Théâtre de l'Opprimé* method is to give citizens who want to exercise their citizenship more effectively a tool for speaking out, but also for analysing a reality, building willingness and preparing for concrete action<sup>47</sup>.»

**Cindy Chwelos.** A Vancouver researcher, developed the leisure theory. Leisure is considered here as «the experience that results from voluntary participation in physical, intellectual, creative or spiritual activity with the objective of improving individual and collective well-being<sup>48</sup>.»

**Stephen R. Covey.** Author of the book, *The 7 Habits of Highly Effective People*. Covey discusses the creation of talents and different forms of intelligence. He also talks about inner victories (proactivity, vision, priorities) and public victories (win-win, understand before being understood, synergy). Then comes renewal (sharpening the faculties). For Serge Gagné, it is precisely private victories that are interesting for working on pre-employability and social reintegration.

**Pierre Audy.** Serge Gagné also postulates that «*habit* is the key word in training. Get into the habit of... and see the benefits of». Because if the participant does not see any benefit, why would he change his habits? This pedagogical strategy is systematically used in Pierre Audy's approach to Actualisation du potentiel intellectuel (neuropsychology researcher, *Université du Québec en Abitibi-Témiscamingue*) on cognitive efficiency.

**Noamie Nichols.** This researcher from McGill University (Montreal) has conducted numerous studies on JESOARI.

**Majo Hansott.** Doctor of Philosophy and Literature from the University of Liège (Belgium), where she teaches citizen intelligence, which roughly consists in «awakening» the community through mediation.

46 *La pédagogie des opprimés* de Paulo Freire. N'AUTRE école. [www.sanstransition.org](http://www.sanstransition.org) (2006)

47 [www.compagnie-naje.fr](http://www.compagnie-naje.fr)

48 *Leading From Beside — Community-Engaged Arts in recreation*. Applied research project. The RoundHouse.

# Directory

The organizations and professionals interviewed for this memoir provide services at all stages of the broad spectrum of intervention: frontline, support services, prevention, and recovery. Or they enter through the gateway of cultural democracy, global health, etc.

This list is an invitation to discover organizations that have proven artistic practices and approaches. We hope it will be useful to you in helping you build your own networks, in contributing to the emergence of new collaborative projects and in nurturing expertise in the field of AIPA. We also worked with ArtBridges<sup>49</sup> to improve their search engine by adding a Homelessness filter. Feel free to consult this most effective tool to find arts organizations in your area.

## Experts met

### **Linda Alrbright**

Arts Network for Children and Youth  
Toronto  
lalbright@artsnetwork.ca  
416 577-0160  
www.artsnetwork.ca

### **Marco Pronovost**

B21 Art + Société  
Montreal  
marc.pronovost@b21.ca  
514-667-4440  
b21.ca

### **Jean-Luc Murray**

Directeur General  
Musée national des beaux-arts du Québec  
National Battlefields Park  
Quebec City (Quebec) G1R 5H3  
418 644-6460  
www.mnbaq.org

### **Joëlle Tremblay, Ph. D.**

Associate Professor  
Director of Director of the Bachelor of Fine Arts Education (BEAP),  
School of Art, Faculty of Town Planning, Architecture, Art and Design  
Université Laval, Quebec City  
Joelle.Tremblay@art.ulaval.ca  
418 656-2131 ext. 5500  
art.ulaval.ca

### **Dr. Judith Marcuse**

Adjunct Professor, Faculty of Education  
Simon Fraser University, Vancouver  
Founder and Co-Director, International Centre of Art for Social Change (ICASC)  
info@icasc.ca  
www.icasc.ca

**Seanna Connell**  
Director, ArtBridges  
Toronto, Ontario  
sconnell@artbridges.ca  
artbridges.ca

## Organizations

The following organizations were visited and meetings were organized with their experts on staff.

**Art Starts**  
3401, Dufferin Street  
Toronto (Ontario) M6A 2T9  
Bruce Pitkin  
Director General  
bruce@artstartsto.com  
416 656-9994  
artstartsto.com

**ASA (Artistes Sociaux Associés)**  
Montreal (Québec)  
Matthieu Rhéaume  
Matthieurheaume@gmail.com  
438 939-0154

**Atelier 19 Art & Créativité**  
Centre culturel France Arbour  
279, Principale Street, Office 301  
Granby (Quebec) J2G 2W1  
Francine Charland  
Director General and artistic  
f.charland@atelier19.org  
450 372-9339  
atelier19.org

**Café Graffiti**  
625, De La Salle Avenue, 3<sup>rd</sup> floor  
Montreal (Quebec) H1V 2J3  
Martin Comeau  
financement@cafegraffiti.net  
514 256-9000  
cafegraffiti.net

**Carnegie Community Centre**  
401, Main Street  
Vancouver (British-Columbia) V6A 2T7  
Rika Uto  
Arts Programmer

rika.uto@vancouver.ca  
604 665-3003  
vancouver.ca/parks-recreation-culture/carnegie-community-centre.aspx

**Centre résidentiel et communautaire Jacques-Cartier**

20, Charest Boulevard East  
Quebec City (Quebec) G1K 3G2  
Édith Vallières  
General Coordinator  
edith.vallieres@centrejacquescartier.org  
(418) 523-6021  
centrejacquescartier.org

**National Centre for Dance Therapy — NCDT (Les Grands Ballets Canadiens de Montréal)**

1435, De Bleury Street, Office 500  
Montreal (Quebec) H3A 2H7  
Amy Éloïse Mailloux  
aemailloux@grandsballets.com  
514 849-8681 ext. 272  
<https://grandsballets.com/fr/centre-national-de-danse-therapie/>

**Cirque du Monde (Cirque du Soleil)**

8400, 2<sup>nd</sup> Avenue  
Montreal (Quebec) H1Z 4M6  
Patricia Letarte  
Senior Advisor — Social Impact  
Public Affairs and Social Responsibility  
Patricia.Letarte@cirquedusoleil.com  
514-723-7646 ext. 7930  
[www.cirquedusoleil.com/citizenship](http://www.cirquedusoleil.com/citizenship)

**Cirque Hors Piste**

1153, Alexandre-De Sève Street, Office 6  
Montreal (Quebec) H2L 2T7  
Karine Lavoie  
info@cirquehorspiste.com  
514 248-1488  
[www.cirquehorspiste.com](http://www.cirquehorspiste.com)

**Coop Le Milieu**

1251, Robin Street  
Montreal (Quebec) H2L 1W8  
info@lemilieu.ca  
438 932-1251  
[www.lemilieu.ca](http://www.lemilieu.ca)

**Exeko**

5445, De Gaspé Avenue, Office 405  
Montreal (Quebec) H2T 3B2  
Tiffanie Guffroy  
tiffanie.guffroy@exeko.org  
514 528-9706  
exeko.org

**Gathering Place Community Center**

609, Helmcken Street  
Vancouver (Colombie-Britannique) V6B 5R1  
Andy Mory  
604 665-2391  
vancouver.ca/parks-recreation-culture/gathering-place-community-  
centre.aspx

**Gallery Gachet**

9, Hastings Street West  
Vancouver (British-Columbia) V6B 1G4  
contact@gachet.org  
604 687-2468  
gachet.org

**Halifax Circus**

1479, Barrington Street  
Halifax (Nova Scotia) B3J 1Z2  
Mike Hirschbach  
mikehirschbach@gmail.com  
902 830-3123  
www.halifaxcircus.com

**Ignite Circus**

St. John's (Newfoundland)  
Danielle Knustgraichen  
dknustgraichen@gmail.com  
709 693-4132  
ignitecircus.ca

**Le CAP (Centre d'apprentissage parallèle - art et inclusion)**

4865, Saint-Laurent Boulevard  
Montreal (Quebec) H2T 1R6  
Xavier Bonpunt  
xavier.bonpunt@ateliersducap.org  
514 843-5658 ext. 223  
ateliersducap.org

**Le Tremplin**

95, Wellington Street South  
Sherbrooke (Quebec) J1H 5C8  
Charles Fournier  
Socio-Cultural Programmer  
programmation@tremplin16-30.com  
819 565-4141  
www.tremplin16-30.com

**LOVE British-Columbia**

2455, Fraser Street  
Vancouver (British-Columbia) V5T 0E6  
Da Eun Chung  
Program Manager  
info-bc@loveorganization.ca  
604 709-5728  
loveorganization.ca/bc

**LOVE Nova Scotia**

2171, Gottingen Street, Office 205  
Halifax (Nova Scotia) B3K 3B5  
info@lovenovascotia.ca  
902 429-6616  
loveorganization.ca/ns

**Oxy-Jeunes**

2020, De La Visitation Street  
Montreal (Quebec) G1W 3K5  
projet@oxy-jeunes.com  
514 728-5297  
www.oxy-jeunes.com

**Pech-Sherpa**

130, Charest Boulevard East  
Quebec City (Quebec) G1K 0E2  
Lydia Trahan  
Program Manager  
418 523-2820  
infopech.org

**Phoenix Because Youth Matters**

6035, Coburg Road  
Halifax (Nova Scotia) B3H 1Y8  
pycc@phoenixyouth.ca  
902 877-0276  
phoenixyouth.ca

**Art Hives Community**

1515, Sainte-Catherine Street West  
Montreal (Quebec) H3G 2W1  
Rachel Chainey  
rachel.chainey@concordia.ca  
514 433-8499  
lesruchesdart.org

**Roundhouse Community Arts and Recreation Centre**

181, Roundhouse Mews  
Vancouver (British-Columbia) V6Z 2W3  
DB Boyko  
Community Arts Programmer — Arts, Culture and Engagement  
DB.Boyko@vancouver.ca  
604 713-1807  
roundhouse.ca

**Sketch**

180, Shaw Street, Office 201  
Toronto (Ontario) M6J 2W5  
Rudy Ruttiman  
Director General  
rudy@sketch.ca  
416 516-1559  
www.sketch.ca

**Théâtre des Petites LANTERNES**

Centre des arts de la scène Jean-Besré  
250, Du Dépôt Street, Office 218  
Sherbrooke (Quebec) J1E 5G1  
Angèle Séguin  
Art Director  
aseguin@petiteslanternes.org  
819 346-4040  
www.petiteslanternes.org

**Urban Arts**

5, avenue Bartonville Avenue East  
Toronto (Ontario) M6M 2B1  
info@urbanartstoronto.org  
416 241-5124  
urbanartstoronto.org

**Wonder'Neath Art Society**

2891, Isleville Street  
Halifax (Nova Scotia) B3K 3X6  
wonderneath@gmail.com  
902 454-6860  
www.wonderneath.com



The following organizations were on the list of requested meetings, but these meetings did not take place due to time constraints. They remain important players.

### **Art Gallery of Nova Scotia**

Halifax (Nova Scotia)  
902 424-5280  
[www.artgalleryofnovascotia.ca](http://www.artgalleryofnovascotia.ca)

### **ATD Quart Monde**

Montreal (Quebec)  
514 279-0468  
[atdcanada@atdquartmonde.ca](mailto:atdcanada@atdquartmonde.ca)  
[www.atdquartmonde.ca](http://www.atdquartmonde.ca)

### **Culture pour tous**

4750, Henri-Julien Avenue  
Montreal (Quebec)  
H2T 2C8  
Sarah-Katherine Lutz  
[sarahlutz@culturepourtous.ca](mailto:sarahlutz@culturepourtous.ca)  
514 864-7918  
[www.culturepourtous.ca](http://www.culturepourtous.ca)

### **Folie/Culture**

Quebec City (Quebec)  
[fc@folieculture.org](mailto:fc@folieculture.org)  
418 649-0999  
[folieculture.org](http://folieculture.org)

### **Green Fool**

Calgary (Alberta)  
[hq@greenfools.com](mailto:hq@greenfools.com)  
403 237-9010  
[www.greenfools.com](http://www.greenfools.com)

### **Je Raccroche**

424, Ross Avenue, P.C. 3424  
Rimouski (Quebec) G5L 7P3  
[jeraccroche@hotmail.com](mailto:jeraccroche@hotmail.com)  
418 722-4922 poste 1226  
[www.jeraccroche.org](http://www.jeraccroche.org)

### **L'Anonyme**

5600, Hochelaga Street, Suite 160  
Montreal (Quebec) H1N3L7  
514-842-1488  
[www.anonyme.ca](http://www.anonyme.ca)

**La Maison Dauphine**

Quebec City (Quebec)  
Jean-luc.poitras@maisondauphine.org  
418 694-9616  
maisondauphine.org

**Lookup Theater**

Toronto (Ontario)  
angolamurdoch@gmail.com  
647 267-7647  
www.lookuptheatre.com

**LOVE Québec**

Montreal (Quebec)  
info@leaveoutviolence.org  
514 938-0006  
quebec.leaveoutviolence.org

**Quand l'art passe à l'action ATSA**

Montreal (Quebec)  
info@atsa.qc.ca  
514 844-9830  
atsa.qc.ca

**Wapikoni mobile**

Montreal (Quebec)  
dga@wapikoni.ca  
514 276-9274  
www.wapikoni.ca

**Wonderbolt Circus**

St. John's (Newfoundland)  
info@wonderbolt.ca  
(709) 722-1344  
www.wonderbolt.ca

# Conclusion

The meetings held as part of this memoir made it possible to discover and connect the experiences of more than thirty (30) Canadian organizations working with JESOARI with one of the AIPAs identified in Chapter II.

Working with this community requires listening and sensitivity, needs that artists and the social community can address together. Creation makes it possible to touch the emotions and find relief. The social highlights qualities that are used and makes them shine. For their part, artistic projects are part of these companies that make people want to dream again.

The forms that AIPA's artistic proposals can take are vast. Originally, one of the objectives of this memoir was to create a Guide to help artists and practitioners develop their own artistic projects, but this possibility has proven to be unfeasible, given the number of practices involved. However, several flagship organizations have developed tools of this nature and offer training aimed at their specific approach.

The work done here is important and offers a number of parameters and indicators that contribute to the reflection on the development of an artistic approach. There are others, but it is important to summarize all of this information. We hope you will find them useful.

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Claire Goutier (©AIPA)




English translation: Robert Rebselj and his team

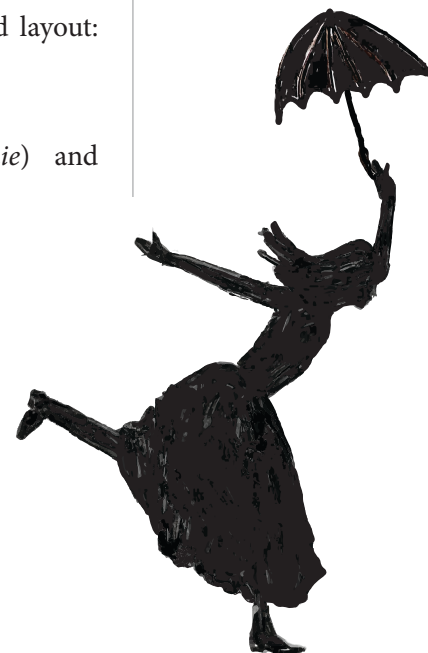
Visual: Natacha Morneau (©illustration *La fille au parapluie*) and  
Kim Damboise (graphic design)

## SOCIAL MARKETING AND PUBLIC COMMUNICATIONS



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# Attachments

# Some statistics on Canadian youth

Excerpts from *Un portrait des jeunes Canadiens*<sup>50</sup>.

Of the nine (9) million young people in Canada:

- 85% live in a city or large urban centre (2016)
- 27% belong to a visible minority (2016)
- 17.5% report having experienced discrimination in the last five (5) years (2014)
- 12.7% have a low income (2016)
- 9% of immigrants to Canada who have been in Canada for 5 to 10 years have had low incomes for five consecutive years.

The proportion of young people is higher in Western Canada and the North.

From 2006 to 2016, the Métis, Inuit and First Nations population aged 15 to 34 years increased by 39%.

10.5% of Canadian youth aged 25 to 34 and 4.8% of youth aged 15 to 24 reported that they had once lived with family members, friends, in their cars or in any other place because they had no place to live - a situation considered «discreet» or «hidden» homelessness. (2014)

In 2016, 16% of young men and 12% of young women reported experiencing at least one aspect of social isolation. These results were generally similar for all youth and comparable to those of adults aged 35 to 55.

Opioid-related hospitalization rates are increasing more rapidly among young people. The rate of opioid-related incidents leading to a hospital visit has increased by 53% over the past decade. Opioid-related hospitalization rates are up to seven (7) times higher among Aboriginal youth and five (5) times higher among low-income households.

Youth are more likely to commit crimes, but also more likely to be victims of violent crime.

Almost 100% of young people aged 15 to 24 use the Internet every day and have their smartphones - a situation that is roughly the same in all provinces and all household income groups.

Young people aged 15 to 19 from low-income households participate in sports (55.1%), arts and cultural activities (67.7%). These figures fall for the 20-34 age group to 23.4% for sport and 53.5% for arts and cultural activities respectively.

In 2016, 9% of men and 5% of women aged 25 to 34 had not completed high school. In 1990, these proportions were 22% and 19% respectively. In 2011, 31% of Aboriginal men and 25% of Aboriginal women had not completed high school.

Mood disorder rates are higher among 15 to 24 year olds compared to other groups; young women in particular have the highest rate (10%). About 50% of youth who have experienced a mood disorder have also had suicidal thoughts at some point in their lives. Less than half of youth with depression or suicidal thoughts sought professional help.

11% of First Nations youth off reserve and 7.8% of Métis youth report having a mood disorder.

50 [www150.statcan.gc.ca/n1/pub/11-631-x/11-631-x2018001-fra.htm](http://www150.statcan.gc.ca/n1/pub/11-631-x/11-631-x2018001-fra.htm)



# Definitions of social art

## **Institutional point of view**

Like a program for social welfare, social art is meant as assistance or a measure offered to underprivileged or marginalized populations; this could be a clientele in a poverty situation, dealing with a physical handicap or mental health issues, the elderly, etc. We give them access to culture through a social measure.

For example, a gallery that offers free admission to an organization that supports low-income single-parent families.

## **Vision of the professional artist's environment**

A professional artistic practice involving communities – citizens, community groups, etc. — for the production of a work of art within an approach initiated by a professional artist. The communities' contribution is particularly situated in the production of part of the work according to the artists' instructions or will and the work enters the artist's portfolio. The owner of the work will be pre-determined in an agreement at the outset; otherwise, it belongs to the artist.

For example, an artist who wants to make a mosaic with drawings immigrant children aged between 8 and 10 years old.

## **English Canada**

Citizen initiative meeting a specific need in the art, culture, socialization or recreation sectors according to their specific context, and is supported and nurtured by and for their own group. A facilitator, who could be an artist, can join the approach.

For example, citizens who would like to upgrade their own neighborhood with their own collective art project, which call for help from a mentor artist (a facilitator).

## **Community point of view in Quebec**

Initiative driven and supported by the community – mainly by community organizations and social workers – to meet a specific need identified in connection with the served population. The objective is to initiate a transformation, a realization or change of position from the group regarding their original issue.

For example, an organization that wants to put young dropouts into action through a unifying art project, such as making a film.

# Questionnaire for the AIPAs determinants

## Instructions :

1. Check all the statements considered as true that correspond to the description of the targeted proposal (characteristics A to E).
2. Report the scores in the table below.
3. Complete the score compilation grid.

## Caractéristiques A / 5

- The individual addresses a personal situation using artistic language.
- A particular talent or skill is never required by the participant for artistic production.
- The creative process, as well as the work, are used for therapeutic purposes, and for the acquisition of transversal skills and personal reflections.
- The individual is accompanied by a guide, a catalyst (witness) who assists the participant towards a personal realization.
- The proposal is oriented towards individual creation.

## Caractéristiques B / 5

- The participants share a common social issue on which they wish to act collaboratively.
- The participants are involved in the creative process from the beginning (ideation, design, co-creation)..
- Collaboration between the participants is just as important as artistic production.
- The group is considered as a whole.
- The overall objective is social and not artistic.

## Caractéristiques C / 5

- The proposal requires the accompaniment of a professional or is guided by the artist.
- The objective is to favor the comprehension of forms of artistic expression.
- The activity is intended to make each participant a knowledgeable cultural actor.
- The proposal includes notions of accessibility to the works by all.
- The proposal is intended to promote the democratization of the means of artistic production.

## Caractéristiques D / 1

- The process is oriented around the approach of a professional artist, who is the accompanist.

## Caractéristique E / 1

- The project targets the audiences development, for the organization benefits, or is part of the organization's promotional or marketing planning.

## Score compilation grid

Caractéristiques A – Art therapy	<input type="radio"/> /5
Caractéristiques B – Social art	<input type="radio"/> /5
Caractéristiques C – Cultural mediation	<input type="radio"/> /5
Caractéristiques D – Modal	<input type="radio"/> /1
Caractéristiques E – Marketing	<input type="radio"/> /1

## Positionnement du score dans le cadre

1 Does your proposal correspond to characteristic E ?

**YES:** Your proposal is considered a marketing and public relations activity. It is not considered as one of the three components of the AIPA. AIPAs are not the right approach for this proposal.

**NO:** Your proposal can be considered as an outcome practice of AIPAs.

2 Which feature category has your highest score?

(Circle)                      A            B            C

- The component that obtained the highest score on the questionnaire is the dominant one.
- The dominant indicates in which dial your proposal is.
- If you have two identical scores, you have two dominants and your proposition is located on the border of the two dials. There will be no inclination.
- If you have three identical scores, you have no dominant and your proposition is located at the central point of the frame.

3 What is the level of dominance of your main component ?

(Circle)                      1            2            3            4            5

- The level indicates the circle on which your proposal is located.

4 What is the second category of characteristics having the score higher ? (Circle)            A            B            C

- The component that obtained the second score on the questionnaire is the inclination.
- It indicates in which half of the dial the proposal is located.

5 What is the degree of your inclination ?

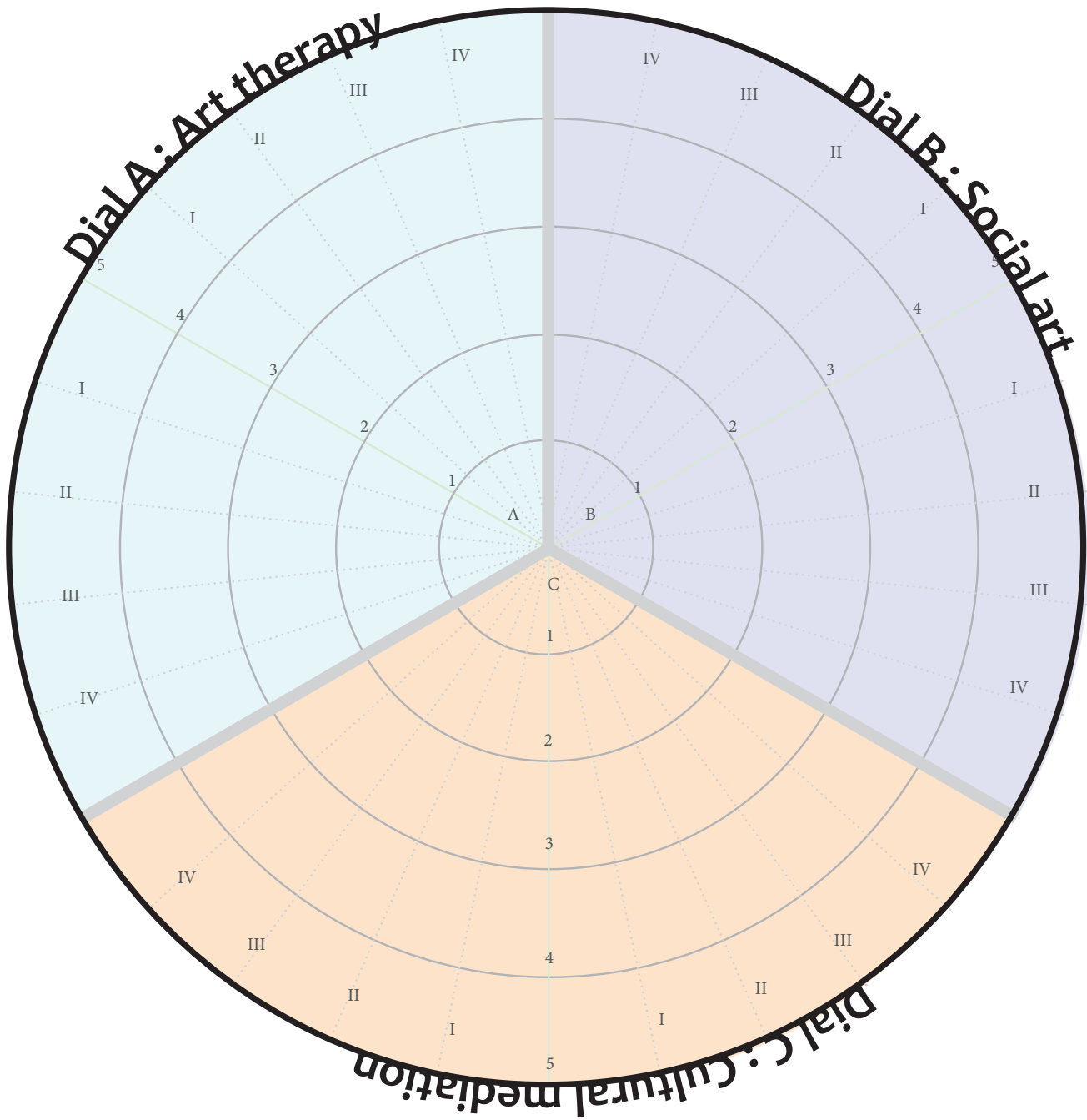
(Circle)                      I            II            III            IV

- The degree indicates the intersection on which your proposal is located..

6 If you checked the box in section D, the model that suits you more is *For the Artist and the Audience*. Otherwise, the *Serving the community* modal is better.

## Your Summary

Dominant		Level	
Inclination		Degree	



# List of questions to experts

## **Profile of the person met**

- Organization
- Title of the position held and positions held
- Needs of organizations

## **Expertise**

- Description of their practice/tasks
- Objectives and sub-objectives
  - How does it work ?
- Expected results
- Types of practice and operating procedures
  - The place of art
  - The place of social intervention in the artistic project
- Problems encountered (recurrent and occasional)
- Tools
  - Intervention techniques
  - Material
- Results obtained
  - Observed
  - Measured (methods used)

## **Population served**

- Where do they come from ?
- What are their characteristics ?
  - What do they have in common ?
- What are the main obstacles in creating a relationship with them ?
- What are their aspirations or what motivates them ?
- Which of their needs are met and which are not ?

## **AIPA**

- What types of art-based intervention approaches do you practice ?
- What are the strengths of such practices ?
- What are the limits of these practices ?