

2017

Mayor's Task Force on Heritage, Culture and Arts



Prepared by:



InterGroup
CONSULTANTS

Photo Credits

Cover page: Jazz Winnipeg free concert in Old Market Square. Photo: Travis Ross. Provided by the Winnipeg Arts Council.

Page 1: Mass Appeal 2016. Choice performance at Union Station. Photo: Matt Duboff. Provided by the Winnipeg Arts Council.

Page 4 (Figure 1): Le Musée de Saint-Boniface Museum. Photo provided by Travel Manitoba. Dalnavert Museums. Photo provided by Heritage Winnipeg.

Page 7: Red River College in the Exchange District. Photo provided by Heritage Winnipeg.

Page 13: Pantages Playhouse Theatre. Photo: Andrew McLaren.

Page 16: Public art tour visits Untitled by Cliff Eyland. Photo: Lindsey Bond. Provided by the Winnipeg Arts Council.

Page 19: Cloud, Nuit Blanche installation by Caitlind r.c. Brown and Wayne Garrett. Photo: Cole Moszynski. Provided by the Winnipeg Arts Council.

Message from the Chair

Dear Mayor Bowman:

I am pleased to present to you the report of the Task Force on Heritage, Culture and Arts, including recommendations and accompanying action items. The assignment was both challenging and exciting, and I would like to thank you for creating an opportunity for heritage (including museums), arts, culture and tourism sub-sectors to come together to start a conversation, develop a dialogue of collaboration, and provide recommendations towards enhancing Winnipeg's cultural identity. I can tell you that Task Force members were very pleased to have been able to come together noting it was the first time their sub-sectors came together to act in an advisory capacity to the Mayor of Winnipeg!

One of our key challenges was to explore new and innovative opportunities to broaden the revenue base for arts, culture and heritage and to explore alternative sources of dedicated capital funding. On balance we provided recommendations that worked within the City's existing funding envelope. We also provided recommendations that provide a way forward for the City of Winnipeg to be the "first investor" through the establishment of an arts capital fund, and similarly with the establishment of a maintenance fund to support Winnipeg's own heritage, arts and cultural facilities. There was a strong acknowledgement by the Task Force that Winnipeg is a City of the Arts and that establishing a policy framework for long-term strategic investment was paramount.

We also proposed recommendations that created efficiencies and opportunities for greater collaboration and innovation. Establishing a special services agency within the Winnipeg Archives to manage six City-owned museums has the potential to realize operational, strategic marketing, and fundraising initiatives. Moreover, establishing an open and transparent peer assessment process to allocate programs/project grants to other non-City-owned museums that meet the necessary eligibility criteria creates a new opportunity to provide funding to a wider group of Winnipeg museums.

Building upon the energy and positive collaboration of the group, we felt strongly that continuing the dialogue among, arts, culture, heritage and tourism stakeholders through the establishment of a Liaison Committee would be extremely beneficial in providing initial support, ongoing dialogue, and further refinement to moving the recommendations within this report forward, and exploring potential subject areas in greater detail.

Finally, I wanted to thank each of the Task Force members for their time, dedication and commitment, over the last several months. Our conversations were certainly lively and engaging, and in the end we came to a consensus in finalizing the recommendations presented herein. Special thanks to our consultant, Ms. Kristin Kent Drewes of InterGroup Consultants for the research conducted, and for the tremendous work synthesizing and refining the many concepts, ideas, and discussions into final recommendation form.



It is my hope that you will gain valuable insight on the great opportunities the recommendations present for heritage, culture and the arts in Winnipeg. I would also like you to know that I would be pleased to assist in any way that I can to help you achieve any or all of the recommendations of the Task Force.

Kind regards,

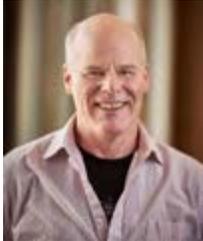
A handwritten signature in blue ink, appearing to read "Mike Pagtakhan", followed by a long horizontal line extending to the right.

Councillor Mike Pagtakhan, BA, CIM, SCMP
Chairperson, Mayor's Task Force on Heritage, Culture and Arts

The Task Force



Carol A. Phillips, a cultural executive, has made a successful career of developing sustainable arts programs and choreographing administrative transformation. Her visions have shaped the growth of several institutions with regional and internal significance. She provided valuable directorship to progressive programming at the Winnipeg Art Gallery, the Norman Mackenzie Art Gallery (Regina), the Banff Centre for the Arts, and the Plug In Institute of Contemporary Art (Winnipeg). Since 2006, she has served as the Executive Director of the Winnipeg Arts Council.



Thom Sparling was an active player in the Canadian independent music scene for over two decades, managing bands, producing records and live performances, and founding institutions like the West End Cultural Centre. For the past decade, Sparling has lead the Arts and Cultural Industries Association of Manitoba providing mentorship and professional development programming to Manitoba's creative sector. Sparling has been integrally involved in the research and development of civic and provincial cultural policy recommendations including the Creative Cluster Strategy for Winnipeg's Exchange District.



Christian Robin is a proud Franco-Manitoba Métis, who spent six years in Alberta before returning home to put down roots. He is the Director of Marketing and Web Presence for the Red River College, and is able to scratch a large part of his creative itch by leading an amazing team of professionals in marketing the College to audiences throughout Manitoba and around the world. He contributes to his community by serving on numerous volunteer boards and committees related to education, leisure, arts and culture, including his tenure as the Co-Chair of the City of Winnipeg Museums Board since 2012.



Susan Kuz is a Positivity Practitioner and Consultant with Being Pukka where she works with individuals and organizations to improve well-being using positive psychology-based tools and programs. Susan has served on various boards including the Winnipeg Museums' Board, the Manitoba chapter of Canadian Decorator's Association, the prairie chapter of the Marketing Research and Intelligence Association, and the Fort Garry Women's Resource Centre. She is an avid reader, yoga enthusiast, and life-long learner who enjoys Manitoba's cottage life and travelling with her family.



Cindy Tugwell has been the Executive Director of Heritage Winnipeg for the past 25 years, and is one of the most visible faces in the local heritage community. Among her achievements, from 2006-2012 she was Manitoba Governor for the National Trust of Canada. She is a current Board member of the Friends of Upper Fort Garry, Friends of Dalnavert Museums, Friends of the Vaughan Street Jail, and the Millennium Centre. For the past 14 years, Heritage Winnipeg has led the very successful Doors Open Winnipeg event.



Chantal Sturk-Nadeau joined the Task Force as a Senior VP to Tourism Winnipeg, overseeing sales and services, marketing, research, and visitor services. During her tenure at Tourism Winnipeg she developed a Master Tourism Plan for Winnipeg in 2011, the first of its kind in Canada. Sturk-Nadeau now proudly wears the "C" on her Team Canada jersey where she leads Business Events Canada, a division of Destination Canada, responsible for building Canada's reputation as the preeminent destination for meetings, conventions and incentive business from coast to coast.

Recommendations at a Glance

The Mayor's Task Force on Heritage, Culture and the Arts (the Task Force) was created to act as an advisory body to the Mayor, recognizing the importance of these sub-sectors to the community. Through the course of its discussions and interactions with stakeholders, the Task Force has developed eight recommendations related to arts, culture and heritage for the City of Winnipeg. The recommendations are summarized below, while the background, rationale, associated steps and proposed timeframes for each recommendation can be found in the main body of the report. Throughout the process, the Task Force emphasized the importance of municipal investments to the arts, culture and heritage sub-sectors in Winnipeg, and welcomed the opportunity for continued dialogue and collaboration in support of a vibrant and thriving community.

Recommendation	Page #
Recommendation # 1: That the City of Winnipeg maintain the Museums Board during a two-year transition period until December 31, 2018, during which a special services agency for City-owned museums, and a peer assessment process under Heritage Winnipeg, will be established to allocate funds to eligible museums beginning in 2020.	6
Recommendation # 2: Support on-going built heritage conservation and re-development efforts through strategic re-investment of the Gail Parvin Hammerquist Fund and improved coordination among agencies.	9
Recommendation # 3: That the City establish a capital fund for the arts, culture and heritage sub-sectors and develop the supporting policy that identifies appropriate funding categories that reflect Winnipeg's unique characteristics.	12
Recommendation # 4: That the City establish a maintenance fund to support its own heritage, arts and culture facilities.	14
Recommendation # 5: That the City support arts, culture and heritage organizations through the creation and implementation of property tax rebates and incentives, while providing better enforcement of heritage-related by-laws and fees.	15
Recommendation # 6: That the City establish the necessary policy and frameworks to support long-term strategic investment in the arts and culture sub-sectors.	18
Recommendation # 7: That the City support unique events led by Winnipeg artists, cultural groups, and the creative community through a more efficient permitting/application process.	20
Recommendation # 8: That the City promote continued dialogue among arts, culture and heritage stakeholders through the establishment of a Liaison Committee to provide strategic advice to Mayor and Council on related issues.	21

Table of Contents

Introduction	1
The City of Winnipeg Museums Board	3
Built Heritage	7
Arts, Culture and Heritage Spaces	10
Long-term Strategic Investment in Arts, Culture & Heritage	16
Support to Unique Events	19
Moving Forward	21

List of Figures

Figure 1: Museums Eligible for Funding under the City of Winnipeg Museums Board	4
Figure 2: Taxation Options Discussed by the Task Force	11
Figure 3: Comparison of Municipal Arts Councils in Canada	17

List of Appendices

Appendix A – Record of Task Force Activities

Appendix B – City of Winnipeg Museums Board Strategic Planning and Visioning Public Discussion Paper

Appendix C – Statement of Intent from the Winnipeg Arts Council and Heritage Winnipeg

Appendix D – Funding Options Discussion Paper

Appendix E – Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg

Appendix F – Topics for the Arts, Culture and Heritage Liaison Committee to Mayor and Council

Introduction

“Winnipeg’s identity is embedded in our world renowned cultural institutions, among the oldest and most respected in Canada. It lives in our cultural spaces and facilities, in our festivals, our galleries, our museums, our theatres, our architecture and our diverse neighbourhoods. It breathes in our population of successful artists – filmmakers, musicians, dancers, composers, writers, visual artists, performers of every kind – and in the passion of our audiences and volunteers who champion and consume the astonishing volume of art and cultural events this city produces.”¹



This quotation begins to capture the essence of arts, culture and heritage in the City of Winnipeg (the City), and the wide variety of factors and players that contribute to our quality of life. Arts, culture and heritage are essential to the quality of life and vibrancy of Winnipeg and contribute over \$1 billion annually to the city’s gross domestic product.² The Mayor’s Task Force on Heritage, Culture and the Arts (the Task Force) was created to act as an advisory body to the Mayor, recognizing the importance of these sub-sectors to the community.

The roles and responsibilities as outlined in the Terms of Reference provided by the Mayor shaped the overall approach and process for Task Force activities. In working towards its mandate, the Task Force met on 10 occasions between September 2016 and April 2017, in addition to undertaking research and stakeholder engagement in support of its discussions. This included discussions with each of the Task Force member’s respective organization, in addition to 30 meetings between the Task Force Chair and stakeholders, such as City Councillors, municipal and provincial departments, and various representatives of arts, culture and heritage organizations. A summary of the meetings held is provided in Appendix A.

The Task Force worked to address the Terms of Reference within the context of their understanding of the arts, culture and heritage sub-sectors in Winnipeg. This was accomplished with the acknowledgement that each sub-sector represented holds unique characteristics and that making broad recommendations to meet the interests of all parties would not be realistic. Similarly, each of the sub-sectors represented on the Task Force has different operational functions (e.g., service vs. advocacy vs. marketing), and answering questions related to things such as alternative revenue sources and capital funding could not be addressed universally. Finally, certain points within the Terms of Reference, such as issues associated with the City of Winnipeg Museums Board were seen as a priority topic for discussion.

¹ Winnipeg Arts Council with DIALOG. 2011. Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg.

² Winnipeg Arts Council. 2014. Encore: Revisiting the economic impact of the arts and creative industries in Winnipeg. Winnipeg Available: http://winnipegarts.ca/images/uploads/files/Pages/Reports_Plans_and_By-Laws/TTF_Encore_WEB.pdf Accessed: July 25, 2016.

Roles and Responsibilities as Defined by the Terms of Reference for the Task Force

Explore new and innovative opportunities to broaden the revenue base for arts, culture, and heritage, including enhancing tourism opportunities;

Consult stakeholders on government standards, grants and annual funding;

The Task Force will provide a recommendation for a governance and funding model for re-constituting the Museums Board to better serve its member museums;

Review governance models for museums, heritage and tourism and recommend areas of improvement as identified; and

Explore alternative sources of dedicated capital funding for upgrades to existing cultural and heritage facilities (e.g. museums, concert hall).

The Task Force approached the Terms of Reference with the aim of providing recommendations that were realistic in the context of their experience as representatives of the heritage, arts and cultural sub-sectors in the city. These recommendations are grounded by the perspective that Winnipeg has truly unique and exceptional characteristics that shape heritage, arts and culture in the City.

The report is based on the Task Force's discussions and the recommendations that stemmed from this dialogue. This includes sections regarding:

- The City of Winnipeg Museums Board;
- Built heritage;
- Arts, culture and heritage spaces;
- Long-term strategic investment in arts, culture and heritage;
- Support to unique events; and
- Proposed steps to move the activities of this Task Force forward.

Task Force members emphasized the importance of continued and growing support for the arts, culture and heritage sub-sectors and that long-term strategic investment is likely to yield greater benefits for the City, the arts, culture and heritage sub-sectors, and the citizens of Winnipeg. Continued collaboration between stakeholders was considered important.

The City of Winnipeg Museums Board

Museums are one way in which culture and heritage are interpreted and celebrated. Winnipeg museums hold a rich array of artifacts, historical documents, photographs, artworks, and publications. Studies have shown “that heritage attractions support and complement local economies. Investments in heritage, as part of the tourism industry, create millions of dollars of revenues for modern cities. Heritage also is an investment in defining ourselves in terms of origins and goals for the way we live.”³

Winnipeg is not unique among Canadian municipalities who confront challenges associated with museums, such as lack of opportunity, lack of funding, and challenges associated with deterioration and decline.⁴ The City of Winnipeg’s Museums Board was established as an outcome of the 2006 Heritage Preservation Policy Committee’s “Report on the City of Winnipeg Museums.” The Committee, chaired by the City of Winnipeg Archivist, was created by City Council to review the museums landscape and recommend a framework to provide taxpayers with a better return on their investment in select Winnipeg museums. The report made a series of observations and recommendations, including recommending the creation of the Board to implement an associated policy framework and allocate funding to select museums located in the City. This was done to improve accountability, address issues of governance, improve financial viability, and coordinate collections and public access in an effort to enhance sustainable approaches to museum development. The intent of the Board was also to divest political interests from decision-making regarding funding for museums. The report was accepted by Council, however some of the recommendations were not fully implemented – most notably the divestment of political interests related to decision-making around grants beyond the total funding envelope.

As background, there are numerous museums located in Winnipeg, although only a proportion of these museums are eligible for funding under the Museums Board (Figure 1). This includes six “City-owned” museums, which came to the City under the unicity amalgamation of 1972, five museums that were previously under the umbrella of the Winnipeg Arts Council’s operation (transferred to the Museums Board in 2006), and three additional museums with ties to the City. Other museums located within the city are not currently eligible to apply for funding through the Museums Board granting process.

Starting in 2012, the Board undertook a review of its successes and challenges to determine where it could be more effective as it moved forward. One of the key challenges identified during the review was the fact that the grants to be allocated by the Board on behalf of the City of Winnipeg remained within the purview and control of City Council. This has meant that funding allocations have rarely fluctuated over the past 10 years, and that the award of grants was not based on transparent, consistent criteria or merit, as was the intent at the creation of the Museums Board. In addition to this, it was not always clear which museums received support from the City for things such as operations, staffing, maintenance, tax rebates, and the extent to which the individual fourteen museums accessed grants through other City funding mechanisms (e.g., community incentive grants). Another key challenge was and remains the fact that the Heritage Preservation Policy for Museums, which governs the Board, specifically lists a group of museums eligible for grant dollars and other supports, and excludes all other museums in Winnipeg.

³ Heritage Preservation Policy Committee. 2006. Report on City of Winnipeg Museums. Prepared for the City of Winnipeg.

⁴ Heritage Preservation Policy Committee. 2006. Report on City of Winnipeg Museums. Prepared for the City of Winnipeg.



"City-owned" Museums

- Le Musée de Saint-Boniface Museum
- Transcona Historical Museum
- Seven Oaks House Museum
- Ross House Museum
- The Historical Museum of St. James – Assiniboia
- Grants Old Mill

Approximate Annual Allocation: \$790,000



Other Museums

- Dalnavert Museum
- Manitoba Children's Museum
- The Manitoba Museum
- Oseredok Ukrainian Culture and Education Centre
- Royal Aviation Museum of Western Canada
- Living Prairie Museum
- Winnipeg Police Museum
- Fire Fighter's Museum of Winnipeg

Approximate Annual Allocation: \$240,000

Figure 1: Museums Eligible for Funding under the City of Winnipeg Museums Board

In 2013, the Board completed and circulated a Strategic Planning and Visioning Public Discussion Paper that proposed a revised and enhanced mandate based on the original 2006 formation document (see Appendix B). This also included a transition plan that proposed a phased approach to implementing a revised, apolitical grant program and process. The political landscape at the time was such that most members of Council had little appetite for change. The Board members felt strongly that the City had and continues to have a responsibility to enact transparent, well-planned and fiscally responsible granting that is accessible to heritage community. Through these studies and persistence, these issues were eventually captured relevant to the broader heritage, arts and culture community and represented a large portion of the raison-d'être of this Task Force.

The Task Force believes that it is time for the City of Winnipeg to move towards a new model of grant allocations to museums. As states in the Board's 2013 recommendations, this is proposed in part to recognize the City's own unique relationship to the "City-owned" museums for which it is responsible, while also acknowledging the opportunities associated with expanding the granting process to other eligible museums located within the City. To accomplish this, several steps are highlighted in Recommendation # 1, including two key steps:

- 1) Establish a special services agency based within the City of Winnipeg Archives to serve the six "City-owned" museums; and
- 2) Support the establishment of a new open and transparent peer assessment process to allocate grants for program/projects (i.e., not for general operations) to museums located within the City of Winnipeg that meet the eligibility criteria for funding.

With respect to establishing a new peer assessment process for the program/project grants to museums not "owned" by the City, the Task Force discussed several options, including the full adoption of the recommendations from Council's 2006 Report on the City of Winnipeg Museums – allowing the Board to begin its intended role in the granting process. However, the Task Force felt that it would be challenging to de-politicize an appointed citizen board that reports through and to Council. The proposed approach requires that the City of Winnipeg support Heritage Winnipeg and the Winnipeg Arts Council to establish a new "arm's length" granting program for museums going forward, which would ultimately reside with Heritage Winnipeg. The Task Force felt that Heritage Winnipeg's expertise in the conservation of historic/heritage structures and sites lent itself well to the nature of museums, and the fact that many museums are located in heritage buildings. Heritage Winnipeg's capacity would be built with the support of the Winnipeg Arts Council, a pre-eminent city-building organization recognized for its grant programs to artists. The Winnipeg Arts Council's experience in developing and implementing peer assessment processes that are removed from the political decision-making sphere would lend to the credibility of the new approach.

Recommendation # 1: That the City of Winnipeg maintain the Museums Board during a two-year transition period until December 31, 2018, during which a special services agency for City-owned museums, and a peer assessment process under Heritage Winnipeg, will be established to allocate funds to eligible museums beginning in 2020.

ACTIONS	TIMELINE
1.1 That the City of Winnipeg maintain the Museums Board for the remainder of 2017 and entirety of 2018, enabling the transfer of funding to other organizations as proposed herein.	Present – end of 2018
1.2 The City of Winnipeg support the Winnipeg Arts Council and Heritage Winnipeg in the establishment of a partnership in service of the museums community of Winnipeg, as described in the Statement of Intent provided in Appendix C of this report, inclusive of capacity funding for Heritage Winnipeg through the transition phase.	Immediately
1.3 The Winnipeg Arts Council and Heritage Winnipeg sign a memorandum of understanding to outline the process of transitioning from the Museums Board to a new juried granting process for museums (approximate annual value of \$240,000), understanding that the City of Winnipeg will delegate authority for final determination of grants distribution to this partnership.	Immediately
1.4 The Winnipeg Arts Council and Heritage Winnipeg work collaboratively to establish appropriate application criteria and processes for a new juried granting process open to all museums located in the City of Winnipeg, including consultation with the museums community.	By end of 2017
1.5 The Winnipeg Arts Council provide its expertise to Heritage Winnipeg in developing and implementing a peer assessment process for the allocation of grants.	2018-2019
1.6 The City Council dissolve the existing Museums Board.	By end of 2018
1.7 The City of Winnipeg provide an annual operating grant (i.e., a portion of current operating budget of the City of Winnipeg Museums Board) to establish a special services agency within the City of Winnipeg Archives to accommodate the six “City-owned” museums, with an annual operating budget based upon 2016 funding allocations (approximately \$790,000 based on 2016 funding process allocations).	In 2019 in advance of the 2020 municipal budget cycle
1.8 The City of Winnipeg provide an annual operating grant (i.e., a portion of the current operating budget of the City of Winnipeg’s Museums Board) to Heritage Winnipeg to assume responsibility for the role of advocate for museums in Winnipeg, and to implement and manage a peer assessment process for the allocation of program and project grants to non-City-owned museums on behalf of the City of Winnipeg, with a total funding pool (based upon 2016 funding process allocations of approximately \$240,000 annually).	In 2019 in advance of the 2020 municipal budget cycle

Built Heritage

"The City of Winnipeg has a significant investment in heritage. Winnipeg has libraries, archives, galleries, historic sites and buildings, and museums of great value to the community, province and wider world. These heritage resources must be protected".⁵ While museums represent one aspect of heritage discussed by the Task Force, time and effort was also placed on gaining a better understanding of built heritage. Built heritage broadly refers to buildings and monuments that have heritage value in Winnipeg based on historical, architectural and environmental significance. The Exchange District is an example of built heritage in Winnipeg, including around 150 heritage buildings featuring the architecture of the late 19th and early 20th centuries, and designated as a federal National Historic Site.

OurWinnipeg,⁶ the City's official plan and 25 year vision, provides several directions with respect to heritage. In addition to identifying the need to plan for heritage conservation, the plan notes the need to "conserve, protect and celebrate the significant heritage resources that illustrate the broad range of Winnipeg's heritage values." *OurWinnipeg* also acknowledges that heritage conservation has strong ties to sustainable development, and has the ability to generate economic and social opportunities.

The City provides heritage conservation services to promote the long term conservation of heritage assets (buildings, structure and space) in Winnipeg, through the Planning, Property and Development Department. The Historical Resources By-law No. 55/2014 sets forth the activities to protect and conserve buildings, land, elements of building or land, or areas of architectural or historic interest,⁷ although other by-laws



⁵ Heritage Preservation Policy Committee. 2006. Report on City of Winnipeg Museums. Prepared for the City of Winnipeg.

⁶ City of Winnipeg. 2011. *OurWinnipeg: It's Our City, It's Our Plan, It's Our Time*. *OurWinnipeg Plan By-law 67/2010*. Approved by the Province of Manitoba: June 27, 2011.

⁷ City of Winnipeg. 2014. *Historical Resources By-law No 55/2014*. Consolidation update, July 2016.

related to property standards apply to heritage buildings as well (i.e., Vacant Buildings By-Law No. 79/2010, Neighbourhood Liveability By-law No. 1/2008, and By-Law No. 72/2016).

One of Property Planning and Development's heritage-related duties is the coordination of the Historical Buildings and Resources Committee. This committee includes representation from City Council, Province of Manitoba, Government of Canada, Manitoba Association of Architects, Manitoba Association of Landscape Architects, Association of Professional Engineers and Geoscientists of Manitoba, and citizens at large. It has a function of providing advice on the conservation and preservation of buildings of architectural and historic interest in Winnipeg.

Another organization with a mandate of promoting heritage conservation in the city is Heritage Winnipeg, a non-profit charitable organization established in 1978 as a cooperative effort among the City of Winnipeg, Province of Manitoba, and Heritage Canada Foundation (now the National Trust of Canada). The City of Winnipeg provides Heritage an annual grant to support their overall operations; however Heritage Winnipeg does considerable fundraising through activities such as Doors Open Winnipeg to meet its objectives. Heritage Winnipeg plays an important advocacy role with respect to built heritage within the City, along with activities associated with education, tourism, and economic development. This includes working with businesses and professionals in the downtown historical district to attract new tenants and investors in the area. Although Heritage Winnipeg plays a specific role with respect to advocacy for heritage conservation, many of its activities are consistent with Property, Planning and Development's heritage related activities.

The Gail Parvin Hammerquist Fund represents the primary municipal funding source for built heritage. The fund was intended "to encourage and assist in the renovation of buildings of architectural or historic significance and to provide heritage research and heritage economic development initiatives in the City of Winnipeg."⁸ The fund was established from an annual allocation of city capital estimates, along with 5% of gross revenues associated with the sales of City-owned real estate. The value of the Gail Parvin Hammerquist fund varies in value annually based on the gross revenues from City-owned real estate. A portion of the fund is available annually to organizations that meet applicable granting criteria for projects that seek to promote, understand, and conserve municipal historical resources and/or heritage sites.

The City, in cooperation with relevant stakeholders, has an opportunity to adopt a leadership role with respect to built heritage. As the owner of numerous heritage and historic buildings, the City has an opportunity to act as stewards, and develop and adopt appropriate policies and management practices to maintain these resources. Heritage Winnipeg has been identified as one organization with a keen interest in better coordination with the City's heritage-related activities. The Task Force identified the reallocation of the Gail Parvin Hammerquist Fund as a mechanism to support City-led heritage initiatives. To this end, the Task Force has recommended several actions to support on-going built-heritage conservation and re-development efforts.

⁸ City of Winnipeg. The Gail Parvin Hammerquist Fund By-Law No. 7633/2000.

Recommendation # 2: Support on-going built heritage conservation and re-development efforts through strategic re-investment of the Gail Parvin Hammerquist Fund and improved coordination among agencies.

ACTIONS	TIMELINE
2.1 That the City initiate a process to examine and assess with stakeholders how the mandate of the Gail Parvin Hammerquist could be better achieved.	By end of 2017
2.2 That the City commit to supporting a strong Heritage Winnipeg by committing to multi-year core funding to support its operation.	By end of 2017
2.3 That the City, through Property, Planning and Development, and Heritage Winnipeg commit to working more effectively toward the common goal of supporting built heritage in Winnipeg.	Immediately

Arts, Culture and Heritage Spaces

There are many types of facilities in the City that support the production and consumption of culture. Facilities that support arts, culture and heritage are necessary not only to provide space where people gather and work, but can also contribute to the architectural character of the City.⁹ The City of Winnipeg owns numerous arts, culture and heritage spaces, which include public facilities (e.g. the Pantages Playhouse Theatre), historic buildings that house museums (e.g., Ross House), and facilities that are under lease management (e.g., Assiniboine Park Pavilion). The arts, culture and heritage sub-sectors are facing an infrastructure deficit that may ultimately hamper their long-term sustainability. There are significant capital needs, notwithstanding on-going challenges associated with maintenance and day-to-day operations, which the Task Force recognized as unique challenges.

The Task Force identified the need to establish a capital or reserve fund as one of the key requirements to supporting arts and cultural organizations in the City. “There is currently no funding program for capital projects related to arts and culture in the City of Winnipeg, other than by special request. Policies do not exist to direct funding to capital projects for arts and culture, and as such, decision making for proposed projects is ad hoc.”¹⁰ The Task Force’s discussions on the need for a new dedicated capital fund was inherently linked to potential revenue streams. The Task Force emphasized that the not-for-profit sector in which most arts, culture and heritage organizations operates is constantly and consistently examining new revenue opportunities. Fundraising can be particularly challenging as every organization is looking to the same public and private sources for investment. For smaller organizations, the level of effort placed on fundraising often detracts from the level of effort placed on achieving their respective mandates. Numerous ideas were generated by Task Force discussions on how the City and arts, culture and heritage organizations could collaborate or partner on fundraising opportunities; however the Task Force felt that the City should focus on opportunities where it could support these sub-sectors through strategic and continued investment.

The Task Force emphasized that the municipal government plays a critical role with respect to funding, as it allows organizations to leverage funding from other provincial, federal, and private sources. “Each dollar of municipal funding for the arts in Winnipeg encourages the contribution of an additional \$18.23 in funding from other sources.”¹¹ If the City of Winnipeg had a capital fund established, it would go to support organizations (including the City itself) in applying for additional funding, through programs such as the Canada Cultural Spaces Fund, which in 2016 had \$168.2 million available for cultural infrastructure projects to improve physical conditions (e.g., renovation, construction of facilities, acquisition of specialized equipment) for artistic creativity and innovation, including public art.¹²

The mechanism for developing a capital fund to support arts, culture and heritage facilities was explored by the Task Force (see Appendix D for detail), recognizing that in order to be successful, the fund needed to be sizeable. Common tools used by other municipalities were examined, in addition to taxation options specific to Winnipeg, as summarize in Figure 2.

⁹ Winnipeg Arts Council with DIALOG. 2011. Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg.

¹⁰ Winnipeg Arts Council with DIALOG. 2011. Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg.

¹¹ PRA Inc. Research and Consulting. 2014. Ticket to the Future, Phase 1: The economic impact of the arts and creative industries in Winnipeg.

¹² Government of Canada. 2016. Canada Cultural Spaces Fund. Available online at <http://canada.pch.gc.ca/eng/1455203896312>. Accessed April 27, 2017.



Figure 2: Taxation Options Discussed by the Task Force

Discussions with the City's Corporate Finance Department confirmed that with the exception of infrastructure fees, all of the above taxation options were in fact being charged in Winnipeg. The potential source of associated income to the City was considered as either a) insufficient for establishing a capital fund for arts, culture and heritage, or b) already earmarked for other purposes.

As such, the Task Force felt that the City needs to establish a capital fund within existing budgets to address the current arts, culture and heritage infrastructure deficit. The establishment of a capital fund would also require the development of a transparent decision-making framework, as noted in the Winnipeg Art Council's *Ticket to the Future (Phase 2): A Cultural Action Plan for Winnipeg* (see Appendix E). This should be supported by appropriate decision-making criteria, such as community need, financial need, community support, and the overall return on investment to the City. City-owned assets may be identified as immediate priorities for the distribution of the fund.

Recommendation # 3: That the City establish a capital fund for the arts, culture and heritage sub-sectors and develop the supporting policy that identifies appropriate funding categories that reflect Winnipeg’s unique characteristics.

ACTIONS:	TIMELINE
3.1 That the City work with appropriate stakeholders in the arts, culture and heritage sub-sectors to characterize the infrastructure deficit in support of the overall framework for the capital fund's operation.	By end of 2017
3.2 That the City establish a capital fund within existing budgets for the arts, culture and heritage sub-sectors during the next budget cycle.	By end of 2018
3.3 That the City develop the necessary decision-making framework and criteria for organizations to apply to the capital fund. This should include appropriate categories, application processes, and evaluation criteria to support a transparent decision-making process.	By end of 2018
3.4 That the Capital fund be allowed to grow over time and receive on-going contributions from the City.	Starting in 2019

In addition to capital funding at a broad level, the Task Force believed that the City has a responsibility towards to the arts, culture and heritage facilities it owns. Although some of these assets are managed by other organizations, the Task Force felt that as the owner of these facilities, the City holds a certain duty towards their overall maintenance and upkeep. To that end, the Task Force recommends that the City act as a steward to these facilities, and establish a maintenance fund and appropriate distribution mechanism to ensure their long-term sustainability.

City-Owned Heritage, Arts, and Cultural Spaces*

- Pantages Playhouse Theatre
- McBeth House
- Ross House
- Heritage House – Caron House
- City of Winnipeg Archives
- Assiniboine Park Pavilion
- William Brown House
- St. Vital Library
- Fire Hall Museum – St. Boniface Firehall No. 1
- River Heights Lawn Bowling Clubhouse
- Firefighters Historical Museum
- Granite Curling Club
- Seven Oaks Museum
- Civic Centre Complex
- Greater Winnipeg Water District Railway Station
- St. Boniface City Hall
- Transcona Historical Museum
- St. John's Library
- St. Boniface Museum
- Cornish Library

* List is not exhaustive



Recommendation # 4: That the City establish a maintenance fund to support its own heritage, arts and culture facilities.

ACTIONS	TIMELINE
4.1 That the City determine the appropriate universal funding formula to provide maintenance funding to city-owned arts, culture and heritage facilities (to be modelled on the current community centres models employed by the City).	By end of 2017
4.2 That the City assign the on-going administration of the maintenance fund to the special services agency established within the City of Winnipeg Archives to serve City-owned museums.	By 2019

The Task Force recognized a unique opportunity with the Exchange District to serve each of the heritage, arts, and culture sub-sectors. Recognized as a National Historic Site of Canada, the Exchange District contains a range of architecturally significant buildings, in addition to being home to numerous arts, culture and heritage organizations. The area’s “richness comes from the concentration of galleries, festivals, and well-established institutions that have helped shape the community into the cultural centre of the community.” This has contributed to an influx of residential development, which at times competes with artists who have long seen the merit of the studio spaces the District provides. In addition to this shift in the character of the neighbourhood, the 20 block area is also “under threat by neglect, high maintenance costs, and profitable surface parking lots.”¹³

The Task Force noted that while there is an interest within the arts and cultural community to continue using the Exchange District for studio and gallery space, there is more than anecdotal evidence to suggest that artists are now leaving the neighbourhood in order to find more affordable spaces. This has been exacerbated by the increasing cost of rent in the District, which is an unintended outcome of the neighbourhood’s popularity. This shift is occurring in spite of successful partnerships such as Artspace, which, in addition to offering management support services for arts organizations, houses artist studios, writing studios, a gallery, a movie theatre, and eighteen arts and cultural organizations working in film, video, book publishing, magazines, visual arts, theatre, music, and photography. The Task Force found there is a need for continued support to arts and cultural organizations along with individual artists to continue to use the Exchange District as a cultural hub. This could include the development of a strategic plan to develop heritage properties within the Exchange District, built upon the example of Artspace, to anchor and grow the arts and creative industries while maximizing current resources. It would be supported through tax incentives and rebates to building owners, in support of continued and future use of heritage spaces that support arts and cultural activities. In addition to serving the Exchange District as a cultural hub, this recommendation would be extended to all museums in the City whose collections are reasonably accessible to the public and hosted/housed in a designated heritage building.

¹³ City of Winnipeg. 2011. Warehouse District Plan – Draft. Prepared by Property, Planning and Development.

Further to this, the Task Force felt that for heritage spaces, more consistent application of vacant and derelict building fees could be charged, with the potential to increase the current rates charged as disincentive to having heritage spaces sit vacant. The Task Force also felt these specific fees should be redirected from the City’s general revenues and go to support heritage conservation initiatives, representing an innovative way to increase the funding available to support built heritage, while reducing the overall effort required to address derelict and vacant buildings.

Recommendation # 5: That the City support arts, culture and heritage organizations through the creation and implementation of property tax rebates and incentives, while providing better enforcement of heritage-related by-laws and fees.

ACTIONS	TIMELINE
5.1. That the City develop the criteria for participation in rebates and incentives specific to the Exchange District to support arts, culture and heritage organizations.	By the end of 2017 (for implementation in 2018)
5.2 That the City implement property tax rebates to museums located in designated heritage and historic buildings.	By 2018
5.3 That the City revisit the fees charged for vacant and derelict buildings, and redirect the associated funds from general revenues to initiatives that support built heritage.	By end of 2017 (for the 2018 municipal budget cycle)

Long-term Strategic Investment in Arts, Culture & Heritage

Arts and culture are essential to the quality of life and vibrancy of the City of Winnipeg, and Task Force representatives spoke of the “ecosystems” and “social fabric” that these industries create. These benefits are in addition to the tangible economic contributions made by arts and culture to the City. Arts and culture contribute over \$1 billion annually to the City’s gross domestic product¹⁴ and “93.8% of all expenditures by local non-profit arts and cultural organizations are spent locally.”¹⁵ The Task Force acknowledged that the City has taken recent steps in support of the arts, culture and heritage sub-sectors, including the convening of the Task Force itself. This is consistent with *OurWinnipeg*, which notes “We are a city that values its artists and its creative industries for their immeasurable contributions to our quality of life and for making this city a great place to live.”¹⁶

There are challenges to understanding how Winnipeg compares to other municipalities with respect to municipal investment in the arts and culture sub-sectors. Much of the research on municipal investment in arts and culture is self-reported, notwithstanding other influencing factors. “The direct municipal investment in arts funding is relative to a city’s service delivery model, size of its arts community and its funding



¹⁴ Winnipeg Arts Council. 2014. *Encore: Revisiting the economic impact of the arts and creative industries in Winnipeg*. Winnipeg Available: http://winnipegarts.ca/images/uploads/files/Pages/Reports_Plans_and_By-Laws/TTF_Encore_WEB.pdf Accessed: July 25, 2016.

¹⁵ Winnipeg Arts Council (WAC) and DIALOG. 2011. *Ticket to the Future: Phase 2 – A Cultural Action Plan for Winnipeg*.

¹⁶ City of Winnipeg. 2011. *OurWinnipeg: It’s Our City, It’s Our Plan, It’s Our Time*. *OurWinnipeg Plan By-law 67/2010*. Approved by the Province of Manitoba: June 27, 2011.

envelope. For example, some municipalities provide funding to their 'anchor' organizations, e.g. art gallery, community auditorium, theatre and symphony via grants versus municipally owned/operated facilities."¹⁷

The Winnipeg Arts Council could be considered as one such 'anchor' organization, and is funded by an annual grant from the City, along with funds specifically designated for the Public Art Program. It is challenging to compare how Winnipeg compares to other municipalities as such values are typically self-reported and contain an array of factors. The Winnipeg Arts Council recently made the most direct comparison they could achieve, in comparing how municipalities with similarly structured arts councils are funded relative to population. This analysis showed that the City of Winnipeg's per capita investment to the Winnipeg Arts Council as of 2015 remained relatively low at \$6.14 per capita, with the Edmonton Arts Council receiving \$13.08 per capita, Toronto Arts Council \$9.79 per capita, and le Conseils des Arts de Montreal \$7.89 per capita.¹⁸ The Winnipeg Arts Council's per capita investment from the City increased to \$7 per capita in 2016 by adding public art to the per capita calculation, at a rate of \$500,000 annually, in addition to increases for programs and operations in 2015 and 2016.

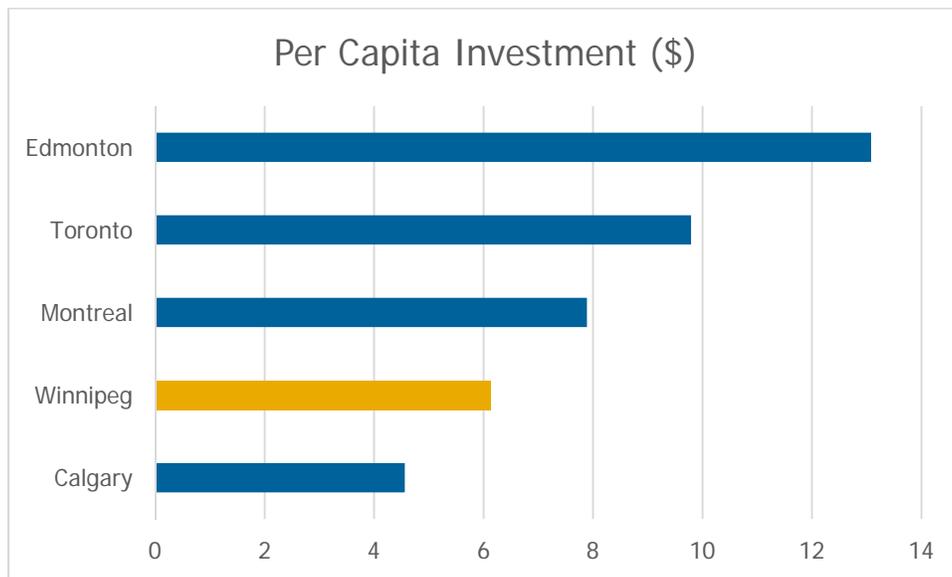


Figure 3: Comparison of Municipal Arts Councils in Canada

When municipalities broaden their self-reported contributions to arts and culture, including some consideration of capital investments, the per capita values increase, with Montreal reporting a \$55 per capita investment, followed by Vancouver (\$47), Calgary (\$42), Ottawa (\$28) and Toronto (\$19).¹⁹ The Winnipeg Arts Council has estimated, that even when such factors are considered in Winnipeg's per capita investment, the total value remains lower at something between \$12 and \$14. Although the Task Force saw the increased per capita investment from the City as a move in a positive direction, they noted that cities such as Toronto, Edmonton, Calgary and Ottawa have consistently increased funding for arts and

¹⁷ Municipal Benchmarking Network Canada. 2015. Performance Measurement Report.

¹⁸ Winnipeg Arts Council. 2017. Arts Council Comparison. Values calculated using 2015 municipal financial statements and 2016 Statistics Canada Census Data. Values have been rounded for the purposes of reporting.

¹⁹ Hill Strategies. 2012. Municipal Cultural Investment in Five Large Canadian Cities. Prepared for the City of Vancouver, the City of Calgary, the City of Toronto, the City of Ottawa, and the Ville de Montréal.

creative industries over the past decade²⁰, whereas funding in Winnipeg, has remained fairly constant over the same timeframe.

The Task Force noted that the arts and cultural industries in Winnipeg tend to ‘punch above their weight class’ with respect to the volume and quality of initiatives produced relative to other jurisdictions, and that even a modest municipal investment represented an opportunity for those sub-sectors to thrive even more. The Task Force emphasized the importance of municipal investment with respect to its ability to leverage funding for other sources. Municipal investment for the arts and culture sub-sectors is typically “first-in”, meaning that contributions enable organizations to leverage investment from provincial, federal, and private sources more readily. In Winnipeg, this amounts to approximately an additional \$18 for each municipal dollar invested.²¹

The Task Force recommends that the City establish the necessary policy and frameworks to support long-term strategic investment in the arts and culture sub-sectors. This recommendation is consistent with *OurWinnipeg*²² which explains “Winnipeg is a City of the arts. We are a city that expresses itself through arts, culture and creativity.” The actions that support the recommendation are consistent with *Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg* (Appendix E), which was developed by the Winnipeg Arts Council in its role as advisor on cultural policy to the City.

Recommendation # 6: That the City establish the necessary policy and frameworks to support long-term strategic investment in the arts and culture sub-sectors.

ACTIONS	TIMELINE
6.1 That City Council approve a \$1 per capita increase for art funding in each budget cycle for the next 5 years, until a \$12 per capita value is provided to the Winnipeg Arts Council annually.	2017-2023
6.2 That City Council commit to providing per capita funding indexed to inflation and population increases.	Annually
6.3 That the City sustain funding of the current City of Winnipeg Public Art Policy managed by the Winnipeg Arts Council, and seek measures to implement a standard of 1% of the City’s annual capital budget to be earmarked for Public Art (consistent with other municipalities across North America).	Immediately

²⁰ Hill Strategies. 2012. Municipal Cultural Investment in Five Large Canadian Cities. Prepared for the City of Vancouver, the City of Calgary, the City of Toronto, the City of Ottawa, and the Ville de Montréal.

²¹ PRA Inc. Research and Consulting. 2014. Ticket to the Future, Phase 1: The economic impact of the arts and creative industries in Winnipeg.

²² City of Winnipeg. 2011. OurWinnipeg: It’s Our City, It’s Our Plan, It’s Our Time. OurWinnipeg Plan By-law 67/2010. Approved by the Province of Manitoba: June 27, 2011.

Support to Unique Events

In order for unique arts and cultural events to occur, permits are often required. The process by which permitting is administered by the City is complicated and initiating a permit application for a single component of an event often triggers subsequent permit requirements involving other City departments or, in some cases, other levels of government. The process can become so cumbersome for small organizations or groups of individuals that one of two outcomes are most likely: 1) the organization/individual abandons the initiative entirely due to the bureaucratic process, or 2) the event is held without the necessary permits.

Simplifying the permitting process through the creation of a single application portal to be administered by the Special Events department would be one mechanism to support this recommendation. The Task Force understands that this process may already have been initiated by the City, and is supportive of opportunities for its implementation and continuous improvements.

Further to this, the City should work with stakeholders to identify locations conducive to arts and culture “pop-up” events, for example various locations throughout the Exchange District. This should give consideration to what buildings, laneways and parks would lend themselves readily as “turnkey venues” for hosting events without creating public safety concerns, in addition to what roadways that could be easily closed to host events. Additionally identification of roadways could be easily closed to host events with pre-approved permitting would increase street level vibrancy in a variety of neighbourhoods.



Another significant barrier to event activity for a variety of smaller arts and cultural groups is access to liability insurance. A City-held blanket insurance policy that could extend coverage to small event producers would see a significant growth in properly permitted activity by small arts and a variety of ethnic cultural organizations.

In addition to fostering the arts and cultural communities in Winnipeg, a simplified process also ultimately represents a potential revenue stream for the City as more groups/individuals apply and pay for the necessary permits to support their initiatives. Although this investment is unlikely to create a significant revenue source for the City, it could represent a mechanism for the City to reinvest directly in the arts, culture and heritage initiatives by directing any gained income directly to such purposes.

Recommendation # 7: That the City support unique events led by Winnipeg artists, cultural groups, and the creative community through a more efficient permitting/application process.

ACTIONS	TIMELINE
7.1 That the City immediately undertake a review of its permitting process and determine the necessary steps for the Special Events Department to create a single portal application process.	By end of 2017
7.2 That the City establish a blanket insurance policy that can be extended to name small event producers and ensure that both the City and the presenter have sufficient liability coverage	By end of 2017
7.3 That the City engage with its own departments in addition to external stakeholders to identify locations conducive to arts and culture “pop-up” events (e.g. various locations in the Exchange District) as a priority in supporting the arts, culture and heritage sub-sectors.	By end of 2017

Moving Forward

The Task Force welcomed the occasion to work collaboratively to understand the linkages and opportunities for arts, culture and heritage in the City. From the initial meeting of the Task Force, the need for on-going dialogue was identified as an important activity that could be fostered by the City of Winnipeg. The Task Force also felt that while this report began to identify some of the key steps the City of Winnipeg could take in supporting arts, culture and heritage, additional effort and discussion were required to more fully address some of the challenges being faced. The Task Force recommends that the City establish an Arts, Culture, and Heritage Liaison Committee, to be chaired by an appointed Councillor, that would act in an advisory capacity to Mayor and Council. The membership should begin with the organizations that were represented on this Task Force, and could be extended to other arts, culture and heritage organizations as appropriate. The Liaison Committee's tasks should include initial support to moving the recommendations within this report forward, in addition to exploring in greater detail some of the topics delineated in the original Terms of Reference for this Task Force. Potential subject areas for the Liaison Committee to discuss are provided in Appendix F.

Recommendation # 8: That the City promote continued dialogue among arts, culture and heritage stakeholders through the establishment of a Liaison Committee to provide strategic advice to Mayor and Council on related issues.

ACTION	TIMELINE
8.1 That the City establish an Arts, Culture and Liaison Committee to act in an advisory capacity to Mayor and Council.	Immediately
8.2 That the Liaison Committee work with the City to establish appropriate Terms of Reference for their activities going forward.	By end of 2017
8.3 That the Liaison Committee meet on a quarterly basis or at the call of the Chair to achieve their mandate.	On-going

Appendix A:
Record of Task Force Activities

Summary of Task Force Meetings

Meeting Date	Agenda Items
September 15, 2016	<ol style="list-style-type: none"> 1. Opening 2. Round table introductions 3. What we heard from our discussions 4. The future of the Museums Board 5. Other Terms of Reference items 6. Engaging with stakeholders 7. Logistics and schedule 8. Closing and Thanks
September 29, 2016	<ol style="list-style-type: none"> 1. Opening 2. The future of the Museums Board (Group Discussion) 3. Other Terms of Reference items: Funding & Revenue Discussion 4. Moving forward 5. Closing and thanks
October 13, 2016	<ol style="list-style-type: none"> 1. Opening 2. The future of the Museums Board 3. Other Terms of Reference items 4. Funding and Revenue Discussion 5. Consulting with stakeholders on government standards, grants and annual funding 6. Moving forward 7. Closing and thanks
October 27, 2016	<ol style="list-style-type: none"> 1. Opening 2. Update on outstanding questions for the City 3. Reporting Format 4. Draft Recommendations 5. Going Forward and Schedule 6. Closing and thanks
November 17, 2016	<ol style="list-style-type: none"> 1. Opening 2. Update on outstanding questions for the City 3. Draft Report 4. Report Appendices 5. Going forward and schedule 6. Closing and thanks
February 2, 2017	<ol style="list-style-type: none"> 1. Opening 2. Agenda Setting 3. Recommendations 4. Closing and thanks
March 13, 2017	<ol style="list-style-type: none"> 1. Opening 2. Discussion on Heritage 3. Review of Draft Report 4. Closing and thanks
March 20, 2017	<ol style="list-style-type: none"> 1. Opening 2. Review of remaining recommendations 3. Capital funding 4. Long term strategic investment in arts and culture 5. Support to unique events 6. Heritage 7. Next steps

Meeting Date	Agenda Items
March 27, 2017	<ol style="list-style-type: none"> 1. Opening 2. Review of action items and update from last meeting 3. CentreVenture review 4. Status of City permitting process 5. Special services agency – operational details 6. List of City-owned assets 7. Update from Councillor Pagtakhan on follow-up stakeholder discussions 8. Update from Thom Sparling on Manitoban's for the Arts Day at the Hall 9. Review of updated recommendations 10. Next steps
April 11, 2017	<ol style="list-style-type: none"> 1. Opening 2. Finalizing the Report 3. Minor edits 4. Major edits 5. Value-adds 6. Process for closing the Task Force's activities 7. Closing and thanks

Summary of Meetings

	Date of Meeting	Person/Organization
1.	December 10, 2016	Patricia Bovey and Andrea Reichert Museum Craft and Museum Library
2.	January 12, 2017	Claudette Leclerc Manitoba Museum
3.	January 13, 2017	Christian Robin City of Winnipeg Museum Board
4.	January 19, 2017	Monique Association of Manitoba Museums
5.	January 19, 2017	Dr. Stephen Borys Winnipeg Art Gallery
6.	January 26, 2017	Councillor Cindy Gilroy City Hall Councillor Daniel MacIntyre
7.	January 30, 2017	Bonita Hunter-Eastwood St. James-Assiniboine Museum
8.	January 30, 2017	Helen Halliday Royal Aviation Museum
9.	February 1, 2017	Councillor Janice Lukes City Hall Councillor St. Norbert
10.	February 1, 2017	Councillor Brian Mayes City Hall Councillor St. Vital
11.	February 1, 2017	Councillor Jenny Gerbasi City Hall Councillor Fort Rouge-East Fort Garry
12.	February 1, 2017	Alanna Horejda and Peter Martin Transcona Museum
13.	February 2, 2017	Vania Gagnon and Cindy Desrocher St. Boniface Museum
14.	February 2, 2017	Thomas Mcleod and Lillian Tankard Dalnavert Museum
15.	February 2, 2017	Gary McEwen and Jacqueline Friesen Manitoba Historical Society
16.	February 2, 2017	Councillor Matt Allard City Hall Councillor St. Boniface
17.	February 3, 2017	Carolyn Basha Association of Fundraising Professionals
18.	February 3, 2017	Sarah Hancheruk Children's Museum
19.	February 3, 2017	Sophia Kachor Ukrainian Cultural and Educational Centre
20.	March 6, 2017	Minister Rochelle Squires Deputy Minister Rick Mantey Province of Manitoba, Sports, Culture & Heritage
21.	March 9, 2017	Randy Topolniski Winnipeg Parking Authority
22.	March 9, 2017	Leland Gordon Animal Services
23.	April 4, 2017	John Kiernan, Rina Ricci City of Winnipeg, Property Planning and Development
24.	March 10, 2017	Alan Shane Golf Services

	<u>Date of Meeting</u>	<u>Person/Organization</u>
25.	March 13, 2017	Dennis Konowich Fleet Management Agency
26.	March 21, 2017	Claudette Leclerc, Manitoba Museum Kate Fennell, Royal Winnipeg Ballet Brendan McKeen, Manitoba Underground Opera
27.	March 23, 2017	Angela Mathieson CentreVenture Development Corporation
28.	March 23, 2017	Michael Jack City Hall, Chief Corporate Services Officer
29.	March 27, 2017	Jody Baltessen City Archives

Appendix B:
City of Winnipeg Museums Board
Strategic Planning and Visioning
Public Discussion Paper



Embrace the Spirit • Vivez l'esprit

D

R

A

F

T

City of Winnipeg Museums Board Strategic Planning and Visioning

Public Discussion Paper

É

B

A

U

C

H

E

D
R
A
F
T

É
B
A
U
C
H
E

Prepared for:
Prepared by:

City of Winnipeg Museums Board
Patrick O'Reilly, Padraig Coaching & Consulting Inc



PADRAIG
COACHING & CONSULTING

T 204-818-0600 F 888-283-0660 coach@padraig.ca www.padraig.ca

Message from the Chair



D
R
A
F
T

March 31, 2013

Greetings:

The City of Winnipeg Museums Board (the Board) was created by Winnipeg City Council in 2006. The Board is comprised of *volunteer* citizen members and *ex officio* representatives from City of Winnipeg administration. The Board has worked earnestly in its first years - launching a thorough grant application process, making recommendations to City Council on museum funding and striving to provide added benefit to recipient museums.

During these years, the Board identified that more work could be done; opportunities exist for greater equity and success in supporting museums to achieve common goals in Winnipeg, while continuing to accountably distribute taxpayer funds. In the autumn of 2012 the Board engaged Patrick O'Reilly of Padraig Coaching & Consulting Inc. to assist the Board in developing a renewed vision and strategic plan for the Board: focusing on museum funding; and opportunities for greater success in developing and integrating museums into the community. The Board's goal is to create a mission and strategic plan with extensive stakeholder and public engagement.

This Discussion Paper is one component of that engagement. The thoughts outlined here are the result of the Board's first round of discussions with key stakeholders which occurred between December 2012 and January 2013. The ideas in the Discussion Paper are not conclusions, but rather a call for input. We are seeking to generate contemplation and we want *your* input. Please review the Paper and give us your thoughts. Online feedback may be provided at www.WinnipegMuseums.org or via electronic mail to museumsfeedback@winnipeg.ca The Board will be holding a town hall forum to engage in conversation about the mission and the plan, based on this Discussion Paper, on Wednesday, May 1, 2013, 4:30 - 7:00 pm at The Manitoba Children's Museum -- 45 Forks Market Road. I hope you will help us make the Winnipeg museums community stronger.

Table of Contents

D	Chapter 1	5
	Introduction	5
	Why are we doing this?	7
	Why Does Winnipeg Need Museums?	8
	Next Steps	13
R	Chapter 2	14
	Background	14
	How did this Museums Board come about?	16
A	Chapter 3	21
	What was learned in Phase One?	21
	Results of Phase One - Successes and Challenges	23
A	Chapter 4	30
	Next Steps: Strategic Direction	30
	Principles	32
	Mission	33
	Goals	34
F	Crosswalk of Goals leading to Mission	36
	Next Steps	37
	Annex 1	38
T	Members of the City of Winnipeg Museums Board	38
	Annex 2	40
	Winnipeg City Council 2006 Decision and Report of Heritage Preservation Policy Committee	40
	Annex 3	41
	List of Interviewees for Phase One	41

É

B

A

U

C

H

E

Chapter 1

Introduction

D
R
A
F
T

“A city museum is a museum about and in the city. It is connected with both the strategy of the city and with its citizens”

– Steven Thielemans, General Director of Museums and Heritage Antwerp

É
B
A
U
C
H
E

Why are we doing this?

In autumn of 2012, having had several years of experience and entering a period of expansion and membership turnover, the City of Winnipeg Museums Board decided it was timely to review its success, determine where it could be more effective, and to outline a plan for moving forward.

The Board engaged Padraig Coaching & Consulting Inc. to assist the Board in determining their mission and goals through visioning and strategic planning exercises. Specifically, the Board was looking to determine how it might strengthen its support to the taxpayers of Winnipeg, to Winnipeg City Council, and to museums; the Board wished to do this in an engaging and collaborative manner with its stakeholders.

A three stage process was developed:

Phase One (autumn 2012 and winter 2013) involved interviews with *key* stakeholders, including museum leaders, some past and present City of Winnipeg councillors and senior staff, and some past and all present members of the City of Winnipeg Museums Board. A list of individuals interviewed in Phase One is included as Annex 3 of this paper.

Phase Two (winter to spring 2013) currently involves consulting the broader public, including community groups and interested parties.

Phase Three (spring 2013) will involve implementation of endorsed changes followed by a public launch of the renewed direction for the Board.

This Discussion Paper forms the basis for dialogue in Phase Two of the project.

The City of Winnipeg Museums Board has launched this review for several reasons:

The Board wishes to address inequities in funding to museums in Winnipeg and to respond to the fiscal realities facing the City of Winnipeg. Winnipeg has over 40 museums, only 14 of which are currently able to seek support from the City. Of those 14, some have a strong connection to the City of Winnipeg, some are provincial bodies, some are private organizations or a hybrid of ownership. The Board feels that to provide support to some museums and not others is unfair and



overly restrictive; the Board believes support should be based on success and ability to meet Winnipeg’s needs.

- Some funded museums return a portion of their grant to the City to manage building and grounds operations. The proportion varies significantly. Some museums also have to return a portion for property taxes. The Board wishes to focus museum grant support on museum *programs*.

The Board would like to strengthen its goals and mission to ensure that all grant money advances the success of museums in Winnipeg and achieves pre-determined goals for the citizens of Winnipeg.

The Board would also like to reduce the frequency of applications -- allowing museums to apply for grants that receive approval for up to 3 years at a time, rather than annually.

The Board seeks to expand its mandate beyond funding to allow the Board to coordinate shared services, where appropriate; and to support museums in ways museums wish to be supported.

The Board recognizes that City of Winnipeg funding must address the needs of Winnipeggers and that these needs, along with the demographics of Winnipeg, are changing. The Board wishes to ensure that museum grant funding programs are adaptable.

The Board wants to ensure a transparent, accountable, *independent*, selection of grant recipients, separate from City Council, thus allowing Council to focus on strategic direction.

Why Does Winnipeg Need Museums?

- One of the first discussions the City of Winnipeg Museums Board had in debating its future vision was to consider the questions of “Why does Winnipeg need museums?” and “What is the value being received, for investments made?”

Oscar Wilde famously wrote that a cynic is someone who knows the price of everything and the value of nothing. Not everything of value can be expressed in financial terms, and museums demonstrate that arguably more than many other sectors. While the Board intends to work with museums to further define, and even quantify, the value of museums to the community, we have outlined here some of the primary reasons we believe that successful, well supported museums are essential to Winnipeg.

[editor note: orange text below requires references]



Connecting generations and cultures

Museum collections represent a rich blend of generations, cultures, religions, sciences and opinions, thus presenting an image of society – in the past, present and future. This encourages people to keep an open-minded and curious attitude. Museums help create a shared identity, a mutual understanding of each other's past and, by extension, each other's shared future. By literally bringing culture closer to home, differences between population groups become smaller. Museums provide an ideal platform for discussing current affairs and placing them in context.

The museum in a social network

Museums operate within an extensive network; a growing number of museums involve large numbers of people – ranging from the local community to the private sector to government – in their development and activities. They can work together with libraries, archives, educational institutions, civic organizations and companies, as well as contributing to international networks by working with partners on transnational projects, exhibitions and knowledge exchange. In so doing, they help people realize that they are citizens of the world.

Museums attract and retain volunteers

Volunteers feel connected to 'their' museum, its visitors and its collection. They increase the accessibility of museums and make them more welcoming to the public. Many museums would not be able to survive without volunteer staff.

Museums have Friends

Winnipeg Museums have associations of friends, whose members are private individuals, companies and non-governmental organizations. Friends generate funds and supply volunteers, as well as being involved in promotion and a variety of other activities. The associations of friends create their own programs, focusing on interaction between the friends and on sharing ideas and interests. Associations of friends provide valuable feedback to museums, increasing their awareness of issues that matter to the public. They help increase public support for museums, as well as connecting the museum with new networks.

D
R
A
F
T

É
B
A
U
C
H
E



Informal learning and discovery

Some people are allergic to the structure and rigidity of regular education. Museums offer people the opportunity to learn informally, something they can do on a voluntary basis and that they can organize themselves. They learn to view objects with their own eyes. Some visitors find they can learn more in a museum than in a classroom. People cite 'improving general knowledge' and the 'informal learning experience' as major reasons to visit a museum. They describe this learning experience as gathering information and acquiring knowledge, and regard it as a useful way to spend their leisure time. This learning experience fills a personal need and increases their self-esteem. For children, informal learning, alongside regular education, is important in developing their worldview and self-image, along with their personalities, identities and social awareness.

Museums provide education

Educational programs and projects organized by museums contribute to children's education. Cultural education is very important to children's development, teaching them to collaborate and understand each other, as well as increasing their sense of responsibility. In addition, cultural education improves children's school performance in general, which in turn results in lower school dropout rates, reduces the chance of unemployment, and increases labour productivity. Primary and secondary school teachers have indicated that museum education gives their pupils a sense of pride and enjoyment.

Formal knowledge and research

Museum collections are eclectic, ranging from household appliances to visual art and from local history to nature and technology. Some of the collections are based on academic research and continue to be the subject of investigation. Many museum practitioners are scholars, who share their knowledge with the public through presentations, catalogues, the museum's website, and other initiatives, including public lectures. Many also work outside of the museum on a part-time basis, holding jobs as teachers, college lecturers, journalists or tour guides, where they share their knowledge with an even wider audience. Experimentation and creativity contribute to development and innovation.

Museums Represent the Memories of Winnipeg

Together, the objects and documents held by museums represent the collective memory of Winnipeg, now and in the future. Museums also conserve objects and other resources of which we are all proud.

D

R

A

F

T

É

B

A

U

C

H

E



Museums exhibit objects and tell stories

In addition to telling stories that are directly related to the museum's objects, museums also provide a narrative. By combining objects in a certain way and choosing a specific approach, museums comment on the times we live in, showing social relationships and placing them in context.

Museums stimulate cultural citizenship and talent

Museums contribute to the cultural citizenship of thousands of visitors. Children learn to form their own opinions in creative ways, young people complete work placements, and seniors work as volunteers and acquire new knowledge, while immigrants to Winnipeg learn about the city's culture and history. Through volunteer work, work placements and educational projects, people are given the opportunity to develop their skills and talents.

Visiting museums is fun

A museum environment is pleasurable and relaxing, inspires and challenges you, makes you think or makes you laugh. If a museum includes a café or restaurant, a museum visit can be a social, fun activity. Visiting a museum with friends or family and discussing what you saw is a bonding experience. *When asked to describe what value art and culture have for them, many people use words like 'relaxation' and 'beauty'.* This experience of museum visits stimulates our imagination and allows us to make new discoveries. Over time, visiting museums can therefore make us change our opinions and insights.

Museums provide us with the freedom to think and reflect

In our fast-paced, busy world, museums are havens of peace and serenity, where we can find time for contemplation, intellectual stimulation and fulfillment. Museums provide perspective, an understanding of backgrounds and a context for social trends and developments.

Identity, order and memory

Museums mirror your own life with those of others, now or in the past, and allow you to strengthen your identity. Museum objects – and the stories behind those objects – both bring back memories and create new experiences.



Museums offer adventure and entertainment

Increasingly, museums use their buildings and collections for adventures and entertainment. Museums undergo temporary transformations, as during local 'Museum Nights'. Using their collections as background, museums offer exciting or festive entertainment on those occasions.

Museums attract tourists

Some people travel to visit museums, others travel for business or leisure and will "add on" a day or two to visit the sites of a destination city. Successful and welcoming museums can contribute to that increased tourism.

Museums give the Winnipeg brand an identity

Much of the Winnipeg brand relies on our storied past and our growth to the City we are now. Whether we talk about Aboriginal inhabitants of this land, early settlers, Louis Riel, the general strike, our growth as a centre of commerce, and subsequent decline with the building of the Panama Canal, Winnipeg as home to settlers and new arrivals, Winnipeg's success after the decline and now our place as a human rights city, all of these Winnipeg stories, and thousands of others, make the City what it is today.

Museums play a direct and indirect role in employment

Museums enhance the appeal of a particular area to businesses and families, as well as increasing the number of jobs. Winnipeg museums provide work to hundreds of part-time and full-time staff and thousands of volunteers. Many museums are also placements for a variety of students and young professionals, ranging from designers to accountants. Cities that are home to museums are also more likely to attract businesses, which in turn boosts economic growth and creates new jobs. This is because for many people museums, along with theaters and concert halls, are important resources that enhance the appeal of the town where they live or work.

Museums improve the quality of the living environment.

A museum is a building as well as an institution, and this building sometimes enhances the image of the museum and always has an impact on the quality of the location and the environment. Many buildings that house museums are landmark buildings in their own right. Museums increasingly play a role in developing the area around the building, as well as having an impact on the planning decisions made in that area. The presence of museums generates quality and revenue and attracts people, as well as contributing to a neighbourhood's revitalization.



Next Steps

The Board heard from key stakeholders in Phase One of the Project. Based on the findings in Phase One, and facilitated discussions among Board members, the Board has created a “first draft” of their intentions for a renewed mission and mandate, the first steps in a *strategic plan for moving forward*. The draft plan is just that - a draft. Nothing has yet been decided. The Board is releasing this draft to seek constructive input to help them strengthen this plan to best meet the needs of citizens.

Chapter 2

Background

D
R
A
F
T

“A people without the knowledge of their past history, origin and culture is like a tree without roots.”

– Marcus Garvey

É
B
A
U
C
H
E



D
R
A
F
T

É
B
A
U
C
H
E

How did this Museums Board come about?

In 2005 the Winnipeg City Council established a “Heritage Preservation Policy Committee” (the Committee), chaired by the City of Winnipeg¹ Archivist. The Committee included one City Councillor, three citizen members and a representative of the City of Winnipeg administration. The Committee prepared a *Report on City of Winnipeg Museums* (May 2006)² which was submitted to City Council for consideration.

The Committee engaged with interested stakeholders in preparing advice to Council. In particular, the Committee met with and received concurrence from City of Winnipeg offices for Corporate Finance, and for Legal Services.

The Committee also conducted site visits at each of the following museums between September and October 2005:

- *Dalnavert*
- *Firefighters Museum*
- *Grant’s Old Mill*
- *Living Prairie Museum*
- *Manitoba Children’s Museum*
- *Manitoba Museum*
- *Musee St. Boniface Museum*
- *Oseredok*
- *Ross House*
- *St. James Museum*
- *Seven Oaks House*
- *The Transcona Museum*
- *Western Canada Aviation Museum*
- *Winnipeg Police Museum*

¹ Throughout this Discussion Paper the author uses “City of Winnipeg” to refer to the corporate body, “City Council” or “Winnipeg City Council” to refer to the political leadership body and “Winnipeg” to refer to the community of citizens.

² Full copy of the Committee report, along with Executive Policy Committee Recommendation and City Council approval are included in this Discussion Paper as Annex 2.



The Committee found that the City of Winnipeg could ensure a better return on the investment that taxpayers were then making (2006) to museums. The Committee stated:

In order to take advantage of this opportunity the City needs to restructure its current museum landscape. It needs to:

- *state its expectations and outcomes for the investment that it provides*
- *establish a better governance structure through a Council appointed museums board made up of leading citizens, museum experts, and supporters.*
- *divest itself of political decision-making about grant funds.*
- *improve the overall quality of museums, through better coordination.*
- *rely on standards and funding criteria to ensure accountability and enhanced quality of museum services.*

The Committee recommended:

1. *That Council adopt the policy contained in [their] report to ensure the ongoing preservation of Winnipeg's museums resources and assets.*
2. *That Council create a City of Winnipeg Museums Board to implement the policy and to audit the ongoing operations of the museums that receive grant funds and in-kind services from the City.*
3. *That the Board be comprised of up to five citizen members plus appropriate representatives of the civic administration (non-voting), to a maximum of nine.*
4. *That Council allocate funds based on the 2006 budget as grants to the directly funded museums and to Dalnavert, the Manitoba Children's Museum, The Manitoba Museum, the Ukrainian Cultural and Educational Centre (Oseredok), and the Western Canada Aviation Museum, until the Winnipeg Museums Board and Co-ordinator are operational and the Board has defined a formula for funding.*



5. *That Council transfer to the Museums Board responsibility for grants from the Winnipeg Arts Council for Dalnavert, the Manitoba Children's Museum, The Manitoba Museum, the Ukrainian Cultural and Educational Centre (Oseredok), and the Western Canada Aviation Museum; and that Council re-direct to the Museums Board funds currently allocated to the Winnipeg Arts Council.*
6. *That Council identify \$69,000 for the operations of the Board, a portion of which is to be allocated for the services of the Museum Co-ordinator on a contract basis, to assist the Board to carry out its responsibilities.*
7. *That Council continue its support for the proposed Human Rights Museum and recognize the urgency in creating its own Heritage Preservation Policy to complement and enhance that enterprise.*

Executive Policy Committee in 2006 identified four key issues in the Committee's report:

1. *There is a need to protect heritage resources (artifacts, historic buildings) that are owned by the City of Winnipeg.*
2. *There is a consensus within the City-funded museum community to change the way that museums are funded, governed and administered.*
3. *There is a need to ensure accountability for the taxpayers' investment in museums.*
4. *The museums need continued support from the City within the context of limited budgetary resources.*

On May 17, 2006 Executive Policy Committee of the City of Winnipeg recommended that the Committee's recommendations and the "policy" as written in the Committee report be adopted and one week later (May 24, 2006) Winnipeg City Council concurred with the recommendation and adopted it.

Since that time, a City of Winnipeg Museums Board, consisting of Citizen volunteers (appointed by City Council), and ex-officio members from City Administration has existed. The *de*

facto role for this Board has been to *recommend* grant amounts for museums, to City Council, through the City Council Standing Committee for Protection and Community Services. The Grants have remained the purview and control of Council. Funding remains available only to museums that were being funded prior to the Board's creation in 2006.



Figure 1. Status of 2006 Recommendations by the Heritage Preservation Policy Committee

The Board has also taken on some, though limited, marketing and promotion of museums. As well, the Board coordinated and provided a learning symposium for museum professionals in spring of 2012.

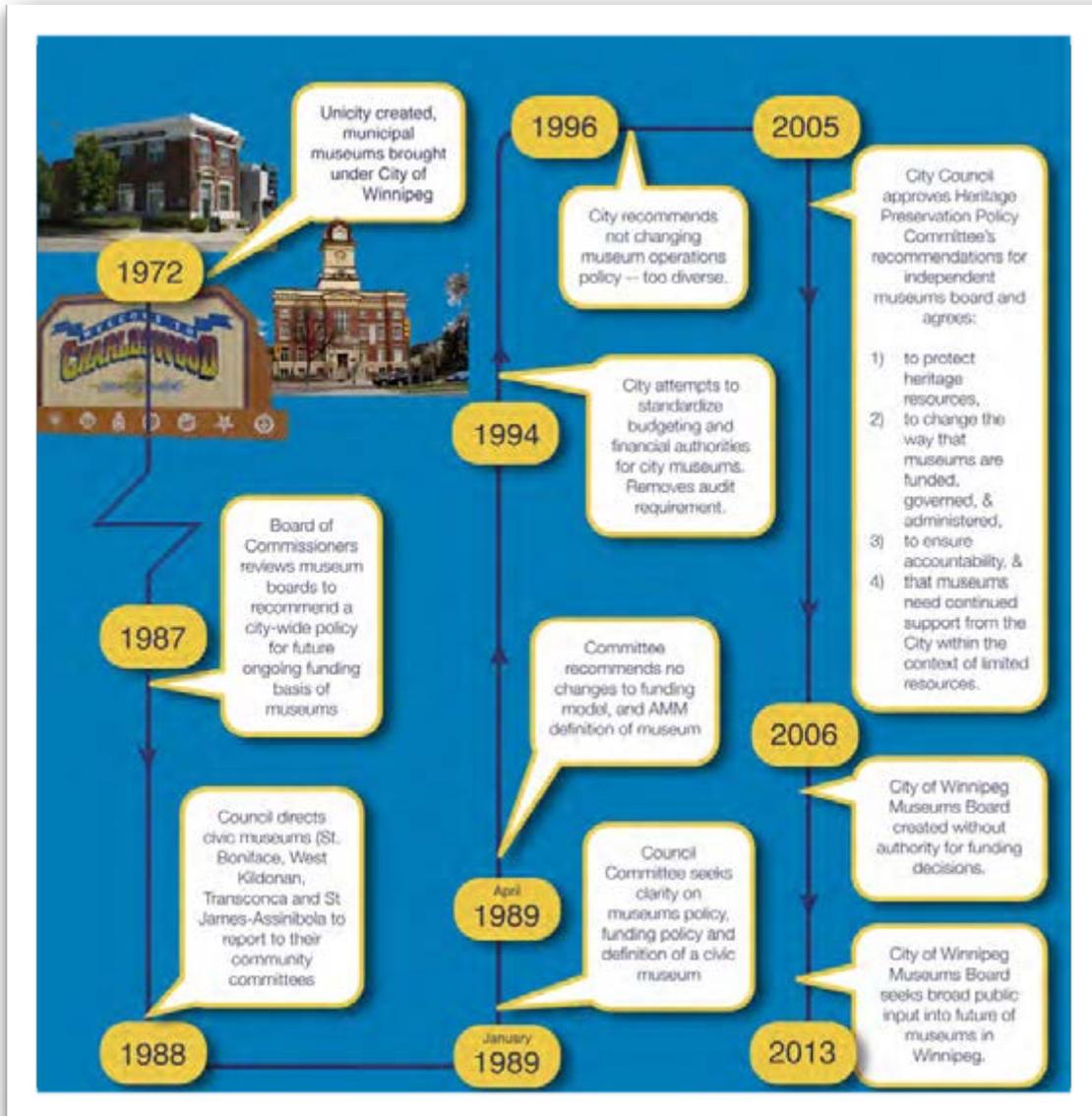


Figure 2: The history of museums and museum policy in Winnipeg.



D

R

A

F

T

Chapter 3

What was learned in Phase One?

É

B

A

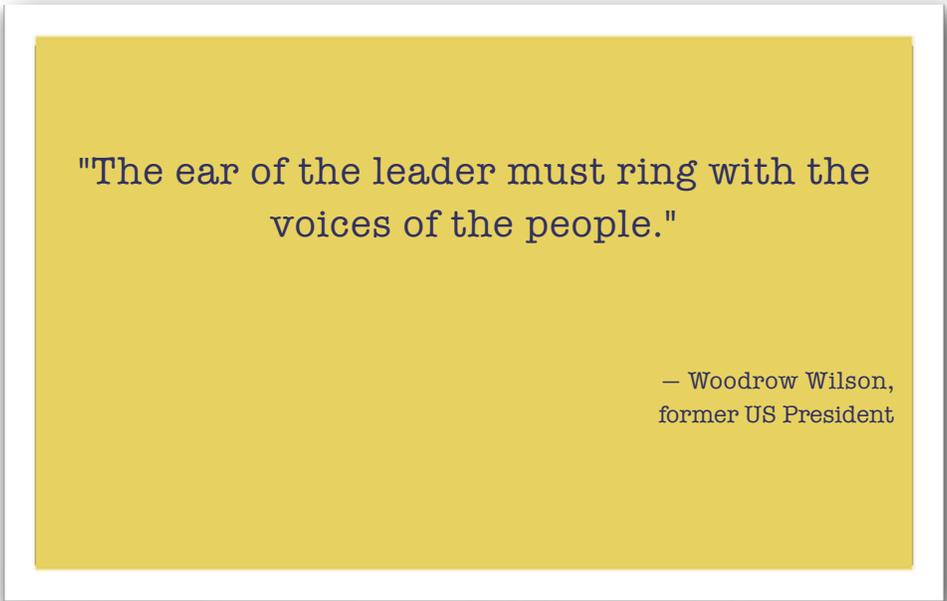
U

C

H

E

D
R
A
F
T



É
B
A
U
C
H
E

D

Results of Phase One - Successes and Challenges

R

Phase One of developing a renewed vision for the City of Winnipeg Museums Board involved one-on-one interviews with key stakeholders of the Board in the autumn of 2012 and early winter of 2013, including museum leaders, some past and present City of Winnipeg councillors and senior staff, and some past and all present members of the City of Winnipeg Museums Board. A list of individuals interviewed in Phase One is included as Annex 3 of this paper. We have outlined in this chapter some of the key findings from those discussions.

A

The first six years of work by the City of Winnipeg Museums Board has contributed to the success of grant recipients. Recipient museums highlighted the funding criteria used by the Board as bringing rigour to the grant-making process and challenging recipients to bring their best opportunities forward.

F

Grant recipients also spoke highly of work done by the Board to create a museums brochure which has been distributed widely, a new museums web portal which is about to be launched, and professional standards guidance for smaller museums.

T

Grant Criteria

When asked about the criteria they would consider important, how it should be measured, and the determination of which recipients were most worthy of grant funds, most respondents referenced attendance figures, standard museological requirements for protection and display of collections, and hours open to the public, among other measures. Most respondents felt the Museums Board has had success in determining the criteria it currently uses, though some would like to see the outcomes of funding decisions more transparently linked to those criteria.

É

B

A

U

C

H

E



- However, **little consensus emerged around the overall strategic goals for the municipal investment into museums.** Some stakeholders queried why municipal grant money was being given to any institution or project that didn't focus on Winnipeg and its municipal history and local stories. When asked what they would like to see achieved for the overall investment of approximately \$1 million made each year by the City of Winnipeg into all museums (as opposed to any specific grant to a specific museum), few were able to respond. This question was not provided in advance and understandably many respondents found it difficult to outline specific deliverables and a vision for this investment. Most City Councillors (of those who were interviewed) thought this would be a superb question for debate at the Standing Committee on Protection and Community Services or at the Executive Policy Committee (EPC).
- Other stakeholders spoke of a desire to see the Board bring a new vision to the funding. In other words: identifying broad goals to be achieved through municipal grants. Several Councillors asked that the Museums Board prepare advice on this question for their consideration.
- Some recipient museums, and other key stakeholders, spoke of a desire for the Board provide more shared services between smaller museums, assisting smaller institutions to augment their fundraising ability and professional training.

Role with the City of Winnipeg

One area that was identified by many stakeholders as a point of concern was the disparity in funding of museums, based on historical relationship to the City. Some museums identify themselves as creatures of the City of Winnipeg -- that is, some Boards are appointed by the City, some identify the City of Winnipeg as owners of their collection, some identify the City as owner or landlord or tenant leaseholder of their building(s), others have identified that the land on which their museums sits is owned by the City. Others, however, relate that their primary connection to the City of Winnipeg is only the grant they receive.

The diversity of relationships that the City of Winnipeg has with some of the recipient museums has led to diverse approaches to funding and support. Some museums receive their municipal support exclusively through the grant programs, while others receive some service-in-kind. Some pay property taxes, some do not and others have taxes removed from their grant funds before the funds are disbursed to them. There was considerable uncertainty about the extent to which support is "owed" to some museums, how much of this support is required to maintain a City



building or City land (regardless of whether a museum or something else was in the building or on the land) and how the full extent of this support is currently provided.

Another area of concern highlighted in Phase One was the lack of autonomy afforded the Board in making grant decisions. While the 2006 report, which was adopted by City Council, called for the Board to be delegated by city Council the *authority* to make grant decisions, this has not yet happened - most respondents in Phase One felt this was essential. Some who agreed that the autonomy is needed, also suggested that Board members should be chosen for their extensive knowledge of museum matters -- or the decision making around the grants themselves should be given to professional juries.

Closely tied to the issue of autonomy is the need for the City of Winnipeg Museums Board to strengthen its role in supporting museums by strengthening its voice at City Hall. Many respondents spoke of the need for the Board to advocate for museum issues (and increased funding) while also acting as the grant arbiter and serving a leadership role in helping recipient museums to expand their sources of income.

A city official noted “the Board must find its voice on museums matters.” City Councillors noted they would welcome more advice on matters affecting museums, while tempering this request with a strong note of caution around fiscal realities³. The Board has been unable to determine whether other officials are well versed on municipal museums and thus able to provide advice to Council.

Funding

The clearest and most consistent message from museum leaders is that funding is sorely lacking (from public and private sources) *and* that it would be impossible to satisfy the needs of all recipient institutions with the funding available to the Board. All museum leaders interviewed indicated they rely heavily on the municipal grant, though the proportion of costs covered by the grant varies dramatically among the recipient museums.

Museum leaders spoke passionately about the risks of loss to heritage collections, or losses already faced, as a result of deteriorating real property (buildings, cases, storage, etc), their inability to renew exhibitions, their challenge to provide enticing activities, learning opportunities and to draw new visitors, without an increase in their financial base.

³ On January 29, 2013, subsequent to Phase One interviews, City Council approved the municipal 2013 Budget which included a reduction of 5% to all funded museums.

D
R
A
F
T

É
B
A
U
C
H
E



Several museum leaders wish that the Board would focus its efforts on increasing the funding available to them, before addressing any other areas of interest or opportunities, though it was equally clear that even if there were unlimited funding, the needs, the wants and desires of the institutions vary dramatically and a “one size fits all” approach to assessing needs and granting funds would be unlikely to satisfy all recipients.

As noted earlier, some City Councillors acknowledged the lack of funding available to museums and referenced the fiscal challenges that the city faces in many areas.

D

R

A

F

T

É

B

A

U

C

H

E



Competition among museums

Two museum leaders feel the “pie can’t get bigger so we are all in competition with one another,” and one recipient museum pointed out “this group didn’t choose to come together, we were lumped together for funding and now we all compete.” However, most museum leaders and Council/City representatives feel quite differently -- that there are opportunities to increase the funding through other sources and that working together with the help of the Board is an opportunity that needs to be explored (particularly exploring fundraising to supplement the municipal grants.) Some also noted that a healthy level of competition breeds improvement. The Board noted subsequent to the budget decision of January 29, 2013, that a consistent 5% reduction across all museums, with no input from the Board to recognize differing levels of success between the funded museums is the opposite of competition and fails to inspire any to try harder.

Respondents also noted that there are many museums in Winnipeg that do not receive any municipal funding. They questioned whether there are clear criteria about what constitutes a “city museum” and what is to be achieved through municipal grants to museums.

Fundraising

Several interviewees suggested that the museums should be seeking increased support from other sources, including actively soliciting donations through fundraising efforts. Several suggested the City of Winnipeg Museums Board could assist (some of) the museums with their fundraising efforts. Some suggested, for example, large shared fundraising events, while other museum leaders specifically implored the Board to not try to tell them “what to do when it comes to fundraising.” As the leader of one larger museum said “we have professional fundraisers and we don’t need to be told how to do it.”

Several stakeholders flagged “volunteer recognition” as an area that could be improved. Examples were cited of long-serving volunteers retiring and being recognized by the City, whereas others were not recognized. One museum leader expressed disappointment that the Museums Board does not recognize museums when they win awards or are recognized by their peers and community. Others noted that the Board provided recipient museums with additional funding in 2012 specifically identified to recognize volunteers.

Museum leaders and City Councillors also flagged succession planning in smaller museums as a significant concern. Many noted this is an issue the Museums Board could be tackling - perhaps assisting individual museums with best practices.

D
R
A
F
T

É
B
A
U
C
H
E



One prominent area of discussion among many respondents was an opportunity for the Museums Board to act as “ambassador” for municipally funded museums with other organizations in the community. Specifically, a number of stakeholders flagged the imminent opening of the Canadian Museum for Human Rights and suggested the CMHR needs to be “brought into the discussions” for shared strategies to increase tourism, marketing Winnipeg to potential museum visitors and supporting the engagement of local museum patrons.

Another area flagged for leadership in local partnership development is with City of Winnipeg libraries and community centres - some respondents noted that both remain well-funded municipal facilities, with a solid base of community volunteers. They highlighted that there may be opportunities to strengthen the museums and the libraries or between museums and community centers through shared initiatives.

Other Ideas

In addition to the above, stakeholders see opportunities for the Board to strengthen:

- *their governance role - strengthening governance of individual museums by providing learning opportunities for board members of individual museums and providing advice to City Council on appointments to individual museum boards,*
- *partnership development with the Association of Manitoba Museums, the Winnipeg Arts Council, and other like-minded organizations, being careful to avoid duplication but strengthening economies of scale and shared-learning wherever possible,*
- *facilitating sharing knowledge and experience between museums, including learning opportunities between museums with paid staff others who rely on volunteers,*
- *developing a stronger Heritage Policy for the City of Winnipeg,*
- *implementing the 2006 Heritage Policy decision of EPC,*
- *ensuring the protection of museums where the City of Winnipeg has legal obligations such as ownership of the building or the collection,*
- *supporting internships in museums,*
- *relationship building with City Council, municipal staff and museum leaders.*



Conclusion of Phase One

The praise, concerns, ideas and suggestions heard in Phase One were extensive and exceptionally helpful in guiding the Board toward crafting its vision and new direction. The Board met in February 2013 to consider the advice received in Phase One and incorporated that advice into their consideration of a draft mission statement and strategic plan. This discussion paper forms the first draft.



D
R
A
F
T

Chapter 4

Next Steps: Strategic Direction

É
B
A
U
C
H
E

D
R
A
F
T

“Whenever and wherever societies have flourished and prospered rather than stagnated and decayed, creative and workable cities have been at the core of the phenomenon. Decaying cities, declining economies, and mounting social troubles travel together. The combination is not coincidental.”

— Jane Jacobs,
author and urbanist

É
B
A
U
C
H
E

Principles

The Board wishes to be:

- transparent and accountable to the taxpayers of Winnipeg and equitable in their consideration of museums in Winnipeg,
- entrepreneurial advocates for museums in Winnipeg -- developing successful initiatives with museums, and through financial, in-kind and volunteer resources, creatively strengthening the individual and collective success of museums in this city,
- collaborative partners with museums in Winnipeg -- assisting where possible, and recognizing that different museums have different needs -- acknowledging that sometimes assisting means not interfering,
- community focussed - a stronger community of museums means a stronger city; and
- museum driven - the investments of the members of the Board are for the betterment of the city and its museums.

How would you strengthen this Statement of Principles?



Mission

One of the observations made by the Heritage Preservation Policy Committee in their 2006 report to Council was “The City should state what its expectations of the museums and museum community are, by enacting a Council’s mission statement.” To date the Board has focused on making *recommendations* for grants without a clear direction on the longer-term goals of this investment of taxpayer funds. The Board wishes to adjust from a year-to-year analysis of select few museums to a more sustainable, collective model based on longer term goals.

The Board agrees that a mission statement blessed by Council to guide the Board in its work, is critical. While discussing this with current City Councillors in Phase One of the project, many said they would welcome advice from the Board on what should be in that statement. The Board is contemplating the following as mission statement to be presented for approval by Council:

The mission of the City of Winnipeg Museums Board is to facilitate accountable solutions with museums in Winnipeg, to tell the stories of Winnipeg and to meet the needs of citizens and City Council through five Winnipeg-focused outcomes:

- sustainable preservation of Winnipeg’s diverse heritage,
- sustainable economic growth,
- stronger community and social ties,
- improved quality of life indicators; and
- strengthened financial accountability.

How would you strengthen the Board’s proposed mission?

D
R
A
F
T

É
B
A
U
C
H
E



Goals

To implement the mission, the Board intends to set key goals which will provide them and grant recipients with measurable targets on the path toward the mission. The goals may change from time to time to focus on specific areas of need.

Working toward SMART goals (Specific, Measurable, Attainable, Relevant and Timely) will ensure progress toward the mission, while providing accountable steps along the way.

The Board will use these goals to define specific criteria for grant programs, to develop Board programs that support museums; and to select partners to help in achieving the overall mission.

For an initial five year strategic plan, the Board proposes focussing on, and encouraging advancement of:

Increasing engagement of Winnipeggers, fostering neighbours connecting with each other - the Board sees an opportunity for increased civic engagement through city museums -- understanding our history, and how it relates to our current civic issues leads to well informed, and *engaged* citizens.

Highlighting Winnipeg's diversity - Ensuring that the diverse population of Winnipeg, and our diverse ancestry and heritage, are well represented in our city museums.

Enhancing cultural opportunities and access to leisure - delivering increased opportunity for cultural engagement to a broader population of all ages and income levels.

Highlighting Winnipeg's role as Capital City - Winnipeg has a distinction of being not only the largest (by far) concentration of citizens in Manitoba, and the largest urban center for hundreds of miles in any direction, but it is also the seat of government for the entire province -- a unique role, with unique stories and unique responsibilities.

Increasing knowledge of Winnipeg and sense of place - Winnipeggers tend to stay; we put down roots. If we leave, we often return to our hometown. Museums help us understand and celebrate our connection to place.

Promoting an entrepreneurial spirit - Some museums in Winnipeg, though small, survive, and sometimes thrive, through volunteer support, donor contributions; and wise use of resources. The Board wishes to encourage this spirit in all recipient institutions. The spirit of volunteerism in

D
R
A
F
T

É
B
A
U
C
H
E



Winnipeg is envied by jurisdictions across North America. Museums continue this tradition and will serve the next generation of volunteers.

Leveraging grants for economies of scale and greater Return On Investment - The Board believes that partnering between museums could, in some cases, strengthen gains without increased cost. The Board wishes to work with grant recipients to further leverage grant money into greater earnings -- possibly through admission fees for popular exhibitions, partnering with other organizations and museums to enhance the value of a single investment, augmenting grant money through private and public fundraising, etc.

Removing duplication while complimenting existing programs - The Board will ensure its own services developed for recipient museums are not already provided or better provided elsewhere.

Strengthening professional development - capitalize on professional knowledge in some museums by sharing it with other museums.

Strengthening education opportunities for all ages (lifelong learning) - museum programs contribute to our education as adults *and* children. The Board wants to encourage engaging, educational museum programs to develop deeper knowledge at all stages of life.

Protecting city owned buildings - placing responsibility in the right hands to best protect buildings may mean transferring this responsibility to operational departments within the City of Winnipeg infrastructure staffed with experts in the field.

Increasing tourism to Winnipeg - museums are a draw. The Canadian Museum for Human Rights will be opening soon and is expected to further increase the tourism draw to Manitoba. As well, work underway to create a Sports, Hospitality and Entertainment District has the potential to further draw tourists to Winnipeg. We have an opportunity to expand on that draw, reach out to peripheral markets of CMHR and keep visitors in Winnipeg more engaged in our city and heritage.

Forging stronger relationships between City Council and the Board - the Board will work to ensure that City Councillors are well apprised of museums successes and challenges. Board members will ensure Council feels engaged in the development of Winnipeg Museums to achieve the mission and goals that are approved by Council.

If you were to choose the most important 5 goals from the list above, what would they be?

D
R
A
F
T

É
B
A
U
C
H
E

Crosswalk of Goals leading to Mission

This table provides a “crosswalk” chart connecting the goals to the mission.

GOALS	MISSION	sustainable preservation of Winnipeg's diverse heritage	sustainable economic growth	stronger social ties	improved quality of life indices	strengthened financial accountability
Increased engagement of Winnipeggers - neighbours connecting with each other			✓	✓		
Highlighting Winnipeg's diversity			✓	✓		
Enhanced cultural opportunities and access to leisure		✓	✓	✓		
Highlighting Winnipeg's role as Capital City	✓	✓		✓		
Increased knowledge of Winnipeg and sense of place	✓		✓	✓		
Promote an entrepreneurial spirit	✓	✓				✓
Leverage investment for economies of scale and greater ROI	✓	✓				✓
Removing duplication while complimenting existing programs		✓				✓
Strengthening professional development	✓					
Strengthened education opportunities for all ages (lifelong learning)	✓	✓	✓	✓		
Protecting city owned buildings	✓					✓
Increased tourism to Winnipeg		✓	✓			
Stronger relationship between City Council and the Board						✓

Figure 3: Goals leading to Mission



Next Steps

This Discussion Paper is intended to encourage input from the people of Winnipeg. The Winnipeg Museums Board wishes to strengthen its support to museums in Winnipeg and, through that, support to the people of Winnipeg.

The Board has outlined a draft mission that the Board believes will propel the success of Winnipeg Museums and Winnipeg as a city. This Discussion Paper seeks to test that theory and to assess whether the Board would have the support of museums, citizens and political leaders in bringing this mission to life.

Please consider this an invitation to help the Board articulate its mission and ultimately to achieve its goals toward that mission. Your input is needed.

You may send comments to MuseumsFeedback@Winnipeg.ca or comment directly online via www.WinnipegMuseums.org or, if you wish, please attend a Town Hall meeting with the Board to discuss this mission on Wednesday, May 1, 2013 (please arrive at 4:30pm for networking and a 5:00pm sharp start) at the Manitoba Children's Museum, 45 Forks Market Road, Winnipeg (on the grounds of The Forks).



D

R

A

F

T

Annex 1

Members of the City of Winnipeg Museums Board

É

B

A

U

C

H

E



Membership of the City of Winnipeg Museums Board for 2013 is:

D
R
A
F
T

Volunteer Citizen Members of the City of Winnipeg Museums Board

- *William Dowie, Chair*
- *Leonard Offrowich*
- *Daria Rakowski*
- *Christian Robin*
- *Mary Tisdale*
- *George Toth*
- *Judy Wakefield*

Ex-officio Members from City of Winnipeg

- *Marc Lemoine, Deputy City Clerk*
- *Wolfgang Tiegs, Legal Counsel*
- *Eva Solis, Finance Department*

Board Coordinator (non-voting)

- *Matthew Komus*

Committee Clerk (non-voting)

- *Josie Marques*

É
B
A
U
C
H
E



D
R
A
F
T

É
B
A
U
C
H
E

Annex 2

Winnipeg City Council 2006 Decision and Report of Heritage Preservation Policy Committee

A LIVE LINK TO THE ONLINE VERSION WILL BE PROVIDED HERE.



D
R
A
F
T

Annex 3

List of Interviewees for Phase One

É
B
A
U
C
H
E



List of Interviewees for Phase One

D

The following people graciously provided their time and views to assist the Winnipeg Museums Board up to January 18, 2013, as part of Phase One of this renewal process. Stakeholders are listed alphabetically by category.

R

Museum Leaders

Diane Doth, Manitoba Children's Museum

Nancy Fluto and **Ken Fluto**, Grant's Old Mill

Bonita Hunter-Eastwood and **Barry Hillman**, St. James Assiniboia Museum

Sophia Kachor, Oseredok - Ukrainian Cultural and Educational Centre

Claudette Leclerc, Manitoba Museum

Philippe Mailhot, Le Musée de Saint Boniface

Erin McIntyre, Transcona Historical Museum

Thomas McLeod, Seven Oaks House Museum

Shirley Render, Western Canada Aviation Museum

Volunteer Citizen Members of the City of Winnipeg Museums Board

William Dowie, Chair

Leonard Offrowich

Daria Rakowski

Christian Robin

Mary Tisdale

George Toth

Judy Wakefield

City Councillors

Ross Eadie, Mynarski

Scott Fielding, St. James - Brooklands

Jenny Gerbasi, Fort Rouge - East Fort Garry

Grant Nordman, St. Charles

John Orlikow, River Heights - Fort Garry

A

F

T

É

B

A

U

C

H

E



City of Winnipeg Officials

D

Kenny Boyce, Manager, Film and Special Events

Matthew Komus, Coordinator, City of Winnipeg Museums Board

R

Marc Lemoine, Deputy City Clerk

Others

A

DeLloyd Guth, former volunteer citizen member of the City of Winnipeg Museums Board

Diane Haglund, former volunteer Chair of the City of Winnipeg Museums Board

F

Maureen Krauss, volunteer founding Chair and former volunteer member and acting Chair of the City of Winnipeg Museums Board

T

Gord Steeves, former City Councillor and former Chair, Standing Policy Committee on Protection and Community Services

É

B

A

U

C

H

E

Appendix C:
Statement of Intent from the
Winnipeg Arts Council and
Heritage Winnipeg

Statement of Intent

8 March 2017

The Winnipeg Arts Council and Heritage Winnipeg wish to establish a partnership in service to the museums community of Winnipeg.

The purpose of this partnership will be to distribute and administer a **Museums Project Grants Program funded by the City of Winnipeg**.

The annual funding agreement between the City of Winnipeg and Heritage Winnipeg would be amended to allow for this purpose.

The funds currently utilized by the Museums Board to support non-City-owned museums would be received by Heritage Winnipeg and allocated to the partnership for the above stated purpose.

The City of Winnipeg will delegate authority for final determination of grants distribution to this partnership.

A **Memorandum of Understanding** between the Winnipeg Arts Council and Heritage Winnipeg will be developed and address the following items, inclusive of others:

- Commitment from the Winnipeg Arts Council and Heritage Winnipeg to develop a capacity building plan in grants distribution for Heritage Winnipeg
- Consultation with the museums community on a project grants program
- Review and revision of a Museums Project Grants Policy for Heritage Winnipeg
- Creation of Guidelines for the Museums Project Grants Program
- Creation of an Application Process and Forms
- Development of a Peer Assessment Process for determination of grants recipients
- The timeline for introduction of this program will be for projects to be undertaken in 2019
- The management of this program will be assumed in total exclusively by Heritage Winnipeg by 2020, and the partnership dissolved

Appendix D:
Funding Options Discussion Paper

Broadening Revenues for Arts, Culture & Heritage

BACKGROUND

At the September 29, 2016 meeting the Task Force has a discussion regarding potential opportunities to broaden the revenue base for the arts with respect to the following two Terms of Reference:

- Explore new and innovative opportunities to broaden the revenue base for arts, culture, and heritage, including enhancing tourism opportunities; and
- Explore alternative sources of dedicated capital funding for upgrades to existing cultural and heritage facilities (e.g. museums, concert hall).

Based upon this discussion, additional research was undertaken to further understand some of the options that were presented by Task Force members. Particular focus was placed on identifying potential fees/taxes that could support arts, culture and heritage. Two appendices based on materials provided by Task Force members are also provided to support the discussion: Appendix A – Background Research Completed by the Winnipeg Arts Council, and Appendix B – Canadian Museums Association Property Tax Survey Report.

POTENTIAL OPTIONS THE CITY OF WINNIPEG COULD EXPLORE

The following provides examples of taxes and fees either charged by the City of Winnipeg presently, or as charged by other municipalities in support of arts/culture/heritage related endeavors.

1. BILLBOARD TAX (THIRD PARTY SIGNAGE TAX)

Toronto City Council voted three times to increase arts funding to \$25 per capita (2003, 2010 and 2011). To reach their goal, council enacted a tax on billboard advertisers of \$1,100 to \$24,000 a sign, depending on the size and type of billboard with an expected revenue of \$10.4M in 2012. Approved through Toronto Arts Plan in January 2013.

Source: [http://www.torontoartscouncil.org/news/historic-motion-passed-city-to-invest-\\$6-million-i](http://www.torontoartscouncil.org/news/historic-motion-passed-city-to-invest-$6-million-i)

<http://www.councillorcrawford.ca/torontos-billboard-tax-set-to-fund-city-arts-and-culture/2013/01/18>

2. ACCOMMODATION TAX

Winnipeg currently has a 5% accommodation tax on all overnight stays less than 30 nights within the City of Winnipeg. The intent of the accommodation tax is to generate revenue to support Destination Winnipeg, the Winnipeg Convention Centre, and special events including other organizations, projects and events that will encourage tourism to Winnipeg.

Source: http://www.winnipegassessment.com/AsmtTax/English/Other_Taxes/Accommodation.stm

Utilizing a municipal or regional accommodation tax for the benefit of arts programs is common in many USA jurisdictions, but has not seen a successful implementation in any Canadian city. Obtaining a portion of the local hotel tax requires a very close relationship between the tourism and arts communities.

Source: Americans for the Arts: http://www.americansforthearts.org/sites/default/files/Hotel-MotelTax_0.pdf

Some USA examples include:

- a. Miami Dade County, Florida:
 - 2% bed tax
 - 20% goes to Dade County Cultural Affairs Council (\$1.5M in 1995, about 35% of their budget)
 - 60% to county Tourism Bureau
 - Remainder to city of Miami for infrastructure (Orange Bowl renovation program)
 - Note: additional 3% bed tax goes solely to new Performing Arts Center in downtown Miami
- b. San Diego, California
 - 10.5% "Transient Occupancy" Tax
 - 1% to Arts Commission (\$5.6M in 1995)
- c. Columbus, Ohio
 - 4-6% Hotel-motel tax
 - 25% of hotel-motel tax funds to Greater Columbus Arts Council
- d. State of Texas
(http://www.tml.org/legal_pdf/Municipal_Funding_Arts_Using_HOT_Revenues.pdf)
 - State taxation laws indicate what the accommodation tax can be used for and identifies 9 categories of expenditure: "Revenue from the municipal hotel occupancy tax may be used only to promote tourism and the convention and hotel industry, and that use is limited to the following: the encouragement, promotion, improvement, and application of the arts, including instrumental and vocal music, dance, drama, folk art, creative writing, architecture, design and allied fields, painting, sculpture, photography, graphic and craft arts, motion pictures, radio, television, tape and sound recording, and other arts related to the presentation, performance, execution, and exhibition of these major art forms." Texas Tax Code, Chapter 351.101 (a)(4)
- e. Austin, Texas (<https://austintexas.gov/faq/where-does-city-get-funds-these-programs>)
 - The Texas Commission on the Arts provides funding to local arts agencies, including the City of Austin Cultural Arts Funding Programs, for the purpose of "sub-granting" to local arts and cultural organizations.

- f. King County (Seattle), Washington (<http://www.4culture.org/about/financials/#>)
- One organization for arts, heritage and preservation (4Culture)
 - Lodging tax of 6.5%
 - 2% up to a max of \$5.3M goes to construction of Kingdome
 - 70% above \$5.3 goes to cultural programs.
 - After Kingdome is paid off (2012), 40% set aside for arts & heritage endowment fund
 - After 2021, the state has authorized 37.5% of lodging tax revenues to allocated to arts, heritage and preservation programs in King County.

3. CAPITAL CONSTRUCTION FEES

Most public art programs in North American cities are funded on a percentage of capital construction project costs put aside for either the city for their public art fund, or creating public art of an equivalent value on the land they are developing. Some cities (like Toronto, Edmonton, and Ottawa) include municipal investments in this, while Vancouver has introduced a separate tax for private developers.

For nearly 50 years North American cities have engaged in municipal public art programs. The first public art program was introduced in Philadelphia in 1959. Now there are over 300 American cities with public art ordinances as part of their planning and culture mandates, in private and public projects. These programs vary in approach, but many are built around the "percent for public art" model, including Seattle, San Francisco, Portland, Dallas, San Jose, Chicago and New York City. (Source: Toronto Percentage for the Arts Plan, 2010)

Samples:

- Toronto: Percent for Public Art Guidelines allocate a percentage of all civic capital investments in to public art:
http://www1.toronto.ca/city_of_toronto/city_planning/urban_design/files/pdf/publicart_udg_aug2010.pdf
- Vancouver: 2% on capital projects by private developers must go to art fund or the commission of public art on land <http://vancouver.ca/files/cov/CulturePlan-Phase1-PublicArt-Review-Plan.pdf>
- Edmonton Percent for Art: Edmonton's Percent for Art policy ensures that when the City undertakes construction on a project that will be accessible by the public, one percent of the eligible construction budget is allocated to the development of art that enriches the city and is accessible to everyone. http://publicart.edmontonarts.ca/public_art_-_about_public_art/public_art_-_public_art_in_edmonton/
- Ottawa Percent for the Arts: One percent of eligible municipal capital construction budgets of \$2 million or more from the Growth, Strategic Initiatives and Renewal capital budget categories of the City of Ottawa and its Boards and Commissions, as well as one percent of eligible P3 projects, are designated for Public Art Commissions. <http://ottawa.ca/en/city-hall/your-city-government/policies-and-administrative-structure/public-art-policy>

Unlike many North American cities, Winnipeg's public art funding is not based on a percentage of capital development project budgets, but on an annual grant from the City's capital budget.

Source: Winnipeg Arts Council Public Art Project <http://winnipegarts.ca/pubart-about>

Should the City choose to pursue the introduction of new growth funding mechanisms, consideration could be given as to whether it is appropriate to allocate any of these funds towards public arts or other arts/culture/heritage endeavours.

4. VACANT & DERELICT BUILDING FEES

City of Winnipeg by-law 79-2010 sets various standards with respect to vacant building. Penalties for non-compliance with Orders within the by-law include:

- 1) For a first offence, a minimum fine of \$500;
- 2) For a second offence, a minimum fine of \$1000;
- 3) For a third and each subsequent offence, a minimum of \$2000.

Further to this, the owner of a vacant building who lacks a valid permit for a boarded building is subject to a minimum fine of \$2000.

The extent to which the by-laws are enforced and contribute to overall City coffers was not determined in the course of the research. It was also unclear as to how property taxes for vacant and derelict buildings are assessed and/or charged.

Source: City of Winnipeg Vacant Buildings By-Law No. 79/2010
http://www.winnipeg.ca/ppd/pdf_files/bylaw79-2010.pdf

5. LAND OPERATING RESERVE

Just as revenue from the sale of City properties is used to fund activities such as the Historical Building Program and both the operation and capital needs of Community Centres, a portion of gross land sales each year could be invested in the arts in Winnipeg.

Money is generated from the sale of city lands. It has been used for major projects such as new Police Station (\$19M), Transcona Pool (\$800K). The reserve has leant money for various developments (e.g., for parkades), as well as been used to balance the Operating Budget.

Some of the money it generates is earmarked:

- 5% of gross land sales goes to Winnipeg Historical Building program
- 5% of gross land sales goes to Enhanced Land Marketing Program
- Up to 15% of land sales to a maximum of \$1.2M goes to Community Centres funds – 950K to capital repair program and balance to top up General Council of Winnipeg Community Centre operations grant

Source: Briefing note prepared by Winnipeg Arts Council (attached in Appendix A)

6. LAND DEDICATION RESERVE

Currently developers are required to dedicate 10% of land in new developments for park and recreation purposes. The percentage includes a cash portion which can be up to the entire value of the required area, as well as costs for the maintenance and improvements. The money is then used for a variety of purposes in the public space of the communities in which the money is generated. A small increase to the percentage required of the Land Dedication reserve could be allocated for arts activities throughout the City.

- Developers must devote 10% of land in new subdivisions to parks, or make a cash payment in lieu.
- 75% of the money collected is able to be allocated by the community committee for the area it was collected
- 25% is to be spread equally among all communities
- Communities can apply to PP&D for funding from this pot of money – it can be approved directly by the community committee, provided the request meets all the criteria. It's for the development of parkland and infrastructure; you cannot use it for O&M. Community centres, sports fields, community oven in Michaelle Jean Park (NPD), Murals at Rainbow Stage, etc.

Source: Briefing note prepared by Winnipeg Arts Council (attached in Appendix A)

7. LOT FEES

New developments will generate new revenues to support these needs, but they may also help mitigate the demands that growth will put on *existing* infrastructure. A fee on each new lot could be used for a variety of city services, with a percentage allocated to arts and culture.

Source: Briefing note prepared by Winnipeg Arts Council (attached in Appendix A)

POTENTIAL OPTIONS OTHER ORGANIZATIONS (OR ORGANIZATIONS WITH SUPPORT FROM THE CITY) COULD EXPLORE

8. UNITED WAY FOR THE ARTS

United Arts Funds (UAFs) are local arts agencies whose main function is to raise money from local individuals, businesses, and foundations to re-grant to local arts institutions and provide support to the cultural community. UAFs seek to raise money to provide ongoing support to arts groups by consolidating cultural fundraising efforts in one organization, and use their knowledge of the cultural community to disperse the funds accordingly.

Traditionally, UAFs have funded operations or programmatic grants to the core institutions that define their city's cultural identity—the symphony, ballet, opera, theater, and museums. Now, allocations are increasingly more open to the diversity of the community, requiring receiving organizations to reflect the differences and needs of the whole community through project grants, capital grants, capacity building grants, and neighbourhood and community grants. Many USA examples are cited.

Source: <http://www.americansforthearts.org/by-topic/united-arts-funds>

Appendix E:
Ticket to the Future Phase 2:
A Cultural Action Plan for Winnipeg



TICKET TO THE FUTURE *Phase 2*

A Cultural Action Plan for Winnipeg

Winnipeg Arts Council
with DIALOG
2011

Page E-1

Cover image: Jonathan Jones, *untitled (infinity)*, 2011.
Featured as part of *Close Encounters: The Next 500 Years*,
International Exhibition of Contemporary Indigenous Art
Photo by Scott Benesiinaabandan

TICKET TO THE FUTURE *Phase 2*

A Cultural Action Plan for Winnipeg

Winnipeg Arts Council
with DIALOG
2011



The City of Winnipeg Cultural Policy, adopted by Council on October 18, 2000, mandates the Winnipeg Arts Council as advisor to the City on cultural policy. Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg was commissioned by the Winnipeg Arts Council as a function of this role and was made possible through the City's designation as Cultural Capital of Canada for 2010.

Financial assistance was provided by the Province of Manitoba and the City of Winnipeg through the Winnipeg Arts Council.

We acknowledge the financial support of the Government of Canada through Cultural Capitals of Canada, a program of the Department of Canadian Heritage.



Acknowledgements:

The Winnipeg Arts Council is grateful to all who contributed to the creation and production of this plan –

Consultants:

Jennifer Keesmaat, DIALOG
Rupinder Basi, DIALOG

Production:

Dominic Lloyd, Winnipeg Arts Council
Carol Phillips, Winnipeg Arts Council
Alix Sobler, Winnipeg Arts Council
Tricia Wasney, Winnipeg Arts Council

Steering Committee:

Laird Rankin, Chair
cam bush
Rick Chafe
Randy Joynt
Dominic Lloyd
Carol Phillips
Vonnice von Helmolt
Moti Shojania
Tricia Wasney

Community Consultation Committee:

Sam Baardman
tamara rae biebrich
Kenny Boyce
Larry Desrochers
Ian Hall
John Kiernan
Wab Kinew
Justin Lee
Liza Maheu
Coleen Rajotte
Trudy Schroeder
Rob Kristjansson

And all those who participated in the stakeholder interviews.





The BIG Dance on Broadway - September 11, 2010.
Photos by Ted Grant.

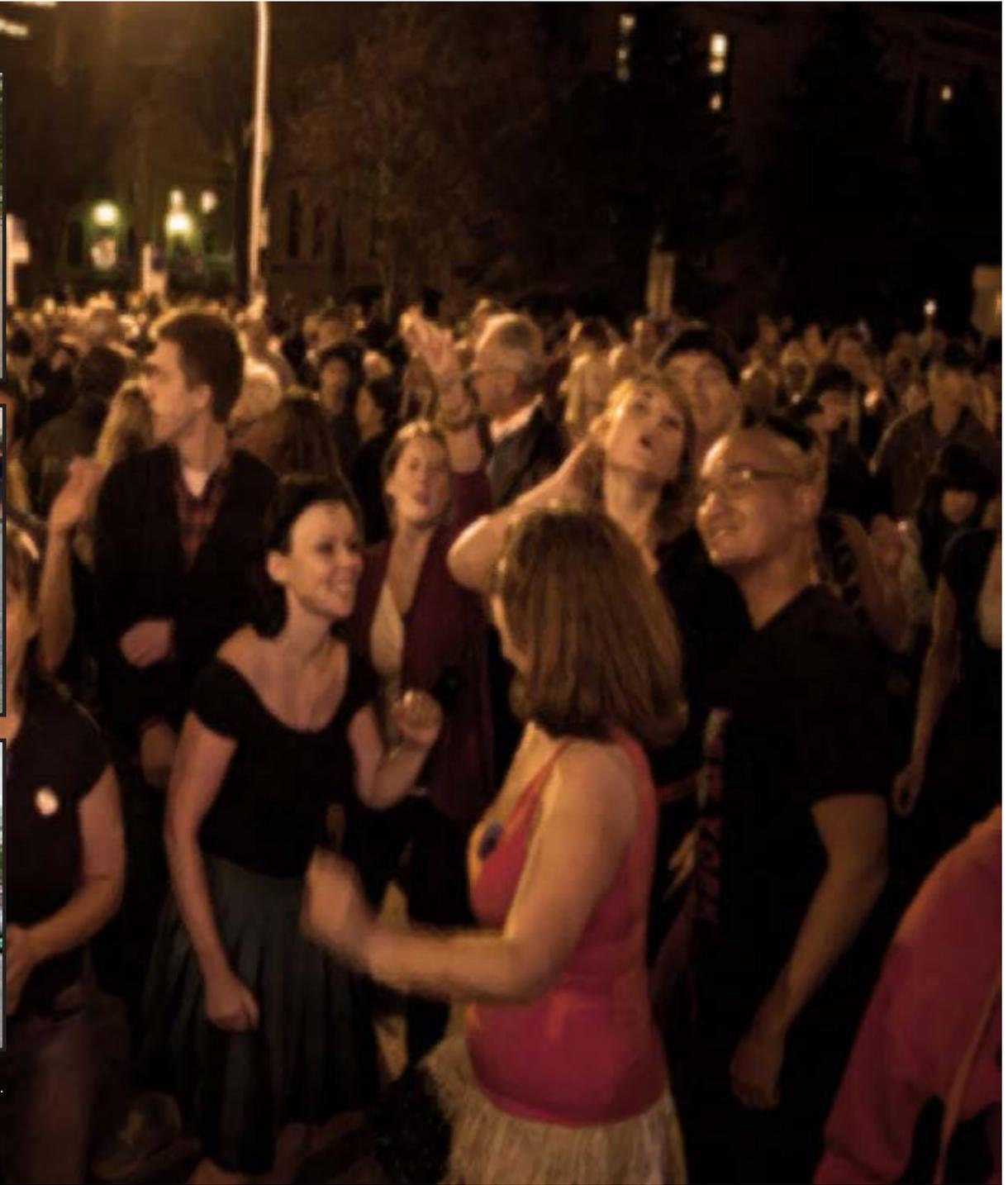


Table of Contents

3 Acknowledgments

6 Summary

8 Background

10 Setting the Stage: *Ticket to the Future Phase 1* and *OurWinnipeg*

1. *Ticket to the Future Phase 1: The Economic Impact of the Arts and Cultural Industries in Winnipeg*
2. *OurWinnipeg*
 - Call To Action
 - *OurWinnipeg* Final Draft
 - Complete Communities

17 *Ticket to the Future Phase 2: Process*

1. Background Analysis and Developing Framework
2. Winnipeg Arts Council Workshop
3. Development of Draft Actions and Stakeholder Consultations
4. *My City's Still Breathing* Symposium
5. Development of Draft *Ticket To The Future Phase 2* Document
6. Adoption and Implementation

20 The Arts Are Who We Are

1. Art and Winnipeg
2. Creative Economy
 - Winnipeg's Creative Economy
3. The Arts and Quality of Life
4. Demographics
5. Sense of Place
6. Through A Cultural Lens

38 Cultural Action Plan

1. Stewardship
2. Placemaking and Public Art
 - Winnipeg's Public Art Program
3. Creative Communities
4. Creative Industries
5. Creative Spaces
6. Funding for Sustainability

63 Conclusion

64 Appendices

72 References



Summary

Ticket to the Future Phase 2 is the action plan for protecting our city's extensive investment in arts and culture and for capitalizing on our extraordinary cultural assets for the next ten years. The Winnipeg Arts Council, through its role as advisor to the City on cultural policy, has developed this document using the guiding principles set out in the recently completed *OurWinnipeg* city plan. The purpose of this new plan is to acknowledge the important role of the arts in our city and to provide a cohesive plan for the next decade.

Winnipeg is a city of the arts. We are a city that expresses itself through arts, culture and creativity. We are a city that values its artists and its creative industries for their immeasurable contributions to our quality of life and for making this city a great place to live.

(OurWinnipeg, Section 03-3, Creativity)

Winnipeg's identity is embedded in our world renowned cultural institutions, among the oldest and most respected in Canada. It lives in our cultural spaces and facilities, in our festivals, our galleries, our museums, our theatres, our architecture, and our diverse neighbourhoods. It breathes in our population of successful artists—filmmakers, musicians, dancers, composers, writers, visual artists, performers of every kind—and in the passion of our audiences and volunteers who champion and consume the astonishing volume of art and cultural events this city produces.

As we acknowledge the importance of our cultural institutions, we must also recognize the importance of the City's role in planning for it. This document reflects upon the broad definition of "culture." Therefore, it addresses in more detail planning for "the arts," culture's symbolic language. The plan covers a tremendous amount of ground and when implemented, will touch upon all areas of our society. It will bring new programs and investment to professional arts organizations and artists, to community arts development, to cultural facilities and to creative enterprise.



Ticket to the Future Phase 2 is an accounting and recognition of our extensive cultural assets. It is a call to action for new programs and investment to protect and grow these assets into the next decade. And it is an opportunity and a plan for becoming a city that is willingly transformed by arts and culture. The plan is the follow up to an extensive examination of the economic impact of the arts and creative industries in Winnipeg, conducted in 2009. Drawing on the analysis undertaken for that study, the plan provides imaginative ways to tap into arts and culture as a key objective of city building. It is also the intent of this plan to provide for arts and cultural planning policy that will be accepted by the City as direction for City staff and the Winnipeg Arts Council. Derived also through consultations, policies, analytical tools and strategies, the directions have prompted goals and actions organized within six topical sections rooted in OurWinnipeg: stewardship; placemaking; creative communities; creative industries; creative spaces; and funding for sustainability.

Briefly, the Action Plan includes the following goals:

Stewardship (pp. 39-42)

- Rebuilding municipal frameworks to confirm the City of Winnipeg's stewardship role in creating the context for culture and the arts to thrive in Winnipeg, as well as integrating culture into the municipal planning and decision-making process
- Expanding the role of the Winnipeg Arts Council as facilitators on behalf of the City, as well as extending that role to include event production

Placemaking and Public Art (pp. 43-48)

- Recognizing and marketing the Exchange District as the cultural core of the city, along with a system of dedicated cultural precincts such as St. Boniface, University of Winnipeg/WAG/Plug in ICA, and The Forks
- Championing and supporting Winnipeg's innovative Public Arts Policy and program as a tool for placemaking and community identity

Creative Communities (pp. 49-51)

- Increasing access to cultural facilities in Winnipeg and increasing community participation in arts and culture that specifically includes Winnipeg's changing populations

Creative Industries (pp.52-55)

- Fostering a climate where the creative industries can flourish, which includes retraining and attracting creative professionals as well as providing increased means of support for creative entrepreneurs

Creative Spaces (pp.56-57)

- Facilitating cultural development, such as facilities for professional or community-based arts activities, by developing a transparent decision-making framework for municipal funding of capital projects
- Implementing new measures for replacing and rescuing creative spaces and facilities required for arts presentation and production

Funding for Sustainability (pp.58-60)

- Creating a new multi-year funding plan for the Winnipeg Arts Council that is responsive to population change and economic trends

The plan is an ambitious roadmap to integrating arts and culture into our city's planning and practices. Implementation of the various components will be achieved over a ten-year period. Over that time the ideas here presented will be systematically embedded in the operation and life of our city, and we will have truly grown into the legacy we've inherited as a City of the Arts.



Background

There has always been a strong connection between cities and culture –these include rich linkages between the arts and placemaking, economic development, social inclusiveness, and community building. In an increasingly complex environment, Canadian cities need to re-think the way they plan and act towards the cultivation of sustainable and diverse urban cultural life. Addressing this challenge requires the cross-pollination of ideas, an open mindset towards risk taking, creation of strategic partnerships and alliances, and compelling solutions that bridge the many traditional silos of city building.

Within this context, the Winnipeg Arts Council engaged DIALOG to assist in the development of this Cultural Action Plan, which builds upon the work previously undertaken as part of *OurWinnipeg* and *Ticket to the Future Phase 1: The Economic Impact of the Arts and Creative Industries in Winnipeg*. The plan has been created for the Winnipeg Arts Council, the City of Winnipeg, and community partners; it identifies municipal and community priorities for strengthening the arts and cultural sector and elevating its role in sustainable city building, phased in over the next ten years.

In order to achieve the recommended actions contained in this plan, a new sustainable funding formula will have to be devised.



Winnipeg Arts Council

The history of the Winnipeg Arts Council (WAC) dates back over 25 years, when it was the Winnipeg Arts Advisory Committee. In 2002, the Winnipeg Arts Council became an arms-length organization with a mandate for promoting arts and culture within the city and for administering important programs and grants. The Winnipeg Arts Council has been a driving force within the community and has enjoyed considerable successes in pushing forward the mandate of increasing the city's profile as a "City of the Arts." The vision of the Winnipeg Arts Council is as follows:

"Winnipeg is a creative city, where art is integrated into all people's lives. All people have access to the arts, are able to participate in the arts, value the arts, and are enriched by the arts."

Winnipeg Arts Council, Vision

In 2009, the Winnipeg Arts Council celebrated its 25th anniversary and set in motion a number of initiatives for building the future. These include: the release of *Ticket to the Future Phase 1: The Economic Impact of the Arts and Creative Industries in Winnipeg*, pushing forward the interests of arts and culture into the development of the *OurWinnipeg* plan; holding events such as the Winnipeg Arts Council Awards and the Mayor's Luncheon for the Arts in order to recognize the important achievements of Winnipeg's Artists; the launching of the Winnipeg Cultural Map and redesigned website in order to become a central source of information for artists on Winnipeg Arts Council programs, activities and upcoming events. An electronic billboard and an online public art gallery are also features of www.winnipegarts.ca.

An important achievement at the end of 2009 was the WAC's successful bid, on behalf of the City of Winnipeg, to have the city designated as the 2010 Cultural Capital of Canada (CCC). The CCC designation is an award of merit from the federal Department of Canadian Heritage and is based on the quality of Winnipeg's proposed projects, as well as earlier achievements that demonstrate the city's ongoing commitment to arts and culture. As part of this designation, the Winnipeg Arts Council received \$2 million dollars from the federal government to undertake further initiatives within the community for arts and culture. Throughout 2010 and into 2011, the Winnipeg Arts Council used this funding in combination with additional local resources to provide a number of events and programs for the community. Under the banner of ARTS FOR ALL, Winnipeggers were engaged with large scale public events like the River Barge Festival (August) and The BIG Dance on Broadway (September), as well as community-based initiatives like the North End Arts Centre, which provides free art instruction to youth on Selkirk Avenue. Many more programs, large and small, were included in the CCC programming. Detailed descriptions of all Winnipeg's CCC projects can be found at www.artsforall.ca. The website was an important tool for connecting the public to the CCC events throughout 2010 and remains as a testament to the remarkable accomplishments of Winnipeg's tenure as Cultural Capital of Canada.



Setting the Stage: *Ticket To The Future Phase 1 and OurWinnipeg*

One of the primary legacies of Winnipeg's Cultural Capital year is the creation of *Ticket To The Future Phase 2 (TTTF Phase 2)*. The creation of a long-term cultural plan for Winnipeg was one of the goals of the CCC process from the start. This document is the culmination of a ten-month process that was initiated in June 2010. The plan results from ideas that were brought together through a background review of cultural policies, literature, and best practices, as well as a series of consultations with WAC Board Members and staff, City staff, and stakeholders within Winnipeg's diverse arts and culture community. The background research and the consultations were facilitated by DIALOG and developed into a framework that was then expanded upon in collaboration with the Winnipeg Arts Council. The following paragraphs outline the evolution of the *TTTF Phase 2* project.

Overview

There are a number of policies and strategies that form the context within which the City of Winnipeg, the Winnipeg Arts Council, and other partners facilitate and promote the development of arts and culture in Winnipeg. Some of these policies date back to the early 1990s, a fact which itself is a reflection of Winnipeg's long-standing legacy of linking the importance of arts and culture to economic development, sustainability, placemaking, and quality of life. This legacy has contributed to the city's vibrant arts and culture scene that is renowned across the country. An overview of *Ticket to the Future Phase 1* and *OurWinnipeg* is provided within the following paragraphs of this section. These two documents set the context in which the strategic initiatives of this Plan have been developed. A detailed overview of other relevant policies and strategies has been provided in Appendix "A."



1. Ticket to the Future Phase 1: The Economic Impact of the Arts and Creative Industries in Winnipeg (November 16, 2009)

Ticket to the Future Phase 1 (TTTF Phase 1) is a landmark document that illustrates the “significant impact on Winnipeg’s economy” generated by the arts and creative industries, and provides an inventory of Winnipeg’s cultural assets. One of the key findings of the report is that municipal funding for arts and culture needs to be perceived as an investment as opposed to a cost. *TTTF Phase 1* confirms that Winnipeg’s arts and creative industries are a major employer and a significant contributor to the City’s economic input; the report also presents compelling statistics about the high rate of cultural attendance and volunteerism within Winnipeg. This points to a high level of demand by city residents for arts and culture opportunities. The findings of *TTTF Phase 1* show that local non-profit arts organizations are responding to the demand and passion of residents by supplying a large number and variety of arts and cultural programs. The report further demonstrates how tourists commonly partake in arts and cultural activities when visiting Winnipeg and how cultural tourism injects a considerable volume of funds into the local economy.

“...each dollar of municipal funding for the arts in Winnipeg encourages the contribution of an additional \$18.23 in funding from other sources.”

Ticket to the Future Phase 1

Some of the key statistics outlined in the report include the following:

- The arts and creative industries:
 - Employ 6.3% of city’s total labour force (25,000 people)
 - Account for 4 cents of every dollar of Winnipeg’s economic output (almost \$1 billion of output each year)
 - Generate \$66 million in expenditures by non-profit arts and cultural organizations
- Arts and culture-related events record 2.6 million local admissions and generate 500,000 visits from arts enthusiasts outside the city
- 12 local arts and cultural organizations fill 1.9 million seats each year – more than double the attendance for all professional sports franchises in the city combined
- 39,900 Winnipeggers volunteer 1.6 million hours of time to non-profit arts and cultural organizations each year
- 1.1 million tourists spend nearly \$87 million each year while enjoying local arts and cultural attractions
- 93.8% of all expenditures by local non-profit arts and cultural organizations are spent locally
- 84.1% of local non-profit arts and cultural organizations provide programming tailored to young audiences
- 43.3% of all revenues collected by local non-profit arts and cultural organizations are earned revenues (admissions, box office sales, subscriptions, etc.)

TTTF Phase 1 economic analysis sets the stage for the *Phase 2* Cultural Action Plan by showing the positive impact of the arts and creative industries on the city’s economy, the high rate of attendance and volunteerism for cultural initiatives, and how the provision of funding for cultural opportunities yields a high return on investment.



2. *OurWinnipeg* (Waiting for approval by Minister of Local Government)

OurWinnipeg is the proposed new Municipal Development Plan (MDP) for Winnipeg and presents a 25-year vision for the entire city. *OurWinnipeg* was developed through a year-long public consultation process that was facilitated through extensive public engagement, consisting of online conversations at SpeakUpWinnipeg.com, face-to-face meetings with individuals and groups, open houses, and meetings.

OurWinnipeg provides direction in three key areas: being A City that Works, being A Sustainable City, and valuing Quality of Life. The plan recognizes the importance of arts, culture, and creativity within the city. The proposed new MDP provides directions that are aimed towards enabling Winnipeg to become a “city of choice for artists and creative industries, while conserving and protecting heritage assets.” *OurWinnipeg* acknowledges the importance of Winnipeg’s arts and creative industries for their role in significantly enhancing the economy, fostering connections within the community, and contributing to the city’s sustainability.

OurWinnipeg recognizes the role and mandate of the Winnipeg Arts Council in developing arts and culture on behalf of the people of Winnipeg; but just as importantly, it confirms the Winnipeg Arts Council as a leading partner in the development of a long-range strategic cultural plan for the city. According to the *OurWinnipeg* Plan, the role of the City of Winnipeg is that of stewardship, which includes working with partners, such as the Winnipeg Arts Council, to “foster creativity and expression by supporting the conditions and infrastructure that allows for a diversity of cultural and artistic practices.”

There were a number of key milestones in the development of *OurWinnipeg*: the project kick-off that occurred as part of SpeakUpWinnipeg; the development of the January 2010 Call to Action; and the creation of the final *OurWinnipeg* Plan document. This section will provide a background on the strategic directions outlined in the Call to Action, as well as the final directions that formed part of the final *OurWinnipeg* Plan. This Plan was accepted by Council in July 2010 and is now waiting for approval from the Province of Manitoba before it can be adopted by Council; *OurWinnipeg* serves as a guideline for all the cultural action items in *TTF Phase 2*.

- **January 2010 Call to Action**

The Call to Action was intended to provide the vision and direction for Winnipeg’s new Municipal Development Plan. The vision for *OurWinnipeg*, as outlined in the Call to Action, is “*OurWinnipeg*: living and caring because we plan on staying.” The Call to Action presented a set of three directions for a “City of the Arts:”

- **Embrace Winnipeg as a City of the Arts**

The Call to Action recognizes that art and culture should be synonymous with Winnipeg and supported by the City in collaboration with the Winnipeg Arts Council. The document also recognizes the need for capital investment in both existing and new facilities and technologies in order to ensure that community assets meet the needs of Winnipeggers.



- **Be a Resilient, Creative, and Competitive City**

The Call to Action recognizes that recreation and cultural opportunities are key to attracting and retaining a dynamic workforce. It also identifies the need for eliminating red tape and other barriers in order to support economic and community development and notes the importance of developing tools and policies for managing and protecting heritage resources. This includes historic buildings, sites, interpretive programs, and the sustainability of Winnipeg's museums.

- **Foster Opportunities to Participate in Arts and Culture**

The Call to Action recognizes that a wide range of cultural facilities and learning opportunities contribute to creativity, community vibrancy, and social sustainability. It reinforces the role of the Winnipeg Public Art Policy in placemaking and community identity and for ensuring that the entire community can benefit from art. The Call to Action also states that the education system should provide access to arts education at all levels.

- **OurWinnipeg Final Draft**

The directions outlined in the January 2010 Call to Action for a City of the Arts were further refined in the final draft of *OurWinnipeg*, along with creation of policies, tools, and strategies. The strategic directions that pertain directly to arts and culture can be found in Section 3: Quality of Life under the heading of Creativity. The strategic initiatives of *TTTF Phase 2* are intended to build upon these eight directions and provide specific strategies and actions for achieving the vision and direction of *OurWinnipeg* as it pertains to fostering arts, culture, and creativity. The directions of *OurWinnipeg* will be referenced in greater detail within the Cultural Action section of this report and a detailed overview has been provided, as shown in Appendix "B."

Eight Directions Contained in *OurWinnipeg*:

1. Continue to develop Winnipeg's unique artistic identity and diversity of expression
2. Act as a responsible steward for city-owned museums, archives and collections
3. Support a wide range of arts and cultural facilities
4. Support and enable meaningful community expression
5. Foster life-long arts learning opportunities
6. Promote awareness of the richness of Winnipeg's arts and culture within and outside Winnipeg
7. Grow support for creative industries and entrepreneurs
8. Establish Winnipeg as a city of choice and desired destination for artists and creative professionals



- **Complete Communities (July 26, 2010)**

The *Complete Communities* guidebook is one of four Direction Strategies for supporting *OurWinnipeg* and is intended to be a guide for land use and development within the city (other Direction Strategies for *OurWinnipeg* include *Sustainable Water and Waste*, *A Sustainable Winnipeg*, and *Sustainable Transportation*). *Complete Communities* are defined within the plan as being places that “both offer and support a variety of lifestyle choices, providing opportunities for people of all ages and abilities to live, work, shop, learn and play in close proximity to one another” (*Complete Communities*).

The *Complete Communities* guide identifies the role of the downtown as being the “entertainment, cultural and economic heart of our city and our window to the world.” There are a number of key directions outlined in the guide that support increasing the vibrancy and unique character of the downtown core, which include:

- Pursuing a focused district, destination and cluster approach to development downtown;
- Promoting and enabling a mix of residential development options as part of a mixed-use strategy;
- Facilitating the expansion of employment and education opportunities;
- Supporting the expanded presence of arts and culture, sports, entertainment, and leisure throughout the downtown;
- Promoting exemplary urban design downtown with the intent of producing high quality public spaces, and;
- Facilitating the movement of people and goods within and beyond the downtown (*Complete Communities*).

The tools and approaches outlined in the *Complete Communities* guide are intended to foster development that establishes Winnipeg as an urban leader – a city of unique, sustainable and complete communities. The “Complete Communities” concept ties into some of the strategic initiatives outlined in this plan since it is about improving access to arts and cultural opportunities, placemaking, sustainable economic growth, and creating a more inclusive city.



WAC's *WITH ART* Program teams up community groups and professional artists. These are participants from the Eritrean Women's Photography Project with artist Sarah Crawley. Photo by Christopher Friesen.





Elwick Community Centre before the Winnipeg Arts Council's *WITH ART* project. Photo by Tricia Wasney.



Elwick Community Centre after the Winnipeg Arts Council's *WITH ART* project. Photo by William Eakin.

Ticket to the Future Phase 2: Process

1. Background Analysis and Developing Framework (June 2010)

The work on *Ticket To The Future Phase 2* began with the consultant team undertaking a review of background data and municipal policies that pertain to cultural development within the City of Winnipeg, as well as a review of best practices in cultural planning across Canada and abroad. A review of the outcomes of the public consultation process for *OurWinnipeg* was also undertaken to gain familiarity with the comments received from stakeholders in regards to arts and culture within the city. The *OurWinnipeg* consultations generated a significant number of comments for pushing forward the agenda of Winnipeg becoming a creative city, one which provides a good quality of life for its residents and competes directly with other Canadian and global cities.

2. Winnipeg Arts Council Workshop (July 8, 2010)

Once the background analysis was complete, DIALOG facilitated a one-day workshop with Winnipeg Arts Council Board Members and staff, along with community representatives. The objectives of the workshop were to “download” information and data gathered as part of the Call to Action of *OurWinnipeg* and to set the stage for the *TTTF Phase 2* report. A Strengths, Weaknesses, Opportunities, Threats (SWOT) analysis of the WAC policies and strategic directions was undertaken in order to identify emerging strategic initiatives that could be incorporated into the *TTTF Phase 2* plan. At the meeting, the mandate of the Winnipeg Arts Council was also reviewed in order to examine its current role in pushing forward a cultural agenda for the City and how this role might be redefined.



3. Development of Draft Actions and Stakeholder Consultations (October 25-27, 2010)

After the July Workshop, the DIALOG consultant team continued to work with WAC staff to develop and refine a list of draft strategic initiatives for the *TTTF Phase 2* plan. These were refined over the course of two months, from August to the beginning of October. The action items were then vetted with stakeholders during a series of group interviews that were held at the Fort Garry Hotel and Conference Centre from October 25-27, 2010. These group interviews were held with a broad range of representatives from community-based arts organizations, major/regional institutions, local-scale institutions, creative industries, educational institutions, heritage, festival and event organizers, individual artists, and City staff.

The comments provided by stakeholders have been summarized around a number of theme areas, including:

- The need for leadership by decision-makers and capacity building within the City for supporting arts and culture
- Integrating culture into the municipal decision-making process
- Expanding the role of the Winnipeg Arts Council
- Ensuring adequate funding and support for arts and culture
- The need for facilities and infrastructure to enable the production and consumption of culture
- Removing barriers and improving access to cultural initiatives in order to increase participation and to provide opportunities for life-long learning
- Building relationships within the arts community
- Recognizing and fostering cultural hubs such as St. Boniface, Portage and Memorial, the Forks, University of Winnipeg, Osborne Village, and the Exchange District
- Increasing the awareness and profile of arts and culture within the community in order to a) increase participation, and b) to both recognize the value of and support professional artists

The outcomes of the TTTF Phase 2 stakeholder consultations helped to fill in information gaps and to highlight issues that had not been made evident in the background review of the *OurWinnipeg* consultations. The stakeholder interviews also provided an important opportunity for the team to test out the draft strategic initiatives, in an informal way, to see how they resonated with participants.

“WAC’s mandate includes the management of the City’s arts and cultural funding programs, managing and administering the City’s Public Art Policy and Program, advising the City on cultural policy and presenting cultural plans for City Council’s approval.”

(Source: *OurWinnipeg*, Section 03-3: Creativity)



4. *My City's Still Breathing* Symposium (November 4 – 7, 2010)

In early November, a cultural planning symposium was hosted by the Winnipeg Arts Council as part of the Cultural Capital of Canada program. The title of the symposium, *My City's Still Breathing*, was taken from the song *Left and Leaving* by Winnipeg rock icons The Weakerthans. With its double meaning – a declaration of pride in our city but also an acknowledgement that there is a lot of work to do – the song was a perfect fit for the weekend's investigations into how the arts, artists, and city making are intertwined. The event drew in international experts to “deliberate and debate the current and future relationships of art and design to city making.”

At the symposium, a roundtable discussion titled “What is culture, and can we plan for it?” was hosted by Jennifer Keesmaat from DIALOG and featured a panel of experts: Jon Hawkes (author, *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*, Melbourne, Australia), Alan Freeman (cultural economist, Greater London Authority, UK), Simon Evans (Director and founder of Creative Clusters Ltd., Sheffield, UK), Barbara Koenen (artist/cultural planner, City of Chicago Department of Cultural Affairs), and Winnipeg artist Dominique Rey (2010 Arts Ambassador). The objective of the roundtable discussion was for the panelists to “pontificate on key conference themes and to extrapolate on opportunities” that ought to be a part of the *Ticket to the Future Phase 2* report (*My City's Still Breathing* program, 2010).

Many of the presentations from the symposium were recorded and archived online at www.artsforall.ca/symposium.

5. Development of Draft *Ticket to the Future Phase 2* Document (November 2010 – April 2011)

The final stage of the preparation of *TTTF Phase 2* involved the creation of the Cultural Action Plan. Using the process described above, DIALOG created a framework for the plan in mid-January. The Winnipeg Arts Council then added detail and expanded the document, with the resulting plan laid out in this document.

6. Adoption and Implementation of *Ticket to the Future Phase 2* (2011-2021)

This 10-year plan is intended to further the cultural planning legacy in Winnipeg with specific strategies that act upon the directions of *OurWinnipeg* for fostering creativity and expression within the city. It has been designed to be executed in stages, with manageable goals and objectives that can be phased in over time. Upon acceptance by the City of Winnipeg, *TTTF Phase 2* will serve as a cultural roadmap for Winnipeg for the next decade.



The Arts Are Who We Are

“The most beautiful thing we can experience is the mysterious. It is the source of all art and science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead... his eyes are closed.”

Albert Einstein

An enormous amount of time and energy has already been invested in examining the ways in which Winnipeg can enhance its cultural profile through the arts – and there’s more work to come. Somewhat less time has been spent on examining exactly why such work is considered a priority. It’s a fair question: **Why is culture important?**

To answer that question, we must first start with a common understanding of just what we mean by “culture.” The most widely accepted contemporary definition of culture is “the system of shared beliefs, values, customs, behaviours, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning” (Bates & Plog, *Cultural Anthropology*, 1990).

As a society we understand the importance of culture on a visceral level. We instinctually come together to celebrate our identity, pride and common interests, as was seen time and time again during Winnipeg’s Cultural Capital year. Culture is an essential part of our daily lives and our overall well being as a city, and art is by far our best means of expressing that culture. It can be as basic as a child’s finger painting or as complex as a ballerina’s perfectly executed arabesque, but from amateur to expert, the arts is the paramount symbolic language of our culture, and the best representation of who we are as a city.

Knowing that the arts are society’s unique means of understanding and relating to itself and expressing our culture to the rest of the world, it follows that a society that invests in the arts will be better positioned to understand – and to leverage – its unique qualities than a society which dismisses cultural investment. Successful places, economies, and communities help to define the uniqueness of a people. Places with a strong artistic identity are viewed as attractive places to visit, work, live, and invest.



The arts and culture are strongly tied to place. Indeed, the relationship between people and place has been reflected through cultural practices and traditions reaching far back throughout human history. Artistic expression is embedded in all aspects of our lives from the time we are born and it is deeply connected to our sense of home and origin. This inherent connection is one that cities across the world are relying on in order to strengthen the qualities that make them distinctive – for those unique qualities are what make cities attractive, and ultimately, competitive. This is all the more critical in a global economy that is seeing a shift from being industry-based to knowledge-based, where creative thoughts and ideas drive the economy, as opposed to natural resources and machinery.

For this reason, cities in Canada and abroad are taking an optimistic approach towards planning for the arts by validating the various forms of local cultural expression, celebrating the uniqueness of their communities, building social capital, promoting grassroots involvement, and nurturing communities in the broadest sense.

A plan for the arts can be a tool to facilitate artistic development, creating a ripple effect that can translate into benefits in a number of key areas. This requires a multi-faceted approach aimed at recognizing and promoting Winnipeg's artistic assets, improving quality of life, recognizing and celebrating diversity, strengthening the economy, and creating a strong sense of place. This multi-faceted approach underpins the strategic initiatives outlined in this plan.

Art will always emerge organically, growing and expanding with our city's changing demographics. It will be how we facilitate that growth – nurture it, value it and aid it – that will determine whether our city will be among the great centres of the 21st century, and whether our city can expand from simply a location into a destination.

Given that culture is embedded in all aspects of life, planning for culture ought to be embedded in all aspects of city building.



1. Art and Winnipeg

“... arts and culture contribute to who we are as a society and as people... It’s important from the core that culture be nurtured whether it’s independent music, or the WSO, or little dancers on the stage.”

Lynn Sawatzky, Business Owner, Beyond Flowers (as quoted in Ticket to the Future Phase 1)

Each city has its own personality and temperament; Winnipeg is no different. Our artistic expression is irrevocably affected by the things we share: a history, a landscape, a climate. It is no surprise that with the uniqueness of Winnipeg, our art and artists emerge as distinct and vibrant.

There is a wealth of art – music, theatre, visual arts, literary arts, film and video – that tells the story of Winnipeg and the people who live or have lived within the city. It is a story worth telling: a story of our First Nations, of the European explorers, and of the Métis; a story of farming settlers, of rail barons, and of rebellion; a story of ingenuity and of heroic sacrifice; a story of isolation, of immense spaces, and the never-ending cycle of struggle and rebirth that forms our love-hate relationship with Winnipeg’s climate. It is also a story of a modern city that is setting a bold course for the future, a city that acknowledges and embraces its complex history while refusing to be constrained by it.

During the *My City’s Still Breathing* symposium, this was made evident through the performers, artists, musicians and writers who came together with decision makers, cultural planning experts, academics, and City staff to discuss the importance of culture in cities such as Winnipeg, and to discuss the future of planning for the arts. The indelible connection between art and place resonated throughout the symposium – art informs and empowers our understanding of Winnipeg as a place, and of ourselves as Winnipeggers. By that measure alone, the value of investing in strategies to foster creative expression in Winnipeg would be evident; but of course, that is only the beginning of the story. As we will explore in the following sections, arts and culture also have a demonstrable and valuable role to play in the social and economic success of the City.



2. Creative Economy

“Arts and Culture needs to think of themselves as an industry. Collectively, they are an economic driver and engine in themselves.”

Stuart Duncan, former CEO, Destination Winnipeg Inc. (as quoted in Ticket to the Future Phase 1)

Over time the economies of societies shift based on the availability of resources. Canada has evolved from being a largely agricultural and resource extraction-based society to being a largely manufacturing and industrial processing-based society, to, finally, a knowledge and creativity-based one (see Table 1). Each of these shifts has required different inputs and has resulted in varying urban forms (progressing from rural to more urban). Agriculture and resource extraction were driven by raw resources, while manufacturing and industrial processing were largely driven by machinery and fossil fuels. The knowledge and creative economy is driven by thoughts, ideas, innovation, collaboration, and technology.

According to influential thinkers and economists, creativity drives the economy in at least two ways (see Table 2). First, it is an overarching “force” that shapes outputs in all industries. At the *My City’s Still Breathing* Symposium, Simon Evans (keynote speaker and founder of Creative Clusters) demonstrated how suppliers of traditional goods and services are finding it increasingly difficult to compete first on price and then quality. In response to these challenges, suppliers have had to find new ways of building lifestyle or cultural value into their products and services – they have had to recognize that creativity presents the opportunity to redefine value. A white t-shirt is functional, but can only fetch a certain price. A white t-shirt with a peace sign on it has a cultural value. That creative influence increases the value of a product significantly, and the possibilities for diversification of that product are endless.

Table 1: Major Shifts in the Economy

	1867	1967	2008
Political System	British Empire	Nation State	Cities and Regions
Economy	Agriculture and Resource Extraction	Manufacturing and Industrial Processing	Knowledge and Creative
Rural/Urban Population	80/20	40/60	20/80

(Source: Authenticity, Enabling Culture to Thrive in Oakville: Oakville’s Strategic Directions for Culture, adapted)

According to Statistics Canada data, 80% of Canadians live within cities, and this is a trend that is reflected around the world as people move to larger urban centres in search of employment and other opportunities.



The second way that creativity drives the economy is through a specific range of industries and economic activity, known as the “creative economy.” According to Statistics Canada data, creative and cultural industries are one of the fastest growing sectors within the economy. During the 1990s, the culture sector labour force grew by 31%, compared to 20% for Canada’s labour force as a whole. Figure 1 below shows the relationship between **creative economy**, **creative industries**, and **creative cultural industries**. The creative economy is an overarching force that drives the overall economy. Within the creative economy there are creative industries whose primary economic activity is the

generation of ideas and intellectual property. According to the work of Richard Florida, core creative industries include science and engineering, architecture and design, and information and cultural industries, while the broader group of creative professionals includes business and finance, law, health care and related fields. Creative cultural industries are identified as those sectors that are driven by “expressive” value. The core of production for these industries is the symbolic, aesthetic, or artistic nature of the products that they create (Authenticity, *Hamilton: Our Community Culture, Phase 1 Report*).

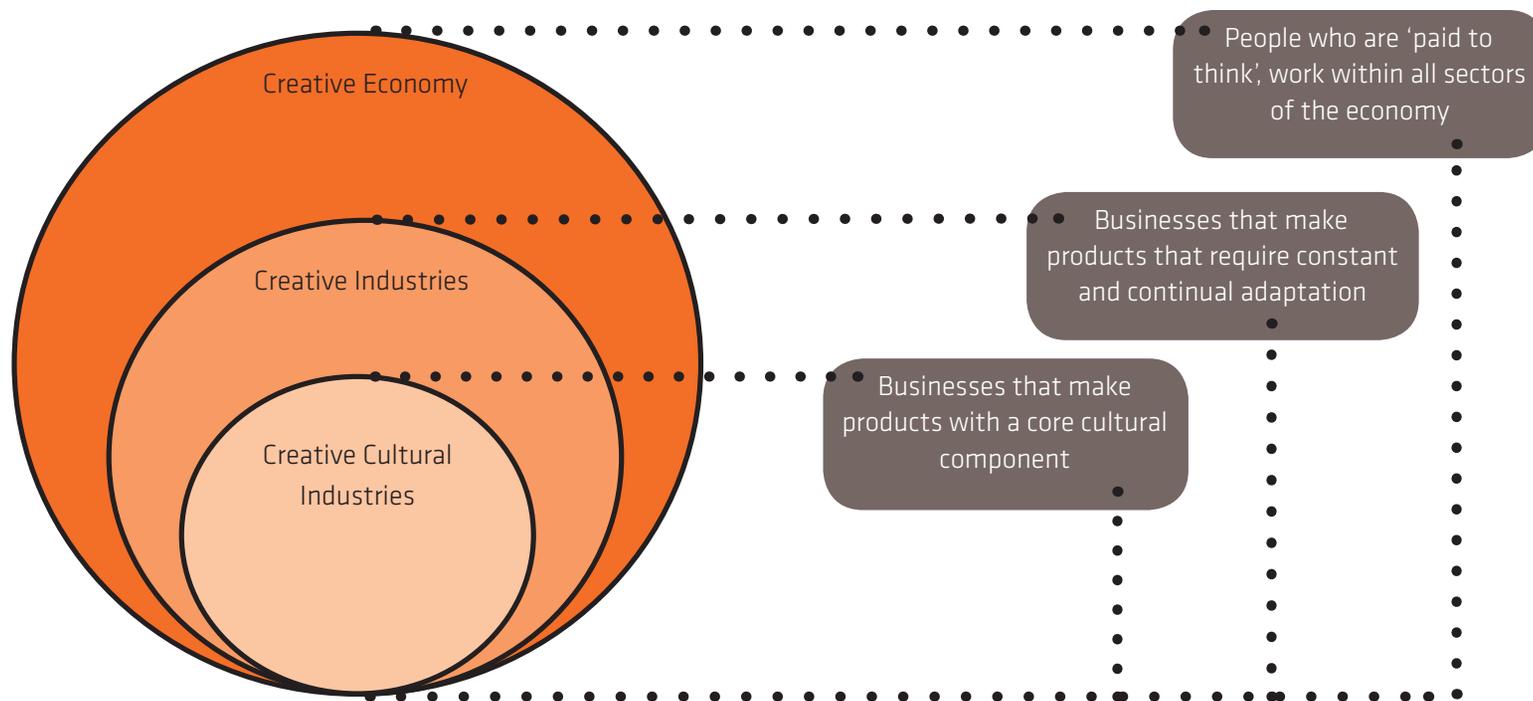
Table 2: Influential Thinkers – Creativity and the Economy

Concept	Author	Key Ideas
Home Grown Economies	George Latimer	80% of future investment and economic growth is driven by assets already in the city. Rather than leveraging these assets, economic development offices spend too much time chasing a small number of business/industry relocations.
Place Marketing	Philip Kotler	Strategic marketing of place is key to building rigorous local economies. Cities must invest in essential public infrastructure and market distinctive local features and assets.
Industry Clusters	Michael Porter	Economic success depends on geographic concentrations of interconnected companies, suppliers and research infrastructure. Cluster strategies are needed to map existing strengths and assess gaps/weaknesses.
Creative Economies	Richard Florida	Creativity and culture are the new economic drivers. Quality of place is now a core competitive advantage because business and investment follow people, not vice versa.

(Source: *Authenticity, Enabling Culture to Thrive in Oakville: Oakville’s Strategic Directions for Culture*, adapted)



Figure 1: Creative Economy, Creative Industries, and Creative Cultural Industries



FedNor, Prince Edward County/Lennox & Addington Community Futures Development Corporation (June 2009). Canada’s Creative Corridor: Connecting Creative Urban and Rural Economies Within Eastern Ontario and the Mega Region.

(Source: Authenticity, Hamilton: Our Community Culture Phase 1 Report, adapted)

Under this new economic framework, cities and regions have become the main economic engines within the country, drawing in people from rural areas and other places around the world. Cities that are able to attract and retain the most creative workers increase their chances for building a strong and vibrant economy, which is becoming increasingly important in the era of globalization, where recent downturns in the economy have threatened the livelihood of

cities. There is a growing body of literature that shows how skilled workers are choosing dynamic and vibrant communities with lively downtown cores. Cities that share these qualities have been best able to attract skilled workers and are expected to continue doing so (Canada Council for the Arts). This makes improving quality of life within Winnipeg a key economic development strategy for the long term.



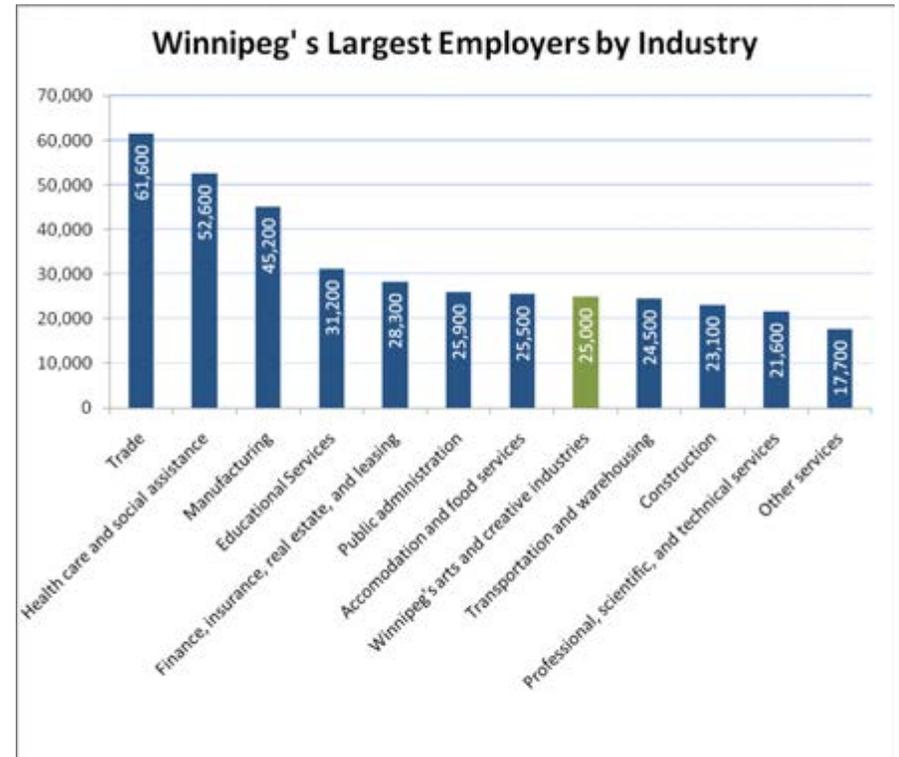
- **Winnipeg’s Creative Economy**

This shift towards a creative economy is going to bode well for the people of Winnipeg. As the home of some of Canada’s first inhabitants, as well as the birthplace of much of Canada’s trade and the destination of generations of hopeful immigrants, Winnipeg is a place that inspires dreams and demands imagination. Simply surviving here required creative thought; and the fact that the city has been able to thrive and grow implies a tenacity, defiance and ingenuity that are undercurrents of Winnipeg culture. Now is the time to capitalize on these qualities and take advantage of the winds of change blowing increasingly in Winnipeg’s favour.

Achieving greater economic diversity helps to create more resilient cities. It should come as no surprise that, according to recent studies by Moody’s Investor Services and the Conference Board of Canada, Winnipeg has been viewed as having one of the most diverse economies of any major city in Canada, and these findings are re-affirmed by Economic Development Winnipeg *Key Facts* August 2010).

Within Winnipeg, the arts and creative industries already employ 6.3% of the City’s total labour force, which is equivalent to 25,000 people. When compared to other industries in the city, this exceeds the number of people employed in transportation and warehousing, and construction (*Ticket to the Future Phase 1*) (see Table 3).

Table 3: Winnipeg’s Largest Employers by Industry



(Source: *Ticket to the Future Phase 1*, Destination Winnipeg Inc., based on Statistics Canada data)



Clearly, the arts and creative industries within Winnipeg are a significant contributor to the local economy and add to the economic diversity of the city. Nearly one in ten business establishments in Winnipeg are included in the arts and creative industries, and four cents from every dollar of outcome produced in the city comes from arts and culture. The gross domestic product of Winnipeg's arts and creative industries is approximately \$948.6 million, or about 3.7% of the city's total output (*Ticket to the Future Phase 1*, pg. 5). According to a study by the Conference Board of Canada, it is estimated that the cultural sector as a whole contributes to 3.8% of the country's overall economic output. The study also estimates that the cultural sector influenced a part of the national economy nearly twice its own size (7.4%). If this is considered to be a national trend, then the arts and creative industries in Winnipeg affect approximately \$1.8 billion of gross domestic product in the city of Winnipeg (Conference Board of Canada, *Valuing Culture: Measuring and understanding Canada's creative economy*, 2008).

Funding for arts and culture opportunities is often perceived as being a cost when it needs to be seen as an investment: an investment that is not just limited to economics, but to the social and cultural capital of the city as well. According to the Conference Board of Canada, the level of government investment between 2003 and 2004 was \$7.7 billion, which generated an economic impact of close to \$70 billion, and helped to create 600,000 jobs. The findings of TTF Phase 1 support this trend: each dollar invested by the City into arts and culture was found to leverage an additional \$18.23 from other levels of government and the private sector.



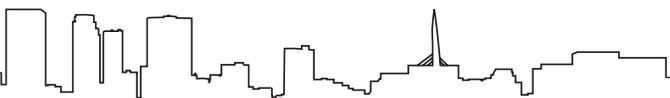
3. The Arts and Quality of Life

The arts and quality of life are inseparable. Not only are the arts an important reflection of the current quality of life enjoyed by citizens, but the more opportunities provided to residents and visitors to access and participate in different artistic activities, the more enjoyable they will find Winnipeg as a place to visit or call their home. We have seen arts involvement increase communication, self-confidence, empathy and understanding in individuals and communities.

In many Canadian cities, quality of life (QOL) has become an important indicator of the health of communities, and there are a number of key ways in which QOL is measured. This includes the opportunities provided for residents to undertake different activities (outdoor and indoor), to access education, employment, and other essential services (healthcare), to obtain housing opportunities for a diverse range of demographics, and the freedom to openly express views and opinions.

There are a number of efforts already underway to use art to improve quality of life within the city for all residents. Community-based arts organizations, youth groups, multicultural agencies, post-secondary institutions and other key individuals and groups are helping to build cultural and social capital while providing positive spin-offs for economic development efforts.

Enhancing Cultural Capital: The Arts and Community Development in Winnipeg provides findings that show how community-based arts organizations can help to empower marginalized communities, including newcomers and economically challenged neighbourhoods. In addition to being a key tool in celebrating diversity, the organizations who participated in this study saw arts programming function as a means for addressing factors that compound poverty, including unemployment, education, health and skill development, community connections, individual self-worth, communication skills and other important building blocks. These organizations also identified the importance of accessible arts activities for activating and strengthening bonds between people, families and communities and the city at large. (We will talk about this more in the following section 5.4, entitled Demographics.) The value of community asset-building programs cannot be underestimated. In order to maintain and improve the quality of life, mechanisms must be set in place for greater and more flexible funding, maintaining and enhancing access to art-based training in schools, and the creation of more linkages and partnerships amongst different groups who all have a shared interest in improving quality of life within Winnipeg.



4. Demographics

It is a very exciting time in our city's history. People are living longer, more and more people are immigrating, and the Aboriginal communities are growing in population and influence. Our arts and cultural activities need to be responsive to the evolving local demographic in order for our city to be an inclusive and interesting place. This includes not only a healthy respect for cultural diversity, but also the provision of programs that are catered towards specific needs and challenges.

Increased health and longevity have large implications for most cities across Canada, especially Winnipeg. According to the Conference Board of Canada, one in four Canadians will be 65 years or over by 2030. In 2007, those aged 65 years and over made up 13.3% of the population and this is expected to increase to 13.5% in 2011 and 17.6% by 2030. According to the Canada Council for the Arts, more seniors than ever before are physically active and involved in their communities and traditionally this demographic has an enormous appetite for the arts as creators, consumers, participants, or volunteers. This demographic will increase over all arts consumption, and will also have specific needs when it comes to accessing cultural opportunities within the city.

Immigration is another key trend. According to statistics provided by Citizenship and Immigration Canada, approximately 250,000 immigrants came to Canada in 2006 (Federation of Canadian Municipalities, 2009). Out of this total, 7,639 chose to move to Winnipeg.

From 2001 to 2006, the foreign-born population in Winnipeg grew by 10.5%, which significantly outpaced the total growth of the census metropolitan area

Major Canadian cities are the location of choice for new immigrants and a primary source of population growth across many regions in the country. In 2006, 95% of Canada's foreign-born population and 97% of recent immigrants who arrived in the last five years lived in an urban area, compared to 78% of the Canadian-born population. Compared to the other cities, Winnipeg was ranked seventh in terms of the number of immigrants landing, ahead of Surrey, Ottawa, and Edmonton but behind Toronto, Vancouver, and Calgary.

(CMA), which increased by 2.8% during the same time period. According to the 2006 census, the foreign-born population in Winnipeg was 121,300, or 17.7% of the total population, up from 16.5% in 2001 (<http://www12.statcan.ca/census-recensement/2006/as-sa/97-557/p26-eng.cfm>). About 20% of foreign-born residents arrived in Winnipeg from 2001 to 2006, and these newcomers were predominantly born in Asia and the Middle East.

According to statistics from the Conference Board of Canada, immigration will become an increasingly important factor for population growth, and the city's ability to attract new immigrants will become an important determinant of its future economic potential (Conference Board of Canada, 2007, Long-term Demographic and Economic Forecast for Winnipeg's Census Metropolitan Area). It is anticipated that the City will average 8,700 immigrants per year up until 2030 (Conference Board of Canada).



Eagle and Hawk perform with the WSO before a sold out crowd at the Concert Hall for *2010: The Concert*. Photo by Robert Barrow.



According to the Canada Council for the Arts, this immigrant population is one of the greatest areas for new audience development for arts and culture organizations. Winnipeg is one of the most culturally diverse cities in Canada with some 100 languages represented in the region.

A third major demographic trend is the city's growing Aboriginal population. According to the 2006 census, Winnipeg has the largest Aboriginal population compared to other major cities in Canada. In 2006, there were 63,745 Aboriginal persons living within the city, representing 10.2% of the city's total population (Statistics Canada). The proportion of Aboriginal people living within the city is higher than Saskatoon (9.9%), Regina (9.3%), Edmonton (5.3%), and Victoria (3.4%). The city's Aboriginal population falls into two main groups: the Métis (59% of all Aboriginal persons) and the North American Indian (39%). According to Statistics Canada, the city's Aboriginal population is proportionally younger than the non-Aboriginal population – about 50% of all Aboriginal persons are younger than 25 years of age.

There are many distinguished Aboriginal artists within the city who have played an important part in increasing the profile of Winnipeg's vibrant arts and culture scene. Aboriginal artists within the city are also impressing audiences at home and abroad, playing an important part in shaping the cultural landscape of the country (Canada Council for the Arts). This is also the case for other culturally diverse artists (Canada Council for the Arts). These groups have a strong sense of belonging to their ethnic or cultural groups. Encouraging these groups to contribute, and to define, Winnipeg's art scene is essential to continuing to flourish while creating a more welcoming and inclusive city.

5. Sense of Place

Art is an important calling card for a city, and becomes as vital to a city's success as infrastructure and transportation. When one visits New York or Paris, it is the cultural institutions, icons and events that are remembered: the Louvre, the Empire State Building, Fashion Week. Roads and buses may give us a way to get around a city, but it is the arts that give us a *reason* to use them.

While it is natural to compare our city to other large cities in Canada, in reality, it is our unique features that make us *different* from other places, that draw people in to experience what our city has to offer. The natural and built environment, history and heritage, and the people and culture are all the things people think about when choosing where to live, work and play.

There are a number of key areas and “cultural hubs” such as the Exchange District, Osborne Village, The Forks, the University of Winnipeg/Winnipeg Art Gallery and St. Boniface, all of which offer unique experiences that are specific to Winnipeg. These places help to build the identity of the city and instill a sense of local pride among residents. These areas are known for their heritage, people, arts, architecture, streetscapes, open spaces, restaurants, festivals, and other cultural and entertainment attractions.

Of all the cultural hubs in Winnipeg, perhaps none are as artistically rich as the Exchange District. The Exchange District consists of twenty city blocks in the heart of the downtown and was designated a National Heritage Site in 1997. As with many heyday neighbourhoods in great cities, the Exchange's warehouses, financial institutions, and early terra cotta-clad skyscrapers that date back from the turn of the 20th century have been repurposed for galleries, specialty retail shops, restaurants, and nightclubs. The classic architecture and nostalgic design have made the Exchange a popular location for film and television productions and increasingly, buildings in this area are being converted to condos.

This neighbourhood is a dynamic and vital artistic centre of the city. However, the redevelopment of this area is resulting in increased rents, which negatively impact the affordability for artists and some organizations. Given the age of many buildings, existing spaces are not as easily adaptable due to structural limitations, thus requiring artists and organizations to either commit substantial funds for reconfiguring/expanding existing spaces or find another space elsewhere outside of the downtown core. This presents a serious challenge to what could be an important cluster of artistic resources within the heart of the downtown.



In recent years, there has been a substantial focus on downtown revitalization within Winnipeg. There have been a number of key projects that have occurred within the downtown core, which includes Shaw Park, the MTS Centre, Red River's downtown campus, Waterfront Drive, the Esplanade Riel, Millennium Library, and new development within the Forks and Exchange District. It is estimated that these capital projects have injected nearly \$900 million dollars in capital investment (Winnipeg, A City of Opportunity). Organizations such as the Forks North Portage Partnership and CentreVenture have helped to direct investment within the downtown, although there have been challenges for artists and community-based organizations remaining within the downtown core in the face of increased rents and gentrification. Organizations such as Artspace Inc. provide affordable space to local artists and community organizations and serve as a model that should be expanded in order to increase the presence of creative industries and organizations within the downtown core.

This Catch-22 is a common challenge for emerging artistic areas in cities. Downtown regeneration efforts often drive out those same individuals and organizations that have played an important part in drawing in investment and increasing the vibrancy of an area. The proposed Warehouse District Neighbourhood Plan acknowledges that the issue of gentrification within the Exchange District is a key challenge that will need to be addressed in order to preserve the unique character of the neighbourhood. The plan is being developed out of the need to address new pressures in the Exchange District arising from new residential development and concerns over the slow rate of neighbourhood improvements and downtown revitalization efforts. The need for increased investment and improvements to infrastructure and maintenance of streets and buildings are also key concerns. The draft plan for the Warehouse District will provide policy direction to guide development and decision making over a twenty-year period. The Plan is also intended to create an overall vision for the study area through the creation of policies that recognize the character-defining elements of the neighbourhood, working with heritage experts, property owners, residents, developers and local merchants.

Because it thrives in the era of the knowledge and creative economy, culture is proving to be an appropriate and effective tool for urban revitalization. According to Stern and Seifert (2007), culture-based regeneration is no longer limited to developing institutions such as the symphony, ballet, or other large-scale institutions, but for making arts and culture more accessible, active, and “polyglot.” While arts are commerce, they revitalize cities not through their bottom line but through their ability to build social capital. The social networks that are created help to translate cultural vitality into “economic dynamism” (Stern and Seifert, 2007). This is achieved through the social networks that are often built between artist, community development organizations, financial institutions, government, etc.



Table 4 shows the success factors that contribute to vibrant and active places where the arts are allowed to flourish and where there are strong relationships between people, place, and culture. This is broken down into three key areas: Activity, Built Form, and Meaning. This table suggests that creating vibrant spaces within the city requires a holistic approach that takes into consideration land use planning, architecture, urban design, cultural planning, economic development, social planning, and environmental sustainability.

According to the Economic Opportunity Framework titled “Winnipeg, A City of Opportunity,” Winnipeg’s downtown footprint is “too large for a city of its size.” The framework recognizes a need for focusing development on improving Portage Avenue from Main Street to the University of Winnipeg, expanding arts and culture districts, continuing the variety of office, shopping, housing, and nightlife options in the Exchange District. An increase in downtown housing is also identified as an important consideration that is also reflected in other policies and documents.

The policies of *OurWinnipeg* are directed towards using a *Complete Communities* approach to city building that is rooted in sustainable transportation and infrastructure. The City’s Complete Communities guidebook presents a framework that is based on a growing movement in contemporary planning practice, that recognizes the importance of creating compact, complete communities that are rooted in a sense of place, that cherish distinctiveness, and that embrace sustainable approaches to land use planning, urban design, and movement. This approach also recognizes urbanism as a way of life that is not only desired, but also provides us with our only real option for significantly reducing the environmental footprint of human life on the planet. It is a way of life that is becoming increasingly popular in Canada as the majority of our population continues to move to cities across the country.

Table 4: Activity, Built Form, and Meaning

Activity – Economic, Cultural and Social	Built Form – Relationship Between Buildings/ Spaces	Meaning – Sense of Place, Historical and Cultural
<ul style="list-style-type: none"> • Diversity of activity • Independent businesses • Evening and nighttime activity • Active street life and building frontages • Visible and active institutions and linking organizations • Cultural production and consumption venues at a variety of scales • Public places animated through festivals/ events, public art • Dense networks of small firms (particularly in creative and cultural industries) • Skilled, educated and creative people living and working in the area • Access to education providers 	<ul style="list-style-type: none"> • Design quality in the built form • Fine grain urban morphology • Variety and adaptability of building stock • A pedestrian-oriented environment and scale • A critical mass of uses and users • Permeability and legibility of streetscape • Amount and quality of public space • Active building frontages 	<ul style="list-style-type: none"> • Important meeting and gathering spaces • Sense of history and progress • Strong identity through imageability (impressions) and legibility (coherence) • Design appreciation and style

(Source: Montgomery, J. in *Planning, Practice & Research*, November 2003, adapted)



The role of *place* in urban planning is essential to the creation of sustainable communities that are shaped by meaning and imagination. Just as vital is the notion of *cultural urbanism* (Keesmaat, J. in Baeker, *Rediscovering the Wealth of Places*, 2010). If we understand culture to be that which makes a people and a place unique, as expressed through the symbolic language of the arts, then cultural urbanism recognizes that the design of places is inherently tied to our expressions of culture, and correspondingly, expressions of culture as inherently tied to a *place*. It is an approach to urban planning and design that recognizes all city building processes as fundamental to defining our quality of life.

The City's *Complete Communities* guidebook defines such communities as being places that “both offer and support a variety of lifestyle choices, providing opportunities for people of all ages and abilities to live, work, shop, learn and play in close proximity to one another” (*Complete Communities*). Given the large urban footprint of the city, the creation of complete communities is an important step that can help make Winnipeg more sustainable, while also creating more artistically vibrant places. The initiatives outlined within *TTTF Phase 2* are intended to complement the guidelines of the *Complete Communities* guidebook and the *OurWinnipeg* Plan.

In this respect, where Winnipeg chooses to direct its growth will have a significant impact on whether residents are able to live in communities where working, shopping, and playing can be accessed on foot.

Table 5: Characteristics of a Complete Community

A complete community provides...	
<i>Options for accessing services, amenities, and community resources</i>	Ensuring that most of the daily necessities of life – services, facilities, cultural resources, and amenities such as grocery stores, banks, restaurants, community centres, schools, and day care centres – are within reach of a reasonable walk or a short transit trip home.
<i>Options for mobility</i>	Support and facilitate public transit, active modes of transportation (such as walking and cycling), and by enabling a lifestyle that reduces the number and length of automobile trips. This design approach does not preclude the option to drive; it enables the option to choose alternative modes of travel by carefully planning integrated land uses.
<i>Options for housing</i>	Providing a mix of housing that accommodates a range of incomes and household types, at all stages of life.
<i>Options for local employment and culture</i>	Recognizing to varying degrees that not all, or even most, residents of a complete community will live near their place of employment and key cultural facilities. A complete community should, however, entail a mix of uses that will provide the option for some to choose to live near their place of employment.

(Source: Keesmaat, J., in Baeker, *Rediscovering the Wealth of Places*, 2010)



6 . Through a Cultural Lens

In Winnipeg the city's large urban footprint has resulted in a widespread dispersal of the population. The downtown core lacks a much-needed critical mass to support a vibrant and active central core. Policies of the proposed *OurWinnipeg* Plan and the guidelines of the *Complete Communities* guidebook are both aimed at increasing density in key areas of the city, such as the downtown. The following points provide some of the key requirements that need to be addressed when trying to achieve a sufficient level of density:

- The provision of local retail, services, and a “creative core” within walkable distances;
- The provision of regular and reliable transit service, with competitive frequencies that make travel by transit a better option than travel by car;
- Developing a community with a compact form that facilitates active modes of transportation due to walkable distances between various amenities;
- Justifying high quality public realm investments such as public parks, wide sidewalks, street furniture, and public art; and,
- Generating the critical mass of activity that produces vibrant, safe, and pedestrian-friendly streets

(Keesmaat, J., in Baeker, *Rediscovering the Wealth of Places*, 2010).

In the past, arts and cultural planning was understood to be about facilities (museums, galleries, theatres) and programs (public art in the street, festivals). Although limited, this planning framework was essential to the development of cultural industries that supported the expression of ideas and creativity in society (particularly in the absence of an understanding of culture as expressed in our streets, public spaces, and land use patterns). However, these explicit and readily identifiable cultural resources need places to thrive; their success (particularly by environmental standards) is entwined with the completeness of the neighbourhoods in which they are located. By implication, cultural planning demands consideration of, and integration with, that which is most local: stories, landscapes, and streetscapes.

An underlying assumption is that the completeness of our communities – from a land use planning perspective – will directly impact how, where, and the extent to which we are able to nurture arts and culture. It is imperative that design accommodates a critical mix of uses, pedestrian places and spaces, and active forms of transportation on a local scale. With these elements in place, creativity and spontaneity will, over time, increase artistic expression, therefore advancing distinctiveness and sense of place. Completeness, which includes artistic expression, needs to be supported on a local scale in order to create places that have meaning, that reflect a way of life, and that are tied to the patterns and processes that make any one neighbourhood complete. To do so, less restrictive planning frameworks that promote mixed-use communities are necessary, allowing for ingenuity, spontaneity, and evolution over time.



Undertaking city building through a cultural lens can complement these directions through strategies that are focused on identifying and supporting the growth of cultural hubs within the city, helping to increase opportunities for unique experiences within the downtown, and to draw in residents from around the city in order to support creative industries, restaurants, entertainment providers, and other businesses. Other key planning strategies that exist or are underway for strengthening the downtown core include the Warehouse District Neighbourhood Plan and the CentrePlan.

By implication, the neighbourhood as a place, and its relative completeness, is an essential component of cultural meaning and expression, and will either serve to facilitate or undermine it. If completeness is the goal, the development of cultural facilities, programs, and creative industries will not only continue to be a core component of cultural planning, they will also need to become fundamental to neighbourhood planning.

If the design of places is inherently tied to our expressions of culture, then broad collaborations between professionals, planners, engineers, urban designers, cultural planners, and heritage planners are necessary to infuse design development with a variety of perspectives and interests. For example, if we understand streets to be the most prominent public spaces that we share in common, shaping the image of the city, defining its look, feel, and function for all users (as opposed to simply vehicles), a significant negotiation will need to take place to determine the distribution of the right-of-way into pedestrian places, cycling lanes, vehicular movement, and the accommodation of public art.

But doing so is not simply a technical exercise to be undertaken by professionals. Cultural urbanism recognizes the negotiation of our cultural values as embedded in the way that we plan streets, land uses, and public spaces. This implies and points to the importance of public processes in shaping design outcomes. At the front end, consultation about what we value, and the society that we are seeking to both affirm and create, will bring clarity to the exercise of determining who we believe we are and how that is reflected. At the later stages, the ongoing involvement of an active population in the life of a place will define its success as a place of cultural meaning.



The policies of *OurWinnipeg* call for a focused district, destination and cluster approach to downtown development in order to provide predictability and opportunity for investment, increase the variety of complementary experiences and opportunities, and to achieve a critical mass of people-oriented activity that is vital to ongoing economic success.

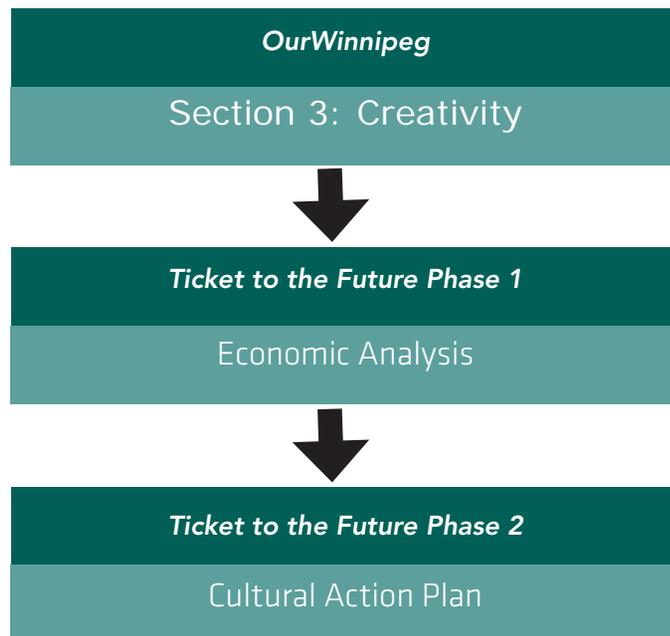
The Winnipeg Arts Council is now responsible for overseeing the **Urban Idea Centre**. The purpose of this centre is to “encourage and facilitate the exchange of ideas and opinions related to the city, the quality of urban life, and future possibilities.” The centre will provide an important mechanism for encouraging discourse on placemaking within the city and to promote public participation in exploring both current and future arts and cultural issues confronting the city. Some of the strategies for the Urban Idea Centre will be to provide opportunities such as conferences, forums, festivals, meetings and exhibitions in order to broaden the community’s understanding of urban issues.

Programs such as the Urban Idea Centre are intended to strengthen the public’s understanding of the relationship between arts, culture, and placemaking. This in turn will help to increase the community’s level of awareness and involvement in the cultural development of the city.



Agassiz Ice by Gordon Reeve is an artwork located in Assiniboine Park. It was created through the Winnipeg Arts Council Public Art program. Photo by cam bush.

Cultural Action Plan



Graphic 1

The following action items have been developed based on a review of key policies and strategic documents as they pertain to cultural planning and also through the input received during the stakeholder interview process. The initiatives support arts and culture through an expanded role for the City and the Winnipeg Arts Council, the identification of opportunities to strategically invest in cultural opportunities (funding, capital, facilities, etc.), to develop tools to continually measure the economic impact of the arts and creative sector, to enable the flourishing of the city’s cultural pockets, promote sense of place, integrate culture into the municipal decision-making process, and to provide opportunities for community participation in the arts. Under each Strategic Initiative, a series of specific goals and actions are each shown in a summary table.

The strategic initiatives outlined within the plan align with the Strategic Directions outlined in Section 3 of the proposed *OurWinnipeg* Municipal Development Plan and the City’s Call to Action, which preceded the final draft of *OurWinnipeg*. Some of the strategies have been developed based on the outcomes of the economic analysis as part of *Ticket to the Future Phase 1*. When examining the Goals and Actions outlined within this section, the graphic to the left (Graphic 1) provides a visual depiction of the relationship between these three documents.

As noted within the Policy and Strategic Context section of this Plan, there are a total of 8 Directions provided under Section 03-3 (Creativity) of *OurWinnipeg*, each with a set of enabling strategies. The table in Appendix “B” provides an overview of each of these directions.



1. Stewardship

Stewardship is an ethic that applies not only to the environment and institutions, but also to culture and the arts. Taking such an approach means the City of Winnipeg acknowledges responsibility and yet decentralizes authority through the provision of frameworks. Planning for results without using rigid controls as a means to achieve them enhances the role of civil society.

The purpose of these goals and actions is to re-examine municipal frameworks that ensure the autonomy of culture and the arts, while at the same time serving the intention of long-term sustainability. *OurWinnipeg* invokes stewardship as the City’s leadership role in creating the context for culture and the arts to thrive in Winnipeg.



Goals		
The integration of culture in the City’s decision-making process for all policy and development decisions		
Increased profile of cultural planning within the City of Winnipeg		
Actions	Responsibility/ Partners	Timeframe
Explore establishing a mechanism on culture with a mandate to integrate cultural policy and development into municipal decision-making processes.	City of Winnipeg, Winnipeg Arts Council	2 – 5 Years
Require cultural impact statements for proposed policies, procedures, regulations, and development decisions.		

“Need to make arts and culture more transparent within the city and for elevating the importance of arts/culture issues as part of the municipal decision-making framework.”

Stakeholder Interview Participant

A society’s values are the basis upon which all else is built. These values and the ways they are expressed are a society’s culture. The way a society governs itself cannot be fully democratic without there being clear avenues for the expression of community values, and unless these expressions directly affect the directions society takes. These processes are culture at work. Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability. In order for public planning to be more effective, its methodology should include an integrated framework of cultural evaluation along similar lines to those being developed for social, environmental and economic impact assessment.

- Jon Hawkes, *The Fourth Pillar of Sustainability: Culture’s Essential Role in Public Planning*, 2001



The historic corner of Portage and Main on a winter morning. Photo by grajewski fotograf inc.



Winnipeg's unique culture needs to be considered in all policy and development decisions, similar to the environment, social issues, and the economy. The Winnipeg Arts Council is a key resource for cultural planning, given the knowledge and expertise of its board members and staff and the connections that WAC has built with various organizations at the federal, provincial, and local level. The City can take advantage of what WAC has to offer through the creation of formalized mechanisms that systematically integrate the culture into all policy and development with the City. Examples of how this can be achieved include requiring culture impact statements for new proposals, having interdepartmental roundtable meetings, and systematizing the recognition of WAC as a stakeholder on key issues.

“WAC has a good track record for supporting artists and placing art in a wider cultural context and this should be expanded, since every citizen of the city deserves and requires access to art and culture.”

Stakeholder Interview Participant

On July 8, 2010, a Strength, Weaknesses, Opportunities and Threats (SWOT) Analysis was undertaken with the WAC Board, WAC staff, and representatives from the City as they pertain to the WAC’s role in cultural development in the city. This exercise helped to identify key areas in which the WAC has been strong and those areas where it can expand its role in cultural development. Some of the strengths include the WAC functioning as an arms-length organization that is well trusted and respected. The Winnipeg Arts Council is also acknowledged for being proactive and progressive in the delivery of its programs and the development of cultural policies; this is highlighted in achievements such as the successful designation of Winnipeg as a 2010 Cultural Capital of Canada and innovative programs like the New Creations Fund, which enables a scale of production for arts organizations they otherwise could not achieve.

The administration of the WAC mandate is also seen as well executed, and this is exemplified through streamlined but accountable procedures, and the use of a peer review/jury system for grant funding and public art selection. The Winnipeg Arts Council is also seen as a catalyst within the community and a facilitator of arts and culture development helping to building linkages, foster capacity building and create events.

Goals		
The role and mandate of the Winnipeg Arts Council is expanded to include event production as a significant element of community arts development.		
Broader recognition and awareness of the arts and creative industries is understood as fundamental to the economy of the city.		
Actions	Responsibility/ Partners	Timeframe
Explore opportunities for the WAC to engage in capacity building with City Council to ensure that there is an understanding of, and political support for, cultural funding and initiatives.	WAC, City Council	Immediate
Develop investment plans that address the needs of artists, arts organizations, community arts development and creative enterprise.	WAC	2 - 5 Years
Provide and produce events-based citywide programs such as The Big Dance on Broadway and The River Barge Festival.	WAC, City of Winnipeg, Event production partners & organizations	Immediate





The River Barge Festival was presented as part of the ARTS FOR ALL project and brought more than 30,000 people to The Forks. Photo by Robert Barrow.

A key area in which the role of the Winnipeg Arts Council should be expanded is a more active role as a producing partner in city-wide events. The programs and events of the 2010 Cultural Capital Initiative were extremely successful and provided the opportunity for WAC to undertake broader engagement with the community. This includes events such as The BIG Dance on Broadway, My City's Still Breathing, City Stories, and The River Barge Festival. Under the banner of "ARTS FOR ALL" (www.artsforall.ca), the 2010 Cultural Capital events and programs serve as a model for WAC's continued engagement with the community on a permanent basis. This in turn would fulfill directions itemized in *OurWinnipeg's Complete Communities*, and help WAC to continually increase its visibility while raising the profile of the arts and culture in Winnipeg.

The Winnipeg Arts Council should enlist broader political support, and foster capacity building within the City in order to increase ownership over cultural initiatives. WAC's role in securing and providing funding should be examined to address critical areas such as the need for capital funding, increasing private investment, and obtaining/providing multi-year funding.

Furthermore, the Winnipeg Arts Council's advisory capacity in cultural matters should be strengthened and formalized by creating opportunities to engage in capacity building with City Council on the importance of arts and culture within the community. The objective of such exercises will be to ensure that there is an understanding of the importance of, and political support for, cultural funding and initiatives. The WAC should also continue to generate broader recognition of the arts and creative industries as fundamental to the economy of the city.

2. Placemaking and Public Art

The glossary in *OurWinnipeg* defines “placemaking” as the process of creating public spaces in the city that are unique, attractive and well-designed, to promote social interaction and positive urban experience. The section of *OurWinnipeg* entitled *Complete Communities* provides further details outlining the need to “define and enhance the identity and character of downtown’s unique districts... to reinforce downtown as the city’s premiere centre for arts and culture... to continue to integrate public art in the downtown.” In application, the concept of “placemaking” significantly enhances the quality of life the people of Winnipeg should expect.

Having a focal point within the community for the production and consumption of arts and culture is a central success factor for an effective cultural planning strategy. Although the Exchange District has many key cultural assets such as the Centennial Concert Hall, the Manitoba Museum, Artspace, Red River College, the Manitoba Theatre Centre, a number of small galleries, and many not-for-profit organizations, the area lacks a critical mass of activity as well as the urban vibrancy that one would expect from such clustering. These two factors could hinder the future growth of the Exchange District and an effective strategy needs to be put in place to address these issues.

Goals		
Recognize and market the Exchange District as the cultural core of the city.		
Retain local artists and cultural organizations in order to protect and nurture the unique cultural cluster that has emerged within the Exchange District.		
Actions	Responsibility/ Partners	Timeframe
Develop a strategy to retain local artists and cultural organizations within the Exchange district that involves tax abatement, capacity-building programs or providing other supports. Work in partnership with local landowners and developers within the Exchange District.	City of Winnipeg Winnipeg Arts Council Exchange District Biz CentreVenture	Immediate
Work with the City, law enforcement, and other partners to address safety concerns, public transportation and parking issues in order to attract more patrons to the Exchange District.		
Creation of an Exchange District Development Council that brings together key stakeholders to assure the Exchange District continues to evolve as Winnipeg’s arts and culture hub.		



**Placemaking/
Public Art
Goals**

Goals		
Recognize and promote areas such as St. Boniface, University of Winnipeg/WAG/Plug In ICA, and The Forks as being important cultural destinations within the city.		
Actions	Responsibility/ Partners	Timeframe
Develop area-specific cultural planning strategies for cultural precincts such as St. Boniface, The Forks, Osborne Village, and University of Winnipeg/WAG by working with the City, area businesses, arts and cultural organizations, and neighbourhood residents to develop priorities and opportunities for promoting these unique cultural pockets.	City of Winnipeg, Winnipeg Arts Council, Local Businesses, Arts and Culture Sector, BIZ Associations, The Forks North Portage Partnership	2 - 5 Years
Where possible, revise appropriate Secondary Plans to strengthen the cultural focus/identity of areas such as Osborne Village, University of Winnipeg/WAG, St. Boniface, and The Forks.		

Attracting artists to live in the Exchange District by addressing affordability issues will need to be a core element of this strategy. Affordability issues can be addressed through an exploration of innovative opportunities for providing rental housing and establishing a policy for prioritizing vacant or underutilized buildings for adaptive reuse for arts and cultural activities. Municipal policy should also be set in place to support these initiatives, including the exploration of opportunities for providing tax incentives to those looking to invest in this unique area of the city.

As previously discussed, the issue of gentrification is acknowledged in the proposed Warehouse District Neighbourhood Plan as a key challenge that will need to be addressed in order to protect the unique character of the neighbourhood. The plan is being developed out of a recognized need to address development pressures within the Exchange District, as a result of new residential development and concerns from residents and business owners over the slow rate of neighbourhood improvements and downtown revitalization efforts. Other key concerns include the need for increased investment and improvements to infrastructure and maintenance of streets and buildings. The acknowledgement of these key challenges will hopefully trigger a concerted effort in developing strategies for maintaining the cluster of arts and creative industries within the neighbourhood.

As part of the effort to retain artists within the Exchange District, precedents should be explored for maintaining the cultural prominence within this area. This can be in the form of tax abatement strategies or capacity-building programs for entrepreneurship.



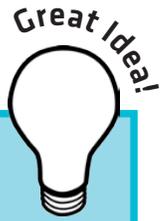
“Winnipeg is a city of many flavours.”

Stakeholder Interview Participant

There are a number of great locations within the city that are bustling with cultural activity. Some of these areas include St. Boniface, the University of Winnipeg/WAG/Plug In ICA, and The Forks. These areas need to be recognized and actively marketed as cultural precincts that offer great opportunities for both residents and visitors to experience the city’s diverse landscape. It is this diversity that makes Winnipeg such a great city to live, work, play, and visit. The City has undertaken a series of secondary and neighbourhood plans for areas such as Osborne Village and St. Boniface. There is considerable opportunity to apply a cultural lens in the preparation of these new plans and for amending existing plans in order to emphasize the importance of culture for placemaking and celebrating the uniqueness of these areas.

“That community centre has been the heart of a lot of amazing changes, partnerships and capacity building. It has brought people of all ages and cultures together... Amanda was one of our volunteer parents for the WITH ART experience, she now holds the position of the Community Connector. The WITH ART journey has community economic impact!”

Jana McKee, Elwick Community WITH ART Project



North Hollywood Redevelopment Agency

In North Hollywood, the City’s Redevelopment Agency created an Arts Retention Program to respond to gentrification concerns. This program offers arts organizations planning support, technical assistance, and seed grants for facility upgrades. From 2006 to 2009, twelve artist groups including arts education programs, theatres, and museums went through the rigorous, multi-year program ([North Hollywood Redevelopment Project](#)). These organizations were able to become better equipped to handle tough market conditions; and ten of the arts organizations have remained active in Hollywood. The program bolsters arts organizations’ credibility, so that developers considering setting aside space for arts and cultural organizations can be confident in the latter’s stability.





Goals		
Champion and support the Public Art Policy as a tool for placemaking and community identity through the provision of necessary tools and frameworks.		
Provide incentives for private sector involvement in public art development.		
Create a new municipal funding formula for public art.		
Actions	Responsibility/ Partners	Timeframe
Review framework of the Public Art Policy in order to develop a new funding formula for public art that would include a guaranteed annual allocation as well as a fluctuating percent for art strategy.	WAC, City of Winnipeg staff	1 – 5 Years
Investment in public art that would include development incentives; search and create a strategy for private development incentives.	WAC, City of Winnipeg staff, Private sector developers, Economic Development Winnipeg	1 – 5 Years
Streamline the municipal approvals process for public art.	WAC, City of Winnipeg staff	1 – 5 Years

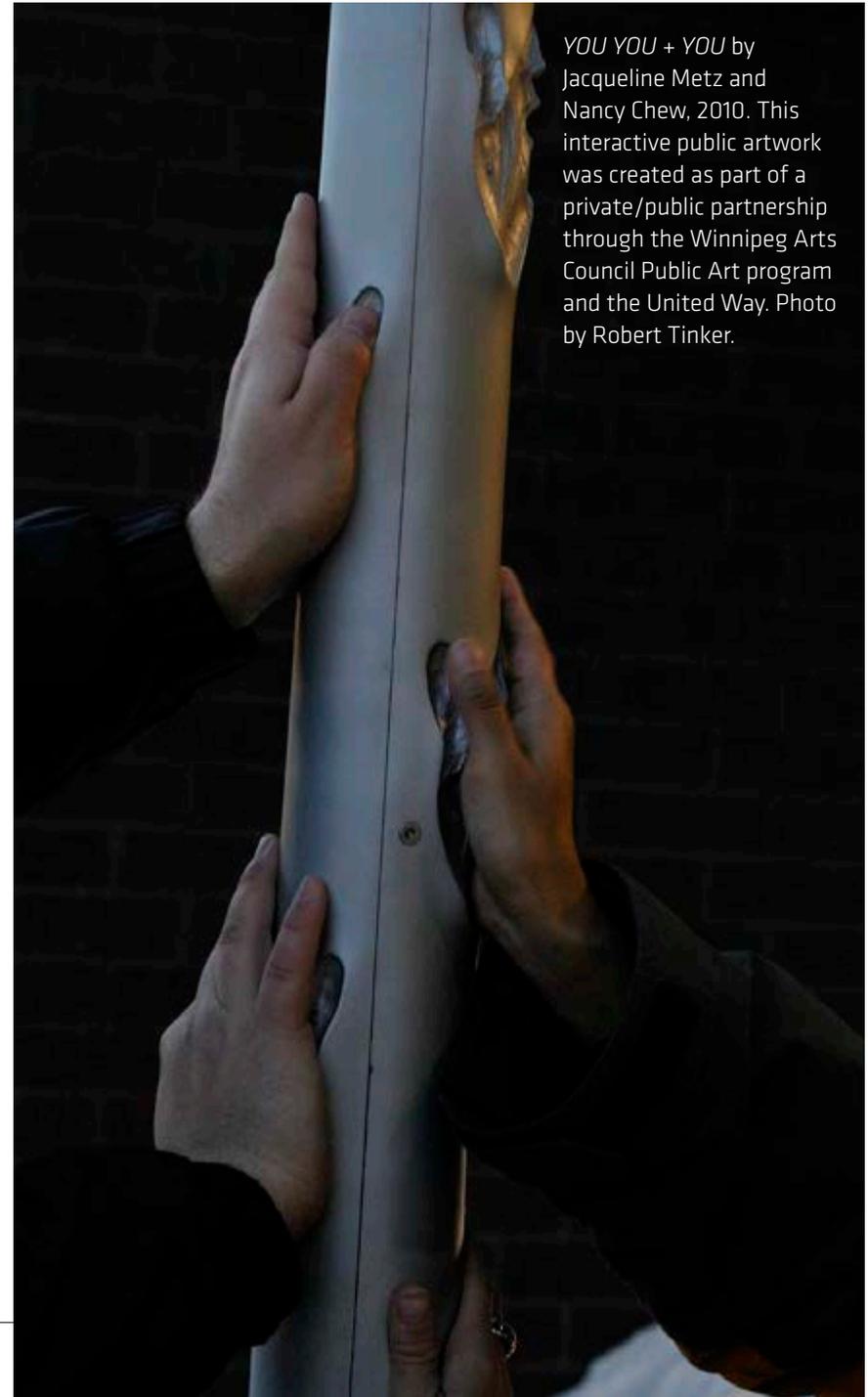
- **Champion and support Winnipeg’s innovative Public Art Policy and program as a tool for placemaking and community identity.**

The benefits and value of public art cannot be underestimated. Programs across North America demonstrate that public art significantly contributes to a city’s character, economy and profile. Public art gives meaning to place, voice to community and richness to the built environment. Winnipeg’s Public Art Policy and Program is both well managed and innovative, and it has gained a positive national reputation in a short time. Integrating the work of artists into publicly accessible places has contributed to social and physical vibrancy in Winnipeg, and to neighbourhood pride. The Public Art Policy should be championed and supported as a tool for placemaking and community development and it should be provided with the necessary framework and resources for achieving this objective.

The Public Art Program is comprised of community collaborations, artist-in-residence projects, integrations with infrastructure, and large-scale commissions that contribute to placemaking and include community partnerships. The *WITH ART* program provides opportunities for community groups and artists of all disciplines to create collaborative art projects. The program is based on the belief that *WITH ART* communities can “explore issues, express identity and create dialogue by working with professional artists on a shared goal.” To date, several thousand people from diverse communities have participated in and been impacted by arts projects that explore community identity and issues. Through the artist-in-residence program, artists are immersed in city facilities such as museums, archives and the public works department. Artists produce work that reflects the city back to its citizens in new and exciting ways. Large-scale commissions reveal the unique character of Winnipeg while creating visual impact and social spaces; and artists on design teams add value to infrastructure projects by incorporating unique elements to otherwise utilitarian structures.



Cities across North America have public art strategies in place that either encourage or legislate private developer contribution to public art. A by-law in Vancouver, BC requires that private-sector re-zonings greater than 100,000 sq. ft. contribute \$1.81 (2009 rate) per buildable (FSR) foot to a public art process approved by the City. In Toronto, developers are encouraged to contribute to public art in return for height and/or density incentives. Both cities have a thriving private art program and a significant collection of artworks. In other cases, private developers can choose to contribute to a municipal public art fund if an artwork on their property is not feasible. It is well understood that in addition to visual enhancement, public art increases market value in private development, becomes an iconic signifier for a company and improves corporate image.



YOU YOU + YOU by Jacqueline Metz and Nancy Chew, 2010. This interactive public artwork was created as part of a private/public partnership through the Winnipeg Arts Council Public Art program and the United Way. Photo by Robert Tinker.

“Smart developers know art adds character and identity to their property. ‘Art enhances the quality of our buildings and the elegance of our lobbies,’ said Sabrina Kanner, Brookfield Properties Corp.’s New York-based senior vice-president, design and construction.”

The Globe and Mail, May 31, 2010 (from the Toronto Urban Design Percent for Art Guidelines)

“Public art enhances buildings and makes them even more attractive to purchasers.”

Ontario Home Builder, Fall 2005 (from the Toronto Urban Design Percent for Art Guidelines)

Currently the Public Art Policy and Program is funded solely by an annually approved allocation from the City of Winnipeg, through the Capital budget. A more sustainable funding strategy would include a “percent for art” strategy, in addition to a guaranteed annual allocation. In a percent for art arrangement, a portion of municipal development budgets – typically 1.5-2% - is committed to public art. This strategy reflects the development and construction activity of a city and encourages site-specific artwork. A strategy comprised of annual funding and a percent for art reserve would assure stable administration and an active program of art engagement and procurement. The percent for art formula is employed across Canada in many municipalities, including Moncton NB, Ottawa ON, and Surrey BC. Edmonton has used a percent for art model in civic developments since 1991; and in their Public Art Master Plan (2008) have advocated a similar allocation from the private sector, which would be supported by the City of Edmonton and the Edmonton Arts Council and used to encourage the placement of public art within new private sector developments.

Although Winnipeg’s Public Art Policy and Program is viewed as being a good precedent which other municipalities have chosen to follow, the policy does not address strategies for private sector investment in public art. Private sector involvement in public art development is a key area that must be examined when building a comprehensive public art strategy. Such strategies could include incentive-based policies for inspiring partnerships between the Winnipeg Arts Council and the private sector.

Streamlining the municipal approvals process would greatly assist both civic and private development of public art.



3. Creative Communities

Participation in the arts at the community level has many demonstrated and documented social and economic benefits. It has the power not only to bring people together in celebration and instill civic pride, but it can also assist in the regeneration of neighbourhoods, provide participants with tangible skills and training, and allow many people the opportunity for creative experience. Nurturing expression at the community level provides participants – and their communities – with myriad opportunities while at the same time creating a greater appreciation for the importance of professional artists and the value they provide to the community.

OurWinnipeg recognizes the importance of supporting and enabling meaningful community expression and fostering life-long learning opportunities. Creative Communities comprises the steps to achieving these ends. It recognizes the diversity of Winnipeg’s population and provides opportunities for different forms of cultural expression, recognizing that there are two steps to meeting these objectives: increasing access to cultural facilities in Winnipeg and increasing community participation in arts and culture.

The City’s *A.C.T.I.V.E.* (Affordable, Community-Based, Tactical, Integrated, Viable, Effective) *Policy Framework* guides decision making around public use facilities. According to this framework, the City “will integrate services with every strategic opportunity in order to provide for multi-use and intergenerational facilities and services” and “will actively seek strategic opportunities.” The integration of new cultural venues in both existing and new facilities will create vibrant, aesthetic, multi-use hubs where residents can recreate, gather for community events, and produce or consume art. By integrating arts facilities into community and recreation infrastructure, residents will have increased access to a wide variety of programming at the local level.

Goals		
Increased access to arts and cultural facilities throughout Winnipeg.		
Actions	Responsibility/ Partners	Timeframe
Integrate cultural facilities within existing and new community centres.	City of Winnipeg, WAC, Community groups	2 – 5 Years
Strengthen ties between stakeholders, including community groups, professional artists, recreation staff and the Winnipeg Arts Council to ensure that consistent and quality programming is provided.	City of Winnipeg, WAC, Community groups, Artists	2 – 5 Years
Make use of existing infrastructure to facilitate access to arts facilities (i.e. allow schools to use Winnipeg Transit to visit galleries, public art pieces and performances).	City of Winnipeg, Arts organizations	Immediate

“Art can prevent crime. You know, it’s just that simple.”
 Wab Kinew, hip-hop mentor to immigrant youth, *WITH ART* project



Six Benefits of Arts Education for Youth

1. The arts are an effective outreach tool to engage youth
2. Learning in and through the arts enhances learning in other domains and general scholastic achievement
3. The arts build resilience and self-esteem in young people
4. The arts contribute to creating healthy and supportive communities for youth
5. The arts help in the successful transition to adulthood and the development of in-demand job skills
6. The arts offer opportunities for youth leadership development and for youth to affect positive change in their communities

(Source: *Creative City Network of Canada, Personal and Social Development of Children and Youth*, 2005)

Increasing access to facilities does not end with the simple allocation of space. In order for this to succeed, concomitant funding will need to be allocated by the City to support these efforts. The capital budget addresses the creation and maintenance of spaces, while the operating budget supports the expanded programming that these cultural spaces will require. Both are integral parts of increasing access to the arts. A room itself is only the beginning; without supplies, instructors, mentors, snacks, and all the other essential elements of programming, such a space remains devoid of people and becomes a lost opportunity to build skills, foster community pride, and fight crime. This can be achieved with the coordinated efforts of the Winnipeg Arts Council, the City of Winnipeg Recreation department, and local community representatives.

Many residents within the city are unable to access arts and culture opportunities due to limitations such as lack of transportation, physical disabilities, economic hardship, and other barriers. There are a number of arts and cultural organizations in Winnipeg that are committed to being accessible to marginalized groups. However, more strategies can be set in place to build upon efforts to reach out to these groups and improve the quality of life within the community. Winnipeg has a multitude of resources already at its disposal that should be harnessed to reduce these barriers and increase access to arts experiences. Allowing schools free access to transit for arts-related field trips or subsidized admissions should be explored as a means by which to achieve this goal.

“The local impact of the arts is significant, allowing both artists and non-artists to respond to a diversity of thought and expression, and to nurture meaningful lives in a city with choices. Ensuring equitable opportunities to participate in the arts, especially for youth and children, is essential for developing a capacity for community diversity and expression.”

OurWinnipeg, pg. 15



In addition to creating opportunities to access the arts, Winnipeg must strive for broad community participation, ensuring that people actually take advantage of the opportunities being created. We must also acknowledge that different communities will have different needs, desires, and capabilities; consequently, we must not develop “a strategy,” but rather a system of strategies to develop community participation. Opportunities for life-long learning have been continually expressed as an important contributor to increasing community awareness and appreciation of arts and culture while helping to build capacity within the community and improve quality of life.

Providing opportunities at the community level for learning skills and developing an appreciation for arts and culture increases awareness of the importance of professional artists and the value that they provide to the community. There are many community organizations, educational institutions, and immigration and social service agencies within the city that are working hard to provide programs and services to different segments of Winnipeg’s population. These agencies should be encouraged by their respective constituencies to work with professional artists and the Winnipeg Arts Council to encourage participation in the arts. Programming should cater to different age demographics, gender, economic, and ethnic backgrounds in order to leverage the cultural capital of Winnipeg’s diverse populations and communities.

Particular attention should be paid to our Aboriginal population, which the 2006 census indicates is the largest urban Aboriginal population in Canada. Of further note is the international immigration to Winnipeg, which is an increasingly important factor for our population growth and consequently our economic potential. These groups have a strong sense of belonging to their ethnic or cultural groups. Encouraging them to contribute to, and to define, Winnipeg’s art scene is essential to continuing to flourish while creating a more welcoming and culturally rich city.

Goals		
Broader community participation in arts and culture.		
Actions	Responsibility/ Partners	Timeframe
Develop neighbourhood strategies for participation that connect professional artists with geographic and cultural communities throughout the city, focusing on providing choices for youth and children, as well as new immigrant and aboriginal communities, and people with disabilities.	Community agencies, WAC, Artists, Arts organizations	Immediate
Expand the mandate of the WAC’s Community Arts Development programs to build upon their demonstrated success, ensuring opportunities are available for various segments of Winnipeg’s population.	WAC, Artists, Community groups	Immediate

The Winnipeg Arts Council supports many arts organizations that run community programs, and also operates the highly successful *WITH ART* program. This program creates opportunities for collaborative art projects between community groups and artists of all disciplines in Winnipeg. It is based on the belief that *WITH ART* communities can explore issues, ideas, and concerns, voice community identity, express historical and cultural spirit, and create dialogue. The expansion of the WAC’s community programming mandate will create more opportunities for community access to the artistic process.





Goals		
A diverse population of creative professionals, artists, and entrepreneurs working in all sectors of Winnipeg's Creative Industries.		
Retaining creative people trained in Winnipeg and attracting the same from other cities, provinces, and countries.		
Actions	Responsibility/ Partners	Timeframe
Partner with economic organizations, industry associations, and post-secondary institutions to develop a "Choose Winnipeg" strategy for the Creative Industries.	Economic Development Winnipeg, Arts and Cultural Industries Association of Manitoba, Universities and Colleges, Winnipeg Arts Council, Winnipeg Chamber of Commerce	Immediate
Create specific plans to attract new creative individuals to Winnipeg, and to encourage those trained here to stay.		2 - 10 Years

4. Creative Industries

An important factor in Winnipeg's overall growth strategy is recognizing the importance of the creative economy, which plays a significant role in driving the overall economy. *DurWinnipeg* makes direct reference to the creative industries and to the artists and creative professionals who drive it in the section entitled "Creativity." Promoting growth in these industries and encouraging Winnipeg's unique artistic, cultural, and creative economies will result in benefits that reach far beyond the scope of the arts community alone. As identified in *Ticket to the Future Phase 1*, arts and creative industries employ 25,000 people within the city, which is more than many other sectors, including transportation and warehousing, and construction. The Gross Domestic Product (GDP) of Winnipeg's arts and culture is \$948.6 million dollars, which represents 3.7 % of the city's total output.

The City of Winnipeg should embrace the benefits of its renowned cultural and creative sectors, and develop policies and strategies to support those sectors at the local, national, and international levels. Creating a plan to effectively recruit and attract creative professionals – and to retain those citizens who are trained locally – should form a cornerstone of this plan. Fostering a climate where the creative industries can flourish by providing incentives for creative entrepreneurs to achieve their goals will pay great dividends for the artistic and economic progress of the city.



Within the creative economy, there are creative industries whose primary economic activity is the generation of ideas and intellectual property. According to the work of Richard Florida, core creative industries include science and engineering, architecture and design, and information and cultural industries, while the broader group of creative professionals includes business and finance, law, health care and related fields. Creative Cultural Industries are identified as those sectors that are driven by “expressive” value. The core of production for these industries is the symbolic, aesthetic, or artistic nature of the products that they create (Authenticity, Hamilton: Our Community Culture, Phase 1 Report).

Because the creative industries touch upon many sectors of the economy beyond culture, developing a strategy for the creative industries must involve partners from across the spectrum. As the City’s agent for cultural matters, the Winnipeg Arts Council is well positioned to partner in the development and should work closely with other agencies, from the public, private, and non-profit sectors. Economic Development Winnipeg, the Winnipeg Chamber of Commerce, and the Arts and Cultural Industries Association of Manitoba all make natural allies for a process of developing an overall Creative Industries plan. By working together, these partners can take advantage of infrastructure and intellectual capital already in place, while at the same time addressing the gaps which exist in including culture in overall economic plans.

Of primary importance in such a plan is ensuring Winnipeg has the human capital to meet the needs of development. This is done both by retaining the creative individuals who are nurtured by Winnipeg’s unique arts and culture scene, those who graduate from our post-secondary institutions and gain experience in our labour force, as well as by attracting people to Winnipeg. We must provide impetus for our own creative people to stay in Winnipeg and encourage similar-minded people to see the city as a desirable place to relocate to. The City and the WAC should work in partnership with post-secondary institutions, creative industries, and economic development agencies in retaining creative professionals to live and work in Winnipeg.

The Council on Post-Secondary Education routinely undertakes studies of student activities upon graduation, while ACI has undertaken needs assessment for the creative industries. There is an extant large body of research about where people go when they graduate, and what people are needed to fill the gaps in our industries. This can – and should – be done at the local, national and international levels.

Direction 7: Grow support for creative industries and entrepreneurs.

Direction 8: Establish Winnipeg as a city of choice and desired destination for artists and creative professionals.

(Source: *OurWinnipeg*, Section 03-3: Creativity)



Creative Industries Goals

Goals		
Greater incentive for the creative industries to flourish in Winnipeg.		
Actions	Responsibility/ Partners	Timeframe
Create a funding program to assist creative startup companies and independent entrepreneurs working in the creative industries in Winnipeg.	WAC	3 - 10 Years
Streamline regulations for small business and creative industry (red tape).	City, Chamber of Commerce, Economic Development Winnipeg, WAC	Ongoing

Winnipeg should look to other Canadian municipalities for models of such strategies. While no two cities or situations are alike, Winnipeg would be well served to examine the cases of other jurisdictions for information on attraction/retention strategies.

Many creative entrepreneurs are limited in their ability to reach a wider audience by the simple lack of startup funds. With the allocation of funding to support it, a process should be devised to support independent entrepreneurs in the creative industries. The availability of small grants to emerging businesses would allow for the creation of business plans, attending trade shows, and other infrastructure required to get small creative projects off the ground. The information and technology sector is a prime example of where this would be effective (though by no means the only one). Gaming, social networking, and smartphone apps are often created at the very grassroots level. Access to a small pool of funding to develop, distribute, or market these products would allow their creators greater opportunity to expand and succeed with the net result of economic and social benefits for the city as a whole.



This fund is not intended to replace entrepreneurship, but rather to provide some assistance to creative projects within the private sector for which there is currently no available support. It will provide a nominal but very necessary amount of money to help deserving projects avoid “falling through the cracks.” Its goal is to assist entrepreneurs in securing additional support from other levels of government or from the private sector. Such a fund should be administered by the Winnipeg Arts Council and run on the same model as the other programs it currently operates. With infrastructure already in place, the organization has the experience required to ensure such a process is carried out in both a fair and fiscally responsible manner.

This endeavour should be combined with the ongoing effort by the City of Winnipeg to streamline regulations and cut red tape. This issue has been addressed many times in the past decade, and while advancements have been made through the efforts of the Mayor’s Red Tape Committee (2004-05), there is still a good deal of work to do. The *OurWinnipeg* Call to Action makes reference of the need to “continue eliminating red tape and other barriers to support economic and community development.” This is an ongoing process and should continue to be a goal for Winnipeg to flourish artistically, socially, and economically.



Creative Entrepreneur Project, San José California

San José is known as a centre of technology, but it has also made great strides in creating a climate where artists, business, and other sectors work together to animate the city’s downtown and neighbourhoods. The Creative Entrepreneur Project was born in 2007 when high tech and arts entrepreneurs, developers and architects, college faculty and board members, and senior City staff from planning, housing, and economic development departments came together to brainstorm. The steering committee recommendations prompted City-funded Business of Art Courses, a Creative Capacity Fund for artist training and scholarships, an online small and creative business resource guide, and a creative business component in its workforce development program.

“The CEP is singular for its high-level economic development patronage, bridges built with other city departments, and entrepreneurial partnerships with leaders in high tech, downtown business, education, non-profit arts, diverse communities, and actors outside the region. The CEP sends a signal to the artist community that the city values their role, understands the contributions to placemaking, and sees the potential in greater crossover between the arts and technology.”

(Source: *Creative Placemaking*, Ann Markusen & Anne Gadwa, National Endowment for the Arts, 2010)



5. Creative Spaces

Arts facilities not only provide the buildings and spaces where people gather to experience the arts, but add architectural character to the city. Purpose-built arts facilities, whether historical or modern in their distinctive designs, are among the most characteristic of the city. The Winnipeg Art Gallery is one of the city's most iconic buildings. Space solutions can be the innovative use of existing buildings; think of the recent renovation and expansion of the West End Cultural Centre, which took an ageing church and turned it into a modern facility accommodating both professional music presentation and much-needed community programming space. This project also used green building principles and facilitated neighbourhood skill development.

Despite these two successful examples, however, Winnipeg is in serious need of addressing the incapacity and constraints faced by many medium and smaller arts organizations. Rising rents, limited space, outmoded equipment, and sometimes derelict conditions forced by unsympathetic landlords are affecting many arts programs, especially in the Exchange District. In planning for the sustainability of creative spaces, the facility needs of professional arts organizations and requirements of community-based arts activities should be examined.

A very few arts organizations have recently upgraded (Plug In ICA, West End Cultural Centre); others are seeking the capital resources to do so (Prairie Theatre Exchange, Winnipeg Folk Festival); many more anticipate significant needs in the near future (Pantages Playhouse Theatre, Winnipeg Film Group, AceArt, Video Pool, Urban Shaman). There are limited opportunities for capital fundraising in Winnipeg for cultural facilities, and the belief exists that the public and private sectors have been strained by recent ambitious campaigns. There is currently no funding program for capital projects related to arts and

culture in the City of Winnipeg, other than by special request. Policies do not exist to direct funding to capital projects for arts and culture, and as such, decision making for proposed projects is ad hoc. The municipal government plays a critical role in the funding of arts and cultural organizations as this supports facilitating the leveraging of additional funds from the private sector and other levels of government.

With development of a transparent decision-making framework to fund capital projects for professional arts presentation and performance facilities, strategies for leveraging monies from other levels of government will be enhanced. Investment in rehabilitation projects and new equipment would prevent the constant need to move or replace facilities. This should be supported by a municipal capital funding program based on criteria: for example, community need, community support, financial need, improvement of artistic capacity, audience experience. The Winnipeg Arts Council has systems in place to administer such a program.

In many cities in North America, municipally sponsored programs of adaptive re-use of empty buildings in the downtown and other city neighbourhoods have been focused on arts and culture in order to bring revitalization and vibrancy to the location. Such an approach allows for solving the space needs of arts and cultural groups, while attending to city building by revitalizing whole areas. The Pittsburgh model has been used to establish a Cultural Trust mandated to transform the downtown. In Toronto, Artscape functions throughout the city, adapting spaces for arts and cultural purpose. Salt Lake County, Utah, has created a Cultural Facilities Master Plan that has assessed the needs of professional and community-based arts and cultural groups, and created a funding program through the examination of best practices.

***Note: Section 6.5 Creative Spaces combines and intersects with section 6.2 Placemaking**





Pittsburgh's Cultural District

In 1989, a plan was commissioned by The Pittsburgh Cultural Trust and the city's Urban Redevelopment Authority with assistance from the Allegheny Conference on Community Development and the City Planning Department. The plan defined the vision for the Cultural District and the steps required to make the vision a reality.

The plan was built on the foundation of the District's major performance facilities – Heinz Hall, Benedum Center for the Performing Arts, and the Byham Theater – and key projects already underway at that time, including the streetscape improvements, Byham Theater renovations, conceptual design of the O'Reilly Theater and restorations to buildings in the historic section of the Cultural District.

The plan envisioned the continued transformation of Penn-Liberty from its unsavoury past to a vibrant urban gathering place, alive with activity day and night. This concept of the Cultural District is of a place that draws people time and time again, not just to enjoy cultural offerings, but also to avail themselves of commercial, recreational, residential, and retail uses.

Today, Pittsburgh's Cultural District is a great success with over fourteen new cultural facilities, public open spaces and amenities projects, and countless commercial developments.

Pittsburgh's Downtown Cultural District is a fourteen-square block area bordered by the Allegheny River on the north, Tenth Street on the east, Stanwix Street on the west, and Liberty Avenue on the south.

(Source: Pittsburgh Cultural Trust website)

Toronto Artscape

Artscape projects are designed to build and leverage the local community's cultural assets and creative resources while serving as catalysts for neighborhood growth and transformation. Artscape has earned a reputation as an international leader in the fields of culture-led regeneration and city building through the arts. Artscape projects have been catalysts for regeneration and have helped stimulate some of Toronto's most vibrant and creative neighbourhoods including the award-winning Artscape Wychwood Barns and multi-tenant arts facilities in the Queen Street West, Distillery Historic District, Toronto Island and Liberty Village neighbourhoods.

(Source: Artscape website)

By investing in arts and culture, municipal governments provide confidence to other prospective funders and demonstrate leadership in supporting arts and cultural initiatives. With a considered investment program in equipment, repair, renovation, new technology and new construction, Winnipeg's creative spaces could anticipate a longer lifespan and in some instances avoid large-scale capital crisis.



Goals		
Increase the City's role in facilitating cultural development by creating a framework, objective in process, to contribute funding for capital projects that, in turn, will result in leveraging of additional funds from other levels of government and the private sector.		
Actions	Responsibility/ Partners	Timeframe
Develop a municipal capital fund or a community investments grant program for arts and culture that is administered by the WAC.	City, WAC	Immediate
Develop a partnership strategy with the corporate sector.	WAC, CentreVenture	2 - 10 Years





Artist Bonnie Marin created the artwork for a Winnipeg-specific deck of tarot cards for the Winnipeg Tarot Company.

6. Funding for Sustainability

The analysis from *Ticket to the Future Phase 1* shows how per capita funding for arts and culture in Winnipeg has been declining while other Canadian cities have been increasing their funding for arts and culture (Toronto, Ottawa, Edmonton, Calgary). In Winnipeg, per capita funding peaked in 2007 at \$6.34 per capita and then went downwards to \$5.98 per capita in 2009 (*TTTF Phase 1*). This decline is attributed to the presence of a fixed municipal expenditure amount that is being spread over a growing number of residents that does not take into account population change or other variables like inflation. This decrease in per capita funding will result in Winnipeg falling behind other Canadian cities in terms of per capita funding, which can have negative consequences on the economy, quality of life, and other benefits associated with a strong arts and culture scene.

Providing per capita funding indexed to inflation and population increases will ensure that the WAC can achieve its mandate in light of fluctuations in the economy and the city's population. By setting per capita funding to \$1 per month per capita (\$12 per annum), an additional \$4 million dollars can be generated for arts and culture initiatives phased in over a period of time.

Obtaining secure funding over a longer time period (3 – 5 year cycles) will position the Winnipeg Arts Council to better plan for projects and initiatives. Currently, WAC and those who rely on WAC funding can only plan a year at a time, which presents challenges when trying to undertake multi-year projects or initiatives. Each year, funding for the subsequent year is uncertain and those who rely on funding face challenges and difficulties associated with the risk of not being provided with sufficient funding to continue with their work. By providing multi-year funding, the WAC, and those who are eligible to receive funds, will be able to plan beyond the course of one year and increase their opportunities for success. Multi-year funding approaches are being used in other cities such as Edmonton and Toronto.

In Winnipeg, a redesigned funding plan will provide increased investment in: ARTISTS, ARTS ORGANIZATIONS, COMMUNITY ARTS DEVELOPMENT, CREATIVE ENTERPRISE and CREATIVE SPACES.

Goals		
Create a funding plan that is in keeping with Winnipeg's changing population and fluctuations in the economy.		
Provide per capita funding that is competitive with other Canadian cities in order to attract and retain creative professionals, support arts and cultural programs and facilities, and to improve quality of life.		
Actions	Responsibility/ Partners	Timeframe
Work with the City to negotiate a multi-year funding structure (3 – 5 years) for the WAC in order to facilitate long-term arts and culture initiatives.	Mayor, City Staff, City Council, WAC	Immediate
Set WAC funding at \$1 per month per capita (\$12 per annum), indexed to inflation and population increases. Phase in over 4 years.	City Staff, City Council, WAC	Phased over 4 years





Goals		
Promote and sustain professional arts practice and encourage excellence within the cultural sector.		
Actions	Responsibility/ Partners	Timeframe
Create a strategy to increase investment in local artists and arts organizations in order to promote professional practice and elevate the presence of Winnipeg's unique arts and culture scene on a local, regional, national, and international scale.	Winnipeg Arts Council, City of Winnipeg	2 - 5 Years
Create funding programs to address community arts development, creative spaces, and creative enterprise	Winnipeg Arts Council, City of Winnipeg	2 - 10 years

Creating mechanisms to foster and support professional artists and organizations will help local artists to develop the necessary skills and expertise to excel within their careers and to continue to make a strong impression at a local, regional, national, and international level. Supporting excellence within the arts and culture sector will raise the bar for which local artists strive and increase the quality of artistic work. This will have positive spin-offs in terms of attracting audience from within and outside the city and for increasing the profile of arts and culture within the community. While there are many passionate artists within the city who have overcome challenges within their respective careers to become well-known and respected, there are many artists and organizations that continue struggle with getting off the ground. Through support mechanisms such as mentoring, funding programs, and entrepreneurial skill development, these challenges can be overcome in order to allow more artists and arts organizations to flourish.





le 100 nons, a French language music organization presented a series of concerts called Serie 5x5. Photo by Nadia Gaudet.



Winnipeg's School of Contemporary Dancers perform with the WSO on stage at the Centennial Concert Hall. Photo by Robert Barrow.

Conclusion

A New Cultural Action Plan for Winnipeg - Our Ticket to the Future

Culture is widely acknowledged as an integral building block for vibrant and prosperous cities. The economic and social benefits created by investment in the arts are well documented, and plainly evident in the great cities of the world. Winnipeg has a history of fostering and supporting the arts, and its reputation as a hotbed of culture is known across the country.

Because the culture of our city is ever-changing, Winnipeg's cultural policy must also evolve. Changes in the city's demographics, the advancement of new technologies, or developments in artistic practice can all affect how culture impacts upon our lives and our development as a city. It is with these changes - and many more - in mind that this report has been prepared and the actions contained herein have been developed.

Using the *OurWinnipeg* plan as a guide, *Ticket to the Future Phase 2* presents a clear and manageable series of action items for implementation over the course of the next ten years. Achieving recognition as the Cultural Capital of Canada in 2010 is a testament to Winnipeg's track record of support for the arts as well as its vision for the future. By implementing the policies, legislation, and directives contained in this document, Winnipeg will reinforce its stature as Cultural Capital not just for 2010, but for the next decade and well beyond.



Appendices

1. APPENDIX “A” – Policy and Strategic Context

Policy and Strategy Context

Plan Winnipeg... Towards 2020 (June 1993)

Plan Winnipeg is the official municipal development plan for the city that will remain in effect until *OurWinnipeg* receives approval from the Province (Manitoba Local Government). This plan provides a framework that guides the growth and development of Winnipeg. The plan recognizes the importance of the cultural sector to the long-term vision of the city. There are a number of policies contained within *Plan Winnipeg* that recognize the unique features of the city that need to be celebrated and promoted as cultural assets within the community. This includes policies for promoting the downtown as a destination within the community for both residents and visitors, celebrating the specific features and heritage of the downtown, including character areas such as Chinatown, Broadway, the Exchange District, Main Street, the Forks, and the Central Business District of Portage and Main. *Plan Winnipeg* also provides direction on heritage conservation, protecting heritage resources, developing and implementing Heritage Conservation Plans and promoting the adaptive re-use of heritage buildings within the City.

The plan makes the connection in regards to the importance of “arts, entertainment and culture to the urban image of Winnipeg, quality of life, and economic development.” Strategies for achieving this vision as outlined in the plan include promoting awareness of the richness of arts, entertainment and culture both inside and outside of Winnipeg, supporting the creation of facilities that meet community needs, providing effective municipal planning, policy development and procedures for the cultural sector, establishing an independent arts council and implementing a public art policy. The latter strategies have since been implemented to considerable success.



Into the 21st Century – Arts and Culture in Winnipeg (April 1997)

Into the 21st Century – Arts and Culture in Winnipeg, commonly referred to as the Buchwald Report, is a key cultural planning document that has guided the way in which the City and key partners, such as the Winnipeg Arts Council, have partnered together towards the development of a strong local arts and culture scene within the city.

The Buchwald Report was prepared by a Cultural Policy Review panel chaired by Harold Buchwald. The findings of the panel at the time were that a vibrant cultural sector is an advantage to a municipality in many important respects, including economic development, cultural tourism, downtown and neighbourhood revitalization, international prestige and recognition, social service opportunities, and improved quality of life for a community. The panel also found that Winnipeg was well endowed with a rich and diverse cultural sector and that the city's cultural resources must be allowed to flourish and grow given their far-reaching benefits to the overall community. The report also found that Winnipeg's population had a "long, nationally recognized and documented tradition of support for the cultural sector in volunteer effort, attendance, and private donations and that support for culture was not limited to being an elite activity" – findings that have been confirmed in subsequent studies, such as *Ticket to the Future Phase I: The Economic Impact of the Arts and Cultural Industries in Winnipeg*.

The Buchwald Report has enjoyed considerable success, given that nearly all of the recommendations outlined in the document have been successfully implemented. These recommendations have contributed to significant achievements within the community, specifically the creation of the Winnipeg Arts Council, the City of Winnipeg Public Art Policy, the removal of the amusement tax, and funding mechanisms that continue to support many individual arts and organizations within the community.

There are a total of nine recommendations that were presented in the Buchwald Report:

1. Recognize and Promote Importance – Continue to recognize the importance of arts, entertainment, and cultural communities as major contributors to Winnipeg's urban image, quality of life, and economic development
2. Enhance Funding Support – City to enhance financial commitment to the arts, entertainment, and cultural communities in recognition of their contribution to the quality of life and economy of the city
3. Coordinate Funding and Programs – City to take a leadership role at the political and staff levels in coordinating intergovernmental funding and programs for the arts, entertainment, and cultural communities
4. Provide and Support a Wide Range of Facilities – Provide and support a wide range of arts, entertainment, and cultural facilities to meet the needs of residents
5. Adopt Public Art Strategy – Prepare, implement, and periodically review a public art strategy which promotes and facilitates the incorporation of art into existing spaces and within appropriate new development
6. Establish a Cultural Liaison Office – Establish and maintain a cultural liaison office to facilitate effective municipal policy and planning, to expedite procedures for the cultural sector, to focus civic expertise on cultural development initiatives and to deal with cultural concerns and problems in a coordinated fashion
7. Establish the Winnipeg Arts Council – Establish and maintain an independent body, replacing the Winnipeg Arts Advisory Council, which will have the responsibility for allocating cultural grants, providing timely advice to City Council on cultural matters, and taking a leadership role in the cultural community on behalf of the City
8. Encourage Cultural Technologies and Industries – Encourage development of cultural technologies and industries in Winnipeg (film and video production, book and magazine publishing, radio and television broadcasting)
9. Encourage Cultural Tourism – Maximize associated benefits of cultural tourism (promoting cultural attractions and events, encourage collaborative projects, enhancing unique cultural assets, amenities, and attractions)



Since most of the recommendations outlined in the Buchwald Report have been implemented to a degree, it is timely that a new strategic framework be set in place that builds upon the success of the Buchwald Report to further the cultural planning legacy in Winnipeg.

There are a number of factors that have contributed to the success of the Buchwald Report, which serve as important lessons for creating a successful follow-up plan. Such lessons include how cultural planning cannot occur within a vacuum and that cross-collaboration is essential between all sectors for city building. A cultural plan also needs to be championed and actively promoted by leaders within the community. It is important that *TTF Phase 2* has the same degree of ownership and is championed by the City, the Winnipeg Arts Council, and other community partners.

Film and Special Events Office

The City's Film and Special Events Office was created to ensure that the City's policies regarding the arts are "coordinated, thoughtful and beneficial to all." The office also provides an avenue for the City to directly support and serve all forms of the creative spirit by providing expertise, support, and services.

The Office's role within the City is multi-faceted and touches on all aspects of culture. The Film and Special Events Office also facilitates municipal policy and planning in order to have a positive impact on cultural initiatives. The mandate of the Office is to make municipal government accessible and accountable to the various arts communities that exist within Winnipeg. This is achieved through the provision of City goods and services that are made available to needful individuals, groups, or organizations.

The Office is part of an overall economic strategy that is directed towards attracting cultural businesses and events, to spur tourism, and to create ancillary support services. The Office also acts as a liaison between the private and public sector and brings together diverse communities in order to build community relationships.



City of Winnipeg Cultural Policy (October 18, 2000)

On October 18, 2000 The Standing Policy Committee on Protection and Community Services put forward a series of motions for City Council Approval. The intent of these recommendations was to implement the strategic directions of the Buchwald Report. Two out of the four recommendations that were approved by Council are:

1. Winnipeg Arts Advisory Council becoming the Winnipeg Arts Council – An independent not-for-profit corporation exercising final arms-length authority to approve and issue cultural grants. The roles and responsibilities of the Winnipeg Arts Council were also identified as part of the motion to Council, which includes the following:
 - Managing and carrying out the City’s arts and cultural funding programs, exercising final arms-length authority to approve and issue cultural grants
 - Presenting a 3-year Arts and Culture Business Plan for approval to the Executive Policy Committee that is to be adopted annually
 - Managing a conditional grant from the City designated to fund approved programs
 - Advising the City on cultural policy
 - Exploring partnerships and initiatives with other funding bodies, foundations and other groups
 - Present to the City an Annual Report and Audited Financial Statements to the City
 - Develop and maintain a cooperative relationship with all City Departments and staff working in cultural areas
2. Directing the Winnipeg Arts Council to develop a Public Art Policy and Program in cooperation with City staff, the Film and Cultural Liaison Office, and in consultation with community stakeholders and experts.

City of Winnipeg Public Art Policy (October 27, 2004)

The creation of the City’s Public Art Policy was an important outcome of the Buchwald Report’s recommendations and was approved by the City through the above-noted motion of the Standing Policy Committee on Protection and Community Services. This policy was established to “direct the integration of artwork into public spaces and public work projects in the City, through a well administered and appropriately funded public art program.” The Public Art Policy is guided by a set of principles which includes the following:

- **Collaboration** – Implementation of the public art program shall be a joint effort between the City of Winnipeg and the Winnipeg Arts Council. The program will also encourage joint participation by artists and the community in projects that meet specific community needs and aspirations. The public art program will also encourage participation from other levels of government and the private sector.
- **Sustainability** – The public art program shall have an appropriate, long-term basis for project funding.
- **Fairness/Equity** – Public art projects shall be chosen in a fair and equitable manner.
- **Artistic Merit** – The Public Art Program shall strive for high artistic standards and public art projects shall be chosen on the basis of artistic merit.
- **Professionalism** – Individuals engaged in the management and implementation of the Public Art Program shall exhibit the highest degree of dedication and competence in the execution of their assigned duties.
- **Outreach** – The Public Art Program will endeavour to stimulate individual artist creativity at the local and national level through the provision of educational and public awareness opportunities for learning, participation, and experimentation in arts and culture.



City of Winnipeg Public Art Policy (October 27, 2004) continued:

- **Diversity** – Diversity will be incorporated into the public art program, including artist and committee member selection, site selection, media, scale and style of artwork, through experimentation with new art forms as well as traditional forms, and through the work of emerging as well as established artists.
- **Innovation** – The public art program shall enable participation by professional artists throughout the design process of selected or eligible capital improvement projects.

Below an overview of the roles and responsibilities of the City of Winnipeg and the Winnipeg Arts Council when it comes to the administration of the City’s Public Art Policy.

The Winnipeg Arts Council administers the Public Art Policy through funding provided by the City which is currently at \$500,000 and is provided through the provision of an annual or multi-year grant (maximum 5 years) based on a spending plan provided by the Winnipeg Arts Council. The Public Art fund is used for the “acquisition, creation, installation, maintenance and repair of public art, and for costs related to administration and implementation of the Public Art Program, including honorariums.” Public art works, community programs, artists’ residences and collaborative partnerships between different agencies (businesses, non-profit agencies, government, etc.) combine to make the Public Art Program innovative and effective.

City of Winnipeg	Winnipeg Arts Council
<ul style="list-style-type: none"> • Approve Public Art Program spending plan provided by the WAC • Approve funding to be provided to the WAC for the Public Art Program • Review and approve proposed sites for public art programs • Coordinate administration, financing and legal requirements necessary to implement the Public Art Policy and program on behalf of the City of Winnipeg, as specified in The City of Winnipeg Administrative Directive on Public Art 	<ul style="list-style-type: none"> • Responsible for managing the Public Art Program, including the administration and disbursement of program funds approved by City Council, recommending viable sites for Public Art Projects, and selecting public art for approved sites in accordance with prescribed selection criteria • There are a number of key appointments that the Winnipeg Arts Council is responsible for overseeing as part of its responsibilities and this includes: <ul style="list-style-type: none"> ◦ Public Art Program Manager ◦ Public Art Committee to oversee the implementation of the Public Art Program as a volunteer advisory board and in accordance with implementation guidelines.



City of Winnipeg Economic Opportunity Framework (December 6, 2006)

The Winnipeg Arts Council provides a spending plan to the City on an annual basis that serves as an estimate for Program and Project administration that may be capped at a maximum of 15% of the annual grant provided by the City based on City Council's discretion. All projects that are submitted for funding consideration are reviewed by the Public Art Committee, which is responsible for reviewing all proposals based on a set of criteria that is specified in the Public Art Policy – Policy Implementation Guidelines. Each project is brought forward to a selection panel consisting of local artists, art administrators, architects, landscape architects, and other individuals with considerable experience in the visual arts. This type of framework is often referred to as a peer review system and is considered to be a best practice when it comes to selecting public art projects.

Since the adoption of the Public Art Policy, there have been a number of key programs established to help expand the reach of the Public Art Policy as a tool for place making and community building. For instance, the innovative WITH ART program administered under the Public Art Policy provides opportunities for community groups and artists of all disciplines to create collaborative art projects. Such a program goes beyond traditional public art programs in helping to build partnerships between communities and professional artists while promoting different forms of artistic expression from artistic performances (dances, plays) to visual arts (sculptures).

The City's Economic Opportunity Framework provides an overall vision and framework to guide the community towards long-term, sustainable economic growth. This framework recognizes the importance of Winnipeg's arts and culture assets, which is reflected in the vision statement:

*“Our vision is a city that works, generating opportunity for business and residents, providing a clean, safe environment for its citizens and visitors, encouraging innovation, leading in certain business and education fields, offering many recreation, housing and lifestyle options, **and celebrating its unique status as a centre for the arts and culture.**”* (Winnipeg: City of Opportunity, 2006)

Removal of the City of Winnipeg Entertainment Tax (2006)

Following the recommendations of the 1997 Buchwald Report, Winnipeg's City Council made a decision to overhaul and reduce the size and scope of the Entertainment Tax. One of the key changes was the exemption of all local arts organizations from having to pay the Entertainment Tax. This decision has resulted in thousands of dollars of tax relief for organizations such as the Manitoba Theatre Centre, Prairie Theatre Exchange, and the Royal Winnipeg Ballet, amongst many others, and has been met with great enthusiasm and support by arts and cultural organizations in the city.



2. APPENDIX "B" – OurWinnipeg, Section 03-3: Creativity, Strategic Directions

1. Continue to develop Winnipeg's unique artistic identity and diversity of expression.
<ul style="list-style-type: none"> Continue to support artistic integrity through arm's length allocation of arts grants and management of a civic public art program.
<ul style="list-style-type: none"> In partnership with arts stakeholders, develop and implement a long-range strategic cultural plan for the City.
<ul style="list-style-type: none"> Encourage creativity and excellence in all aspects of cultural activities.
<ul style="list-style-type: none"> Recognize artistic and cultural expression as a key component of sustainable and complete communities.
<ul style="list-style-type: none"> Champion and support public art as a tool for placemaking and community identity, including encouraging the integration of art into new public spaces and public works projects and promoting and facilitating the incorporation of permanent or temporary art into existing public spaces and city owned facilities, developments and major public works projects.
2. Act as a responsible steward for City-owned museums, archives and collections.
<ul style="list-style-type: none"> Collaborate with museums and others on initiatives to enhance facility and collection sustainability.
<ul style="list-style-type: none"> Maintain an ongoing, city-wide management system that secures existing archives and identifies and retains essential contemporary documents and databases for future reference and research.
<ul style="list-style-type: none"> Support collaboration and networking related to cultural tourism.
3. Support a wide range of arts and cultural facilities.
<ul style="list-style-type: none"> Collaborate to provide, support or encourage the development, maintenance and establishment of sustainable funding strategies of arts and cultural facilities of different scales appropriate to their context.
<ul style="list-style-type: none"> Support the provision of equitable opportunities for all residents to participate in the arts through the development of accessible arts and cultural facilities.
4. Support and enable meaningful community expression.
<ul style="list-style-type: none"> Build the capacity of communities to express themselves through a wide range of programs that engage people of all ages and abilities through arts and culture.
<ul style="list-style-type: none"> Work in partnership with arts stakeholders to integrate art and cultural activities into recreation programs and facilities.
<ul style="list-style-type: none"> Support a wide range of cultural facilities and services that reflect community diversity.
<ul style="list-style-type: none"> In partnership with communities, create environments that reflect their distinct artistic and cultural values.
<ul style="list-style-type: none"> Support and develop cultural activities that enrich and extend personal and community development.



5. Foster life-long arts learning opportunities.
<ul style="list-style-type: none"> • Collaborate with community partners to provide opportunities for arts education at all ages and skill levels. • Collaborate in community-led arts education opportunities, using existing City services and resources to enhance access to arts programming.
<ul style="list-style-type: none"> • Promote cross-cultural and inter-generational opportunities for arts activities and learning. • Support opportunities to engage all children and youth in arts programming.
<ul style="list-style-type: none"> • Promote City-owned museums as a venue for education and for engaging children and youth. • Explore opportunities to integrate art and culture into City operations. • Pursue opportunities to make access to, and participation in, the arts more affordable and equitable.
6. Promote awareness of the richness of Winnipeg's arts and culture within and outside Winnipeg.
<ul style="list-style-type: none"> • Promote artists, events, programs and facilities in partnership with Winnipeg arts and culture. • Organizations, the Winnipeg Arts Council and Economic Development Winnipeg Inc. • Develop the local, national and international reputation of Winnipeg as a City of the Arts. • Support the marketing of Winnipeg's internationally renowned festivals, institutions and artists through partnerships. • Support the film and commercial production industry by providing assistance with permitting, locations and coordination with City services. • Through partnerships, promote opportunities that increase participation in the arts.
7. Grow support for creative industries and entrepreneurs.
<ul style="list-style-type: none"> • Recognize and support the role that entrepreneurs and small and medium-sized enterprises have in the creative economy. • Pursue and encourage the development of creative, knowledge-based industries of all sizes. • Pursue policies that recruit and maintain a creative workforce ready for current and emerging technologies. • Support strategies that recognize and stimulate creative industries. • Continue to develop and support the hard and soft infrastructure that sustains Winnipeg's creative industries and activities.
8. Establish Winnipeg as a city of choice and desired destination for artists and creative professionals.
<ul style="list-style-type: none"> • Explore and implement planning tools that make Winnipeg a more livable and desirable place for artists and creative professionals. • Recognize the importance of living, working and presentation spaces for professional artists and arts organizations and support strategies to enhance their sustainability.

(Source: *OurWinnipeg*, Section 03-3: Creativity, Strategic Directions)



References

Authenticity (2008). *Enabling Culture to Thrive in Oakville: Oakville's Strategic Directions for Culture*. City of Oakville (http://www.oakville.ca/Media_Files/recculture/2009CulturalPlanOCT26.pdf, Accessed on November 19, 2010).

Authenticity (2010). *Hamilton: Our Community Culture Phase 1 Report*. City of Hamilton. (http://mappingauthenticity.com/files/Hamilton_Report.pdf, Accessed on October 12, 2010).

Baeker, Greg.(2002). *Planning, culture and sustainable communities*. Department of Canadian Heritage, Strategic Research and Analysis.

Bates, D. and Plog, F. (1990). *Cultural Anthropology*. New York: McGraw-Hill

Canadian Policy Research Network. (2001). *Quality of life: What matters to Canadians – lessons learned*.

Chief Administrative Officer (2007). *Business Plan: Arts, Entertainment, and Culture*. City of Winnipeg (<http://winnipeg.ca/cao/pdfs/BusinessPlansByService/ArtsEntertainCulture.pdf>, Accessed on December 22, 2010).

City of London (2005). *The Creative City Task Force Report*. (http://www.london.ca/Committees_and_Task_Forces/PDFs/creative_city_final.pdf, Accessed on November 17, 2010).

City of Winnipeg (1997). *City of Winnipeg Organization Bylaw No. 7100/97*. (<http://winnipeg.ca/clkdms/DocExt/ViewDoc.asp?DocumentTypeId=1&DocId=800&InitPage=37>, Accessed on July 25, 2010).

City of Winnipeg (2006). *Aboriginal Persons Highlights*. (<http://www.winnipeg.ca/cao/pdfs/AboriginalPeople-WpgStats-2006Census.pdf>, Accessed on August 8, 2010).

City of Winnipeg (2006). *Economic Opportunity Framework: Winnipeg, a City of Opportunity* (<http://www.winnipeg.ca/clkdms/ViewDoc.asp?DocId=6746&SectionId=6&InitUrl>, Accessed on December 15, 2010).



City of Winnipeg (2010). *Call To Action for OurWinnipeg*. (<http://www.winnipeg.ca/ppd/OurWinnipeg/pdf/Call%20to%20Action.pdf>, Accessed on March 31, 2011).

City of Winnipeg (2010). *Complete Communities*. (<http://www.winnipeg.ca/ppd/OurWinnipeg/pdf/CompleteCommunities.Jul26.2010.pdf>, Accessed on August 4, 2010).

City of Winnipeg (2010). *OurWinnipeg*. (<http://www.winnipeg.ca/ppd/OurWinnipeg/pdf/OurWinnipeg.Jul15.2010.pdf>, Accessed on August 4, 2010).

Conference Board of Canada (2008). *Valuing Culture: Measuring and understanding Canada's creative economy*.

Creative City Network (2005). *Quality of Life, Quality of Place. Making the Case for Culture Series*

Creative City Network of Canada (2005). *Personal and Social Development of Children and Youth*. Making the Case for Culture Series.

Economic Development Winnipeg (2010). *Key Facts: August 2010 Release*. (http://www.economicdevelopmentwinnipeg.com/uploads/files/FastFacts_08-2010.pdf, Accessed on December 1, 2010).

Federation of Canadian Municipalities (2009). *Theme Report #5 - Quality of Life in Canadian Cities: Immigration and Diversity in Canadian Cities and Communities*. (<http://www.fcm.ca/CMFiles/QofL%20Report%205%20En1JPA-3192009-2422.pdf>, Accessed on December 20, 2010).

Hanna, Kevin S., Walton-Roberts, Margaret. (2004, Fall). *Quality of place and the rescaling of urban governance: The case of Toronto*. *Journal of Canadian Studies*.

Keesmaat, J. (2010) "Toward Cultural Urbanism" Pages 117-124 in Baeker, G., *Rediscovering the Wealth of Places: A Municipal Cultural Planning Handbook for Canadian Communities*. St. Thomas, Ontario: Municipal World Inc.

Kuly, M., Stewart, E., and Dudley, M. (2005). *Enhancing Cultural Capital: The Arts and Community Development in Winnipeg*. Prepared for the Winnipeg Inner-City Research Alliance. (http://ius.uwinnipeg.ca/pdf/art_report.pdf, Accessed on December 1, 2010).

Markusen, A. and Gadwa, A. (2010). *Creative Placemaking*. National Endowment for the Arts. (<http://www.nea.gov/pub/CreativePlacemaking-Paper.pdf>, Accessed on March 31, 2011).

Montgomery, J. (2003 November). *Cultural Quarters as Mechanisms for Urban Regeneration. Part 1: Conceptualising Cultural Quarters*. *Planning, Practice & Research*.

Nowak, J. (2007). *Creativity and Neighborhood Development: Strategies for Community Investment*. Philadelphia, PA: The Reinvestment Fund.

PRA Research and Consulting (2009). *Ticket to the Future Phase 1: The Economic Impact of the Arts and Creative Industries in Winnipeg*. Winnipeg Arts Council (<http://www.winnipegarts.ca/images/uploads/File/WACTicketToTheFutureP1EconomicImpactStudy.pdf>, Accessed on June 1, 2010).

Report of the City of Winnipeg Cultural Policy Review Panel (1997). *Into the 21st Century: Arts and Culture in Winnipeg*. City of Winnipeg

Stern, M. and Seifert, S. (2007). *Cultivating "Natural" Cultural Districts*. Social Impacts of the Arts Project and The Reinvestment Fund.

Toronto Arts Council (2010). *Impact of TAC Funding*. (<http://www.torontoartscouncil.org/ARTS-FACTS/Impact>, Accessed on December 6, 2010).

References



OTHER ON-LINE RESOURCES ACCESSED IN THE PREPARATION OF THIS DOCUMENT

Artscape www.torontoartscape.on.ca

Canada Council for the Arts www.canadacouncil.ca

Community Redevelopment Agency of Los Angeles www.crala.org

Edmonton Public Art Master Plan www.publicart.edmontonarts.ca/static_media/pdfs/files/publicart/map.pdf

Pittsburgh Cultural Trust www.pgharts.org

Plan Winnipeg 2020 <http://www.winnipeg.ca/interhom/CityHall/PlanWinnipeg/>

Salt Lake County Cultural Facilities Master Plan www.slccfa.org/wp-content/uploads/003-Cultural_Facilities_Master_Plan_summary.pdf

Statistics Canada www.statcan.gc.ca

Toronto Public Art Master Plan www.toronto.ca/planning/urbdesign/pdf/publicart_udg_aug2010.pdf

Vancouver Public Art Program www.vancouver.ca/commsvcs/cultural/publicart/index.htm

Winnipeg A.C.T.I.V.E. Policy Framework www.winnipeg.ca/interhom/pdfs/PUFS/chapters/2.0PolicyFramework.pdf

Winnipeg Arts Council www.winnipegarts.ca

Winnipeg Cultural Capital of Canada www.artsforall.ca

Winnipeg Public Art Policy www.winnipegarts.ca/images/uploads/File/wpg_public_art_policy.pdf

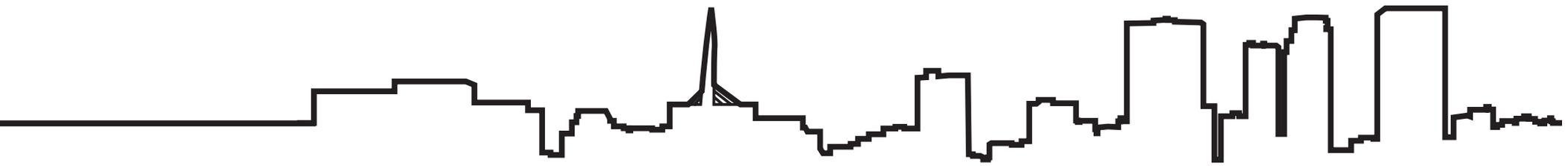


STAKEHOLDER INTERVIEW PARTICIPANTS (OCTOBER 2010)

James Allum (City of Winnipeg), David Angus (Winnipeg Chamber of Commerce), Derek Aasland (Manitoba Theatre for Young People), Tim Babcock (University of Winnipeg - Theatre & Film Department), Sam Baardman (Province of Manitoba, Department of Culture, Heritage & Tourism), Carolyn Basha (Winnipeg Folk Festival), Andrea Bilash (Winnipeg Aboriginal Film & Video Festival), Jennifer Bisch (Dalnavert Museum), Kevin Burton (Independent Filmmaker & Video Artist), Lee Caldwell (City of Winnipeg), Edmund Dawe (University of Manitoba - Marcel A. Desautels Faculty of Music), Leah Decter (Independent Artist), Shawna Dempsey (Mentoring Artists for Women's Art), Louise Duguay (Collège universitaire de Saint-Boniface), Spencer Duncanson (Little Opera Company), Danishka Esterhazy (Independent Filmmaker), Cam Forbes (Art City), Hannah Godfrey (aceartinc.), Perry Grosshans (Winnipeg International Writers Festival), Tracy Hucul (Department of Canadian Heritage), Judy Jennings (Independent Artist), Paul Jordan (The Forks North Portage Partnership), Deepak Joshi (City of Winnipeg), Cherry Karpyshein (Prairie Theatre Exchange), Anthony Kiendl (Plug In ICA), Nick Kowalchuk (Gas Station Arts Centre), Ginette Lavack Walters (Festival du Voyageur), Niki Little (North End Arts Centre), Marcelle Lussier (Urban Ink), Chuck McEwen (Manitoba Theatre Centre - Winnipeg Fringe Theatre Festival), Meg McGimpsey (West End Cultural Centre), Hope McIntyre (Sarasvati Productions), Jared McKetiak (CJUM 101.5 FM), Glenn Michalchuk (MayWorks Festival of Labour and the Arts), Maurice Mierau (Independent Writer & Editor), Sandee Moore (Video Pool Media Arts Centre), Casimiro Nhussi (NAfro Dance Productions), Freya Björg Olafson (Independent Artist), Marc Prescott (Independent Playwright), Rob Schmidt (CKUW 95.9 FM), Thom Sparling (ACI Manitoba), Sheila Spence (Manitoba Printmakers Association), Sara Stasiuk (Manitoba Music), Faye Thomson (School of Contemporary Dancers), Cindy Tugwell (Heritage Winnipeg), Jordan Van Sewell (Independent Artist), Michael Van Rooy (Independent Writer), John Weier, (Independent Writer), Adrian Wortley (Department of Canadian Heritage), Vicki Young (Manitoba Chamber Orchestra)

This plan also includes information collected from participants in the *OurWinnipeg* roundtable discussions and *Ticket to the Future Phase 1* research conducted in 2009.





Appendix F:
Topics for the Arts, Culture and
Heritage Liaison Committee
to Mayor and Council

The Mayor's Task Force on Heritage, Culture and Arts discussed numerous subjects related to the Terms of Reference. Several subject areas were considered as important, however could not be fully realized by the Task Force for the purposes of this report. As such, a list of topics are provided to be considered by the proposed Arts, Culture and Heritage Liaison Committee to Mayor and Council. This includes:

- Examine mechanisms to support attracting small and medium sizes events to the City.
- A fuller exploration of innovative sources of funding for arts, culture and heritage.
 - Examine municipal funding related to arts, culture and heritage to determine whether efficiencies could be identified in order to produce overall savings that could be redirected towards other arts, culture and heritage initiatives.
- Determine appropriate mechanisms to further engage with stakeholders in the arts, culture and heritage sub-sectors.
- To further explore the role of tourism with respect to arts, culture and heritage.