

TICKET TO THE FUTURE
Phase 2
A Cultural Action Plan for Winnipeg

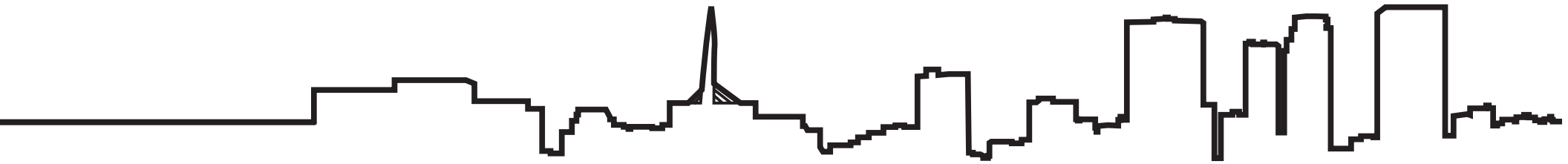
Winnipeg Arts Council
with DIALOG
2011

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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.

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The BIG Dance on Broadway - September 11, 2010.
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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 *TTTF 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 i*nvolved 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.

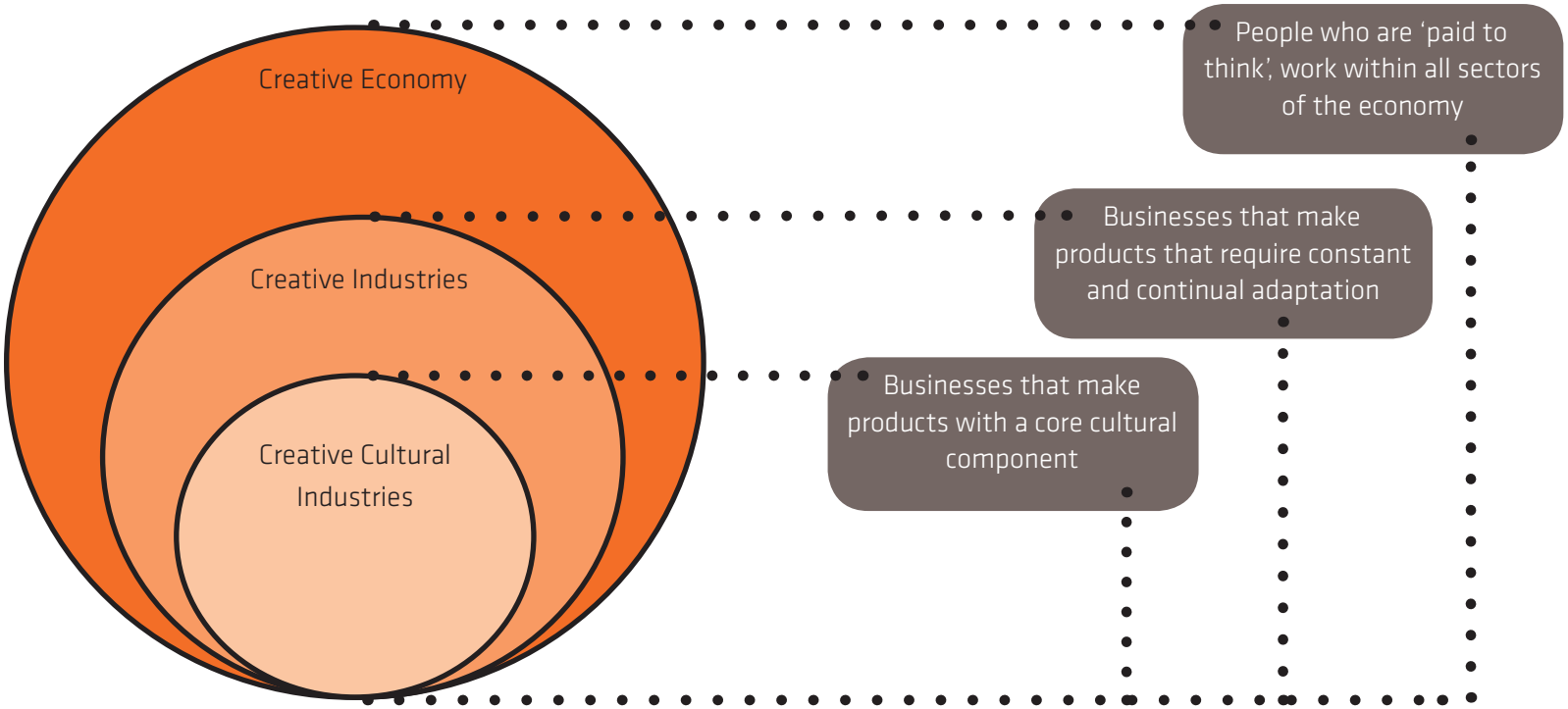
The second way that creativity drives the economy is through a specific range of industries and economic activity, known as the "creative economy." According to Statistics Canada data, creative and cultural industries are one of the fastest growing sectors within the economy. During the 1990s, the culture 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.

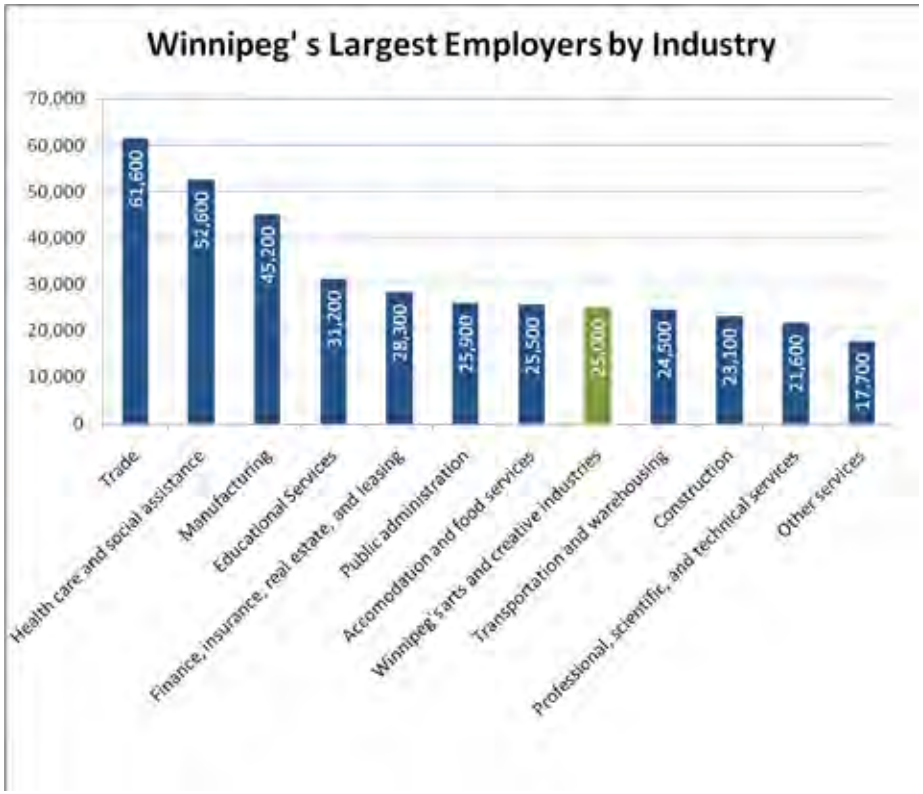
- **Winnipeg's Creative Economy**

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 TTTF 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.

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.

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 (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 be 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 crown 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
• 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	• 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	• 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…	
Options for accessing services, amenities, and community resources	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.
Options for mobility	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.
Options for housing	Providing a mix of housing that accommodates a range of incomes and household types, at all stages of life.
Options for local employment and culture	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.

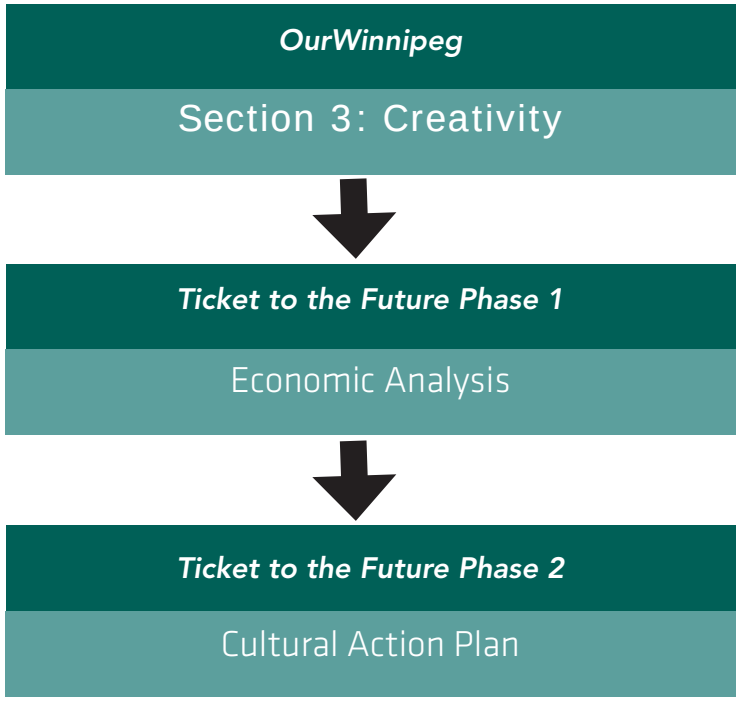
The Winnipeg Arts Council is now responsible for overseeing the **Urban Idea Centre.** The purpose of this centre is to "encourage and facilitate the exchange of ideas and opinions related to the city, the quality of urban life, and future possibilities." The centre will provide an important mechanism 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.

"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

Stewardship Goals

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.		

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 fotograph 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.

Stewardship Goals

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.

Placemaking/ Public Art Goals

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' creditability, so that developers considering setting aside space for arts and cultural organizations can be confident in the latter's stability.

Placemaking/ Public Art Goals

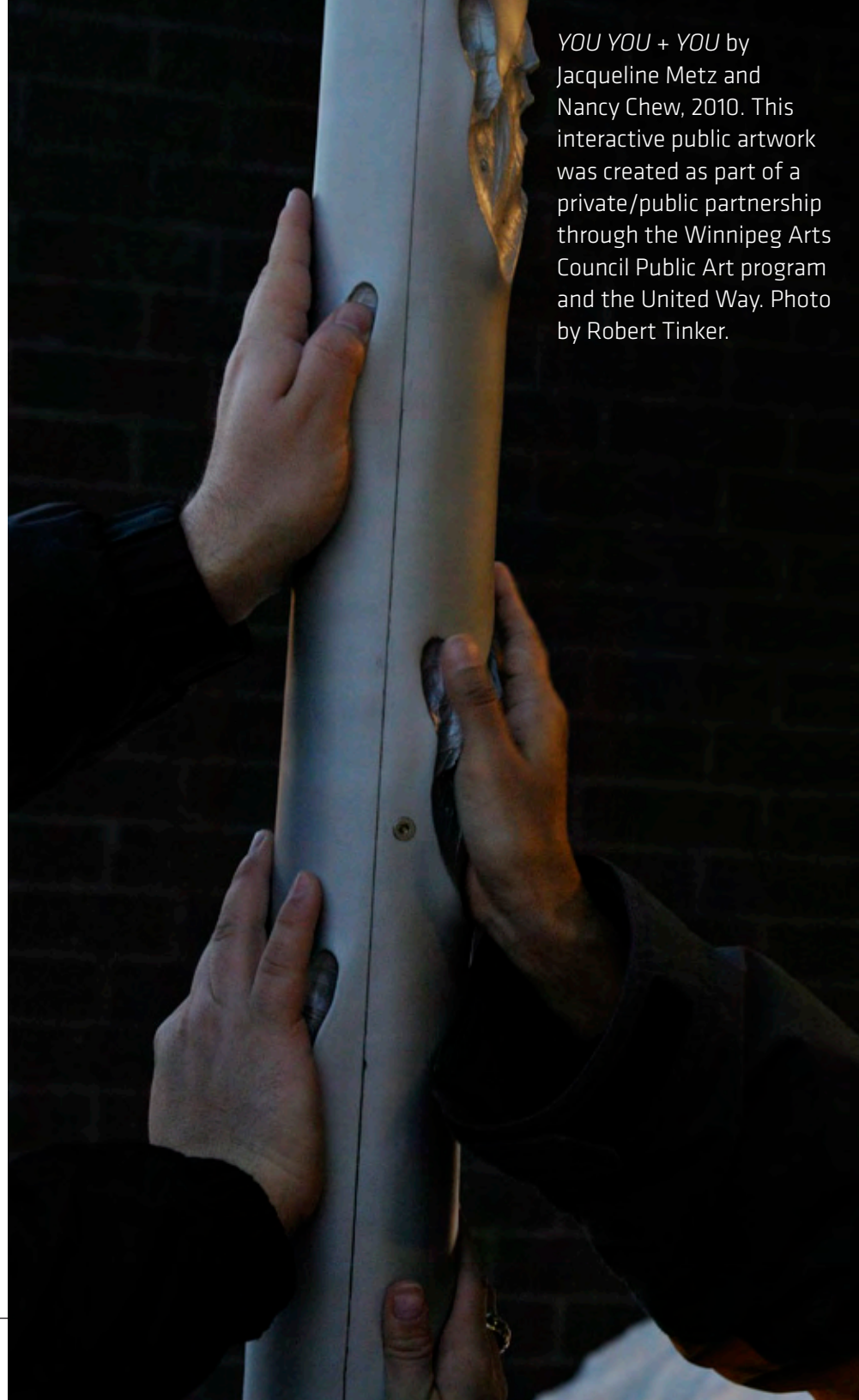
Goals		
Champion and support the Public Art Policy as a tool for placemaking and community identity through the provision of necessary tools and frameworks.		
Provide incentives for private sector involvement in public art development.		
Create a new municipal funding formula for public art.		
Actions	**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.

Creative Communities Goals

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.

Creative Communities Goals

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.

Creative Industries Goals

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. *OurWinnipeg* 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

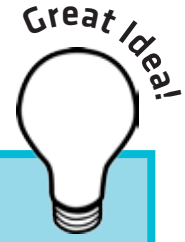
Goals		
Greater incentive for the creative industries to flourish in Winnipeg.		
Actions	**Responsibility/ Partners**	**Timeframe**
Create a funding program to assist creative startup companies and independent entrepreneurs working in the creative industries in Winnipeg.	WAC	3 – 10 Years
Streamline regulations 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.

Creative Spaces Goals

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.

Funding for Sustainability Goals

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

Funding for Sustainability Goals

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 i*s 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 *TTTF 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.

- **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
• 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	• Responsible for managing the Public Art Program, including the administration and disbursal 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: ◦ 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.

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).

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

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.
• Continue to support artistic integrity through arm's length allocation of arts grants and management of a civic public art program.
• In partnership with arts stakeholders, develop and implement a long-range strategic cultural plan for the City.
• Encourage creativity and excellence in all aspects of cultural activities.
• Recognize artistic and cultural expression as a key component of sustainable and complete communities.
• 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.
• Collaborate with museums and others on initiatives to enhance facility and collection sustainability.
• 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.
• Support collaboration and networking related to cultural tourism.
3. Support a wide range of arts and cultural facilities.
• 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.
• 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.
• 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.
• Work in partnership with arts stakeholders to integrate art and cultural activities into recreation programs and facilities.
• Support a wide range of cultural facilities and services that reflect community diversity.
• In partnership with communities, create environments that reflect their distinct artistic and cultural values.
• Support and develop cultural activities that enrich and extend personal and community development.

5. Foster life-long arts learning opportunities.
• 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.
• Promote cross-cultural and inter-generational opportunities for arts activities and learning.
• Support opportunities to engage all children and youth in arts programming.
• 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.
• 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.
• 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.
• 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)

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Artscape www.torontoartscape.on.ca

Canada Council for the Arts www.canadacouncil.ca

Community Redevleopment 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

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

