



City of Windsor Cultural Mapping Project

February 2014



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1 Purpose and Deliverables

The City of Windsor received funding through the Creative Communities Prosperity Fund of the Government of Ontario to undertake a Cultural Mapping Project. Phase 1 of the project was the development of a cultural inventory database to be developed in conjunction with the City of Windsor staff. The second phase of work involved the development of interactive cultural mapping tools or applications by the City's Geomatics Division.

The City of Windsor has completed a Municipal Cultural Master Plan that defined mapping as a „way of looking at physical relationships and seeing the underlying cultural narratives“. The Cultural Mapping Project will deliver a tool that will assist in visualizing these narratives and relationships. The project's intent is not only to serve the purposes of the cultural world in Windsor, but will serve as a catalyst to bring cultural considerations to the forefront of other business propositions. Planners, business developers, those considering relocating, creative clusters, etc. need to be aware of the cultural opportunities and narratives in the city when considering their business decision.

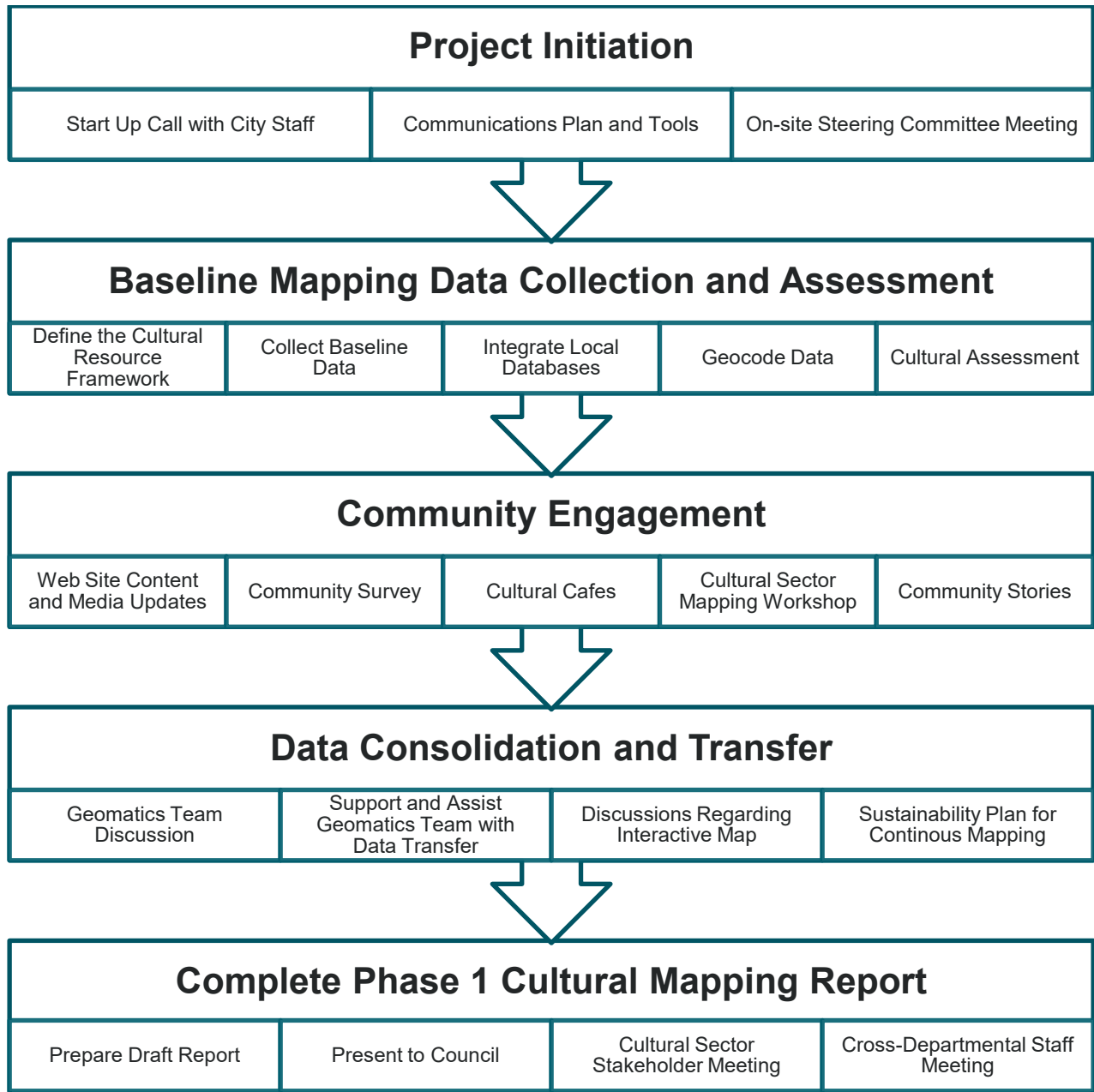
The Project's immediate use will be in moving forward the recommendations within the Cultural Master Plan, notably the creation of the cultural tourism marketing strategy. Long term the Cultural Mapping Project will be considered a living document, which will be continuously monitored to ensure currency.

To this end, the City of Windsor contracted AuthentiCity, the Cultural Development Division of Millier Dickinson Blais, to assist with the development of a cultural assets inventory. The project began in May 2013 and concluded in February 2014. Figure 1 provides a process diagram of the process.

One of the challenges in undertaking any cultural mapping project is the knowledge that cultural resources in any community do not „stop“ at municipal boundaries. Cultural facilities or activities in neighbouring municipalities are used by and considered part of the base of cultural resources and activities that enrich the lives of residents within the boundaries of any single municipalities. However, for the purposes of this project and influenced by conditions connected to funding for the project from the Creative Communities Prosperity Fund, the focus of mapping has been on those resources falling within the formal boundaries of the City of Windsor.



FIGURE 1: PLANNING PROCESS





2 What is Cultural Mapping?

Why Cultural Mapping?

Cultural mapping is a systematic approach to identifying, recording and classifying a community's cultural resources. There are three broad purposes served by cultural mapping:

1. Cultural Mapping as a Policy and Planning Tool

Cultural mapping supports planning and decision-making in two ways:

- **Developing Cultural Plans** - Cultural mapping is often a foundational step in the development of a cultural plan. Cultural mapping supports a municipality in identifying its cultural assets and builds a base of information from which to identify opportunities, challenges and strategies for advancing cultural development and contributing to economic and larger community development agendas.
- **Ongoing Planning and Decision-Making Support** - Beyond informing a cultural plan, cultural mapping is essential to building the capacity to apply a cultural lens – bringing considerations related to cultural assets and opportunities into municipal planning and decision-making across departments. Spatially mapping cultural assets shows how resources are distributed within communities, where they are clustered, and where there are gaps relative to other policy and planning issues.

2. Raising Awareness and Increasing Access to Cultural Assets

One of the most consistent messages to emerge from the community engagement process for the Cultural Mapping Project was the lack of awareness in the community of the depth and breadth of the city's cultural resources and activities. Building consolidated base information on cultural assets in Windsor will help raise the profile of these assets for both residents and tourists.

3. Connecting the Cultural Sector

The cultural sector in most municipalities tends to be fragmented and not well connected, a theme heard frequently in the community engagement process. Building a base of information on cultural resources helps cultural groups connect with one another, and supports the networking and collaboration essential to building sustainable local cultural communities.



2.1 The Cultural Mapping Process

It is important to note that work undertaken during the Cultural Mapping Project *marked the beginning not the end of cultural mapping in Windsor*. Cultural mapping must be understood as an ongoing process that progressively broadens and deepens information on cultural resources in a community over time. As such, tools and commitments are needed to sustain mapping activity.

The first step in undertaking cultural mapping is determining a consistent set of categories of cultural resources (known as a Cultural Resource Framework or CRF) within which a wide range of existing information can be effectively consolidated). One source of the definition of cultural resources in the CRF is Statistics Canada's *Canadian Framework for Cultural Statistics* which defines and classifies cultural industries and occupations in the country. Other resources are determined by categories of natural and cultural heritage assets defined by the *Ontario Heritage Act* and *Ontario Planning Act*.

The CRF illustrated in Figure 2 represents the framework endorsed by the Ontario Ministry of Tourism, Culture and Sport as a guide to Ontario municipalities undertaking cultural mapping. However, the CRF is not intended as a rigid set of categories applicable in all communities. Each municipality must interpret it and adapt it to their particular circumstances and needs.

In Windsor, the Steering Committee was asked to „customize“ this through the addition of categories of cultural resources needed to reflect Windsor's unique culture and identity, this included understanding cultural occupations and intangible assets or stories from the community. Figure 2 provides a basic view of the CRF. **Appendix A** contains the full list of categories within the CRF that the Steering Committee agreed upon.

Once the CRF for Windsor had been confirmed, the first step was accessing relevant information from *infoCanada*, a commercial entity that consolidates information drawing from two sources: Statistics Canada and local Yellow Pages. This baseline of information was then supplemented by a wide range of data provided by the City. Once this data had been integrated with *infoCanada* data, the resulting database was reviewed by the consultants. A City staff team with representatives from multiple departments was provided a copy of the database and conducted an extensive further review and updating of the database. Finally, a Cultural Sector Workshop was held to review the final mapping data and make additions based on their knowledge of the cultural assets in the community. Once the reviews were completed the database was geocoded and transferred to the staff team from the City's Geomatics Division.

FIGURE 2: CULTURAL RESOURCE FRAMEWORK

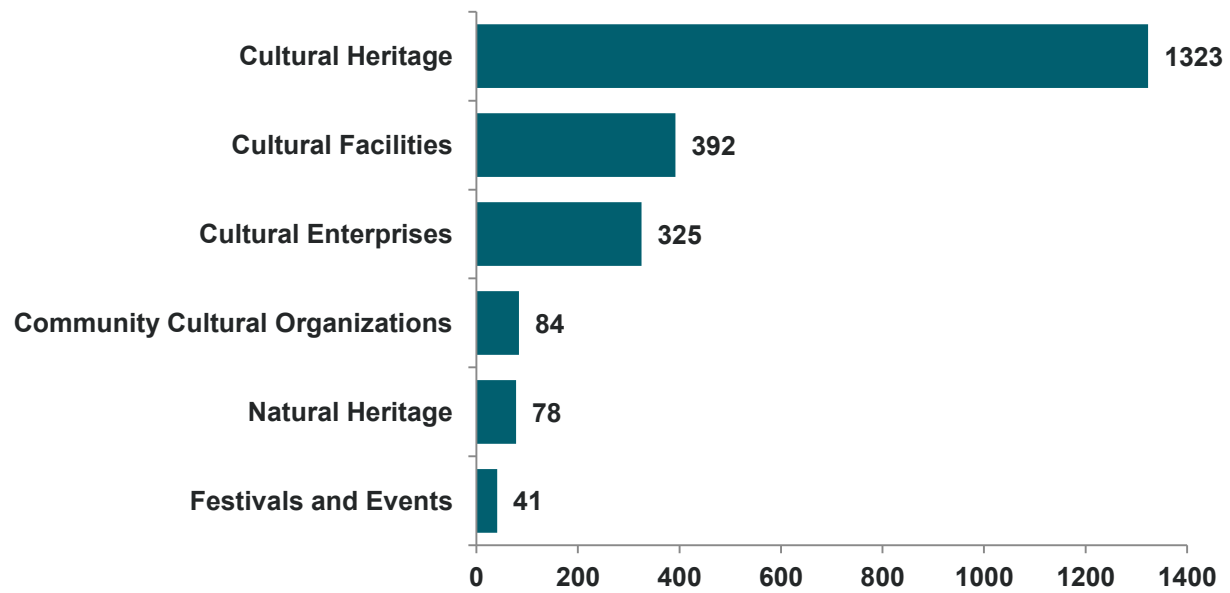




2.2 Cultural Mapping Findings

Figure 3 illustrates the breakdown of cultural resources identified to date.

FIGURE 3: TOTAL ASSETS BY CATEGORY – TOTAL ASSETS = 2243

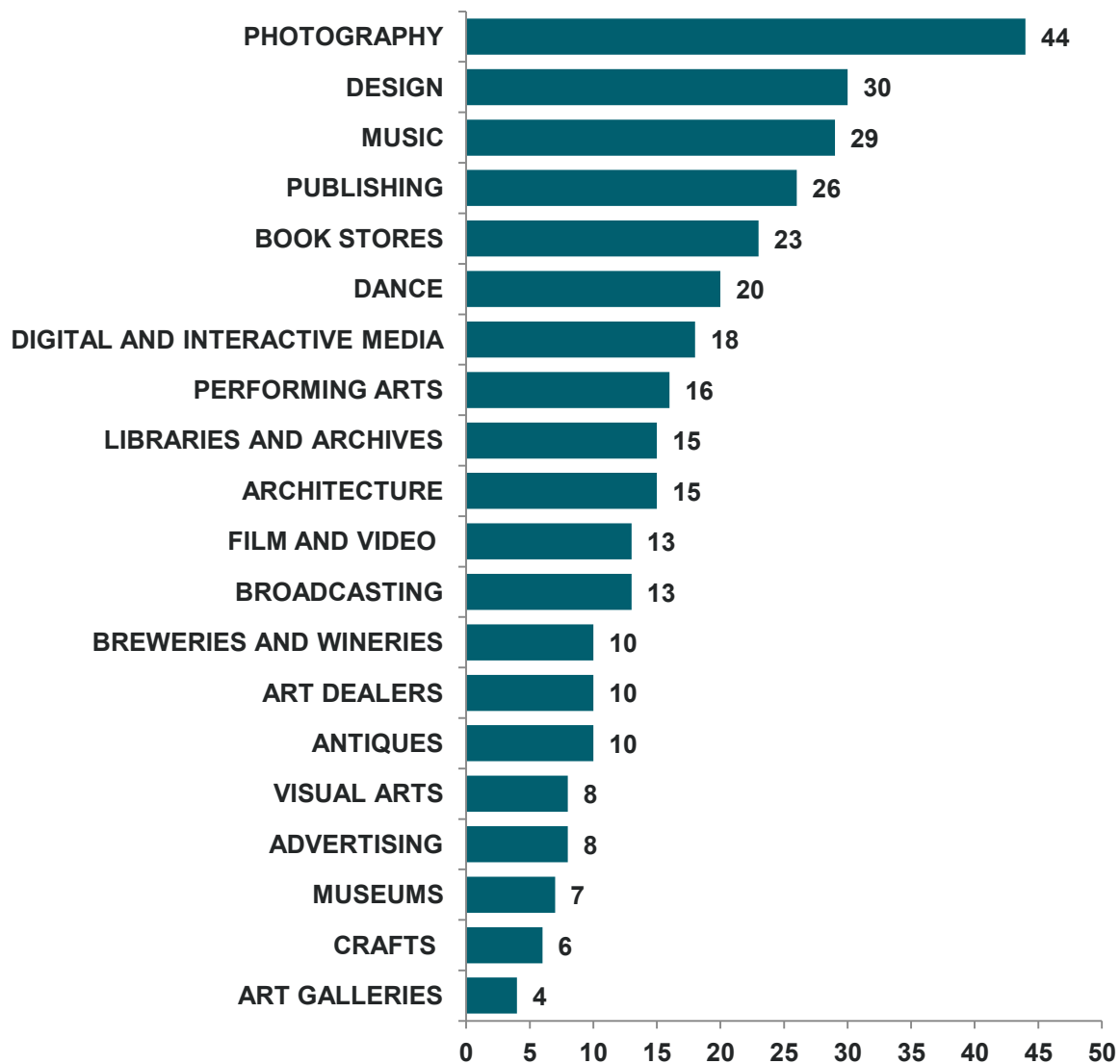




Cultural Enterprises

The cultural mapping process identified a total of 330 cultural enterprise (including culture-based businesses and not-for-profit cultural organizations) in Windsor. The mapping exercise reveals that 40% (133) of the assets were based in Photography, Publishing, Design and Music. The high ranking of these four categories speaks to the strength of entrepreneurship in the community as most of the businesses in these categories were small enterprises. Some specific examples include: Luminescent Memories Photography, Apollo Publications Corp., and Imaginative Imaging.

FIGURE 4: CULTURAL ENTERPRISES BREAKDOWN – TOTAL ASSETS = 325

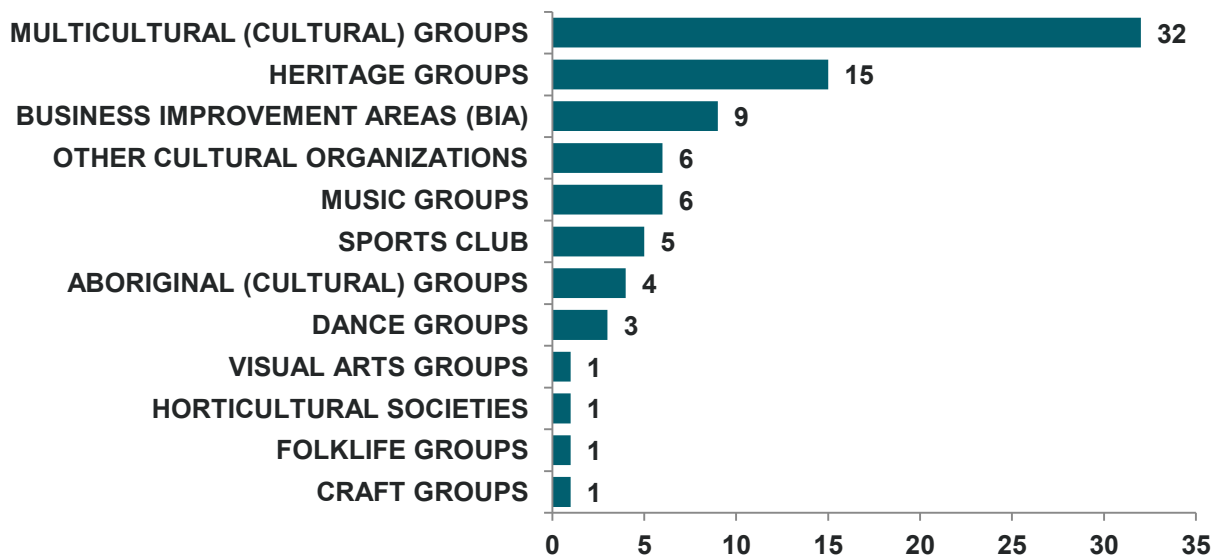




Community Cultural Organizations

Windsor's community cultural organizations are those smaller, often volunteer-led groups with less formal organizational structures and infrastructure. However, these organizations are essential to the cultural vitality of the community. The cultural mapping exercise identified a total of 101 organizations. Multicultural (Cultural) Groups represent the largest number of community cultural organizations that are present in the area which speaks to the cultural diversity of Windsor. Examples include the Essex County Chinese Canadian Association, Irish Canadian Cultural Club, Multicultural Council of Windsor and Essex County, and the Sikh Cultural Society of Metropolitan Windsor. Examples of Heritage Groups include: The Algonquin Club of Detroit and Windsor, The Canadian Historical Aircraft Association, and Les Amis Duff-Bâby.

FIGURE 5: CULTURAL ORGANIZATIONS BREAKDOWN – TOTAL ASSETS = 84

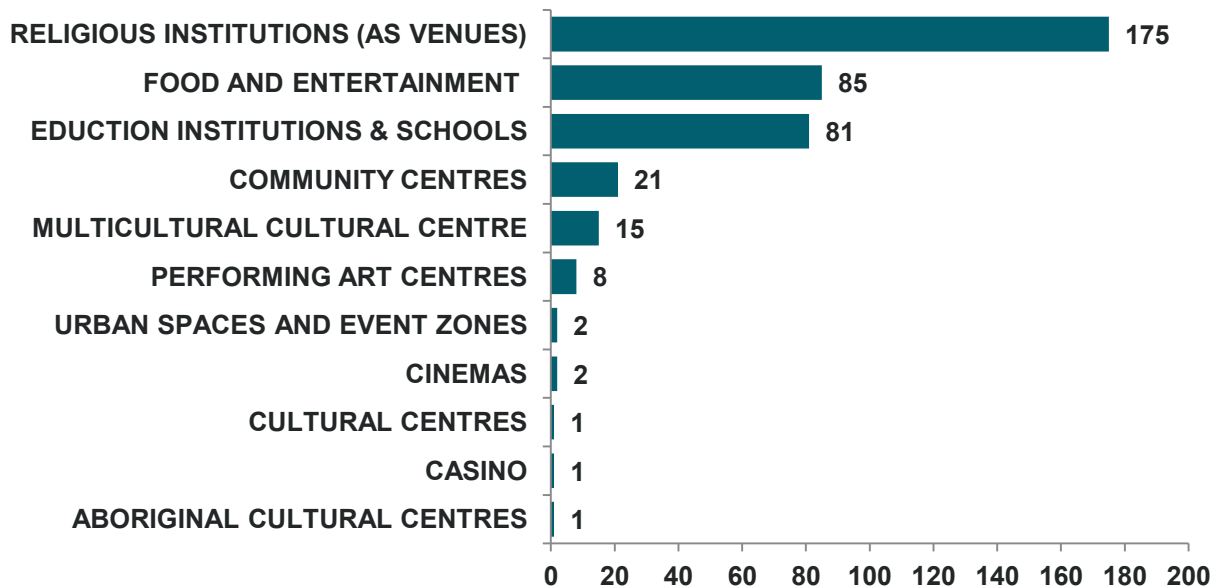




Cultural Spaces and Facilities

Windsor has a wide variety of facilities and spaces where cultural activities take place. These range from institutions that act as venues for cultural activity such as religious and educational institutions, to settings such as restaurants with live music, community centres with cultural activities. The asset mapping exercise identified 322 cultural facilities and spaces in Windsor.

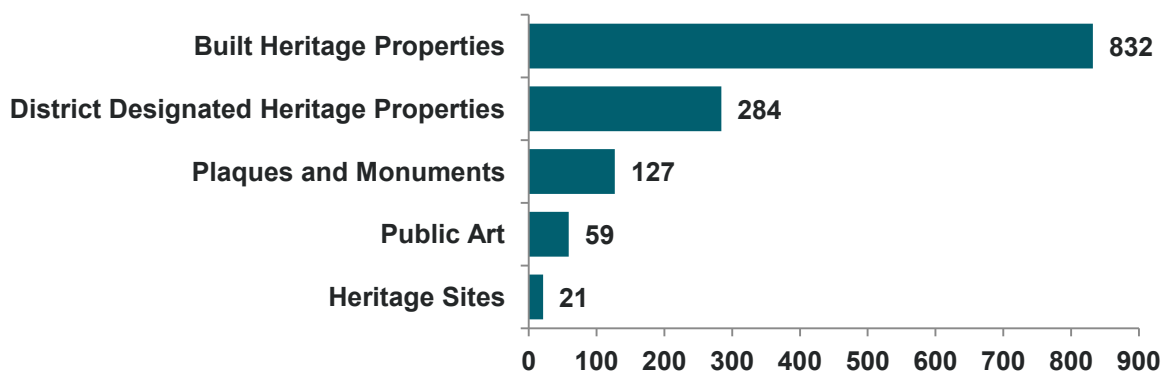
FIGURE 6: CULTURAL FACILITIES AND SPACES BREAKDOWN – TOTAL ASSETS = 392



Cultural Heritage

Cultural heritage assets include built heritage (both registered and designated heritage properties), plaques and monuments, public art, and cemeteries, among others. Strong results in the category of built heritage properties speak to the importance that older residential, commercial and institutional buildings play in enhancing the cultural environment of the city.

FIGURE 7: CULTURAL HERITAGE ASSETS BREAKDOWN – TOTAL ASSETS = 1323

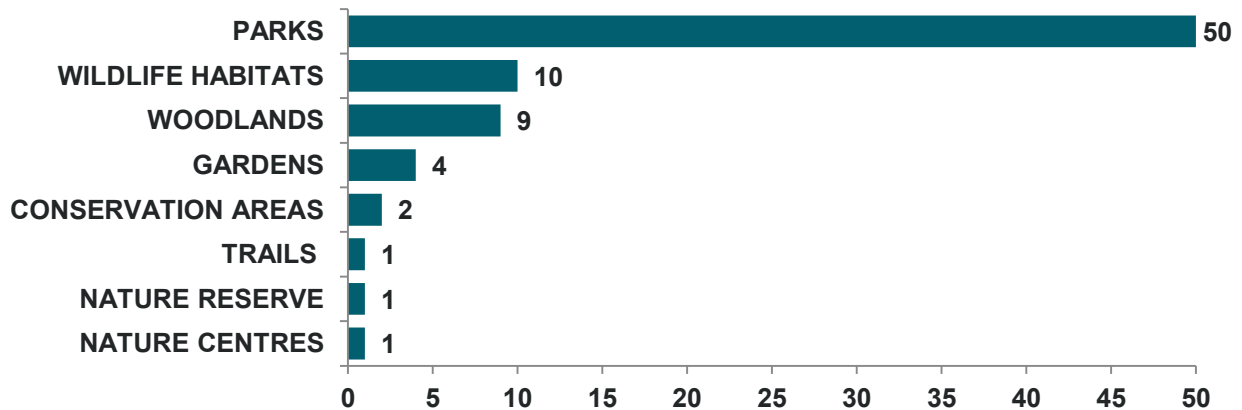




Natural Heritage

Natural Heritage assets such as trails, parks, conservation areas, and major bodies of water such as the Detroit River are defining facets of Windsor's identity and sense of place. In total 78 natural heritage assets were identified.

FIGURE 8: NATURAL HERITAGE BREAKDOWN – TOTAL ASSETS = 78



Festivals and Events

Festivals and events contribute to the animation of public and natural spaces by bringing entertainment, new experiences, and economic impacts to the community. Examples of Other Festivals and Events are Balloonapalooza, The Windsor International Fringe Festival, and the HandiCapable Fishing Derby. In total the cultural mapping exercise identified 47 festivals and events.

FIGURE 9: FESTIVAL AND EVENTS BREAKDOWN – TOTAL ASSETS = 41





2.3 Windsor's Intangible Cultural Resources

Community Stories

Together tangible and intangible cultural resources fuel cultural vitality and contribute to defining the unique cultural identity and sense of place in a community. The major focus of attention in the Cultural Mapping Project was on tangible cultural resources. However, attention was also paid to intangible cultural resources or community stories.

Local stories are the „DNA of culture“ and are central to cultural mapping. Stories help make sense of a place and relationships in the community. The Community Survey asked people to identify the most important stories that helped contribute to defining Windsor's unique identity. From this long list, a total of 10 of the most commonly identified stories were identified. The following provide short narratives on each of these story topics.

1. Hiram Walker

The Hiram Walker name is so deeply entrenched in Windsor that it touches facets of architecture, history, Windsor neighbourhoods, and pop culture.

American born, Hiram Walker moved to the then small town of Detroit in the 1830s. Always an entrepreneur, he started to distil vinegar from his early grocery business. Soon after he ventured into grain wholesaling; this guided him to look for expansion opportunities across the river into Windsor where land, supplies and labour were cheaper. As a true early industrialist, Walker not only built his eponymous distillery on the Windsor banks of the Detroit River, he also built and controlled the surrounding neighbourhood, what would become known as Walkerville. Walker commissioned leading architects to construct impressive public and private buildings still visible today. Though Hiram Walker died in 1899, his family controlled the empire until 1926.

During this period, prohibition in America meant the sale of alcohol was illegal. The prime waterfront location and a series of islands dotting the river provided a perfect opportunity to transport contraband liquor across the border. However, bootlegging was not the Walker family's claim to fame. Notorious characters like Al Capone were frequent visitors. Locally, Harry Low – a larger than life personality - used a World War I minesweeper warship to haul the precious cargo across the river. Low and others built and lost vast fortunes during the prohibition era and left their mark on the city by constructing East Windsor's most notable estates.

It should be no surprise that a legacy as big as Hiram Walker is preserved and celebrated through full day rum running themed tours and re-enactments, the Canadian Club Brand Centre, as well as Speakeasy nightlife and music throughout the city.

2. The Underground Railroad

The Underground Railroad, an informal network of safe-houses and caring individuals, led escaping American slaves from the American South to Canada. Mired in secrecy, few documents remain but the stories have captivated the imaginations of people locally, nationally and internationally. Estimates suggest that 30,000 to potentially 100,000 slaves and free citizens escaped via the Underground Railroad mostly to the triangular region bounded by Windsor, Niagara Falls and Toronto.



Peaking in 1865, waves of individuals successfully travelled the Underground Railroad to Canada. Many returned to America after the abolition of slavery in 1865, but a significant number of free citizens settled in Upper Canada, with many in Windsor and Essex County.

Old Sandwich Town, located directly on the Detroit River on the west side of Windsor is home to Sandwich First Baptist Church. The church was the first stop in Canada for many traveling the Underground Railroad. The original log cabin church was rebuilt in brick in 1841 with many of the slave families supplying homemade bricks. Some escapees who survived the journey were housed in military barracks on the site of the current City Hall Square. The plaque at the site states “The Black community grew as the town prospered. By 1859 there were approximately 700-800 Blacks in a population of 2500.”

The International Memorial to the Underground Railroad is a two part installation on either side of the Detroit River. Equally sited in Windsor and Detroit, the 22 foot high monuments face each other and pay tribute to the thousands that searched for freedom.

3. Automotive Industry

The early years of the 20th century were formative ones for Windsor. Ford, General Motors, and Chrysler all had early subsidiaries and sister companies located in the east part of Windsor. The Ford Motor Company of Canada and its associated organizations was one of the largest and earliest of these automotive giants. By 1910, Ford grew to occupy nearly 100 acres in the Sandwich East community in present day Windsor. This area, parallel in stature but different in development to Walkerville, was soon to be known as Ford City. It mushroomed quickly to a population of 16,000 by 1928.

Ford City was also ground zero for the 99 Day Strike in 1945. Ford workers were seeing dramatic changes on the factory floor as Ford moved into automated commercial production. Workers unionized in 1941-42 and after negotiations stalled in 1945 decided to strike. In the landmark strike, the union had a list of 24 demands. However, the most important demand was union security and check-off dues (mandatory union dues). This is now commonplace and known as the Rand Formula after Supreme Court Justice Ivan Rand’s decision in 1946.

Many women worked in industrial assembly during World War II but many were forced to return home after the end of the war. Women held secretarial, administrative, nursing, and food service positions in this post-war period, but it was not until 1977 that Ford hired women to work on assembly lines.

As traditional manufacturing subsided, the Canadian Auto Workers Union (CAW) in Windsor grew to encompass numerous other industries such as health care and hospitality. After a series of mergers, CAW is now known as Unifor; the largest private sector union in Canada.

While many of the plants (Ford alone had six at one point) are now closed, the legacy of automobile manufacturing is felt not only in Windsor, but across North America through its influence on the labour movement. Today, the Ford City Business Improvement District continues to build on the strengths of the neighbourhood. Regular events like farmers markets, weekly community dinners, open mic coffee houses, as well as arts and heritage festivals are actively promoted.

4. Cultural Diversity

Windsor has long prided itself on the diversity of its people. Windsor was founded by the coming together of Aboriginal, Black, English and French people. Today this pride in diversity continues with the city being home to a tremendous range of nationalities and ethnicities.



Since the beginning, these communities established their own schools, churches, and social clubs. For example, during the time of the Underground Railroad, the early Black community were shunned from the school system and as a result built one themselves. Catholics in the postwar period offered social services through the Catholic immigration centre on Cadillac Street. This period also saw burgeoning recognition of multiculturalism through the Windsor Ethnic Council and the Canadian All Nations Cultural Association.

In 1971, Prime Minister Pierre Elliot Trudeau announced Canada's Multiculturalism Policy. Reaction was immediate, with 30 local ethno-cultural groups meeting at St. Clair College to discuss forming a local multicultural council. Momentum continued and by 1973 over 100 leaders in community cultural organizations decided to form the Multicultural Council of Windsor and Essex County.

Festivals and events celebrating diversity began almost immediately with the Multicultural Festival debuting in 1974 and a downtown bazaar in 1975. These were the seeds that eventually flourished as the award-winning Carrousel of Nations in 1976. The latest iteration of the Carrousel of Nations spans three weekends in June, offering food, hospitality, music and cultural experiences. The event garners national prize, ranking high on tourism polls.

Currently there are over 170 ethnicities and 70 spoken languages making Windsor the fourth most ethnically diverse city in Canada. A popular daily multicultural experience includes going to one of the many ethnic restaurants in Windsor. Examples include Ethiopian, Indian, Lebanese, Malaysian, Salvadorian, Thai, and Vietnamese cuisine.

The Multicultural Council of Windsor and Essex County continues to play a critical role in this diverse city with a mission of promoting and encouraging a harmonious society that is multi-ethnic, multi-racial, and multi-faith.

5. Live Music

Live music is synonymous with Windsor and the city proudly celebrates all forms of musical expression. With close to 100 food and drink establishments offering live music, as well as large venues such as The Coliseum at Caesars Windsor and the Capitol Theatre & Arts Centre attracting internationally known musicians, offerings are diverse and well developed.

The University of Windsor's School of Music is contributing substantially to the local music scene by moving into historic buildings downtown. The expansion includes a new recital hall, as well as a new outdoor performance space. Live music in Windsor encompasses academic institutions, buskers, bars, choirs and studios such as Polaris Recording Studios, a holdout from Motown days.

Downtown Windsor is ripe with music festivals. There are a wide range of venues to foster and incubate musical talent. An award-winning heart of live music venues is Phog Lounge. Frank Incitti and Tom Lucier, owners of Phog Lounge, envision their venue as a cultural hub; supporting and connecting art, film, literature, entrepreneurs, as well as music. They have hosted many other kinds of events such as: open mic sessions, art shows, video game nights, poetry and book readings and dance parties. Most importantly, Phog Lounge offers entertainment for very affordable prices, often just \$5, and occasionally includes all-ages events as well.

Phog Lounge has artfully chronicled the connections of Windsor music on a 150 square foot canvas. Known colloquially as the Windsor Rock Wall, this visual archive depicts over 50 years of local music groups.



6. Natural Heritage

With numerous protected wildlife habitats, woodlands, reserves, conservations areas, and its southern latitude, it is no surprise that Windsor is a rarity in Canada – a city rich in biodiversity.

The Prairie ecosystem once extended over much of southern Ontario. The Prairie landscape was characterized by fields of tall grasses. The poor sandy soils left a distinct lack of trees; instead in their place you will find native grasses, wildflowers, and rare birds and animals. Through natural and manmade fires, the landscape fought off larger trees for thousands of years. However, it is estimated that less than 0.5% of the original prairies ecosystem exists in all of southwestern Ontario.

One of these remnants, the Ojibway Prairie Complex, is a 350-hectare nature reserve partly located on the west side of Windsor. Over 200 species of birds have been recorded in this reserve, and as an active migration route, the complex attracts serious birdwatchers and wildlife enthusiasts. Even for the untrained eye, you might catch a glimpse of the Tufted Titmouse with its rust coloured sided and prominent grey crest. Easily spotted, the brilliant turquoise Indigo Bunting is also a common sight during their summers feasting in the prairie landscape. Not to be outdone, flocks of Peregrine Falcons and Bald Eagles have made nests under the Ambassador Bridge, and can be viewed from University Avenue.

Butterflies and moths also are numerous, with a list of over 300 species in the Ojibway area. The massive migration of tiny Monarch Butterflies can be experienced in a small way at the Ojibway Nature Centre before they make the giant trek through Pelee Island and then 3,000 km south to Mexico for winter. Open seven days a week, there is no charge to visit the newly reconstructed Ojibway Park Nature Centre.

7. Performing Arts

With many theatre companies, as well as a serious contingent of dance studios and theatres, the performing arts thrive in Windsor. Founded in 1948, the Windsor Light Music Theatre has been bringing Broadway-style musicals to the area since its inception. Originally producing “light operas,” this volunteer-led theatre continues the tradition of bringing two family-friendly musicals every year.

Though the well-established Theatre Alive recently produced its final show, newer innovative and experimental theatre groups are filling the void and finding a voice. Theatre Ensemble is a non-profit community company committed to producing new Canadian work and strives to promote young artists and actors. Another, Cardinal Music Productions, now brings Broadway-caliber acts. Finally, the burgeoning Korda Artistic Productions offers up eight productions each season.

The performing arts in Windsor are varied, hence the proliferation of spoken word and dance activities. With readings by the poet laureate, creative writing students, and other local authors, slam poetry and open mic evenings are common at places like Phog Lounge. Spoken word also takes the stage at Windsor’s annual BookFest with many ties to the local Windsor and Detroit area.

Dance in Windsor is also serious business with 20 Dance Studios. Many offer diverse programming, such as HNM Dance Company, a contemporary company committed to making dance accessible to everyone. Some of the classes they offer include Open Movement, Contact Improv, and Modern and Contemporary Ballet. These activities are not geared for professionals but seek to serve the community. Many of the performing arts events are operated by a stronghold of volunteers committed to improving the lives of those within the community.



8. Border City

Windsor and Detroit are connected not only physically by a bridge and tunnel but through a range of community and cultural activities. The International Freedom Festival is just one example of once separate civic events that now share a common program. The spectacle celebrates the National Days of both Canada and the United States of America. Occurring on the Monday between Canada Day and Independence Day, the highlight of the event is one of the world's largest fireworks displays over the Detroit River. Together, the evening draws about 1,000,000 people to the riverbanks and many more during the days leading up to the event.

The cities also feature the joint Detroit Free Press/Talmer Bank Marathon. The route crosses the Ambassador Bridge and the Detroit-Windsor Tunnel traversing both downtown Detroit and downtown Windsor. The run attracts many repeat participants with 4 participants ranging in age from 61 to 70 years of age who have raced in all 35 events.

Finally, the Media City Film Festival is another international collaboration between the creative communities of both cities that has taken place since 1994. Five days of live performances, screenings, exhibitions, and artist's discussion panels attract attendees from around the world.

The two cities also share in heritage activities. The Algonquin is the only known international local history society. It was founded in 1934 and continues to be active today. Entirely volunteer-based, the organization focuses on the heritage of Detroit and Windsor. Regular meetings alternate between the two border cities.

9. Settlement and Diversity

Little archaeological evidence remains of the Anishinaabe, who camped seasonally on what is now present-day Windsor. The edges of the Ojibway Prairie and the surrounding thicker forests provided the mix of habitats that would have fostered human life and shelter.

In 1701, Cadillac founded Detroit on the North side of the river. From there, the French settled Petite Cote, the "small side" of the Detroit River, and set the tone for Windsor becoming a hub welcoming various waves of migration. The street names of Windsor, from Ouellette, Pelissier, and François, reflect this early French heritage. Street pattern and the long-lot farming system fronting the river are other manifestations of early French settlement.

Connecting the threads that tie Windsor's settlement history together is the prominent early resident, François Baby. Born in Detroit of French heritage, he was raised in Upper Canada. Baby was captured during the War of 1812, and his home was taken over by the American troops. After his return he was elected to the Legislative assembly, being an early proponent of bilingualism.

During and after the American Revolution, many British Loyalists, but also Black Loyalists and freedom seekers, arrived en masse to this area. Sandwich town was established to accommodate both French and British who wished to remain loyal to the British crown.

With the arrival of the Great Western Railway in 1854 Windsor grew at exponential rates. However, the connections to Old Sandwich Town are still strong. It is one of the most historically significant neighbourhoods in Ontario, home to Windsor's historic Black community, as well as The Duff Baby House, built in 1798 by Alexander Duff and purchased by James Baby in 1805.



10. War of 1812

The only war to ever have been fought on Canadian soil was the War of 1812. South of Windsor, Fort Malden, now a National Historic Site, helped secure Upper Canada and provided shelter to British Major-General Sir Isaac Brock and Chief Tecumseh in preparation of the Siege of Detroit.

When American General Hull invaded Canada at Sandwich (present day Windsor) in July 1812 the American army was twice the size of the British. Immediately, Sir Isaac Brock knew he must act quickly. The British troops fled to Fort Malden, and devised a plan.

The plan was to attack the Americans on their own soil. The British troops set up gun batteries and asked General Hull to surrender. When he refused, they attacked. Crossing the Detroit River on August 16, the troops landed a few miles south of Fort Detroit. Sir Isaac Brock cleverly dressed the volunteer militia in red coat uniforms to trick the Americans in to thinking the British forces were large and powerful, and together they marched as a group.

Upon arrival, the intimidating large British troops, and their Aboriginal allies led by Tecumseh, caused an immediate surrender from General Hull. Overjoyed, the British troops refueled and restocked on the Americans' supplies and prepared for their next battle in October in the Niagara Region.

Ultimately, the War of 1812 brought no change to the border, but it lives on through festivals and events that act as a powerful connection for the community and Canadians alike.



3 Windsor's Cultural Economy

There is growing recognition across Canada of the importance of creativity, culture and quality of place in growing local economies. Many communities are now recognizing that enhancing quality of place and creating attractive amenities can draw talented people, which in turn attract business investment in an emerging creative economy characterized by higher paying, year-round jobs. Cultural resources and experiences also attract visitors and help grow tourism, an increasingly important component of economic development strategies in all communities.

Windsor, like municipalities across Ontario and nationally, faces serious economic challenges owing to a fundamental restructuring of the economy away from traditional industry sectors toward a creative economy in which talent, ideas and innovation drive wealth creation. For many municipalities including Windsor, the stark reality is that the manufacturing jobs that have been lost over the last decade are not returning in the numbers that have been the case in the past. In this economic environment, new sources of wealth creation and economic development must be found. In the context of this economic restructuring, cultural resources are assuming an increasingly important role. Communities that can identify and support elements of their creative economies – starting with cultural resources – will be well-positioned to capitalize on the opportunities a changing economy produces.

A Broader Vision of the Economy

A creative economy recognizes that all citizens and workers are creative and therefore can participate in and contribute to economic growth and community vitality. Windsor is a community of many different interests -- long-time residents and families who have lived in the area for generations, local business enterprises, churches and service clubs, active retirees and young families. All of these groups have their own unique needs and priorities and cherished hopes for the future.

Understanding Windsor's position in the creative economy is essential to understanding how the City will position itself in a time of economic restructuring. The following analysis is also intended to provide a foundation of research to inform the recommendations and goals within the Windsor Municipal Cultural Master Plan.



The subsequent section provides a profile of Windsor through the following lenses¹:

- **Creative Economic Lens** – provides an understanding of the role of creativity in all parts of the economy
- **Creative Cultural Economic Lens** – provides an understanding of the cultural economy and its contributions to the city's overall economy

3.1 The Creative Economy

Any analysis of the creative cultural economy or sector must be seen in the larger context of the emerging creative economy. Though there are multiple definitions of creative work, a definition adapted from the Martin Prosperity Institute, places creative occupations within four broad types of work². These occupational categories are defined as follows:

- **Creative occupations** – the growing number of people who are paid to think. These include scientists and technologists, artists and entertainers, and managers and analysts
- **Service occupations** – where work involves little autonomy, and occupations are focused on the delivery of services, including food-service workers, janitors, and clerks
- **Physical occupations** – consisting of people who use physical skills and carry out relatively repetitive tasks, such as tradespersons, mechanics, crane operators, and assembly line workers
- **Resource occupations (FFF)** – consisting of occupations in fishing, farming and agriculture, forestry (FFF) and mining

In the City of Windsor the largest proportion of workers is found in service class occupations, at 45 per cent. Windsor's proportion of service occupations is just slightly higher than the provincial average of 43 per cent. In terms of the creative workers, 30 per cent of Windsor's workforce is labelled as creative, just slightly below the Ontario average of 34 per cent.

To understand one component of the creative economy in Windsor, the total number of jobs in each of the creative occupations was identified. In Figure 10, the top creative economy jobs in the City of Windsor are highlighted as well as the short-term growth rates that have been seen in these occupations from 2011 to 2012. The three fastest growing occupations in Windsor include:

- Managers in retail trade, food and accommodation services (24 per cent increase)
- Finance and insurance administration occupations (19 per cent increase)
- Clerical Supervisors (18 per cent increase)

Interestingly, professionals in the arts and culture decreased significantly (about 28%) from 2011-2012. Highlighting the Cultural Resources available throughout Windsor can assist in attracting this creative cultural occupation back into Windsor's workforce.

¹ Data was collected from the Labour Force Survey, Canadian Business Patterns and Statistics Canada. The report collected data as early as 2001 and as recent as 2011 for the City of Windsor and Ontario.

² Martin Prosperity Institute. www.martinprosperity.org.



FIGURE 10: CREATIVE CLASS OCCUPATIONS

Description	2011	2012	% Δ
Teachers and professors	6,759	6,912	-2%
Nurse supervisors and registered nurses	3,415	3,189	-7%
Assisting occupations in support of health services	3,155	3,079	-2%
Technical occupations related to natural and applied sciences	3,005	3,045	1%
Professional occupations in natural and applied sciences	3,116	2,860	-8%
Administrative and regulatory occupations	2,148	2,432	13%
Other managers, n.e.c.	2,009	2,086	4%
Technical and related occupations in health	2,123	2,057	-3%
Paralegals, social services workers and occupations in education and religion, n.e.c.	2,231	1,995	-11%
Professional occupations in business and finance	1,832	1,908	4%
Finance and insurance administration occupations	1,591	1,889	19%
Judges, lawyers, psychologists, social workers, ministers of religion, and policy and program officers	1,744	1,725	-1%
Specialist managers	1,574	1,585	1%
Technical occupations in art, culture, recreation and sport	1,240	1,359	10%
Secretaries	1,507	1,278	15%
Managers in retail trade, food and accommodation services	987	1,222	24%
Clerical supervisors	813	963	18%
Professional occupations in health	751	814	8%
Professional occupations in art and culture	662	479	-28%
Senior management occupations	356	294	-17%

Source: Government of Ontario EMSI Analyst Data, 2011, 2012

3.2 The Creative Cultural Economy

The cultural economy comprises the element of the economy in which cultural expression and aesthetic value are driving elements of the work produced. Examining this subset of occupations and industries allows for a clearer picture of the depth and breadth of cultural output in the community.

Data Limitations

This report uses statistical data to assess employment in creative cultural occupations and the state of creative cultural industries. However, it is important to note that formal government statistics do not provide a complete picture of the individuals and organizations involved in the cultural sector. Much of the cultural sector, particularly the non-profit sector, defies accurate capture by standard statistical measurements. There are many ways in which the human resources engaged in cultural activities and the resulting financial output “fly below the statistical radar.”

Limiting factors to the statistical analysis include:

- Cultural activities carried out by many organizations that do not have full time employees, but operate with volunteers, part time staff, or casual/seasonal employees.



- Cultural activities that are carried out on a part-time or casual basis by individuals who work full-time in an occupation unrelated to culture. As a secondary (rather than main) occupation and source of income, this work is “not captured” statistically, either from the income or occupation perspective.
- Cultural activities that could operate as a business, but are not regarded as such by the “owner”, and therefore not registered with a business number.
- Self-employment in the cultural sector, which may not be captured as such on census or other reporting forms.
- The 2011 National Household Survey (NHS), as it relates to occupations, only reports on the employed labour force. Individuals unemployed at the time of the survey are not captured (this was not the case in the 2006 census where the unemployed were captured).
- The 2011 NHS was a voluntary survey which introduces a response bias. Individual income levels, educational attainment, and occupational classes can be correlated to higher or lower response rates. Accordingly, the NHS does not provide accurate comparable data to census based data.

Any quantitative data available for analysis would under-estimate the economic impacts of cultural activity, especially activity that is produced by individuals and smaller, community-based non-profit organizations. In addition to these difficulties, quantitative analysis cannot capture the social value of cultural activities. The Cultural Mapping Project fills in some gaps between statistical analysis and on-the-ground knowledge about the size and scope of Windsor’s cultural sector and its contribution to the local economy.

3.2.1 Creative Cultural Occupations

Analysis of creative cultural occupations utilizes definitions provided by Statistics Canada’s *Canadian Framework for Cultural Statistics*. These are occupations directly related to the creation of cultural products and services and are organized into the following two categories: *cultural occupations* and *cultural support occupations*. Cultural occupations include:

- **Creative and Artistic Production Occupations** - including architects, designers, writers, performing artists, visual artists, artisans, among others
- **Heritage Collection and Preservation Occupations** - including librarians, curators and archivists

The *Framework for Cultural Statistics* defines culture support occupations as those which directly service or support cultural creation and production. Cultural support occupations fall in three categories:

- **Cultural Management** - including supervisors and managers in the cultural sector
- **Technical and Operational Occupations** - including drafting technicians, camera operators, broadcasters, and other technicians and technologists
- **Manufacturing Occupations** - including film processing, printing and binding operators, and camera & plate makers

In Windsor, the proportion of cultural occupations and cultural support occupations is consistent with the provincial levels. Cultural occupations in Windsor represent 42 per cent of the total creative cultural occupations, compared with the provincial rate at 43 per cent in 2012. Similarly cultural support occupations represent 55 per cent and 57 per cent in Windsor and Ontario respectively.



To understand the make-up of each of these subsets of the cultural economy, the top occupations in both cultural occupations and cultural support occupations were analyzed in terms of the percentage change seen in these jobs from 2011 to 2012.

Figure 11 provides a picture of occupations that have grown and declined in the period from 2011 to 2012. It shows there has been significant growth in:

- Graphic designers and illustrators (68 per cent increase in total labour force)
- Interior Design (23 per cent increase in the total labour force)

In contrast, the following cultural occupations have shown the sharpest decrease in the number of jobs.

- Authors and writers (decrease of 43 per cent of the total labour force)
- Librarians (decrease of 39 per cent of the total labour force)
- Industrial Designers (decrease of 38 per cent of the total labour force)

FIGURE 11: CULTURAL OCCUPATIONS

Description	2011	2012	% Δ
Graphic designers and illustrators	124	208	68%
Interior designers	143	176	23%
Journalists	123	111	-10%
Librarians	109	67	-39%
Industrial designers	98	61	-38%
Musicians and singers	72	48	-33%
Artisans and craftspersons	41	38	-7%
Producers, directors, choreographers and related occupations	38	35	-8%
Theatre, fashion, exhibit and other creative designers	28	33	18%
Editors	37	30	-19%
Dancers	26	29	12%
Authors and writers	49	28	-43%
Painters, sculptors and other visual artists	11	13	18%
Architects	13	12	-8%
Other performers	11	11	0%

Source: Government of Ontario EMSI Analyst Data, 2011, 2012

Figure 12 provides a similar picture of change in cultural support occupations between 2011 and 2012. Gains were seen in:

- Landscape and horticultural technicians and specialists (57 per cent increase)
- Library and archive technicians and assistants (40 per cent increase)
- Industrial engineering and manufacturing technologists and technicians (38 per cent increase)

In contrast, significant declines were seen in:

- Professional occupations in public relations and communications (45 per cent decline)
- Printing press operators (also a 27.7 per cent decline)

Declines in cultural support occupation may relate to the broader changes in the economy than to specific trends in Windsor. Many jobs previously needed in areas such as printing, publications and libraries have been reduced due to the digitization and automation of many functions in these fields.



FIGURE 12: CULTURAL SUPPORT OCCUPATIONS TOTAL JOBS IN WINDSOR, 2011 AND 2012

Description	2011	2012	% Δ
Library clerks	206	201	-2%
Drafting technologists and technicians	135	154	14%
Supervisors, library, correspondence and related information clerks	111	111	0%
Industrial engineering and manufacturing technologists and technicians	73	101	38%
Professional occupations in public relations and communications	161	89	-45%
Library and archive technicians and assistants	63	88	40%
Announcers and other broadcasters	71	67	-6%
Landscape and horticultural technicians and specialists	42	66	57%
Printing press operators	73	47	-36%
Correspondence, publication and related clerks	40	43	8%
Printing machine operators	35	39	11%
Other technical and co-ordinating occupations in motion pictures, broadcasting and the performing arts	29	26	-10%
Support occupations in motion pictures, broadcasting and the performing arts	27	23	-15%
Architectural technologists and technicians	24	22	8%
Translators, terminologists and interpreters	25	19	-24%
Photographic and film processors	16	19	19%
Film and video camera operators	14	17	21%
Supervisors, printing and related occupations	15	17	13%
Technical occupations related to museums and art galleries	11	15	36%
Managers - Publishing, motion pictures, broadcasting and performing arts	14	14	0%
Audio and video recording technicians	13	12	-8%

Source: Government of Ontario EMSI Analyst Data, 2011, 2012

3.2.2 Creative Cultural Industries

Having established an understanding of the creative cultural economy in the City of Windsor premised on the occupational labour force, it is also important to understand what creative cultural industries exist within the community.

The creative cultural industries analysis has taken into consideration the *Canadian Framework for Cultural Statistics* to define creative cultural industries. The frameworks identified that the creation of goods and services that are „cultural“ involves a series of inter-connected processes – which can be referred to as “the creative value chain”.³ The creative value chain considers all the industries involved in the creation, production, manufacturing, distribution and support of creative cultural output as cultural industries. These categories can be further defined as:

- **Creation** – These are establishments involved in the development of a creative artistic idea. This would include, for instance, independent artists, writers and performers.
- **Production** – These include establishments involved primarily in the act or process of producing a creative good or service that can be readily identified. Goods are tangible (books, magazines, sound recording) while services are intangible (concerts, theatre performances, or exhibitions at an art gallery).

³ Conceptual Framework for Culture Statistics 2011, Statistics Canada Culture Statistics Program



- **Manufacturing** – These are establishments involved in the mass reproduction of culture core goods (film duplication, printing, visual arts posters) from a master copy. They can be distinguished from those engaged in production as they do not add value to the culture content of these goods.
- **Distribution** – These include establishments that distribute core culture goods, the mass distribution of visual arts and photography to a variety of players such as wholesalers and retailers, radio and television broadcasters, or the internet.
- **Support Services** – In addition, there are activities related to culture that help to finance or support creation and production (agents, managers, promoters).

The analysis of the creative value chain in Windsor illustrated in Figure 13 reveals that Support Services, Creation and Production businesses dominate the cultural industries. Establishments in Support Services make up 37% of the total cultural business in Windsor while Creation and Production make up 29% and 20% respectively.

It should also be noted that all but one of the establishments in the cultural sector are small to medium enterprises (SMEs) with a small number of employees (under 20) and only one of them employ more than 100+ people. The table also reveals that in the Production and Support Services sub-sectors, the majority of businesses have employees while in the Creation sub-sector, the majority are Indeterminate businesses or self-employed (for example individuals artists, artisans and other creators). This analysis suggests that if Windsor wants to grow its cultural sector it should concentrate on developing small business support services.

FIGURE 13: WINDSOR'S CREATIVE VALUE CHAIN

	Total	Indeterminate	Subtotal	1-4	5-9	10-19	20-49	50-99	100+
Creation	163	106	57	43	9	3	1	1	0
Production	116	57	59	35	8	9	4	1	0
Manufacturing	40	16	24	9	6	8	0	0	0
Distribution	38	14	24	7	6	5	3	3	0
Support Services	201	100	101	55	20	17	7	0	1
Total	588	293	265	149	49	42	15	5	1

Source: Canadian Business Patterns December 2012

In addition to the Creative Value Chain the *Canadian Framework for Cultural Statistics* also provides concepts and definitions to guide the collection of comparable statistics for the culture sector. The *Framework* splits the creative value chain into two domains:

- **Core culture domains** which produce goods and services that are the result of creative artistic activity and whose main purpose is the transmission of an intellectual or cultural concept. These include:
 - Audio-Visual and Interactive Media
 - Heritage and Libraries
 - Live Performance
 - Sound Recording
 - Visual and Applied Arts
 - Written and Published Works
- **Transversal domains** which produce goods and services that support all core and ancillary culture industries. These crosscutting domains are:



- Education
- Training, and Governance, Funding and Professional Support.

Figure 14 provides business pattern statistics for both domains, as well as an added cultural industry in Specialized Beverages and Food with Live Entertainment which includes the wine and live entertainment dining experiences that contribute to the cultural economy in all communities. Similar to the creative value chain, Windsor's cultural industries are predominantly self-employed or enterprises with less than 20 people.

FIGURE 14: CULTURAL INDUSTRIES IN WINDSOR

	Total	Indeterminate	Subtotal	1-4	5-9	10-19	20-49	50-99	100+
Audio-Visual and Int. Media	64	28	36	13	7	6	5	5	0
Heritage and Libraries	17	3	14	11	2	0	1	0	0
Live Performance	34	25	9	4	2	1	1	1	0
Sound Recording	42	26	16	12	2	0	2	0	0
Visual and Applied Arts	399	236	163	120	23	14	3	2	1
Written and Published Works	67	27	40	19	7	10	1	1	0
Core Cultural Domain	623	345	278	179	43	31	13	9	1
Education and Training	8	1	7	2	2	2	1	0	0
Governance, Funding and Professional Support	14	9	5	3	1	1	0	0	0
Transversal Domain	22	10	12	5	3	3	1	0	0
Food with Live Entertainment	362	82	280	67	69	72	56	15	1
Total	1007	437	570	251	115	106	70	24	2

Source: Canadian Business Patterns December 2012



4 Community Engagement

For the City of Windsor Cultural Mapping Project, a variety of engagement tools and activities were employed to gain ideas and perceptions of the city and its culture from residents and stakeholders. A brief description of each engagement tool or activity follows.

Cultural Cafes

Three establishments were selected; representing different neighbourhoods in Windsor. The informal conversations were held on September 18 and 19 2013. The events connected “people on the street” about the mapping project. The discussions also provided the project an opportunity to receive short statements and quotations related to the character and identity of Windsor. A total of 57 people were engaged during this activity.

Cultural Stakeholder Forum

The consultants hosted a cultural sector workshop that focused on the opportunities related to cultural mapping in Windsor. Key cultural stakeholders were invited to discuss these challenges and opportunities.

Community Survey

The goal of the community survey was to allow for the engagement of the broadest possible cross-section of the community in Windsor. The survey sought input on respondents’ perceptions of Windsor, words they would use to describe first impressions, and understanding the most important tangible and intangible cultural resources in the city. Approximately 100 online surveys were completed during September and early October.

Overall, there was strong consensus across the various engagement activities about culture and cultural resources in Windsor.



4.1 Engagement Themes

Cultural Cafes

- **People valued Windsor’s diversity and embracing of Multiculturalism. From its founding, to present day Windsor continues to exemplify a community that attracts a diverse population, adding to the city’s cultural vitality. People commented on:**
 - “The rich colours of the city”
 - The city welcomes a mix of people of all incomes and backgrounds
- **The people of Windsor ranked highly in terms of what people valued in the community. People commented on:**
 - Unpretentious, friendly, and approachable people
 - A strong and tightly knit community
 - The importance of friends, family and companionship
- **The Waterfront / Riverwalk acts as a physical and symbolic meeting place connecting the different communities of Windsor.**
- **The Work Ethic in the city symbolized by the labour movement and manufacturing sectors has and continues to play a significant role in shaping the identity of Windsor.**
- **The relationship with Detroit is valued enormously and could be strengthened.**
 - The proximity to this major city is an amazing reality and opportunity
 - Windsor has the best of both worlds, a small city with large city close by
- **Downtown Entertainment ranges from live music, bars, theatre, and the Casino mostly centred on Erie Street.**
 - The vitality of Erie Street
 - The city has a growing variety of restaurants
- **Much Built Heritage remains intact, representing important stories in Windsor’s history.**
 - Walkerville
 - The quality and survival of important architecture,
- **Windsor’s Liveability is valued and rated highly by residents.**
 - The city is affordable
 - The city is green and clean with safe parks
 - Community Gardens
- **The University represents an important hub for Windsor. Home to local and international students, it has grown in significance since the decline of automotive manufacturing.**



Cultural Stakeholder Forum

- **The theme of cultural mapping supporting greater Collaboration was consistent among the stakeholders. Collaboration allows for individuals and groups to speak with a unified voice that is greater than the sum of its parts.**
 - Connect and collaborate with like-minded as well as what might be seen initially as opposing interests
 - Collaboration between cultural groups; and cultural groups and non-cultural groups
 - Sharing assets
- **Greater Knowledge of cultural offerings allows for stronger and expanded participation, and more informed decisions.**
 - It will showcase our strengths
 - Centralized information
 - Can provide a “gateway to vast amounts of cultural information”
- **Awareness of what culture is and how it shapes the community was another strong theme.**
 - Greater awareness of what everyone else is doing
 - An information gateway
 - Increased exposure / visibility
- **Planning for culture allows for proper allocation of resources. Cultural mapping activity ensures that a systematic and holistic approach can be taken.**
 - Opportunity to plan for culture
 - Supports planning by BIAs and in support of cultural clusters
 - Targeted and more systematic planning
 - Business retention
 - Talent attraction
 - Tourism
 - Stronger marketing and branding
 - Cultural mapping gives us an opportunity for expanded promotion
- **Cultural mapping is also a way to identify and profile a new Identity for the city, one that can foster a new era of Windsor pride.**
 - Change perceptions about the city
 - Encourage new perspectives
 - Dispel myths

Community Survey

- **Detroit loomed large in how people think about the city. The cities share an international border which represents an important link between the cities and the two nations’ economies. Viewing the Detroit skyline, promoting joint festivals, are all major attractions for Windsor residents.**
 - A international border city
 - Proximity to Detroit



- The Detroit skyline
 - Opportunities for international partnerships including festivals
 - Windsor is a smaller city with access to big city amenities
- **The strength of a tightly-knit and welcoming Community.**
 - **Numerous Festivals were mentioned throughout the survey. Including:**
 - International festivals
 - Film Festival
 - Freedom Festival
 - Labour festival
 - Carrousel of Nations
 - Artisan Festival
 - Emancipation Celebration
 - **Windsor's rich Heritage needs to be better promoted and appreciated. Various heritage buildings, historic sites, plaques and other heritage resources are found throughout Windsor**
 - Original historic communities
 - Walkerville
 - Connections between natural and cultural heritage
 - The Municipal Heritage Committee
 - Musical Heritage
 - **Hiram Walker Distillery is an important part of the history and mythology of the city, as well as a source of continuous employment for residents. The Walkerville neighbourhood owes its founding to the distillery.**
 - Rum running
 - Walkerville neighbourhood
 - Canadian Club
 - **Celebrate Windsor's connection to the Underground Railroad. The city was a crucial point of entry for thousands of slaves fleeing slavery in the United States for freedom in Canada; a significant number settled in Windsor. The Emancipation Celebration celebrates this story.**
 - **The Detroit River is a symbol of the city of Windsor, as well as its connection to its US neighbour city. The river merges natural and cultural heritage and incorporates a tremendous number of parks and gardens**
 - Parks, connections as well as barriers, skyline views, Sculpture Garden



5 Sustaining Cultural Mapping

5.1 A Sustainable Vision: Organizing to Sustain Mapping

The Steering Committee that oversaw the Cultural Mapping Project is an ideal group to continue as an ongoing Cultural Mapping Working Group. Representation from across all relevant departments is essential to the effective continuation of the cultural mapping work. Invitations can also be made to additional important community partners to be represented on the Working Group, each bringing specialized areas of expertise on different cultural resources.

*Cultural Resource Mapping: Guidelines for Municipalities*⁴ sets out valuable suggestions regarding the development of a *Mapping Partnership Charter* and set of protocols and commitments related to issues such as updating of data that a valuable reference in moving forward with extending the data and continuing to enrich cultural mapping in Windsor.

5.2 Updating and Expanding Data

The cliché is that it is relatively easy to develop databases, but it is much harder maintaining and updating them. The key to maintaining robust up-to-date databases is to make it possible for multiple individuals and stakeholders to update information. Updating should be possible at several levels.

- **Updating by municipal staff** – staff can add new listings, edit or delete existing listings; staff from different departments will have strong expertise in various categories of cultural resources so this task of editing and adding data should be divided among these staff people and areas of expertise.
- **Updating by important community partners** – „umbrella groups“ representing different categories / disciplines of cultural resources (e.g., historical societies for cultural heritage, umbrella arts organizations for not-for-profit arts groups, Chambers of Commerce for creative cultural enterprises,

⁴ http://www.ontariomcp.ca/toolkits/CulturalResourceMapping_digital.pdf



etc.) can be recruited to periodically review existing data in their area of expertise. Mapping Partnership Charters noted above establish commitments and procedures (acting in effective like a Memorandum of Understanding) to solidify these contributions.

- **Updating by individual organizations already captured in the database** – specific cultural groups or organizations can be given an opportunity to submit updates to their current listing either by email or by the design of a simple web-based tool/template.
- **Contributions of new resources by the community** – because „cultural mapping is never done“ there must be tools and arrangements put in place to enable individuals in the community to propose new listings (subject to approval by the municipality prior to public posting of the asset). Models for such new listings exist in a number of existing cultural maps that can be drawn on in the design of such a tool.
 - Ottawa Valley Cultural Map - <http://www.ottawavalleyculture.ca/assets/edit>

Categories of Mapping Data

Core Data

The focus of data collection during the project has been on basic or „tombstone“ data on each asset including:

- Name (of organization or asset)
- Asset Classification
- Street Address
- Phone Number, Fax Number (when available)
- General Email address (when available)
- Website Address (when available)

Extended Planning and Policy Data

Over time, there may be interest on the part of the Municipality, based on its own cultural planning goals and priorities, to extend data across a range of categories of cultural information.

Ownership/Governance

- Is the resource owned by the municipality, another order of government, private group, non-profit group

People

- Number of employees
- Volunteers (and volunteer hours)
- Members
- Audience

Space

- Dimensions: total square footage; size of different usable areas
- Related assets / equipment: what other assets exist (e.g. a 100-seat theatre) or pertinent equipment (e.g. professional sound and light system).
- Other organizations that use the space



Budget and Resources

- Budgets – operating, capital, project
- Gross revenues
- Sources of revenue – grants, donations, earned revenue

5.3 Communications and Community Engagement

Key to the long-term success of any cultural mapping portal is broad community awareness and engagement. In order to sustain both the use of the site by residents and visitors, as well as to encourage ongoing contributions of content to the map, there must be sustained communications efforts.

Launch Event

A first step in this regard could be consideration of a prominent launch event for the mapping applications developed by Windsor staff. One part of the event could be devoted to the formal launch and to invite media coverage, etc. The second part could be more of a „working session“ that introduced the various ways in which people can contribute to the ongoing mapping process.

Multiple Website Links

The City itself will want to have the link to the map prominently positioned and accessible on its website. But consideration should also be given to providing links to the map through the websites of a range of community partners.

Developing a Full ‘Cultural Portal’ Experience

One future consideration for Windsor could be the development of a website that introduces the GIS map and provides a range of additional information. Rather than landing directly on the map, the website (or „portal“ provides context and additional tools (such as community calendars) to enrich the mapping experience for those visiting the site and map.



City of Windsor Cultural Mapping Project Appendices



Appendix A: Cultural Resource Framework

Cultural Enterprises – Cultural businesses and established not-for-profit cultural organizations		
Advertising	Antiques	Architecture
Advertising Agencies Media Representatives	Antique Dealers Antique Restoration Services	Architectural Services
Art Dealers	Art Galleries	Book Stores
Artist Representatives Commercial Galleries	Artist-Run Galleries Public Art Galleries	Book, Periodical and Newspaper Wholesaler-Distributors Book Stores and News Dealers
Breweries and Wineries	Broadcasting	Crafts
Breweries Wineries Other Specialized Beverage Producers or Operators	Local Radio Stations Local Television Stations Pay and Specialty Television Internet Publishing and Broadcasting	Crafts Stores Craft Studios and Instruction Craft Suppliers
Creative Hub	Dance	Design
	Dance Studios and Instruction Dance Material and Equipment Suppliers	Fashion Design Services Graphic Design Services Industrial Design Services Interior Design Services
Film and Video	Digital and Interactive Media	Libraries and Archives
Motion Picture and Video Production Motion Picture and Video Distribution Post-Production and Other Motion Picture and Video	Digital Media Production Interactive Media Production Video Games Web Design and Production Services	Archives Public Libraries
Museums	Music	Performing Arts
History Museums Science Museums Other Museums	Record Production Music Instruction and Studios Integrated Record Production/Distribution Musical Instrumental and Supplies Stores Sound Recording Studios Musicians	Comedy Companies Dance Companies Musical Theatre and Opera Companies Other Performing Art Promoters and Presenters Performing Art Promoters (Presenters) without Facilities Performing Art Promoters and Presenters Professional Bands Professional Choirs Symphonies Theatre Companies Independent Actors, Comedians, and Performers
Photography	Publishing	Visual Arts
Photography Photography Instruction and Studios Photography Suppliers	Newspaper Publishers Periodical Publishers Book Publishers Other Publishers News Syndicates	Visual Arts (Artists) Studios Visual Arts Instruction Visual Arts Materials Suppliers



	Music Publishers	
Zoos and Aquariums		
Aquariums Wild Life Sanctuaries Zoos		
Community Cultural Organizations – Community based cultural groups		
Aboriginal Groups	Crafts Groups	Dance Groups
Aboriginal Groups Aboriginal Committees	Craft Groups	Dance Groups
Heritage Groups	Horticultural Societies	Multicultural Societies
Genealogical Societies Historical Societies Other Heritage Groups	Horticultural Groups	Multicultural Organizations
Music Groups	Visual and Media Arts Groups	Literary Groups
Bands and Choirs Musical Groups	Visual Arts and Groups Media Arts Groups	Book Clubs Storytelling Groups Writers Group
Other Cultural Organizations	Sports Groups	
Other Cultural Organizations	Sports and Recreation Clubs	
Cultural Facilities and Spaces – Places where cultural activity takes place		
Aboriginal Cultural Centres	Cinemas	Community Centres
Aboriginal Cultural Centres	Motion Picture and Video Exhibition	Arena Community Centre Pavilion Pool
Educational Institutions and Schools	Urban Spaces and Event Zones	Cultural Centres
Primary Schools (regularly used for cultural activities) Secondary Schools (regularly used for cultural activities) Post Secondary Institutions (with relevant cultural programs) Other Schools	Urban Spaces (with Cultural Exhibits or Activities) Event Zones (with Cultural Exhibits or Activities)	Art Centres Interpretive Centres
Food and Entertainment	Multicultural Cultural Centres	Casinos
Bars with Live Music Cafes with Live Music Restaurants with Live Music Multicultural Restaurants with Live Music	Multicultural Centres (Buildings)	Casinos
Performing Art Centres	Religious Institutions	
Performing Art Venues	Churches Mosques Synagogues Temples	
Natural Heritage – significant natural areas or assets		
Conservation Areas	Gardens	Nature Centres
Conservation Areas	Arboretums Botanical Gardens Significant Local Gardens	Planetariums Nature Observatories Nature Centres
Nature Reserves	Parks	Trails
Nature Reserves	National Parks	Provincial Trails



Woodlands Wildlife Habitats	Provincial Parks Significant Local Parks	National Trails Local Trails
Waterways	Other Locally Significant Natural Assets	
Creeks Marshes Shorelines	Other Locally Significant Assets	
Cultural Heritage – significant cultural heritage sites or resources		
Archaeological Sites	Built Heritage Properties	Heritage Districts
Archaeological Sites	Designated Heritage Properties Registered Heritage Properties Other Significant Local Heritage Properties	Heritage Districts
Heritage Sites	Plaques and Monuments	Public Art
Local Historic Sites Provincial Historic Sites National Historic Sites	Historical Plaques Monuments	Murals Public Art Installations
Other Cultural Heritage Assets		
Other Cultural Heritage Assets		
Festivals and Events – recurring cultural activities		
Aboriginal Festivals and Events	Celebrations	Crafts Festivals and Events
Aboriginal Festivals Aboriginal Events	Seasonal Celebrations Holiday Celebrations	Craft Festivals Craft Events
Cultural Heritage Festivals and Events	Dance Festivals and Events	Fall Fairs
Cultural Heritage Festivals Cultural Heritage Events (Tours)	Dance Festivals Dance Events	Fall Fairs
Farm Events	Film Festivals and Events	Food & Wine
Farmers’ Markets Farm Shows	Film Festivals Film Events	Food Festivals Specialized Beverage Festivals Vineyard Tours
Music Festivals and Events	Literary Festivals and Events	Multicultural Festivals and Events
Music Festivals Music Events (Both Stage and Outdoors)	Literary Festivals Literary Events (Author Series)	Multicultural Festivals Multicultural Events (exhibits)
Visual Arts Festivals and Events	Natural Heritage Festivals and Events	Neighbourhood Association Events
Visual Arts Festivals Visual Arts Events (gallery or public art tours)	Natural Heritage Festivals Natural Heritage Events (Tours)	Neighbourhood Association Events
Other Festivals and Events	Street Festivals and Events	
Other Festivals Other Events	Street Festivals Street Events (including Charity Events)	



City of Windsor Cultural Mapping Project

Internal Partners

- Cultural Affairs Department, Recreation & Culture
- Urban Design & Development
- Engineering – Development & Geomatics
- Planning & Economic Development
- Information Technologies (IT)
- Corporate Communications
- Forestry & Horticulture
- Parks Design & Development

External Partners

- Government of Ontario
- Tourism Windsor Essex Pelee Island
- Arts Council Windsor & Region
- WEtech Alliance
- Workforce Windsor Essex
- Multicultural Council of Windsor Essex County
- Raindance Windsor/Detroit
- Essex County Futures Development Corporation