

The Sounds of Communities

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I. Communities are noisy.

Community is a noisy word uttered often and in the service of many agendas.¹ It is a word that vibrates with expectations. It is shorthand for complex understandings of how humans express their very being—together—by being together. When I handwrite the word community, the ‘c’ and the ‘o’ are followed by a flow of vertical and diagonal lines connected together until they smack into a ‘t’ and a ‘y’. What happens in the middle is a placeholder for uproarious, riotous potential. Inside a community the possibilities are limitless. Words like community, so burdened with meaning and hope, call for definitions. Let’s confront jargon and buzzwords so misused and rendered meaningless. Communities are beckoned into being.² They respond to needs, expressions, opportunities, or sets of conditions.

These structures of belonging shift over distance and time. They have varying configurations, communication styles, and reasons for coming together.

Communities offer an incredibly rich and vast spectrum of social spaces. Some communities share socio-political values. Some are a kind of family. Some are both. Reasons for coming together range from the desire to express abstract ideas to the need for protection. Communities are highly precise; there is no such thing as an approximate or general community. A reading group is a space for the enjoyment of books and critical thinking. A high school clique offers safety in numbers but maintains strict social codes and statuses for members. A bereavement support group is an outlet for grief, reflection, and empathy. A quilting circle is a vent for creativity and gossip. From recollections of annual visits to Stonehenge to punch chatter at neighbourhood block parties,

community stories are powerful at a local level; myths travel in and around neighbourhood blocks, church meetings, and taxi stands.

Because they are specific, the inner makeup of each community is complex and varied. Members are brought together by a net of commonalities, points of debate, limitations, influences, references, and experiences. This net catches individuals in physical space or online. Communities are fueled by drives as divergent as existential loneliness, interpersonal security, and the desire to serve a common good. All of this is what makes them specific.

Communities are social responses to the isolation and alienation of individual contemporary life. But not all hope to build something better. This text is concerned with resilient, vital, interconnected communities who share their actions, expressions, learnings, co-creations, and critical responses undertaken in the hope of building a better world: one which is environmentally resilient, socially just, and aesthetically beautiful.³ These communities have a social fabric that is stronger than those that simply move information, experiences, duties, skills, and material goods for personal gain. In his book *Community: Structure of Belonging*, writer Peter Block describes this particular kind of social fabric as being formed from an expanding shared sense of belonging: “It is shaped by the idea that only when we are connected and care for the well-being of the whole that a civil and democratic society is created.”⁴ Resilient, vital, interconnected communities are founded on the latent belief that their values, qualities, expressions, and actions

will strengthen the type of democracy we dream of: one in which all citizens can participate. These communities are exceptional and precious.

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2. Telling Stories About Ourselves

The health of a community is deeply affected by stories. The stories that circulate in communities can be the very thing that prevent them from creating something new, Block observes: “We need to distinguish between the stories that give meaning to our lives and help us find our voice, and those that limit our possibility. The stories that are useful and fulfilling are the ones that are metaphors, parables, and inspiration for the fullest expression of our humanity.”⁵ Paulo Freire wrote about stories as an integral component to social relationships in 1973 in his book *Education for Critical Consciousness*:

“..Unfortunately, what happens to a greater or lesser degree in the various ‘worlds’ into which the world is divided is that the ordinary person is crushed, diminished, converted into a spectator, maneuvered by myths which powerful social forces have created. These myths turn against him; they destroy and annihilate him. Tragically frightened, men fear authentic relationships and even doubt the possibility of their existence. On the other hand, fearing solitude, they gather in groups lacking in any critical and loving ties which might transform them into a cooperating unit, into a true community.”⁶

The stories we tell ourselves greatly influence how and why we participate. Do we genuinely want to work for change together or merely complain about the need for it? Before democracy becomes a political form, Freire believes it should be a way of life, characterized by shifting awareness: changing minds. He says that this kind of change cannot appear or develop except through participation in debates examining common problems.⁷

Resilient communities amplify their voices by narrating their collective affirmation. The stories that give meaning to our lives and help us find our voice are carried forward as legends: they celebrate. These stories make communities an abundant, sustainable, renewable—even self-perpetuating—resource. One can belong to many communities at once and far more over the course of their lifetime. Many communities can overlap and exist simultaneously and over time, they change, because people change. Interests and ideas of individuals are brought into the community, where they find—or do not find—potency. A group of people that self-identifies as a community for years can dissolve and its members will go on to create other iterations and arrangements with different people, taking along some of the spirit of the group with them. Those individual members carry forward the interests and ideas developed in the group to other communities they belong to.⁸

3. A Tale of Two Guelphs

Two fascinating stories are told about Guelph nationally: Guelph is a menace, and Guelph is gifted. One is the story of a seemingly quiet town positioned in proximity to Toronto that is occupied by a social justice network so strong and so organized that it troubles high-level Canadian conservatives, causing them to lash out with countermeasures that suppress civil liberties. The other is the story of sleepy hamlet that boasts an indie music scene so potent and full of possibilities that it has captured the imagination of the country with bands and musicians some of which are the Barmitzvah Brothers, Bry Webb, the Constantines, Jenny Omnichord, Jim Guthrie, the Magic, Minotaurs, Nathan Lawr, Richard Laviolette, and Royal City.

One story is dark and the other is light. One is a warning of terror, and the other is an accolade of artistic expression. Both are true stories of resilience. They are told separately (at different times by different people with different investments). But if we follow these stories back to the communities they belong to, they share a common starting point: the social justice community and the music community both started with collaboration. The social justice community has grown to organize collective action. The music community has grown to co-create.⁹

While various aspects of public life in the city give off a particular community hum, there is

no singular representative Guelph community. Guelph's sphere of community resiliency, vitality, and interconnectedness can be quantified in part by the city's number of community benefit organizations for social, political, and creative action and expression. According to a recent analysis of the Community Information Database, there are 473 Guelph-based organizations and 228 outside organizations that serve Guelph communities.¹⁰

Community organizations are increasingly working together to address common issues and needs, improve service coordination, and address funding pressures. Guelph is rich in collaborations between interested citizens, community organizations, policy makers, funders, and researchers who come together to share information and work collectively to address common issues and needs. A few examples of these collaborative groups include: the Guelph and Wellington Task Force for Poverty Elimination, the Guelph Wellington Food Round Table, and the Local Immigration Partnership.¹¹

The larger implications for knowledge sharing within and across the separate communities that co-exist in a city like this are vast. Can arts and activist communities work together towards broader social betterment? For the moment they are distinct, and don't overlap enough.

Guelph makes noises: socio-political and artistic. The noises that turn headsemanate from two distinct communities: activist networks and the indie music scene. Perhaps more than any other sectors, the arts and activist communities exemplify the qualities of resiliency, vitality, and interconnectedness

described above. We can learn more from one another. This noisiness—be it a shrill siren call or a mellow, welcoming din—is the city's greatest asset, and the two loudest communities promise to double their amplitude if they work together at the right moment: constructive interference.

4. Guelph the Menace

In two recent instances, the organizing principles of Guelph's social justice initiatives have been targeted by power structures at a federal level, making national news headlines. This underscores how Guelph is perceived externally. One example is the Robocall scandal of 2011. Michael Sona, a young Conservative worker in the Guelph campaign of candidate Marty Burke, was charged with "having wilfully prevented or endeavoured to prevent an elector from voting at an election."¹² This junior staffer on the Conservative candidate's campaign is connected with automated calls in the Ontario riding of Guelph that misdirected voters to the wrong polling stations. Sona has been sentenced to nine months in prison for his role in the robocalls scandal, using four prepaid credit cards to buy a "burner" cellphone and set up the through an Alberta-based company, Rack Nine.¹³

The second example is the infiltration of activist meetings and homes in 2010, leading up to the G20 (or Group of Twenty) meetings in June 2010 in Toronto. The G20 is group of 19 countries plus

the European Union, with representatives of the International Monetary Fund and the World Bank. This group was expanded from the G7 (the United States, Japan, France, Germany, Italy, United Kingdom, and Canada) on the initiative of Canadian Liberal Finance Minister Paul Martin.¹⁴ Government and bank reps speak on behalf of the wealthiest countries on Earth, and by extension, they make high-level financial decisions for the majority of the world population. They study capital and federal policies among industrialized countries and new markets to sustain the international economy.¹⁵ The G20 has been formally called out by the Secretariat of Transparency International (a global advocacy group) to increase transparency of money flows and to promote fair governance of the financial sector—the 2008 crisis destroyed confidence in officials of many private sector financial institutions, perceived to be too close to those institutions they were supervising.¹⁶

In early 2009, two undercover officers began mingling with the activist communities of Kitchener-Waterloo and Guelph: a man who chauffeured people to meetings in his white van and a woman, who told people she had fled an abusive relationship. Both were infiltrating organizations planning to protest the Toronto summit.

They were members of the Joint Intelligence Group, an RCMP-led squad with officers from the Ontario Provincial Police and other forces, whose task was to gather information on threats to the summit.¹⁷ The surveillance work of the female officer led her to move into a home in Guelph where local

activists were living. The RCMP has called the year-and-a-half long probe one of the largest domestic intelligence operations in Canadian history.¹⁸

5. Is Guelph's history of collective action a hazard to organized government?

Clay Shirky describes group undertakings as a kind of ladder of activities in his book *Here Comes Everybody: The Power of Organizing Without Organizations*. The rungs on the ladder, in order of difficulty, are sharing, cooperation—which we will call co-creation—and collective action.¹⁹ Communities which are resilient, vital, and interconnected move up a scale of increasing participation: they share knowledge; co-create, and use their power to advocate for those with less privilege through collective action. Shirky offers an eloquent explanation of collective action as what is undertaken in the name of the members meant to create change, often in opposition to other groups committed to different outcomes.²⁰ He writes:

“Collective action... requires a group of people to commit themselves to undertaking a particular effort together, and to do so in a way that makes the decision of the group binding on the individual members. All group structures create dilemmas, but these dilemmas are hardest when it comes to collective action, because the cohesion of the group becomes critical to its success.”²¹

Guelph is home to several organizations and communities that resist the suppression of civil

rights. Sometimes this takes the form of collective action. Mandy Hiscocks, one of the activists convicted of inciting vandalism at Toronto's G20 summit, described her position: "I've known for a long time that if I'm going to do this work, which opposes power structures and capitalism, there will be consequences. I walk in this world with a lot of privilege, and so the consequences for me are far less severe than they would be for others, which makes it my responsibility to continue this work regardless of any potentially negative effects it could have on my life."²² Collective action involves what Shirky calls 'rules for losing.'²³ Hiscocks served time in support of the rights of a much larger group. While her actions were illegal, her motives were justifiable. She is a networked person who used her position to expand conversations about justice.

Anyone can suffer or benefit from the consequences of collective processes: individuals in the group, the group itself, those in opposition, and those not involved. This is the dark underbelly of the shared responsibilities of each member; their individual identities, opinions, and ideas are inextricably bound to the larger actions of the group and beyond.

On June 26, 2010, these consequences were at the centre of Canadian history. Two collective processes were at odds with one another in during the G20 meeting. Democracy and community were threatened by closed-door decisions made in the June 2010 meetings by a few G20 reps who stood to profit personally. No matter what the outcome, the populations of the world would be affected by the decisions made by this group.

To draw attention to this and additional human rights issues, another set of groups came together both formally and informally to protest the process of the meetings using collective action: Black Bloc tacticians, activists, and concerned citizens from across the country. They were in Toronto to protest on the basis that fundamental human rights are impacted by G20 decisions. More than 1100 arrests were made, making it the largest instance of mass arrest in Canadian history.²⁴ If we consider shared reasons for coming together (socio-political values, the desire to express abstract ideas, a primal need for protection) then those who gathered to protest the G20 meetings could be called a temporary community.

6. Guelph the Gifted (Music is a Big Deal Here)

The experimental music festival Kazoo! and the International Institute for Critical Studies in Improvisation are emblematic of Guelph's cultural climate. These organizations are vastly different from each other: one is a music festival and series where one can depend on seeing some incredible new Canadian independent music and the other is a conceptual frame of study and practice. They commission works and collaborations by musicians (often local ones), a gesture which supports both the production and presentation of new creative moments, and circulates resources within Guelph communities. They also reflect critically on their work in blogs, videos, journals,

zines, and books, leaving significant traces behind for others to be inspired by and build upon. They contribute to Guelph's identity as a city built by noisy, self-defining communities.

Improvisation sparks creativity, play, and trust in another's creative expression, all of which are very risky. In their book, *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Co-creation*, authors Daniel Fischlin, Ajay Heble, and George Lipsitz describe the power of improvisation: "In an era when diverse peoples and communities of interest struggle to forge historically new forms of affiliation across cultural divides, the participatory and civic virtues of engagement, dialogue, respect, and community-building inculcated through improvisatory practices take on a particular urgency."²⁵ These are some of the minds behind Guelph's International Institute for Critical Studies in Improvisation, located on the university campus. Improvisation is embodied performance of freedom, realization of human potential, and a fresh start.²⁶

Under the umbrella of the University of Guelph, the Institute explores the socially harmonizing effects of improvisation. The Institute has deep roots in the community that have developed from the Improvisation, Community and Social Practice project, which in turn developed from the legendary Guelph Jazz Festival, under the leadership of Ajay Heble. Heble says of this initiative: "It's about the music but it is also about invigorating public life with the spirit of dialogue and community." The Institute will be a hub for the study of what

happens when musicians improvise together. This conceptual and academic frame asks how musicians who have never rehearsed together or even met, who play different instruments, and who may not even share a common language, can work together to co-create something not only coherent but lushly expressive.²⁷

7. Listening to Silence

Silence is the founding organization of a sort of minikin shopping mall for indie culture in the newly developing Farmer's Market area of town. The space—which has become known as a friendly spot to pop in for a Saturday morning macchiato and chat—is home to PS Guelph, a print-on-demand publisher focused on making books at the intersections of Guelph's music, literary, and art scenes and a café that roasts its own blend of beans in a little toaster oven in the back room. Within this motley crew, Silence is the boisterous family host that's always having people over: Guelph's new listening and creation environment for adventurous new sound. Experimental, improvised, ambient and/or loud, Silence reverberates with audio installations, handmade music workshops, and a monthly concert series.

Listening requires an attuned ear. To really hear one another in either a rock band or a community group, one has to play and listen simultaneously. This begins by acknowledging that each player

possesses different skills uses those skills to clearly ‘hear’ the others. David Byrne, who performed lead vocals and guitar for Talking Heads from 1975 to 1991 (and went on to work on film, photography, opera, and non-fiction) writes about listening that classically trained players can’t get the feel of a simple pop or funk tune, and a great rock drummer may never learn to swing. He says “players should be viewed as existing from across a spectrum of styles and approaches, rather than being ranked. ...Every musician is great, a virtuoso, a maestro, if only they could find the music that’s right for them, their personal slot in the spectrum.”²⁸

We must all be listeners first. Peter Block states that leadership is a capacity that exists in everybody, infinitely and universally available. He says the task of leaders is simply to listen, rather than advocate, defend, or provide answers.²⁹ Communication—that which melts between a group of people—is the music they make together.

8. Co-create or Die

What is common to membership of any arts community (such as a music scene) and membership of a social community (such as a neighbourhood group or activist network) is the great potential to be harnessed via the processes of listening, improvisation, and co-creation.

Co-creation is not just the backbeat to a well-run open-mic hip hop set, but produces shared activities and stories. David Byrne believes that collaboration

(which we are calling co-creation) is a vital part of the art form of music and increases creativity. His perspective is that co-creators’ gifts will shine when held as sacred: “Over time you internalize the tendencies and playing approaches of your fellow players, and after a while you don’t even consider writing certain parts or in certain styles, because the musicians you’re working with wouldn’t naturally go that way. You play to their strengths. You don’t try to reverse the river or get it to jump over a mountain, you harness its flow and energy to gently urge that it join up with other tributaries.”³⁰ Co-creative authorship develops when all put forward their most prized talents and the amalgamated energy lead to something powerful.

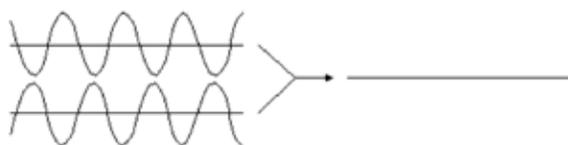
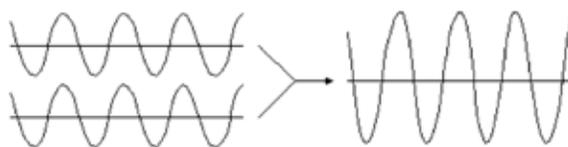
Kazoo! Festival strengthens communities through high quality co-creations of music and art: a new music series and annual festival showcasing independent musical and artistic experiments. Along with community groups, they designed an all-day music tour on Saturday September 28, 2013 called *All Over The Map* featuring local musicians and bands Bry Webb; Noah²³ with Monsoon, Molly Gruesome, Patman, and DJ Barnabizzle; Matt Damon; The Furies; and Minotaurs. The tour stopped at various neighbourhoods throughout the city: Kortright Hills, Willow West, Two Rivers, and Brant and was organized by the neighbourhood groups themselves with the help of Kazoo!, the Guelph Neighbourhood Support Coalition, and Musagetes. People explored unique locations in neighbourhoods outside downtown Guelph to find music: soft folk tunes, skull-bending rap, cutting punk, and smooth afrobeats.³¹

Many residents of these neighbourhoods attended, and some were themselves co-producers of the tour; young women, families, the Cubs, voices from the margins, people of colour, and the LGBT community contributed music, food, and social activities. This tour was the cornerstone of the artistic programming during the Musagetes Guelph Café because it built connections between people, organizations, art, music, and ideas. One neighbourhood resident wrote to say that “...my wife and I brought our son to the Bry Webb show in the morning - he was the little guy sitting on a rock up front. And we came back for the Minotaurs show and had a blast... the whole experience really reminded us of our priorities and why we moved to Guelph from Toronto several years ago. I also wanted to let you know that I’m a musician...”

These neighbourhoods of Guelph are sometimes overlooked because they are peripheral to the downtown core, where most cultural activities tend to be programmed. But musicians live and work there—some of whom performed on the tour—attesting to the fact that there are vibrant, creative communities in all parts of Guelph. We just have to perk up our ears and listen. The sound of these communities discovering their own power on that Saturday in September was music.

9. Constructive and Destructive Interference

If the crest of a wave meets the crest of another wave of the same frequency at the same point, then the total magnitude becomes the sum of the individual magnitudes—this is constructive interference. In turn, if the crest of one wave meets the trough of another wave then the total magnitude becomes difference in the individual magnitudes—this is known as destructive interference.



The critical aspect to increasing the magnitude of two given waves is timing. If the waves are timed carefully, they will double. If not, they will cancel each other out. In the case of two audio waves, the resulting sound has the potential to be twice as loud or to be completely silent. This metaphor can be applied to noisy communities. If the efforts of two communities—like activist networks and the indie music scene in Guelph—come together at the right moment, they will double the individual effects. If the timing is off, energies can erase one another and dissipate with little impact.

In the case of Guelph, noisiness—be it the shrill siren call or the mellow, welcoming din—is the

city's survival mechanism and greatest asset. Guelph's preoccupation with noisy self-expression can't be drowned out by our high voltage neighbour Toronto or by background choruses of national pressure. This is evidenced by Guelph's dedication to noisiness and to listening. Social actions continue in spite of crackdowns on the activist network and music platforms like Kazoo!, Silence, and the Institute are stronger than ever as they incorporate, renovate, and associate. There is potential to further these energies to great ends if we all match-make between needs and available resources. What if we were to crossfade the noise of multiple communities such that they are blended and mixed? How about we crank up the volume of this socio-political and artistic noise? We can carefully time some constructive interference.

10. True Stories of Resistance

If a public is a relation among strangers, then a community is a relation among individuals who get to know one another as they define ways to better their lives together.³² If an audience is a group of emotionally distant observers who signed up for an experience of temporary co-presence, then communities are noisy responses that strictly require and assemble the creative energies and bodies of hot-blooded, opinionated folks.

The arts in Guelph can be deeply meaningful, but they are not central to all peoples' lives. The concept

of centrality must be looked at geographically, ideologically, culturally, and socioeconomically if we wish to bring in new voices. And new voices must be welcomed into the conversation if it is to continue. The bulk of artistic activities in Guelph take place in the downtown core. The rumblings of Silence and the Institute emanate from downtown and from up the hill at the University, respectively, and Kazoo!'s efforts are dispersed throughout the city. Yet there are other rumblings to be discovered and there is great wisdom and creativity to be gained by listening. For whom are arts and culture important? How can we add new voices? And how can we share, co-create, and act collectively?

Tracking, remixing, and broadcasting Guelph's geographically dispersed noise will galvanize a collective identity, presence, and sphere of action. The stage is set. But even Guelph tells stories about itself that can limit the city. The most urgent new co-creations between communities will arise here because of new stories told by new voices. Are we saying "Quiet down!" to those new voices, or are we leaning in to listen?

11. Something Happens

Something happens when I pick up my wooden mallets to hit the steel keys of my glockenspiel, you strum your teenage guitar, and we sing together. We work things out. At first, it was awkward to hear one another's rookie mistakes and lack of

deftness. But because this was something we'd never really tried before, the newness of the experiment was thrilling, addictive even. We surprised one another with timid, yet tender generosity—usually embarrassing failures that rolled like thunder across the milliseconds it took for a vocal chord to reverberate just twice. These generosity were sizeable gifts nonetheless. Sometimes a gift is given and along comes regret: shiny and sharply immediate, followed by a sudden thump of delay and lump in the throat, or a prolonged dull undercoat.

The space we cultivate is not a house of regrets, but a home for socio-sonic experiments. We will never be free from painful, honest offerings. Not because we can't let go and move on, or because our creative streaks are stagnating, but because we simply cannot. If we want to survive what we do must be personal, anxiety-causing, serious, and ever-responsive to one another.

The wallpaper might be peeling but it is patterned with song-birds perched on treble clefs. When we take a break from our music-making, curiosity outstrips respect for personal space. I place my favorite cup on one side of the wall, lay my ear to the cold ceramic, and listen to your long-distance phone conversation. I hear you. As I wash up our supper dishes, you peep at me through the window over the sink, from the lawn in the yard. You see me. We observe one another, perceive waveform, colour, and reflected light, and report back. And in this kitchen—at a time far beyond our bedtime—we persevere through the risk of risk. We communicate.

A crack opens in the armor that we each wear: the

protective barrier that separates your heart from mine. What melts, spills out, and mixes between us is completely foreign to us both: surprising and unrecognizable. Is neither yours, nor mine, but ours. Far greater than our separate selves.

Now, when it doesn't work from time to time, it is not due to a lack of ability, but a lack of confidence. We've forgotten that we've sung this song before. So we agree to take a deep breath into our full bellies, expanding them diaphragmatically, and push the orange glow that grows there out through our tails. Our structure of belonging is simple and not accidental: we make noise together

13. A Structure of Belonging

You tend to lend me instruments and I belong to you.

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I associate you with a tune about kin then you belong to me.

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Your fingers rap upon my drumhead and I belong to you.

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My foot taps on and on to your beat and you belong to me.

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You whisk the egg shakers, rattling my bones, and I belong

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to you. Your lyrics spill through my song-sawn teeth and you

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belong to me.

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Your fingers hit the notes I wrote and I belong to you.

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The heart in my chest keeps perfect time thus you belong to me.

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You strum my borrowed strings just once and I belong to you.

| / | / | / |

My voice interlocks in rhyme with yours and you belong to me.

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You applaud my efforts with all your might and I belong to you.

| / | / | / |

I sing out your praises loud and clear because you belong to me.

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Endnotes

1. This description of community as noisy was influenced by a conversation with the artist collective Postcommodity during their November 2013 visit to Guelph. www.postcommodity.org
2. I'm inspired by how Publication Studio, a print-on-demand publisher based in Portland, writes about publics: www.publicationstudio.biz/about/.
3. Musagetes' Manifesto describes the world we ascribe to as one which is environmentally more resilient, socially more just, and aesthetically more beautiful.
4. Peter Block, *Community: Structure of Belonging* (San Francisco: Berrett-Koehler Publishers, Inc., 2008), 9.
5. Block, 35.
6. Paulo Freire, *Education for Critical Consciousness* (New York: Seabury Press, 1973), 6.
7. Ibid, 29.
8. Will Munro was a Toronto-based artist, music aficionado, and community builder. Will began his path at the Ontario College of Art and Design making art out of men's white cotton briefs and continued his artistic practice in Toronto. Influenced by queercore, General Idea, punk, DIY, and cultural icons like Klaus Nomi and Leigh Bowery, his practice was deeply nuanced and complex bringing in icons of social belonging like badges and insignia. His life was made up of seemingly divergent streams: for many years, he volunteered as a peer counsellor at the Toronto Lesbian Gay Bi Trans Youth Line, later, he was the owner of a bustling café. Overlapping with these other selves, he was a DJ hailed as one of the most important figures of queer and underground culture in Toronto. But in fact these parts of his life were inseparable. Will was well known and well-loved in many different spheres because he brought those different spheres together. I knew him best as a stitcher, and community activist, and as a talented party thrower. Two excellent books that describe the traces left behind by his community building are: *Army of Lovers: A Community History of Will Munro, the Artist, Activist, Impresario and Civic Hero Who Brought Together Toronto's Club Kids, Art Fags, Hardcore Boys, Drag Queens, Rock 'n' Roll Queers, Needlework Obsessives, Limpwristed Nellies, Stone Butches, New Wave Freaks, Unabashed Perverts, Proud Prudes and Beautiful Dreamers* by Sarah Liss, published by Coach House Books; and *Will Munro: History, Glamour, Magic* (eds. Philip Monk and Emelie Chhangur). published by The Art Gallery of York University.
9. At the Musagetes Guelph Café in September 2013, cultural organizers, municipal leaders, artists, writers, and musicians from Guelph and Sudbury defined co-creation. To paraphrase, co-creations offer an opportunity for shared processes and learnings. The intention behind using the word co-creation now comes from the fact that collaboration has been folded into various industry and marketing jargon and its meaning has been drained, sanitized, and corporatized. Co-creating, in Musagetes' case, takes place in the form of artistic projects which are forged together between artists, community members, our organization and other organizations; and also in the form of encouraging and supporting environments which are set up for the production of co-creative work. Characteristics of co-creation include: dialogue, improvisation, and dispersion of ideas and resources across varied groups that might not otherwise be possible. Co-creating comes together without a preconceived notion about the end result but instead enables ownership.
10. Eden Grodzinski and Rebecca Sutherns, "A Portrait of Guelph's Community Benefit Sector: A Background Research Report for Guelph's Community Investment Strategy," (2012): 12.
11. Ibid, 13.
12. "Canada Robocalls Investigation To Be Finalized By Spring: Watchdog," accessed December 31, 2013, http://www.huffingtonpost.ca/2013/10/01/canada-robocalls-investigation_n_4025731.html?utm_hp_ref=robocalls-scandal.
13. "Michael Sona Bragged Of Election Exploits, Witnesses Told Robocalls Investigator," accessed December 31, 2013, http://www.huffingtonpost.ca/2013/11/13/michael-sona-robocalls-exploits_n_4269670.html?utm_hp_ref=robocalls-scandal.
14. "Who gets to rule the world: The G20 may supplant the G8, if it can hold itself together. What does that mean for Canada?," accessed Feb 16, 2014, <http://www2.macleans.ca/2010/07/01/who-gets-to-rule-the-world/>.
15. "New G20 Forum: Backgrounder," accessed February 16, 2014, <http://www.g20.utoronto.ca/g20backgrounder.htm>.
16. The letter written to the Ministers of Finance and Governors of Central Banks meeting in Washington D.C. on April 20, 2012 can be read online at http://www.transparency.org/files/content/activity/3Apr2012_LetterToFinanceMinistersAndCentralBankGovernors_EN.pdf
17. "How police infiltrated groups planning G20 protests," accessed January 2, 2014, <http://www.theglobeandmail.com/news/politics/how-police-infiltrated-groups-planning-g20-protests/article4170473/>.
18. "G20 case reveals 'largest ever' police spy operation, RCMP collaborated with provincial and local police to monitor activists," accessed January 2, 2014, <http://www.cbc.ca/news/canada/g20-case-reveals-largest-ever-police-spy-operation-1.1054582>.
19. Clay Shirky, *Here Comes Everybody: The Power of Organizing Without Organizations* (New York: Penguin Books, 2008), 49.
20. Ibid, 51
21. Ibid, 51

22. "G20 protest 'ringleader' to return to work in Guelph," accessed March 25, 2014. <http://www.guelphmercury.com/news-story/2763541-g20-protest-ringleader-to-return-to-work-in-guelph/>.
23. Shirky, 53
24. "Toronto police were overwhelmed at G20, review reveals," accessed January 2, 2014, <http://www.theglobeandmail.com/news/toronto/toronto-police-were-overwhelmed-at-g20-review-reveals/article2073215/>
25. Daniel Fischlin, Ajay Heble, and George Lipsitz, *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*, (Durham: Duke University Press, 2013), 35.
26. Fischlin, 18.
27. The Institute's activities, such as the annual Improviser-in-Residence program co-produced with Musagetes, create temporary communities between local, national, and international players. An example is the co-creation between musician Rich Marsella, KidsAbility, and other community partners. Marsella facilitated workshops alongside ensemble musical performances, bringing together a meta-community of many communities through music-making. On Saturday September 7, 2013, this community performed an innovative and imaginative arrangement of Nikolai Rimsky-Korsakov's epic piece, *Scheherazade*.
28. David Byrne, *How Music Works* (San Francisco: McSweeney's, 2012), 190.
29. Block, 179
30. Byrne, 190.
31. We started the day in the South end at Kortright Hills Public School with some lush folk tunes by Bry Webb and pancakes cooked up by the Cub Scouts of Guelph. After that, we headed to the west end of town for a hip hop show with Noah23 leading an open freestyle collaboration with Guelph's finest young MC's including Monsoon, Molly Gruesome, and Patman backed by DJ Barnabizzle. This took place on a backdrop of pickup basketball on the courts at Mitchell Woods Public School. Next we were off to Two Rivers (also known as The Ward) for a double bill inside the decommissioned Tytler Public School gym with sets by the punk group Matt Damon and our local surf-rocker group The Furys. As the sun set, we gathered on the edge of town to cap off the night with a set of afrobeat political funk from Minotaurs.
32. Michael Warner's book, *Publics and Counterpublics*, published by Zone Books, is an excellent resource on publics and how they come together.