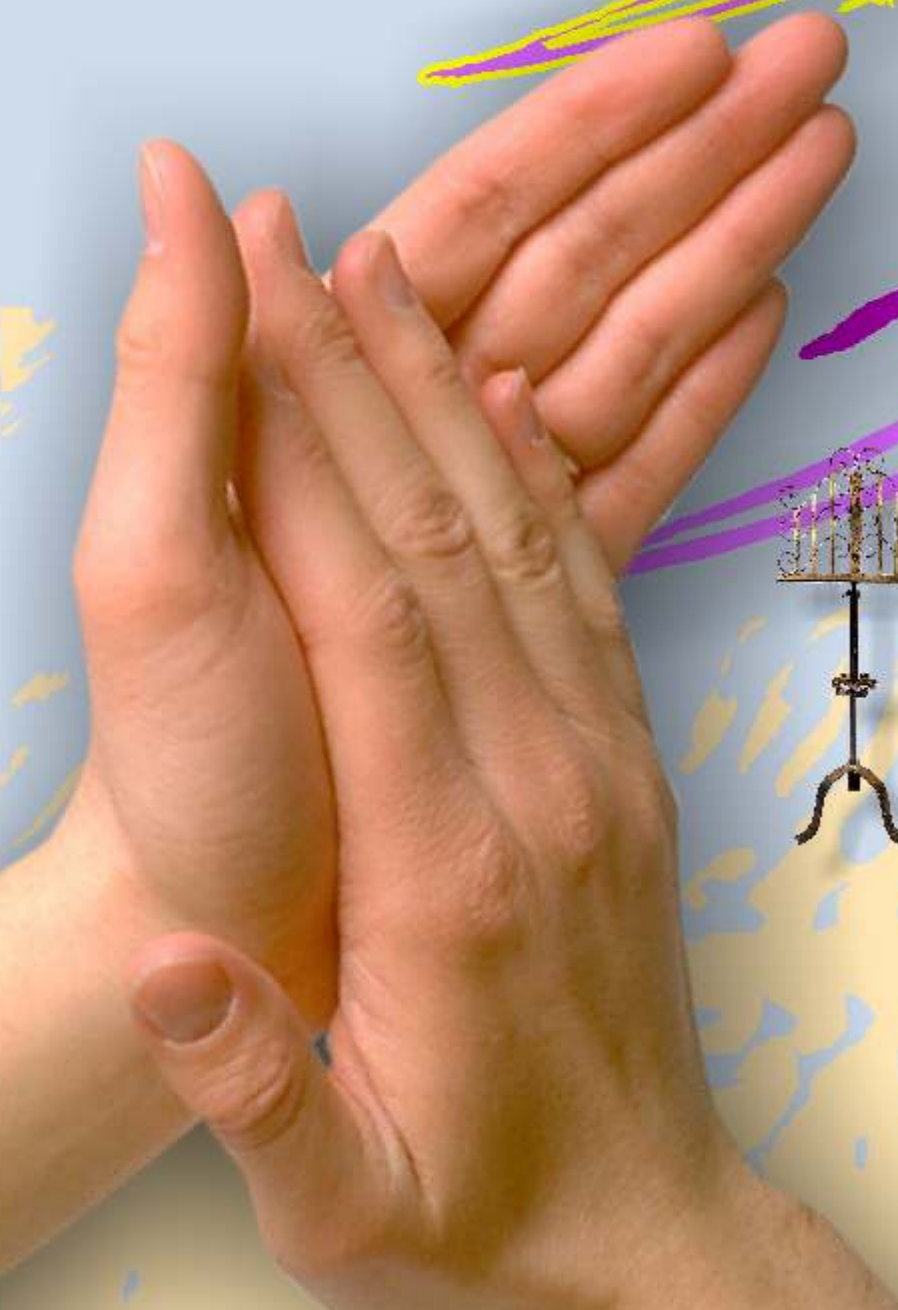


Corporation of the City of Windsor

# Municipal Cultural Master Plan

April 19, 2010



**TCI** TCI Management Consultants

**NEVITA**



# City of Windsor Municipal Cultural Master Plan

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## **Executive summary: Municipal Cultural Master Plan (MCMP) overview**

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**T**he City of Windsor commissioned a Municipal Cultural Master Plan (MCMP) in late 2008 in order to provide guidance to the municipality regarding its investment of human and financial resources in support of the community's arts, culture and heritage sectors (herein, the term 'culture' covers all these domains). This plan was developed through an extensive public consultation process (including interviews, surveys, workshops, focus groups, and open houses) as well as a benchmarking exercise that examined the efforts of other Ontario communities to develop their cultural sectors.

This executive summary reports on the plan itself: the underlying vision and mission, the recommendations, and key implementation considerations. The reader is referred to the full report for the underlying background and rationale.

The development of the MCMP is predicated on the City's need to invest in its cultural sector to a greater extent and in a more strategic way. This is what a healthy and creative city should do as a matter of course, not only to provide a full range of opportunities and amenities for its citizens, but also to foster an approach to economic development that will attract residents, visitors and investment and help define a positive image and brand for the community. The MCMP can be an integral part of a Windsor renaissance – the City's re-invention of itself.

The recommendations presented here focus upon the most strategic and significant avenues for change in terms of how the municipality encourages growth and vitality in Windsor's cultural sector. There are many other useful activities that could be implemented as well that are more 'tactical' in nature and thus are not the focus of major recommendations. (Many of the suggestions contained in the situation analysis, for example, relate to ways and means of capitalizing on strengths, and realizing opportunities and would thus fall into that category.) We assume that once some of the major strategic structural recommendations have been put into place, then the Cultural Affairs Office would review some of these more tactical ideas and initiate them as time and resources permit.

Also, note that the recommendations contained herein do not directly reference either the Capitol Theatre or the Downtown Tilston Armouries. The reason for this is that each of these situations is on a separate planning trajectory: in both cases starting before this project was begun, and neither of which has been resolved as yet. (In the former case there is a legal issue regarding the City's ownership of the asset, and in the latter there has been a feasibility assessment of potential use that the City has received and will consider in due course.) Accordingly, the recommendations here do not deal with either situation. When the uncertainties regarding the City's position on these facilities have been resolved, then the Cultural Affairs Office (with its recommended orientation and resources as per this report) should play whatever role is appropriate, to be determined at that time.

In particular, this process has identified a need for quality performing arts space in the community, to meet the needs of the Windsor Symphony Orchestra and the Windsor Light Music Theatre in particular. If the Chrysler Theatre is increasingly unavailable due to the requirements of St. Clair College, and Tilston Armouries are not to be developed as a performing arts venue, then this could become a serious detriment to the cultural life of the community.

## **MCMP Recommendations**

### **Recommendation I**

#### **Adopt a Vision for Culture in Windsor**

The overall vision for the City of Windsor according to the City's strategic plan is: *"Windsor is a quality city full of history and potential, with a diverse culture, a durable economy and a healthy environment where citizens share a strong sense of belonging and a collective pride of place."* Clearly the on-going development and promotion of the City's cultural sector will help further this vision by capitalizing on Windsor's diverse culture and helping to develop pride of place. Building upon this (as well as the City's public art policy and the draft cultural policy approved in principle by Council in November 2005) and looking at how other cities have expressed the vision of their own cultural development strategies, we have developed the following recommended future vision for culture's place in Windsor. This vision guides the recommendations contained within the rest of this plan.

Vision for Culture in Windsor

The City of Windsor will be a creative and vibrant cultural community that encourages artistic expression, the celebration of the City's cultural identity and cultural diversity and that promotes and facilitates culture-led economic revitalization, cultural tourism, heritage preservation, and opportunities for collaboration and partnership.

Recommendation 2

**Adopt a Mission for the Cultural Affairs Office**

The recommended mission for the Cultural Affairs Office that would facilitate the achievement of the future vision is:

Mission of the Cultural Affairs Office

To act as a catalyst and facilitator to ensure the provision of a range of affordable and accessible opportunities for engagement in cultural activities, services, and facilities to residents while at the same time building up a base of unique cultural attributes and activities for visitors, residents, investors, and businesses.

Recommendation 3

**Ensure adequate resources for Cultural Affairs Office**

In order to continue to provide essential services to the cultural sector, the Cultural Affairs Office **must have additional assistance** to establish stronger relationships with cultural organizations and to establish partnerships with the sector. We recommend the establishment of two staff positions to work with the Manager of Cultural Affairs: one needed in the immediate/short term and a second for the medium/longer term. In the short term, the City should attempt to staff these positions internally (including consideration of a possible realignment of resources from within the City's Community Development and Health portfolio). In the medium and longer terms, and after a review of the effectiveness of internal staffing, serious consideration should be given to hiring permanent resources in these areas, potentially as part of the 2011 budget process.

The first position is a cultural liaison officer to assist the Manager of Cultural Affairs in developing and maintaining linkages between the cultural sector and the Cultural Affairs Office, ensuring an on-going coordination and liaison between the municipality and the various individuals and organizations in the sector. One of the

responsibilities of this position would be public art, including the on-going maintenance of the Odette Sculpture Park (see recommendation # 6).

The second position would assist the Manager of Cultural Affairs in proactively developing cultural sector partnerships, seeking grants, and creating and managing activities and events that involve the sector and the community at large. In addition, the City's role in a cultural tourism strategy (subsequently recommended) would be managed through this resource.

Over time the Cultural Affairs Office will require additional administrative support, and some modest expenses budget for activities that enable further some of the activities recommended within this plan.

#### Recommendation 4

##### **Reposition Cultural Affairs Office within Recreation Department**

Recognizing the synergies between recreation and culture, and understanding that many other municipalities have recreational and cultural affairs under one portfolio, we recommend that the Cultural Affairs Office be placed within the Department of Recreation. This will provide an administrative home for the cultural liaison function and send a message that culture is a significant and vital part of the community. As well, we suggest re-naming the Department to reflect this change, to the Department of Recreation **and Culture**.

#### Recommendation 5

##### **Undertake feasibility assessment for a new City of Windsor museum**

A feasibility study should be undertaken for an expanded, new municipal museum that would enable the City to display a greater range of themes (than is offered at the current facility) that reflect the rich history in the area. (Note that the City's 2008 capital budget has approved an amount of \$110,000 for such an assessment.) The study would look at locations, themes and stories to be told as well as the marketing and financial sustainability of a new operation. The feasibility study should proceed with an understanding that a new museum would be a long-term project, to be in place by a specified target date within the foreseeable future. (Depending upon specific timing, this may require some re-prioritization of the City's 5-year capital plan.) In addition, the question of an expanded municipal archive should also be addressed within the context of this study. It should not necessarily be assumed that a downtown location is ideal for this facility – a variety of potential sites (including but not limited to the downtown) should be considered. The study should also



explore the possibility of using the Chimczuk legacy as seed funding for the community museum and as a means to leverage additional funds.

#### Recommendation 6

##### **Ensure adequate maintenance of Odette Sculpture Park**

The Odette Sculpture Park is the result of a generous gift to the City and has become an iconic waterfront attraction for Windsor. There is, however, an on-going issue regarding the ownership of the sculptures that needs to be settled as quickly as possible. Related to this, some of the art works are in need of maintenance (and funds are in place for this purpose once ownership issues and a maintenance priorities are established). Addressing these issues will allow the Park to continue to be a focal point, and to showcase the City to its best advantage in this very prominent and public location. Finally, the Park could become the preferred outdoor location for additional works of art (further to **Recommendation #11**) and activities that showcase the Park and its amenities, giving the Park even more weight and prominence as an ‘attraction’. This would be one of the responsibilities entailed in the cultural liaison position, discussed in recommendation #3.

#### Recommendation 7

##### **Establish arm’s length Cultural Funding Commission**

We recommend an arm’s length funding commission for cultural organizations be established as soon as possible. The recommended structure and operation of the Cultural Funding Commission is described below:

##### ***Structure:***

- (1) a decision-making volunteer body independent of Council (i.e. arm’s length) which would have responsibility for allocating funding to qualifying cultural organizations according to a rigorous set of criteria set by Council;
- (2) the composition of the Commission should be city residents who are familiar with cultural disciplines and cultural organizations in the City, but have no real or perceived conflict of interest with any potential applicant;
- (3) the size of the Commission should be a number between 10 and 12 individuals to ensure reasonable representativeness of representation from the entire cultural community but not so large as to be unmanageable;
- (4) each Commission member would serve a 4-year term (with an option for extension to a second term), staggered so that in every year one quarter of the Commission members would cycle on and off the organization;
- (5) the Commission’s executive chair and vice-chair would serve terms co-terminous with the 4-year period of Council;

- (6) Commission members would be drawn from the community through a public process (including the use of advertising to solicit potential members) screened by municipal staff, then appointed by Council through its regular nominating process;
- (7) a liaison person from the Cultural Affairs Office should be appointed to work with the Commission to promote the funding process to the cultural community, respond to requests for information from potential applicants, and evaluate funding applications on behalf of the Commission (according to the criteria set);
- (8) a “fire-wall” policy specifying Council’s intent not to infringe upon the independence and operations of the Commission should be considered to protect the independence of the Commission’s decision-making from the City’s political processes.

***Operation:***

The operating principles of such an organization would be as follows:

- (9) Council would set a funding amount to be allocated to cultural organizations each year (see **Recommendation #8**);
- (10) the process would ensure that all potentially qualifying cultural organizations are aware of the new funding mechanism;
- (11) criteria for eligibility and the process and timeline for funding (all of which would have been approved by Council) should be made explicit to the cultural community;
- (12) although most grants would be made available on an annual basis, the City’s established, “flagship” cultural institutions, as determined by the Commission under objective set criteria, would be permitted to apply for multi-year funding;
- (13) the process should be transparent and accountable to Council, the cultural community, and the City overall; and
- (14) administrative support would be provided from the Cultural Affairs Office.

Ways and means for establishing and implementing such a Cultural Funding Commission should be developed immediately in order for this new funding model to be in place for the next fiscal year. (One possibility in this regard might be to approach existing organizations that administer grants such as the Windsor Endowment for the Arts, or the WindsorEssex Community Foundation to see if they may be willing to explore assisting or taking on this role.)<sup>1</sup> This process would

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<sup>1</sup> In the event an existing grants administration organization were to take on this role, the specific structure and organization outlined in this recommendation may be modified somewhat to align with the administrative practices of the existing organization. However, the underlying principles

culminate in a Terms of Reference for the Cultural Funding Commission overall and a delineation of expectations for individual members.

#### Recommendation 8

##### **Develop cultural organization investment strategy and fund**

Provide stable funding for cultural organizations, to be allocated by the arms-length funding commission (**Recommendation #7**). Stable funding could take the form of multi-year grants to certain organizations that meet specified City criteria set by Council. Eventually, funding for such organizations could become fee-for-service line items in the City budget (where the services provided to the City are in essence the organizations' executions of their missions). Other organizations might receive single-year funding. Applications should be adjudicated at arms-length. As well, the amounts provided to cultural organizations should increase over time to reflect population growth anticipated in the longer term as well as the increasing diversity and complexity of the community. (One option for funding that Council should consider might be to earmark a percentage of the revenue that the City receives from the slots at Windsor Raceway, recognizing that this may require some shift in priorities.)

#### Recommendation 9

##### **Increase awareness of the community, councillors and municipal staff about culture**

There is a continuing need to ensure that the community, municipal staff and elected councillors are aware of the size of the cultural sector and its importance to the community, especially as new individuals in these areas join the municipality. We recommend a simple annual awareness campaign to communicate the impact of the cultural sector in Windsor. This could be part of the City's orientation program for new staff and councilors. A key related initiative would be a short presentation to Council once a year about the activities of the Cultural Affairs Office (as well as the state of the cultural sector). Other information activities could include erecting an information booth in the lobby of City Hall (and other locations) once or twice a year to convey similar information and a short one-page backgrounder for staff and councillors (that would also be sent to the media and others) on the importance of the sector citing key facts and figures. This will require some research (including possibly an economic impact study of the sector) and would be one of the key initial tasks of the cultural liaison officer (see **Recommendation #3**).

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of ensuring objectivity, transparency, sustainability and grants administration expertise should be respected.

#### Recommendation 10

##### **Host cultural summit(s)**

We recommend a second Municipal Cultural Summit be organized (suggested for 2011). This would send a strong signal regarding the importance of culture and that the City regards culture as a critical component of the social and economic life of the community. It would also provide a networking opportunity for the cultural community. This cultural summit should focus on a particular topic related to the rolling out of this MCMP. (A possible topic in this regard might be the establishment of Windsor as a design education and research centre of excellence in order to develop collaborative partnerships and educational opportunities. Another could focus on an issue such as “funding culture” which would fit with the roll-out of the new cultural funding mechanism adopted by the City - see **Recommendations #7 and #8**). Along with a second cultural summit, the City should also encourage different cultural sub-sectors to hold more frequent cross-organizational networking meetings to encourage more coordinated activity (likely through the cultural partnership development position – see **Recommendation #3**). We recommend that the City review the usefulness of further summits (perhaps every 2 to 3 years) as networking and knowledge-sharing events.

#### Recommendation 11

##### **Extend public art policy**

For all civic developments, Windsor should officially incorporate a ‘1% allocation’ of the budget for construction costs of civic buildings for public art projects into its existing public art policy, likely up to some capped dollar-amount per year (e.g. \$300,000<sup>2</sup>). Any acquisition and unveiling of a new public work of art should strive to generate media attention to demonstrate the City’s support for the cultural sector.

#### Recommendation 12

##### **Establish civic cultural awards program**

Volunteers are the lifeblood of most cultural organizations generally and to Windsor’s cultural sector in particular. An awards program would act as a strong public signal about the importance of volunteers to the cultural fabric of the

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<sup>2</sup> For example, the City of Kitchener has a cap of \$300,000 on its public art fund in any year. Discussions with knowledgeable city staff indicate that the City’s capital budget for civic buildings can swing considerably from year to year but could reasonably average \$10 million per year. (In 2008, the city spent approximately \$60 million on public building projects; however, this is considered unusually high.)

community. One aim of this program would be to counteract the relative paucity of younger volunteers rising through the ranks, and the increasing drop-off rates of older volunteers. We recommend that Windsor develop a program to recognize contributions to cultural involvement in the city.

#### Recommendation 13

##### **Provide capacity-building support for cultural organizations**

Provide capacity-building support such as help with general management, grant writing, fundraising, audience development and training. This in-kind support would be one of the functions of the cultural partnership development position (see **Recommendation #3**). Any financial assistance required for organizations to enable their participation would come from the cultural investment fund (see **Recommendation #8**).

#### Recommendation 14

##### **Develop cultural tourism plan (focused on visitors)**

In conjunction with Tourism Windsor-Essex and Pelee Island, develop a cultural tourism plan for Windsor (and Essex Region) that would include a product development component (including existing and new festivals and events) and a marketing strategy. This plan should embrace a ‘place-based’ approach (i.e. capitalizing upon and promoting those characteristics and attributes that make Windsor unique) as well as gather information about all the cultural tourism experiences in Windsor and Essex County.

#### Recommendation 15

##### **Develop cultural marketing and communications plan (focused on residents)**

The City should develop an internally focused communications plan to increase residents’ awareness of cultural opportunities and events. The plan would primarily target VFRs (people who are **V**isiting **F**riends and **R**elatives), residents in Essex County, and communities stretching eastward towards Chatham-Kent. Its main messages would be about the importance and impact of the cultural sector to the future health of the City. As part of the communications program, the City should establish an ongoing formalized system of information-sharing between itself and members of the cultural sector (including networking opportunities – see **Recommendation #10**) as well as between the cultural sector and other sectors affected by the Municipal Cultural Master Plan. Finally, we note that many of the initiatives proposed in this MCMP have the potential to fundamentally change the image and reputation of Windsor. This ‘cultural renaissance’ could be reflected in a

new brand identity for the City that could be used for tourism as well as economic development. We recommend that after some of the initiatives recommended in this strategy have been implemented, a rebranding of the community be considered for its tourism and economic development activities.

#### Recommendation 16

##### **Investigate feasibility of live-work facilities for artists**

There appears to be a market demand for affordable live-work spaces for artists and artisans in Windsor. As experience elsewhere has shown, such activity can have a positive catalytic effect upon surrounding commercial establishments and neighbourhoods. One or more facilities (perhaps under-utilized industrial buildings) should be considered in this regard, with the municipality playing a facilitation role with a developer to realize the opportunity. Live-work spaces should be considered not just for downtown Windsor but in other commercial areas as well, especially where encouraged by Community Improvement Plans (for example, in Sandwich). A review of opportunities should be undertaken that would quantify the demand for such facilities, examine potential locations where such activity might take place, and assess the economics of such activity including the catalytic effect that this activity would have. This review might also investigate affordable space for community organizations interspersed with the live-work spaces.

#### **Implementation**

The table below outlines a suggested timeframe for the implementation of the recommendations outlined above, as well as the primary responsibilities that we would assign to each recommendation. Immediate critical path actions (i.e. those that must occur in order that other recommendations can proceed) are highlighted in yellow.

Note that the first ‘umbrella recommendation’ is for Council to approve this plan in principle and assign it to an implementation team comprised of municipal staff (including, of course, the Cultural Affairs Office) to recommend ways and means of implementing it according to this recommended timetable.

## MCMP - Chart of Timing and Costs of Recommendations

Recommendation	Responsibility	Timeframe			Cost	
		Short Term (2010)	Medium Term (2011)	Longer Term (2012 and on)	One-Time	On-Going
Umbrella recommendation	- Council to approve this MCMP in principle - staff to recommend ways and means to implement	✓	done	done	none	none
1. Adopt a Vision of culture in Windsor	- Council to approve	✓	done	done	none	none
2. Adopt Mission for the Cultural Affairs Office	- Council to approve	✓	done	done	none	none
3. Ensure adequate resources for Cultural Affairs Office	- Council to approve re-alignments of positions	- identify communications liaison position	done	- identify cultural sector partnership position	none	- none in short term (realignment of existing staff resources) - medium to longer term, may be additional staffing costs (\$80,000 - \$100,000)
4. Reposition Manager of Cultural Affairs within Recreation Department	- Council to approve	✓	done	done	none	none
5. Undertake feasibility assessment for City of Windsor museum	- Cultural Affairs Office	✓	- approve and implement, as required	done	- none (\$110,000 already allocated in budget, so no incremental cost)	- potentially significant additional cost in longer term associated with new expanded museum – specific amount to be determined by feasibility study

Recommendation	Responsibility	Timeframe			Cost	
		Short Term (2010)	Medium Term (2011)	Longer Term (2012 and on)	One-Time	On-Going
6. Ensure adequate maintenance of Odette Sculpture Park	- Cultural Affairs Office - Parks and Facilities	- settle question of ownership of sculptures	- begin on-going program of maintenance of sculptures	- continue on annual basis	- no incremental cost - cost of legal settlement to be absorbed through existing City administration	- maintenance budget already in place
7. Establish arm's length Cultural Funding Commission	- Council - Cultural Affairs Office	- establish Commission and communicate new funding approach	- first year of cultural organization funding commission operations	- second year of commission operations	- any set-up cost to be absorbed through existing City administration	- assume small amount for on-going meeting expenses of Commission (say \$1,000 / yr.) - liaison provided by existing staff
8. Develop culture organization investment strategy and fund	- Cultural Affairs Office	- develop strategy	- approve and implement, as required	- begin implementing strategy	- no incremental cost – details of strategy itself to be worked out by Cultural Affairs Office	- some increment in the overall amount to be allocated - at present \$770,000 is provided: suggest increase of \$50,000 in each of next 5 years to total fund of in the order of \$1 million
9. Increase awareness of public, municipal staff and Councillors about culture	- Cultural Affairs Office	✓	continue	continue	none	none
10. Host cultural summit(s)	- Cultural Affairs Office	-	✓	✓ (say every 2-3 years)	- cost may be up to \$2,000 to per summit (held every few years)	none



Recommendation	Responsibility	Timeframe			Cost	
		Short Term (2010)	Medium Term (2011)	Longer Term (2012 and on)	One-Time	On-Going
11. Extend public art policy	- Council to approve - Municipal staff implement	✓	- continue on annual basis	continue	none	- establish 1% of public building projects to cap of \$300,000 per year
12. Establish cultural awards program	- Cultural Affairs Office	✓	- continue on annual basis	continue	none	- up to \$2,000 for hall rental, food, entertainment, speaker, etc. at evening gala
13. Provide capacity-building support for cultural organizations	- Cultural Affairs Office	-	✓	continue	none	- would be contained within investment strategy fund (see Recommendation #8)
14. Develop cultural tourism plan (focused on visitors)	- Cultural Affairs Office - other municipal departments as necessary - Tourism Windsor-Essex and Pelee Island	-	- develop plan	- implement plan	- \$50,000 - \$80,000 for strategy development (likely cost-shared with Tourism Windsor-Essex; possible grant opportunities)	- will depend upon results of strategy developed
15. Develop cultural marketing and communication plan (focused on residents)	- Cultural Affairs Office - other municipal departments as necessary	- develop plan	- implement plan	- continue implementation	- \$40,000 - \$50,000 for plan development	- will depend upon results of plan developed
16. Investigate feasibility of live-work facilities for artists	- Cultural Affairs Office - Planning	-	- undertake assessment	- approve and implement, as required	- \$50,000 for feasibility assessment	- will depend upon results of feasibility assessment

## The Importance of Investment In Culture

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**A**t the outset of a project such as this, it is important for we, the consultants, to declare our bias – to state the fundamental underlying premises upon which our approach to the development of this document has been based. To begin, it is useful to define what we mean by the term ‘culture’. This is a bit of a slippery concept, and can be understood on several levels:

- It can be the formalized expression of visual, performing, literary, and media arts activity in the community, as expressed in places such art galleries, theatres, libraries, and museums.
- It can be the customs, history and heritage (including built heritage) of a community, particularly when represented by a critical mass from a certain cultural tradition or background; and
- It can be the energy and ‘buzz’ created through nightlife, festivals, events, and creative industries in downtowns and other focal points in the community.

The strategy described herein considers ‘culture’ to encompass all of the above.

### The Seven Principles

Below are seven principles that comprise our statement of beliefs about the importance of culture to a fulfilling and meaningful life, and the ways in which governments should provide cultural services for these needs of their residents. The seven principles are:

1. **Everyone has the potential to be a creative individual:** Following from the extensive work of Charles Landry<sup>3</sup> and others, we believe that everyone has within them a creative potential (and beyond that, a basic need and desire to express that creative potential). Cultural activities in communities should be an important and accessible outlet for this potential creativity.

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<sup>3</sup> See Charles Landry, *The Creative City – A Toolkit for Urban Innovators*, Earthscan, 2000.

2. **Municipalities (as well as other levels of government) have a responsibility to develop cultural amenities for their residents:** It follows from the foregoing that healthy communities concerned with providing for the full range of needs of their residents will provide a range of opportunities for engagement in culture and creative opportunities, for persons of all ages and backgrounds<sup>4</sup>.
3. **Investment in culture is an economic development strategy:** Beyond providing for the essential needs of residents, investment in culture is an economic development strategy for communities. The work of Richard Florida<sup>5</sup> and others has amply shown that communities with a high quality of life – of which cultural opportunities are an essential component – attract the ‘Creative Class’, who in turn invest in businesses, create jobs and contribute in myriad other ways to the health and vitality of the community.
4. **Now is the time:** Especially in a time of economic downturn, there is a natural tendency for decision-makers to regard investment in culture as an ‘inessential frill’, something that can easily be deferred in favour of addressing more immediate priorities. We hold that, given the evidence of culture-led regeneration in cities across North America and Europe<sup>6</sup>, and given the scope of opportunities available in Windsor, investment in culture is a vehicle for economic development that can provide a significant return. Moreover, from a purely practical point of view, if monies are to be spent on public infrastructure, recessionary conditions generally offer cost savings in both capital and labour. As such, infrastructure investments can spur the creation of new jobs.
5. **The dual nature of the leadership role of the municipality:** We see the role of the municipality in the development of the cultural life of the community as being twofold: first, it is to demonstrate leadership in consultation and policy development – through assessing what the community is saying it wants and needs by way of cultural facilities and services. (This is leadership in the sense that Charles Block sees it: creating the conditions for, and convening, a *conversation* with the community to identify what is needed<sup>7</sup>.) The second role is then to respond by providing facilities, programs, services, etc., in accord with community needs, tempered by the wisdom of municipal staff and elected officials in terms of what is affordable and reasonable at the time.
6. **The community creates its own culture.** Notwithstanding the municipality’s essential role as a provider of key cultural facilities and services, ultimately it is

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<sup>4</sup> Again Charles Landry, this time *The Art of City Making*, Earthscan, 2006.

<sup>5</sup> See, for example, Florida’s *The Rise of the Creative Class* (Basic Books, 2002) and *Who’s Your City?* (Random House, 2008).

<sup>6</sup> Notable examples are Pittsburgh, Pennsylvania; New Haven, Connecticut; Glasgow, Scotland; and Bilbao, Spain.

<sup>7</sup> See Charles Block, *Community – The Structure of Belonging*, Berrett-Koehler Publishers, 2008.

- community-based organizations and individuals that create the culture of a community; municipalities are ‘enlightened enablers’. Accordingly, municipal politicians and staff must keep their ears to the ground and ensure that new and innovative organizations that reflect areas of emerging need in the community are nurtured and given a chance to grow.
7. **Accountability is critical:** Any plan for investment in municipal infrastructure and services must monitor and evaluate progress, and demonstrate the return on investment of the funding and staff time expended. In this regard, one very useful framework is the Triple Bottom Line (TBL framework) that examines benefits in a multidisciplinary context considering social, economic and environmental benefits<sup>8</sup>. (A TBL framework is recommended in this plan as a key vehicle for accountability.)

### Concepts of Creativity

There are several key terms that are commonly heard in contemporary discourses on culture and creativity in a municipal context. Foremost among these terms are ‘creative class’, ‘creative economy’, and ‘creative city’. Here is a brief overview of each:

In our knowledge-based economy, innovation and creativity is driving the creation of new products, new services, new businesses, and new jobs. A new class of entrepreneurial workers – coined the ‘**creative class**’ by economics guru Richard Florida – is now powering the economic growth of North America’s cities. The defining characteristic of the creative class is that its members work with *ideas*. They are also young, highly educated, self-motivated, and entrepreneurial. Creative class workers include academics, medical professionals, financial analysts, high-tech workers, and those who work in the cultural sector: writers, filmmakers, actors and artists. This group has grown tremendously in the last century, from 10% of the working population in 1900 to over 30% today. (In fact, according to Richard Florida, there are more members today of the creative class than there are blue collar workers.)

The ‘**creative economy**’ refers to the various economic sectors that draw in large part upon the energies and talents of the creative class. These economic sectors include private sector enterprises involved with the creation of new products and services: advertising agencies, new media and software development, engineers and architects, and commercial art galleries. However, the creative economy also

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<sup>8</sup> See Andrew Savitz, *The Triple Bottom Line*, Jossey-Bass, 2006.

embraces the non-profit cultural sector: arts and heritage organizations, museums, theatres, festivals, public art galleries, and arts education.

Finally, there is the concept of the ‘**creative city**’, which reflects both an *intentional stance* as well as an *outcome*. The intentional stance occurs when a city strives to operate according to the seven principles outlined earlier and thus provide for the cultural and creative needs of its residents. The outcome is that the municipality attracts and develops its creative class and its creative economy sectors.

### **Responsibilities of Cultural Organizations**

The discussion that follows highlights areas in which the City is encouraged to invest, and help develop, the cultural life of the community. The City can provide leadership, policy, facilities, staff support and funding. However, in keeping with the philosophy articulated at the outset of this report, ultimately the cultural life of the community is shaped by the participating individuals and organizations that call Windsor their home. The City cannot ‘create’ culture in Windsor; that is only possible through the active involvement and participation of organizations and individuals.

Recognizing that the role of the municipality is to provide certain essential elements for the cultural life of the community, the role of both organizations and individuals should be:

- To become familiar with the strategy developed and articulated here, and provide input and guidance to help shape and fine-tune it on an on-going basis
- To work in cooperation with the staff resources allocated by the municipality to implement this strategy: participate in networking, communications and coordination activities, provide updated information
- To continue to develop and provide the diverse and excellent range of programming that at present exists collectively across the sector
- To support one another’s efforts by attending events and festivals, purchasing works of art, advocating formally and informally on behalf of specific organizations
- To act as ambassadors for Windsor culture both within and outside of the community
- To speak, wherever possible, with a collective voice in discussions with the City of Windsor concerning key issues related to culture and the Municipal Cultural Master Plan.

These statements reflect the underlying philosophy and resulting attitudes that all members of the consulting team have brought to this consulting assignment.

Section 1 — Introduction  
**Windsor Municipal Culture Master Plan**

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The City of Windsor recognizes the increasing importance of the cultural sector to the future growth of the community, and acknowledges the changing needs of its residents for cultural services. It also recognizes that, in order to better serve the residents of Windsor, the cultural community has its own specific needs. To assist the City in its planning and to develop a better understanding of the needs of its residents and the needs of the cultural community, Windsor engaged TCI Management Consultants (in collaboration with the St. Clements Group Inc. and Steven Thorne Consulting and Novita Interpares) to develop a Municipal Cultural Master Plan (MCMP), after a public tender process.

During the period from January to November 2009, the project team engaged residents, politicians, City staff, the staff and volunteers of the city's cultural organizations, and other interested parties in deliberations about the future of culture in Windsor. (The process was delayed somewhat by a municipal strike in the early part of the year.) Participants contributed through public meetings, face-to-face interviews, and web and printed surveys. A review was also completed of culture strategies adopted by other Ontario communities similar to Windsor in order to identify lessons that could be applied here. In addition, an inventory of cultural assets and organizations was completed to identify the resources available within the community. In total, approximately 200 individuals and organizations participated in the process.

### **1.1 Purpose of this Project**

The purpose of the project was to prepare a municipal cultural master plan (MCMP) to guide the future development of Windsor's cultural sector. The first step was the development of a vision and mission and from this a strategy can be outlined. The vision and strategy is ultimately a reflection of the aspirations and needs of the whole community as well as a reflection of the constraints that the community perceives. Those individuals and organizations that either work in the cultural sector or are

affected by its efforts are key to understanding the future of the sector and the direction, policies, processes, tools, and relationships that might be developed.

To develop the master plan, the investigation took into account the following:

- A vision for culture's role in the evolution of the city
- The current and potential role of the many participants in the cultural sector including direct organizational or individual participants as well as businesses, social agencies, advocacy groups, and governments
- The current and planned cultural facilities and programs and any gaps
- The actions that must be undertaken to bridge the gap between the current situation and the community's cultural and civic aspirations

Guiding the development of the master plan were the following underlying ideas:

- That in the development of Windsor's master plan, 'culture' is very broadly defined and includes arts, culture, heritage and all the permutations of creative expression.
- That we include not just the actual expression but also the appreciation of culture, its management, organization, relationships, and resource allocation. Functionally, we speak of it broadly rather than narrowly.
- That the cultural 'community' is wide-ranging to include not only those individuals and organizations who are 'cultural practitioners' but also others such as audiences, suppliers of goods and services, business, sponsors, marketing partners, social agencies, governments, and others who are touched by the cultural sector's activities
- That the members of the cultural community cannot work in isolation and require both strong alliances across the spectrum of arts, heritage, cultural or creative participants as well as with the private, government, and not-for-profit non-cultural sectors.
- That culture is also a business activity and that it has a strong and growing impact on the life and livelihood of the residents of Windsor and the economic health of the community.

The final master plan is an amalgam of all these ideas and desires. Ultimately it is a measured weighing of aspirations of the community, Windsor's assets and constraints, the experience of other communities facing the same or similar issues, and the road that must be taken to reach the community's vision for culture's place in the life of Windsor.



## 1.2 Activities Undertaken

On the order of 200 individuals and organizations participated in the preparation of the culture plan. They represented cultural groups, the municipal government, tourism and business organizations and many times, just themselves as individuals. Together, the participants identified the critical issues that will affect both the future of the cultural sector in Windsor as well as their lives as residents. The participants were able to contribute to the deliberations through many different means as the City and the project team involved as many people as possible in as many different ways as could be accommodated by the project budget and the time available.

Our approach involved an extensive amount of research and consultation over the course of the project including:

- Over 50 face-to-face interviews with a wide range of stakeholders such as artists, representatives of cultural organizations, City staff, and Council
- Four workshops with key stakeholders representing the following sectors:
  - Performing arts
  - Heritage
  - Visual arts
  - Business and tourism
- Open House session with the public to present interim results from the strategy and to obtain public input in terms of key issues, policies and strategies that Windsor should consider undertaking
- Review of civic development plans, policies, and background documents
- Benchmarking of other similar communities including Barrie, Orillia, Prince Edward County, London, Chatham-Kent, Kitchener, Cambridge, Strathroy, Ottawa, Toronto, and Ajax
- Review of Ontario Municipal Benchmarking Initiative (OMBI) cultural data for Windsor and other similar communities including Halton, Hamilton, London, Ottawa, Greater Sudbury, Thunder Bay and Toronto.
- A review of the physical location of existing and proposed cultural facilities in Windsor and Essex and the mapping of them
- A community survey available over the City's website and promoted through newspaper advertising.
- An inventory of cultural organizations

The issues noted throughout the consultation process regarding Windsor's strengths and weaknesses and the opportunities and threats confronting the cultural sector were reviewed and incorporated into our conclusions and recommendations.

### 1.3 Caveats and Limitations

There are certain caveats and cautions to the reader that should be borne in mind when reading this report. These include:

- **Some defeatism as a result of economic uncertainty** — This project was undertaken just at the time that the global recession had taken hold after the economic crisis in October 2008. For Windsor, this exacerbated a decades-long trend where the manufacturing industry was slowly eroding as the economic mainstay of the City. Accordingly, some of the interviews and survey responses might have been overly negative in terms of imagining what the possibilities were, and seeing the potential role that culture might play in the revitalization of the community. At its extreme, this expressed itself in some concerns that the City was ‘going through the motions’ and that there was not any real willingness to invest in culture now, or at any foreseeable time in the future. (Of course, not all expressed this sort of sentiment: many interviewees were optimistic and could imagine a brighter future for the City.) In any event, the plan presented here does assume that that City is in fact willing to invest appropriately in culture and that this plan was undertaken in good faith with the community. It does, however, point out the need to ensure that all expenditures and investments have a solid rationale and can demonstrate payback.
- **Fiscal realities** — Building upon the foregoing, it is true that the City is facing hard times, with a stressed economy, and diminished tax base. Unlike other communities in Ontario whose population and assessment is growing significantly, and who can afford a variety of cultural services as a result, Windsor must be very strategic and focused in its investments in the sector. This plan is thus very focused on ensuring value for money as a result of the implementation of all recommendations.
- **Necessarily limited consultation process** — Despite a very open-ended consultation process, with a variety of mechanisms to encourage input (interviews, surveys, open houses, etc.) it was simply not possible to consult everybody in the community within the constraints of time and budget available. This may be problematic as well in that one of the common concerns and weaknesses we heard about was the fact that communications in the community was poor, and that often things were happening at the municipal level that nobody in the cultural community would hear about. (To be fair, we also heard that within the cultural community itself, communication was often poor.) From our perspective as consultants, we do feel that the consultation was sufficiently broad that the major issues and concerns to be addressed through this plan were raised; the various themes and fact patterns that have emerged are consistent and logical. However, at the end of the day, there will be some (possibly even some

reading this very report) who may not have heard of the development of the plan and who will feel slighted that they were not given an opportunity to participate in the process. To these we can only say that this MCMP is intended to be an ongoing process, so there will be an opportunity to participate in its evolution in future, and that improved communications will be an important element of the strategy itself (so the likelihood of knowing about future opportunities for involvement will be greater).

- **Not a library master plan** — The consulting team had a productive interview with key representatives of Windsor Public Library as part of this master plan which generated useful insights into cultural issues confronting the community including roles that the Library could play to support the development of Windsor's cultural life. As with other cultural organizations, we have not focused extensively on issues confronting individual cultural organizations such as Windsor Public Library. The public library has been the focus of several municipal reviews and has its own five-year plan.
- **Results depend upon implementation** — This Municipal Cultural Master Plan proposes a series of actions and investments on the part of the municipality that will have a return to the City, measured in both social and economic terms. However, our approach to these actions is that they constitute a set of integrated and mutually reinforcing recommendations that should be substantially implemented as a set of initiatives over time. Several earlier recommendations are on the critical path for subsequent recommendations; that is, they must be put in place first before later initiatives can take place. If they were to be implemented on a 'cherry-picked' basis by Council, they are not likely to have the same force and effect.
- **Uncertain future of some key facilities** — There are two key cultural facilities in the City whose current status is being resolved and whose future is therefore uncertain. These include the City-owned former Armouries building, and the Capitol Theatre. Beyond question, these facilities have the potential to become key assets in the cultural life of Windsor. The Capitol Theatre, which is a beautiful building inside and out, undoubtedly is a major asset already. The Downtown Tilston Armouries also has the potential to become a similarly-significant cultural gem. However, in both cases there are considerable uncertainties at play at the moment, that are either out of the hands of the City in terms of how the issues will be resolved, or being actively assessed by the City at the present time. (In the case of the Capitol Theatre, there is a lawsuit outstanding that will determine the City's ownership (or not) of that facility. In the case of the Downtown Tilston Armouries, there has been an assessment of potential uses done by the City and proposals by at least one group for use of the facility.) A final decision is still pending. In both cases, then, the decision

regarding future use is on a separate track, and will be determined separately from this MCMP. **Accordingly, this plan does not address facility issues relating to either the Capitol Theatre or the Downtown Tilston Armouries.** When the issues relating to both these facilities have been resolved, it will then be appropriate to examine the role of the Cultural Affairs Office with respect to the use and promotion of these key cultural assets.

## **1.4 Structure of this report**

This report summarizes the community's deliberations about the future of the city's cultural sector and the municipal government's role as well as the services and programs that it might provide. The report is divided into five main sections (including this introductory section). The second section provides a quick overview of Windsor in order to give some context to the recommendations afterwards. This is followed by section three which is an analysis of the current situation. This includes the views of the community's residents, many stakeholders, and City staff as well as the lessons learned from the experience of other municipalities.

The fourth section is the crux of the strategy and is the compilation of the recommendations arising from the investigation. Together these actions and recommendations make up the cultural master plan. The fifth and last section discusses implementation issues.

Please note that the terms 'master plan', 'plan', 'strategy', and 'strategic plan' are used interchangeably. Also, in most cases when the term 'culture' is used, it should be regarded as shorthand for 'arts, culture and heritage'.

## **1.5 Note to reader about 'business' language**

In reading this report, we caution that much of the terminology is phrased in 'business language'. As such, what might be unconventional terms (at least from the point-of-view of some in the cultural sector) such as 'product', 'selling', 'return on investment' and 'cost-benefit' show up frequently in this report. This is not done because culture is thought to be reducible to only a business, but rather done in consideration of the expectations of funding agencies, governments, potential sponsors, and marketing partners. In our experience, this is, quite frankly, a necessity to order to ensure that the needs of the cultural community are understood and appreciated by audiences that may be more comfortable with 'business language'.

Thinking about the sector in a 'business' sense in no way takes away from the role that culture plays in elevating society, or the role that cultural practitioners play in

-serving this end, whether these practitioners are amateurs or professionals. In the end, business and culture are complimentary and serve the same purpose of improving the lot of humankind.

In our view the artificial separation of ‘business’ and ‘culture’ is outmoded. Any endeavor that strives for human betterment – be it a church, an aid organization, an educational institution or a cultural organization – needs to ensure that it allocates its energies and resources efficiently and with regard to the products ultimately produced, and that it is accountable back to those who have entrusted resources to it. Even an individual artist must be concerned with resources – where they will come from, how they will be used in the pursuit of his or her art, how they will sustain his or her craft in future.

This report proposes a master plan – a strategy – for the community and is thus necessarily couched in this ‘business language’. But at its root is the belief that an opportunity for engagement with culture is a basic right of citizens in a municipality within a democratic society, and that citizens should expect the provision of cultural services from their local (and higher levels of) government. The strategy guides the way that the municipality will deliver these services in a businesslike and responsible manner.

## Context to the Municipal Cultural Master Plan

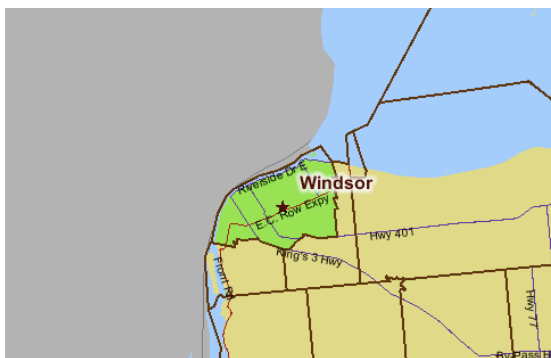
To better understand how a cultural master plan fits into the overall life of the community, we need to first outline its context including a review of the makeup of the geographic area that is directly affected by the plan. Second, a sense of the past municipal efforts to support the sector as well as the City's current work, and what is planned for the future is outlined. This section looks at each in turn.

### 2.1 Demographic and Economic Overview

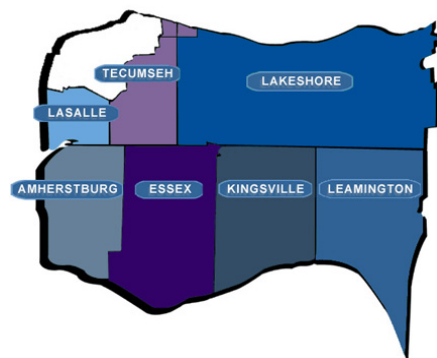
This section outlines some of the key demographic and economic dimensions of Windsor and Essex County relative to the Province of Ontario overall. This provides the economic context within which the Municipal Cultural Master Plan will operate.

Exhibit 1

#### Map of Windsor and Essex County



City of Windsor



County of Essex

The areas shown on the chart below are the City of Windsor; the County of Essex (an administrative unit that contains the City within it) and the province of Ontario. This information, the most recent available, is from the 2006 Census of Canada. The

most significant differences between the areas examined and the province are highlighted in yellow on the chart.

**Exhibit 2**

**Key demographic statistics for Windsor, Essex, and the Province of Ontario**

	City of Windsor	County of Essex	Province of Ontario
Population, 2006	216,475	393,405	12,160,282
Population, 2001	209,218	374,975	11,410,046
Population Growth, 2001 - 2006	3.5%	4.9%	6.6%
Permanent Households	88,469	150,863	4,554,251
Seasonal Households	6,580	10,186	418,618
Total Households	95,049	161,049	4,972,869
% of seasonal households	6.9%	6.3%	8.4%
Population density (persons per sq. km.)	1,473	212	13
% of population under age 20	24.6%	25.9%	18.3%
% of population over age 65	14.3%	13.3%	13.4%
Median age of the population	37.5 years	37.9 years	39.0 years
Median household income, 2005	\$50,884	\$59,752	\$69,156
% of population immigrants	27.9%	22.3%	28.3%
% of adult population (aged 15+) with university certificate, diploma or degree	18.1%	16.3%	20.4%
% visible minority population	21.0%	14.2%	22.8%
% mother tongue English	67.4%	72.4%	68.4%
% mother tongue not English	29.6%	24.1%	27.2%
% first generation Canadian (of population age 15+)	33.2%	27.5%	34.0%
lived at the same address 5 years ago (pop 5+ years of age)	57.6%	62.2%	58.7%
lived in the same municipality or jurisdiction 5 years ago, but changed address (pop 5+ years of age)	28.2%	22.9%	22.4%
lived outside the municipality or jurisdiction 5 years ago (pop 5+ years of age)	14.2%	14.9%	19.9%

**Exhibit 3**  
**Occupational Profile statistics for Windsor, Essex, and the Province of Ontario**

	City of Windsor	County of Essex	Province of Ontario
A. Management occupations	7.1%	7.7%	10.3%
B. Business, finance and administration	13.4%	13.8%	18.6%
C. Natural and applied sciences	5.9%	5.2%	7.0%
D. Health occupations	6.1%	6.2%	5.3%
E. Social science, education, government service, religion	7.9%	7.4%	8.4%
F. Art, culture, recreation or sport	2.1%	1.8%	3.1%
G. Sales and service occupations	27.8%	25.2%	23.5%
H. Trades, transport and equipment operators	14.3%	15.8%	14.1%
I. Occupations unique to primary industry	1.3%	4.0%	2.5%
J. Processing, manufacturing and utilities	14.0%	12.8%	7.2%

**Exhibit 4**  
**Industry Profile statistics for Windsor, Essex, and the Province of Ontario**

	City of Windsor	County of Essex	Province of Ontario
Agricultural industry	1.1%	4.2%	2.9%
Construction	4.2%	4.9%	2.9%
Manufacturing	23.9%	23.9%	13.9%
Wholesale trade	2.8%	3.0%	4.7%
Retail trade	11.9%	11.0%	11.1%
Finance and real estate	3.7%	4.0%	6.8%
Health care and social sciences	9.8%	9.8%	9.4%
Educational services	7.0%	6.6%	6.7%
Business services	14.2%	13.4%	19.7%
Other services	21.2%	19.2%	18.7%



As the chart shows, the most significant differences are:

- Slightly slower growth than the province overall (in the City of Windsor, just over half the growth rate seen by the province on average), and significantly less than seen in the Greater Toronto Area and outlying areas (e.g. Mississauga: 9.1%; Oakville: 14.4%, Barrie: 23.8%; Milton: 71.4% over the 2001 – 2006 period)
- A significantly greater proportion of residents under age 20 than the province generally
- Median household income about 27% lower than the provincial average
- A somewhat lower proportion of the population in the County overall who report being immigrants to Canada, compared to the City (about a third the proportion of the Province overall), with much lower visible minority levels
- Somewhat lower educational levels than the province overall
- Large differences between the City and the County in terms of the proportion of visible minority population: the City shows roughly the same proportion as the province overall, while the County has a considerably lower proportion
- In the City, there is a considerable larger proportion of households that have moved within the municipality in the last 5 years (nearly 30%!) than in the County or the province
- However, both the City and County show lower proportions of households that are entirely new to the community, compared to the provincial average in this regard
- An occupational structure of the community that is skewed towards sales and services, and manufacturing and processing (to a much higher extent than the provincial profile overall) reflecting Windsor's position as a service centre for a larger regional area and a manufacturing centre – lower concentrations than the provincial average are seen in business, finance and administration occupations
- The industrial profile for the City matches the occupation profile well, with a much higher concentration of manufacturing and a lower concentration in business services

One other factor not captured by the above is the looming presence of Detroit, just to the north of Windsor. The 6-county area known as Metro Detroit (which includes the City as well as its suburban areas) contains a population of approximately 4.4 million, most of whom live about an hour's drive from the Detroit-Windsor Tunnel of the Ambassador Bridge. While this might seem like a huge market potential on Windsor's doorstep, the reality is that large segments of this population base are economically distressed, and do not have any tradition of visiting Canada.<sup>9</sup> However,

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<sup>9</sup> And indeed, the Western Hemisphere Travel Initiative (WHTI) provisions, which took effect as of June 2009, have made it more difficult for US residents to freely visit Canada. (This is the requirement for US residents to show passports or similar documentation upon re-entry to the

notwithstanding this reality, there are some Detroit visitors and Michiganders who regularly visit Windsor, and this should be borne in mind for the MCMP – particularly vis-à-vis its cultural tourism recommendations.

Implications of the foregoing upon the development of a municipal cultural master plan for the City of Windsor are:

- The plan should accommodate for the needs of a growing City and regional population
- The plan should recognize that the effective market catchment area for cultural activities goes well beyond Windsor itself: with essentially another ‘Windsor-sized’ population base just outside the City in the rest of Essex County, and the huge population base of the Detroit area just across the river
- Recognizing a higher proportion of youth within the demographic structure, the plan should ensure that there are ample arts, culture and heritage opportunities to engage the younger element of the community, which will in part help to develop a cultural audience in future; – linkages with the Boards of Education should also be supported
- Recognizing relatively high turnover within the community (i.e. households moving to Windsor as well as, especially, moving around within the City) there should be continuing efforts to ensure communications and promotion of cultural opportunities (both for participation and well as ‘consumption’) to the community
- Recognizing the lower income structure of the community overall, as well as the current state of the economy (which is reflected as well in the City’s financial situation and its ability to provide services) the plan should be affordable and should provide maximum value for money
- Understanding the nature of the economic base of the community (grounded in a manufacturing past and acting as a service centre to the region) the plan must be realistic, down to earth and affordable

Regarding the last point and building on our opening statement, the MCMP should also be regarded as one of Windsor’s strategies to reinvent itself, using culture as an economic engine.

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US.; given that only about 25% of US residents hold passports [or similarly-acceptable documentation] this severely restricts potential tourism from the US.)

## 2.2 Context to the Municipal Cultural Plan

In this section of the report we discuss the overall context within which this Municipal Cultural Master Plan has been created. First we discuss past municipal efforts in support of cultural activities in the community. Next we discuss current efforts in this regard. Finally, we present an overview listing of recent developments and current issues that this strategy must address.

### 2.2.1 Overview of the Cultural Sector

The City has developed a vision statement for the cultural sector, which was approved by City Council in principle, as follows:

*Windsor City Council is committed to the development of the City of Windsor as a creative and vibrant cultural community by encouraging the celebration of the City's cultural identity and cultural diversity, heritage preservation, economic revitalization and opportunities for collaboration and partnership<sup>10</sup>.*

The draft Cultural Policy document contains a definition of the sector as follows:

1. Performing arts: the public performance of the community's creativity, including music, drama, dance, theatre and opera.
2. Visual arts: all visual representations of the community's creativity, such as painting, drawing, sculpture, crafts, print-making, graphics and fabric arts.
3. Literary arts: the written record of the community's creativity, including creative writing, poetry and prose.
4. Heritage Resources: the community's legacies found in the archival and artifact material in art galleries, museums, libraries, archives. Heritage resources also include immovable heritage, archeological and traditional use sites an intangible heritage – expressions of culture of the community (custom, dance, music, song, story, etc.)
5. Media Arts: creative expression using technology, including photography, publishing, television, radio, film, video, recording and computer arts.
6. Environment Arts: urban design, architecture, landscape architecture.

The City of Windsor enjoys an extremely rich and diverse offering of cultural facilities, organizations, sites, artifacts, resources and activities. Further, large numbers of Windsor's residents are engaged in the cultural sector either as

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<sup>10</sup> Draft City of Windsor, Cultural Policy 08/01/2009.

professional artists, cultural administrators, educators, volunteers, consumers or supporters either with cultural organizations, facilities, or industries that provide services to the sector.

In addition to well-known Windsor cultural institutions such as the Art Gallery of Windsor, the Windsor Symphony Orchestra, the Windsor Public Library, Odette Sculpture Park, Windsor’s Community Museum, etc. there are a wealth of additional organizations, collections and activities. As context to this study, the City has undertaken an inventory of cultural organizations and assets in the public, private and not-for-profit sectors. If one Googles “Windsor Ontario arts culture heritage” there are 23,000 entries.<sup>11</sup> An inventory of cultural organizations prepared by the City identified 921 entries. The types of organizations and their diversity are shown below in Exhibit 5.

**Exhibit 5**  
**Windsor’s diversity of cultural organizations**

Type of Cultural Asset	Number in Windsor
Cultural facilities (e.g., archives, community centres, libraries, museums, theatre or performing arts venues, clubs)	104
Organizations (e.g. arts and heritage councils, genealogical and historical societies, multicultural organizations, antique stores, arts supply stores, music stores, live music venues, cultural service organizations, dance groups, theatre groups, galleries, radio and television, newspapers, magazines, performing arts schools, tourism agencies, religious organizations, BIAs, chambers of commerce, service clubs, educational organizations, bookstores, gaming organizations, craft stores, photographers)	511
Sites (e.g. heritage buildings, heritage districts, historic corridors, aboriginal heritage sites, archeological sites, sculptures and monuments, murals, natural heritage sites, parks, scenic lookouts, walking trails)	268
Arts and cultural collections (e.g. archival collections, fine art, historical artifacts, library collections)	6
Festivals and events (e.g., aboriginal events, built heritage tours, festivals, garden tours, library festivals, performing arts festivals, street festivals, walking tours, children’s festivals, annual shows)	32
<b>Total</b>	<b>921</b>

<sup>11</sup> Note that this does not necessarily (nor is it likely) mean that there are 23,000 items in the inventory!

## 2.2.2 Recent Municipal Efforts in Support of Culture

As is the case with many municipalities, the City of Windsor's support to the cultural sector historically has included provision of funding to a few important cultural organizations and facilities. In 2005, in recognition of the need to develop a more coordinated approach to the cultural sector, a Cultural Affairs Office was created to begin to develop the many cultural resources and assets in the City. (However, with a staff complement of one, there is only so much that can be done.) The main institutions which the City owns or has played a role in supporting are shown in Exhibit 6.

### Exhibit 6 Municipal role in cultural organizations and assets

Cultural Organization, Asset	2009 Approved Budget
Cultural Affairs Office	\$140,879
Windsor Community Museum	\$280,128 gross \$254,728 net
Windsor Public Library	\$7,729,359
Municipal Archives	Included in Public Library budget
Mackenzie Hall Cultural Centre	\$479,483 gross \$215,806 net
Willistead Manor	\$212,774 gross (\$41,854) net
Odette Sculpture Park	\$39,506 (plus \$25,000 in Parks budget for maintenance)
Lancaster Bomber	Up to \$35,000 / yr in operating support
Windsor Heritage Committee	Transfer to reserve (Community Heritage: \$36,800 / yr.; Build Heritage: \$18,400 / yr.)
Downtown Tilston Armouries	No budget assigned
Murals	No budget assigned
Community Public Art Advisory Committee	No budget assigned

**Source:** Tony Ardonini, Deputy-Treasurer, Financial Planning, City of Windsor

The following organizations and agencies also receive direct funding from the City are shown in Exhibit 7.

**Exhibit 7**  
**2009 approved cultural organization budgets**

Cultural Organization	2009 Approved budget
Art Gallery of Windsor	\$450,000
Windsor Symphony Orchestra	\$300,000
Arts Council - Windsor and Region	\$15,000
Artcite Inc.	\$5,000

The Windsor Public Library had a budget of \$7,729,000 approved for 2009.

Significant cultural policies undertaken by the City include:

- **Public Art Policy**, approved November 2005 – this policy was established to guarantee an approved, fair and consistent public selection process of public art; to provide stewardship for public art and municipal collections; to ensure public art is included in publicly accessible spaces, and to ensure public art makes the environment engaging while reflecting the community’s heritage and cultural diversity. Included in the policy is the City’s intention to examine the feasibility of implementing a ‘percentage for public art strategy’ but to date no action has been forthcoming on that front.
- **Plaques, Memorials and Monuments Policy**, approved February 2008 – this policy was established to provide a process for the City to identify and formally recognize significant local events, people, and physical features or structures through recognition, contribution, or heritage recognition plaques.

One of the key initiatives undertaken by the City prior to this study was the convening of a cultural summit amongst key cultural organizations in Windsor. This summit recommended a number of initiatives such as increased collaboration and communication among Windsor’s cultural entities. However, one comment that we heard repeatedly was that ‘not much has happened’ since the summit.

In addition to the above policies, the **Community Strategic Plan** contains a number of statements that relate to culture.

For example, Windsor’s vision: Windsor is a quality city full of history and potential, with a diverse culture, a durable economy, and a healthy environment where citizens share a strong sense of belonging and a collective pride of place.

Under strategic theme, ‘Our Economy’

- Capitalize on Our Strengths – Promote tourism and hospitality, making the most of our advantages as a key Canadian gateway.
- Reach Out to the World – Show the world that the City of Windsor is an outstanding place to live, work, and visit.

#### Under ‘Our Society’

- Celebrate Diversity – Recognize and celebrate our richly diverse culture and heritage.
- Honour Heritage – Preserve heritage structures that tell the story of our past.
- Value Art – Promote the arts, support local artists and ensure that our citizens have many opportunities to experience a wide variety of expression and performance.

#### Under ‘Our Government’

- Make Services Responsive – Be accountable for providing top-quality municipal services that serve citizens better.
- Form Beneficial Partnerships – Develop innovative partnerships between the public, private, and not-for profit sectors.
- Encourage Public Engagement – Engage citizens openly and frequently in decisions that affect their lives.

### 2.2.3 Recent Issues Affecting the Cultural Sector

The City of Windsor has several facilities and artifact collections for which it is responsible. Some of these are managed directly by the City and others through an agency.

At the time of developing this plan, there are a number of issues in Windsor, which uniquely affect certain facilities and which present opportunities and/or challenges to the sector. The following is not intended to be comprehensive, but provides a brief description of some of these issues:

- **Windsor’s Community Museum** – Windsor’s Community Museum opened in 1958 in its location at François Baby House, built in 1812 and now a National Historic Site. The Museum contains a wide array of collections and artifacts including paintings, drawings, maps, books, archival materials and newspapers from Windsor and Essex County. The Museum is operated by the City of Windsor, which also operates the Interpretation Centre located behind Duff Baby House, which is leased from the Ontario Heritage Foundation. The

Museum used to be managed by Windsor Public Library but in 2008 was transferred to the City which now manages it directly. The Museum has currently reached its capacity in terms of storage and exhibition space.

- **Mackenzie Hall Cultural Centre** – Built from limestone in 1855 and originally a courthouse, Mackenzie Hall is now a centre for performing space, theatre, art galleries, meeting facilities and is also used for private rentals and special events. Spaces within the Centre are also leased by a number of smaller visual arts and performing arts groups (although it has recently incorporated more general leisure and recreation users in order to generate additional revenue). The Friends of the Court actively supports the Centre’s restoration, maintenance and many of the Centre’s activities. The Centre is administered by Windsor’s Parks and Recreation Department.
- **Willistead Manor** – Built in 1906, Willistead Manor is a 36-room mansion located in Willistead Park, which offers catering and accommodation facilities for weddings, receptions, meetings and special events. It is the site of Art in the Park and the Willistead Classic Car Show. The Manor has its own Board with committees for fundraising, acquisitions and events in addition to Friends of Willistead that supports the facility, and the Board of Education, which cooperates in certain educational programming.
- **Windsor Community Archives** – The Municipal Archives was founded in 1983. Its mandate is, “to establish a system for the retention and preservation of municipal records according to professionally agreed archival criteria”. The archives holds over 7,500 photographs, 20,000 sets of architectural drawings, maps and plans. Earliest records date back to 1700 with municipal records for Windsor starting in 1854. The archives has also acquired private collections, enhancing its mandate to be a community archives in addition to a municipal archives. The Archives is administered for the City by the Windsor Public Library.
- **Odette Sculpture Park** – The Odette Sculpture Park (also known as Riverside Sculpture Garden) features 25 sculptures and was a gift of the P&L Odette Foundation. In 2004 a study was conducted to determine a process to develop and maintain the park. The ownership of the sculptures is an issue that the Odette family and the City are currently working to resolve.
- **Capitol Theatre** – The Capitol Theatre is a significant performing arts centre that was built in 1920, was closed for a number of years, then following an



investment of \$1.832 million, was renovated and reopened in 1995. The Theatre went into receivership in March, 2007. The receiver continues to make the venue available to community groups. A local community group, Citizens for the Capitol Theatre, has been advocating for reinvestment in the theatre and bringing it back to life as a viable performing arts venue. The future of the Capitol is uncertain pending an appeal by the receiver on the ruling that the City's mortgage on the property was valid. Further, there is risk of deterioration of the building structure because of a lack of maintenance.

- **Windsor Symphony Orchestra** – Windsor Symphony Orchestra has its roots in the 1940s. It now has a 43-member orchestra and enjoys strong support in the community. The WSO receives a grant of \$300,000 from the City and in 2009 received a loan from the City for \$300,000. The organization has no permanent home; although it primarily uses the Chrysler Theatre, it also uses a number of venues in the community for its performances. However, increasing costs and the lack of available dates at the Chrysler make it increasingly difficult for the WSO to continue at that site, and may call into question its long-term sustainability. The organization has been advocating the refurbishment of the former Downtown Tilston Armouries as a possible permanent home for its performances.
- **Downtown Tilston Armouries** – Built in 1900, The Department of National Defense (DND) occupied the site for over 100 years before being turned over to the City in 2004. Windsor Symphony Orchestra has expressed an interest in renovating the Armouries as an adaptive reuse for a concert hall since it is reputed to have excellent acoustic properties. Webb Management Services conducted a feasibility study to convert the building to a concert hall. The project is estimated to cost \$28 million. If the Armouries is retrofitted, clearly it could be an important performing arts venue for many organizations in addition to the WSO.
- **Art Gallery of Windsor** – The AGW was originally formed in 1943 at Willistead Manor and has been building its permanent collection since that time. It has a mandate to showcase works of local, regional and national artists. In 1998, the AGW moved to Devonshire Mall, leasing out its building to Casino Windsor. In 2003 it moved to a state-of-the art new facility on the waterfront. The Gallery collection includes 3,000 works of art and is one of Ontario's largest art museums. It employs 20 full-time and 9 part-time staff. Its budget is \$2.3 million, of which a grant from the City of \$450,000 is an important part. The Art Gallery of Windsor Foundation also has an endowment of \$6.8 million. However, the

allocation to the Gallery from the Foundation is down considerably from \$750,000 in the past to \$221,000 this year because of the performance of the Foundation's investments during the recession.

- **Windsor Light Music Theatre** – Formerly known as the Windsor Light Opera, the WLMT has been presenting musical productions since the 1940s. From its web site, WLMT describes itself as presenting superior community music theatre productions, rivaling professional shows, for over 60 years. It offers two full-scale Broadway productions each year. During non-production times it also is host to the Youth Choir. The WLMT hosts its productions at the Chrysler Theatre within the St. Clair Centre for the Arts. Since ownership of the 1,200-seat Chrysler Theatre has been transferred to St. Clair College, Windsor Light has been concerned about the more limited availability of the facility for its schedule as well as increasing costs of facility rental.
  
- **Festivals and Events** – Windsor is host to a large number of festivals and events over the course of a year, which are enjoyed both by the local community and are a source of tourism. Some of these include:
  - BookfestWindsor
  - Carousel of the Nations
  - Festival Epicure
  - Bluesfest International
  - Windsor International Film Festival
  - Windsor International Fringe Festival
  - Windsor International Busker Festival
  - Summerfest
  - Emancipation Day Celebration
  - Olde Sandwich Towne Festival
  - Windsor Symphony Orchestra Summer Series
  - Windsor Theatre Festival
  - Art in the Park
  
- **Arts Council - Windsor and Region** – The ACWR was incorporated in 1979 and is an umbrella arts organization with a mandate to represent and promote all artistic endeavours in Windsor and Essex County. Among the services which the Arts Council provides are arts advocacy, arts promotion and awareness; communications including a website and blog, Weekly Arts Notes email, Live Arts radio program, Artspeak Gallery allowing for promotion of emerging and seasoned artists, and an information service provided from the permanently

staffed office in old Walkerville. The Arts Council receives an operating grant of \$15,000 from the City.

- **Windsor Endowment for the Arts** – The WEA was created in 1994 when the Arts Council - Windsor and Region, Gina Lori Riley Dance Enterprises and Artcite Inc., an artist run centre, approached Council to help fund community artists and arts organizations. The original request was for \$250,000 in matching funds over three years to begin establishing an endowment. The request was approved as a matching grant but WEA was unable to raise its matching share. According to its web site, the declared principle of WEA was then, and continues to be, to encourage, advise, develop, and celebrate the existence of the arts in Windsor in order to enrich the quality of life in the greater community. From its outset, WEA made clear its intention not to act in such a way as to undermine the fundraising of other cultural organizations, but to complement their efforts.
- **Chimczuk Bequest** – Joseph Chimczuk was born in the Ukraine and emigrated to Canada in 1926. Childless, he died in 1990 and left his entire estate to the City of Windsor “to build a building known as the C(h)imczuk Museum for use as a cultural museum and archives and library.” Since his death, his legacy has grown to \$2.75 million. The funds continue to be administered by the City pending resolution of how to dispose of the estate in a way that most suitably meets the community’s needs and is consistent with Mr. Chimczuk’s wishes.
- **Windsor Public Library** – The WPL is regulated by the Ontario Public Libraries Act. It is one of the largest cultural organizations in Windsor with a budget of \$9 million and a grant from the City of \$7.8 million. It has 89 full time staff and total staff of 190. Windsor Public Library has 10 branches, 104,000 public library cards and \$1.4 million transactions per year. The City provides funding to the Library according to the Act. The last few years the City has cut its budget to the Library by approximately \$1.2 million. There have been a number of municipal reviews of the public library over the last few years and the City managed the Library for a period of time. In addition to library functions, the Public Library has local history and municipal archives as part of its responsibility. It also holds the Windsor Star archives and has good genealogical resources including a librarian who specializes in genealogy.
- **Green Corridor Project** – The Green Corridor is a unique and creative environmental gateway concept initiated by Rod Strickland, visual arts professor at University of Windsor and international artist Noel Harding. The concept

envisages a green redevelopment of the international bridge and corridor linking Canada and the US. There is a small advisory board and some seed funding has come from the University. The project is part of the curriculum at the university and has been offered since 2004 with approximately 60 students per year. The Green Corridor has been successful at taking some of the ideas generated in the coursework and applying these in the community. These include creation of 9 public works of art, performance installation events, a nature bridge pedestrian overpass on Huron Church Road and creation of an Open Corridor Arts Festival. Strickland is planning to incorporate the concept as a not-for-profit corporation in order to facilitate governance and attraction of government grants.

- **Canal Proposal:** This project is a recreational canal system proposed for the area immediately west of the downtown core. In the words of the feasibility study (***Windsor Canal Project Business Case***, Urban Metrics, March 2009) the project would “*use the canal, in conjunction with other private and public entertainment, cultural and recreational projects to stimulate new development and tourism to the City, particularly to the downtown area*”. The initiative is estimated to cost \$48 million, \$11 million of which would be for a new marina operation. This excludes the cost of land, much of which is already in municipal ownership. The project is expected to be a long-term initiative, being developed in phases over a 20-year period. The development would clearly have major impacts in terms of economic and tourism development and downtown revitalization, and would enhance the overall cultural fabric of the community. (Cultural facilities and activities are envisaged to be part of the development mix.) At the same time, however, it may take municipal funds away from other projects that may more directly serve the cultural community.
- **Central Riverfront Implementation Plan** – This plan, adopted by Windsor Council in 2000, is an overall concept plan for the revitalization and further development of the City’s waterfront, from Walkerville in the east to Olde Sandwich Towne in the west. It is a 25-year strategy for improvements along this stretch, which includes public art installations, landmark beacons, historical and natural interpretation, trail development and access to the river at key points. This project will thus likely present opportunities for public art installations as well as historical and cultural interpretation.

## 2.2.4 Tourism as a driver for Windsor’s cultural sector

“The sheer volume of travelers interested in arts and history as well as their spending habits, their travel patterns and demographics leaves no doubt that history and culture are now a significant part of the U.S. travel experience.”

William S. Norman  
Past-President & CEO  
Travel Industry Association of America

“Cultural heritage tourism presents an enormous opportunity for the tourism industry, for cultural and heritage organizations, and for Canada as a whole. It is important to move from talking about this potential, to acting upon it.”

Canadian Tourism Commission  
Packaging the Potential

This section is an overview of the current state of cultural tourism in Windsor. This is another key contextual element to the development of the MCMP.

1. **Cultural tourism generates a significant volume of travel** — Once regarded as a niche interest, cultural tourism has emerged in the past decade as a major market segment. In the United States, 21 percent of all domestic trips now include cultural experiences.<sup>12</sup> In Canada, domestic trips that include historic sites, or museums and galleries, or festivals or fairs, or cultural performances, far exceed trips that include fishing, or casino gambling, or theme parks, or cycling, or golfing, or downhill skiing and snowboarding, or boat cruising (Exhibit 8).

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<sup>12</sup> Tourism Industry Association of America, *The Historic/Cultural Traveler, 2003 Edition*.

**Exhibit 8**  
**Domestic Trips by Canadians, Cultural vs. Selected Non-Cultural Activities** <sup>13</sup>

Activity	Person trips <sup>14</sup>
Historic site	9.5 million
Museum/Gallery	8.2 million
Festival/Fair	7.8 million
Cultural event	7.4 million
Fishing	6.4 million
Casino gambling	5.6 million
Theme park	5.3 million
Cycling	4.8 million
Golfing	4.2 million
Skiing/Snowboarding	3.8 million
Boat cruising	3.7 million

In addition to statistics on the volume of cultural tourism, a further understanding of cultural tourism demand is gleaned from statistics on travel motivation. Among Canadian travelers, 17 percent report that historic sites, museums, and art galleries were the primary motivation for at least one trip taken in the past two years. Among U.S. travelers, the figure is almost identical: 17.6 percent report that historic sites, museums, and art galleries were the primary motivation for at least one trip taken during the past two years.<sup>15</sup>

2. **Cultural tourists are ‘high value’ tourists** — Although cultural tourists are distributed across all age and income categories, cultural tourism in North America is driven primarily by the Baby-Boom generation. Representing almost one-third of the adult population of Canada and the U.S., Baby-Boomers - 83.5 million in number - wield most of North America’s purchasing power. Within this market, culture-consuming boomers are generally well-educated, well-heeled travelers who earn more, spend more, travel more frequently, and stay longer than other tourists in the destinations they visit. Motivated by a desire for experiential learning and enrichment, they are perhaps the tourism industry’s best friends.

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<sup>13</sup> Statistics Canada, *Canadian Travel Survey, 2004*.

<sup>14</sup> Trips taken per person, for business or pleasure, having a minimum one-way distance of 80 kilometers.

<sup>15</sup> Canadian Tourism Commission, *US Travel Activities and Motivation Survey* and *Canadian Travel and Motivation Survey*, Culture & Entertainment Reports, March 2008.

Based on the most recent data available from the United States, U.S. cultural tourists compared to other leisure travelers:<sup>16</sup>

- Stay longer in a destination: 5.2 nights vs. 3.4 nights
- Spend more: US\$623 vs. US\$457 per household
- Spend more than \$1,000 per trip: 19 percent vs. 12 percent
- Travel internationally more
- Stay in a hotel, motel or B&B: 62 percent vs. 55 percent
- Shop more: 45 percent vs. 36 percent
- Are slightly older: 49 vs. 47
- Have a university degree: 33 percent vs. 28 percent
- Are more likely to be retired: 20 percent vs. 16 percent

The data above illustrates that cultural tourists are ‘high value’ travelers whose presence generates higher per-person yields for accommodation, food and beverage, and retail purchases.

3. **Windsor’s cultural product offerings appeals to specific cultural tourism cohorts** — Research by the Canadian Tourism Commission (CTC) has established that, with respect to the consumption of cultural tourism experiences, different cultural tourists seek different experiences. The CTC’s Travel Activities and Motivation Survey (TAMS) has established that four cultural tourism cohorts exist within the larger population of Canadian and American cultural tourists, each with consumption preferences that are unique. In order of their size, the four cultural tourism cohorts are:

- Heritage enthusiasts
- Visual arts enthusiasts
- Wine and culinary enthusiasts
- Performing arts enthusiasts

In considering Windsor’s cultural tourism opportunity, the range of cultural tourism experiences available in the City and the region – including market-ready heritage, visual arts, wine and culinary, and performing arts experiences – is such that each of the four cultural tourism cohorts can all be successfully targeted. Moreover, a product development strategy that is implemented as part of a cultural tourism plan would enable the continued growth and development of

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<sup>16</sup> Comparable statistics are not currently available for Canada. Were they available, it is presumed such statistics would be similar to those for the U.S.

Windsor’s cultural tourism experiences and the enhanced targeting of each of the cultural tourism cohorts.

4. **Cultural tourism is growing rapidly** — Exhibit 9 shows the size of the four cultural tourism cohorts among Canadian travelers, and the size of the four cultural tourism cohorts among U.S. travelers to Canada. It is noteworthy that, from 2000 through to 2025, the size of Canada’s four cultural tourism cohorts is projected to increase from 6.5 million to 8.9 million - an increase of 37 percent. By 2025, the size of the four U.S. cultural tourism cohorts is projected to increase from 25.1 million to 34.1 million – an increase of 36 percent.

In sum, looking ahead to 2025, the size of the four cultural cohorts is projected to grow at a much faster rate than either the Canadian population or the U.S. population.

**Exhibit 9**  
**The Four Cultural Tourism Cohorts – Projected Size, 2000**  
**– 2025** <sup>17</sup>

Canada	2000 size	2025 size	% increase
Canadian adult population	23.3 million	29.6 million	27%
Canadian heritage enthusiasts	2.2 million	3 million	37%
Canadian visual arts enthusiasts	1.7 million	2.4 million	39%
Canadian wine & culinary enthusiasts	1.5 million	2 million	36%
Canadian performing arts enthusiasts	1.1 million	1.5 million	44%
U.S. adult population	200.4 million	254.3 million	27%
U.S. heritage enthusiasts traveling to Canada	8.3 million	12.3 million	47%
U.S. visual arts enthusiasts	7.5 million	9.2 million	31%
U.S. wine & culinary enthusiasts	5.5 million	7.5 million	35%
U.S. performing arts enthusiasts	3.8 million	5.1 million	45%

5. **Windsor sits astride an enormous U.S. market** — As previously noted, the six-county Metro Detroit area has a population approaching 4.4 million. No other Canadian city sits astride an U.S. population centre of such size. In 2007, Metropolitan Detroit and the statewide Michigan market generated 223,000

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<sup>17</sup> Canadian Tourism Commission, *Travel Activities and Motivation Survey (TAMS)*, 2000 – 2003 segmentation reports.



overnight visits and 2.1 million same-day visits to Windsor and Essex County, making Michigan the largest tourism source market for the region. When the Ohio market is combined with the Michigan market, these two U.S. markets generated 301,000 overnight visits, and 2.15 million same-day visits (Exhibit 10).

In comparison to the 301,000 overnight visits and 2.15 million same-day visits to Windsor and Essex County from Michigan and Ohio, the eight Canadian markets that rank among the top 10 markets for Windsor and Essex County generated 319,000 overnight visits, and 749,000 same-day visits. In short, while overnight visits from Canadian markets exceed overnight visits from Michigan and Ohio by only 18,000 visits, same-day visits from Michigan and Ohio exceed same-day visits from Canadian markets by 1.4 million visits. Clearly, Michiganders and Ohioans are willing to travel to Windsor and Essex County provided the region offers the tourism experiences that they seek.

**Exhibit 10**  
**Origin Markets and Volume of Visits to Windsor & Essex County, 2007**<sup>18</sup>

Markets (visits in 000s)	Total Visits	Overnight Visits	Same-day Visits
Michigan	2,322	223	2,099
Ohio	223	78	145
Michigan/Ohio Total	2,545	301	2,244
Canadian Total	1,068	319	749
Essex County	389	73	316
Kent County	241	36	205
Middlesex County	134	55	79
Toronto Metropolitan Municipality	93	80	13
York Regional Municipality	75	8	67
Peel Regional Municipality	74	51	23
Lambton County	62	16	46
New York	51	8	43
Top 10 Markets Total	3,662	628	3,035

- Windsor is not realizing its cultural tourism opportunity** — Currently, outdoor sports activities generate the highest volume of participation on visits to Windsor and Essex County. In 2007, a total of 349,000 visits from all markets

<sup>18</sup> Statistics Canada, *Travel Survey of Residents of Canada* (TSRC), and *International Travel Survey* (ITS), 2007.

included outdoor sports activities. However, among visits originating in the U.S., casino gambling generated the highest volume of participation: 96,000 visits. Outdoor sports activities generated the second-highest volume of participation: 86,000 visits (Exhibit 11).

**Exhibit 11**  
**Activity Participation on Visits to Windsor & Essex County, 2007 <sup>7</sup>**

Activity (visits in 000s)	Total Visits	Canada	U.S.	Overseas
Festivals/Fairs	50	25	19	7
Cultural Performances	66	46	15	6
Museums/Art Galleries	56	25	24	8
Historic Sites	86	14	59	13
Casinos	207	105	96	6
Sports Events	102	89	10	3
Zoos/Aquariums	25	10	6	9
Theme Parks	18	9	5	3
National/Provincial Nature Parks	111	56	40	15
Any Outdoor/Sports Activity	349	259	86	4
Boating	51	32	16	3
Hunting	5	4	1	0
Fishing	47	32	15	0
Golfing	36	25	10	0

With respect to participation in cultural activities on visits to Windsor and Essex County (highlighted in Exhibit 11), 59,000 visits that originated in Michigan, Ohio, and other U.S. markets included historic sites, 24,000 visits included museums or art galleries, 19,000 visits included festivals or fairs, and 15,000 visits included cultural performances. Among visits that originated in Canadian markets, 46,000 visits included cultural performances, 25,000 visits included museums or art galleries, 25,000 visits included festivals or fairs, and 14,000 visits included historic sites.

In sum, cultural activities generated 117,000 visits that originated in Michigan, Ohio, and other U.S. markets. In comparison, cultural activities generated 110,000 visits that originated in Canadian markets.

Despite Michigan’s overwhelming dominance as a tourism market for Windsor and Essex County – total visits that originate in Michigan are more than twice the total

visits that originate in Canada – these figures suggest that Windsor and Essex County is not realizing its cultural tourism opportunity vis-à-vis the Michigan market.

Given the value of tourism to Windsor and Essex County – \$468.6 million in visitor spending supporting more than 5,700 total jobs<sup>19</sup> – cultural tourism promises the region a significant opportunity to grow its tourism industry by capitalizing on its cultural assets as economic drivers, particularly vis-à-vis the Michigan market.

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<sup>19</sup> Ontario Ministry of Tourism, Tourism Regional Economic Impacts Model (TRIEM), 2007.  
Note: Total visitor spending includes trips taken for business and for pleasure.

## Section 3

# Situation Analysis

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**T**his section of the report presents our assessment of the existing state of culture in the City of Windsor. This is based upon the input from the community (as gleaned through interviews, surveys, focus groups and open houses) as well as our findings from benchmarking assessments of other communities. This situation analysis provides the ‘platform’ upon which the strategy itself is built.

### **3.1 Findings from Benchmarking Assessment of Other Communities**

Part of the context for the development of this MCMP was a benchmarking assessment of other communities that had recently undergone a municipal arts, culture and/or heritage master planning process. Eleven Ontario communities were selected for this review process; each had undergone a rigorous planning process (like Windsor) with extensive public input leading to an integrated cultural strategy or master plan. These communities are:

- Barrie
- Orillia
- Prince Edward County
- London
- Chatham-Kent
- Ajax
- Kitchener
- Cambridge
- Strathroy
- Ottawa
- Toronto

Appendix B details the results from this benchmarking review. Sixteen areas of strategic initiative were identified through this review process; these are shown in Exhibit 12. Within these 16 areas 111 specific initiatives, policies, strategies and actions were identified.

**Exhibit 12**  
**Areas of strategic Initiatives**

Strategic initiative	
At the Policy Level	<ol style="list-style-type: none"> <li>1. Leadership and Governance</li> <li>2. Sector Training and Development</li> <li>3. Economic Development</li> <li>4. Accountability</li> <li>5. Advocacy</li> </ol>
Direct Provision of Facilities	<ol style="list-style-type: none"> <li>6. Facility Development and Provisions</li> <li>7. Program and Product Development</li> <li>8. Festivals and Events</li> <li>9. Public Art Policy</li> </ol>
Relating to Indirect Support of the Cultural Sector	<ol style="list-style-type: none"> <li>10. Arts and Heritage Education</li> <li>11. Marketing Support</li> <li>12. Audience Development</li> <li>13. Market Research</li> </ol>
Resources Provision	<ol style="list-style-type: none"> <li>14. Volunteer Development and Recognition</li> <li>15. Funding and Resource Procurement</li> <li>16. Information Management and Communications</li> </ol>

The next step in the benchmarking process was to ask municipal staff to indicate how the policies and practices of Windsor ‘lined up’ with these benchmarking practices identified. Municipal staff thus examined the practices identified and indicated which of the practices employed by other jurisdictions were necessary or desirable for the City. There were two categories of practice that emerged from this assessment that were of direct relevance to this strategic planning process. These two categories of practice were identified as:

- Practices in other communities that Windsor should adopt
- Practices or policies in place in Windsor but that need upgrading or improvement

Within these two categories of practice, the following policies and initiatives were deemed to have special relevance:

### **Practices in other communities that Windsor should consider**

- **Cultural vision statement** — Ensure that a strong Vision Statement for Culture that reflects the importance of culture and references the notion of being a ‘creative city’.
- **Artist-in-Residence** — Sponsor an annual artist-in-residence or Poet Laureate program (possibly in different types of media).
- **Live/work spaces for artists** — Provide reasonable-cost live/work spaces for local artists and craftspersons.
- **Develop and support a major museum facility for the community** — Allocate funding for the development and on-going support of a facility devoted to the history, heritage and cultural life of the community.
- **Hold design competitions for public art** — As a means to promote public art and generate interest and excitement, hold public design competitions for major public artworks.
- **Partner with tourism industry** — Establish and work actively with a local destination marketing organization (DMO) and the tourism industry to promote the arts, culture and heritage resources of the area.
- **DMF funding** — Use a portion of the destination marketing fee (if and when implemented) to fund the development and promotion of cultural initiatives.

### **Practices or policies in place in Windsor but that need upgrading or improvement**

- **Cultural summit** — Host an annual (or regular) cultural summit or Cultureweek to discuss issues of importance to the cultural sector. This was done in 2006 with no funding resources but the cultural community and staff would like to see it done again.
- **Primary performing arts centre** — Provide a major municipal performing arts facility(ies) for community use.
- **Historical/cultural hall of fame** — Establish a ‘Hall of Fame’ or ‘Walk of Fame’ for cultural and industrial innovators and notables in the area. (In Windsor, there is a Walk of Fame at the Capitol Theatre.)
- **Collective facilities** — Ensure that the unique storage and collections-related facility needs of cultural organizations are met through shared space and services.
- **Develop cultural packages** — In concert with the tourism industry, develop more packages and experiences for visitors and residents alike. Themes could be

- industry tours, walking tours, haunted history, cultural experiences, culinary experiences, etc.
- **Integrated interpretive experience(s)** — Develop integrated interpretive opportunities that tie together several of the linked cultural experiences in the region into an overall experience.
  - **Central booking service** — Establish a central booking service for culture activities and packages.
  - **Aboriginal focus** — Where possible and appropriate, encourage the development of aboriginal events, facilities and other expressions of culture.
  - **Events as economic generator** — Support and encourage events that maximize economic spinoff to the community. The feeling from staff (as well as several interviews) appears to be that Council does not understand the concept that investment in community events can be a primary economic generator to the community.
  - **Heritage fair** — Create a Heritage Fair event profiling the history and cultural life of the community.
  - **Doors Open event** — The biennial Doors Open event to involve public in the cultural aspects of public spaces could be considerably expanded.
  - **Public art strategy** — Design and implement a policy/plan to encourage public art throughout the City (the 1% policy followed by other communities was seen to be a positive example in this regard).
  - **Local kiosks promoting events** — Explore the feasibility of developing local kiosks in key strategic areas where information on events and activities can be posted.
  - **Community art project** — A community-wide arts project to engage all citizens should be explored (e.g. commission a community quilt, with individual squares contributed by local organizations or individuals, to reflect themes of local history and culture).
  - **Gateways and signage** — Develop gateways into the community, and signage throughout, that reflects the cultural and historic nature of the community.
  - **Marketing web site** — Ensure more effective representation of culture content and information on the City’s web site; support a separate cultural web site if developed by the cultural community.
  - **Enabling web site** — Develop web site for use of cultural sector (could be intranet component of marketing web site) where tools, forms, etc. are available to cultural sector organizations; possibly enable organizations to upload own materials.
  - **Cultural inventory and mapping** — Ensure collection of relevant and up-to-date information on the cultural sector on an on-going basis, beyond that collected in the course of preparing this strategy.

- **Create database of individuals** — Create comprehensive and accessible database of individuals who are active and/or expert in various cultural activities in the community (and their specialties).
- **Financial stability of cultural organizations** — Ensure, through stabilization grants or annual funding, sustainability of existing cultural organizations.
- **Creative youth internships** — Arrange internships for youth with local businesses and organizations in the cultural sectors.

In conclusion, much useful strategic information emerged from the benchmarking analysis that is used in the subsequent development of this strategy.

## **3.2 Input from the Community**

### **3.2.1 The SWOT Framework as a Basis for Community Planning**

A SWOT assessment (**S**trengths, **W**eaknesses, **O**pportunities and **T**hreats) is the logical place to start in developing a strategic or master plan for cultural and historical resource management. It ensures that the strategy ultimately developed is grounded in a clear understanding of the advantages possessed by, and challenges and opportunities facing, a community. Below we discuss first the underlying logic of a SWOT approach, then the application of this approach to the assessment of the MCMP.

A SWOT analysis can provide the basis for a strategic plan. Different elements (strengths, weaknesses, and so on) will logically imply different types of strategic actions and initiatives, as shown in Exhibit 13:



**Exhibit 13**  
**SWOT**

	How Defined Strategically?	Strategic Actions
Strengths	<ul style="list-style-type: none"> <li>• Unique or very strong factors that provide current advantages or benefits in the provision of services to residents and visitors</li> </ul>	<ul style="list-style-type: none"> <li>• Protect an advantage</li> <li>• Further develop or capitalize upon an existing advantage</li> </ul>
Weaknesses	<ul style="list-style-type: none"> <li>• Areas of current disadvantage in the provision of services to residents and visitors</li> </ul>	<ul style="list-style-type: none"> <li>• Strengthen areas of weakness</li> <li>• Reposition to eliminate weakness (in reality, or through the creation of alternative perceptions)</li> </ul>
Opportunities	<ul style="list-style-type: none"> <li>• Situations that present opportunities for future advantage or benefit</li> </ul>	<ul style="list-style-type: none"> <li>• Feasibility testing</li> <li>• Implementation planning</li> </ul>
Threats	<ul style="list-style-type: none"> <li>• Situations that present dangers of future disadvantage</li> </ul>	<ul style="list-style-type: none"> <li>• Risk assessment</li> <li>• Contingency planning</li> </ul>

### 3.2.2 Strengths (and Strategic Implications)

Throughout the interviews, surveys and focus groups, we identified a number of key strengths of Windsor’s cultural community, as well as the municipal support of and response to, that community. These were:

- **Municipal cultural master plan** — The fact that this study is occurring shows that the City is viewing culture as significant and important. Through adopting the strategy, the City will send a signal to the community that it is serious about the sector.
- **Cultural Affairs Office** — The City does have a Cultural Affairs Office in place. This sends a message to the community about the importance of the sector, while the Office acts as an important organizational interface between the sector and City Hall. Clearly, there is a need to ensure that the Office is properly resourced to do its job (which will be determined in large part by this strategy).
- **Strong base of festivals and events** — Windsor has a strong base of festivals and events, many of which have a significant draw beyond the local area (e.g. Bluesfest International, the International Fringe Festival, Windsor International Busker Festival, Festival Epicure). The strategy developed here must ensure that these festivals and events continue to be nurtured and supported, and that in a

- product development sense they always offer their audiences something that is new and exciting.
- **Anchor facilities and institutions** — Windsor has many significant ‘anchor’ facilities, organizations and events — AGW, the Windsor Symphony Orchestra, Windsor Light Music Theatre, Capitol Theatre, Mackenzie Hall Cultural Centre, Chrysler Theatre, Willstead Manor, Phog Lounge, and various others. Its many festivals and events have already been mentioned. A key aspect of this strategy will be to ensure that these cultural assets continue to be developed and promoted.
  - **Many and varied cultural organizations** — Apart from the above-mentioned ‘anchors’, our investigations have revealed over 100 culture-related organizations in the community. This organizational wealth further demonstrates the scope of the opportunity to capitalize on these cultural assets.
  - **Strong base of historical resources** — Nearly every interviewee mentioned the tremendous history and historical resources throughout the region, including a multiplicity of themes and story lines that converge on Windsor. In addition to heritage areas such as the Prado Place Heritage Conservation District<sup>20</sup>, other resources include the quality and knowledge of volunteers in the sector, and the dedication of ‘heritage-minded’ senior staff within the municipality. A strategic imperative will be to ensure that this critical mass of historical resources is known (inventoried) and that major historical themes and stories of Windsor’s history are interpreted to residents, school groups, and visitors.
  - **Strong private sector cultural base** — Another theme frequently mentioned in interviews is the wealth of for-profit cultural businesses that exist in Windsor: restaurants, clubs, lounges, photography studios, recording studios, etc. This strength should be promoted as part of City’s message that it is a vibrant and flourishing cultural community.
  - **Strong educational institutions** — The current students and alumni from both St. Clair College and the University of Windsor was mentioned as a key strength. Staff and students at both institutions are strong contributors to the cultural life and vitality of the City. Accordingly, opportunities should be maximized to encourage graduates to stay in Windsor and contribute to the cultural life of the community. To this end, a formalized network of graduates from the University

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<sup>20</sup> The Ontario Ministry of Culture describes Heritage Conservation Districts as follows: *“In many areas of Ontario, the built heritage extends beyond the individual buildings to include the spaces between the buildings, the surrounding natural and man-made landscape, roads, footpaths, fences, lighting, street furniture and other features which collectively contribute to the area’s special character. Part V of the Ontario Heritage Act provides for the designation of heritage conservation districts. Following approval of a local designation by-law any alterations, additions and demolition to property within a heritage conservation district requires a permit from the local municipality. The approval or denial of a permit will usually be determined in accordance with approved guidelines and district plan.”* (from Ministry of Culture web site)

and College could help to ensure that these alumni remain plugged into Windsor's cultural life.

- **Critical mass of population** — Several of our interviewees noted that the population of Windsor and its surrounding region is large enough to retain a critical mass of talent in all cultural sectors. Ideally, in the longer term, the size of this cultural labour force should be inventoried, and the information used to promote a wider awareness of culture's significance within the general population, among cultural organizations themselves, in the media, and at City Hall.
- **Proximity to Detroit** — As previously mentioned, there are over 4 million persons living in the Detroit metropolitan area. Many of these individuals are a potential market for cultural activities in Windsor. In addition, this proximity to Detroit and the Michigan market generally is a strength that enables collaborative efforts and cultural 'cross pollination' on both sides of the border. Cultural tourism initiatives can also capitalize on the Detroit and Michigan cultural tourism market that travels internationally and that seeks unique attractions, festivals and events.
- **Emerging awareness of importance of culture to the community** — Many interviewees report that there is an emerging awareness of the importance of culture to the community, and that the cultural sector can contribute to Windsor's re-invention. To this end, cultural activity can be reconceived as an investment in the economic future of Windsor, and not merely a subsidy.
- **Ethnic/cultural diversity of the region** — The varied ethnic composition of Windsor – including its multicultural events, festivals, and character – provides an opportunity to promote ethno-cultural diversity as part of the City's economic development message.
- **Attractive waterfront** — Compared to many communities that are situated on water, Windsor has a very attractive and public waterfront. This is a signature asset of the City. While some may decry the quality and appropriateness of some of the public artworks along the parkway (in Odette Sculpture Park), the waterfront is nonetheless a cultural asset that is well loved and widely utilized by the community.
- **Effective outreach programs** — Some of Windsor's cultural institutions are particularly effective and efficient in their outreach strategies to engage the public and grow their audiences (e.g., WSO, Artcite Inc.). These outreach strategies could be regarded as models for other organizations to emulate. To this end, workshops that share such strategies could be organized to allow groups to learn from one another.

### 3.2.3 Weaknesses (and Strategic Implications)

A number of weaknesses in Windsor's cultural fabric were identified by respondents over the course of the research. These included:

- **Fragmentation of the arts community** — The idea communicated in various ways was that Windsor's arts community tends not to act or communicate in a coordinated way. There are a number of reasons for this. Until recently (e.g., cultural summit, this study) there have been relatively few opportunities for cultural groups to communicate and share ideas amongst themselves. Arts groups are composed of artists who for the most part would prefer to concentrate on their art rather than addressing broader shared concerns. Many cultural organizations operate in their own spheres, struggling to pay their bills and provide basic services to their members. To come together with other cultural organizations to share ideas and concerns is relatively new and few have had the opportunity to participate in a broader forum. The idea that artists and cultural organizations are an economic sector that can improve the quality of life and create jobs is a relatively new one.
- **Community perception of culture** — This weakness is related to the community's perceived attitudes about the value of culture. The idea can be characterized by the notion (not necessarily fact) that Windsor is a blue-collar town and that culture is 'highbrow', resulting in some apathy in which 'culture' takes a back seat to 'sports and recreation' in the City's policy agenda.
- **Lack of leadership, cohesiveness and trust** — As a result of the issue of fragmentation, there is a lack of cohesiveness amongst different groups that, in turn, gives rise to an unhealthy tension among policy makers, artists and taxpayers. Groups tend to be somewhat defensive of their turf issues, resulting in a perception by some that Windsor's cultural groups are often self-serving. Overall, Windsor's cultural organizations are challenged by their limited resources and sectoral fragmentation to build trust, develop sectoral leadership, and shape a shared policy agenda. The response by the City to these conditions has, in turn, led to the perception within the cultural community that the City does not appreciate the value of culture.
- **Lack of community support** — In part because of fragmentation of the cultural community and the lack of a common voice or shared agenda, cultural organizations fall below the radar screen in the broader community. With the exception of a few larger organizations that are well known, there is a lack of appreciation of the extent of, or the importance of, the cultural sector in the broader community. To some degree this may translate to a lack of support and resources for cultural organizations.

- **Lack of well articulated vision for the cultural community** — The cultural community has had few opportunities to speak as a unified voice or to articulate its needs. As a result, there is a lack of a well-articulated vision for the cultural community that sets out its vision and strategic objectives. This has made it difficult for civic staff and Council to develop coordinated public policy and funding approaches for the sector.
- **Lack of appreciation of heritage** — There is a belief by respondents that heritage assets are not appreciated, valued appropriately, or preserved. It is believed that this lack of appreciation has placed heritage buildings and assets at risk of deterioration.
- **Lack of vibrant downtown** — There is a perception that the downtown is not as vibrant or ‘alive’ as it could be. A corollary is that the downtown does not function as a vibrant centre of cultural activities to the degree that it should.
- **Lack of an outdoor market** — There used to be an outdoor market where the Casino is today. Currently, there are several groups, including the Downtown Residents Association, which would like to reestablish an outdoor market. The presence of an outdoor market is often a vital component of the cultural landscape in a community and a locale for cultural activities.
- **Cultural institutions and facilities in a state of flux** — Windsor has more than its share of cultural organizations and facilities in a state of flux, dysfunctionality, and some disarray. The issues tend to be unique to each organization or facility. Lack of operating funds is a strong contributor. However, the result is that cultural groups are struggling to make ends meet with insufficient resources to achieve their vision while facilities are being underutilized and are at risk of deteriorating physically and organizationally.
- **Lack of facilities** — There is a lack of facilities for some types of artists and cultural organizations. For example, there is insufficient live/work space for artists. There is also a lack of performance venues and rehearsal space for some of the groups at rates they can afford.
- **Sustainability of cultural organizations** — Many cultural organizations are struggling to make ends meet. The economic downturn, combined with a lack of US tourism has exacerbated these problems. Cultural organizations are struggling with overheads and meeting their ongoing operating needs. Most lack any access to sustained sources of revenue or operating grants.
- **Local government funding** — Direct funding by City Council of cultural organizations is considered highly stressful. The Art Gallery of Windsor and the Windsor Symphony Orchestra receive the bulk of the City’s funding (\$770,000) to non-City owned cultural assets. The lack of broader funding makes it difficult for new and emerging cultural organizations. Also, many organizations are required to show municipal support in order to leverage funds from the

- provincial and federal governments. This has also led to some animosities at the local level between organizations that receive funding and those that do not.
- **Marketing** — Most cultural organizations lack marketing know-how and expertise. Most organizations find it difficult to reach local media to publicize their events. There is not a readily accessible calendar of cultural activities that is available throughout the community.

### 3.2.4 Opportunities (and Strategic Implications)

During our stakeholder forums and interviews, the community identified numerous opportunities that the City and the cultural sector might capitalize on to improve the cultural life of the community. These opportunities might include a new way of thinking, new physical assets, a new municipal strategy, or other innovation. Opportunities and their implications identified by the community include the following:

- **Attitude for change** — The City understands the need for a change or augmentation of its industrial policy to include a shift from the old ‘smoke stack’ manufacturing economy to a new economy based on knowledge and creativity. This shift means a change in the way in which the City allocates its staff resources; its economic development policies, investment, commercial, and industrial (ICI) recruitment; the funding of industry sectors; branding; and, most fundamentally, the way in which the community sees itself.
- **A strong cultural foundation** — Windsor has the basic infrastructure of artists, advocates, organizations, audiences, and educational institutions already in place. While there are several major extant concerns (most notably, performing arts facilities), there is nonetheless a strong underlying foundation for cultural growth.
- **An understanding that culture can be an economic driver** — Interviewees note an increased awareness that culture can have an important role in improving the economic condition of the community. That role might play out in a number of different ways including:
  - The establishment of a downtown cultural precinct which helps brand Windsor as a cultural city or cultural destination
  - The use of cultural assets such as organizations, facilities, services, and most importantly people (both cultural ‘providers’ and audiences) as a means to revitalize downtown Windsor
  - The use of cultural tourism to diversify Windsor’s tourism industry and enhance tourism revenues.

- **The existence of physical space useable as cultural facilities** — The City has available to it several facilities which can be modified, improved, or managed that can supply many of the needs of the cultural community for performing, rehearsal, and display space. This precludes the need for land assembly, new construction, land remediation, environmental assessments, zoning changes, and the many other issues of greenfield or brownfield development. These existing facilities include the Capitol Theatre and the Downtown Armouries. In addition, interviewees note the existence of numerous heritage buildings (some City owned, some privately owned) which might be used for live-work spaces, low-cost office space for cultural organizations, rehearsal space, educational facilities, and retail space.
- **A desire for improved marketing of Windsor’s cultural assets and activities** — Interviewees note that Windsor’s cultural organizers have a positive and proactive attitude (though not necessarily the resources) when it comes to marketing events, exhibits, products, and services. This attitude would be assisted by a formalized ongoing system (such as calendars of events, marketing training, ‘marketing hand-holding’, cooperative bulk buying) that helps cultural organizations and practitioners to become better marketers of their events, products and services. Interviewees also saw many opportunities for cultural organizations to take on cooperative marketing programs.
- **Detroit as a source of audiences for Windsor’s cultural activities** —As an opportunity, interviewees focused on Detroit’s large population though many noted that the closeness of the downtown is not the advantage that it might appear to be at first glance. They note that Detroit’s downtown is a ‘9 to 5’ destination for many Detroit residents. When accounting for distance and travel times of suburban audiences, the size of Windsor’s Detroit audience might well be smaller than it might appear.
- **The large and active multicultural community** — The size and diversity of the multicultural community (typically, respondents do not distinguish the many different communities within this ‘community’ but rather treat it as an amorphous whole) is noted in almost every discussion. There is a sense that the multicultural community is living a separate life in Windsor and that there is an opportunity to develop closer connections between these communities and the ‘traditional’ cultural community. Interviewees see an opportunity to involve the multicultural community more often in community-wide special events, cultural planning, and as a way to build Windsor’s cultural (and multicultural) brand.
- **Funding for the cultural sector** —There is an opportunity to rationalize the City’s funding/granting system, the cultural planning process, and cultural policies. Interviewees note an opportunity to develop the following to guide the growth of the sector:

- Public art policy
- An arm's length, 'de-politicized' funding process
- **The involvement of post-secondary educational institutions** — Windsor's post-secondary institutions participate in the community's cultural life on many different levels beyond academic instruction and skills training. Interviewees note the involvement of post-secondary institutions in cultural planning, advising organizations, moral support, and the production of events. This involvement by academe helps to professionalize the cultural sector and build valuable cross-sectoral partnerships.
- **Opportunities that arise from stronger community relationships** — These opportunities can be developed through nurturing new relationships with the business community, the downtown community, economic development, tourism, and other stakeholders in Windsor's cultural life. To this end, every opportunity should be taken to build cross-sectoral partnerships in the service of the goals that are identified in this master plan. In addition, cultural organizations must recognize the strength that comes from forging stronger relationships within their own community, thus enabling the sector to speak with a united voice to City Hall, and to audiences, visitors, investors, the media, and residents.

### 3.2.5 Threats (and Strategic Implications)

In this SWOT analysis, threats refer to environmental conditions with the potential to inhibit or impede Windsor's cultural development.

For each threat, we have provided an analysis of the threat's strategic implications. Where possible, we have also recommended how best to counter the threat.

- **Artists and other cultural sector workers, who provide the vision, talent, and labour necessary for Windsor to realize its cultural opportunities and develop its cultural economy, begin to leave Windsor** — Windsor boasts six post-secondary institutions with degree or diploma-granting programs in the creative arts. Four of these six programs are housed within the University of Windsor: the School of Dramatic Art, the School of Music, the School of Visual Arts, and the Program in Creative Writing of the Department of English Language. In addition, two creative arts programs are housed within St. Clair College: the Entertainment Technology Program, and the Music Theatre Performance Program.



There is likely no other comparably sized city in Canada whose post-secondary institutions offer as many creative arts programs as does Windsor, and that, on a per-capita basis, boasts as many individuals who are graduates in the creative arts.

These graduates are a significant human resource vis-à-vis Windsor's opportunity to develop its culture and to grow its cultural economy. However, should the City of Windsor not adopt and implement a Municipal Cultural Master Plan, or should investment in culture by the City not increase in years ahead, the threat exists that these graduates, as well as those who are already working in the cultural sector, will interpret the City's action as a signal that their careers lie elsewhere. Conversely, an improved environment for cultural development, including increased funding and the implementation of the Municipal Cultural Master Plan, will help to retain Windsor's artists and other cultural sector workers.

- **Culture is not integrated into strategic thinking and planning vis-à-vis Windsor's economic restructuring for the 21<sup>st</sup> Century** — For Windsor to achieve the full measure of its cultural potential, the Municipal Cultural Master Plan should become a pillar of a broader economic development strategy that embraces culture.

The work of Richard Florida and others has documented how cities with a well-developed infrastructure of cultural amenities – including museums and galleries, theatres, a dynamic music scene, a lively night life, and an overall cultural 'buzz' – become magnets for the 'Creative Class' of educated entrepreneurs and knowledge-industry specialists who are driving the economic development and redevelopment of many North American cities.<sup>21</sup>

For a city such as Windsor – which must transition from a manufacturing-reliant economic base to a more diversified economy – culture can become a resource for re-positioning the city's image in the minds of potential Creative Class in-migrants, and for developing a new economic sector that is centred on cultural organizations, cultural tourism, and the cultural industries.

Despite this opportunity, the threat exists that a manufacturing-reliant economic paradigm that does not embrace innovation in economic planning and development will inhibit the deployment of the City's human and financial resources and the 'new thinking' needed to utilize culture in the context of

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<sup>21</sup> Richard Florida's website is a useful précis to his work: [www.creativeclass.com](http://www.creativeclass.com)

Windsor's economic restructuring. In this scenario, culture will continue to be perceived as a low priority, cultural funding will be regarded as an expense and not an investment, and the sentiment that "it can't happen here" will deter implementation of the Municipal Cultural Master Plan.

As a first step to facilitating a new understanding of culture as an economic driver, an economic impact assessment of culture's value is highly recommended. The findings of an economic impact study on culture's value, which would also quantify the return to the City of Windsor on its cultural investments, could be highly persuasive in reshaping strategic thinking vis-à-vis culture's role in Windsor's economic restructuring.

- **Although the Art Gallery of Windsor and the Windsor Symphony Orchestra continue to receive significant investment from the City of Windsor, support is not extended to smaller or nascent cultural groups** — Currently, the City of Windsor provides funding to four non-profit cultural organizations: The Art Gallery of Windsor, the Windsor Symphony Orchestra, Artcite Inc., and the Arts Council - Windsor and Essex. A significant level of investment is provided to two of these four organizations: Art Gallery of Windsor, and the Windsor Symphony Orchestra.

The range of economic dividends that can accrue to Windsor through developing its culture and growing its cultural economy cannot materialize if significant investment is targeted at these two organizations alone. Should the City of Windsor's funding for culture not be extended to include other cultural producers and presenters, the goals and objectives of the Municipal Cultural Master Plan will not be realized. Accordingly, we recommend that the City's cultural funding be extended to smaller and/or nascent cultural groups.

- **The number, accessibility, and affordability of performing arts venues remains limited** — The under-supply of performing arts venues in Windsor – an issue that includes the limited availability and high rental cost of the Chrysler Theatre and the future of the Capitol Theatre – are highly challenging to performing arts producers and their audiences. If left unaddressed, this issue will become a major threat to the performing arts in Windsor and to the cultural development of Windsor overall.

Without a sufficient supply of accessible and affordable performing arts venues – and most especially, without an 'anchor' civic venue for the performing arts – it will not be possible for the performing arts to prosper and grow. At the same

time, the financial viability of Windsor’s flagship performing arts producer – the Windsor Symphony Orchestra – will increasingly be compromised.

To address this issue, the City might initiate discussions with St. Clair College with the objective of improving community access to the Chrysler Theatre. At the same time, and contingent on decisions made concerning the Capitol Theatre, the City may also need to undertake a feasibility study for a new performing arts venue.

- **A broader, more diverse community does not become engaged in Windsor’s cultural development** — Ordinarily, in cities that launch initiatives to capitalize on their cultural assets, local government, tourism, business, and economic development work in partnership with the cultural sector to realize the sector’s potential. To this end, partnership models include business councils for the arts, destination marketing committees dedicated to cultural tourism, and cultural industries strategies stewarded by economic development agencies. In short, cultural development occurs through cross-sectoral collaborations in which different stakeholders groups work together to achieve shared goals.

Currently, cross-sectoral collaborations such as those cited above are uncommon in Windsor. Should such collaborations or partnerships not be engendered and a broader, more diverse community not become engaged in Windsor’s cultural development, current and future opportunities to develop Windsor’s culture may not be realized. Opportunities to develop such collaborations and partnerships should be investigated and pursued.

- **The economy remains in recession** — The current economic recession is a significant challenge for Windsor. Windsor’s rate of unemployment is the highest among all Canadian cities, and, faced with declining tax revenues, the City of Windsor is under pressure to curtail spending which it deems to be discretionary. This situation is further exacerbated by a downturn in individual giving and corporate support for culture, along with intense competition for philanthropic dollars generally.

Although many North American and European cities have used culture as an instrument of economic renewal during periods of recession, Windsor’s historical reliance on manufacturing, combined with its lack of familiarity with the practice of culture-led regeneration,<sup>22</sup> may preclude new civic investments in culture

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<sup>22</sup> A sizeable body of literature exists concerning culture-led regeneration in North America and Europe. The website of the Creative City Network of Canada features an annotated bibliography

during a recessionary period. Accordingly, should Windsor's economy remain in recession, the goals and objectives of the Municipal Cultural Master Plan may be compromised.

To counter this threat, every effort should be made by the cultural community and the Cultural Affairs Office to disseminate information and best-practice case studies concerning culture-led regeneration.

- **The “culture-must-be-more-like-a-business” mindset becomes prevalent** — With the exception of certain major metropolitan centres where a sufficient volume of affluent cultural consumers permits some cultural producers (most notably, commercial theatres) to function without public subsidy, professional theatre companies, symphony orchestras, museums, public art galleries, cultural festivals, and other cultural producers and presenters require public investment to ensure their financial viability.

The ‘income gap’ between the actual cost of producing cultural products and what most consumers can afford to pay has long been the rationale for public funding of culture and for culture’s designation as a public good. This is the same rationale that underlies public subsidy for the operation of sports and recreation facilities, and public subsidy for the provision of recreation and leisure programs. It is generally well understood that a civic government cannot seek full cost-recovery for the operation of sports and recreation facilities or for the provision of recreation and leisure programs through user fees alone. However, it is less well understood that non-profit cultural producers and presenters cannot seek full cost-recovery through earned revenues alone.

Although it is the responsibility of every cultural producing or presenting organization that receives public funding to improve operational efficiencies and to maximize business sponsorships and other earned revenues, non-profit cultural producers and presenters cannot function on a for-profit business model.

To the extent that an “culture-must-be-more-like-a-business” mindset shapes public and political thinking about Windsor’s cultural development, Windsor’s cultural development will be threatened. Accordingly, cultural producers and presenters must also be public educators concerning the non-profit financial model that underlies their operations.

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of works pertaining to culture-led regeneration: <http://creativecommons.ca/making-the-case/culture-economic-engine-3.html>

- **Essex County does not develop a countywide strategy for cultural development** — Currently, no strategy or funding mechanism for cultural development exists at the County level. Although the City of Windsor can pursue a successful strategy for cultural development that is independent of Essex County, if both jurisdictions were committed to cultural development, the effort of each jurisdiction would augment the other. In particular, the cultural tourism opportunity across the region would be distinctly advantaged if both jurisdictions embraced a coordinated funding and development effort.
- **The proximity of Detroit and its major cultural institutions inhibits civic investment in Windsor’s culture** — If the capacity of culture to build economy and community is not well understood, and if culture is regarded principally as a form of entertainment, the view could be expressed that the City of Detroit is already providing Windsorites with cultural festivals, events, and programming sufficient to meet Windsorites’ needs. Insofar as this view is held in decision-making circles that affect Windsor’s cultural development, this view constitutes a threat.

To counter this threat, it is essential that Windsor’s cultural programs and events maintain a strong appeal to Windsorites and that demand is robust for culture that is locally produced. In addition, to the extent that Windsor’s cultural tourism experiences are consumed by Michiganders, this will also demonstrate the need for culture that is locally produced.

- **Local media outlets do not increase their coverage of Windsor’s cultural issues, events, and programs** — According to the amount of coverage they provide, media outlets affect audience attendance for better or for worse. Similarly, public knowledge of cultural issues is affected by the coverage that media outlets provide. Throughout the focus group process that informed our SWOT analysis, we heard repeatedly that most (although not all) of Windsor’s media outlets pay limited attention to Windsor’s cultural issues, and provide limited coverage of Windsor’s cultural events and programs.

To help counter this situation, the Cultural Affairs Office could embrace a media relations function as a part of its mandate.

- **Demographic changes erode the traditional audience for Windsor’s culture** — Windsor’s demographic profile is changing as Baby Boomers age and new immigrant communities grow. In addition, should Windsor’s recession

linger, the city's population, which shrank in 2006-2007,<sup>23</sup> may begin to contract further.

These demographic changes, which have the potential to erode Windsor's traditional audience for culture, can also be an opportunity to build new audiences through innovative programming and new forms of cultural engagement. To ensure this outcome, Windsor's cultural groups must take Windsor's demographic changes into account in their strategic planning.

- **The live entertainment at Caesar's Windsor may compete with the audience for Windsor's non-profit producers and presenters** — Caesar's Windsor Casino is both a potential threat and potential opportunity to the cultural life of the community. On the one hand it can and has served as a stage for local acts, thus showcasing them to the community and legitimizing them as 'authentic show business' acts. This exposure and recognition is clearly positive. On the other hand, when high profile out-of-town acts are featured, it can dampen the market for local performance. (On the other hand, there is presumably a benefit to local audiences in being exposed to these talented tourism acts.) It would seem that as long as there is a reasonable balance between Caesar's showing a mix of local and out-of-town talent, then it is a positive factor in the cultural life of the community. The threat, however would lie in a strategic direction to show only big-name, high-profile acts. From a cultural tourism perspective, the live entertainment at Caesars Windsor enhances Windsor's cultural tourism offering. When all of the cultural tourism experiences in Windsor and Essex County are aggregated within a single cultural tourism campaign (see Section 3.3.4, below), the whole of the region's cultural tourism offering will be greater than the sum of its parts.

### **3.3 Summary of Major Issues and Opportunities**

Exhibit 14 summarizes the major issues and opportunities identified by the SWOT assessment and the benchmarking findings. These issues and opportunities, which are summarized in six areas, are the basis for the MCMP strategy that subsequently follows.

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<sup>23</sup> In 2006-2007, the Windsor census metropolitan area lost a net 1,744 residents due to out-migration. This loss rate, which is 5.3 people per 1,000 of population, is the highest loss rate among all Canadian cities.

**Exhibit 14**  
**Basis for strategy**

Issue	Strategic implication
Municipal Organization and Leadership	<ul style="list-style-type: none"> <li>• Need for Council to send a strong signal of support to the cultural sector through: a) adopting a strong policy in support of the cultural sector (i.e. this plan); b) properly resourcing the Cultural Affairs Office in order for it to properly do its job (as outlined in part in this report); and c) Councillors individually supporting cultural activities to a much greater extent (i.e. attending events, participating in high-profile cultural activities where the City is a lead sponsor, etc.)</li> <li>• Need for Cultural Affairs Office to play stronger role in educating municipal staff about the importance of culture to the community and City</li> <li>• Need for City to play a more active role in bringing the sector together through events (e.g. cultural summit – see the next section)</li> <li>• Opportunity for City to show support for public art through extension of its formal public art policy</li> <li>• City should continue to show support for volunteers in the sector through expanded recognition programs</li> </ul>
Sector Communication and Coordination	<ul style="list-style-type: none"> <li>• Need for frequent and effective communications between the City and the cultural sector (as well as within the sector itself)</li> <li>• Opportunity to create a complete and more accessible directory of individuals and organizations sector-wide</li> <li>• Opportunities for events and activities to bring the sector together (and encourage more intra-sector understanding and cooperation)</li> </ul>
Funding and Resource Support	<ul style="list-style-type: none"> <li>• Need for sustainable funding for core cultural organizations</li> <li>• Opportunity to broaden funding base to support new and fledging cultural organizations and events</li> <li>• Need to increase funding to culture in recognition of fact that Windsor is becoming more diverse and complex</li> </ul>

Issue	Strategic implication
Direct Provision: Facilities and Events	<ul style="list-style-type: none"> <li>• A feasibility study for a new municipal museum should be undertaken, looking at themes and stories to be told as well as its marketing and financial sustainability aspects: the assessment should consider that this would be a long-term project with an understanding that a new museum would be in place by a target date of (say) 2015 – the question of a municipal archives should also be addressed within the context of this assessment</li> <li>• The issues of ownership and maintenance with respect to works of art in the Odette Sculpture Park needs to be resolved</li> <li>• A wide variety of festivals and events should continue to be supported by the City, with even greater marketing push to tap into wider audiences (see sections on cultural tourism and marketing and promotion)</li> </ul>
Cultural Tourism	<ul style="list-style-type: none"> <li>• Major opportunity to use City's extensive cultural resources to develop cultural tourism to a greater extent, and develop a plan to do promote this (in concert with Tourism Windsor-Essex and Pelee Island)</li> <li>• The plan developed to do this would have both product development as well as marketing implications</li> </ul>
Marketing	<ul style="list-style-type: none"> <li>• Opportunity to re-brand Windsor as a place where a 'cultural renaissance' is happening (assuming some of the fundamental initiatives discussed earlier take place)</li> <li>• Opportunity to create communication campaign aimed at the overall community explaining the importance of culture, both as an essential ingredient to a health community as well as an important economic driver</li> </ul>



## Section 4

# Municipal Cultural Master Plan

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From the various consultations, surveys, benchmark results, workshops and other sources of information, we have prepared a strategy that attempts to make the best use of human and financial capital to fulfill the cultural aspirations of the community. The recommendations presented here focus upon the most strategic and significant avenues for change in terms of how the municipality deals with the cultural sector. There are many other useful activities that could be implemented as well that are more ‘tactical’ in nature and thus are not the focus of major recommendations. (Many of the suggestions contained in the SWOT analysis, for example, relate to ways and means of capitalizing on strengths, realizing opportunities, etc. and would thus fall into that category.) We assume that once some of the major strategic structural recommendations have been put into place, then the Cultural Affairs Office would review some of these more tactical ideas and initiate them as time and resources permit.

Before we outline the strategic recommendations of the MCMP, we need first to establish a vision and mission for culture in Windsor to guide the implementation of the plan.

### 4.1 Components of a cultural master plan

A cultural master plan is a collection of interrelated actions operating at the following four ‘levels’:

The first is at the **policy level**, in providing leadership and guidance (including being accountable) in a number of areas. This level is made up of the following:

- ➔ **Leadership and governance:** This set of actions examines what municipalities are doing to provide overall leadership and guidance to their cultural sector.
- ➔ **Economic development:** The work of Richard Florida (and others) suggests that investment in cultural infrastructure (which attracts the so-called ‘creative class’) can be as much an economic development strategy as the provision of

industrial parks and servicing. Here we examine how culture strategies are actively supporting economic development objectives.

- **Accountability:** This section examines activities to track the success of the overall strategy, and to report back to the cultural community as well as the general public, on the success and effectiveness of initiatives.
- **Advocacy:** Anything that the community is doing to participate in larger advocacy initiatives that may benefit the cultural community beyond the immediate municipality is captured here.
- **Sector training and development:** Efforts by municipalities to help develop capacity within cultural organizations are noted here.

A second level lies in the **direct provision** of facilities, programs, events, etc. that can be used by or ‘participated in’ by cultural organizations or the general community. The following make up this level:

- **Facility development and provision:** Here we look at what communities are doing in terms of providing and maintaining a network of physical facilities in which cultural activities take place.
- **Program and product (experience) development:** Some communities are taking an active role in helping more actively develop, package and promote their cultural experiences to residents and visitors, and here we examine activities in this regard.
- **Festivals and events:** This set of actions examines what communities are doing to support the growth and development of special events and festivals (most of which are integrally related to culture of one form or another in the community).
- **Public art:** Many communities regard the support of public art programs to be a tangible and visible expression of their support for culture and so here we review what is being done in this regard.

A third level is **sector support** consisting of a number of areas in which the municipality can provide supportive assistance to the cultural sector. These are the following:

- **Community cultural education:** This examines what is being done to work with cultural organizations (as well as other agencies in the community) to help them develop their educational programs for residents and visitors.
- **Marketing:** This area reviews what elements of cultural strategies are oriented towards better marketing and promotion of activities and events to residents of the community, as well as visitors from the outside the community.

- ➔ **Audience development:** We look here at how municipalities are assisting their cultural organizations with the development of current and future audiences.
- ➔ **Market research:** Any initiatives that municipalities have put in place to assist organizations with audience research are tracked here.

A final area we have called **resources**, as we are concerned here with the procurement of financial and other resources (including ‘information’) for cultural organizations. This level consists of the following:

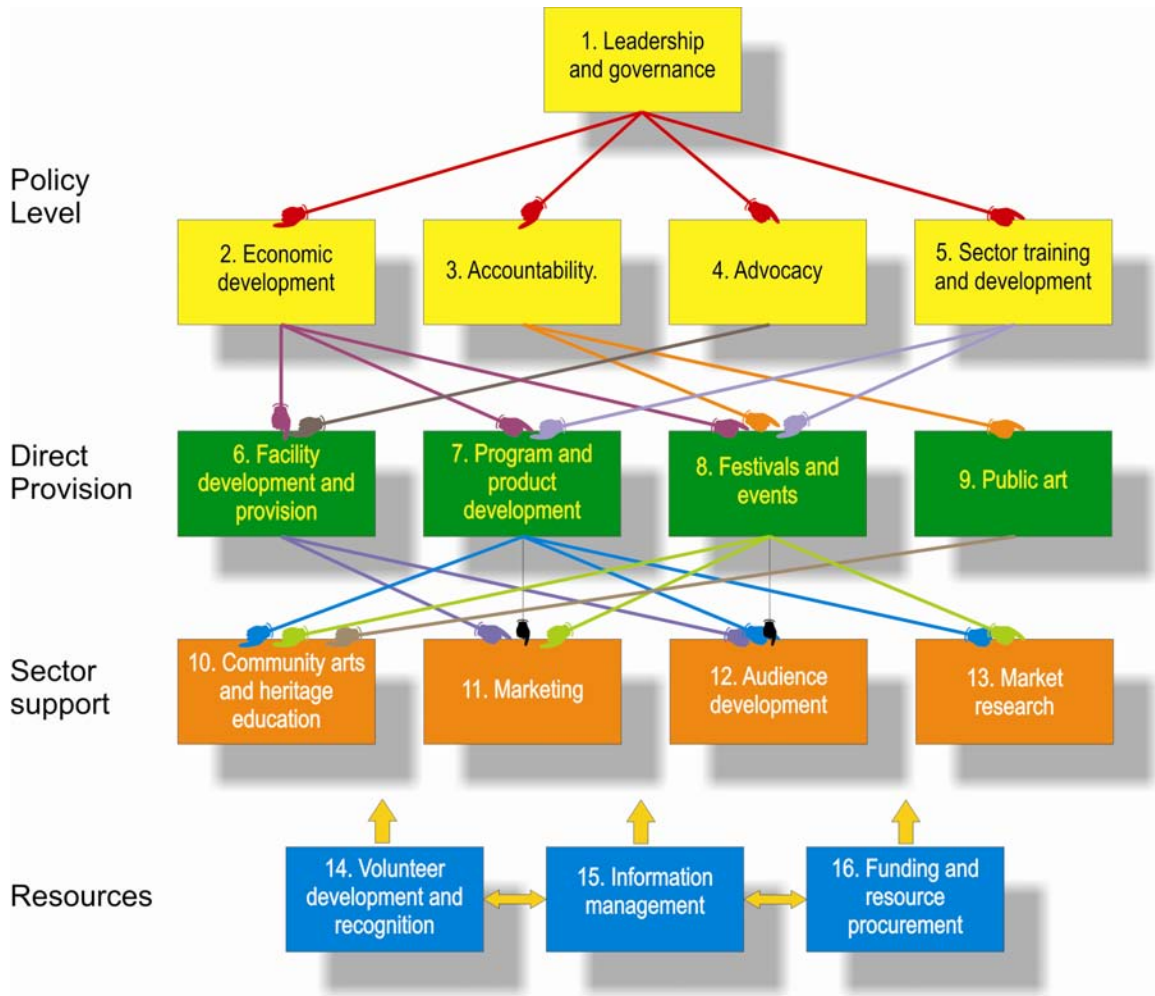
- ➔ **Volunteer development and recognition:** Understanding that volunteers are critical to the effective and efficient functioning of the overall cultural sector in a community, this area reviews how communities are assisting with volunteer development and recognition activities.
- ➔ **Information management:** In any community, there is a wealth of information available concerning cultural organizations, events, activities, etc. This information is constantly changing. In this section we review how communities are tracking and updating this information and making it available to users.
- ➔ **Funding and resource procurement:** Here we examine what elements of strategies are aimed at ensuring that cultural organizations have the financial and other resources necessary to fulfill their mandates.

Exhibit 15 illustrates the interrelationship between the four levels. At each of these four levels, the individual boxes (which correspond to the categories identified in the best practices review) contain initiatives within that particular set of concerns or area of activity. The connecting lines between the boxes show the more important interrelationships between the various areas of strategic concern. As the diagram conveys, a culture master plan or strategy is a mutually consistent and supporting system of strategies and initiatives in all these areas.

Obviously there is some overlap between these areas of initiative. For example, a specific initiative that is classified under ‘sector training and development’ might equally be seen to be ‘leadership and guidance’. At the end of the day, what is fundamentally important is that the strategy, action or initiative is captured *somewhere* in the review.

Collectively, the following recommendations constitute the municipal cultural master plan. These recommendations cover a short, medium and long-term time period. Each is supported by a statement of rationale, a suggested time frame for implementation, and estimates the resources needed.

**Exhibit 15**  
**Interrelationships of master plan elements**



### **4.2 A Vision for Culture In Windsor**

‘Vision’ and ‘mission’ differ somewhat in terms of their orientation and purpose. ‘Vision’ is a longer term ‘word picture’ of what a community hopes to achieve at some future (usually unspecified) point. It is an aspiration or description of what the community *should* become (as distinct from what it is now). In contrast, ‘mission’ describes the functions of an organization such as the City that helps it attain its vision.

An organization’s strategy lays out its specific initiatives and activities designed to reflect that mission and thus ultimately achieve the vision. The vision then is the logical consequence of following the strategy. Assuming that community’s actors and

agencies all share the vision and mission, and are willing to work together to implement the strategy, then there is every reason to hope that the vision will be achieved (assuming no unforeseen circumstances arise).

We see from the enthusiasm, skills, relationships, and the trading market that Windsor has the potential to be an even more important Southwestern Ontario cultural centre and cultural destination. It can be an even greater focal point for those who are formally part of the Windsor and Essex cultural community but also for residents, visitors, businesses, and investors. Windsor has already built a strong cultural base through its post-secondary educational institutions, public facilities, cultural organizations, and both professional and amateur cultural ‘producers’. In addition, it has a wide range of existing activities including special events, education, programming, exhibitions, festivals, and a community that is developing an understanding that it is time to transition from a manufacturing-based economy to the new economy built on knowledge and creativity. Accordingly, an appropriate and achievable vision could be articulated as follows:

#### Recommendation 1

##### **Adopt a Vision for Culture In Windsor**

The overall vision for the City of Windsor according to the City’s strategic plan is: *“Windsor is a quality city full of history and potential, with a diverse culture, a durable economy and a healthy environment where citizens share a strong sense of belonging and a collective pride of place.”*

Clearly the on-going development and promotion of the City’s cultural sector will help further this vision by capitalizing on Windsor’s diverse culture and helping to develop pride of place. Building upon this (as well as the City’s public art policy and the draft cultural policy approved in principle by Council in November 2005) and looking at how other cities have expressed the vision of their own cultural development strategies, we have developed the following recommended future vision for culture’s place in Windsor. This vision guides the recommendations contained within the rest of this plan.

### Vision for Culture in Windsor

The City of Windsor will be a creative and vibrant cultural community that encourages artistic expression, the celebration of the City's cultural identity and cultural diversity and that promotes and facilitates culture-led economic revitalization, cultural tourism, heritage preservation, and opportunities for collaboration and partnership.

The mission that would facilitate the achievement of this vision could be:

#### Recommendation 2

##### **Adopt a Mission for the Cultural Affairs Office**

The recommended mission for the Cultural Affairs Office that would facilitate the achievement of the future vision is:

##### Mission of the Cultural Affairs Office

To act as a catalyst and facilitator to ensure the provision of a range of affordable and accessible opportunities for engagement in cultural activities, services, and facilities to residents while at the same time building up a base of unique cultural attributes and activities for visitors, residents, investors, and businesses.

## 4.3 Municipal Cultural Master Plan

In this section of the report we present the recommendations and their supporting rationale, as well as discussing timing and resource implications.

### 4.3.1 Resources for the Cultural Affairs Office

#### *Preamble:*

The strategy contained here will require considerable effort and dedication to implement effectively. At present the resources available to the Cultural Affairs Office are insufficient to the task. Accordingly, there is a need to ensure that the Cultural Affairs Office has the resources it needs to undertake and coordinate the various activities required.

### Recommendation 3

#### **Ensure adequate resources for Cultural Affairs Office**

In order to continue to provide essential services to the cultural sector, the Cultural Affairs Office **must have additional assistance** to establish stronger relationships with cultural organizations and to establish partnerships with the sector. We recommend the establishment of two staff positions to work with the Manager of Cultural Affairs: one needed in the immediate/short term and a second for the medium/longer term. In the short term, the City should attempt to staff these positions internally (including consideration of a possible realignment of resources from within the City's Community Development and Health portfolio). In the medium and longer terms, and after a review of the effectiveness of internal staffing, serious consideration should be given to hiring permanent resources in these areas, potentially as part of the 2011 budget process.

The first position is a cultural liaison officer to assist the Manager of Cultural Affairs in developing and maintaining linkages between the cultural sector and the Cultural Affairs Office, ensuring an on-going coordination and liaison function between the municipality and the various individuals and organizations in the sector.

The second position would assist the Manager of Cultural Affairs in proactively developing cultural sector partnerships and creating and managing activities and events that involve the sector and the community at large. In addition, the City's role in a cultural tourism strategy (subsequently recommended) would be managed through this resource.

Over time the Cultural Affairs Office will require additional administrative support, and some modest expenses budget for activities that enable further some of the activities recommended within this plan.

*Rationale:*

An ongoing refrain we heard throughout the interviews and focus group process was that nominal ‘lip service’ was paid by the City to cultural affairs and to its manager – a manager-level employee with effectively no staff and very few resources. (Note that criticisms were not leveled against the individual in the position – but rather against the fact that one individual could not possibly hope to do everything.)

The success of this MCMP is predicated upon the City engaging much more actively with the cultural sector. This engagement will require a level of resources that is a new threshold above what is currently being allocated. A critical first step is to provide staff resources that will enable many of the activities that are recommended in this plan.

We see two additional positions as being desirable within the Cultural Affairs Office. These would be junior to mid-level positions, and would have the general duties and responsibilities shown in Exhibit 17.



**Exhibit 17**  
**Staff duties and responsibilities**

	Communications liaison position duties (immediate)	Cultural sector partnerships position duties (medium to longer-term)
Position Level	Junior	Intermediate / Senior
Timing	Immediate	Medium-long term
Duties	<ul style="list-style-type: none"> <li>• Development of a regular communications vehicle between the City and the cultural sector (defined as broadly as possible), likely an 'email blast' communication, to inform the sector of relevant activities and events at the municipal level</li> <li>• Responsibility and management of social network devoted to the cultural community</li> <li>• Compilation and administration (including distribution) of a updated directory / compendium of the cultural sector (again, broadly defined)</li> <li>• (Possibly) assistance with the development of a report card on cultural activities to the community (working closely with the cultural sector partnerships position)</li> <li>• Assistance to the Manager of Cultural Affairs in whatever other related projects may from time to time arise</li> </ul>	<ul style="list-style-type: none"> <li>• Organization of various cultural sector development events on a partnership basis with other organizations (e.g. Arts Council – Windsor and Region)</li> <li>• Examples of events that would fall under the purview of this position would be a cultural summit [likely every 2/3 years], periodic issue forums, cultural networking events, civic/heritage awards, capacity building workshops, etc.</li> <li>• Develop expanded volunteer recognition and support program</li> <li>• Another key responsibility of this position would be working with the Manager of Cultural Affairs to develop an arm's length funding mechanism and process to allocate funding to eligible cultural organizations</li> </ul>

There may as well be a need for augmented administrative support for the Cultural Affairs Office as a result of the additional staff resources. As well, this will likely increase the Office's operating costs, to a modest extent, for travel, mail, membership fees, etc.

*Timeframe:* The first of these new staff positions (communications liaison) would be procured in the short term (i.e. immediately), while the second would likely be

required in the longer term (2012), once some of the other initiatives outlined in this plan had come into play.

*Resource requirements:* Initially, we see both these positions being filled through a realignment of resources from within the City (likely the Community Development and Health portfolio), so there would be no net additional cost to the City. In the longer term, however, the City should give serious consideration to hiring permanent resources in these areas, likely costing on the order of \$80,000 to \$100,000 for both positions.

#### **4.3.2 Place of the Cultural Affairs Office within the Municipal Departmental Structure**

*Preamble:*

At present the position of the Cultural Affairs Office within the municipal departmental structure is unclear. In order for the Office to be most effective, it needs to be within a departmental structure that can provide the necessary support and resources for it to be able to implement the plan contained herein. The Department of Recreation is the most obvious Department in this regard.

#### **Recommendation 4**

#### **Reposition Cultural Affairs Office within Recreation Department**

Recognizing the synergies between recreation and culture, and understanding that many other municipalities have recreational and cultural affairs under one portfolio, we recommend that the Cultural Affairs Office be placed within the Department of Recreation. This will provide an administrative home for the cultural liaison function and send a message that culture is a significant and vital part of the community. As well, we suggest re-naming the Department to reflect this change, to the Department of Recreation **and Culture**.

*Rationale:*

At present, the Cultural Affairs Office nominally reports to the CAO, but, at the present time, it is somewhat unclear where the Office belongs. (To be fair, some of this uncertainty results from recent staff changes and shifts in responsibilities.) Rather than see the Office continue as an ‘orphan’ function within the municipal

structure, we recommend that it be nested within the Department of Recreation. This will better enable the synergies between culture and recreation to be realized, as well as facilitate access to the types of resources needed by the Office. However, as a strong signal to the cultural community that: a) this move has been effected and that 'culture' now has a firm home within the municipal structure, and b) 'culture' is as important as parks and recreation to the City, we recommend a renaming of the Department to reflect this shift.

*Timeframe:* This would be an immediate initiative, initiated in the short term (i.e. 2010).

*Resource requirements:* No additional resource requirements are foreseen associated with this recommendation.

#### **4.3.3. City of Windsor Museum**

*Preamble:*

The existing museum operation of the City is quite constrained in terms of its ability to present the rich and diverse cultural and economic history of the community.

## Recommendation 5

### **Undertake feasibility assessment for a new, expanded City of Windsor museum**

A feasibility study should be undertaken for an expanded, new municipal museum that would enable the City to display a greater range of themes (than is offered at the current facility) that reflect the rich history in the area. (Note that the City's 2008 capital budget has approved an amount of \$110,000 for such an assessment.) The study would look at locations, themes and stories to be told as well as the marketing and financial sustainability of a new operation. The feasibility study should proceed with an understanding that a new museum would be a long-term project, to be in place by a specified target date within the foreseeable future. (Depending upon specific timing, this may require some re-prioritization of the City's 5-year capital plan.) In addition, the question of an expanded municipal archive should also be addressed within the context of this study. It should not necessarily be assumed that a downtown location is ideal for this facility – a variety of potential sites (including but not limited to the downtown) should be considered. The study should also explore the possibility of using the Chimczuk legacy as seed funding for the community museum and as a means to leverage additional funds.

#### *Rationale:*

Many interviewees mentioned the rich and diverse history of the community as being a major asset, but that a key weakness was that the City was unable to present the richness of this history to residents and visitors due to the constrained nature of the existing museum. Coupled to this is the Chimczuk legacy, which has provided 'seed funding' for a new museum initiative. The City already has monies set aside for a study for a new museum, so the time is ripe to undertake this assessment.

*Timeframe:* This study should be an immediate initiative, initiated in the short term (i.e. 2010). In the medium term (2011) the recommendations resulting from the study should be reviewed and implemented.

*Resource requirements:* No additional resource requirements are foreseen associated with this feasibility study (as the funding has already been set aside). In the longer term, on an on-going basis, there will clearly be some cost implications in terms of the operating budget for the museum; a more specific estimate of these costs would result from the feasibility study.

#### **4.3.4 Odette Sculpture Park**

*Preamble:*

The Odette Sculpture Garden is an iconic attraction for the City, located in a very significant, visible and valuable area. There are issues regarding the ownership and maintenance of the public art on display that need urgently to be resolved.

#### **Recommendation 6**

##### **Ensure adequate maintenance of Odette Sculpture Park**

The Odette Sculpture Park is the result of a generous gift to the City and has become an iconic waterfront attraction for Windsor. There is, however, an on-going issue regarding the ownership of the sculptures that needs to be settled as quickly as possible. Related to this, some of the art works are in need of maintenance (and funds are in place for this purpose once ownership issues and a maintenance priorities are established). Addressing these issues will allow the Park to continue to be a focal point, and to showcase the City to its best advantage in this very prominent and public location. Finally, the Park could become the preferred outdoor location for additional works of art (further to **Recommendation #11**) and activities that showcase the Park and its amenities, giving the Park even more weight and prominence as an ‘attraction’.

*Rationale:*

Odette Sculpture Park is a very visible and significant location for the City. In a way, it is a public expression of the City’s regard for art. Prolonged deferred maintenance of the works of art could create a negative impression for residents and visitors, and sends a message to the community that is counter to the thrust and intent of this MCMP.

*Timeframe:* Ideally the legal issue will be settled in the short term (i.e. 2010) and the actual maintenance can begin immediately after that (sooner if possible with an earlier settlement).

*Resource requirements:* The settlement of legal issues will be undertaken within the City's existing administrative structure. For on-going maintenance, we recommend an allocation of \$10,000 per year be set aside for required cleanup and restoration activities. (Note that a maintenance budget is already in place at the City.) A triage system should be developed so that works of art in most significant need of attention are dealt with in the early years.

#### **4.3.5 Culture Funding Commission**

*Preamble:*

Council currently funds four cultural organizations in the city on a regular basis (the WSO, the Art Gallery of Windsor, the Arts Council of Windsor & Region, and Artcite Inc. The Arts Gallery and the Symphony get the bulk (97%) of funding provided to cultural organizations in the city. There was much discussion in the interviews and focus groups relating to the need to have a more egalitarian approach to funding (as well as a need to increase the amount of funding available, which is the subject of the next recommendation). An arm's length agency to allocate funding on a fair and equitable basis was frequently suggested. Such an agency would relieve Council of funding decisions, and place funding in the hands of those who have intimate knowledge of the cultural sector and its needs.

There are three fundamental models for arm's-length cultural funding, reflecting differing levels of council, municipal staff, and community involvement. These models are:

- 1) city staff, advised by a volunteer committee:** In this model, the city's cultural staff vet the finances and operations of grant applicants. An advisory committee of citizens selected for their familiarity with the cultural community and with various cultural disciplines provides its expertise to the city's cultural staff. Recommendations for the disbursement of funds are developed collectively by city staff and the advisory committee. These recommendations are then forwarded to council for approval. For many years, this model has been used successfully in the City of Vancouver.
  
- 2) a commission:** This model involves the creation of a volunteer commission with somewhat more authority than in the previous example. Here, a

commission of community representatives is constituted with the authority to vet grant applications and recommend the disbursement of funds. Usually, the commission works with eligibility and assessment criteria developed by city staff. City staff are ex-officio; they do not sit formally on the commission. However, city staff may make input into the adjudication process, as requested by the commission. The decisions of the commission regarding the disbursement of funds are forwarded to council for approval. One or more members of council may sit, ex-officio, on the commission. Decisions made by the commission are ordinarily final, except in extraordinary cases. This model is used successfully in Kelowna, BC.

- 3) a separate incorporated agency:** Under this model, a separately incorporated agency, usually having its own paid staff, is created to fund cultural organizations. The municipality also funds the agency's operations. Funds that are disbursed to the cultural community may come entirely from the municipality, or the agency may also secure funds from other sources. The agency determines which cultural groups warrant funding according to criteria that it establishes. The funds are secured, held, and distributed by the agency. One or more members of council may sit on the agency's governing board. An example of such a funding agency is the Toronto Arts Council.

Each of these funding models has certain advantages and disadvantages for the City. These are summarized in the chart below:

Model	Advantages for Windsor	Disadvantages for Windsor
1) city staff, advised by a volunteer committee	<ul style="list-style-type: none"> <li>- relative ease of establishment</li> <li>- removal of funding decisions from Council to city staff and advisory committee more familiar with the needs/issues/eligibility of cultural organizations</li> </ul>	<ul style="list-style-type: none"> <li>- as in any city, consensus decision-making involving city staff and advisory committee may present challenges</li> </ul>
2) a commission	<ul style="list-style-type: none"> <li>- (as above) removal of funding decisions from Council to commission more familiar with the needs/issues/eligibility of cultural organizations</li> <li>- a more rigorous approach suited to a more complex community</li> <li>- clear message to public regarding how cultural organizations are funded</li> </ul>	<ul style="list-style-type: none"> <li>- moderate complexity to set up, and greater time requirements to do so</li> <li>- greater responsibility and autonomy given to volunteer commission may present more challenges than in model No. 1</li> </ul>
3) a separate incorporated agency	<ul style="list-style-type: none"> <li>- (as above) removal of funding decisions from Council to agency more familiar with the needs/issues/eligibility of cultural organizations</li> <li>- clear separation of Council from funding agency</li> <li>- separate accountability of incorporated agency, with appropriate checks and balances</li> </ul>	<ul style="list-style-type: none"> <li>- significant complexity to set up, and time requirements to do so</li> <li>- operational funding required from the municipality</li> </ul>

Given these advantages and disadvantages we would recommend on balance model #2, the Commission structure. (Over time, this might evolve into a separate incorporated agency.) Accordingly, the recommendation resulting from this is:



## Recommendation 7

### **Establish arm's length Cultural Funding Commission**

We recommend an arm's length funding commission for cultural organizations be established as soon as possible. The recommended structure and operation of the Cultural Funding Commission is described below:

#### ***Structure:***

- (1) a decision-making volunteer body independent of Council (i.e. arm's length) which would have responsibility for allocating funding to qualifying cultural organizations according to a rigorous set of criteria set by Council;
- (2) the composition of the Commission should be city residents who are familiar with cultural disciplines and cultural organizations in the city, but have no real or perceived conflict of interest with any potential applicant;
- (3) the size of the Commission should be a number between 10 and 12 individuals to ensure reasonable representativeness of representation from the entire cultural community but not so large as to be unmanageable;
- (4) each Commission member would serve a 4-year term (with an option for extension to a second term), staggered so that in every year one quarter of the Commission members would cycle on and off the organization;
- (5) the Commission's executive chair and vice-chair would serve terms co-terminous with the 4-year period of Council;
- (6) Commission members would be drawn from the community through a public process (including the use of advertising to solicit potential members) screened by municipal staff, then appointed by Council through its regular nominating process;
- (7) a liaison person from the Cultural Affairs Office should be appointed to work with the Commission to

promote the funding process to the cultural community, respond to requests for information from potential applicants, and evaluate funding applications on behalf of the Commission (according to the criteria set);

- (8) a 'fire-wall' policy specifying Council's intent not to infringe upon the independence and operations of the Commission should be considered to protect the independence of the Commission's decision-making from the City's political processes.

***Operatlon:***

The operating principles of such an organization would be as follows:

- (9) Council would set a funding amount to be allocated to cultural organizations each year (see **Recommendation #8**);
- (10) the process would ensure that all potentially qualifying cultural organizations are aware of the new funding mechanism;
- (11) criteria for eligibility and the process and timeline for funding (all of which would have been approved by Council) should be made explicit to the cultural community;
- (12) although most grants would be made available on an annual basis, the City's established, 'flagship' cultural institutions, as determined by the Commission under objective set criteria, would be permitted to apply for multi-year funding;
- (13) the process should be transparent and accountable to Council, the cultural community, and the city overall; and
- (14) administrative support would be provided from the Cultural Affairs Office.

Ways and means for establishing and implementing such a Cultural Funding Commission should be developed immediately in order for this new funding model to be in place for the next fiscal year. (One possibility in this regard

might be to approach existing organizations that administer grants such as the Windsor Endowment for the Arts, or the WindsorEssex Community Foundation to see if they may be willing to explore assisting or taking on this role.)<sup>24</sup> This process would culminate in a Terms of Reference for the Cultural Funding Commission overall and a delineation of expectations for individual members.

*Rationale:*

This model has a number of advantages over the current system in terms of a more transparent process, provision of a greater range of opportunity to community groups, etc. Insofar as this MCMP attempts to encourage greater awareness and involvement in the cultural sector, this funding model will encourage that direction.

*Timeframe:* We recommend that the Commission be constituted over the short term period (i.e. 2010) and ready to begin its work shortly after a new Council is in place in the fall of this year. The first year of operations for the Cultural Funding Commission would thus be 2011.

*Resource requirements:* The initial set up cost for the Cultural Funding Commission would be absorbed by the City. Existing staff would be used to support the Commission with the associated staffing costs assumed to be \$15,000 per year. In addition, approximately \$1,000 is suggested for ongoing meeting expenses.

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<sup>24</sup> In the event an existing grants administration organization were to take on this role, the specific structure and organization outlined in this recommendation may be modified somewhat to align with the administrative practices of the existing organization. However, the underlying principles of ensuring objectivity, transparency, sustainability and grants administration expertise should be respected.

#### 4.3.6 Culture Organization Investment Strategy and Fund

*Preamble:*

The Culture Funding Commission (discussed above) will allocate a ‘cultural investment fund’ to be distributed to community groups that create value for the community (hence ‘investment’). This is essentially the amount that the City now gives to community groups (\$770,000). However, to keep pace with increasing community diversity and complexity, and rising costs, the fund should also grow over time.

#### Recommendation 8

##### **Develop cultural organization investment strategy and fund**

Provide stable funding for cultural organizations, to be allocated by the arms-length funding commission (**Recommendation #7**). Stable funding could take the form of multi-year grants to certain organizations that meet specified City criteria set by Council. Eventually, funding for such organizations could become fee-for-service line items in the City budget (where the services provided to the City are in essence the organizations’ executions of their missions). Other organizations might receive single-year funding. Applications should be adjudicated at arms-length. As well, the amounts provided to cultural organizations should increase over time to reflect population growth anticipated in the longer term as well as the increasing diversity and complexity of the community. (One option for funding that Council should consider might be to earmark a percentage of the revenue that the City receives from the slots at Windsor Raceway, recognizing that this may require some shift in priorities.)

*Rationale:*

A common concern with cultural organizations in Windsor (as well as many other communities) is that they do not have guaranteed, stable operating funding from one year to the next. This places them in a continual state of uncertainty, as they do not necessarily know whether they will have the resources in the next year to continue basic operations, let alone plan for future years. This restricts the ability of these organizations to conduct effective long-term planning, and ultimately hinders their

ability to achieve maximum impact in the community. The reality, however, is that many of these organizations have been reliable providers of cultural services to the community year after year, despite this uncertainty.

At present, the City provides its (non-municipal) cultural organizations with on the order of \$770,000 in operating funding per year for basic operations. All but \$20,000 of this is given to the Art Gallery of Windsor and the Windsor Symphony Orchestra. Given the aging of Windsor's population (and thus increased demand for culture and related services), and the increasing diversity and complexity of the community, we recommend that operating grants to cultural organizations be increased.

This recommendation attempts to redress a situation of year-after-year uncertainty concerning grants. The City could articulate its requirements for long-term service agreements with cultural organizations, then evaluate existing organizations that receive funding in terms of the extent to which they meet these criteria.

Organizations qualifying might then be candidates for a 3 or 5-year memorandum of understanding (MOU) outlining the multi-year agreement for funding that is in place, specifying the roles and responsibilities agreed to by both parties. Eventually, in the longer term, certain of these organizations might be 'graduated' into becoming line items in the City's budget.

Whether the City wishes to proceed with the service agreements model that we are advising, whether it prefers to embrace a more traditional policy of annual operating grants, or whether it wishes to pursue a combination of both approaches, we recommend that the City significantly increase its level of funding to cultural organizations, with an annual increase thereafter. We have not explicitly recommended a service agreements model, only that such a model be considered as an option.

*Timeframe:* This would be an ongoing initiative, initiated in the short term.

*Resource requirements:* The City currently provides grants of \$770,000 to cultural organizations. To bring itself into closer alignment with other communities in the region and elsewhere in Ontario, Windsor needs to increase its investment and provide stability to its cultural groups and organizations. The amount should increase each year to reflect both community growth overall as well as the additional complexity of an increasingly multicultural population. We are proposing \$50,000 of **additional** funding be made available each year over a five- year period, sending a strong signal to cultural organizations in Windsor that the sector is significant and

deserving of support. (In 5 year's time, the City would be investing more than \$1 million in cultural organizations.)

#### 4.3.7 Increasing Awareness of Importance of Culture

*Preamble:*

Our interviews and surveys revealed that many feel (and some demonstrate) a lack of awareness about the importance of culture to the community, both in terms of social opportunities for education and engagement as well as economic activity. Given the importance of municipal Councillors and staff to the implementation of this MCMP, this situation should be addressed.

#### Recommendation 9

##### **Increase awareness of the community, councillors and municipal staff about culture**

There is a need to ensure that the community, municipal staff and elected councillors are aware of the size of the cultural sector and its importance to the community. We recommend a simple annual awareness campaign to communicate the impact of the cultural sector in Windsor. A key initiative would be a short presentation to Council once a year about the activities of the Cultural Affairs Office (as well as the state of the cultural sector). Other information activities could include erecting an information booth in the lobby of City Hall (and other locations) once or twice a year to convey similar information and a short one-page backgrounder for staff and councillors (that would also be sent to the media and others) on the importance of the sector citing key facts and figures. This will require some research (including possibly an economic impact study of the sector) and would be one of the key initial tasks of the cultural liaison officer (see **Recommendation #3**).

*Rationale:*

A common concern in the various interviews and workshop sessions was that, at the municipal level, staff and politicians were felt to be largely oblivious to the cultural sector: who it comprises, what was going on, etc. Where a lack of awareness and understanding does exist, it translates to a perception that City Hall lacks empathy

with the cultural sector and is reluctant to assist it. As a corollary to the above, we heard a desire to on the part of the cultural sector to more fundamentally connect with municipal staff and politicians, and help them understand the needs of the sector and the importance of supporting it.

*Timeframe:* This would be an ongoing initiative, initiated in the short term.

*Resource requirements:* There would be no significant additional cost associated with this recommendation. While staff time would be involved (from the Cultural Affairs Office) and there may be minor printing and distribution charges, we expect these to be nominal.

#### **4.3.8 Cultural Summit(s)**

*Preamble:*

A summit is an excellent way to create profile and bring the community together around a specific topic or theme. The first Cultural Summit a few years ago was reportedly a huge success, and many interviewees see it as a great way to generate interest, activity and a commitment to action.

## Recommendation 10

### **Host cultural summit(s)**

We recommend a second Municipal Cultural Summit be organized (suggested for 2011). This would send a strong signal regarding the importance of culture and that the City regards culture as a critical component of the social and economic life of the community. It would also provide a networking opportunity for the cultural community. This cultural summit should focus on a particular topic related to the rolling out of this MCMP. (A possible topic in this regard might be the establishment of Windsor as a design education and research centre of excellence in order to develop collaborative partnerships and educational opportunities. Another could focus on an issue such as 'funding culture' which would fit with the roll-out of the new cultural funding mechanism adopted by the City – see **Recommendations #7 and #8**). Along with a second cultural summit, the City should also encourage different cultural sub-sectors to hold more frequent cross-organizational networking meetings to encourage more coordinated activity (likely through the cultural partnership development position – see **Recommendation #3**). We recommend that the City review the usefulness of further summits (perhaps every 2 to 3 years) as networking and knowledge-sharing events.

#### *Rationale:*

A cultural summit can be a very useful event to generate discussion and ideas about cultural development in the community. The implementation of this MCMP could provide a useful departure point. If a summit is held in the fall of 2011, this would be ample time for the early stages of the implementation of this plan to proceed, and some early successes could be discussed.

We suggest that the summit take place over a weekend, as a one-day event is unlikely to generate the profile and exposure that would be desired.



*Timeframe:* The summit would be in 2011, after the present year's activities further to the implementation of this MCMP has borne some fruit.

*Resource requirements:* Costs for rental, dinner, honoraria, etc. could be on the order of \$10,000.

#### **4.3.9 Public Art Policy**

*Preamble:*

Several years ago (2005) a public art policy was developed but stopped shy of suggesting a mechanism for developing a budget for art. Several interviewees suggested it was time the City 'completed the plan' and extended it into a funding mechanism.

#### **Recommendation 11**

##### **Extend public art policy**

For all civic developments, Windsor should officially incorporate a '1% allocation' of the budget for construction costs of civic buildings for public art projects into its existing public art policy, likely up to some capped dollar-amount per year (e.g. \$300,000<sup>25</sup>). Any acquisition and unveiling of a new public work of art should strive to generate media attention to demonstrate the City's support for the cultural sector.

*Rationale:*

The public art policy of 2005 suggested that the 1% (on the budgets of publicly-accessible municipal civic buildings) should be allocated to works of public art, commissioned on the basis of submissions from artists and a juried selection. However, our understanding is that this provision never actually was implemented. Accordingly, our advice is to revise the public arts policy with this proviso incorporated.

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<sup>25</sup> For example, the City of Kitchener has a cap of \$300,000 on its public art fund in any year. Discussions with knowledgeable city staff indicate that the City's capital budget for civic buildings can swing considerably from year to year but could reasonably average \$10 million per year. (In 2008, the city spent approximately \$60 million on public building projects; however, this is considered unusually high.)

Although we recommend a 1% allocation, there is nothing to prevent the City from having a 2% allocation (as does, for example the City of Ottawa). A 2% allocation would demonstrate a strong commitment by the City to public art, and to cultural development generally. A dollar cap on the total amount that could be generated is generally put in place.

*Timeframe:* The public art program fund should be developed in the short term (i.e. 2010).

*Resource requirements:* For reference, in 2008 according to the provincial Financial Information Records (FIR) system, Windsor had approximately \$60 million of public building projects, which under this ‘1%’ guideline, would generate \$600,000 for public art. The City of Kitchener has a cap of \$300,000 on its public art fund in any year and we would suggest a similar amount for Windsor. Note that this is not really an incremental expense to the City as it is built into the budget for civic projects from the outset. However, under this policy, public art adds 1% to capital costs, unless you trim 1% out of a project’s construction budget to make room for the art.

#### **4.3.10 Cultural Awards Program**

*Preamble:*

A City-run program to recognize and celebrate the achievements of volunteers in the cultural community is an essential element of a municipal approach to developing culture.

#### **Recommendation 12**

##### **Establish civic cultural awards program**

Volunteers are the lifeblood of most cultural organizations generally and to Windsor’s cultural sector in particular. An awards program would act as a strong public signal about the importance of volunteers to the cultural fabric of the community. One aim of this program would be to counteract the relative paucity of younger volunteers rising through the ranks, and the increasing drop-off rates of older volunteers. We recommend that Windsor develop a program to recognize contributions to cultural involvement in the city.

*Rationale:*

A well-recognized and supported program of volunteer recognition in the cultural sector is needed, according to several of the interviewees. This could take the form of an awards dinner, for example.

On a related note, some interviewees suggested that a workshop on volunteer identification, recruitment, training, and recognition would be a useful resource, especially for smaller organizations reliant upon volunteers but unable to access the appropriate resources given small budgets and limited time. Accordingly, a workshop organized by the Cultural Affairs Office should be explored as a possible capacity-building initiative.

Such an initiative that would fall under the purview of the cultural partnerships development position.

*Timeframe:* The cultural awards program should be developed in the short term (i.e. 2010).

*Resource requirements:* There will be some costs associated with cultural awards (celebration dinners, possibly the awards themselves, hall rental, etc.) We anticipate that these costs could be in the order of \$10,000 per year.

#### **4.3.11 Capacity Building**

*Preamble:*

The interviews revealed that many organizations were struggling with issues revolving around organization skills, marketing, fundraising, member relations (collectively called capacity building) – all the sorts of issues that determine the health of the organization as a sustainable entity.

### Recommendation 13

#### **Provide capacity-building support for cultural organizations**

Provide capacity-building support such as help with general management, grant writing, fundraising, audience development and training. This in-kind support would be one of the functions of the cultural partnership development position (see **Recommendation #3**). Any financial assistance required for organizations to enable their participation would come from the cultural investment fund (see **Recommendation #8**).

*Rationale:*

Many volunteer not-for-profit cultural organizations are in need of education, assistance and training in a number of areas relating to on-going organizational sustainability, and Windsor is no exception. By ‘capacity-building’ we refer to assistance to organizations that would help them develop their own capacities to be sustainable and viable. This could take the form of training in general management, fundraising, accounting, audience and market development, computer training, grant-writing, succession planning, and the like. We recommend that the City put in place a specific fund to procure assistance in this regard, and the Manager of Cultural Affairs have as one of her key roles the identification of areas in which support is most useful, and the administration of such a fund.

With regard to the types of assistance provided, a key role of the Manager of Cultural Affairs would be to identify those areas of greatest need and to arrange a schedule for support resources to be provided. For maximum efficiency, the approach in most cases would be to provide assistance through workshops or training sessions to a number of organizations at once. We envisage that, at least initially, one to two workshops might be hosted each year. These could be provided at no charge or a nominal charge to participating qualifying organizations. (Depending upon the topic area, individual artists could also be eligible to participate as well.)

*Timeframe:* These capacity-building initiatives should start as soon as possible, and be coordinated by the Cultural Affairs Office.

*Resource requirements:* The costs associated with the provision of these sorts of initiatives would come out of the Cultural Investment Fund (see recommendation #8).

#### **4.3.12 Cultural Tourism Plan**

*Preamble:*

As outlined in Section 2.2.4 of this report, cultural tourism has the potential to be a key economic driver in Windsor To this end, the cultural assets of the community are a vital element.. A cultural tourism plan focused on tourists and visitors to the City and region would enable Windsor to realize this economic development opportunity.

#### **Recommendation 14**

##### **Develop cultural tourism plan (focused on visitors)**

In conjunction with Tourism Windsor–Essex and Pelee Island, develop a cultural tourism plan for Windsor (and Essex Region) that would include a product development component (including existing and new festivals and events) and a marketing strategy. This plan should embrace a ‘place-based’ approach (i.e. capitalizing upon and promoting those characteristics and attributes that make Windsor unique) as well as gather information about all the cultural tourism experiences in Windsor and Essex County.

*Rationale:*

This study has identified a wealth of cultural tourism assets in Windsor that could be the basis for a compelling tourism-oriented strategy bringing visitors and economic development to the community. However, this opportunity has not as yet been realized.

Ideally, the Plan would: (a) Adopt a ‘place-based’ approach to cultural tourism planning and marketing, in which individual cultural attractions and experiences are set in context within the cultural character and ‘sense of place’ that is unique to Windsor and Essex County, and, (b) Aggregate all the cultural tourism experiences in

Windsor and Essex County, creating a more potent lure for cultural tourists than Windsor's cultural tourism experiences marketed in isolation.

The principles and planning elements of the cultural tourism plan are detailed as separate recommendations, in Appendix C.

*Timeframe:* This would be a medium-term initiative, to be acted upon in 2011, after some of the other critical elements of this MCMP have been put in place. The plan would be developed and implemented by the Tourism Windsor-Essex and Pelee Island, the Canada South Festival Network, and Windsor's cultural community.

*Resource requirements:* The costs associated with the development of a cultural tourism strategy would be on the order of \$50,000 to \$80,000. External resources will likely need to be retained to undertake this task.

#### **4.3.13 Marketing and Communications Plan**

*Preamble:*

Just as a cultural tourism plan is focused on *visitors and tourists*, a marketing and communications plan focused upon *residents* is also a key component of the overall MCMP.

## Recommendation 15

### **Develop cultural marketing and communications plan (focused on residents)**

The City should develop an internally focused communications plan to increase residents' awareness of cultural opportunities and events. The plan would primarily target VFRs (people who are **V**isiting **F**riends and **R**elatives), residents in Essex County, and communities stretching eastward towards Chatham–Kent. Its main messages would be about the importance and impact of the cultural sector to the future health of the city. As part of the communications program, the City should establish an ongoing formalized system of information–sharing between itself and members of the cultural sector (including networking opportunities – see **Recommendation #10**) as well as between the cultural sector and other sectors affected by the Municipal Cultural Master Plan. Finally, we note that many of the initiatives proposed in this MCMP have the potential to fundamentally change the image and reputation of Windsor. This 'cultural renaissance' could be reflected in a new brand identity for the City that could be used for tourism as well as economic development. We recommend that after some of the initiatives recommended in this strategy have been implemented, a rebranding of the community be considered for its tourism and economic development activities.

#### *Rationale:*

In most of the interviews, focus groups and workshop sessions, on-going communications and marketing emerged repeatedly as a key issue affecting the health and vitality of the cultural sector. While some of the previous recommendations address this issue to some extent (e.g. # 9, increasing awareness; #10, cultural summit; # 12, cultural awards) there is a need for a coordinated overall plan to be developed.

The detailed principles and planning elements of the Marketing and Communications Plan are detailed as separate recommendations, in Appendix F.

*Timeframe:* This would be a medium-term initiative, to be acted upon in 2011, after some of the other critical elements of this MCMP have been put in place.

*Resource requirements:* If external consulting resources were retained to undertake the development of this plan, the associated costs would be on the order of \$40,000 to \$50,000. However, the City may well be able to undertake the development of this plan largely internally, using the resources from its own Communications Office as well as staff from the Cultural Affairs Office. Were this to be the case, out of pocket costs could be considerable lower than this.

#### **4.3.14 Live-Work Facilities for Artists**

*Preamble:*

Affordable living and studio space is critical to the development of a thriving visual arts community.



## Recommendation 16

### **Investigate feasibility of live-work facilities for artists**

There appears to be a market demand for affordable live-work spaces for artists and artisans in Windsor. As experience elsewhere has shown, such activity can have a positive catalytic effect upon surrounding commercial establishments and neighbourhoods. One or more facilities (perhaps under-utilized industrial buildings) should be considered in this regard, with the municipality playing a facilitation role with a developer to realize the opportunity. Live-work spaces should be considered not just for downtown Windsor but in other commercial areas as well, especially where encouraged by Community Improvement Plans (for example, in Sandwich). A review of opportunities should be undertaken that would quantify the demand for such facilities, examine potential locations where such activity might take place, and assess the economics of such activity including the catalytic effect that this activity would have. This review might also investigate affordable space for community organizations interspersed with the live-work space.

#### *Rationale:*

Many in the interviews and focus groups mentioned the need for and desirability of establishing live-work locations for artists. In other communities (Toronto, Hamilton, Halifax) these have been major assets in the revitalization of a particular area.

*Timeframe:* The feasibility of these facilities should be studied in the short-term and then (depending upon the results of the detailed assessment) implemented in the medium and longer term.

*Resource requirements:* An estimated cost of \$50,000 for the study.

Section 5  
**Implementation of the MCMP**

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**I**n this final implementation section we outline a proposed timeline for action, the financial implications of implementation, and a conclusion that summarizes Windsor’s opportunity.

**5.1 Timetable for Action: Short, Medium, Long-Term Initiatives**

The recommendations made in the earlier section of this plan will not all happen in the first year of its implementation. In this section we discuss the timing and critical path considerations of the plan’s implementation.

Three time periods are considered here:

- **Short-term** – For this plan we consider the short term to consist of the year 2010, when many of the organizational recommendations would be implemented
- **Medium term** – We consider the medium term to be the year 2011. Thus we expect that most or all of the short and medium-term recommendations would be completed or well under way within the next 2 years.
- **Longer-term** – The longer term would be the year 2012 and on (i.e. two years from now, and beyond)

We recognize that these time periods may have to be adjusted to coincide with the City’s budget cycle and to fit with other priorities. That said, we have outlined what we believe would be the ideal implementation timeline.

The table below outlines a proposed sequence for implementing the plan’s recommendations. The table also recommends the primary agent to assume responsibility for each recommendation. Critical path actions (i.e. those that must occur in order that other recommendations can proceed) are highlighted in yellow.

Note that the first ‘umbrella recommendation’ is for Council to approve this plan in principle, and assign it to an implementation team comprised of municipal staff including, of course, the Manager of Cultural Affairs. (These recommendations are ordered in terms of the sequence of implementation.)

Recommendation	Responsibility	Short Term (2010)	Medium Term (2011)	Longer Term (2012 and on)
<b>Umbrella recommendation</b>	<ul style="list-style-type: none"> <li>• Council to approve this MCMP in principle</li> <li>• staff to recommend ways and means to implement</li> </ul>	✓	done	done
1. Adopt a Vision of culture in Windsor	<ul style="list-style-type: none"> <li>• Council to approve</li> </ul>	✓	done	done
2. Adopt Mission for the Cultural Affairs Office	<ul style="list-style-type: none"> <li>• Council to approve</li> </ul>	✓	done	done
3. Ensure adequate resources for Cultural Affairs Office	<ul style="list-style-type: none"> <li>• Council to approve re-alignments of positions</li> </ul>	identify cultural liaison position	done	identify cultural sector partnership position
4. Reposition Manager of Cultural Affairs within Recreation Department	<ul style="list-style-type: none"> <li>• Council to approve</li> </ul>	✓	done	done
5. Undertake feasibility assessment for new City of Windsor museum	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> </ul>	✓	approve and implement, as required	done
6. Ensure adequate maintenance of Odette Sculpture Park	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> <li>• Parks and Facilities</li> </ul>	settle question of ownership of sculptures	begin on-going program of maintenance of sculptures (allocate \$10,000 per year)	continue on annual basis

Recommendation	Responsibility	Short Term (2010)	Medium Term (2011)	Longer Term (2012 and on)
7. Establish arm's length Cultural Funding Commission	<ul style="list-style-type: none"> <li>• Council</li> <li>• Cultural Affairs Office</li> </ul>	establish Commission and communicate new funding approach	first year of cultural organization funding commission operations	second year of commission operations
8. Develop culture organization investment strategy and fund	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> </ul>	develop strategy	approve and implement, as required	begin implementing strategy
9. Increase awareness of public, municipal staff and Councillors about culture	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> </ul>	✓	continue	continue
10. Host cultural summit(s)	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> </ul>	-	✓	✓ (say every 2-3 years)
11. Extend public art policy	<ul style="list-style-type: none"> <li>• Council to approve</li> <li>• Municipal staff implement</li> </ul>	✓	continue on annual basis	continue
12. Establish cultural awards program	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> </ul>	✓	continue on annual basis	continue
13. Provide capacity-building support for cultural organizations	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> </ul>	-	✓	continue
14. Develop cultural tourism plan (focused on visitors)	<ul style="list-style-type: none"> <li>• Office of Cultural Affairs</li> <li>• other municipal departments as necessary</li> <li>• Tourism Windsor-Essex and Pelee Island</li> </ul>	-	develop plan	implement plan

Recommendation	Responsibility	Short Term (2010)	Medium Term (2011)	Longer Term (2012 and on)
15. Develop cultural marketing and communication plan (focused on residents)	<ul style="list-style-type: none"> <li>• Office of Cultural Affairs</li> <li>• Other municipal departments as necessary</li> </ul>	develop plan	implement plan	continue implementation
16. Investigate feasibility of live-work facilities for artists	<ul style="list-style-type: none"> <li>• Cultural Affairs Office</li> <li>• Planning</li> </ul>	-	undertake assessment	approve and implement, as required

## 5.2 Financial Implications

The following table provides an outline of the costing associated with the recommendations we have outlined. These include incremental (one-time) costs, as well as future annual operating costs.

Recommendation	One-Time Cost	On-Going Cost
<b>Umbrella recommendation</b>	• none	• none
1. Adopt a Vision of culture in Windsor	• none	• none
2. Adopt Mission for Cultural Affairs Office	• none	• none
3. Ensure adequate resources for Cultural Affairs Office	• none	- none in short term (realignment of existing staff resources) - medium to longer term, may be additional staffing costs (\$80,000 - \$100,000)
4. Reposition Manager of Cultural Affairs within Recreation Department	• none	• none
5. Undertake feasibility assessment for new City of Windsor museum	• none \$110,000 (already allocated in budget, so no incremental cost)	• potentially significant additional cost associated with new expanded museum – specific amount to be determined by feasibility study
6. Ensure adequate maintenance of Odette Sculpture Park	• no incremental cost - cost of legal settlement to be absorbed through existing City administration	• maintenance budget already in place
7. Establish arm's length Cultural Funding Commission	• any set-up cost to be absorbed through existing City administration	• assume \$15,000 in staffing costs and small amount for on-going meeting expenses of Commission (say \$1,000 / yr.) • liaison provided by existing staff

Recommendation	One-Time Cost	On-Going Cost
8. Develop culture organization investment strategy and fund	<ul style="list-style-type: none"> <li>no incremental cost – details of strategy itself to be worked out by Cultural Affairs Office</li> </ul>	<ul style="list-style-type: none"> <li>some increment in the overall amount to be allocated</li> <li>at present \$770,000 is provided: suggest increase of \$50,000 in each of next 5 years to total fund of in the order of \$1 million</li> </ul>
9. Increase awareness of public, municipal staff and Councillors about culture	<ul style="list-style-type: none"> <li>none</li> </ul>	<ul style="list-style-type: none"> <li>none</li> </ul>
10. Host cultural summit(s)	<ul style="list-style-type: none"> <li>cost may be up to \$2,000 to per summit (held every few years)</li> </ul>	<ul style="list-style-type: none"> <li>none</li> </ul>
11. Extend public art policy	<ul style="list-style-type: none"> <li>none</li> </ul>	<ul style="list-style-type: none"> <li>establish 1% of public building projects to cap of \$300,000 per year</li> </ul>
12. Establish civic cultural awards program	<ul style="list-style-type: none"> <li>none</li> </ul>	<ul style="list-style-type: none"> <li>up to \$2,000 for hall rental, food, entertainment, speaker, etc. at evening gala</li> </ul>
13. Provide capacity-building support for cultural organizations	<ul style="list-style-type: none"> <li>none</li> </ul>	<ul style="list-style-type: none"> <li>would be contained within investment strategy fund (see recommendation #8)</li> </ul>
14. Investigate feasibility of live-work facilities for artists	<ul style="list-style-type: none"> <li>\$50,000 for feasibility assessment</li> </ul>	<ul style="list-style-type: none"> <li>will depend upon results of feasibility assessment</li> </ul>
15. Develop cultural tourism plan (focused on visitors)	<ul style="list-style-type: none"> <li>\$50,000 - \$80,000 for strategy development (cost-shared)</li> </ul>	<ul style="list-style-type: none"> <li>will depend upon results of strategy developed</li> </ul>
16. Develop cultural marketing and communication plan (focused on residents)	<ul style="list-style-type: none"> <li>\$40,000 - \$50,000 for plan development (cost-shared)</li> </ul>	<ul style="list-style-type: none"> <li>will depend upon results of plan developed</li> </ul>

## 5.3 Conclusion — An Invitation to a New Possibility

“Those communities that are richest in the artistic traditions are also the most progressive in the economic performance and the most resilient and secure in their economic structure.”

John Kenneth Galbraith

This Municipal Cultural Master Plan is an invitation. It is an invitation to a New Possibility.

The invitation is extended to many. Included are the City of Windsor, Windsor’s cultural community, Windsor’s downtown business community, and the Windsor-Essex tourism industry. Also included are those engaged in planning and stewarding Windsor’s economic development, along with Windsor’s institutions of post-secondary education, including their former and future graduates. Above all, this invitation is extended to the residents of Windsor, who care deeply about their city and its future.

In this New Possibility to which Windsorites are invited, Windsor’s cultural community – its visual and performing artists, its media and literary artists, its curators and designers, its managers and administrators, its producers and entrepreneurs, its fundraisers and volunteers – are harnessed as a force for Windsor’s economic development. Inspired by a vision of what Windsor can be, and informed by the experience of other communities, Windsor, through a series of strategic investments in new cultural policies, programs, and facilities, enables its cultural sector to help restructure the city’s economy for the 21st Century.

This New Possibility is not an idle prospect. The precedents are plentiful. In Ontario, Toronto’s ‘cultural renaissance’ – supported by major capital investments in museums, galleries, and performing arts venues – is building a city whose cultural sector is now a significant player in the city’s economic life. Elsewhere, other Ontario cities including Barrie, Burlington, Cambridge, Hamilton, Kingston, Kitchener, Oakville, Vaughan, Waterloo, Chatham-Kent and Thunder Bay are also developing their economy through developing their culture, informed by strategic planning processes and supported by new investments.



Culture's economic dividend is both direct, and indirect. An economic sector in its own right with its own labour force and economic outputs, as well as a significant player in travel and tourism, culture is also a key determinant in shaping the quality of life and quality of place that every city must possess to compete successfully against every other.

Without a vibrant culture, a city is challenged to attract new industry and investment, challenged to attract self-employed entrepreneurs, challenged to retain its youth, challenged to lure baby-boomer retirees. Without a vibrant culture, a city's image is undistinguished, its appeal is limited, its brand lacks lustre. Without a vibrant culture, a city has little or no cachet.

“The more investments you make in culture, arts, music, writing...not only the more creative will that community be, it will be the kind of community that all sorts of creative people will want to move to, and that community will attract new innovations...new companies.”

Richard Florida

Let us repeat: Windsor's New Possibility is not an idle prospect.

Each year, four degree-granting programs in the creative arts offered through the University of Windsor, and two diploma-granting programs in the creative arts offered through St. Clair College, graduate a sizeable pool of creative talent that resides in Windsor or Essex County. This pool of creative talent is eager to contribute to Windsor's economic future.

Elsewhere in Windsor, 37 private or community-based music, dance, and drama schools offer performing arts instruction, while three private teaching studios offer instruction in visual art and craft. In addition, the Walkerville Centre for Creative Arts, at Walkerville Collegiate Institute, provides secondary school students with an early start in preparing for a cultural career. In sum, Windsor possesses the key ingredient to realize a New Possibility: a diverse, highly trained, cultural labour force.

Along with its cultural labour force, Windsor's population – 217,000 in a census metropolitan area of 323,000 – is a resident market sufficient to support a range of cultural events and programs, institutions and organizations, including high-calibre professional work across all cultural disciplines.

Windsor's New Possibility is ripe with opportunity. These include:

- The opportunity to develop a downtown cultural district, a strategy for culture-led regeneration that more 120 North American downtowns have embraced.
- The opportunity to capitalize on Windsor's cultural resources as tourism assets, targeting 3.66 million annual visits to Windsor and Essex County.
- The opportunity to redevelop the Downtown Tilston Armouries as a major cultural venue and a Windsor landmark to greet U.S. visitors as they emerge from the Detroit-Windsor Tunnel.
- The opportunity to incorporate cultural amenities into the Canal Project Proposal and the Central Riverfront Implementation Plan (CRIP), two high-profile civic projects where culture's presence can animate, educate, and showcase Windsor's artists and civic heritage.
- The opportunity to develop a cultural industries strategy that would position Windsor as an emerging centre for film, new media, publishing, sound recording, and the production of other cultural goods and services.
- The opportunity to re-brand Windsor as a centre for cultural commerce, artistic innovation, and creative excellence.

These opportunities are a partial list. Many others are outlined in this Municipal Cultural Master Plan. From the establishment of a community museum to preserve and honour Windsor's past to the adaptive re-use of industrial buildings as artist live/work spaces, from a fuller engagement with Windsor's immigrant communities to the use of public art to beautify and humanize the urban environment, culture affords Windsor myriad opportunities.

“There is no crisis in arts and culture. The only crisis is our failure to view arts and culture as a resource for stimulating the vitality, the humaneness, and the economy of our cities and towns.”

Nancy Hanks

Former Chair

U.S. National Endowment for the Arts

What will it take to realize these opportunities?

This Municipal Cultural Master Plan outlines a series of recommendations. We will not reiterate the Plan’s recommendations here. Suffice it to say that increased investment in culture is paramount – investment in organizations that produce and present culture, and investment in venues that will showcase Windsor’s cultural assets.

In addition to investment, perhaps what is needed most is a rapprochement between the City of Windsor and Windsor’s cultural community: a new beginning of dialogue, cooperation and collaboration, inspired by a New Possibility. To this end, the many non-profit organizations and for-profit enterprises that compose the cultural community – composed, in turn, of diverse interests, needs, mandates, and personalities – would be well served by the establishment of a cultural funding commission that could not only ensure a wise allocation of resources but speak to the City of Windsor with a single, unified voice.

Windsor’s cultural community and the City of Windsor are the principal players to realize a New Possibility. However, their actions alone cannot ensure success. As cited above, other stakeholder agencies and entities – including Windsor’s downtown business community, the Windsor-Essex tourism industry, those engaged in planning and stewarding Windsor’s economic development, and Windsor’s institutions of post-secondary education – can also facilitate and enable Windsor’s New Possibility. In addition, the cultural and economic development agencies of the provincial and federal governments also have vital roles to play.

Working together, the City of Windsor and Windsor’s cultural community, aided by a coalition of forces from business, tourism, economic development, academe, and

senior levels of government, can ensure the ascendancy of culture to its rightful place in Windsor's 21st Century economy.

The dividends waiting to accrue to Windsor – economic, cultural, and social – are many. Moreover, the opportunity is now.

We recommend that the City, the cultural community, and the many other stakeholders in Windsor's economic and cultural future, seize the opportunity.

## **Appendices**

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- A. Cultural Asset Inventory Map Based Analysis
- B. Detailed Results of Benchmarking Assessment
- C. Considerations for a Cultural Tourism Strategy
- D. Considerations for a Marketing and Communications Plan
- E. Persons/Organizations Interviewed

## **Appendix A. Cultural Asset Inventory Map Based Analysis**

### **Culture**

In the context of this document, we understand ‘culture’ to be, first, the set of beliefs and practices on which a community operates and, second, all forms of individual and collective expression of those beliefs - especially those known as the arts.

### **Cultural Assets**

We also understand that one way in which culture can be identified is through its hard assets: especially sites, buildings and material objects.

### **Cultural Mapping**

We further believe that maps are one of the most useful tools for cultural analysis and planning. Cultural mapping is not so much a separate discipline as it is a way of looking at physical relationships and seeing the underlying cultural narratives.

### **Cultural Narratives**

Cultural narratives emerge as changes occur over time especially in the built form. These changes are indicators of broader social and cultural change in the character and identity of a community.

### **What maps tell us about cultural development**

#### ***They Define Identity***

While culture knows no boundaries, cultural expression varies from place to place. The nature of a specific place shapes its culture; local culture is therefore something that can be separately defined within a bigger cultural context. This definition of local culture also describes local identity.

#### ***They Track Change and Growth***

Places evolve over time both in their built form and in the character of their societies. Cultural evolution within a specific place can be tracked over time by

examining the historical record and the remaining built form (what was built; where it was built; and how it was built)

### ***They Show the Community at a Glance***

The entire built form of a place is an expression of its culture and it is the community's primary historical artifact. The key maps in this regard are those which show:

- Land forms
- Nodes and corridors
- Settlement pattern (zoning)

### ***They Identify Cultural Places***

Within the overall mix of built form that makes up a place, there also are buildings and sites which are specifically related to cultural activities. The relationship between buildings and sites which are specific to culture and all other buildings helps to understand the community culturally, socially and economically.

### ***Why Maps?***

They are the standard geometric tools which most planners now use.

### **What do the maps of Windsor say about cultural development?**

For the purposes of this study, we have taken advantage of existing map resources to provide an overview. At the appropriate time, customized maps could be developed to support goals and recommendations which will emerge in the cultural plan process.

#### **Map 1: Municipal Wards**

The City of Windsor has 10 electoral wards. The wards vary dramatically in size and shape. Most notably, each ward has frontage on the Detroit River. Windsor's river frontage is one of its most prominent features and a significant part of its identity and history.

#### **Map 2: Zoning**

The overriding image that is revealed in the zoning map of Windsor is the relation between residential and industrial lands. There are four main areas of industrial concentration: a very large area on the western end; along the Division Road corridor; along the Walker Road corridor through to the river; and north of the

airport. These industrial areas separate residential areas from one another and turn some areas into pockets completely surrounded by industrial uses.

Commercial designations tend to be either concentrated areas (e.g., City Centre, Malden Road/Rowe Parkway), regional centres (e.g., along the Division Road) or strips along main arteries (some of which are BIAs noted below.)

While there are parklands and green spaces throughout the residential zones, the largest concentrations are at the west and east ends and along the riverfront.

From a cultural development perspective, the use of land in Windsor as shown by the official zoning suggests that reinforcement of neighbourhood identity through cultural places and activities will be important to the long term civic health of the city.

### **Map 3: Retail Nodes**

This map identifies 13 ‘main street’ retail nodes plus the City Centre. All 14 of these are located in a band running along the north end of the city in relatively close proximity to the river.

This map also identifies 15 ‘auto-oriented’ retail nodes. All these ‘auto-oriented’ nodes are south of the ‘main street’ nodes and all but 5 are south of Tecumseh Road. The 2 regional and 2 sub-regional centres are also south of Tecumseh Road. This map also identifies the corridors along which retail is located.

If the type and distribution of retail is an indicator of cultural trends, there is a disparity between main street centres and auto-oriented centres when compared to the relation of retail to neighbourhoods. North of Tecumseh Road retail is more integrated into residential. South of Tecumseh Road, the model is suburban.

### **Map 4: Business Improvement Areas**

This map show 8 BIAs plus the City Centre. All these centres are north of Tecumseh Road and all but 3 of these centres are along the Wyandotte Street corridor.

This map reinforces the differences in living experience which are associated with an older (pre 1960) model of urban development and the type of later suburban development which concentrated retail in auto-oriented centres.



### **Map 5: Heritage Assets**

This map shows that the overwhelming number of heritage properties are located north of Tecumseh Road. This map also shows 5 heritage districts each of which has a strong connection to the river.

Not surprisingly, the distribution of heritage properties is coincident with the pre-1960 city. One message that could be taken from this fact is that there is very little of value in the south end of the city.

### **Map 6: Schools and Libraries**

This map shows distribution of schools, college and university campuses. The density of schools north of Tecumseh Road is considerably higher than the density of schools south of Tecumseh Road (taking into account that the schools are sited in relation to residential areas.)

Of the 11 Public Library locations, 5 are along the Wyandotte Street corridor, 2 are on the Tecumseh Road corridor and 4 are south of Tecumseh Road.

### **Map 7: City Centre**

The City Centre is distinct from all other areas in Windsor. With its density, its variety of uses, its destination appeal and its prominent position fronting the river, it is the one area which says 'city'.

From a cultural policy perspective, the treatment of the City Centre must be distinct from other areas of Windsor. That is to say, the ultimate cultural identity of the City Centre must be clearly defined and its relationship to cultural places and activities in all other parts of the city must be made clear, distinct and mutually supporting.

### **Observations from the maps**

#### **Windsor's Cultural Identity**

Looking at Windsor from the perspective of the distribution of its cultural assets, four broad themes emerge:

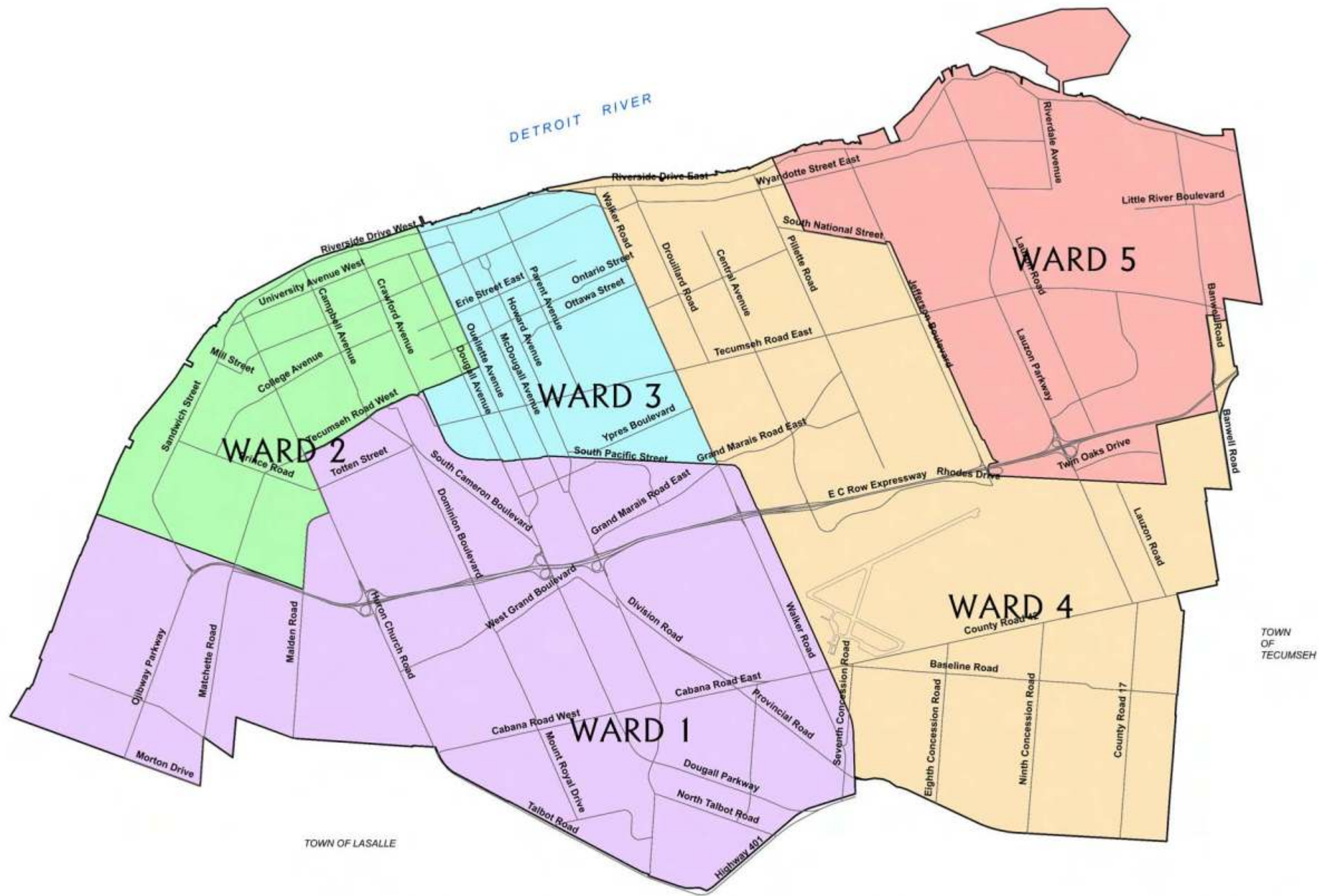
- The river is the defining cultural asset and reference point for Windsor (The significance of this asset is reflected in the City's Central Riverfront Implementation Plan)
- There is a rich band of cultural assets running parallel to the river along the Wyandotte Street corridor (The significance of this asset is reflected in the City's BIA designations, its CIPs and Heritage Districts and Areas)

- The City Centre precinct is positioned as regional service centre and is a high rise, high density mixed-use area within an otherwise low rise, low density city. The zone south of Tecumseh Road (representing about 65% of the city's land area) is a low rise area which appears to bear little cultural relationship to the northern part of the city.

### **Cultural Planning Implications**

In the Official Plan, Windsor is billed as 'The City of Neighbourhoods'. In order to fulfill this designation culturally, several key questions need to be addressed:

- How is culture to be developed at the neighbourhood level? How are neighbourhoods defined and selected?
- How can the apparent cultural disparities between north of Tecumseh Road and south of Tecumseh Road be managed?
- How does cultural development in the City Centre relate to cultural development in the neighbourhoods?



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# 2006 Municipal Election Wards



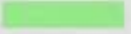



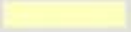



JUNE, 2009

**LEGEND**

**ZONING - SPECIAL**

**ZONING - BYLAW 8600**

CD	
HCD	
GD	
MD	
HMD	
RD	
HRD	
ID	



Created by Engineering & Corporate Projects, Geomatics Division



**ZONING: BY-LAW 8600 & SPECIAL**



JUNE, 2009

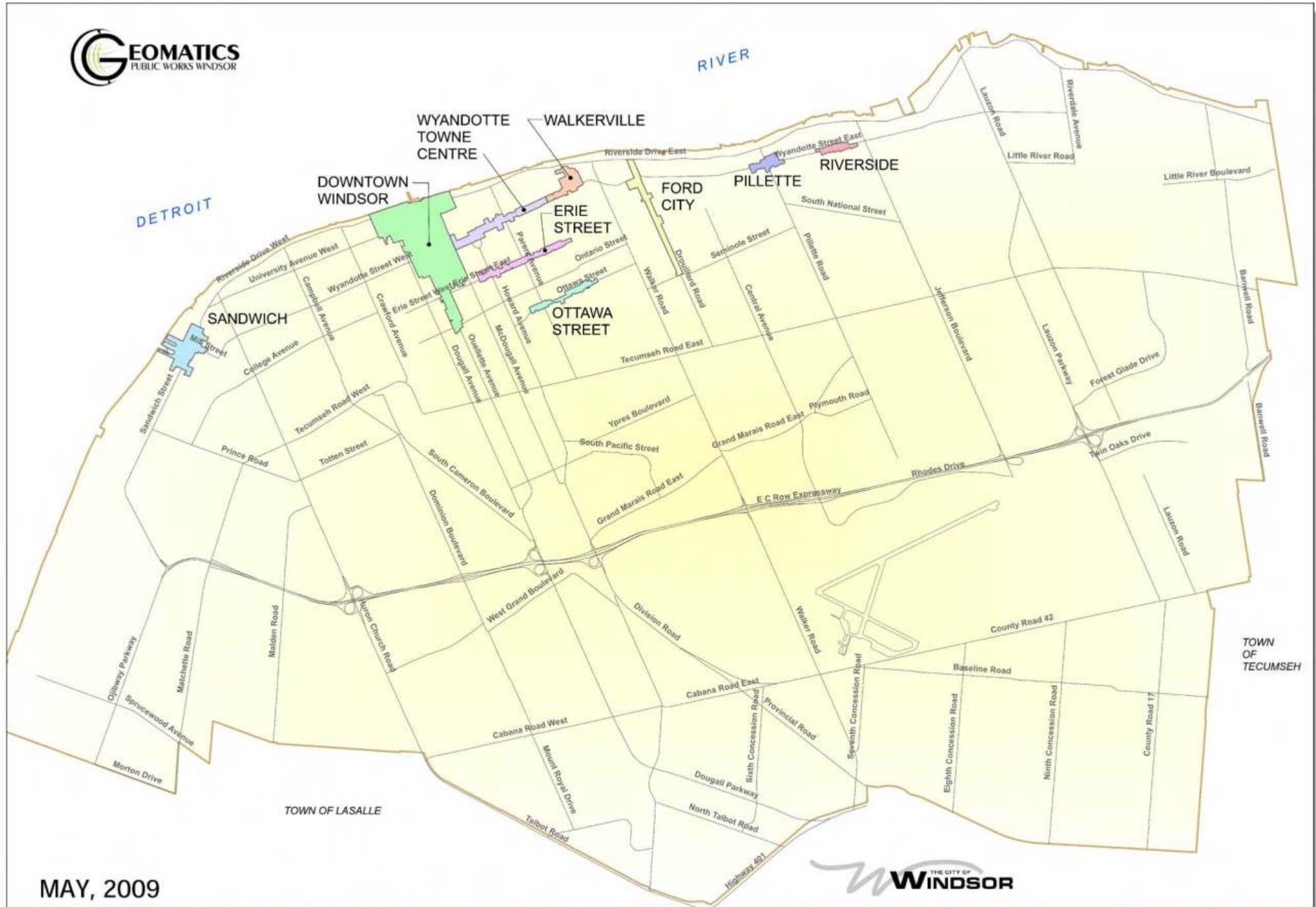


City of Windsor:  
Residual Market  
Demand and Impact  
Analysis

Retail Nodes

**LEGEND**

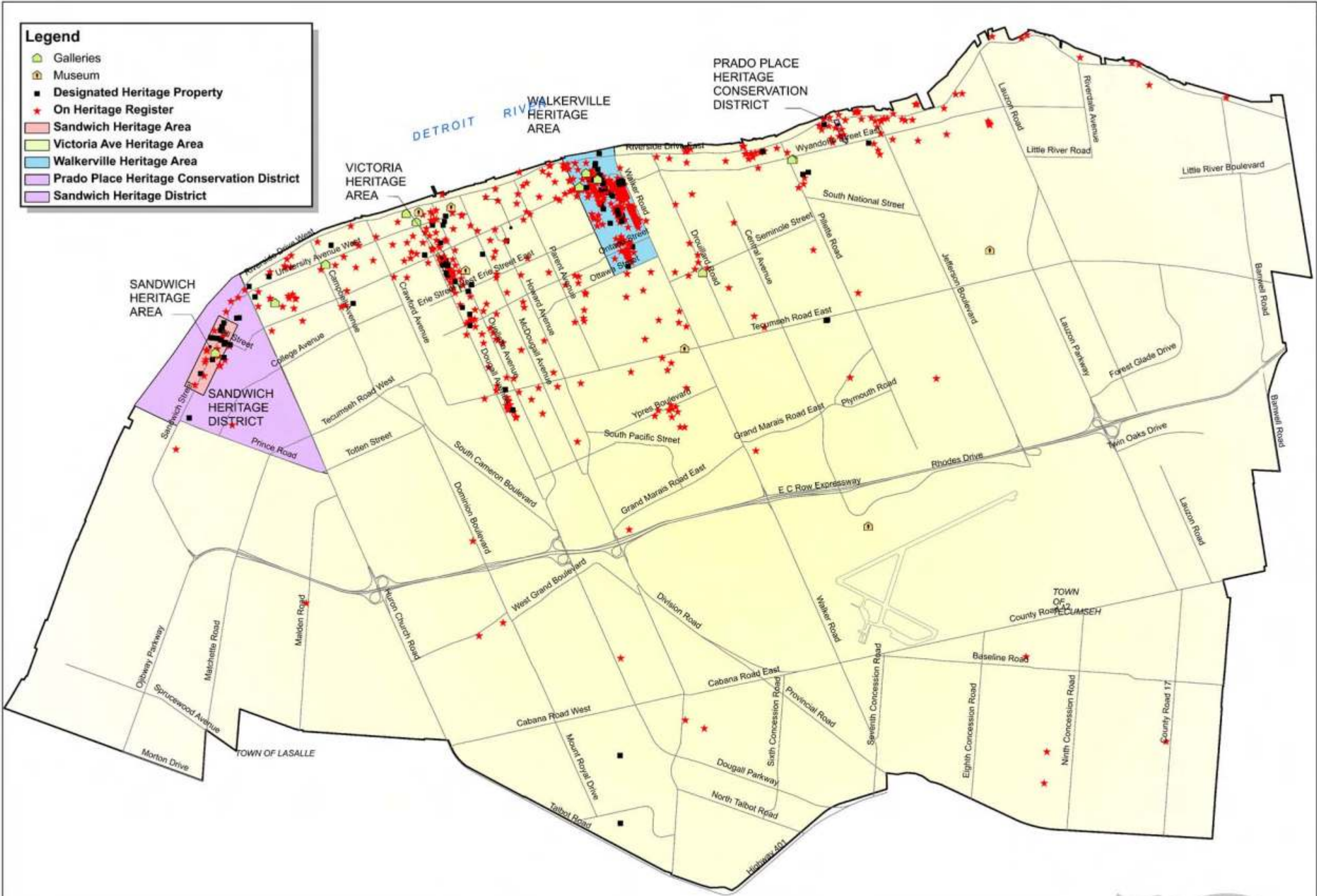
CC	City Centre
R	Regional
SR	Sub-Regional
AUT	Automobile-Oriented
MS	Main Street
FD	Future Development



MAY, 2009

# BUSINESS IMPROVEMENT AREAS

- Legend**
- Galleries
  - Museum
  - Designated Heritage Property
  - On Heritage Register
  - Sandwich Heritage Area
  - Victoria Ave Heritage Area
  - Walkerville Heritage Area
  - Prado Place Heritage Conservation District
  - Sandwich Heritage District



Created by Engineering & Corporate Projects, Geomatics Division



# Heritage Districts, Areas & Heritage Properties



JUNE, 2009

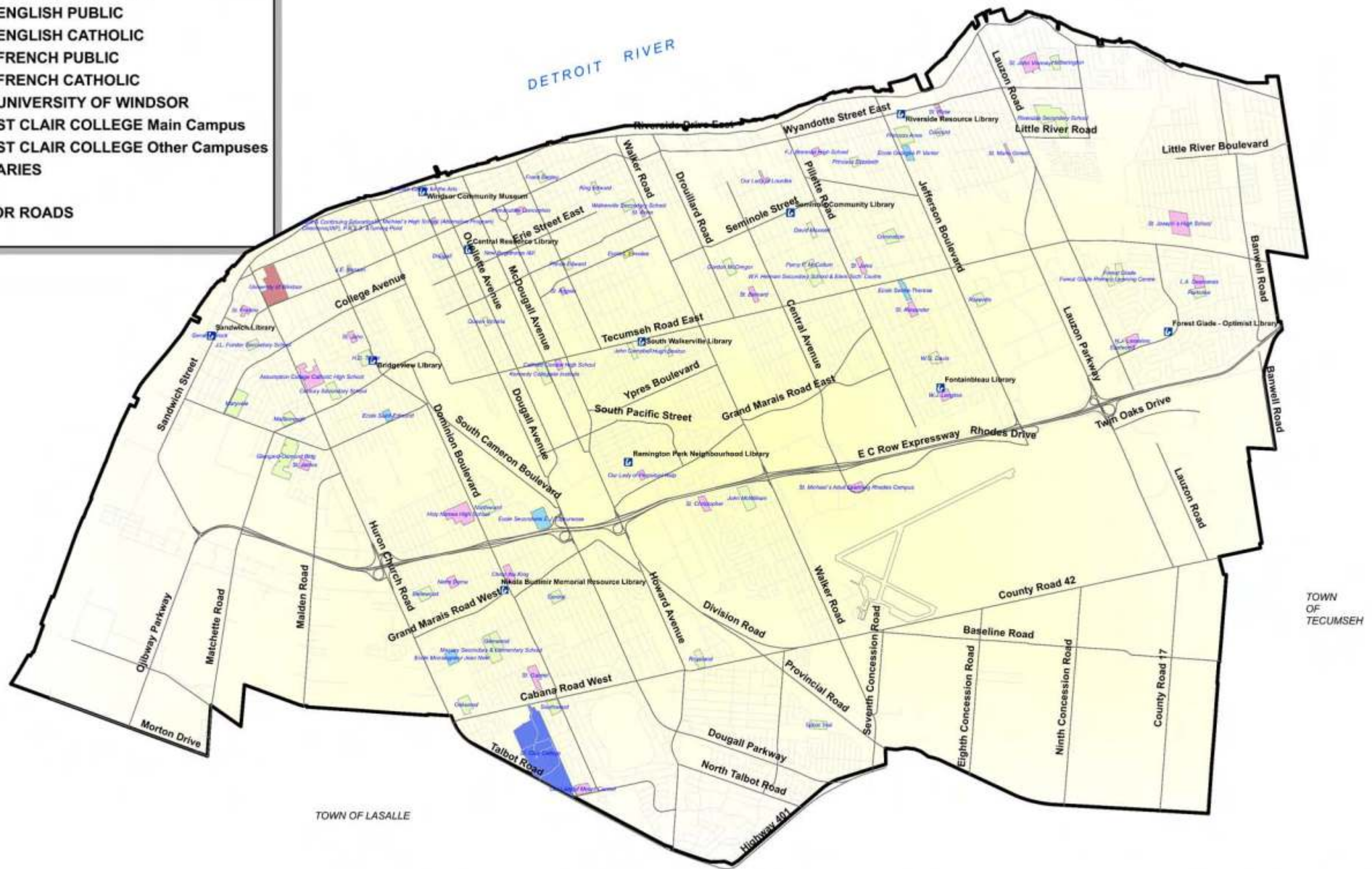
### Legend

#### LOCAL SCHOOL BOARDS

- ENGLISH PUBLIC
- ENGLISH CATHOLIC
- FRENCH PUBLIC
- FRENCH CATHOLIC
- UNIVERSITY OF WINDSOR
- ST CLAIR COLLEGE Main Campus
- ST CLAIR COLLEGE Other Campuses

#### LIBRARIES

#### MAJOR ROADS

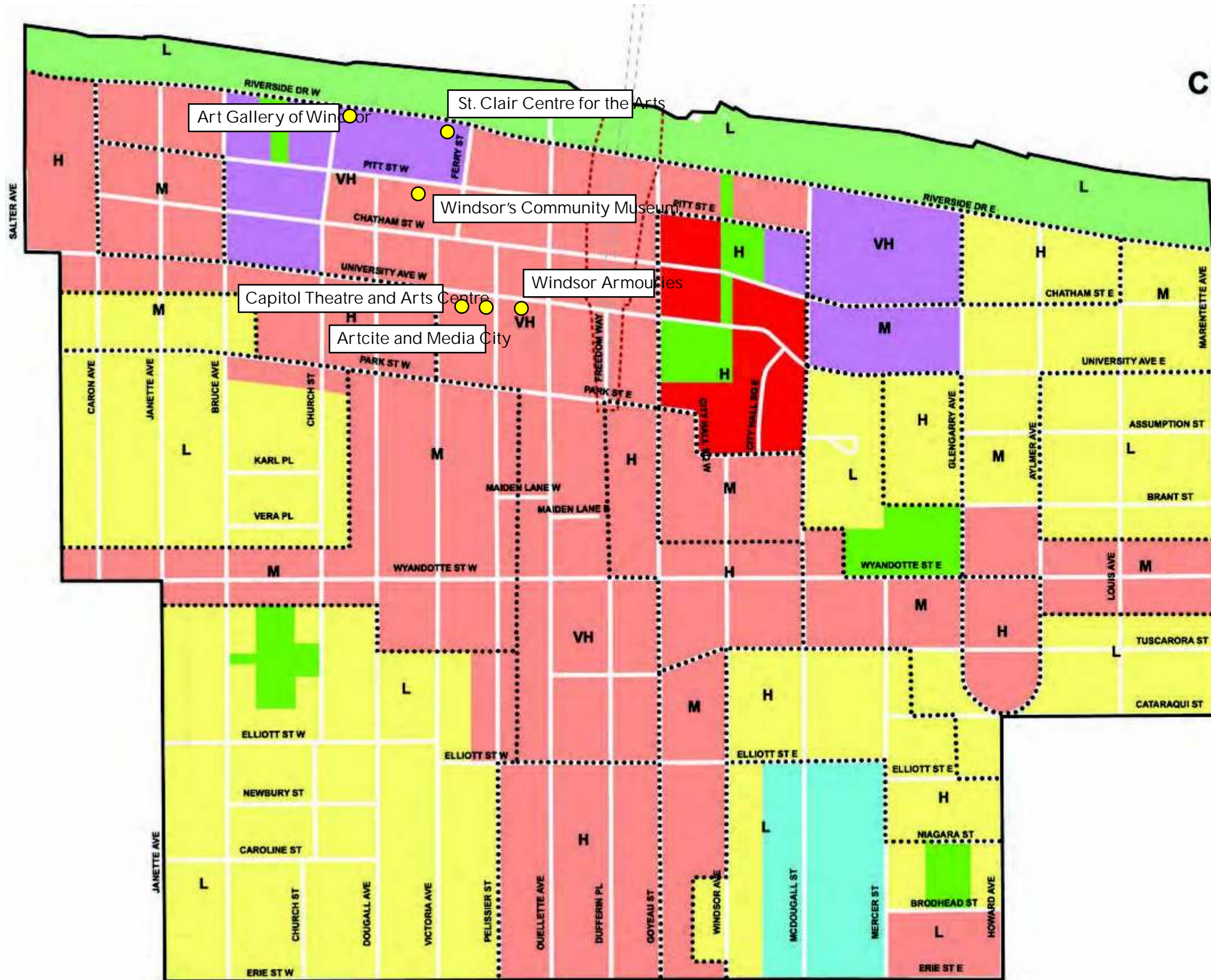


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# SCHEDULE E: CITY CENTRE PLANNING DISTRICT



## LEGEND

- RESIDENTIAL
- ENTERTAINMENT/HOSPITALITY
- MAJOR INSTITUTIONAL
- WATERFRONT RECREATION
- PUBLIC OPEN SPACE
- MIXED USE
- BUSINESS PARK
- DETROIT-WINDSOR TUNNEL CORRIDOR DEVELOPMENT CONSTRAINTS AREA (OPA #61)

## DEVELOPMENT PROFILE AREA

- LOW PROFILE AREA <sup>1,2</sup> L
- MEDIUM PROFILE AREA <sup>3</sup> M
- HIGH PROFILE AREA <sup>4</sup> H
- VERY HIGH PROFILE AREA <sup>5</sup> VH

## NOTES:

1. Low Profile Area development shall generally be no greater than 3 storeys.
2. Notwithstanding the Low Profile Area designation on the lands also designated Waterfront Recreation, any permitted development shall generally not exceed the height of the crown of the pavement of Riverside Drive.
3. Medium Profile Area development shall generally be no greater than 6 storeys.
4. High Profile Area development shall generally be no greater than 14 storeys.
5. Very High Profile Area development may be generally greater than 14 storeys.



- Legend**
- Murals
  - Park Monuments
  - Sculpture Garden
  - Existing Off Road Trails
  - Existing Bike Lane
  - Spring Garden ANSI
  - Archeological Lands - High Potential
  - Parks
  - Parkland & Dog Parks
  - Areas of Natural Heritage



Created by the Engineering & Corporate Projects, Geomatics Division



## **Appendix B. Detailed Results of Benchmarking Assessment**

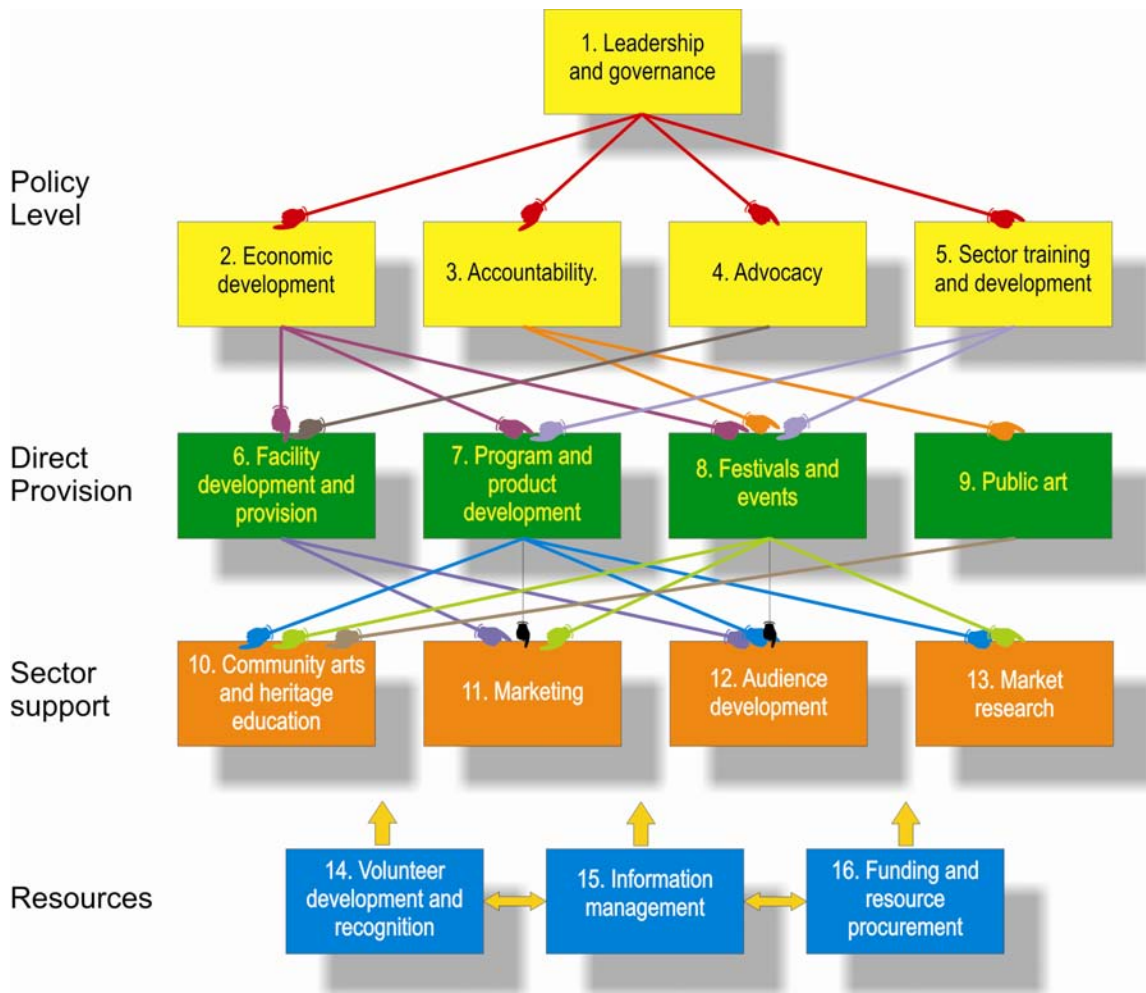
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### Communities Examined:

- Barrie
- Orillia
- Prince Edward County
- London
- Chatham-Kent
- Kitchener
- Cambridge
- Strathroy
- Ottawa
- Toronto
- Ajax

### **Elements of Master Plans**

A detailed review of articulated arts and culture strategies from a number of other communities was undertaken. The various initiatives and strategies outlined in these strategies were categorized into 16 areas of activity – covering broad areas of policy and governance; direct facility provision; indirect support for the cultural sector (such as marketing assistance, market research, capacity building, etc); and the provision of resources. The various areas identified are interrelated and mutually reinforcing, as shown in the diagram below.



Specific initiatives identified through this benchmarking review revealed the following 111 strategies, options and ideas followed by one or more of the communities examined. These are listed below, and provided useful in/out to the development of the MCMP for Windsor.

## Specific Strategies

### A. Leadership and governance

1. Municipal Arts and/or Heritage Policy: Communities need an articulated policy and associated Vision and strategy outlining the specific areas in which they support arts and culture in the community at the local or regional level.
2. Vision Statement Reflection: Ensure that Vision Statement for community reflects importance of culture or references the notion of being a 'creative city'.
3. Cultural Development Department or Office: A specific Cultural Development Office or agency (CDO) is required to provide oversight, coordination and guidance to the arts and cultural sector in the community.

4. Advisory Group or Coalition: Ensure that the community has input into arts and culture policy matters through an arts advisory group(s) or a widespread umbrella coalition.
5. Youth Advisory Group: Establish a specific Youth Advisory Group to advise Council on the specific interests and concerns of youth.
6. Multicultural/Diversity/Intergenerational Viewpoint: Ensure that a broad focus encompassing the full diverse range of viewpoints and perspectives in the community is represented in all decisions relating to arts policies, facilities and programming.
7. Sensitivity Training for Municipal Staff: Hold periodic sensitivity training sessions for municipal staff to ensure they are sensitive to needs of diverse communities in their on-going work with the community in arts and culture matters.
8. Arm's Length Funding: Fund arts and culture groups through an arm's length funding organization that is close to the understanding the true needs of arts groups, rather than directly through Council.
9. Cultural Summit: Host an annual (or regular) cultural summit or Artsweek to discuss issues of importance to the arts and cultural sector.
10. Issue Forums: Host periodic forums on topics of interest to the arts and cultural sector (e.g. leadership development, capacity-building, marketing, working with the media, etc.)
11. Arts Community Socials: Host informal gatherings of the arts community to encourage networking.
12. Integration of 'Heritage' with the Arts: Ensure that the interests and concerns of the heritage community are integrated with arts and culture policy.
13. Cultural Networking: Encourage arts and cultural professionals to be represented on the Boards of community and business groups (e.g. Library Board, downtown management , chamber of commerce, economic development committee, etc.)
14. Expertise-Sharing at the Board Level: Encourage those on Boards of cultural organizations in the community to network and share expertise with one another.
15. Ensure Coordination Amongst All City Agencies: Ensure regular communication and cooperation between the City arts and culture agency (in whatever form) and other City Departments (e.g. Planning, Economic Development, Parks, etc.)
16. Civic Arts / Heritage Awards: Recognize the importance of the arts by establishing a juried civic arts awards program.
17. Artist-in-Residence: Sponsor an annual artist-in-residence or Poet Laureate program (possibly in different types of media).

18. Media Handbook for Artists: Create a media handbook for local artists to assist them in using and working with local media to expand awareness and interest about their work.
19. Mentoring / Coaching Program: Establish mentoring or coaching program to match cultural and business professionals in area (who may be retired) with organizations or individual artists needing support.
20. Establish Benchmark 'Year of Creativity': Identify a particular year that will be devoted to arts, culture, creativity, and develop a series of events, activities, leading up to and including that year.
21. Link to Official Plan: A specific section of the Official Plan, dealing with policies to ensure the development of a creative city (e.g. heritage preservation, cultural precinct identification, etc.) is created.
22. Creative City Network of Canada: Demonstrate commitment to the sector by becoming a participating member of the Creative City Network of Canada or similar organization.

#### **B. Facility development and provision**

23. Primary Performing Arts Centre: Provide a major municipal performing arts facility(ies) for community use.
24. Ensure Range of Other Facilities for Community Use: Ensure that the community has available a range of other performing and visual arts facilities to suit the needs of a variety of users.
25. Public Square for Arts Programming: Develop and program a public square or central space in the community for arts and culture programming.
26. Upgrade Existing Facilities: Where required, support the physical upgrading of arts and culture facilities throughout the community.
27. Use Spaces in Public Buildings to Profile Local Artists: Through a juried process, use public spaces to display works of emerging and established local visual artists.
28. Develop New Facilities to Respond to Community Demand: Continually review need for new arts and culture facilities and develop these as required, including acquisition of strategic properties that may be suitable for such purposes.
29. Live/Work Spaces for Artists: Provide reasonable-cost live work spaces for local artists and craftspersons.
30. Develop and Support a Major Museum Facility for the Community: Allocate funding for the development and on-going support of a facility devoted to the history, heritage and cultural life of the community.
31. Cultural History Development: Support initiatives such as oral histories collection, videotapes of local industry operations (especially those related to the history and traditions of the area), bibliographies, archives development, etc. to record and protect the cultural history of the community.

32. Historical / Cultural Hall of Fame: Establish a ‘Hall of Fame’ or ‘Walk of Fame’ for cultural and industrial innovators and notables in the area.
33. Acquisitions Policy and Budget: Ensure that there is a policy and acquisitions budget for heritage, arts and culture in the community.
34. Prepare Heritage / Archaeological Master Plan: Develop a plan for the stewardship and development of the heritage and archaeological resources of the community.
35. Collective Facilities: Ensure that the unique storage and collections-related facility needs of cultural organizations are met through shared space and services.
36. Emergency and Disaster Readiness Plans: Ensure that there is such a plan in place for City-owned arts, culture and heritage assets.

### **C. Programming and product (experience) development**

37. Develop Cultural Packages: In concert with the tourism industry, develop more packages and experiences for visitors and residents alike. Themes could be industry tours, walking tours, haunted history, cultural experiences, culinary experiences, etc.
38. Integrated Interpretive Experience(s): Develop integrated interpretive opportunities that tie together several of the linked arts, culture, heritage experiences in the region into an overall experience.
39. Central Booking Service: Establish a central booking service for arts and culture activities and packages.
40. Aboriginal Focus: Where possible and appropriate, encourage the development of aboriginal events, facilities and other expressions of culture.

### **D. Festivals and events**

41. Events as Economic Generator: Support and encourage events that maximize economic spinoff to the community.
42. Year-Round Events: Develop a series of events that are year-round.
43. Develop ‘Lending Bank’ of Events Supplies: Create a supply of equipment that is frequently used for events (sound equipment, staging, tables, etc.) and make this available at low or no cost to community organizations hosting events.
44. Heritage Fairs: Create Heritage Fair event profiling the history and cultural life of the community.
45. Doors Open Event: Hold an annual Doors Open event to involve public in arts, culture, heritage aspects of public spaces.

## **E. Public art**

46. Hold Design Competitions for Public Art: As a means to promote public art and generate interest and excitement, hold public design competitions for major public artworks.
47. Public Art Strategy: Design and implement a policy / plan to encourage public art throughout the City (often the 1% policy).

## **F. Community arts & heritage education**

48. Encourage Arts Education Programs: Encourage existing organizations to develop curriculum-based arts education programs.
49. Encourage Heritage Education Programs: Encourage existing organizations to develop curriculum-based heritage education programs.
50. Lifelong Learning: Encourage arts and heritage organizations to adopt a 'lifelong learning' approach to educational activities.

## **G. Marketing**

51. Marketing Strategy for the Arts: Develop a marketing strategy for the arts for both internal and external audiences.
52. Establish 'Cultural Brand' in Community: Develop a specific brand identity under which arts, culture and possibly heritage experiences and facilities can be promoted.
53. Partner with Tourism Industry: Work actively with local DMOs and the tourism industry to promote the arts, culture and heritage resources of the area.
54. Press Releases: Issue periodic press releases relating to cultural activities and events in the community.
55. Welcome Packages: Provide welcome packages to new residents and businesses to the community that introduces them to the various cultural opportunities available.
56. Local Kiosks Promoting Events: Develop local kiosks for key strategic areas where information on events and activities can be posted.
57. Downtown Storefront for Arts & Culture: Use an empty storefront downtown to feature arts and culture events in the community, new developments, etc.
58. Community Cultural Report: Establish a regular 'cultural report' for the community on broadcast or print media (possibly news insert).
59. Community Arts/Culture Magazine: Publish a regular or semi-regular magazine featuring topics of interest, new developments, etc. to the community's arts and cultural sector.
60. Community Quilt or Similar Art Project: E.g. commission a community quilt, with individual squares contributed by local organizations or individuals, to reflect themes of local history and culture.



61. Gateways and Signage: Develop gateways into the community, and signage throughout that reflect the cultural and historic nature of the community.
62. Marketing Web Site: Ensure arts and culture content and information on municipal web site; support separate arts culture web site if developed.

#### **H. Economic development**

63. Downtown Focus: Downtown is the logical focal point for investment in arts and cultural activities, as it is the focal point for visitors and the community overall, and investment downtown will increase vitality in the commercial core, increasing property values and assessment.
64. Cultural Precinct (Hub): Establish and promote a ‘cultural zone’ in the community, having a critical mass of cultural facilities in one area, as the cultural precinct or ‘hub’ of the community.
65. Develop Cultural Nodes Outside Hub (Spokes): Where possible, develop cultural product in geographical areas outside the ‘hub’ and develop linkages to these areas.
66. Develop Cultural Corridors: Where possible, develop cultural product in corridor areas in the community where there is sufficient critical mass of arts, culture and heritage resources.
67. Heritage Conservation Districts: Where feasible, develop and promote Heritage Conservation Districts as key elements of the cultural history of the community.
68. Heritage Façade Improvement Grants: Institute a program of matching-fund grants to encourage façade improvements in heritage structures.
69. ‘Creative Class’ Attraction: Develop specific component of economic development strategy that is targeted upon encouraging those in the ‘Creative Class’ to come to the community. Identify and develop job opportunities for these individuals.
70. Creative Sector Business Development: A component of economic development strategy is aimed at building promoting the community to creative businesses (e.g. the film and new media sectors) and trying to encourage investment from that source.
71. Developer Incentives: Create financial incentives for developers to include provision for arts and heritage in new buildings (e.g. display space, public art, heritage theming, etc.).
72. Arts/Business Incubator: Establish an incubator facility (at lower cost, possibly with financial incentives) to encourage arts-related businesses in the community.
73. Economic Impact: Investment in arts and culture is recognized as having spinoff and multiplier advantages in the community as it brings in visitors and their expenditures. The current value / economic impact of the arts is recognized and articulated.

### **I. Audience development**

74. Encourage New Audience Development: Encourage the awareness, interest and involvement of others in the community to arts, culture and heritage activities.
75. Short Story/Essay Contest: In the schools, sponsor a short story or essay contest on themes relating to local history and culture.
76. Discover Your Community Event Map for Schoolchildren: Develop a history / event map for schoolchildren in the community (could be built around 'treasure hunt' or geo-caching concept).
77. Youth Passport: Develop a low-cost youth passport to the areas cultural attractions and events, and market accordingly.

### **J. Volunteer development and recognition**

78. Volunteer Development: Assist arts and cultural organizations in the development and recognition of volunteers.
79. 40 Hours Community Service High Schools: Work with arts and heritage organizations to identify opportunities for volunteer projects for students to apply against the '40 hours' requirement.

### **K. Information management**

80. Web Site: Develop web site for use of cultural sector (could be intranet component of marketing web site) where tools, forms, etc. are available to cultural sector organizations; possibly enable organizations to upload own materials.
81. Inventory Media and Arts Writers: Establish an inventory / directory of media representatives and individuals writing on arts and culture issues.
82. Cultural Inventory and Mapping: Ensure collection of relevant and up-to-date information on the cultural sector.
83. Create Data Base of Individuals: Create database of individuals who are active and/or expert in arts, culture and heritage in the community (and their specialties).

### **L. Funding and resource procurement**

84. Establish per capita funding target for arts and culture initiatives: Establish a per capita amount that will determine the overall amount of City budget that will be allocated towards arts, culture and heritage activities.
85. Financial Stability of Arts Organizations: Ensure, through stabilization grants or annual funding, sustainability of existing arts and cultural organizations.
86. Maximize Participation of Other Levels of Government: Obtaining the maximum amount of support possible from other levels of government.

87. Encourage Interaction Between For-profit and Not-for-Profit Arts Groups: Recognizing potential for strategic partnerships between the for-profit and not-for-profit sectors, encourage dialogue and coordination between the two sectors.
88. Mount Private Sector Partnership Campaign: Develop and implement campaign to encourage private sector partnerships to support arts and heritage initiatives and facilities.
89. Organizational Capacity-Building: Work with existing arts and cultural organizations to encourage good Board governance and general management practices, and thus long-term sustainability.
90. Revolving Loan Fund: Establish a revolving loan fund for arts and cultural organizations that might experience difficulties at certain times of the year, or encounter unexpected difficult situations.
91. Establish Community Endowment Fund: For a variety of arts and culture purposes in the community (often for new or innovative projects).
92. Reserve Fund for New Arts and Heritage Facility Development: Establish a Reserve Fund for new facilities in future.
93. Angel Fund: Establish an 'Angel Loan Fund' to encourage and support new private businesses in the cultural sector.
94. Seed Grants for Individuals Artists: Establish a seed fund to provide grants to local artists showing promise.
95. Rental Subsidy Program: Establish a studio rental subsidy for local artists showing promise.
96. Cultural Industry Tax Incentive Zones: Investigate the feasibility of establishing zones where cultural industries are encouraged in the community.
97. Establish Heritage Fund: Income generated by City owned heritage properties goes into a fund to support the further protection and restoration of other heritage properties.
98. DMF Funding: Use a portion of the Destination Marketing Fee (when implemented) to fund the development and promotion of arts and cultural initiatives.

#### **M. Market research**

99. Visitor Surveys: Undertake regular visitor and attendance surveys at arts and culture events to determine behavior patterns, visitor characteristics, etc.

#### **N. Accountability**

100. Develop Accountability Framework: Measure and evaluate cultural activity and growth and report to Council and community regularly.

## **O. Advocacy**

101. **Obtaining Greater Federal / Provincial Funding:** Become involved in advocacy efforts to increase the grants or funds provided to municipalities for cultural development (e.g. a portion of the taxes on creative industries in going back to municipalities to fund creative initiatives).
102. **Arts Programs in Schools:** Encourage the provincial Government to provide arts education at all levels in the school system.
103. **Stronger Heritage Legislation:** Lobby the provincial government to strengthen existing heritage legislation.
104. **Retail Sales Tax Diversion:** Join with other municipalities to approach the provincial government to support the diversion of a portion of the retail sales tax collected in the area for cultural purposes.
105. **Development Charges Expanded Applicability:** Lobby the provincial government to enable development charges collected to be used for cultural projects and facilities.
106. **GST Diversion:** Join with other municipalities to approach the federal government to support the diversion of a portion of the GST collected in the area for cultural purposes.
107. **Better Tax Treatment of Donations in Support of Culture:** Lobby federal government for better tax treatment of individuals supporting cultural causes.

## **P. Sector training and development**

108. **Annual Cultural Industries Career Forum:** Hold an annual forum for youth to present and discuss career opportunities in the arts and cultural sector.
109. **Creative Youth Internships:** Arrange internships for youth with local businesses and organizations in the arts, culture and heritage sectors.
110. **Hospitality Training:** Encourage hospitality training for front-line staff in cultural establishments hosting guests and visitors.

## **Appendix C. Considerations for a Cultural Tourism Strategy**

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### **Place-based approach to cultural tourism**

#### *Rationale:*

Place-based cultural tourism is an approach to cultural tourism planning and marketing in which individual cultural attractions and experiences are contextualized within the cultural character and ‘sense of place’ that is unique to the destination.

Promoting the unique attributes of place is the leading edge of theory and practice in destination planning and marketing for cultural tourism. From the perspective of travelers, a destination’s culture is experienced not only through its cultural ‘attractions’, but equally, through the destination’s history and heritage, its stories, its people, its landscape, its townscape, and the myriad characteristics which distinguish the destination’s culture from the culture of every other destination. Accordingly, in place-based cultural tourism, the destination’s individual cultural experiences – its museums and galleries, its heritage attractions, its festivals, its cultural events, its wine and cuisine – are contextualized within the unique attributes of place. By so doing, the destination’s cultural character, sense of place, and ‘terroir’<sup>26</sup> is revealed.

For Windsor, the major benefit in adopting a place-based approach to cultural tourism lies with its major market: Michigan, where the appeal of Canada – a foreign-yet-safe destination with a culture that differs from the U.S. – can be promoted to advantage.

Exhibit 19 compares a place-based approach to cultural tourism with the various attraction-based approaches to cultural tourism that are commonly practiced in Canada.

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<sup>26</sup> A term borrowed from French viticulture, ‘terroir’ might be best translated as ‘the essence of the earth’. It denotes the unique cultural character of a place and its people.

Exhibit 19

**Attractions-Based Approaches to Cultural Tourism vs. A Place-Based Approach**

Attractions-Based Approaches		
Campaign type	Experiences included	Target market
Leisure travel campaign	Lead cultural attractions, plus other leisure experiences	All leisure travelers
Cultural getaway	Blockbuster exhibit or play	All cultural tourists
Stand-alone cultural campaign	Lead cultural attractions	All cultural tourists
Route, trail, or crawl	Cluster of like attractions	Specific cultural tourism cohort

Campaign type	Experiences included	Target market
Stand-alone cultural campaign (elements may also be included in a leisure travel campaign)	All cultural tourism experiences, including human heritage, industrial and agricultural heritage, the arts, cuisine, selected natural history experiences, contexted within the unique attributes of place	All cultural tourists

More information on a place-based approach to cultural tourism can be downloaded in the reference section on the website for Ontario’s Municipal Cultural Planning Partnership: [www.ontariomcp.ca/library/reference-materials](http://www.ontariomcp.ca/library/reference-materials)

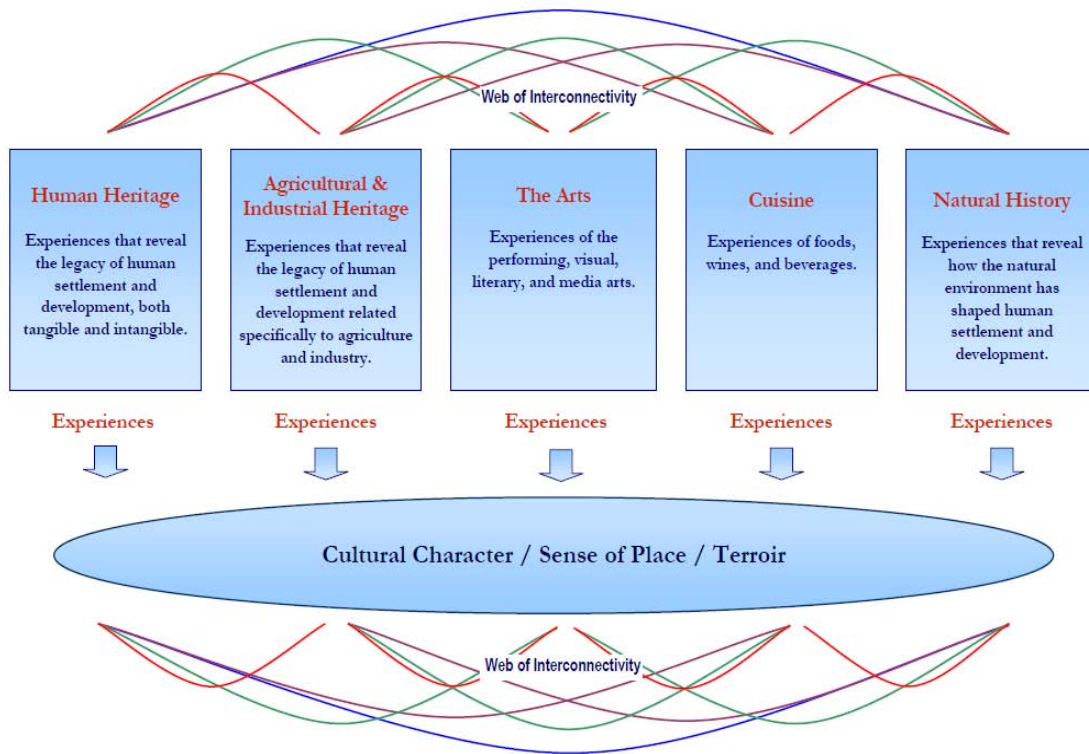
**Aggregation of tourism experiences**

*Rationale:* Tourists do not pay attention to municipal or county boundaries. To capitalize on its cultural tourism opportunity, Windsor would benefit from aggregating its own cultural tourism experiences with the cultural tourism experiences located throughout Essex County. Marketed collectively, a critical mass of cultural tourism experiences drawn from across the region would enhance the allure of Windsor and Essex County as a cultural destination, creating a more potent lure for cultural tourists than Windsor’s cultural tourism experiences marketed in isolation.

Aggregating all of the region’s cultural tourism experiences first involves an inventory or ‘asset identification’ process. To this end, the Cultural Tourism Plan should embrace a place-based typology for identifying the region’s cultural tourism assets. Exhibit 20 offers a place-based typology that we have developed and recommend. The typology, in which a destination’s cultural tourism experiences are

grouped within five ‘cultural clusters’, also illustrates how the sum of the destination’s cultural tourism experiences reveals the destination’s cultural character, sense of place, and ‘terroir’.

**Exhibit 20**  
**A Typology for Place-Based Cultural Tourism**



In the above typology, natural history is perhaps the most unexpected of the five cultural clusters. However, the land shapes its people, and people shape their land. From how watersheds determine human settlement patterns, to how the land itself is reflected in visual art, literature and cuisine, a destination’s culture cannot be appreciated, or interpreted to visitors, without understanding the relationship between people and their land.

Although a formal inventory of cultural tourism experiences would belong to the Cultural Tourism Plan, we note that Windsor and Essex County possesses an abundance of human heritage, industrial and agricultural heritage, arts, cuisine, and natural history experiences. Among these are the region’s ‘lead’ cultural tourism experiences, which include:

- The Art Gallery of Windsor
- The Windsor Symphony Orchestra season
- The WSO Summer Series
- Caesar Windsor's live entertainment
- Artcite Inc.
- Phog Lounge
- Art in the Park
- Odette Sculpture Garden
- Festival Epicure
- The Shores of Erie Wine Festival
- The Town of Amherstburg
- Fort Malden National Historic Site
- Point Pelee National Park

In addition to the region's lead cultural tourism experiences, Windsor and Essex County possess a much larger inventory of smaller arts organizations and cultural festivals, along with a variety of heritage attractions and sites, wineries, culinary experiences, and natural history assets.

For the purposes of a cultural tourism marketing campaign, it is essential to showcase the region's lead cultural tourism experiences. However, smaller arts organizations and cultural festivals can also be included in the cultural tourism campaign, provided these assets – which we describe as 'supporting' experiences when they are more developed and 'sustaining' experiences when they are less developed – meet defined criteria for quality, authenticity, and market-readiness. In addition, supporting experiences, and sustaining experiences in particular, need to be positioned within the marketing campaign in a manner that manages visitor expectations carefully.

As part of the inventory process, a Cultural Tourism Plan would also document the unique attributes of Windsor and Essex County – the history and heritage, the stories, the people, the landscape, the townscape, and culture that compose the cultural character and sense of place in which the region's individual cultural tourism experiences are contexted. Participants in the Tourism and Festivals focus group (one of several focus groups that informed our research) identified the following as among the attributes of place belonging to Windsor and Essex County:

- The Underground Railroad legacy



- The War of 1812 legacy
- The legacy of French settlement throughout Essex County
- The Al Capone/prohibition legacy (Windsor as Detroit's 'sin city')
- Windsor as the car-manufacturing capital of Canada
- Windsor's multicultural legacy: the most diverse Ontario city outside the GTA
- Windsor as the home of many of Canada's oldest churches
- Windsor as Canada's oldest continually inhabited city west of Montreal
- Essex County's burgeoning wine industry and wine culture
- Windsor's latitude south of Detroit
- Pelee Island's latitude south of the California/Oregon border
- Point Pelee's unique landscape, flora, and fauna
- The historical ambience of Amherstburg

### **Product development strategy as part of the plan**

*Rationale:* Beyond an inventory of the region's cultural tourism experiences and the documenting of the region's attributes of place, we recommend that the Cultural Tourism Plan also include a product development strategy.

A product development strategy can serve numerous ends. Above all, it is a strategic roadmap for enhancing the quality and market-readiness of a destination's lead cultural tourism experiences and for developing the quality and market-readiness of a destination's supporting and sustaining cultural tourism experiences. The intent is that, over time, lead experiences will grow in stature, supporting experiences will develop into lead experiences, and sustaining experiences will develop into supporting experiences.

In addition, a product development strategy can also recommend and support opportunities for the development of entirely new cultural tourism experiences, either in response to a creative vision within the cultural community, in response to a demand in the cultural tourism marketplace, or in response to both.

Finally, such a strategy can also recommend and support urban development initiatives that stimulate cultural tourism. In Windsor, such initiatives would include the restoration of the Capitol Theatre, the redevelopment of the Armouries as a cultural venue, the development of a downtown cultural district, and the incorporation of cultural amenities into the Canal Project and the Central Riverfront Implementation Plan (CRIP).

The challenge with any product development strategy lies in securing a source of funding to help implement its recommendations. To this end, apart from direct government funding, the most common funding source is a percentage of a destination marketing fund (DMF) that is dedicated to developing the destination's culture, thereby attracting more cultural tourists and growing the DMF<sup>27</sup>.

In North America, San Francisco is the standard-bearer among cities that allocate a portion of their DMF to culture. Since 1961, the Grants for the Arts/San Francisco Hotel Tax Fund (GFTA) has distributed more than \$170 million to hundreds of non-profit cultural organizations. San Francisco's status as a leading cultural tourism destination in America is attributable, in large measure, to the city's sustained investment in its cultural infrastructure.

The GFTA's allocation categories are: Civic Activities (commemorative celebrations), Dance, Literary Arts, Media Arts, Multi-disciplinary Arts, Music, Parades, Theatre, Tourism Promotions, and Visual Arts. The portion of San Francisco's 14 percent DMF fee that is allocated to culture is approximately 11 percent.

In Windsor and Essex County, accommodation receipts in 2007 totaled \$51.5 million<sup>28</sup> Assuming a 3 percent DMF fee were instituted and collected (3 percent is the standard Ontario DMF fee), and if 11 percent of the DMF fund were allocated to a cultural tourism fund, then, based on 2007 accommodation receipts, \$170,000 would be available for cultural investments. If 20 percent of the DMF were allocated to a cultural tourism fund, \$309,000 would be available for cultural investments.

### **Differentiating ingredients**

*Rationale:* There is no single key to marketing a place-based cultural tourism destination and attracting cultural tourists. That said, we recommend that the Cultural Tourism Plan include a marketing strategy that would embrace the 'Seven Differentiating Ingredients' that distinguish a place-based cultural tourism campaign from attractions-based cultural tourism campaigns.<sup>29</sup>

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<sup>27</sup> A destination marketing fund (DMF) is derived from a fee that is charged and collected to support tourism development, marketing, and/or infrastructure. The DMF fee is usually in the form of a percentage charge on room rates for accommodation. Windsor and Essex County's accommodators do not currently charge a DMF fee.

<sup>28</sup> Statistics Canada, *Travel Survey of Residents of Canada (TSRC)* and *International Travel Survey (ITS)*, 2007.

<sup>29</sup> Steven Thorne, *Building Place: Planning and Developing a Creative Cultural Destination*. Bonavista Institute of Cultural Tourism, 2007.

In brief, the Seven Differentiating Ingredients are:

1. The marketing campaign is predominantly a direct-to-consumer effort. The most successful cultural tourism marketing campaigns (both place-based and attractions-based) are targeted directly at consumers. Cultural tourists are predominantly fully independent travelers (FITs) who research, book, and manage their own travel.
2. The destination's cultural tourism experiences are organized around themes, with each cultural experience given greater or lesser prominence within the theme as appropriate to its status as a lead, supporting, or sustaining experience.

Organizing a destination's cultural tourism experiences around themes provides cultural tourists with a framework by which they can understand and appreciate the destination *as a whole*. Collectively, the destination's themes are woven together, much like threads in a tapestry. The outcome of this weaving of themes is a cultural portrait of the entire destination, which might best be described as a 'tapestry of place'.

In developing the destination's themes, lead cultural experiences are positioned more prominently within each theme, while supporting and sustaining cultural experiences are positioned less prominently. The destination, like a weaver's tapestry, thereby acquires a depth of field or dimensionality that enhances both its navigability and its appeal.

3. The campaign's marketing collateral interprets the destination as much as it profiles the destination's individual cultural experiences. Place-based cultural tourism celebrates and promotes the unique attributes of place, contextualizing individual cultural tourism experiences within the destination's history and heritage, stories, people, landscape, townscape, and culture. Accordingly, the marketing campaign for a place-based cultural tourism destination goes beyond profiling individual cultural experiences to profiling and interpreting the destination *as a whole*.
4. The marketing collateral features a unique, engaging brand with striking design elements. In marketing a place-based cultural tourism destination, special attention is paid to developing a unique, engaging brand with a brand name, logo, and a positioning statement that is used consistently in all marketing collateral. All marketing collateral speaks a design language that is artistically

- evocative. The collateral features striking design elements, a strong appeal to the five senses, messaging and imaging that emphasizes learning, enrichment and fun, and a distinct ‘creative edge’.
5. A dedicated website/portal is the campaign’s main resource for travelers. Given the rise of the Internet as a tool for travel planning, a dedicated website/portal with high functionality is essential. For most cultural tourists, it will serve as *the* primary resource for planning their trip. The website/portal features functionality that enables cultural tourists to ‘sense the place’, explore the destination and its themes, search for cultural experiences by type and by timeframe of the visit, build custom itineraries, and book accommodation.
  6. The marketing campaign makes extensive use of e-marketing, along with print media buys, to drive traffic to the website/portal. The importance of electronic marketing to cultural tourists cannot be overstated. Almost 75 percent of Canadian travelers who participated in 11 or more cultural or entertainment activities while on trips in 2006/2007 used the Internet to plan or book trips. Among U.S. travelers, the percentage is even higher: 80 percent of U.S travelers who participated in 11 or more cultural or entertainment activities in 2006/2007 used the Internet to plan or book trips.<sup>30</sup>
  7. The marketing collateral includes a print guide with a unified design concept. The predominance of the Internet in trip planning by cultural tourists should not overshadow the importance of a print guide. Once a traveler arrives at a destination, the print guide remains *the* essential tool for navigating the destination on the ground. To this end, and to enhance its aesthetic appeal to cultural tourists, the print guide should feature a unified design concept that eschews ‘ad boxes’ and foregoes the different fonts and logos used by different cultural organizations and tourism industry suppliers.

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<sup>30</sup> Canadian Tourism Commission, *US Travel Activities and Motivation Survey*, and *Canadian Travel and Motivation Survey*, Culture & Entertainment Reports, March 2008.

## **Appendix D. Considerations for a Marketing Strategy**

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With respect to communications, the City can assist by way of a communications strategy that explains why Windsor's cultural offerings are valuable, available, and extensive. The target of this communication would be threefold:

- For users or audiences: to entice increased attendance that counteracts the statement, "I didn't know that was going on!" (an audience development message)
- For potential investors and new residents: to encourage an attitude that, "This is the kind of place I want to set up my business/home." (an economic development message)
- For members of the cultural community: to answer the lament, "If I only knew that event/exhibit/show was going to happen on the same day as mine, I would have picked a different day." (a "let's work together" message)

Working in tandem with a communications strategy, the marketing plan would include:

- Identification of the specific target markets (e.g. youth, families, general residents, the tourism industry, business, tourists and visitors)
- Determination of the key messages and the types of information to be conveyed to these target markets and the behaviour to be elicited
- Determination of the appropriate media or channels to be utilized to communicate with each segment, and the frequency of the messages
- Determination of resource requirements, roles and responsibilities, timing and scheduling, and the other mechanics of roll-out

*Timeframe:* This is a medium-term initiative to be lead by the cultural development manager.

*Resource requirements:* The development of a marketing plan should be undertaken by existing staff working with funded programs). We have allocated \$35,000 to cover incidental expenses associated with development of the marketing plan. The required annual budget for implementation will be determined by the plan.

## **Culture trading area**

### *Rationale:*

The proximity of the Detroit market is enticing. However, we and the interviewees note the following reasons for dedicating more resources to marketing efforts on the Canadian side of the border, while exercising caution in marketing to Detroit:

- Owing to Detroit's much larger population, costs for general distribution media in the Detroit area are often beyond the resources of Windsor's producers and presenters.
- Producers and presenters incur significant wastage in their media buys because much of the buy is viewed by audiences with little interest in Windsor.
- Downtown Detroit is a '9to-5' destination for many Detroit commuters, while travel time and distance to Windsor from Detroit's residential areas is a constraint.
- The border crossing imposes a significant cost on travel time and convenience.
- Detroit offers similar cultural offerings without the travel costs.
- There is much more marketing 'noise' in the Detroit marketplace, requiring greater frequency and a greater variety of Windsor-based marketing efforts.

Notwithstanding the above, there will be occasions when a Windsor cultural event is sufficiently unique or weighty that it can overcome many of the issues listed above. In addition, narrowcasting media such as social media or products for very specific audiences have opportunities because they are sufficiently unique from local Detroit offerings to stand out.

To the east, Windsor's trading area overlaps with London's. The overlap is likely centred on Chatham-Kent with audiences to the east travelling to London and those to the west travelling to Windsor. The overlap exists because London and Windsor have similar and competitive foodservice, accommodation, cultural facilities, entertainment, and cultural offerings. In the overlapping trading area, the total cost

of travel to each destination is roughly equal. The deciding factor is the uniqueness or exclusivity of the product.

*Timeframe:* This is a short-term initiative to be lead by the cultural development manager.

*Resource requirements:* No change in City budget

## **Messages**

In addition to communicating the recommendations contained in the MCMP, the City has three different types of messages that it needs to convey. These are:

- Lifestyle — “The arts, culture, and heritage sector is critical to the wellbeing of the residents.”
  - The City is taking seriously the improvement of the City’s culture infrastructure including the services it provides to organizations through its resource allocations for staff and programs
- Economic development — “The arts, culture, and heritage sector is critical to the growth of the community”
  - Cultural infrastructure and services are a key decision criterion for new investment in Windsor.
- Government responsiveness — “We understand the needs of the community for government services and infrastructure.”
  - The City is taking proactive action to meet the changing needs of the cultural community
  - The City is striving to meet the service, programming, and infrastructure needs identified by cultural organizations

In the end the City should convey a sense of ‘hope’ — hope that collaborative effort will make for an enhanced quality of life for residents and visitors, and hope that the needed infrastructure identified in the strategy will be built, developed, or funded.

## **Target audiences**

It is suboptimal for the City to try to communicate with all Windsorites simultaneously, or with the same intent. Exhibit 21 shows the different audiences that the City might target, along with the intended response from each audience.

**Exhibit 21**  
**Target audiences and desired behaviour**

Target audience	Desired behaviour(s) or response
Cultural organizations	
Cultural organizations	<ul style="list-style-type: none"> <li>• Understand the intent and recommendations of the MCMP</li> <li>• Support adoption of the MCMP by City Council</li> <li>• Give time to City to prepare supporting policies, regulations, and programs</li> </ul>
'Friends' of venues	<ul style="list-style-type: none"> <li>• Understand the intent and recommendations of the MCMP</li> <li>• Assist their organizations to develop new funding applications</li> </ul>
Artists, artisans, craftspeople	<ul style="list-style-type: none"> <li>• Understand the intent and recommendations of the MCMP</li> <li>• Better preparation of funding applications</li> </ul>
Organizational volunteers	<ul style="list-style-type: none"> <li>• Renewed desire to participate in their organizations</li> </ul>
Facilitators	
Media (printed, broadcast and digital)	<ul style="list-style-type: none"> <li>• Convey announcement of the MCMP to wider public</li> </ul>
School board/College/University	<ul style="list-style-type: none"> <li>• Review programming in light of the MCMP</li> </ul>
Venue operators	<ul style="list-style-type: none"> <li>• Review programming in light of the MCMP</li> </ul>
Internal — City	
Culture related	<ul style="list-style-type: none"> <li>• Understand the detailed recommendations of the MCMP</li> <li>• Prepare regulations and policies</li> <li>• Prepare for budgeting implications</li> </ul>
Advisory boards	<ul style="list-style-type: none"> <li>• Understand the detailed recommendations of the MCMP which apply to their work</li> </ul>
Economic development	<ul style="list-style-type: none"> <li>• Prepare any changes needed for their marketing pitch for the City</li> </ul>
Other departments	<ul style="list-style-type: none"> <li>• Understand the general recommendations of the MCMP and how it might affect their work</li> </ul>
Funder and partners	
Marketing partners and sponsors	<ul style="list-style-type: none"> <li>• Seek new partnerships with the City and cultural community</li> </ul>
Private promoters and producers	<ul style="list-style-type: none"> <li>• Seek new partnerships with the City and with other cultural organizations</li> </ul>
Funders	<ul style="list-style-type: none"> <li>• Look upon City and cultural producer/presenter initiatives more favourably</li> </ul>
Other government	



Nearby municipalities	<ul style="list-style-type: none"> <li>• Understand the general recommendations of MCMP and how it might affect their work</li> </ul>
Provincial government	<ul style="list-style-type: none"> <li>• Look upon City initiatives in culture more favourably</li> </ul>
Federal government	<ul style="list-style-type: none"> <li>• Look upon City initiatives in culture more favourably</li> </ul>

## Communications activities

### *Rationale:*

The communications effort should have two parts. The first is the ‘launch’. It conveys the messages shown above and introduces the different audiences to the cultural master plan. The launch is a short term, single news cycle story (although given Windsor’s media environment, the cycle for some publications might actually be a week).

The second communications effort is informational and will be ongoing. Year-by-year, each new element of the cultural strategy that is announced should be communicated to the target audiences when approved by Council in that year’s annual budget.

To reach different audiences effectively will require different media and different timing. Our recommendations assume the following:

- That the cost of the communications activities will, on the whole, be absorbed in existing budgets
- That for the announcement of major new initiatives, new resources will be made available for additional communications over-and-above existing budgets
- That the Cultural Affairs Office will be responsible for implementing the communications effort with the assistance of corporate communications staff for any production trafficking, web changes, and final copy (rough copy will come from the Cultural Affairs Office)
- That the communication is not controversial or sensationalistic and does not need ongoing follow-up by staff
- That the implementation of the cultural plan will occur over time, and that new programs and services will have individual communications programs (not covered here).

Exhibit 22 outlines the suggested media that might be used for the launch of the communications effort.

**Exhibit 22**  
**Media used during for the launch of the strategy**

	Arts organizations	Facilitators	Internal	Funder and partners	Other government
Direct mail including synopsis of strategy	3			3	
Information sessions	3		3		
Personal presentation by staff (select organizations)	3				
Face-to-face briefing (on request)		3		3	3
Web (addition to City site)	3				
Email blasts	3	3	3		
Media package		3			
Status update item of regular meeting	3		3	3	3

Exhibit 23 outlines the suggested media used in the ongoing communications.

**Exhibit 23**  
**Media used during for ongoing communications**

	Arts organizations	Facilitators	Internal	Funder and partners	Other government
Information sessions (select organizations)	3		3		
Personal appearances (select organizations)	3				
Face-to-face briefing (on request)		3		3	3
Web report card and new programs	3			3	
Email blasts	3	3	3		
Newsletter (twice-yearly)	3	3		3	
Agenda item of regular committee meetings	3		3	3	3
Pre-budget consultation	3				3
Annual report	3	3			
Budget supporting documentation			3		

*Rationale:*

With the addition of several new culture-related initiatives such as the establishment of a cultural precinct, the possible redevelopment of the Downtown Armouries, the relaunching of the Capitol Theatre, and the continuing growth and strengthening of cultural organizations and practitioners, Windsor has the potential to re-brand itself as, in part, a cultural centre. (This is a route followed by several formerly industrial cities that have re-invented themselves as cultural centres – for example Glasgow, Scotland; Bilbao, Spain; Allentown, Pennsylvania.) This repositioning of the community can have a major positive effect in changing the perceptions of residents as well as, of course, tourists, investors, and other visitors to the community.

A re-branding of Windsor to include culture should be undertaken with the input and participation of Windsor-Essex Economic Development (a re-branding will have an effect upon on-going the City's on-going economic development efforts).

*Timeframe:* This is a medium-term initiative which will only be appropriate once some of the major developments and initiatives described elsewhere in this strategy have been implemented.

*Resource requirements:* Resources will be required to re-brand the community. However, as the branding initiative will not focus exclusively on culture, we are assuming that the budgeting for this initiative would be outside the cultural budget.

*Rationale:*

We expect that the master plan will have a strong impact on the future of the cultural community's growth, the way that the overall community sees itself, and the way in which the City sells itself to visitors and investors. Notwithstanding this desired outcome, whether 'average' Windsorites need be aware of the strategy will depend on their avocations and whether they are part of the cultural community. For some, understanding the actual strategy itself will not be important. More important will be the programs and services that arise from the strategy.

Critical to the roll-out of the master plan is buy-in by cultural organizations, artists, business, tourism, social, advocacy, and government and quasi-government organizations (such as Windsor-Essex Economic Development). Some activities that have been undertaken by other communities to create communications networks include:

- Cultural summits or networking events
- Joint consumer shows
- A speakers' bureau made up of representatives of cultural organizations
- Friday beer and snack drop-ins hosted on a rotating basis by different organizations
- Representatives from non-cultural industry sectors sitting (formally or informally) on boards or committees of cultural groups
- Establishment of cultural-business liaison organizations

## **Appendix E: Persons/Organizations interviewed**

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### **2008 Steering Committee**

- Councillor Postma
- Councillor Hatfield
- Helga Reidel, Project Sponsor and General Manager of Corporate Services
- Mary E. Baruth, Project Manager and Manager of Cultural Affairs.

### **2009 Steering Committee (post realignment)**

- Councillor Postma
- Councillor Hatfield
- Helga Reidel, Chief Administrative Officer
- Mary E. Baruth, Manager of Cultural Affairs
- Ronna Warsh, Community Development and Health Commissioner
- Jan Wilson, Executive Director of Recreation and Culture
- Wendi Eizenga, Executive Initiatives Coordinator
- Tony Ardivini, Deputy Treasurer, Manager of Operating Budget Control and Financial Administration

### **Municipal Cultural Master Plan Resource Committee**

- Councillor Postma
- Councillor Hatfield
- Helga Reidel, Chief Administrative Officer
- Mary E. Baruth, Manager of Cultural Affairs
- John Calhoun, Heritage Planner
- Lori Martin 211/311 Operator
- Madelyn Della Valle, Museum Curator
- Stephen Cipkar, Financial Planning Administrator
- Sonia Bajaj, Financial Planning Administrator
- Valerie Clifford, Financial Planning Administrator
- Marian Drouillard, Manager of Geomatics

- Domenic Carlone, Corporate Communications Writer/Editor
- Pam Labute, Manager of New Business Development
- Kimberly Hurst, Manager, Windsor Wood Carving Museum.

### **City of Windsor**

- John Skorobohacz, (former) Chief Administrative Officer
- Norma Coleman, Mayor's Chief of Staff
- Jim Yanchula, Manager, Urban Design and Community Development
- Pina Ciotoli, City Planning Administrative Assistant; Windsor Endowment for the Arts; Windsoreats.com
- Merry Ellen Scully Mosna, Supervisor of Mackenzie Hall
- Jan Wilson, Executive Director of Recreation and Culture
- Don Sadler, Executive Director of Parks and Facility Operations
- Mary Baruth, Manager of Cultural Affairs
- Thom Hunt, City Planner

### **Convention and Visitors Bureau Windsor, Essex County and Pelee Island**

- Sandra Bradt, (Former) Director of Tourism

### **Windsor Public Library**

- Jean Foster, A/CEO
- Chris Woodrow, Director of Community Development and Planning
- Nancy Peel, Manager, Customer Services

### **Cultural Organizations**

- Gilles Hebert, (Former) Director, Art Gallery of Windsor,
- Mona El Baroudi, Fringe Festival, Producer; Actors Theatre of Windsor, Art Dir.
- Debi Croucher, Indaba Marketing, President
- Lenore Langs, Chair, Bookfest Windsor
- Madelyn Della Valle, Curator, Windsor's Community Museum
- Utsy Hadaro, (Former) Director, Arts Council of Windsor and Region
- Oona Mosna, Media City Film Festival, Program Director
- Jeremy Rigsby, Media City Film Festival
- Carolynne Rourke, Windsor Endowment for the Arts, President
- Sheryl Davies, Bluesfest
- Christine Burchnall, Administrative Coordinator, Artcite Inc.
- Denise Deziel, Windsor International Film Festival
- Peter Coady, Windsor International Film Festival
- Debra Henderson, Board Member, Windsor International Film Festival

- Veronika Mogyorody, Assistant Provost-Academic Architectural Advisor; Assoc. Prof Sociology/Anthropology
- John Morris Russell, Music Director, Windsor Symphony Orchestra.
- Diana Moody, Executive Director, (Canada South Science City)
- Mark Lefebvre, Faculty, Performing Arts Program, St. Clair College
- Pat Malicki, President, Windsor Regional Branch (Architectural Conservancy of ON)
- Dr. Stephen Pender, Artcite Inc. Board member; Director, University of Windsor Humanities Research Group/ Assoc. Prof, Dept of English
- Sheila Wisdom, (Former) City Councillor and Windsor Star columnist on municipal affairs; Director, United Way of Windsor and Essex County
- Melinda Munro, City of Windsor Diversity/Accessibility Officer; Board Member of Windsor Classic Chorale
- Rod Strickland, University of Windsor, Green Corridor Project
- Jeth Mill, Executive Director, Windsor Symphony Orchestra
- Sean Ireland, Theatre Windsor, President of the Board
- Florence Raisbeck, President, Theatre Alive
- Brian Raisbeck, Chair of the Board, Theatre Alive
- Carol Crooks, President, Windsor Light Music Theatre
- Katherine Kaszas, St. Clair College Performing Arts Program
- David Asher, Capitol Theatre and Arts Centre
- Michelle Tarailo, Acting Director, Department of Visual Arts University of Windsor Visual Arts Department (LeBel Gallery)
- Nancy Johns, Nancy Johns Gallery & Framing
- Diane Clinton, Nancy Johns Gallery Coordinator
- Dann Bouzide, Coordinator, Windsor Historical Society
- Carol Libby, Board member, Art Gallery of Windsor
- Tom Lucier, Phog Lounge
- Justin A. Langlois, Broken City Lab
- Glenn Stresman, Executive Director, WindsorEssex Community Foundation

#### **Windsor performing arts sector focus group**

- John Morris Russell, Windsor Symphony Orchestra
- Amanda Gellman, Manan Strategy Consultants
- Lionel Walsh, University of Windsor
- Jeth Mill, Windsor Symphony Orchestra
- Cecil Houston, University of Windsor
- Mark Lefebvre, St. Clair College
- Stephen Hargreaves, WAMM
- Adam Fox, CJAM FM
- Tom Lucier, Phog Lounge

- Mona El Baroudi, Actors Theatre of Windsor
- Kelly Bevan, St. Clair College

#### **Heritage sector focus group**

- Malcolm Campbell
- Don Wilson, Windsor Historic Sites Association; Les Amis Duff-Baby
- Evelyn McLean, The Friends of the Court; Les Amis Duff-Baby
- John Morris Russell, WSO
- Mary Ann Cuderman, McGregor-Cowan House
- S. Michael Beale, Canadian Historical Aircraft Association
- Michael Kohuch, Canadian Historical Aircraft Association
- Julie Lawrence, Southwestern Ontario Heritage Council

#### **Tourism sector focus group**

- Evelyn McLean, The Friends of the Court; Les Amis Duff-Baby
- John Morris Russell, WSO
- Oona Mosna, Media City Film Fest
- Mark Lefebvre, Canada South Performing Arts
- Chris Edwards, Downtown Windsor BIA
- Jeremy Rigsby, Media City
- Kelly Bevan, St. Clair College
- Ken Marley, Actors Theatre of Windsor
- R.J Welleame, Canada South Festival Network

#### **Visual Arts sector focus group**

- James Patten, (Formerly) AGW
- Christine Burchnall, Artcite Inc.
- Gilles Hebert, (Formerly) AGW
- Brenda Francis Pelkey, University of Windsor
- Utsy Hadaro, (Formerly) Arts Council of Windsor and Region
- Leesa Bringas, University of Windsor
- Laura Shintani
- Kelly Bevan, St. Clair College

#### **Public meetings**

- Alan Bull
- Sally Blyth
- Maine Lefevre, Le Rampart
- Michele Tarailo, University of Windsor
- R.J. Williams, DWBIA



- Utsy Hadaro, (Formerly) Arts Council of Windsor and Region
- Vincent Halford, Interactive Job Prep
- Carol Libby
- Donna Marentette
- Pat Lewis, WEA
- Maureen Harris, Montessori Mozart
- Jessica Riley, Gina Lori Riley Dance Enterprises
- Robert Riley
- Lionel Walsh, University of Windsor
- Diane Hernandez, Great Windsor Concert Band
- Leslie McCurdy
- John Calhoun, City of Windsor
- David Langstone, Willistead Board of Directors
- Christine Burchnall, Artcite
- Christopher Mangin, Artcite
- Jack McGarry, Windsor Light Music Theatre
- Janis Cramp, Windsor Light Music Theatre
- Ellen Starkiss, Windsor Light Music Theatre
- Chris Busch, Windsor Light Music Theatre
- Bob Mitchell
- Merry Ellen Scully Mosna
- Murad Erzinclioglu
- Mary Ann Cuderman
- Tom Lucier, Phog Lounge
- Walter Cunial, EWTV
- Jennifer Escott, Reckless Abandon Photo Imaging
- Justin Langlois
- Jhoan Baluyot
- Cassandra Getty, AGW
- Susanne Konyha, ACWR
- Steve Daigle, Artcite
- Trevor Pittman, University School and Music
- Jay Thomson
- Jay Campigotto
- Stephanie Brown
- Fazle Baki, South Asian Centre
- Oona Mosna
- Sergio Forest, Windsor International Film Festival
- Danauta Siniarska
- Stephen Pigeon

- Jeth Mill, WSO
- Donna Mill
- Kimberly Hurst, Windsor Wood Carving Museum
- Caroline Postma, Councillor, City of Windsor
- Melinda Munro, Windsor Classic Chorale
- Marina Clemens, Drouillard Place
- Michelle Mainwaring, MJM Entertainment Productions
- Jason Gale, MJM Entertainment Productions
- Brenda Francis Pelkey, Director, School of Visual Arts, University of Windsor
- Terrence Kennedy, Sandwich Towne Heritage Group
- Barb Kuker, VP, Windsor Symphony Orchestra
- Doug Fox, President, Windsor Symphony Orchestra
- Ted Boomer, Bluesfest
- Johnny V. Mills, Musician
- Lucy Howe, Artist, and Professor, University of Windsor
- Dr. Lois Smedick, Art Gallery of Windsor; ArtCite Inc.
- Mary Anne Vanwatteghem, Art Gallery of Windsor Education and Public Program Coordinator
- Marc Odette, Odette Sculpture Park
- Clint Weir, Literacy Instructor
- Jim Evans, Willistead Manor
- Dave Hanna, Activist
- Leona MacIntyre, Association of Representational Artists and Windsor Endowment for the Arts
- Ghislaine Brodeur, Ministry of Culture
- Pat Malicki, Architectural Conservancy of Ontario
- Linda Renaud Fisher
- James Klingbile, Canadian Historical Aircraft Association
- Brent Lee, Professor, School of Music, University of Windsor
- Jake Rondot, Walkerville BIA
- Kathleen McCrone, Windsor Symphony Orchestra Board member
- Peter Wilkinson, Windsor Symphony Orchestra concert goer
- James Patten, (Formerly) Art Gallery of Windsor
- Matthew Romain, Join Hands Puppeteers





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