

Windsor Museum

Museum Feasibility Development Study: Final Report

April 2012

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Table of Contents

Executive Summary	i
1. Introduction	1
1.1 Background to and Purpose of this Study	1
1.2 Scope of Work and Methodology	2
2. Contextual, Comparables and Market Analysis.....	4
2.1 The Museums Marketplace.....	4
2.2 Benchmarks from Other Canadian Community and Regional Museums.....	9
2.3 Existing Markets for Windsor’s Community Museum	11
2.4 Experience of Other Main Museum-Related Institutions in Windsor and Area	11
2.5 Potential Markets.....	16
2.6 Key Planning Principles Emerging From Contextual, Comparables and Market Analyses	23
3. Collections Analysis	25
3.1 Quantitative Analysis	25
3.2 Qualitative Analysis.....	29
4. Concept and Site.....	32
4.1 The Hub and Spoke Concept	32
4.2 The Issue of Windsor’s Community Museum or a Windsor-Essex County Museum	34
4.3 Implications of the Chimczuk Will.....	34
4.4 Partnership Options and Recommendations	34
4.5 Site Evaluation and Recommendation	36
5. Facility Strategy	43
5.1 Existing Community Museum of Windsor.....	43
5.2 The Need for an Additional Site	47
5.3 Opportunity for Enhancement of Museum Space	47
5.4 Collocation of Museum, Library and Art Gallery.....	49
5.5 Museum Use of the Existing AGW Building Ground Floor	51
5.6 Continuing Use of the Francois Baby House	61
5.7 Windsor’s New Museum Service	64
6. Visitor Experience	66
6.1 Core Principles	66
6.2 Exhibition Framework	69
6.3 Thematic Area Descriptions	72
6.4 Children’s Gallery	90
6.5 Temporary Exhibitions	91
6.6 Public and Educational Programming	92

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7. Operations.....	96
7.1 Governance and Staffing.....	96
7.2 Revenue Centres	98
7.3 Marketing.....	102
7.4 Operating Schedule and Other Recommendations/ Assumptions	103
8. Capital Costs, Funding Sources and Implementation Critical Path	104
8.1 Capital Cost Estimates	104
8.2 Funding Sources	108
8.3 Implementation Critical Path	115
9. Attendance, Operating Revenue and Expense Projections	117
9.1 Attendance Projections.....	117
9.2 Projected Operating Revenues	124
9.3 Projected Expenses	129
9.4 Summary of Attendance and Financial Projections	134

Appendices

Appendix A: Acknowledgements	A1
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Executive Summary

This is the executive summary of a feasibility study prepared by Lord Cultural Resources and Architecturra that sought to test and maximize the feasibility of a new Windsor Museum. The study confirms the need for substantially more space than is currently available in the Francois Baby House to tell the important heritage and related stories of the Windsor area. The main recommendation is that the new Windsor Museum be located on the ground floor of the Art Gallery of Windsor building and that the currently assumed location of the Windsor Public Library in the building be temporary until a new building is constructed for the Public Library adjacent or nearby. The Library requires substantially more space than the roughly 16,000 sq. ft. available on the ground floor of the Art Gallery of Windsor building. The Library addition should include auditorium, classroom and other spaces to meet its own needs but also be accessible to the Art Gallery of Windsor and the Windsor Museum and further contribute to the synergy of this cultural cluster and the planned new Aquatic Centre. And the Public Library should include 1,500 sq. ft. of space to be allocated to additional storage space needs of the Windsor Museum.

This approach recognizes that the Art Gallery of Windsor was constructed to museum standards and that construction costs for a new public library will be substantially lower than for a new museum building. Limiting capital costs for the Windsor Museum facility will enable funds to be allocated to creating more contemporary new exhibitions and programs. These should be capable of attracting more visitors and enabling charged admission to the Museum and potentially packaged admission price options and other forms of collaboration with the Art Gallery of Windsor to be negotiated in the future.

The recommended site is also easy walking distance from the Francois Baby House, which we have recommended remain an integral part of the Windsor Museum because it is a designated National Historic Site and provides needed office and storage space. Moreover, we have recommended that interpretation in the House continue but be limited to the early First Nations and French stories most appropriate to the House itself. The new Windsor Museum facility is recommended to be the “hub” in a “hub and spoke” system that recognizes existing cultural and natural heritage sites in Windsor and Essex County already tell parts of the story in greater depth than would be practical in a single facility. The Windsor Museum would encourage visitors to attend these facilities and sites and, for those charging admission, sell admission tickets for them. The Windsor Museum could also be the starting point for tours of the area and region, including the current Rum Runners Tour.

It is important to note that at this time the City of Windsor and the Art Gallery of Windsor are in negotiation with respect to the ownership and occupancy of the building. The assumed Windsor Museum occupancy of most of the ground floor emerges from the strong recommendations in this study. In the event that the negotiations do not lead to Windsor Museum occupancy within the Art Gallery of Windsor building it is recommended and assumed that an alternative publically owned downtown site will be identified nearby to enable a cultural cluster to be developed for common benefit.

This study has also recommended that consideration be given to telling the Windsor-Essex County story in new facilities. This includes a recommendation that a future new “spoke” be an Historic Sandwich Interpretive Centre.

The report refers to the existing museum as Windsor’s Community Museum and the new museum simply as the Windsor Museum because it might remain Windsor’s Community Museum or become the Windsor-Essex County Museum. The latter approach is preferred to allow for a regional mandate and for “hub and spoke” to benefit existing heritage and related facilities and sites throughout the County.

The capital costs associated with the recommended plan for the future Windsor Museum are estimated at about \$2.6 million or about \$3.3 million if the costs associated with the assumed storage space in the future new Windsor Library are allocated to the Windsor Museum. For comparison purposes, if the assumption were not the plan recommended in this study but rather new museum-quality construction, we estimate the capital costs of the Windsor Museum would be in the range of \$17.5 million for the identical sized space.

The primary source of potential capital funds available to the City of Windsor is the Canada Cultural Spaces Fund. First Nations or Francophone organizations may apply for funds from the Ontario Trillium Foundation. Assuming completion of the acquisition of the Art Gallery of Windsor facility the City contribution would be the ground floor space in the building as well as possibly funds from the Chimczuk bequest.

Based on the assumed implementation of the plan the attendance levels of the Windsor Museum are projected to increase from the current 4,200 on site visitor level at the small and free admission Windsor’s Community Museum in the Francois Baby House to about 28,000 annual visitors in a stabilized year of operation to the charged admission and two-site Windsor Museum. The total operating budget is projected to nearly triple from the current \$330,000. It is also projected that the annual operating support from the City of Windsor will need to increase from the current \$304,000 to a range that starts at about \$614,000 and grows to \$715,000 in Year 5 of operation. This reflects the introduction of charged admission, a membership program, retail store, rentals opportunities, an annual fundraising gala and other earned income that is projected to increase from the current 0.3% of the operating budget to the more common 21-26% range. The analysis thus confirms that the larger and better quality facilities for the two-site Windsor Museum will increase not only attendance and earned income but also operating costs and thus the amount required to support operations from the City of Windsor and other government and private sources to achieve the heritage preservation, educational and other objectives associated with the new museum.

1. Introduction

This Chapter summarizes the background to and purpose of this feasibility study and the methodology to carry it out to date.

1.1 Background to and Purpose of this Study

The lands now home to the City of Windsor and Essex County comprise an area that is pivotal in the history of Canada and North America. The area was part of a large international system, both prior to and subsequently after European contact and settlement in the 17th century. This area has always been a hub or a centre, whether that characteristic is manifested through the region's centrality in food production (from pre-contact times) to strategic military importance (during the Seven Years' War or the War of 1812, for example) to its 20th century prominence as an industrial and manufacturing centre.

Telling the stories of the very rich history of Windsor and area is the task of the existing Windsor's Community Museum, an institution founded by the Windsor Historic Sites Association and opened in 1958 as the Hiram Walker Historical Museum. After being saved from demolition by the City of Windsor, a restoration program began in 1948 under the leadership of the Historic Sites Association which accepted title to the property from the City for a token one dollar. The Museum's name reflected that company's substantial support for preserving the historic building, which is now a designated National Historic Site.

In 1991 the Museum's name was changed to the "François Baby House: Windsor's Community Museum" and changed again in 1996 as the present "Windsor's Community Museum". The Museum was operated by the Windsor Public Library until 2008 when governance and operation was assumed by the City of Windsor, but the Historic Sites Association has retained ownership of the Francois Baby House which has been the home of the Museum since its inception.

Windsor's Community Museum is well-run and professional and perhaps a case study of extracting the highest value from the available resources. The Museum's home, the Francois Baby House, was constructed in 1812 and over the years its uses, exterior and interior changed many times, but it is clear that the House cannot adequately tell the many important stories associated with the incredible history of the Windsor area in only 1,700 sq. ft. of exhibition space – only about 500 sq. ft. of which is now utilized as permanent collection exhibition space. It certainly cannot tell a regional story to include all of Essex County in that amount of space.

The current space is also too small to make admission charges viable or to enable the generation of income from retail, membership, rentals and other revenue centres. And the space is also too small to meet collections preservation requirements. Some 4,500 artifacts are stored in the Museum's underground storage facility located under a patio next to the Museum, along with some archival material (archives are also stored in other locations in the House). The oldest artifacts, archaeological material, date from as early as 3,000 BCE (Before Common Era) all the way through to examples of local contemporary culture.

After many years of discussion regarding the need for a larger museum the City of Windsor in mid-2011 issued a Request for Proposals to a variety of professional consulting firms to develop a plan for an expanded and relocated Museum. The objectives of the feasibility study include identification of a new vision or concept for the Windsor Museum, to recommend an appropriate site, collections care, facilities and operational requirements. And the study is to advise on what to do with the Francois Baby House.

One of the issues is whether the future museum will continue to be Windsor's Community Museum or a regional Windsor-Essex County Museum. Until that decision is made we will refer to the existing institution as Windsor's Community Museum and the future one as simply the Windsor Museum.

An important consideration for the feasibility study is that the last will and testament of Joseph Chimczuk, who left funds, now valued in the range of \$3 million, to the Corporation of the City of Windsor for development of a cultural museum, archives and library to be known as the Chimczuk Museum. Discussion of the implications and recommendations associated with this will are discussed throughout this report and particularly in Chapter 4.

After the competitive bidding process a team of Lord Cultural Resources, the world's largest museum planning firm, along with Architecturra, a Windsor-based architectural practice, was selected to conduct the study.

1.2 Scope of Work and Methodology

In order to meet the objectives of this study the consultants have carried out the following work elements. We:

- Reviewed and analyzed background material provided to us as well as additional data that we gathered.
- Facilitated a Visioning/Assumptions Workshop with City officials and staff of the Windsor Museum. The objective of the workshop was to discuss ideas and options, to identify assumptions that were fixed and others that were variable and thus subject to testing in an internal and external interview process.
- Took part in an initial Public Meeting and Open House attended by 68 persons in order to receive input that influenced the directions of this study. Please see Appendix A for a list of the persons interviewed as well as workshop and public meeting/open house participants.

- Analyzed contextual data regarding the overall museums marketplace in Canada and the US, history museums in relation to other museum types, other community, city and regional museums, the existing Windsor Museum and other museum-related institutions in the city. These analyses are set out in Chapter 2.
- Analyzed data and interview feedback regarding potential resident, school and tourist markets for Windsor also set out in Chapter 2.
- Analyzed existing collections and potential collections of the Windsor Museum and implications to the planning of the future museum. This is set out in Chapter 3.
- Considered concept options and toured/analyzed potential sites in the context of the recommended concept and other site evaluation criteria, as set out in Chapter 4. This led to a recommended site for the future Windsor Museum and associated recommendations regarding the Francois Baby House.
- Prepared a facility strategy in the context of the recommended site along with recommendations associated with the visitor experience and operation of the new Windsor Museum in Chapters 5, 6, and 7 of this report.
- Prepared a Phase 1 report that was discussed with the Working Committee and presented at a public meeting held on February 2, 2012 which was attended by 132 persons. Feedback led to modifications reflected in this Draft Final report, which also added capital cost estimates and funding sources in Chapter 8 and attendance, operating revenue and expense projections in Chapter 9 and a Chapter 10 implementation schedule.

Bold italics are used throughout the document to highlight key findings, conclusions and recommendations.

2. Contextual, Comparables and Market Analysis

This Chapter is intended to provide benchmarks to help guide the attendance, operating revenue and expense projections for the future Windsor Museum in Chapter 9 and to help inform the recommendations and assumptions set out in subsequent chapters of this report. Available data and potential implications to the future Museum are considered regarding:

- The overall museums marketplace in Canada and the United States, including comparisons of history museums to other museum types;
- The experience of other community/city and regional museums;
- Analysis of existing markets for the Windsor Museum. Financial analysis is included as part of the financial projections in Chapter 9;
- Analysis of potential resident, school and tourist markets for Windsor;
- Planning principles that emerge from the foregoing analyses.

2.1 The Museums Marketplace

The story of Windsor as reflected in either Windsor's Community Museum or a regional Windsor-Essex County Museum is about the history, science/technology, culture and other elements of how Windsor evolved and what has made it special or unique. However, it is still primarily a historical story, whether the story is about early or more recent history. An expanded and relocated Windsor Museum should result in substantially higher attendance and earned income than currently the case. However, it is important to understand attendance and financial data for history and other museum types to help establish realistic operational expectations for the new Windsor Museum. Both Canadian and US data follow.

2.1.1 Canadian Museums Marketplace

Data and implications to the future Windsor Museum are considered from available data emerging from the Statistics Canada Heritage Survey and from the latest survey of the Council for Business and the Arts in Canada.

2.1.1.1 Heritage Survey

Statistics Canada conducts periodic “Heritage Surveys” which include all types of museum-related institutions including history museums. The latest available survey associated with where the funds come from to operate museums in Canada was released in March 2011 and is data from 2009. The data are compared below to pre-recession data for 2007 and to 2010 data for the Windsor Museum.

The 2009 Heritage Survey data indicate an average of about 37% from earned sources, 11% from contributed/private and 53% from government sources. While a larger, better located facility will help to boost earned income opportunities it should be assumed that the Windsor Museum will continue to require substantial levels of operating support from government sources, primarily from the City of Windsor.

Sources of Operating Income	Heritage Survey 2009 Data	Heritage Survey 2007 Data	Windsor Museum 2010 Data
Earned	36.7%	36.2%	0.3%
Private/Contributed	10.8%	11.8%	1.2%
Government	52.5%	52.0%	98.5%
Total	100%	100%	100%

2.1.1.2 Council for Business and the Arts in Canada Survey

The following table is from the 2008/09 Survey of Public Museums and Art Galleries conducted by the Council for Business and the Arts in Canada (CBAC) with comparisons to 2010 figures for Windsor’s Community Museum. The CBAC data are of a relatively small sample of 27 public museums and skewed by the large size of some of the specific participants, including Canada’s national museums. The data also rely on reported average figures and assume that the data were accurately provided by all participants, which is not necessarily the case. Key findings and potential implications for the future Windsor Museum are as follows:

- Visitors per Net Sq. Ft. Exhibition Space:** At only 1,747 net sq. ft. of exhibition space and 6,743 visitors to Windsor’s Community Museum in 2010, this translates to 3.86 visitors per nsf of exhibition space. This figure is actually higher than the average for public museums in Canada shown in the following table and confirms the opportunities for attendance growth that a larger, better located and more welcoming Windsor Museum should have. On the other hand, Windsor’s Community Museum currently offers free admission when the large majority of museums in the survey sample are charged admission institutions.

- **Admissions Revenue per Visitor:** The data for the Canadian museums surveyed indicate an average of \$4.56 per visitor in admissions revenue. The Windsor Museum offers free admission to all visitors. A larger Windsor Museum with a more contemporary visitor experience should be able to introduce admission charges. The data thus indicate room for revenue generation at a larger new museum balanced against the need for specific admission charges to be realistic in the regional marketplace.
- **Membership Levels:** Most museums have a membership program but the small size of the existing Windsor's Community Museum and its free admission makes development of a membership program more challenging from the perspective of the value for money spent motivation of membership. However, a larger Windsor Museum capable of charging admission should have opportunities to introduce a membership program not only on the basis of expected value for money spent but also because of support for the mission of the museum and civic pride.
- **Staffing and Volunteer Levels:** The current three full-time, year round staff of the Windsor Museum supported by part-time and student staff combines for only 5.3 FTE personnel, supported by 37 volunteers. This is substantially lower than the average 61.1 FTE and the average 179 volunteers for public museum sample of 7 institutions.
- **Sources of Operating Income:** Windsor's Community Museum reports about 0.3% of its operating income from earned sources, essentially only public programs, because it does not have access to other common revenue sources in its current space (e.g. admissions, retail, rentals and memberships). The average figure for the 27 public museums in the sample is of close to 20% earned income. The 1.2% from donations/private sources to the Windsor Museum is somewhat less than the 3% average for public museums in this sample. Windsor's Community Museum received about 98.5% of its operating funds from government sources, of which 92% was from the City of Windsor, compared to the average 77% in government funds in the CBAC sample, which is higher than the 53% government funding reported in the Heritage Survey above. This is largely because the CBAC data are skewed by the various national museums of Canada in the relatively small museum sample.

	Windsor Museum	Public Museums
Sample Size	N/A	27
Average Size of Exhibition Space (net sq. ft.)	1,747	64,069
Average On-Site Attendance	6,743	172,882
Average Visitors per Sq. Ft. Exhibition Space	3.86	2.70
Average Number of Memberships	N/A	1,273
Average Revenue from Admission Fees	N/A	\$789,077
Admissions Revenue per Visitor	N/A	\$4.56
Average Operating Revenue	\$330,000	\$9,797,095
Average % Earned	0.3%	19.6%
Average % Private	1.2%	3.0%
Average % Government	98.5%	77.4%
FTE staff (assumes pt at 0.33)	5.3	61.1
Avg. Volunteers	37	179

Source: CBAC Annual Survey of Public Museums & Art Galleries 2008-2009. Windsor Museum data are for 2010

2.1.2 History Museums within the US Museum Marketplace

The table that follows is an overview of the US museum marketplace based on 2009 survey data from the American Association of Museums (AAM). Highlighted are data for history museums in comparison to other museum types, and includes consideration of some of the market, operational and financial issues facing the future Windsor Museum.

- **Attendance:** The average US museum reported about 26,500 visitors compared to about 33,400 in the 2006 survey. The decline reflects the opening of many new small museums even though total museum attendance increased. ***The median figure for history museums is only 10,000 because there are so many community museums and people often perceive one to be the same as the next. The challenge for the Windsor Museum will be to emphasize the unique features that made the city and region special and to offer a compelling visitor experience.***
- **Admission Charges:** Some 41% of all US museums and 51% of history museums do not charge admission. ***The Windsor Museum faces challenges in introducing charged admission given its long practice of free admission. However, this challenge may be easily overcome on the basis of more space and especially a more contemporary visitor experience.*** Our recommendations associated with admission charges are set out in Chapter 7.
- **Sources of Operating Income:** The average US museum generates about 28% of its operating income from earned sources, 37% from private sources, 12% from endowments and 24% from government sources. History museums are more successful in generating support from government sources.
- **Staff Salaries as a Percentage of Total Operating Costs:** Salaries and wages account for an average of 50% of the operating budgets of museums in general, and about 51% for history museums. If Museum-paid taxes and benefits are included then staffing costs increase to close to 60% of all operating costs. The challenge in the context of a larger Windsor Museum building is the need to increase staff levels and funding balanced against the reality that the ***“feasibility” of a larger facility will depend as much on the ability to limit staffing costs as it will on boosting revenue.***
- **Marketing Costs per Visitor:** The average history museum allocated about 2% of its operating budget to marketing compared to an overall museum average of about 4%. The average museum spends \$1.29 per visitor on marketing compared to \$0.50 for history museums. Windsor’s Community Museum allocated about 3% of a relatively low budget to marketing in 2010. Marketing expenditures will need to increase in a larger facility with a larger operating budget.

2009 AAM Profile	Art Museum	Children's or Youth Museum	General Museum	Historic Home or Site	History Museum or Historical Society	Living Collections	Natural History or Anthropology	Science or Tech	Specialized Museum	Overall 2009 Survey	Overall 2006 Survey
Sample Size	156	18	71	89	190	17	32	25	73	671	809
Median Attendance	44,878	130,870	58,500	11,700	10,000	208,574	58,176	357,103	22,000	26,500	33,446
% Charging Admission Fees	47.6%	94.1%	63.2%	77.4%	49.2%	64.3%	63.3%	96.0%	57.1%	59.0%	60.7%
Median Adult Admission Charge	\$8.00	\$7.50	\$7.00	\$6.00	\$5.00	\$8.00	\$8.00	\$10.00	\$7.00	\$7.00	\$6.00
Median Operating Income	\$2,379,176	\$1,729,532	\$1,930,895	\$350,000	\$260,000	\$3,072,452	\$3,256,810	\$7,857,138	\$602,080	\$1,168,559	\$850,000
Average Earned Revenues	21.5%	48.3%	24.8%	31.7%	24.0%	30.0%	31.1%	48.8%	33.2%	27.6%	31.0%
Average Revenues from Private Donors	46.6%	27.8%	33.7%	34.6%	31.0%	20.3%	38.3%	28.9%	37.7%	36.5%	35.2%
Average Revenues from Investment Sources	18.6%	12.1%	8.8%	10.7%	8.5%	14.3%	6.4%	3.0%	9.3%	11.5%	9.6%
Average Revenues from Government Sources	13.3%	11.7%	32.6%	23.0%	36.4%	35.4%	24.2%	19.3%	19.9%	24.4%	24.1%
Median Value of Endowment	\$9,744,500	\$414,875	\$2,539,870	\$1,202,817	\$526,500	\$14,253,806	\$5,078,964	\$1,829,599	\$2,526,508	\$2,825,075	\$1,580,537
Median Earned Income per Visitor	\$8.21	\$6.31	\$7.16	\$9.44	\$4.39	\$4.87	\$6.76	\$11.14	\$10.00	\$7.22	\$5.91
Median Operating Expenses	\$2,317,675	\$2,522,615	\$1,798,754	\$298,200	\$262,206	\$3,630,530	\$3,237,600	\$6,827,362	\$778,859	\$1,166,000	\$829,037
Operating Cost per Visitor	\$49.94	\$15.07	\$30.21	\$28.33	\$26.73	\$15.10	\$29.74	\$20.95	\$32.25	\$31.40	\$23.35
Staff salaries as a % of total expenses [Median]	48.6%	54.5%	53.5%	56.0%	50.8%	63.9%	60.8%	45.8%	39.9%	49.9%	50.9%
Collections care as a % of total expenses [Median]	6.4%	4.1%	9.9%	4.9%	8.5%	26.7%	17.3%	1.2%	10.0%	8.0%	9.4%
Marketing Budget as a % of total expenses	4.4%	8.4%	5.4%	3.8%	2.2%	4.1%	4.5%	7.5%	4.0%	4.1%	4.4%
Marketing Expenses Per Visitor [Median]	\$2.15	\$0.93	\$1.61	\$1.14	\$0.50	\$0.85	\$1.22	\$1.32	\$1.00	\$1.29	\$1.05

Source: 2009 Museum Financial Information, American Association of Museums, 2009

2.2 Benchmarks from Other Canadian Community and Regional Museums

The following table offers available benchmark data regarding five community museums and one regional museum. All are located in downtown areas, as is the norm for community/city museums in both Canada and the United States. Among the highlights of the data and potential implications to the new Windsor Museum are the following points:

- **Mandate and Funding:** All but one of the six selected museums has a community/city mandate and achieves all local funding from the municipality in which they are located. The exception is the Museum at Campbell River whose mandate extends to northern Vancouver Island and which receives not only local funding from the City of Campbell River but also the Regional District of Strathcona. While currently only \$2,500 per year from the Regional District it is still an important symbolic level of support that is expected to grow in the future.
- **Admission Charges:** Only two of the six have fixed admission charges. The others, like Windsor's Community Museum, offer free admission or suggested admissions/donations. Options and a recommendation for admission charges at a future Windsor Museum are discussed further in Chapter 7 of this report.
- **Attendance Levels:** These vary widely but indicate room for growth with larger, better quality facilities for the Windsor Museum. On the other hand, the data here indicate that community/city museums even in a large city like Vancouver tend not to be mass market attractions and that a sense of realism is needed regarding the extent of the potential attendance growth for a Windsor Museum. Noteworthy is that the highest attendance is reported by the admission by donation Museum London, which combines a history museum with an art gallery in one building. Combining the new Windsor Museum with the Art Gallery of Windsor is one of the site options considered in Chapter 4. The \$12 adult admission charge at the Vancouver Museum may be perceived as too high and helps to explain why its attendance is not higher than 60,000 annual visitors.
- **Visitors per Sq. Ft. of Exhibition Space:** This metric allows attendance levels to be considered in the context of the size of the exhibition space and indicates that the visitors per square foot figure for Windsor's Community Museum would rank ahead of four of the six museums, confirming again opportunities for attendance growth with larger, better quality facilities and exhibits.
- **Memberships:** Even though four of the six museums do not have fixed admission charges all but one have membership programs. This is another indicator that there are opportunities for a larger Windsor Museum to introduce a membership program, whether or not it has fixed admission charges. However, the specific recommendation will depend on a variety of factors as discussed in Chapter 7.

- **Operating Budgets:** These vary widely but confirm the reality that the operating budget of the future Windsor Museum will need to increase over current levels.
- **Sources of Operating Revenue:** These also vary but it is clear from the data that while there are *opportunities for a new Windsor Museum to increase both earned and contributed income the bulk of the operating funds will continue to be from government sources.*
- **Staffing and Volunteer Levels:** With the exception of the multi-museum Museum London and the Museum of Vancouver, staff levels are relatively modest, suggesting the importance of controlling staffing increases in the new Windsor Museum but also emphasizing the reality that there will need to be a growth in both staff and volunteer levels.

Comparative Canadian Community and Regional Museums	Windsor Community Museum	Museum London, ON	Museum at Campbell River, BC	Museum of Vancouver, BC	Peterborough Museum and Archives, ON	Richmond Museum, BC	St. Catharines Museum, ON	Average	Median
Museum Type/Collections Focus	Community museum that seeks to also tell regional stories	In 1989, the London Regional Art Gallery amalgamated with London Historical Museum and Eldon House and Gardens creating what is known today as Museum London.	Focus is on human history (ethnographic, historic, archaeological and archival) of Northern Vancouver Island	Museum about the history of the City of Vancouver originally opened in 1903	Human and natural history of Peterborough	Richmond history, including archaeology, ethnology, textiles, furnishings and items significant to transportation, and recreation.	History of St. Catharines and the Welland Canal and shares facility with Ontario Lacrosse Hall of Fame		
December 2011 Adult Admission Charge	\$0.00	By donation but charge \$2.00 per hour for parking	\$6.00	\$12.00	By donation	Suggested adult donation is \$2.00.	Suggested adult donation is \$4.00.		
Size of Exhibition Space (net sq. ft.)	1,747	22,000	8,700	30,680	10,800	1,800	5,200	13,197	9,750
On-Site Attendance	6,743	97,200	10,503	60,000	6,634	39,086	14,971	38,066	27,029
Visitors per Sq. Ft. Exhibition Space	3.86	4.42	1.21	1.96	0.61	21.71	2.88	5.46	2.42
Memberships	0	386	341	500	0	10	163	233	252
Revenue from Admission Fees	\$0	\$3,872	\$35,682	\$227,098	\$0	\$0	\$23,600	\$48,375	\$13,736
Admissions Revenue per Visitor	\$0.00	\$0.04	\$3.40	\$3.78	\$0.00	\$0.00	\$1.58	\$1.47	\$0.81
Operating Revenue	\$330,000	\$3,364,083	\$744,103	\$1,804,248	\$658,915	\$527,928	\$805,292	\$1,317,428	\$774,698
% Earned	0.3%	21.6%	49.8%	27.0%	2.9%	2.7%	8.4%	18.7%	15.0%
% Private	1.2%	20.1%	2.1%	3.8%	18.2%	6.6%	8.0%	9.8%	7.3%
% Government	98.5%	58.3%	48.1%	69.2%	78.9%	90.7%	83.6%	71.5%	74.1%
Local Funding	City of Windsor. No regional funding	City of London. No regional funding	City of Campbell River and Regional District of Strathcona	City of Vancouver. No regional funding	City of Peterborough. No regional funding.	City of Richmond. No regional funding.	City of St. Catharines and the Ontario Lacrosse Association		
FTE Staff (assumes pt at 0.33)	5.3	24.3	4.3	25.3	8.0	4.0	9.3	12.5	8.7
Volunteers	37	180	115	250	94	104	101	140.7	109.5

Source: Canadian Business for the Arts Annual Survey of Public Museums & Art Galleries 2008-2009 and web sites. Museum of Vancouver data in CBAC are incorrect. The correct size of the exhibition is shown. Windsor Community Museum data are for 2010

2.3 Existing Markets for Windsor's Community Museum

The existing Windsor's Community Museum is very small at 5,748 sq. ft. of space, of which exhibition space accounts for 1,747 net square feet (nsf) of useable space. And of this total, about 827 nsf is temporary exhibition space. There is a gift shop in a narrow hallway of 307 nsf and no food service opportunity. There is also no theatre or auditorium.

The Museum opens from Tuesday through Saturday from 10 a.m. to 5 p.m. and from 2-5 p.m. on Sundays from May to September. ***A larger facility will allow for consideration of longer hours on Sundays, which is usually a peak attendance day.***

Total annual attendance at Windsor's Community Museum in 2010 was 6,743 and was 6,126 in 2011. However, these figures include outreach and off-site meetings. On-site attendance at the Francois Baby House in 2011 was 4,229. Of this total, 258 arrived in school groups, about 6%, which is lower than a common 15-25% range for history museums. Among non-school visitors, about 70% visit without children and there is no discernable difference between male and female attendance. The limited Sunday hours cause weekday attendance to account for 70% of total visitors. Some 43% of visitors are from within a 50-mile radius on the Canadian side of the border, with 15% from a 50-mile radius on the US side, 16% from elsewhere in Ontario, 6% other Canada, 11% other US and 9% international. The museum has no membership program. The data indicate substantial room for attendance and revenue growth. Analyses of financial aspects of the existing Windsor Museum are set out in Chapter 9.

2.4 Experience of Other Main Museum-Related Institutions in Windsor and Area

The experience of other museum-related institutions in the Windsor helps to establish benchmarks for the recommendations and projections in subsequent chapters of this report. Interviews were conducted with representatives of the:

- Art Gallery of Windsor
- Canada South Science City
- Canadian Club Brand Centre
- Windsor Woodcarving Museum
- John R. Park Homestead

The consultants toured the first four institutions.

2.4.1 Art Gallery of Windsor

The Art Gallery of Windsor (AGW) is currently located in a purpose built structure that opened in 2001. This followed its temporary relocation in 1993 to the Devonshire Mall in order to enable the former AGW facility to be used as a casino while a purpose built casino, hotel and convention centre were developed. In recognition of the relocation, some \$22 million in provincial funds was allocated to construct a new 71,000 gross square foot, three-floor Art Gallery of Windsor on the riverfront. The province also provided \$6 million to develop an endowment to help support operating costs.

An assessment of ground floor facilities in the AGW is provided in Chapter 5.

With respect to current operations, open days have been reduced to five (closed Mondays and Tuesdays) to reflect financial constraints. Hours are from 11 a.m. to 5 p.m. and extended to 9 p.m. on Fridays and Saturdays. Free Wednesdays are sponsored by Caesar's Windsor. The financial constraints emerge in large part from very inefficient mechanical and electrical systems that caused utilities costs to be \$900,000 per year until they were repaired. Costs were lowered to a still substantial \$416,000 in 2010 but in the meantime a debt load on operations grew to \$2.5 million.

Attendance levels at the AGW are reported to be in the range of 45,000 visitors per year, with a common art gallery market profile that skews older and is more female than male. However, with admissions revenue in 2010 of less than \$17,000 it indicates average admissions revenue per visitor of only about 38 cents, reflecting substantial free visitation. The Gallery reports about 1,500 members or 700 memberships. Family membership charges are \$90 and student charges only \$10, while business categories are at \$500 or \$1,000. Total membership revenue reported in 2010 was \$20,355, which translates to about \$29 per membership. More substantial sources of earned income included facility rentals (about \$94,000) in about 100 events and the combined net income from the retail store and art rentals (about \$81,000).

The current AGW operating budget is about \$2 million, of which City of Windsor support is \$450,000, with other government support at a combined \$342,000. Governmental support thus accounts for about 39% of the total. The endowment generated \$600,000 or 30% of the total, with earned income at 31%. The largest earned income source is fundraising events.

Staffing costs account for 60% of operating expenses, with occupancy costs at 25%. This leaves very little funding available for exhibitions, public and educational programs, marketing and the other usual expense categories.

This study has identified the Art Gallery of Windsor as the most suitable partner for the future Windsor Museum, from both an operational and a facility perspective, as discussed further in subsequent chapters of this report.

2.4.2 Canada South Science City

Canada South Science City is a science centre that also features natural history elements including live fish and other small animal species. It is located on the ground floor of a former school building in a residential neighbourhood in Windsor. The site includes about 60 parking spaces, and there is overflow parking on residential streets when necessary.

The ground floor of Science City offers 38,000 sf of space and there are opportunities for expansion to the 20,000 sq. ft. second floor in the future pending future available funding. Some 21,000 sf of the 38,000 sf ground floor space is exhibition space, of which 3,000 sf is for temporary exhibitions. The admissions desk includes about 10 sf of gift shop items and food service is limited to drink and snack vending machines.

The Centre has very limited operating hours in order to help control staff and other operating costs. It opens Thursdays and Fridays from noon to 5 p.m. and on Saturdays from 10 a.m. to 5 p.m., or otherwise by appointment. The adult admission charge is \$8.00, with a senior or student rate at \$7.00 and a child (3-12) rate of \$6.00. A family rate is available at an average \$5.00 per person. School and other groups pay \$6.00 for a half day and \$10.00 for a full day at the Centre.

Attendance in 2011 was about 14,000 up from 12,500 the previous two years largely because of a high quality *Living in Space* exhibition from the Canada Space Agency. About 6,500 visitors arrived in school groups, accounting for 52% of all visitors in 2009 and 2010 and 46% in 2011. Other groups, like Boy Scouts and Girl Guides account for about 8% (1,000 to 1,200) of all visitors, with about 800 annual rentals visitors, primarily birthday parties, or about 5-6% of total attendance. The general public, largely family visitors not in any of these other categories, accounted for about 4,200 visitors in 2009 and 2010 and 5,500 in 2011, or 33-39% of the total annual visitors.

Excluding school groups, Canadian residents within a 50-mile radius of Windsor represent about 80% of all visitors, with "other Ontario" at 8%, "other Canada" at 3% and American and international visitors at a combined 9%, about two-thirds of which are from the Detroit area. It is likely that attendance will increase if the Detroit Science Center does not re-open.

The market is believed to be equally male/female, with about 50% of visitors aged 12 and under and 30% aged 13-24. About 90% of visitor parties include children. The market is thus quite different than that of the Windsor Museum and the other museum-related institutions discussed in this report.

Saturdays account for about two-thirds of all non-school visitors and helps to explain why the Center opens only on Saturdays, Thursdays and Fridays plus by appointment. Noteworthy as well is a high 60% repeat visitation level, leading to a membership of 200, who account for 30% of total visitors. Windsor's Community Museum currently has no membership program and the individual charge of \$25, family of four at \$75 with a \$5 charge for each additional child for Science City will help to benchmark what might be possible for the future Windsor Museum.

Average length of stay in Science City is very substantial at 120 minutes for first time visitors, 90 minutes for repeat visitors and 180 minutes for school groups.

Canada South Science City operates with a very small \$175,000 operating budget, projected to increase slightly to \$180,000 in 2012. With a staff of only one full-time year round and 5 full-time seasonal it is able to allocate only 36% of a very small operating budget to staffing costs. The 15 regular volunteers and five special events volunteers do a very substantial amount of work. On a percentage basis building occupancy costs are a very high 35%, in part because the operating budget is so low but also because of an energy inefficient building. The norm is for building occupancy costs (utilities, repairs and maintenance, insurance, security) to be in the 15% range of a total operating budget.

On the revenue side, admissions account for 47% of the total, with membership, rentals (birthday parties), programs, fundraising events and other earned income at an additional 19%. Donations account for 8% and government sources 26%, all federal and provincial funds. However, the Centre receives in-kind benefits from the City of Windsor as the building is rent-free, and otherwise valued at \$40,000 per year.

Future plans are to build a corporate sponsor and donor base to be able to fund new exhibits and paid personnel. Chapter 4 of this report considers potential collaborative/partnership options for the future Windsor Museum. We have not recommended a site partnership with Canada South Science City.

2.4.3 Canadian Club Brand Centre

The Centre tells the story of Hiram Walker, the company he founded and the whisky distilling process in a restored 15,000 sq. ft. 1894 house and office that would cost \$42 million to build today. Guided tours feature turn-of-the-century Italian architecture, formal whisky information session and tasting, and a visit to the Canadian art gallery with original works from the Group of Seven. The tour also tells the prohibition story as applied to the area. One hour guided tours are offered from May through December at 12:00, 2:00 and 4:00 from Wednesday through Saturday and at noon and 2:00 p.m. on Sunday. During other months of the year tours are offered by appointment. The maximum group size is 30.

Tour prices for adults are \$5.00 with a one dollar discount to persons aged 55 or older. Parking is free. About half the nearly 7,000 annual visitors are corporate. The market is limited because children are not permitted to attend. About 75% of visitors are American. Of the Canadian visitors about 20% are from the Windsor area.

Rentals are an important revenue generator, as about 60 weddings and corporate events are held in the facility. The seating capacity is 100. A gift shop is the other major revenue generator. The Centre is completely funded by the private owner, Beam Spirits, and therefore financial information is not available.

2.4.4 Windsor Woodcarving Museum

The Wood Carving Museum is currently housed in a small space of perhaps 1,000 sq. ft. just off the lobby of the main branch of the Public Library. The Museum occupies the space rent-free and utilizes it to showcase the work of its members as well as prominent wood carvers, and to operate a small retail outlet to help support operations. The permanent collection comprises some 200 to 300 works. At times the Museum functions similar to a commercial gallery, with some of its exhibitions offering works for sale. Some 4,000 to 5,000 visitors per year visit the Museum or participate in its programs, some of which are joint programs with the Public Library.

The Museum is facing some serious financial issues and is also facing the loss of its space with the impending relocation and closure of the Public Library. The Museum used to operate with one permanent full-time staff member but is now operated by volunteers supported by two temporary part-time students. When staffed the annual budget ranged between \$45,000 and \$50,000 annually, of which some \$5,000 to \$6,000 was from the gift shop. Most operating revenue is from grants, with the only other source of non-government revenue being donations (admission is free but donations are appreciated).

2.4.5 John R. Park Homestead and Conservation Area

John R. Park Homestead is a history museum in Harrow restored to the mid-19th century. It features a farm house and associated buildings. The site is part of a conservation area which is governed by the Essex Regional Conservation Authority. The Homestead buildings are staffed from May through September. The suggested adult admission charge is \$5.00 during regular programming and \$6.00 during special events. Child (3-16) charges are discounted by \$2.00 in each case. The site attracts about 14,000 visitors per year. Chapter 4 has identified a potential role for the Conservation Authority in an idea for telling part of the natural history story of the region.

2.4.6 Community Museums Elsewhere in Essex County

In addition to the City of Windsor, Essex County includes the Towns of Tecumseh, LaSalle, Lakeshore, Amherstburg, Essex, Kingsville and the Municipality of Leamington. There are a variety of transportation, military and other specialized museums in the County and also some existing community history museums. Existing community history museums in Essex County include:

- Leamington and Mersea Historical Museum, which is open from 1:30 to 4:30 p.m. on weekends only and also closed in January and February.
- The Tecumseh Area Historical Museum is open only on Saturdays from 10 a.m. to 3 p.m.
- Township of Maidstone and Area Bicentennial Museum In the Town of Lakeshore is open by appointment and offers periodic special events

Noteworthy is that these community museums in Essex County are open to the public for only a few hours per week. ***There may be an opportunity for the new Windsor Museum to offer an orientation role to encourage more visitors to attend these and other heritage resources.***

2.5 Potential Markets

In this section we consider the implications of the available data and the interview process to potential resident, school and tourist markets for Windsor and the Windsor Museum in particular.

2.5.1 Resident Markets

The resident market is important to all museums and related institutions for the following main reasons:

- The resident market is readily accessible and available on a year-round basis.
- Residents can be made aware of the museum and its exhibitions and programs more easily and cost-effectively than may tourists.
- Residents are most likely to be repeat visitors.
- Residents are more likely to become volunteers, members and donors.
- Residents often advise, and accompany, visiting friends and relatives to area attractions, potentially including the Windsor Museum.

2.5.1.1 Population Size and Projections

The following table offers an overview of population totals and growth trends for the City of Windsor, compared to the Windsor/Essex region and provincial and national averages. The data are from the 2006 Census and include projections for future years as prepared for the City of Windsor Planning Department by Lapointe Consulting Inc. and by Statistics Canada for Ontario and Canada as a whole. Medium growth scenario projections are used in each case. The 2011 figures are projections because census data for 2011 are not expected to be released until mid-2012. The data show that the population of the City of Windsor in 2016 will be about 231,000 and for the County as a whole at about 420,000. The figures show City of Windsor as a percentage of the total Essex County population is projected to remain in the 55% range. The data also indicate a rate of growth for the City of Windsor in the 2011 to 2021 period will be slightly lower than growth in the overall County and that both will slightly trail average Ontario growth during this period.

Relative to museums in larger cities the data indicate a limited resident population base and thus the need for realism with respect to attendance levels that are possible at a larger and enhanced Windsor Museum. This also emphasizes the importance of seeking to attract more visitors from the large Detroit area population nearby. However, there are challenges associated with attracting US tourists as discussed later in this chapter.

Resident Population	Projected				% Change	Windsor as % of County Population			
	2006	2011	2016	2021		2011-2021	2006	2011	2016
City of Windsor	216,473	220,037	230,985	243,055	9.47%	55.0%	55.1%	55.0%	54.6%
Windsor-Essex	393,395	399,405	420,258	444,971	10.24%				
Ontario	12,160,282	13,405,400	14,234,400	15,049,700	10.93%				
Canada	31,612,897	34,532,400	36,496,300	38,408,900	10.09%				

Source: Statistics Canada, Catalogue no. 91-520-X, medium growth projections and Lapointe Consulting Inc., 2008, for Windsor and Windsor-Essex projections

2.5.1.2 Age

It is the objective of all museums to offer appeal to a wide range of visitors segmented by age. However, the market for history museums skews older but generally not as old as for most art galleries. History museums tend to attract more school groups and have more success attracting children than do art galleries. This is seen from a tendency for art galleries to offer free admission to children when charging adults.

Two tables follow. The first indicates that the median age of the City of Windsor and Windsor-Essex County as a whole is younger than both provincial and national averages and that there is a higher than average percentage of children up to age 14 in the overall County. The data also indicate a higher than average percentage of seniors in the City relative to the County as a whole.

The second table indicates projections to the year 2026 for Windsor-Essex prepared for the City of Windsor Planning Department. It shows a very substantial increase in the number of seniors over the next 5 to 15 years with the aging of the large baby boom generation. This is positive for the Windsor Museum because attendance at history museums tends to increase with age. Noteworthy is that seniors market tends to be price conscious. The data also suggest an increased emphasis on exhibits of particular interest to younger children for the new Windsor Museum. This is because of high levels of repeat visitation when children enjoy their experiences.

Key Age Distribution, 2006	Windsor -			
	Windsor %	Essex %	Ontario %	Canada %
0-14 years	18.2%	18.9%	18.2%	17.7%
65 years and older	14.3%	13.3%	13.6%	13.7%
Median Age	37.5	37.9	39.0	39.5

Source: Statistics Canada, 2006 Census

Projections of Child and Senior Populations for Windsor-Essex from 2006-2026				
	2006	2016	2026	Change 2006-2026
0-14 Population	74,970	71,380	80,472	5,502
0-14 Percentage	18.2%	16.9%	17.2%	-1.0%
65+ Population	393,395	420,258	469,350	75,955
65 + Percentage	13.3%	15.2%	17.8%	4.5%

Source: Lapointe Consulting Inc., 2008

2.5.1.3 Education and Income

Level of education is the variable with the closest correlation to cultural attendance and participation, as supported by numerous studies. The higher the level of education of the individual the more likely it will be that this person will attend or participate. Like education, household income is an important indicator of potential cultural attendance, but is not as significant an indicator as education. That is, high education, low-income persons are more likely to attend than are persons of high income and low education.

As seen on the table below, educational attainment levels are higher in the City of Windsor than for the County as a whole and are about the same as the national average but lower than the provincial average. ***This emphasizes the importance of entertainment value in the visitor experience of the new Windsor Museum to attract more persons in lower categories of educational attainment who are less likely to attend a traditional museum.***

Median household income levels in the City are lower than for the County, both of which are below the Ontario average, but the County figure is well above the national average. However, ***interviews indicated a substantial degree of price consciousness that will need to be taken into account in establishing appropriate admission charges for the new Windsor Museum, particularly when it has offered free admission for many years.***

Educational attainment and Household Income, Population 15+	City of Windsor	Windsor-Essex	Ontario	Canada
University diploma or degree	18.1%	16.3%	20.4%	18.1%
Median household Income	\$50,884	\$59,752	\$60,455	\$53,964

Source: Statistics Canada 2006 census

2.5.1.4 Gender

Women account for a slightly larger percentage of the population but are generally a more important market for culture than are men for the following main reasons:

- Women tend to make the decisions in a household regarding educational experiences for their children. Therefore, the greater the perceived educational benefits of cultural opportunities the more likely they will be selected;
- Women account for a large majority of teachers who usually make the decisions regarding school field trip destinations;
- Women tend to make the decisions regarding attractions to visit while on family vacations and account for a large majority of bus tour passengers and trip planners.

Women are not only a more important market for culture but also for retail. Considerations with respect to the greater importance of women as a market for both culture and retail include the need for the selected site of the Windsor Museum to offer ease of access and nearby, reasonably priced parking, and ideally good access to retail and other opportunities to combine on a single trip.

2.5.1.5 Immigrant, Ethnicity and Related Data

As shown in the following table, about one-third of the population of the City of Windsor are first generation Canadians, substantially higher than the percentage for the County as a whole and in the same general range as provincial figures. About one in five city residents are visible minorities and close to 30% do not report English as their mother tongue. The data have important implications not only to the market but should also influence the content of the Windsor Museum and its site. That is, people are more likely to attend a community or regional history museum if the story of their ancestors and/or ethnicity is part of the interpretation. ***A Windsor Museum that tells the stories of more recent immigrants will thus attract more visitors than if it focused only on the First Nations, Underground Railroad, and the French and British heritage of the area.***

Immigrant, Ethnicity and Related Data, 2006	City of Windsor	Windsor-Essex	Ontario
% First Generation Canadians (15 and older)	33.2%	27.5%	34.0%
% Visible Minority	21.0%	14.2%	22.8%
% Non-English Mother Tongue	29.6%	24.1%	27.2%
<i>Source: Statistics Canada, 2006 Census</i>			

2.5.2 School Markets

It is important for the Windsor Museum to offer programming of particular interest to the school market for the following main reasons:

- Education is part of the mission and mandate of all museum-related attractions. There needs to be opportunities to broaden and deepen participation from school groups;
- Children brought to museums as part of school field trips often convince their parents to take them again.
- For children in lower income/education families attending on a field trip is often the only opportunity to attend.

School groups generally represent 15% to 25% of total attendance for history museums and this has been the experience of the Windsor Museum, albeit based on relatively low overall attendance levels. The key determinants for schools to attend the Windsor Museum on field trips are the size of the student population within a convenient distance, relationship to curriculum, student enjoyment, proximity and cost, as well as the ability of an institution to help meet standards of learning.

Essex County covers a very large geographic area and the City of Windsor is at its western edge. Given the reality of transportation times and cost faced by schools it will be a challenge for the Windsor Museum to attract school groups from throughout the County unless it tells County-wide stories. Moreover, as seen earlier, the other community museums in Essex County are very small and open only a few hours per week.

2.5.2.1 Enrolment Levels and Projections

The large majority of school field trips to the Windsor Museum will be from within Essex County and nearby areas. This reflects issues of transportation time and cost, discussed further below. The Greater Essex County District School Board reports total enrollment in 2011/12 of 36,739, of which at 24,017 were in elementary grades and 12,722 in secondary grades. Total enrolment at the Windsor-Essex County Catholic District School Board was 21,594 in 2011/12. Both include French language schools and both have experienced enrolment declines that are expected to continue until a levelling off of enrolment in 2014/15. However, the enrollment levels are still substantial and thus an important potential market for the Windsor Museum.

2.5.2.2 Curriculum Links

One of the points that was emphasized in a workshop with educators is that the history of the area is also very much about science and technology and that this needs to be reflected in the visitor experience offered in the future Windsor Museum. Doing so is consistent with increasing the likelihood of field trips as teachers are seeking multi-disciplinary educational opportunities and experiences given limited available funds and concerns that field trips offer clear curriculum links.

Strongly emphasized in the workshop was that teachers expect the Museum to identify the curriculum links and to communicate them.

2.5.2.3 Interactivity and Student Enjoyment

Field trips are often selected according to the extent to which they provide hands-on or interactive participation. With continuing cutbacks in the funds available to schools, there is likely to be an even greater emphasis on selecting field trip destinations that are learning-based and age-appropriate in relation to both content and activities, but also “fun” and interactive, thus offering students higher levels of learning enjoyment. This is rooted in the knowledge that children are more likely to learn if their experience is interesting and enjoyable. Plans for the new Windsor Museum need to include a more substantial level of interactivity than has been possible in existing facilities. The importance of interactivity means that it would be preferable for the Windsor Museum to allocate more of its available resources to the visitor experience relative to investment in a building. This principle is not only an important part of the visitor experience plan set out in Chapter 6 but has also influenced facility planning and site selection.

2.5.2.4 Field Trip Policies and Cost

There are no mandated field trips in either of the school boards. Field trips are increasingly limited due to financial restraints and must meet curriculum guidelines. Educators in a workshop to discuss the future Windsor Museum expressed that introduction of a reasonable admission charge would not be an impediment to attending the future Windsor Museum assuming more exhibition space and a better quality visitor experience. There are field trips from Windsor that go to Detroit, largely for the Henry Ford Museum and Greenfield Village, the Detroit Science Center and the Detroit Institute of Arts.

The decision-making regarding field trip selection is generally made by the classroom teacher who requires approval from only the school Principal if the field trip is within the County. If outside the County then approval is required by the Superintendent as well. Another important factor is that there is a limited window of opportunity when the buses are available that is often between 9:30 and 1:30 p.m. Having museums and related educational opportunities close to each other thus increases the likelihood for field trip selection.

2.5.3 Tourist Markets

This section considers available data and input from key informants and relevant studies regarding potential tourist markets for the tourism region that includes Windsor, Essex County and Pelee Island, and for cultural tourists in general, including potential implications to the planning of the Windsor Museum.

The following key data are from research provided by Tourism Windsor Essex and Pelee Island and from the interview process:

- Size of the Tourist Market and Day Trip vs. Overnight Visitation:** The following table indicates the extent to which US tourism to the region has declined over the past decade and how Canadian tourism has increased but not anywhere close to the extent of the US tourism decline. The factors that caused the substantial decline in US tourism relate very much to 9-11-2001 and the resultant greater delays in border crossing. Positive however is a planned new bridge, which is expected to help alleviate border crossing, as well as other Canada-US initiatives intended to speed the flow of people and goods between Canada and the United States. Other factors that led to a decline in US tourism include a requirement for investment in passports, the appreciation of the Canadian dollar and the negative impact of the recession in 2009. Figures for 2010 are likely to be better in all categories. On the other hand Windsor still offers appeal to nearby US residents on the basis of its safer, cleaner image, the Caesars Palace brand, and the opportunity for young people aged 19 and 20 to drink on the Canadian side of the border. However, the gaming and Windsor bars markets are not likely market segments for the Windsor Museum. ***The data indicate that while US tourism has declined it is still larger than Canadian tourism to the region and that it is primarily day trip tourism from the Detroit area. As discussed below it is largely cultural/heritage tourists who will attend a Windsor Museum. To attract other Canadian and US tourists to the Windsor Museum will require it to offer a visitor experience that is perceived as special and unique.***

Tourism to Windsor, Essex County and Pelee Island								
	2000	2003	2006	2009	Change 2006- 2009	Same Day 2009	Overnight 2009	Overnight as % of Total
Total Visitors	N/A	N/A	4,888,000	3,585,000	-26.7%	2,543,000	1,042,000	29%
Domestic Visitors	N/A	N/A	1,351,000	1,584,000	17.2%	929,000	655,000	41%
US Visitors	7,123,000	4,280,000	3,503,000	1,974,000	-43.6%	1,608,000	366,000	19%
Overseas Visitors	28,000	22,000	34,000	27,000	-20.6%	6,000	21,000	78%

Source: Ontario Ministry of Tourism, 2010. A changed methodology precludes comparison of domestic figures before 2006

- Cultural Tourism Market:** Tourists most likely to attend the Windsor Museum would be categorized as cultural tourists. A 2009 study by the US Cultural and Heritage Marketing Council reported that:
 - 78% of adult US travelers attended a cultural activity or event while on a trip.
 - 24% of those interviewed planned to take a trip whose primary purpose was to attend cultural or heritage destination. This suggest about one quarter of Americans may be categorized as a cultural tourism market.
 - Cultural tourists are more likely to attend museums or galleries (54%) historic sites (66%), or an arts or crafts fair or festival (45%).
 - Cultural tourists spend one-third more than non-cultural tourists
 - Cultural tourists take 20% more trips than non-culture tourists

The data indicate the importance of cultural tourism and the role an expanded and relocated Windsor Museum might play in enhancing the cultural tourism infrastructure of Windsor and Essex County.

- **Sports Teams and Other Sports Markets:** Sporting events are important motivations for travel and to stay in local hotels. Particularly important to tourism will be the International Children's Games to be held in Windsor-Essex in mid August of 2013. The development of the Aquatic Centre downtown is intended to meet this need and will not only include an Olympic sized pool but also a wave pool, water slides and lazy river that will also attract tourists to stay in downtown and other hotels or to attend when visiting friends and relatives.
- **Hotel Guest Market:** Occupancy rates are reported to be 88% for Caesar's Palace, but includes a substantial percentage of comps. Other occupancy rates are reported to be in the 60-65% or lower. Leisure travelers staying in hotels will be easier to attract to the Windsor Museum than business travelers.
- **Gaming Market:** One of the main tourist motivations for traveling to Windsor is the Caesar's Palace casino downtown. It is still able to attract day trip and often comped overnight gamblers from the Detroit area on the basis of the power of the Caesar's Palace brand and the safe, clean image of Windsor relative to Detroit. However, interviews confirmed that the gaming market will go to a nearby bar or restaurant but is unlikely to attend the Windsor Museum.
- **Convention/Rentals Market:** The Windsor Convention Center is a 100,000 sq. ft. facility adjacent to the Caesar's Palace casino, the third largest convention centre in the province. It is able to accommodate conferences of up to 2,000 delegates, many of whom stay at the adjacent 758-room hotel or the other major downtown hotels. The casino is reported to have increased selection of Windsor as a destination for national conventions. The Windsor Airport is able to accommodate all sizes of airplanes, which is also helpful to national convention business.
- **Visiting Friends and Relatives Market:** This is one of the main reasons why tourists travel to Windsor. The market is particularly important to the Windsor Museum because visiting friends and relatives often stay in the homes of the residents they are visiting and are often accompanied to attractions by the residents. The greater the level of success in attracting residents the greater the likelihood for attracting this important tourist market segment.

2.6 Key Planning Principles Emerging From Contextual, Comparables and Market Analyses

The foregoing analyses help to suggest a number of planning principles or strategic directions to help increase the likelihood for the implementation and sustainability of a new Windsor Museum. The points below are discussed in greater detail in the following chapters of this report:

- **Seek to control capital cost requirements** in uncertain economic times by identifying ways and means to limit the size requirements of the new Museum, pursuit of partnership opportunities and other methods while still meeting the heritage preservation, educational and other objectives established for the new Windsor Museum.
- The data emphasize the difficulty of community and regional history museums to be of mass market appeal, and that **the visitor experience is at the core of boosting attendance levels**. In particular, the new museum should seek to widen appeal to all market segments, including children and their families through more contemporary and interactive methods of interpretation.
- The need to pursue opportunities for a modestly costed and sized new Windsor Museum to be the hub in **a hub and spoke approach** that recognizes the story of Windsor or Windsor - Essex County may also be told in a variety of existing and potential venues.
- Attendance levels for the Windsor Museum will almost inevitably decline after the opening year, which is the norm. Preparing for the decline will be very important, as reflected in the **need to control staffing levels and costs at opening** and thus avoiding a situation where layoffs are required.

The analysis here has been very much visitor-focused. The following chapter considers collections care and other imperatives to the planning of the future Windsor Museum.

3. Collections Analysis

This Chapter analyzes the collections of the existing Windsor’s Community Museum as part of the basis for the concept, facilities and interpretive strategies as discussed in subsequent chapters. The Chapter has two primary purposes:

- A **quantitative analysis**, to determine space planning needs with regard to collection storage and display in the new museum, and;
- A **qualitative analysis**, to explore interpretive potential, strengths and gaps and collection development needs in order to adequately tell Windsor’s and Essex County’s stories in the future Windsor Museum.

3.1 Quantitative Analysis

This quantitative analysis outlines the size, parameters and display and storage situation for the Museum’s collection, with projections of collection size up to a Design Year (the last year for which the facilities being planned will be adequate – assumed here as 20 years from the beginning of the planning process, or 2031).

3.1.1 Collection Size

Windsor’s Community Museum holds approximately 4,700 three-dimensional artifacts, as per the table below:

Chenhall Category	Number of Objects	Percentage of Total Collection	Highlight Artifacts
Tools and Equipment for Materials	1200	25.7%	Household technology and equipment, woodworking and leatherworking tools
Personal	986	21.1%	Mostly small items - glasses, jewelry, pins, badges, tokens etc. Also contains textiles and clothing (including hats and uniforms - Windsor city fireman's hat and boots. Mostly Victorian; oldest dress is from the mid-1800s)
Tools and Equipment for Science and Technology	560	12.0%	Includes firearms collection (approximately 90 firearms); mid-19th century octant; late 17th century pocket sundial compass
Communication	539	11.5%	Musical instruments including very large pipe organ (currently disassembled); placards from protests, personal symbols, cameras and frames
Furnishings	300	6.4%	Mostly late 19th century; much from local families of French ancestry. Includes St. Louis family material.
Unclassifiable	300	6.4%	Includes archaeological materials
Recreational Items	270	5.8%	Toys and games
Tools and Equipment for Communication	206	4.4%	Print typesets from Windsor Star newspaper, police and fire call boxes
Distribution and Transportation	144	3.1%	Includes wine demijohns and wine press
Structures	96	2.1%	Includes milk house, part of which is now on exhibition
Art Objects	75	1.6%	Includes approx. 28 paintings and works on paper plus embroidery and needlepoint samplers and hair wreaths
Total	4,676		

The largest single Chenhall category is Tools and Equipment for materials, which includes the Museum's collections of household technology, and woodworking and leatherworking tools. This category comprises just over a quarter of the collection. Personal items are the next largest category at about 21%, followed by Tools and Equipment for Science and Technology at 12% and Communication at 11%. The other seven categories comprise the remaining 30% of the collection.

3.1.2 Library and Archives

The library and archives collections are stored in staff offices and other available spaces in the building. The collection is growing and is valuable but there is very little further physical capacity for growth.

The Museum's archives include around 5,000 photographs, rare books, ephemera, newsprint (also available on microfiche) and about 500 maps, some of which are considered to be important. The archival collection is stored partly in the Registrar's workroom, partly in the underground collection storage vault: both are at capacity.

3.1.3 Display Density

Display density is a measure of the number of artifacts per sq. m or sq. ft. of space in an exhibition. Densities vary by museum type and exhibit approach, but understanding the current situation can assist with planning for collections in a new or expanded space.

Windsor's Community Museum has its permanent exhibition on the main floor of the Francois Baby House. It includes approximately 180 objects on display in about 500 sq. ft. of space. Representing just over 3% of the total collection size, this translates to an existing display density of **2.8 sq. ft. per object**.

In history museums display densities typically range from 10 to 15 sq. ft. per object and sometimes more. Even taking into account that the objects on display in the Baby House are almost all small or very small artifacts, simple observation along with the current density figure of 2.8 sq. ft. per artifact are both indicative of an overcrowded display. This is not surprising and represents the ***requirement for the Museum to tell a very large story in a very small space, and to illustrate that story as effectively as possible with available artifacts, some of which are excellent. In other words, the very compressed display density figure is more the result of a seriously inadequate exhibition space than a poorly-designed exhibition; to properly tell the story of Windsor and area a significant increase in the amount of permanent collection exhibition space will be required.***

3.1.4 Storage Density

If there are some 180 objects on display out of a collection of about 4,700 objects, then the Museum has close to 4,500 objects in storage in the basement of the Baby House. Many of these are small to medium-sized objects, although there is a furniture collection that is larger.

The storage spaces at the Museum are beyond capacity and slightly overfull. With just over 2,200 sq. ft. of storage space, **the storage density figure is about 0.5 sq. ft. per artifact** – a high density for this collection type that is achieved partly through the use of compact storage in the space and layers of shelving in some areas. At this time the compact storage is virtually full, as are all shelving units, and artifacts are being stored along circulation corridors such as the hallway into the space from the entrance and in any available spare location.

For a collection of this type, a storage density of 0.6 per artifact might be more acceptable, assuming the continued use of compact storage where possible. If we were to take the 0.6 sq. ft. per artifact figure, when multiplied by a storage collection of about 4,500 artifacts, the collection could be accommodated in something like 2,700 sq. ft. – an additional 500 sq. ft. over what is currently provided. This would yield a comfortable (but still full) storage area, to which room for expansion should be provided. Projected storage space recommendations for the Design Year collection will come later in this section.

By virtue of the fact that it is a basement, the storage spaces of the Baby House are not ideal for collection care and storage – but this is an excellent space as basement storage facilities go. The space is dry, reasonably secure, and modified with the collection storage function in mind. Until lack of space became an issue, it was well-organized and the objects were easily accessible. There is no museum-quality climate control, but conditions are relatively stable.

Apart from an overfull storage space, there are some facility-related deficiencies. As this is a historic house, circulation of collections is problematic, and there are no separate collection processing or work spaces. Along with increased storage space, future planning for the Museum must be considered with these facility deficiencies in mind.

3.1.5 Historical Rate of Growth

According to staff, the collection grows at an average rate of about 200 artifacts per year. This is quite a robust rate of growth given the total size of the collection, and reflects the fact that the Museum is only comprehensive repository of the community's material heritage. Most of the objects acquired are small with a few medium-sized. Staff believe that the Museum should continue to function as a collecting institution and that the collection should continue to grow and develop in the future. However, a development strategy will be required (see below) not only in terms of the storage space which now exists, but also in terms of the planning for additional space with an objective to control future capital and operating costs.

3.1.6 Storage Space Projections

Given the existing storage situation, the current rate of growth is unsustainable. If the Museum continued to collect 200 objects per year up to our Design Year of 2031, the total collection size at that time would be almost 8,700 artifacts. If we apply our recommended storage density of 0.6 sq. ft. per artifact to a storage collection size of 8,000 (assuming some 700 objects on display in a much larger gallery space, for the purposes of this theoretical exercise), then the storage requirement would be 4,800 sq. ft. – about 2,600 more sq. ft. than is currently provided. This may be an excessive amount of space given our knowledge of currently available resources.

	Future Growth - 200 Objects Per Year	Projected Collection Size	Future Growth - 100 Objects per Year	Projected Collection Size
2011	200	4676		
2012	200	4876	100	4776
2013	200	5076	100	4876
2014	200	5276	100	4976
2015	200	5476	100	5076
2016	200	5676	100	5176
2017	200	5876	100	5276
2018	200	6076	100	5376
2019	200	6276	100	5476
2020	200	6476	100	5576
2021	200	6676	100	5676
2022	200	6876	100	5776
2023	200	7076	100	5876
2024	200	7276	100	5976
2025	200	7476	100	6076
2026	200	7676	100	6176
2027	200	7876	100	6276
2028	200	8076	100	6376
2029	200	8276	100	6476
2030	200	8476	100	6576
2031	200	8676	100	6676

If, however, collection development is pursued with greater attention to archival materials, to intangible and digital resources and to developing collections intended primarily for display, we might assume a growth rate for three-dimensional objects at some 100 objects per year. This indicates a slight re-orientation of the collecting direction and would yield a three dimensional collection of some 6,700 objects by 2031.

If we had 6,000 objects in storage (again assuming some 700 objects on display, for planning purposes only) at our recommended storage density of 0.6, the storage space need would be 3,600 sq. ft., or something like ***an additional 1,400 sq. ft. over and above what is provided in the basement of the Francois Baby House. We have rounded this figure to 1,500 sq. ft. in the Chapter 5 Facility Strategy.*** (Please note that these projections assume collection development that continues to focus on small and some medium-sized objects.)

3.2 Qualitative Analysis

The qualitative analysis is intended to reveal strengths and weaknesses of the collection, its interpretive potential and associated collection development needs.

3.2.1 Collection Strengths and Weaknesses

The main area of collection strength is **domestic life** in the region in the 19th and early 20th centuries (represented by furniture, personal objects, costume, toys, and household tools and equipment). Other pockets of strength include 18th and 19th century **firearms**, and the **archival collection** (including ephemera, pamphlets, photos and maps).

In addition to these general areas of strength, there are some astounding individual artifacts from the 17th, 18th and 19th centuries that reflect the French-Canadian presence in the area, European-First Nations relationships and the War of 1812 and other military engagements. For example:

- A pocket sundial compass made in 1671 and brought to the Detroit region;
- A sawed-off musket said to have been used in Pontiac's rebellion in 1763
- A flag that was reportedly draped over Tecumseh's body after his death at Moraviantown in 1813;
- A set of duelling pistols owned by Col. John Prince, an important regional figure during the Rebellions of 1837-38;
- Gibbet irons (now on display) and gallows doors from the Windsor jail;
- Trade silver (best pieces are now on display)
- A disassembled pipe organ from the Assumption Catholic Church.

Material that reflects the **French-Canadian presence** in the area is one of the more interesting aspects of the collection, and it runs not only throughout many of these "star" artifacts but also in some of the domestic artifacts, such as furniture owned by the St. Louis family and objects owned by other families of French descent.

There are some significant gaps in the collection that are explained by the institution's collecting history, its overall mandate and its physical space limitations. Thematically speaking, perhaps the most visible gap concerns Windsor's industrial heritage, which is not well represented; while there are a few artifacts from the distilling industry, the auto industry, and a few other ventures, the importance of these (especially the auto industry) to the history of the city makes the dearth of material seem surprising to some extent. Also under-represented are the community's various social and ethnic groups; while the Museum's collection is strong on domestic history, there appears to be little relating to immigrant groups after industrialization (although this is now changing thanks to staff). Labour history is present but remains weak; artifacts relating to the area's labour heritage and related social history topics (benevolent societies, for example) are not a major part of the collection.

Chronologically speaking, the collection is weak for the period after the First World War up to the present. This is unusual – it is much more common to see community museum collections strong up to at least the 1950s (after which there is often a decline in strength, due to the limitations of collecting policies, curatorial considerations or simply proximity in time). In this case the collection is weak for almost all of the past 70 or 80 years (even in terms of the city's role in 20th century conflicts – there appears to be surprisingly little material from the World Wars or Korea in the collections), with the strongest chronological era apparently the late 19th and early 20th centuries.

Part of the reason for this state of affairs was that a particular (and now outdated) view of history - and what was significant from that history - animated collecting during much of the Museum's past. Simply put, the collection very much represents that which the founders and early staff of the Museum considered valuable and worthy of preservation. And the Community Museum's very limited storage space was and continues to be a factor. With only the below-grade storage area at the Francois Baby house to rely on, there is simply no room to develop a fully representative community museum collection. And finally, the presence of other more specialized institutions in the city may provide yet another part of the explanation for the particular gaps in the collection. For example, there was an auto museum in the city in the past which is still part of the regional heritage infrastructure in Essex; there is the Canadian Club Brand Centre that preserves the history of Hiram Walker and his distilling business; an aviation group that preserves aspects of the area's military history; and the region has a network of African-Canadian sites that preserve artifacts related to this aspect of the local story. Although not all of these sites and museums have active collecting programs, they have served as repositories for particular aspects of the community's history.

3.2.2 Collection Development

How should the collection develop in order to do justice to the region's very important and interesting history? Recognizing that stories in museums may be told using a variety of interpretive vehicles in addition to collections, what stories are best told using artifact-based methods, and which should be told using other media?

The first point to note is the centrality and importance of actual artifacts for both Museum staff and the larger community. Our consultations revealed a great respect for the real thing and a strong desire to utilize genuine artifacts wherever possible, recognizing and respecting obvious limitations (for example, developing a systematic collection of every type of vehicle ever produced by Windsor automobile factories will be impossible for space and cost reasons and to avoid duplication of the automotive collection in Essex). But the main point is that artifacts matter and the collections should be developed to better reflect the community's heritage.

Staff have been pursuing a strategy to improve the collection and fill gaps for some time. Currently a major focus is the 20th century and the city-region's various immigrant groups. Another focus is with regard to material to support temporary exhibitions, which is a major focus of the Museum's public program offering; the photograph and the archival collection has been the main beneficiary of the Museum's efforts in this regard.

Developing a sense of the ways in which the collection will develop is crucial not only in an interpretive sense (i.e. what material will be necessary to tell the stories in the exhibitions) but also from a space planning point of view: how much space will the Museum need to adequately store its collections up to a Design Year (the last year for which the facilities now being planned will be adequate). For the purposes of this report, we will take the Design Year to be 20 years in the future, or the year 2031. Twenty years is a standard length of time with regard to projecting a Design Year – far enough in the future so that the building provides service over a reasonably long period, but not so far so that the assumptions on which the space planning is made become irrelevant or meaningless. Recommendations/ assumptions associated with collection development are as follows:

1. The Museum will focus on developing its 20th century collections, and will continue to focus on small to medium-sized objects as well as archival and two-dimensional materials, as well as digital collections.
2. It will not be possible to collect "macro" objects that would be held in storage, although acquisition of one or more large artifacts (an automobile, for example) for display purposes is possible, depending on the availability of adequate display space.
3. Future development of the 20th century collections will focus on social history (labour, immigrant groups, domestic life, household technology, sports and the like) and civic history objects.
4. The collections have been growing at a rate of some 200 small objects per year; we will assume a *lower* rate of growth (to be carefully managed by staff) over the next 20 years. From the Quantitative Analysis above, we have recommended a reorientation of the existing collection development strategy, which includes a projected growth rate for the three-dimensional collections, of 100 objects per year – lower than the current 200 objects.

The following Chapter of this report builds on the market and collections analyses to lead to a recommended concept and site for a new Windsor Museum.

4. Concept and Site

This Chapter sets out a conceptual framework for a new Windsor Museum and a recommended site consistent with the concept and that helps to increase the likelihood for an implementable and sustainable future museum. The concept and site provide the basis for recommendations in subsequent chapters of this report.

4.1 The Hub and Spoke Concept

The basic concept recommended for the Museum is referred to here as “hub and spoke” – which can be described as the need for a main central location to provide part of the very rich and substantial story of Windsor and to encourage visitors to explore other heritage and related resources in greater depth, whether that refers to the city alone or to the overall Essex County region.

The idea behind the hub and spoke concept is for the main themes of the city and the region’s history to be introduced in the Museum and the core stories told. Stories that are already interpreted in existing institutions (for example, the Prohibition story that is now told in the Canadian Club Brand Centre) would by no means be ignored, but would be introduced and fitted into the major historical themes of the area. Visitors would be encouraged to “learn more” by visiting those “spoke” institutions where the stories are told in greater depth, and such additional visits would be encouraged via devices such as interactive maps (to show where the institutions are, and to provide some information about them) as well as more traditional means such as graphic panels, lobby rack brochures and the linking of web sites.

The rationale for the hub and spoke concept is as follows:

- **Limit Capital Investment and Operating Costs:** These are uncertain economic times and so seeking to limit capital investment in new facilities will increase the likelihood for implementation. Hub and spoke recognizes that the Windsor Museum should complement and not duplicate existing and potential opportunities and that one very large new museum is likely financially impractical. The new Windsor Museum proposed in Chapter 5 is modestly sized to help control capital and operating costs.

- **Encourage Visitors to the Windsor Museum to Also Attend Other Heritage and Related Facilities and Sites:** There are numerous *already operational* facilities or sites that are telling part of the Windsor-Essex story. The hub and spoke concept not only avoids duplication in terms of storytelling and savings in terms of capital and operating costs, it also suggests a more integrated cultural tourism strategy for Windsor and Essex County – and enhances the new Windsor Museum’s educational role in informing residents about other things to see and do in their own region. These include, for example:
 - **Francois Baby House:** Now the home of the Museum and a designated National Historic Site associated with the original French settlement of the region that figured in both the War of 1812-14 and the 1837 Battle of Windsor. *The House is recommended to remain an integral part of the overall Windsor Museum.*
 - **Historic Houses** such as the Gordon House in Amherstburg and **Historic Sites** that are nationally- or provincially-designated, of which there are many in Essex County.
 - **Black History Sites:** These include the Sandwich First Baptist Church, Freedom Monument, the Walls Settlement in Puce and the North American Black History Museum in Amherstburg and also Uncle Tom’s Cabin in nearby Kent County.
 - **Other Culturally-Specific Museums** such as the Serbian Museum, or areas of the city settled by one or more newly-arrived cultural groups such as Ford City.
 - **Canadian Club Brand Centre:** Telling the prohibition story and the importance of Hiram Walker and the company he founded, as well as the prohibition story.
 - **Transportation-Related Sites:** For example, the Lancaster bomber and other aspects of the aviation story are told at the Windsor Airport. And there is also an important automotive museum in Essex.
 - **Community Museums:** As discussed there are existing community museums in Leamington, Tecumseh and Maidstone that tell important local stories and are open to the public only a few hours a week.
- There are also opportunities for parts of the Story of Windsor-Essex to be told in *new facilities*. For example:
 - **Historic Sandwich Towne Interpretive Centre:** This assumes that downtown Windsor is the hub, as will be discussed later in this Chapter, and that Sandwich Towne would be one of the spokes. The size, scope, location and funding of the Interpretive Centre in Sandwich Towne would be subject to a future analysis.

- **Multicultural Centre:** The objective is to tell more of the story of recent immigrants than will be possible in the Windsor Museum. The idea is for interpretation at the offices of the Multicultural Council of Windsor-Essex County. While this is not possible under current financial circumstances it will be positively considered in the future, taking into account that the Council serves about 9,000 immigrants per year. There may also be an opportunity for a partnership with the Carousel of Nations, held over three weekends in June and which draws a total of 200,000 visitors.

Interviews indicated an interest not only in having the Windsor Museum orient visitors to other museums, historic sites and related institutions in Essex County but also to be a place where discounted tickets may be sold for the “spoke” attractions that charge admission. The admission charge issue is discussed further in Chapter 7.

4.2 The Issue of Windsor’s Community Museum or a Windsor-Essex County Museum

Should the future Windsor Museum continue to be Windsor’s Community Museum or should a larger space and hub and spoke concept lead to more of a regional focus as the Windsor-Essex County Museum? The interview process included comments from several persons urging the latter approach. Our recommendation is in agreement with this sentiment.

4.3 Implications of the Chimczuk Will

Associated with the issue of a community or regional museum is the issue of the Chimczuk will. The specific terms of the bequest include a requirement that the funds be used for a museum, library and archives, all of which are part of the existing and future Windsor Museum and also that the Chimczuk name be on the building. Some believe that the Chimczuk Museum name on a gallery within the building should be adequate, although others disagree. What is known is that the City of Windsor is the beneficiary of the fund established by the late Joseph Chimczuk. The Chimczuk bequest is only, at this time, a potential source of funds that can be accessed to help defray a new museum’s costs. However, due to a legal issue, whether the funds can be accessed for the museum that is ultimately approved is not known at this time.

4.4 Partnership Options and Recommendations

As part of the planning process the consultants explored site and other partnership arrangements with potential collaborators. These included, in alphabetical order:

- Art Gallery of Windsor
- Canada South Science City
- Municipal Archives
- Windsor Woodcarving Museum

A discussion of the existing facilities, market, operation and financial status of the public institutions is included in Chapter 2. Here we focus on partnership opportunities and recommendations. Additional or related recommendations are included in Chapter 7 of this report focusing on Operations.

4.4.1 Art Gallery of Windsor

The potential acquisition of the Art Gallery of Windsor (AGW) building by the City of Windsor creates an opportunity for the Windsor Public Library to find a temporary home in advance of future expansion of the building and for part of the AGW building to be the primary long-term home of the Windsor Museum. While the AGW and Windsor Museum are to maintain separate governance there are opportunities for joint ticketing, marketing, staffing and other initiatives for mutual benefit discussed in Chapter 7 to be considered in the future by the Directors of the two institutions.

4.4.2 Canada South Science City

As discussed in Chapter 2 Canada South Science City has its own operational facility. It is located in a former school in a residential neighbourhood and occupies the ground floor of the space. With available future funding the Board would like to expand into the second floor as well. The Board does not envision the likelihood of a relocation from its existing facility and we do not believe that a Windsor Museum should be located in a residential neighbourhood as part of Science City. We therefore recommend no other partnership arrangement beyond the normal collaboration that takes place among cultural/educational institutions in a community.

4.4.3 Municipal Archives

Currently the Municipal Archives are administered by the Windsor Public Library and housed in the basement of the main branch on Ouellette Ave. While detailed analysis of the contents of this collection is outside the scope of this study, it is worthwhile noting that there are components of the municipal archival collection that could possibly augment the exhibitions and programming of the Windsor Museum. Our interview with the former Archivist indicated that approximately 85% to 90% of the content comprises municipal records, but that perhaps 10% to 15% consist of historical material that might be useful to the revitalized Museum.

Items of interest might include:

- The photograph collection (mostly un-catalogued), which includes cityscapes, architectural photos plus private photo collections;
- A moving image collection, including film of the building of the Ambassador Bridge;
- Approximately 45 historic posters, a few from the First World War and many from the Second World War.

We do not recommend any Windsor Museum responsibility for the future Municipal Archives. At this point its future location is uncertain but no matter where located it could be one of the spokes in the recommended hub and spoke concept depending on the extent to which it is developed as a publicly accessible institution. We also recommend that the Municipal Archives and the Museum discuss the potential for donation or loan of some of historic archival resources now held by the Archives for interpretive purposes at the Museum, provided the materials fit with the Museum's exhibition plan (when that is developed) and/or its archives development plan as discussed in Chapter 3.

4.4.4 Windsor Wood Carving Museum

In terms of partnerships, there are limited opportunities with the Windsor Wood Carving Museum, but there are some programmatic partnerships that may be pursued.

At the moment the most pressing concern for the Wood Carving Museum is its impending relocation. The Public Library's forthcoming move to the Windsor Art Gallery building does not provide for the continuing presence of the Wood Carving Museum, forcing the organization to find a new home. Once a location is established, however, it is possible that the Museum might become a "spoke" in the hub and spoke concept for the new Windsor Museum. This would be categorized more as a marketing partnership than an interpretive partnership.

4.5 Site Evaluation and Recommendation

A number of sites have been proposed for the new Windsor Museum. Those toured by the consultants include, in alphabetical order:

- Art Gallery of Windsor in downtown Windsor: Expansion on the grounds or adaptive reuse within the existing publically owned site and building;
- Francois Baby House in downtown Windsor: Expansion on existing site involving new construction and renovation of the existing publically owned site and facility;
- Our Lady of the Rosary church building in Walkerville: Adaptive reuse of the currently vacant and privately owned building;
- Retail space adjacent to the former Radisson hotel in downtown Windsor: Adaptive reuse and partially vacant of privately owned property;
- University Avenue West site, privately owned and proposed to be an overall Downtown Cultural and Family Entertainment Centre;
- Walker Power Building, also in Walkerville: Adaptive reuse of a long-time vacant and privately owned building;
- Windsor Jail site in Historic Sandwich Towne: Either adaptive reuse or new construction of publically owned site.

The compelling reason to eliminate four of the seven sites is that they are privately owned and would either need to be purchased by the City of Windsor or rented at negotiated rates. Museums have substantial difficulty in being operationally viable if ongoing rent payments are added to their operating costs.

Of the remaining three, expansion of the existing Francois Baby House in the green space over the underground collections storage is rejected because of the very limited size of the expansion that would be possible. To offer a significant addition the requirement would be to go very high, which would dwarf the Baby House. There is no possibility of expansion of the House itself because it is a heritage building whose heritage character is communicated by its size and architecture. It cannot be expanded without losing this heritage character. Please see additional discussion in Chapter 5.2.

Therefore only two of these options merited detailed evaluation as the site of the new Windsor Museum. These are the Art Gallery and the Sandwich Towne Jail sites. Nine key criteria were identified by which to evaluate the sites. These are as follows, in order of perceived importance to the implementability and sustainability of a new Windsor Museum. For purposes of differentiating the relative importance of each of the criteria we have used judgment to assign a weight from 1 to 3, with 3 as the most important from a feasibility perspective:

- **Publicly owned or otherwise available without acquisition cost.** This emphasizes the importance of using available financial resources on the visitor experience and not on site acquisition costs. (Weight: 3)
- Likelihood for **reasonable capital cost requirements** for construction or renovation. The lower these costs the more funds that are available to the visitor experience, which is the basis for higher attendance and revenues and which helps to achieve the educational mission of the museum. (Weight: 3)
- **Consistency with recommended concept:** The concept is that there is much more to telling the story of the city or region than is possible or appropriate in a single building. There are important existing historic sites and other opportunities to tell parts of the story in other facilities. The concept is thus of “hub and spoke.” (Weight: 3)
- **Parking availability and cost:** The greater the availability and the lower the cost the more positive to the Museum. (Weight: 2)
- **Synergy** with neighboring land uses for mutual benefit. (Weight: 2)
- **Contribution to economic development and to the Windsor tax base.** This considers issues like proximity to retail, food and other commercial businesses that would benefit from the pedestrian traffic to and from the Museum. (Weight: 2)
- **Historical appropriateness:** History museums do not need to be located in historic buildings. However, a Windsor city or regional museum should benefit from a site where it would be appropriate to the history of the area it is interpreting. (Weight: 2)
- **Identity of museum:** the extent to which the museum will be able to establish or maintain a clear identity; or the inherent meaning of a site or existing building to the museum concept. (Weight: 1)

- **Access:** consideration of various modes of access, including by automobile, public transportation and pedestrian access. This is thus also very much about visibility from transportation routes and from 'people places' such as other attractions and shopping. (Weight: 1)

The following table offers a qualitative evaluation by the consultants of the two preferred sites in the context of **evaluation criteria in which there are differences**. That is, both sites are publically owned and both will contribute to the economic development of the areas in which they are located and thus to the tax base of Windsor and so the rating would be the same. Corresponding to the qualitative evaluation is a rating scale from 1 to 5 in which 5 is the most positive. A summary of the numerical evaluation is then provided to include all nine evaluation criteria, leading to identification of the recommended site for the Windsor Museum.

	Art Gallery of Windsor Site, Downtown	Windsor Jail Site, Historic Sandwich Towne
Capital Cost Requirements	<p>The City of Windsor is negotiating to acquire the debt of the Art Gallery of Windsor and to become the owner of the building. The Windsor Public Library is assumed to utilize ground floor space on a temporary basis until a new addition to the Gallery building is constructed to meet the space needs of the Public Library. As shown in Chapter 5, the Windsor Museum may be adequately accommodated largely on the ground floor of the Gallery building. The building was constructed to museum standards and thus limits the extent of additional capital investments in the ground floor facilities. This will allow available capital funds to be allocated to more contemporary and interactive exhibitions, which in turn will allow for charged admission and other revenue generation.</p> <p>Rating: 5</p>	<p>The capital costs to adaptively reuse the existing Windsor Jail building for the purposes of a museum would be very substantial, but it has been done in other North American cities seeking to find new uses for former jails.</p> <p>If the assumption is to utilize the Jail site and not the existing building it would still involve new construction and thus far more expensive than the assumed shared facility in the existing Art Gallery of Windsor.</p> <p>Rating: 2</p>
Consistency with Recommended Concept	<p>We are not aware of any museums that interpret the history of a city which are not located in its downtown. A hub and spoke concept which encourages people to attend the main museum and to then be encouraged to utilize</p>	<p>Sandwich Towne may be considered as the first downtown of the Windsor area and there is thus a rationale for why the hub and spoke concept would work there. However, there is also an issue of perception and most</p>

	<p>existing and developing heritage resources would most logically be located downtown.</p> <p>Rating: 5</p>	<p>potential visitors would expect to find such a museum in its current downtown.</p> <p>Rating: 4</p>
Parking Availability and Cost	<p>The Art Gallery of Windsor site has a few parking spaces of its own and access within a reasonable distance to a parking garage and on-street parking. However, the addition of the Aquatic Centre will increase competition for the parking and thus potentially the cost of parking.</p> <p>Although people expect to pay for parking in an urban downtown some are resentful of it or seek to avoid parking garages.</p> <p>Rating: 2</p>	<p>There is an opportunity for free parking on site at the Windsor Jail / Mackenzie Hall site, as well as free parking on nearby residential streets. However, Mackenzie Hall uses much of the existing parking and excessive parking on residential streets is likely to cause resentment.</p> <p>Rating: 3</p>
Synergy with nearby land uses	<p>The potential opportunity to share a building with the Art Gallery of Windsor and proximity to the new Windsor Public Library will offer benefits to all three institutions. This includes collaborative opportunities admissions, membership and hours ideas to be developed by the senior management of both institutions for mutual benefit. The synergies will also encourage crossover on the same visit among all three and is thus helpful to achieving their educational and visitor service missions.</p> <p>The site offers good synergy with Dieppe Park, sculpture garden, the new Aquatic Centre, bus terminal the downtown business district, its hotels, restaurants, retail, and offices and the development of a cultural/ recreational district.</p> <p>Rating: 5</p>	<p>A museum developed at the Jail site would offer positive synergy with Mackenzie Hall and its role as a community cultural centre offering concerts, exhibits, social events etc. It also offers good proximity to the Sandwich Towne business district and proximity to the Duff-Baby House and the University of Windsor.</p> <p>Rating: 3</p>
Historical Appropriateness	<p>The downtown of a community is its heart and focal point and is commonly where such a museum is</p>	<p>Sandwich represents an important period of time in the history of the city and region. It</p>

	<p>located. It does not represent the early European history of the area but does better represent the more recent history of Windsor.</p> <p>Rating: 3</p>	<p>may be considered the original downtown. However, it does not reflect the more recent history of the area.</p> <p>Rating: 4</p>
Identity	<p>The Windsor Museum may not have as clear an identity within a building long associated with the Art Gallery of Windsor. However, this should change over time and with exterior signage. On the other hand, sharing a building with the Art Gallery of Windsor and in proximity to the Windsor Public Library and the new Aquatic Centre will expose more people to the Windsor Museum than would be possible in other scenarios even if in a self-standing building.</p> <p>Rating: 3</p>	<p>The identity of a Windsor Museum in a self-standing facility, whether within an adaptively reused Jail facility or in new construction will be easier to establish than in a shared facility. However, there may be image issues associated with a former jail.</p> <p>Rating: 4</p>
Access	<p>A downtown site offers better automobile and public transportation access, including proximity to the bus terminal. The Art Gallery of Windsor building also offers visibility from along the riverfront, from Detroit and from elsewhere in the downtown, which has more office workers, hotel guests and others than anywhere else in Windsor.</p> <p>Rating: 4</p>	<p>There is much reduced access and visibility associated with a site in Sandwich than in the context of a downtown riverfront site.</p> <p>The Jail site fronts on to Brock Street and only the main administrative building is visible from Sandwich Street. The main Jail building is hidden somewhat by the very attractive Mackenzie Hall.</p> <p>Rating: 2</p>

The following table summarizes the scores that emerge from rating the two sites according to the various evaluation criteria. ***Scores are shown both with and without the weighting scale and in both cases it is clear that the preferred site for the new Windsor Museum is downtown on the ground floor of the Art Gallery of Windsor building, assuming that it will be negotiated. If not a downtown site is still recommended and assumed for a Windsor Museum intended to tell the story of Windsor and region as a whole.***

SUMMARY OF SITE EVALUATION SCORES AND RANKINGS	Art Gallery of Windsor Site, Downtown			Windsor Jail Site, Historic Sandwich Towne	
	Weighting (1-3)	Rating (1-5)	Rating with Weighting Factor	Rating (1-5)	Rating with Weighting Factor
Criteria - Implications For:					
Publically owned or available without aquisition cost	3	5	15	5	15
Capital cost requirements	3	5	15	2	6
Consistency with recommended concept	3	5	15	4	12
Parking availability and cost	2	2	4	3	6
Synergy with nearby land uses	2	5	10	3	6
Contribution to economic development	2	5	10	5	10
Historical appropriateness	2	3	6	4	8
Identity	1	3	3	4	4
Access	1	4	4	2	2
Total Score Without Weighting		37		32	
TOTAL SCORE WITH WEIGHTING			82		69
Ranking			1		2

The interview process conducted by Lord Cultural Resources indicated very strong feelings associated with a Sandwich Towne or a downtown site. It was clear that some people would inevitably be disappointed with whichever site or area was recommended. The most common argument heard in favour of Sandwich Towne was based on the historicity of the area. That is, the Windsor Museum should be located in that part of the city with the greatest demonstrated historical significance or the most surviving historical fabric and ambiance. If one accepts that the argument of historical significance is paramount, there is a valid argument: Sandwich does indeed occupy a place of significance in the stories of Windsor and region. And yet there are difficulties with the argument as well; Sandwich Towne best represents the 18th and 19th century character of the region, whereas the historical period of the new Museum must be much broader than that.

Those in favour of a downtown site pointed to the fact that it was Windsor, not Sandwich, that became a major city and best represents the community today and into the future. Adaptive reuse of space built to museum standards on the ground floor of the Art Gallery building will be possible for much lower capital costs and enable more of the available funds to go to a more contemporary visitor experience. ***For those whose main objective is simply to achieve a new Windsor Museum, as has been discussed for at least the past 30 years, the recommended downtown site is far more likely to be implemented and sustainable.***

Further to our recommendation that the Windsor Museum be located downtown we fully agree that the important story of Sandwich needs to be better told. As discussed above we recommend that the Sandwich story be told largely within Sandwich in a future Historic Sandwich Towne Interpretive Centre. It would thus be one of the “spokes” in the recommended hub and spoke concept.

The following Chapter sets out a facility strategy for implementation of the Windsor Museum on the ground floor of the Art Gallery of Windsor building and in the Francois Baby House, as another spoke in the recommended hub and spoke concept.

5. Facility Strategy

This Chapter analyzes space and facilities in the existing Windsor’s Community Museum and considers the opportunity to enhance the Museum’s service to residents of and visitors to the Windsor/Essex region as part of an expanded Art Gallery of Windsor building in association with the Windsor Public Library – the preferred option recommended in the foregoing site selection analysis in section 4.5. ***It must be noted, however, that at this point ownership and operational arrangements among the Art Gallery of Windsor, the Windsor Public Library and the City of Windsor have not been finalized but the assumption for the purposes of this feasibility study is that the Windsor Museum will ultimately occupy ground floor space in the AGW building.***

5.1 Existing Community Museum of Windsor

The following table provides a space program of the present Windsor Museum, housed in the historic Francois Baby House. Areas are organized according to the four zones that are most relevant for engineering and costing purposes when analyzing museum space:

Zone A: Public Non-Collection areas

Zone B: Public Collection areas

Zone C : Non-Public Collection areas

Zone D : Non-Public Non-Collection areas.

Zone D can be further broken down into Zone D1: Administrative and Zone D2: Building Support and Services. These four zones are used throughout this Chapter in reference to museum space programs because:

- Public spaces require a higher level of finish than non-public areas -- a significant cost factor in itself – as well as safety and security measures for public use;
- Areas that normally contain collections require museum-standard environmental controls, lighting and security, all vital factors for engineering and both capital and operating cost projections.

Windsor’s Community Museum Space Program in Francois Baby House

Zone A	Public Non-Collection Space	Floor Level	Existing Area NSF	Comments
A	Hallway/Gift shop	Ground	307	Giftshop is located within part of the ground floor hallway
A	Public Bathroom	Upper	25	
A	SUB-TOTAL		332	

Zone B	Public Collection Space	Floor Level	Existing Area NSF	Comments
B	Basement Exhibition Space - Hands on History Room	Basement	460	Children's Gallery
B	West Gallery	Ground	460	Temporary Exhibition Space
B	East Gallery	Ground	460	Permanent Exhibition Space
B	Upstairs Gallery	Upper	367	Currently used as temporary exhibition space/research area/education space/meeting space.
B	SUB-TOTAL		1,747	

Zone C	Non-Public Collection Space	Floor Level	Existing Area NSF	Comments
C	Vault	Sub-basement	2,050	
C	Workroom	Basement	460	Includes Furnace room and downstairs bathroom
C	SUB-TOTAL		2,510	

Zone D1	Non-Public Non-Collection Space	Floor Level	Existing Area NSF	Comments
D1	ADMINISTRATIVE			
D1	Curator's Office	Upper	112	
D1	NE Office	Upper	112	Also functions as a photocopy room
D1	NW Office	Upper	66.5	Currently functions as Education/Volunteer Coordinator Office
D1	Registrar's Office and Reference Library	Upper	273	
D1	SUB-TOTAL		564	

Zone D2	Non-Public Non-Collection Space	Floor Level	Existing Area NSF	Comments
D2	BUILDING SUPPORT AND SERVICES			
D2	kitchen	Upper	96	
D2	Staff bathroom	Upper	25	
D2	SUB-TOTAL		121	

Zone	Existing Area NSF	Percentage Per Zone
Zone A	332	6%
Zone B	1,747	33%
Zone C	2,510	48%
Zone D	685	13%
Total NSF	5,274	100%

The Museum also administers an adjacent outdoor space (Zone O) in which a small roofed pavilion (without walls) provides interpretative graphics of local history, adjacent to a small shed that provides access (normally locked) to the basement collection storage vault via a staircase. Since the storage vault is very crowded, the stairs offer an optional way of moving some objects into or out of the vault without having to move other artifacts out of the way.

The small Museum staff, supported by trained volunteers, is doing an outstanding job of serving the Windsor community in a very small space: they are preserving the material culture heritage of the city, undertaking archival research, offering a relevant exhibition program and providing heritage education for children and adults, all in a very constraining building. However, each of these services is restricted in efficacy due to space limitations; every function could be enhanced if more space and better facilities are made available.

In 1969 the Museum added to its facilities an excellent artifact collection storage space in a vault below the adjacent outdoor area, well protected with a waterproof wall along the river side. Satisfactory environmental controls can be maintained here, with an even Relative Humidity of around 50% RH at a constant 15 degrees C., but this storage space is now full, so that the current collection growth rate of about 200 artifacts *per annum* is no longer sustainable. That growth has always been limited to smaller artifacts by the dimensions of the Baby House, preventing collection of larger items; this has particularly impeded representation of Windsor's industrial history in the collection. The Museum has recently accessioned a 7 ft tall wood carving, even though it cannot be accommodated in the present building; needless to say, the Museum's acquisition of the marble façade of an historic bank building remains stored offsite. Large industrial artifacts or vehicles cannot even be considered.

Space limitations impede the Museum's ability to serve as a repository for archaeological fieldwork in the Windsor-Essex region; for example, the Museum was supposed to host the artifacts from the Brock School excavation, but is unable to accommodate them. There is no long-term plan for archaeological artifact storage, so in practice archaeologists retain bags or boxes of shards long after their excavations, with the attendant risk of possible loss. Due to these space limitations the present permanent collection gallery offers an extremely truncated and condensed survey of the area's history. The region's First Nations and early French settlement are acknowledged in the permanent collection display, but subsequent immigrant groups must be content with occasional temporary exhibitions of their heritage. Given the history of the Baby House, there is necessarily a significant exhibit on the War of 1812-14, but the almost equally interesting 1837 Battle of Windsor and the region's role in the Underground Railroad are inserted only perfunctorily. Lacking space for larger artifacts, the Museum must present such important subjects as the port, the automotive industry and Windsor's vital role in Canadian labour history almost entirely by means of photographs and other archival documents. Nor is there space to present recent history and current developments, which would enhance the relevance and interest of the exhibition to visitors today.

As discussed in Chapter 3, only about 3% of the collection is on display. The norm is 10-15%. There is no space to show such strengths of the collection as firearms, French period furniture, maps, racing boat models or the costume collection, which remain almost entirely in storage, except for occasional temporary exhibitions. In order to compensate for these limitations Museum staff have allocated one of their two precious ground-floor gallery spaces to temporary exhibitions in which they maintain a relevant program, changing every six months; for instance, a War of 1812-14 exhibition opens in February 2012 to mark the bicentenary of the war. The Museum is occasionally able to bring in small exhibits on broader topics related to Windsor's multicultural community from other sources, such as Toronto's Royal Ontario Museum -- although these usually have to be edited to fit the tiny temporary exhibitions gallery.

Staff has found space in the basement for a children's activity room that can accommodate up to 30 children, but is often made to hold 40. Volunteers are trained to assist museum staff by dividing school classes into two or three groups who rotate between each of the two galleries and this activity space. The space limitations impede school visits, since a school bus usually carries 55-60 passengers, obliging schools to combine a Baby House visit with another destination at the same time. Adult tour groups are more frequent, as the Museum plays its part in welcoming visitors to the region. Again the Museum uses trained volunteers to supplement the staff's capacity to interpret the history of the building and the region to these groups.

A ground floor corridor is imaginatively used as a tiny gift shop. Museum shop sales are often proportional to the size of the shop, so that revenues would increase if more space and more varied stock were available. Office space on the upper floor is adequate for the three full-time and two part-time staff (supplemented by two students in the summer). Offices are located around an area used for meetings and curatorial work, where groups of up to 30 people might assemble to hear a speaker or view a film; the Museum has no auditorium.

The Museum's Registrar maintains its Archives, providing a service to authors and researchers on land registration, family history and other subjects. The Museum's Archives include around 5,000 photographs, rare books, ephemera, newsprint (also available on microfiche) and about 500 maps, some of which are considered to be important. The archival collection is stored partly in the Registrar's workroom, partly in the underground collection storage vault: both are full.

Given the foregoing it is clear that there is a need for an expanded Windsor Museum. This would enable the Museum to display and interpret to residents and visitors alike the natural and cultural history of the region on a scale appropriate to the area's past and present significance, from the story of the First Nations through the initial French settlement to the War of 1812-14, the 1837 Battle of Windsor, the Underground Railroad, settlement by diverse ethnic groups, history of the port, the automotive industry, labour history, and the recent and current development of the city.

A larger space for temporary exhibitions and support spaces would enable the Museum to mount larger shows of greater appeal, increasing repeat visitation by residents and attracting more tourists. The Museum's current space limitations impede its ability to offer educational services to a sufficient range of school groups from pre-school through K-12 to university classes.

5.2 The Need for an Additional Site

Due to the heritage character of the building, it is not possible to consider expanding the Francois Baby House. Unfortunately the building's last restoration reconstructed its interior to its use in 1852, which is very different from its configuration during its historically most significant period during the War of 1812-14 or the Battle of Windsor in 1837. Restoring it again to its 1812-14 configuration would be extremely expensive, and would result in smaller rooms and no additional space. Since no original furnishings remain from that period, and since there would be no net gain for the Museum either quantitatively or qualitatively in the space available in the Francois Baby House, such a renovation is not recommended.

Nor is there room on the Francois Baby House site for a structure of sufficient size. The tiny adjacent pavilion, which is located above the storage vault, provides the only available space; any structure there would have to be absurdly high on a very small footprint, impinging on the historic character of the Francois Baby House site.

Enabling the Community Museum to continue acquiring artifacts and enhancing its ability to serve Windsor-Essex residents and visitors therefore depend on the availability of another site, preferably one within comfortable walking distance. Operating two sites inevitably results in higher running costs for a museum, but these can be minimized if the two sites are very close.

5.3 Opportunity for Enhancement of Museum Space

As indicated in the site selection analysis in section 4.5, there is a potential development nearby that offers ***an opportunity for the Museum to expand, in association with the Art Gallery of Windsor and the Windsor Public Library to create a cultural cluster in which all three institutions are of substantial importance and create positive synergies for Windsor.***

To appreciate the significance of this opportunity, it is necessary to place it in the context of the adjacent Windsor Aquatic Centre development. On the next lot south of the present Art Gallery of Windsor, the Mayor and Council have decided to erect an Aquatic Centre, which will be under construction in 2012. The Centre is not only within easy walking distance of the Baby House, it is also near the civic bus terminal, facilitating access by residents via public transit from all parts of Windsor and some areas of Essex County as well.

The Aquatic Centre itself cannot provide space for the Windsor Museum: relative humidity (RH) in aquatic facilities is the polar opposite of the strictly controlled RH that a museum requires; nor is there space on the Aquatic Centre site to add a museum building. But the Aquatic Centre is just one component of an associated cluster of development in which the Museum could participate. The Art Gallery of Windsor, on the block immediately to the north of the Aquatic Centre, between the site of the Center and Riverside Park, offers an opportunity for the Museum to join with the Library, the Gallery and the Aquatic Centre in a cultural cluster, all of which will be available by transit to most Windsor and Essex County residents as well as their visitors. The collocation of these services would provide Windsor with a downtown *cultural cluster*, which will not only be of value to all residents in itself, but may also attract associated businesses – such as commercial galleries, boutiques and cafes – creating a *cultural district* that can benefit the entire central business area and Windsor as a whole.

The specific opportunity under consideration concerns the ground floor of the present Art Gallery of Windsor (AGW). Art Gallery Director Catharine Mastin and her Board have concluded that the Gallery's present building is too large for the Gallery to operate cost-effectively, and have proposed that the AGW could operate more cost-effectively on the second and third floors alone, making the ground floor of the AGW building available for other cultural uses.

The Windsor Public Library has drafted a preliminary space program requiring 40,000 net usable sq ft, which may require a structure of around 55,000 gross sq ft to accommodate vertical and horizontal circulation, thickness of walls and mechanical-electrical spaces as well as the usable net sq ft space listed by the Library. ***Since the existing AGW building ground floor provides only 16,070 net sq ft in total, it is clear that the Library requires a much larger space, potentially an addition to the AGW building to meet its space needs. Should the City of Windsor acquire the Art Gallery of Windsor then the expansion should occur on adjacent City-owned lands and perhaps the addition of a fourth floor to the AGW building.***

From the viewpoint of a Library/Museum collocation the addition presents two options for development:

1. The Library space could be a combination of an addition to the building plus the ground floor of the AGW building, thus reducing the amount of space required in the addition to the building;
2. Or the Museum could take over the AGW building ground floor while the Library could relocate entirely to the addition, with the Museum sharing only in some collection storage space there.

We recommend the second option because the first option leaves the City with the problem of the Museum's urgent need for more space and the long-standing public demand for an adequate museum of Windsor's history unsatisfied, it represents no long-term capital or operating cost saving.

If the Museum is not included in the cultural cluster, it will be necessary in the near future to find another site and then to build a new Museum building at much greater cost than the proposed repurposing of the existing AGW building ground floor. These options must therefore be evaluated in terms of what gains collocation of Museum and Library would provide, as well as which facility will operate more effectively with the Gallery upstairs. Accordingly, the next two sections consider the rationale for collocation of Windsor's Community Museum and the Windsor Public Library, and the potential for Museum operation in the ground floor of the AGW building.

5.4 Collocation of Museum, Library and Art Gallery

Collocating Windsor's Community Museum and the Windsor Public Library with the Art Gallery of Windsor is advantageous for several reasons:

- Residents will have the convenience of enjoying and benefitting from library, gallery and museum services on the same visit, especially those who arrive by public transit at the nearby central bus terminal.
- Significant capital cost savings can be achieved if they share the use of such services as an auditorium, classrooms, and public washrooms.
- The City currently maintains the Municipal Archives in the Public Library as well as the archival collections and services of the Museum; if the Municipal Archives is to remain with the Public Library the Municipal and Museum archives could be cost-effectively combined into one unified archives, eliminating duplication of archival storage space and integrating service to Windsor residents.
- Integrating the Museum into a Library/Museum relocation and expansion may make the project eligible for funding from the Joseph Chimczuk Bequest.
- Capital cost of the shared building may also be supported by the Museum Assistance Program of the federal Department of Heritage and Citizenship.
- Provincial operating funds in support of community museum services could help to defray the increased running costs of the Museum.

In order to achieve the cultural cluster, it is recommended that the Windsor Museum and the Windsor Public Library share in the opportunity provided by combining the use of the ground floor of the AGW building with an expansion of the AGW building.

In determining how best the two institutions can share the space provided by combining use of the ground floor of the AGW building with an expansion of the building, it is important to consider the following factors:

- Capital cost for the expansion will be lower for the Library than for the Museum, which requires more stringent environmental controls, security, lighting and more expensive finishes; ***the Library should therefore be the primary occupant of the expansion, not the Museum.***

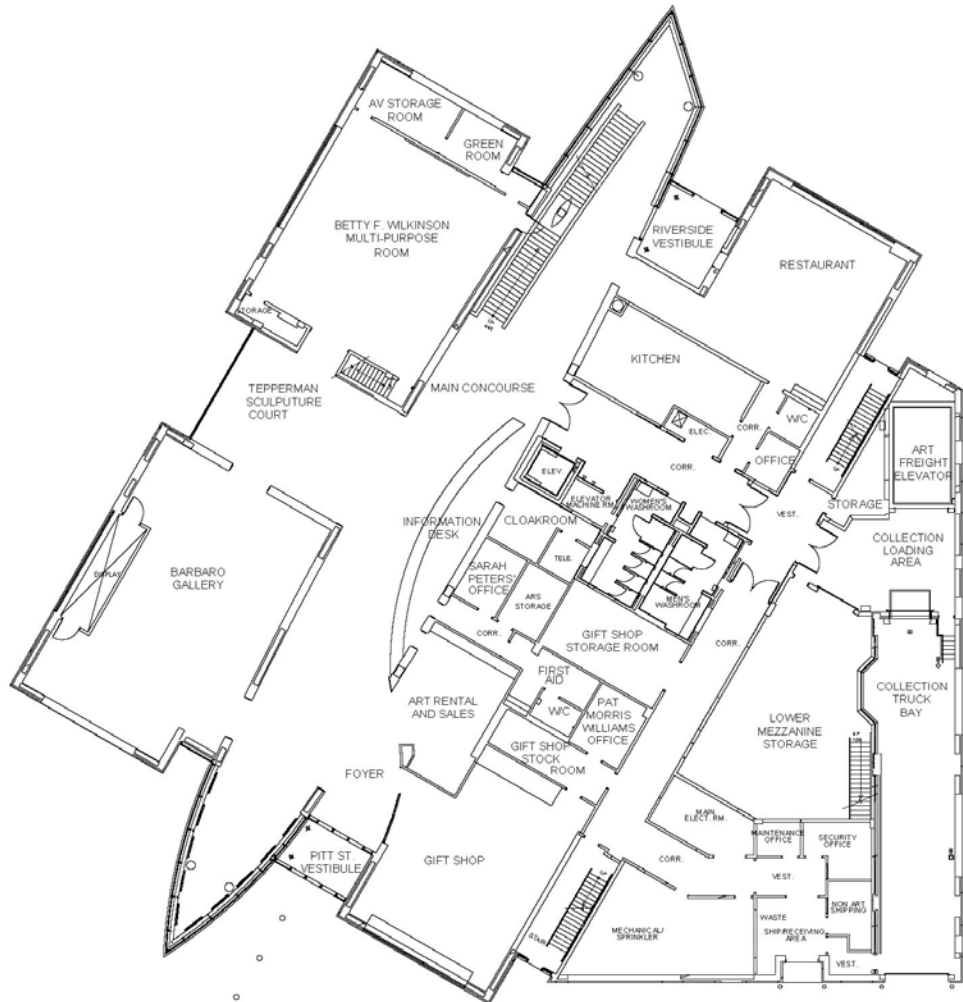
- The AGW building has excellent environmental controls to museum standard that can be controlled room by room: this means that the most expensive factor needed for Museum use is already provided on the ground floor of the AGW building.
- Since Museum use of the ground floor of the AGW building with its existing environmental controls to museum standard will significantly diminish the usual capital costs of a museum building, **capital funds for the Museum can therefore be utilized to enhance the exhibits in order to provide the high quality interactive exhibition experiences that visitors seek.**
- Provision of higher quality interactive exhibitions both of the permanent collection and of temporary exhibitions could enable the Museum to charge admission, thereby increasing the Museum's self-generated revenue, while the Francois Baby House can either remain free of charge or free to those who have tickets to the exhibitions in the main museum in the AGW building. Since the Public Library does not charge admission, but the Museum and the Gallery may both charge admission either permanently or for special exhibitions, **the Museum and the Gallery are a better fit to operate the AGW building together**, while the Library could more appropriately welcome users without an admission charge to its facility at a separate entrance to the addition to the AGW building.
- One receptionist could serve visitors entering both Gallery and Museum; if the position for this receptionist is well located, he or she could serve as a cashier for retail store shoppers as well during slack times.
- Whereas the Library does not require retail space, the Museum can operate a shop on the ground floor of the AGW building that can offer for sale stock from either the Museum only or both the Museum and the Gallery, with revenues split according to sales if the Gallery chooses to partner in the retail store.
- The Gallery has an effective shipping-receiving dock dedicated to incoming and outgoing works of art, which it will need to continue to use, along with the adjacent art freight elevator; the Museum has need of such a dedicated dock as well, whereas the Library can benefit more from a shipping-receiving dock for books and other supplies that can be built into the addition to the AGW building.
- The ground floor of the Gallery provides sufficient storage space to accommodate temporary exhibitions for the Museum; the additional collection storage space that the Museum needs can be accommodated in the addition to the building, adjacent to Library storage at relatively low cost.
- There is no space for the archives in the AGW building ground floor. If the Library relocates the Municipal Archives to the addition, integration with the archival services of the Museum can best be accommodated in the addition to the AGW building; if the Municipal Archives goes elsewhere, the Museum's archives can remain in the Francois Baby House, with additional storage space provided there due to relocation of other Museum collections to the expanded AGW building site.

The conclusion of this analysis is clear. ***It is more cost-effective to utilize the ground floor of the AGW building to accommodate the needed additional space for the Museum than to continue its use for the Public Library, once the addition to the AGW building is complete. Accordingly, we recommend that:***

1. The Windsor Museum should be the primary occupant of the 16,070 net sq ft ground floor of the existing AGW building.
2. The Windsor Public Library should be the primary occupant of the addition to the AGW building, in order to meet its entire space requirements that are currently projected at 40,000 net sq ft, likely to require around 55,000 gross sq ft of space.
3. Assuming Library use of the ground floor of the AGW building, the further recommendation/assumption is that it be temporary, with the Museum replacing the Library when it relocates to the addition. There should thus be very limited investment in renovating the Gallery to meet the needs of the Public Library.
4. The Museum and Gallery can beneficially share the use of a new auditorium, assuming it is part of the new Public Library.
5. The Library may wish to maintain operation of the café if it is retained as an amenity; otherwise, the entire ground floor of the existing AGW building should be used by the Museum. This study recommends closure of the café operation as discussed further below.
6. In the addition Windsor's Community Museum will require only some artifact collection storage space adjacent to the Library's collection storage.
7. If the Library relocates the Municipal Archives to the addition, the Museum's Archives could advantageously be amalgamated with it; if not, the Museum's Archives should remain in the Francois Baby House.

5.5 Museum Use of the Existing AGW Building Ground Floor

The following illustration shows the ground floor of the Art Gallery of Windsor building that the Gallery is willing to make available for other cultural uses:



GALLERY GROUND FLOOR PLAN
WITH PRESENT GALLERY USES INDICATED



The following table analyzes the existing space program of the ground floor of the Art Gallery of Windsor, totaling 16,070 net sq ft, in terms of the four zones of public gallery or museum space:

Art Gallery of Windsor Ground Floor Existing Space Program

Zone A	Public Non-Collection Space	Existing Area NSF	Comments
A	Pitt Street Vestibule	135	
A	Pitt Street Foyer	290	
A	Riverside Vestibule	200	
A	AGW Shop	1,040	
A	Main Concourse	3,035	Includes staircase
A	Information Desk	365	Includes desk
A	Art Rental and Sales	435	
A	Cloak Room	150	
A	Restaurant	1,100	
A	Betty F. Wilkinson Room/Auditorium	1,435	Capacity: 100 stand-up; 75 seated; Multipurpose space for meetings, lectures, presentations and workshops, performances (music, singing, theatre, films, dance), receptions, dinners for all occasions, including weddings
A	First Aid Room	105	
	First Aid Washroom	45	
A	Public Washrooms, men's	210	
A	Public Washrooms, women's	210	
A	SUB-TOTAL	8,755	

Zone B	Public Collection Space	Existing Area NSF	Comments
B	Barbaro Gallery	1,905.0	dimension of largest entrance leading into this space is 8' x 9'; there is a 23' long vitrine in this space. Temporary walls provide max of 16' additional running metres. They are 9' high; object weighing over 150lbs can be hung on the gallery walls and ceiling. Natural light can be completely blocked at all times; lighting levels can be reduced to 50 lux.
B	Tepperman Sculpture Court	760	
B	SUB-TOTAL	2,665	

Zone C	Non-Public Collection Space	Existing Area NSF	Comments
C	Collections Truck Bay	975	
C	Collections Loading Area	450	Located between truck bay and collections freight elevator and adjacent to lower mezzanine storage; contains dock leveller
C	Lower Mezzanine Storage	840	Storage space for collections with access to upper level storage area.
C	SUB-TOTAL	2,265	

Zone D1	Non-Public Non-Collection Space	Existing Area NSF	Comments
D1	ADMINISTRATIVE		
D1	Sarah Peters Office	145	
D1	Pat Morris Williams Office	130	
D1	SUB-TOTAL	275	

Zone D2	Non-Public Non-Collection Space	Existing Area NSF	Comments
D2	BUILDING SUPPORT AND SERVICES		
D2	AV Room	170	Supports Betty F. Wilkinson Room
D2	Green Room	140	Supports Betty F. Wilkinson Room
D2	Additional Storage Room in Betty F. Wilkinson Room	50	Supports Betty F. Wilkinson Room
D2	Arts Rental and Sales Storage	50	
D2	Gift Shop Stockroom	170	
D2	Gift Shop Storage	335	
D2	Storage outside of Collections Shipping and Receiving area	110	
D2	Kitchen	515	
D2	Kitchen Washroom	48	
D2	Kitchen Office	62	
D2	Maintenance Office	57	
D2	Security Office	115	
D2	Shipping Non-Art	90	
D2	Non-Collections Shipping/Receiving	155	
D2	Non-Collections Shipping Area Vestibule	43	
D2	Non-Collections Truck Bay		Exterior truck bay -back end of truck is covered.
D2	SUB-TOTAL	2,110	

Zone	Existing Area NSF	Percentage Per Zone
Zone A	8,755	54%
Zone B	2,665	17%
Zone C	2,265	14%
Zone D	2,385	15%
Total NSF	16,070	100%

Analysis of the potential use of the existing AGW building ground floor for Museum purposes is best presented in terms of functional areas.

Access: Existing staff and some visitor parking may be maintained to the south of the building for both Gallery and Museum, with principle access from parking to both via the existing Pitt Street foyer and vestibule, while pedestrian access may be either by that route or via the Riverside Vestibule.

Reception: The 365 sq ft welcoming, information and ticketing desk can be slightly reconfigured so that the Receptionist (who will serve both Museum and Gallery) can also cash out purchases from the Museum shop at slack times, with enough space for a second clerk to handle either ticketing or retail sales at busier times. The 150 sq ft Cloak Room would retain its present function.

Public Washrooms, First Aid and First Aid W/C: will all retain their present function.

Retail, a Children's Gallery and an Education Suite: Although the existing Gallery retail store has not been successful for the Gallery, collocation with the Library, Gallery and Aquatic Centre should enable the Museum to operate a viable retail shop. Although there may be an opportunity for the Museum store to include both Museum and Gallery items, the agreed assumption is that the store will include only Museum products. However, the Library during its time in the ground floor plans to use the present shop space as a Children's Library, for which there is a demonstrated need in the Windsor area, where there is no Children's Museum and the Detroit Children's Museum recently closed. The recommended use for the present 1,040 sq ft Gift Shop space therefore is to maintain the Library's Children's Library usage as a Children's Gallery, in which case the Museum should situate its Gift Shop in the existing 435 sq ft Art Rental and Sales area, which should be sufficient space. This space will be reduced slightly to 400 sq ft. to accommodate the shared reception/shop service area. The present 335 sq ft Gift Shop Storage room could then become an Education Work Area, the 170 sq ft Stockroom should become Education Supplies Storage, and the retail manager's office could then be converted to house the Education Office, all in support of learning programs in the Children's Gallery as well as the other permanent collection and temporary exhibition galleries on the ground floor.

Permanent Collection Gallery: The existing Barbaro Gallery provides the Museum with 1,905 sq ft of climate-controlled permanent collection exhibition space where the story of Windsor and Essex County may be somewhat better told than at present. Largest access to the Gallery is 8 x 9 ft, and the ceiling is at a height of 18.3 ft, both of which offer considerable improvements on the dimensions of the Baby House. The Barbaro Gallery includes a vitrine that is 23 ft long that could be adapted into the Museum's exhibition plan. The walls provide 163.2 linear ft of hanging surface, which could be improved with another 16 running ft by the use of panels that might be up to 9 ft tall (to facilitate their movement in and out of the gallery). As the following item suggests, the total sq ft area of the Barbaro Gallery could be enhanced by moving its rear wall back toward the Betty Wilkinson Room, taking part of the space that is currently called the 'Tepperman Sculpture Court.'

Addition to Galleries: The 3,035 sq ft Concourse is the largest single area on the ground floor of the AGW building (This space will be enlarged to 3,110 sq ft with the reconfiguration of the reception area) . In order to make better use of part of this large area it is recommended that the walls of the Barbaro Gallery and the Betty Wilkinson Room should be relocated to make one single wall, eliminating the corridor between the two galleries, so that the existing area of the Concourse designated as the Tepperman Sculpture Court will become an extension of the Museum’s gallery space. The window with a pleasant view to the west of the present Gallery building may be suitably filtered but can be integrated into the more recent or contemporary subject matter of the Barbaro Gallery permanent collection exhibition, where natural light can be an advantage. This would add about 760 sq ft to the Museum’s total exhibition area.

Auditorium and Temporary Exhibition Gallery: The existing 1,435 sq ft Betty Wilkinson Room currently serves the Gallery very poorly as a flat-floored ‘auditorium’, with a projection booth inserted into its entrance wall and a rarely used 140 sq ft ‘Green Room’ and a 170 sq ft ‘AV Room’ behind the wall used as a screen. It seats only about 80 people with movable chairs. In its temporary use of the ground floor, the Library will continue this usage, inadequate as it is. However, there is clearly a need for a proper raked-floor auditorium with up to 200 fixed seats which can accommodate slide-illustrated lectures, film showings and small-scale performances for all three institutions –Library, Museum and Gallery – that should be part of the addition to the existing AGW building. The existing Betty Wilkinson Room can then be used by the Museum to accommodate larger temporary exhibitions – eliminating the walls of the so-called ‘Green Room’ and ‘AV Room’ to provide a total of 1,745 sq ft, along with still more space gained by advancing its front wall to take over part of the present Tepperman Sculpture Court. The result will be a total of about 2,145 sq ft of Temporary Exhibition Gallery space, leaving 2,330sq ft as the new total for the Barbaro Gallery. ***It will be essential to confer with the named donors of these spaces to ensure that their wishes are respected.*** With respect to the Betty Wilkinson Room depending on her wishes the area could remain “the Betty Wilkinson Gallery,” simply repurposed to serve as a Museum exhibition gallery. Alternatively, if the donor wishes to retain her association exclusively with the AGW another area could be so named within the AGW section of the building. Or if her preferences are in relation to auditorium space then the Betty Wilkinson name could be applied to the bigger and better 200-seat auditorium in the Library, but that will also serve the Gallery and the Museum. There is no intent to suggest any change in the name of this or any other space without the agreement of the respective donors. Most importantly, the change to the auditorium from a museum use perspective would take place only when a new auditorium is developed by an assumed adjacent new Public Library.

Exhibits in the Concourse and the Barbaro Gallery: The Concourse will remain primarily as a circulation area; however, it will also present exhibits that will link the two sites of Windsor’s new Museum service. A graphic display in the Concourse will highlight the First Nations, the French settlement, the War of 1812-14, and the 1837 Battle of Windsor, and will tell visitors that they may go to the nearby François Baby House to learn more (with a map of how to get there). Visitors will get an orientation to the entire Windsor story in the present Barbaro Gallery through a graphic timeline and map, enabling them to explore the rest of the thematic exhibits with the necessary context.

Circulation: Minus its Sculpture Court area, the Concourse will continue to accommodate the reception desk and these exhibits related to the Baby House, but otherwise will remain primarily as a circulation area, facilitating movement of Gallery visitors to the existing small passenger elevator, which accommodates only 3 or 4 passengers at a time. Unfortunately this will not be sufficient during exhibition openings or on other occasions when larger numbers of visitors arrive simultaneously for Gallery functions. The ‘grand staircase’ is unfortunately far too grand, offering an intimidating double-height stairs without even a landing that is simply not possible for seniors and families with small children, let alone those with mobility limitations. Adding a larger capacity elevator is therefore worth consideration, possibly at the North Point of the Concourse, where a glass elevator either internal or external to the existing building could provide a stimulating view of the river as it rises to the second and third floors of the building. This is an additional cost factor, but without it there will be repeated crowding and dissatisfaction among visitors to the Gallery as they are forced to choose between waiting their turn for the small existing elevator, or attempting to scale the forbidding staircase. If the additional elevator is installed, the staircase will serve only as a fire escape from the second floor or a place for wedding photos.

Exhibition and Collection Handling: One of the strengths of the existing ground floor of the AGW building for Museum use is that it was set up to send and receive collections and exhibitions. This means that some of the most costly and space-consuming functions for a Museum (but not essential to a Library) are already built in for the Museum’s use. The Gallery and Museum will share the use of the 975 sq ft Collections Truck Bay, from which Gallery collections or exhibitions will go up to the Gallery via the adjacent Art Freight Elevator. The Museum can do packing/unpacking in the present 450 sq ft Collections Loading Area, and should convert the Gallery’s present 840 sq ft Lower Mezzanine Storage area that the Gallery uses for events storage into a Temporary Exhibition and Incoming Collections Storage room. The wall dividing the Storage area immediately north of the Collection Loading Area can be removed to allow this 110 sq ft area to accommodate some crate storage but in practice crates will be stored in the Temporary Exhibition Storage.

Permanent Collection Storage: The analysis of the existing Museum in the Baby House made the point that additional permanent collection storage space is urgently needed if Windsor’s Community Museum is to continue to collect, document and preserve the material heritage of the city and region. Unfortunately, this is one need that the ground floor of the existing AGW building cannot accommodate. This ongoing need can be met in two ways:

- In the short term, with the Children’s Gallery and Education support spaces installed on the ground floor of the present AGW building, where the present Gallery shop and its storage and office spaces are now, the existing Children’s Activity area on the lower level of the Francois Baby House should be converted to *Visible Storage* of those aspects of the Museum’s permanent collection that are best presented as visible storage.
- In the longer term there is no question that the Museum will need additional permanent collection storage space as part of the collection storage area in the addition that the Library is building. Reservation of at least 1,500 sq ft of permanent collection storage space with adequate environmental controls as part of the addition to the AGW building is recommended.

Food Services, Events and Rentals: Food service areas on the ground floor of the existing AGW building include the currently closed 1,100 sq ft restaurant, the 515 sq ft kitchen, the 48 sq ft washroom for food service workers, and the 62 sq ft food service office, for a total of 1,725 sq ft dedicated to this function that would be neither revenue-producing nor essential for the Museum. The recommendation for the Museum is that the café should not be operated by the Museum in part to attract private-sector café and restaurant operators to locate nearby in the emergent downtown cultural district. Instead we recommend the Museum utilize the currently closed cafe space as a Multi-purpose Events and Rentals space. This means that it can be used for Museum educational or entertainment activities when not otherwise engaged, but that it will become the primary rental income generator for the Museum, priced at the high end of the rentals market for small weddings and corporate hospitality since it offers a great view of the river, and supported by the existing kitchen and related facilities. Such a facility can be combined with the Children's Gallery to attract birthday parties as well. The Multi-purpose Events and Rentals space's 1,100 sq ft area will allow for a capacity of 50-60 persons seated at round tables, 110 persons seated in chairs in a row, or 130 persons standing for receptions.

Shared Back-of-House Areas: Museum and Gallery will share the use of the Non-Collection Vestibule and Shipping-Receiving area, the Building Security Office, the Maintenance Office, Electrical Storage and Mechanical Room. The Gallery will retain use of the Art Freight Elevator and the Elevator Machine Room.

Shared Gallery-Museum Services: For a low service fee paid to the Gallery, the AGW building manager should cost-effectively provide the requisite environmental controls for Museum use of both Public and Non-Public Collection Zone spaces on the ground floor of the AGW building, utilizing the excellent climate control systems in the existing Gallery building. This recognizes that the AGW is concerned about the capacity of the Heating, Ventilation and Air Conditioning system to support the larger area of an expanded Ground Floor, especially in gallery areas that require museum-standard environmental controls. An engineer as well as an architect should work closely with museum planners on this and other technical questions in planning the future expansion of the AGW building. With respect to other shared services, a single receptionist can welcome and provide information and ticketing for both Museum and Gallery visitors, if the Gallery reintroduces admission charges in the future. The Gallery has recently eliminated its admission charges and while it is uncertain when and if they will be reintroduced even with the Windsor Museum sharing the building. This study assumes that both will have charged admission and a substantial discount incentive to attend both. From the perspective of staffing, as discussed below, the admission and retail staff have been agreed as funded entirely by the Windsor Museum. Gallery and Museum will share the use of the Collections Truck Bay; the Gallery will have exclusive use of and responsibility for the Art Freight Elevator and its Elevator Machine Room, as well as the passenger elevator and staircase.

The following recommendations summarize this plan for Museum use of the ground floor of the existing AGW building:

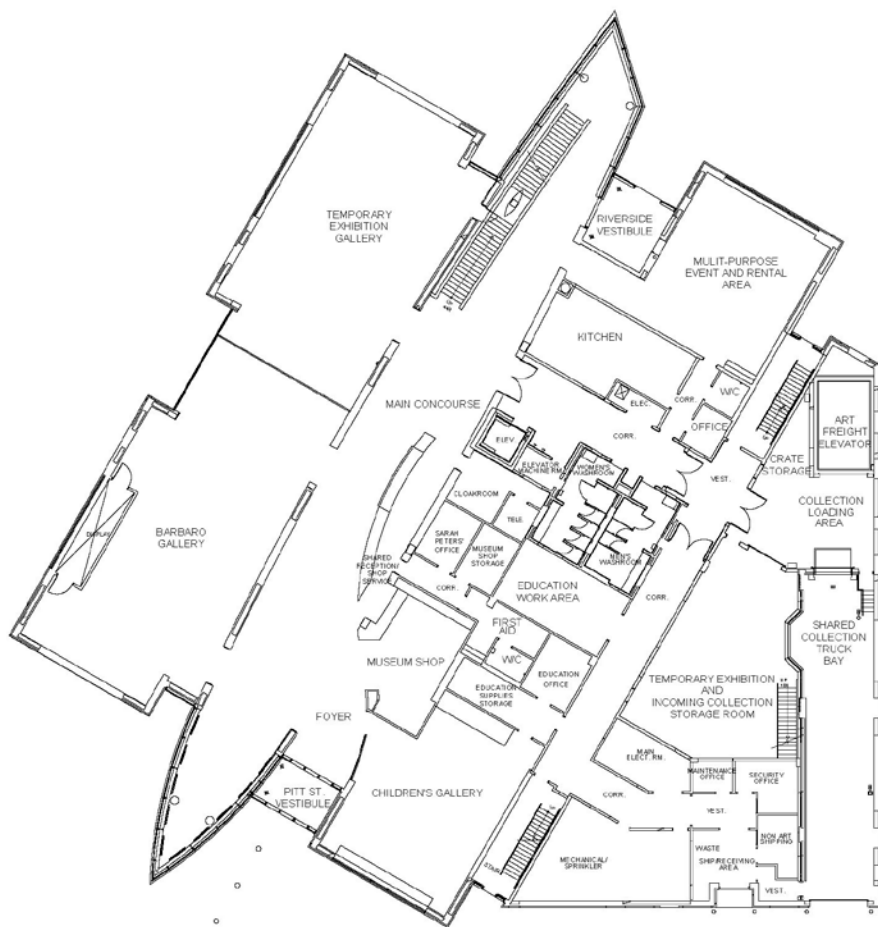
1. The Barbaro Gallery will become a major space for telling the story of Windsor and region, and will be expanded slightly by extending its back wall to take over part of the space of the present Tepperman Sculpture Court section of the present Concourse. The view through the (suitably filtered) window of the Sculpture Court can be integrated into one of the exhibits on the more contemporary stories of the city of Windsor in the Barbaro Gallery.

2. Exhibits in the Concourse will graphically introduce visitors to the exciting story of the First Nations, the French settlement, the War of 1812-14, and the 1837 Battle of Windsor, and will show visitors how to find the important exhibits on these subjects at the nearby Baby House (with photographs and maps); the Barbaro Gallery exhibits are organized thematically, with an introductory and an exit experience to provide historical and geographical context.
3. The Betty Wilkinson Room, which currently serves very poorly as a too-small and too poorly equipped auditorium, will similarly be extended into part of the present Sculpture Court so that there is no remaining corridor between it and the Barbaro Gallery, and will be converted, along with its supporting projection booth, 'Green Room' and 'AV Room' spaces, into a Temporary Exhibition Gallery for the Museum. Naming and related issues will need to be addressed to the satisfaction of the donors.
4. It is strongly recommended that the Library's addition to the AGW building should include an auditorium with fixed seating on a raked floor capable of accommodating an audience of up to 200 persons that is needed and will be booked for use by all three institutions – Library, Museum and Gallery.
5. The present Gallery Shop should be converted into a Children's Gallery, with the existing storage and support areas used as Education work space, storage and office. The Museum should operate its shop in the present Art Rental and Sales area. The Art Rental and Sales Storage space would become the Museum Shop Storage room.
6. The currently closed cafe should be converted into a multi-purpose Events and Rental area that will be used for Museum educational and entertainment events but will also be rented for small weddings, birthday parties, corporate hospitality or other occasions, supported by the existing kitchen and related facilities.
7. The Museum will utilize existing back-of-house spaces for temporary exhibition and incoming collection handling purposes, sharing the purpose-built Collections Truck Bay with the Gallery.
8. The Museum's need for increased permanent collection storage space can be partially met in the short term by converting the existing children's activity area in the Francois Baby House to serve as visible storage of some aspects of the collection, thereby freeing up other areas of existing Baby House storage; for the long run, however, it is essential that the Library addition to the AGW building should include at least 1,500 sq ft of permanent collection storage for Museum artifacts.
9. Public access to the Art Gallery of Windsor on the second and third floors of the AGW building cannot be accommodated by the present small passenger elevator (capacity of 3-4) and the double-storey staircase which is not appropriate for seniors, families with small children, or visitors with mobility impairment. In order to avoid impatient crowds, especially at times of Gallery exhibition openings or other events attracting larger numbers of visitors at one time, consideration should be given to adding a larger passenger elevator, which could be a glass elevator exterior or interior to the North Point of the Concourse, affording an excellent view of the river as it ascends to the second and third floor of the building with Gallery visitors.

- Concerns about the capacity of the Heating, Ventilation and Air Conditioning system to support the larger area of an expanded Ground Floor, especially in gallery areas that require museum-standard environmental controls, will need to be reviewed by an engineer, architect and museum planner in planning the future expansion of the AGW building.

The following illustration shows the projected Museum uses of the ground floor of the existing Gallery building.

Proposed Museum Use of the AGW Building Ground Floor



PROPOSED MUSEUM USE OF AGW BUILDING GROUND FLOOR



The table below presents the recommended Museum uses of the ground floor of the AGW building, organized according to the four zones of museum functions:

Proposed Museum Space Program for AGW Building Ground Floor

Zone A	Public Non-Collection Space	Area NSF	Comments
A	Pitt Street Vestibule	135	
A	Pitt Street Foyer	290	
A	Riverside Vestibule	200	
A	Main Concourse	3,110	Main Concourse is slightly larger since Shared Reception/Shop Service Area counter has been reconfigured.
A	Shared Reception/Shop Service Area	350	Formerly Information Desk; reconfigured to include shop service counter.
A	Museum Shop	400	Formerly AGW Art Rental and Sales; shop service counter included in
A	Cloak Room	150	
A	Multi-purpose Event and Rental Space	1,100	Formerly Restaurant
A	First Aid Room	105	
	First Aid Washroom	45	
A	Public Washrooms, men's	210	
A	Public Washrooms, women's	210	
A	SUB-TOTAL	6,305	
Zone B	Public Collection Space	Area NSF	Comments
B	Barbaro Gallery	2,330	dimension of largest entrance leading into this space is 8' x 9'; there is a 23' long vitrine in this space included in this area. Temporary walls provide max of 16' additional running metres. They are 9' high; object weighing over 150lbs can be hung on the gallery walls and ceiling. Natural light can be completely blocked at all times; lighting levels can be reduced to 50 lux; Includes part of former Tepperman Sculpture Court.
B	Temporary Exhibition Gallery	2,145	Formerly Betty Wilkinson Room and support spaces. It includes part of former Tepperman Sculpture Court.
B	Children's Gallery	1,040	Formerly AGW Shop
B	SUB-TOTAL	5,515	
Zone C	Non-Public Collection Space	Area NSF	Comments
C	Collection Truck Bay	975	To be shared between Museum and AGW.
C	Collection Loading Area	450	located between truck bay and collections freight elevator and adjacent to lower mezzanine storage; contains dock leveller; crating and uncrating will take place in this space.
C	Crate Storage Space	110	Formerly Storage outside of Collections Shipping and Receiving area
C	Temporary Exhibition and Incoming Collection Storage Room	840	Formerly Lower Mezzanine Storage
C	SUB-TOTAL	2,375	
Zone D1	Non-Public Non-Collection Space	Area NSF	Comments
D1	ADMINISTRATIVE		
D1	Sarah Peters Office	145	
D1	Education Office	130	Formerly Pat Morris Williams' Office
D1	Education Work Area	335	Formerly Gift Shop Storage
D1	SUB-TOTAL	610	
Zone D2	Non-Public Non-Collection Space	Area NSF	Comments
D2	BUILDING SUPPORT AND SERVICES		
D2	Museum Shop Storage	50	Formerly Arts Rental and Sales Storage
D2	Education Supplies Storage	170	Formerly Gift Shop Stock Room
D2	Kitchen	515	Formerly supported Restaurant. Will support Multi-purpose Event and Rental Space
D2	Kitchen Washroom	48	Formerly supported Restaurant. Will support Multi-purpose Event and Rental Space
D2	Kitchen Office	62	Formerly supported Restaurant. Will support Multi-purpose Event and Rental Space
D2	Maintenance Office	57	To be shared between Museum and AGW.
D2	Security Office	115	To be shared between Museum and AGW.
D2	Shipping Non-Art	90	To be shared between Museum and AGW.
D2	Non-Collections Shipping/Receiving	155	To be shared between Museum and AGW.
D2	Non-Collections Shipping Area Vestibule	43	To be shared between Museum and AGW.
D2	Non-Collections Truck Bay		Exterior truck bay -back end of truck is covered. To be shared between Museum and AGW.
D2	SUB-TOTAL	1,305	
Zone	Area NSF	Percentage of Total Area	
Zone A	6,305	39%	
Zone B	5,515	34%	
Zone C	2,375	15%	
Zone D	1,915	12%	
Total NSF	16,110	100%	

5.6 Continuing Use of the Francois Baby House

This section addresses continuing use of the Francois Baby House after the Museum has expanded into the ground floor of the existing AGW building as recommended here.

Over-all Museum Service Concept: The recommended concept for the entire Museum service may be termed a ‘hub and spoke,’ with the new museum location in the present AGW building as the hub, and the Baby House and other heritage and related attractions throughout the area as the spokes. Residents and tourists visiting the new Museum expansion galleries in the AGW building will be stimulated and encouraged by the exhibits to extend their experience of Windsor’s heritage by also visiting such sites as those set out in Chapter 4 and 6:

The specific role of the Francois Baby House as the site closest to the hub, and the only one that is directly operated by the Community Museum itself, is three-fold:

- To continue the primary mission of the Francois Baby House to preserve and interpret its historic significance;
- To serve as the primary artifact storage facility for Windsor’s heritage;
- And to serve as the administrative headquarters of the two-site Windsor Museum service.

The following recommendations indicate the new role of the Francois Baby House consistent with these objectives.

1. The primary function of the Francois Baby House is preservation of the building as a heritage site and its interpretation to the public as a site associated with the early historical periods.
2. One scenario is for the Gallery to the left upon entry to the Baby House to be used to tell the story of the indigenous people and the French settlement of the region in far greater depth than is now possible. The chronological focus of this Gallery should be from the First Nations prior to European-origin contact through to the end of the 18th and beginning of the 19th century, however it should also make connections to these communities today to emphasize that they are still an important part of the Windsor community. In this scenario the Gallery to the right upon entry would focus on the region’s involvement in two important 19th century conflicts that shaped this country—the War of 1812-14 and 1837 Battle of Windsor during the Upper Canada Rebellion. The chronological focus of this Gallery is a limited period of time, but could include multiple perspectives on the conflict—military, political, social, and personal in order to make connections with visitors.
3. An alternative scenario would have one side of the main floor devoted to First Nations and the other side to the Francophone heritage of the area. This could enable First Nations and Francophone organizations in Windsor to tell their own stories in collaboration with the Windsor Museum. In this scenario First Nations and Francophone organizations would seek capital and operating funds associated with their exhibitions and spaces in collaboration with the City of Windsor. This scenario has been assumed.

4. This focus of the two ground-floor Galleries in the Baby House will allow for more space in the present Barbaro Gallery to be devoted to more recent Windsor history, through the thematic framework identified in the following Chapter. Graphics and wayfinding in the Concourse of the present AGW building ground floor will tell visitors about the importance of the nearby Baby House, show photographs of its exciting exhibits and give them a map to help them find it.
5. The present Children's Activity area on the lower level of the Francois Baby House should be converted to Visible Storage of those aspects of the collection that are suitable for such display, thereby relieving pressure on the collection storage needs of the Museum.
6. The Collection Storage vault and all other spaces on the lower level of the Francois Baby House should retain their present functions.
7. The upper level of the Francois Baby House should continue to house the offices of the Curator and Registrar, although the Education Office will be relocated to the present AGW building ground floor, in support of the Children's Gallery and the multipurpose space there.
8. If the Library relocates the Municipal Archives to the addition to the AGW building as part of its relocation, the Museum's archives should be integrated with that space; if not, the Archives should remain at the Baby House and may use the present Education Office as additional storage space.

The following table indicates the revised space use recommended for the Francois Baby House.

Recommended Space Use of the Francois Baby House

Zone A	Public Non-Collection Space	Floor Level	Area NSF	Comments
A	Public Bathroom	Upper	25	
A	SUB-TOTAL		25	

Zone B	Public Collection Space	Floor Level	Area NSF	Comments
B	Basement Exhibition Space - Visible Storage	Basement	460	Formerly Children's Activity Area
B	West Gallery - First Nations prior to European-origin contact through to the end of the 18th and beginning of the 19th century and Francophones.	Ground	460	Converted to present new theme.
B	East Gallery - War of 1812-14 and 1837 Battle of Windsor	Ground	460	Converted to present new theme.
B	Hallway/Interpretation Area	Ground	307	Formerly the Giftshop was in this hallway but it will be converted to an interpretation area.
B	SUB-TOTAL		1,687	

Zone C	Non-Public Collection Space	Floor Level	Existing Area NSF	Comments
C	Vault	Sub-basement	2,050	
C	Workroom	Basement	460	Includes Furnace room and downstairs bathroom
C	SUB-TOTAL		2,510	

Zone D1	Non-Public Non-Collection Space	Floor Level	Area NSF	Comments
D1	ADMINISTRATIVE			
D1	Curator's Office	Upper	112	
D1	NE Office	Upper	112	also functions as a photocopy room
D1	NW Office	Upper	66.5	Education Coordinator Office relocated to AGW Building First Floor; Archives could use this as additional storage space if the Museum Archives are not integrated with the Library
D1	Registrar's Office and Reference Library	Upper	273	
D1	Open Office Space	Upper	367	Formerly Upstairs Gallery - to be used to house additional staff.
D1	SUB-TOTAL		931	

Zone D2	Non-Public Non-Collection Space	Floor Level	Area NSF	Comments
D2	BUILDING SUPPORT AND SERVICES			
D2	kitchen	Upper	96	
D2	Staff bathroom	Upper	25	
D2	SUB-TOTAL		121	

Zone	Area NSF	Percentage Per Zone
Zone A	25	0%
Zone B	1,687	32%
Zone C	2,510	48%
Zone D	1,052	20%
Total NSF	5,274	100%

5.7 Windsor's New Museum Service

Finally, the next table combines the space uses of both sites to show so the total space uses of Windsor's new two-site Museum service as recommended in this report.

Combined Recommended Space Use for the New Windsor Museum

Zone A	Public Non-Collection Space	Building	Floor Level	Area NSF	Comments
A	Pitt Street Vestibule	AGW	Ground	135	
A	Pitt Street Foyer	AGW	Ground	290	
A	Riverside Vestibule	AGW	Ground	200	
A	Main Concourse	AGW	Ground	3,110	Main Concourse is slightly larger since Shared Reception/Shop Service Area counter has been reconfigured.
A	Shared Reception/Shop Service Area	AGW	Ground	350	Formerly Information Desk; reconfigured to include shop service counter.
A	Museum Shop	AGW	Ground	400	Formerly AGW Art Rental and Sales; shop service counter included in Shared Reception/Shop Service Area
A	Cloak Room	AGW	Ground	150	
A	Multi-purpose Event and Rental Space	AGW	Ground	1,100	Formerly Restaurant
A	First Aid Room	AGW	Ground	105	
A	First Aid Washroom	AGW	Ground	45	
A	Public Washrooms, men's	AGW	Ground	210	
A	Public Washrooms, women's	AGW	Ground	210	
A	Public Bathroom	FBH	Upper	25	
A	SUB-TOTAL			6,330	
Zone B	Public Collection Space	Building	Floor Level	Area NSF	Comments
B	Barbaro Gallery	AGW	Ground	2,330	dimension of largest entrance leading into this space is 8' x 9'; there is a 23' long vitrine in this space included in this area. Temporary walls provide max of 16' additional running metres. They are 9' high; object weighing over 150lbs can be hung on the gallery walls and ceiling. Natural light can be completely blocked at all times; lighting levels can be reduced to 50 lux; Includes part of former Tepperman Sculpture Court.
B	Temporary Exhibition Gallery	AGW	Ground	2,145	Formerly Betty Wilkinson Room and support spaces. It includes part of former Tepperman Sculpture Court.
B	Children's Gallery	AGW	Ground	1,040	Formerly AGW Shop
B	Basement Exhibition Space - Visible Storage	FBH	Basement	460	Formerly Children's Activity Area
B	West Gallery - First Nations prior to European-origin contact through to the end of the 18th and beginning of the 19th century and Francophones.	FBH	Ground	460	Converted to present new theme.
B	East Gallery - War of 1812-14 and 1837 Battle of Windsor	FBH	Ground	460	Converted to present new theme.
B	Hallway/Interpretation Area	FBH	Ground	307	Formerly the Giftshop was in this hallway but it will be converted to an interpretation area.
B	SUB-TOTAL			7,202	
Zone C	Non-Public Collection Space	Building	Floor Level	Area NSF	Comments
C	Collection Truck Bay	AGW	Ground	975	To be shared between Museum and AGW.
C	Collection Loading Area	AGW	Ground	450	located between truck bay and collections freight elevator and adjacent to lower mezzanine storage; contains dock leveller; crating and uncrating will take place in this space.
C	Crate Storage Space	AGW	Ground	110	Formerly Storage outside of Collections Shipping and Receiving area
C	Temporary Exhibition and Incoming Collection Storage Room	AGW	Ground	840	Formerly Lower Mezzanine Storage
C	Vault	FBH	Sub-basement	2,050	
C	Workroom	FBH	Basement	460	Includes Furnace room and downstairs bathroom
C	SUB-TOTAL			4,885	

Zone D1	Non-Public Non-Collection Space	Building	Floor Level	Area NSF	Comments
D1 ADMINISTRATIVE					
D1	Sarah Peters Office	AGW	Ground	145	
D1	Education Office	AGW	Ground	130	Formerly Pat Morris Williams' Office
D1	Education Work Area	AGW	Ground	335	Formerly Gift Shop Storage
D1	Curator's Office	FBH	Upper	112	
D1	NE Office	FBH	Upper	112	Also functions as a photocopy room
D1	NW Office	FBH	Upper	66.5	Education Coordinator Office relocated to AGW Building First Floor; Archives could use this as additional storage space if the Museum Archives are not integrated with the Library
D1	Registrar's Office and Reference Library	FBH	Upper	273	
D1	Open Office Space	FBH	Upper	367	
D1	SUB-TOTAL			1,541	

Zone D2	Non-Public Non-Collection Space	Building	Floor Level	Area NSF	Comments
D2 BUILDING SUPPORT AND SERVICES					
D2	Museum Shop Storage	AGW	Ground	50	Formerly Arts Rental and Sales Storage
D2	Education Supplies Storage	AGW	Ground	170	Formerly Gift Shop Stock Room
D2	Kitchen	AGW	Ground	515	Formerly supported Restaurant. Will support Multi-purpose Event and Rental Space
D2	Kitchen Washroom	AGW	Ground	48	Formerly supported Restaurant. Will support Multi-purpose Event and Rental Space
D2	Kitchen Office	AGW	Ground	62	Formerly supported Restaurant. Will support Multi-purpose Event and Rental Space
D2	Maintenance Office	AGW	Ground	57	To be shared between Museum and AGW.
D2	Security Office	AGW	Ground	115	To be shared between Museum and AGW.
D2	Shipping Non-Art	AGW	Ground	90	To be shared between Museum and AGW.
D2	Non-Collections Shipping/Receiving Area	AGW	Ground	155	To be shared between Museum and AGW.
D2	Non-Collections Shipping Area Vestibule	AGW	Ground	43	To be shared between Museum and AGW.
D2	Non-Collections Truck Bay	AGW	Ground		Exterior truck bay -back end of truck is covered. To be shared between Museum and AGW.
D2	kitchen	FBH	Upper	96	
D2	Staff bathroom	FBH	Upper	25	
D2	SUB-TOTAL			1,426	

Zone	Area NSF	Percentage of Total Area
Zone A	6,330	30%
Zone B	7,202	34%
Zone C	4,885	23%
Zone D	2,967	14%
Total NSF	21,384	100%

The total of the two public zones A and B is only 39% in the Museum as it is currently in the Francois Baby House, but in the new two-site museum service it accounts for a total of 64% of the space. This change in proportion is a quantitative way of indicating the qualitative improvement that residents and tourists will enjoy in the new Windsor Museum.

6. Visitor Experience

In this Chapter we outline the interpretive strategy for a new Windsor Museum. The goal of the interpretive strategy is to generate a preliminary description of the visitor experience, including guiding principles, key themes and messages, significant stories and suggested modes of display in order to inform future exhibition development.

The interpretive approach below is guided by the research and analyses in previous chapters of this report, our interviews with staff and other stakeholders, as well as the discussions and ideas that emerged from the Visioning/Assumptions Workshop and Open House.

Although primarily focused on history, the interpretive strategy incorporates a multi-disciplinary approach where possible, including art, natural history, and science and technology. This will help to meet feasibility-related attendance and revenue objectives for the new Museum. The details of this strategy are indicated below, compiled through an examination of key planning principles and exhibition characteristics and the core messages, followed by the overall interpretive treatment for the new Windsor Museum, including interpretation in both the new facility and within the François Baby House.

6.1 Core Principles

6.1.1 Planning Principles and Exhibition Characteristics

The following series of planning principles and exhibition characteristics for the new Museum are based on the planning process outlined above:

6.1.1.1 Planning Principles

- ***Appeal to all Ages*** – the experience must appeal to everyone, including children and youth, and the growing population of seniors.
- ***Authentic*** – visitors come to the Museum to experience the “real thing” through artifacts, demonstrations, activities, and hands-on interactions.
- ***Bring the Community Together*** – lessen the gap between different segments of the community: new and long time residents, aboriginals, ethnocultural groups, university and college students, families, and seniors.

- ***Creative and Responsible Use of Technology*** – keeping in mind capital costs and operational realities. The goal is to use technology to explore *content* – not to provide technology merely for technology’s sake.
- ***Flexible and Adaptable*** – through temporary exhibitions, programs, and changeable exhibit elements.
- ***Meaningful Partnerships*** – enhancing the programming, content and the experience by fostering partnerships with institutions and individuals with similar goals in the area.
- ***Multidisciplinary Approach*** – combining art, design, culture, science and technology with history to the extent practical.
- ***Of Interest for Residents and Tourists*** – a source of pride for residents and an attraction for tourists.
- ***Meets Curriculum Needs*** – supports the curriculum at a variety of grade levels.
- ***Relevancy*** – meaningful to people’s lives today and in the future.



6.1.1.2 Exhibit Characteristics

- **Orientation** -- to the heritage and cultural resources of Windsor and region. The permanent exhibition will provide visitors with a taste of the key Windsor stories, and encourage them to explore further in other museums, historical sites, nature centres, etc.
- **Interactive** – mechanical, technological and emotional opportunities –hands-on interactive techniques to stimulate hearts, minds and bodies.
- **Human Element** – interaction with staff and volunteers will enrich the visitor experience.
- **Multisensory** – exhibits and programs that appeal to different senses—sight, sound, touch, smell, and taste.
- **Dramatic** – incorporate storytelling and drama to the extent practical to enliven the past and explore issues of the present and future.
- **Accessible** – physically, and intellectually accessible for people of all backgrounds and abilities.
- **Extend the Experience** – the experience of the Museum doesn't stop at the four walls; find ways to extend into the community through partnerships, programming, technology, and more.



6.1.2 Core Messages

The core messages of an exhibition are the key thoughts and ideas to be communicated to visitors about the experience. All of the content should be guided by these fundamental learning objectives. The core messages for the Windsor Museum which have been used to develop the interpretive strategy are as follows:

- Windsor has a **unique history** because of its geographical location, natural features, and settlement and development patterns, and the city and the region have occupied a pivotal place in Canadian and North American history.
- Windsor's position as a **border city** and relationship with Detroit has had —and will continue to have —a strong influence on its political, social, economic, and industrial history.
- Windsor has long been a centre of **diversity**, which is still evident in the community today and will continue to shape its development in the future.

6.2 Exhibition Framework

6.2.1 Thematic framework

There are a variety of approaches to the visitor experience that are used by museums. These are as follows:

- Didactic approaches, by which is meant primarily textual and graphic displays, and as commonly seen in history museums
- Discovery mode, with numerous opportunities for hands-on or minds-on learning
- Multimedia-driven experiences
- Integrated or immersive environments

Experiences can also be directed or undirected, which is to say that there may be a linear storyline or physical pathway that visitors must follow (directed experience) or a structure whereby visitors may explore the exhibitions that interest them most without any negative impact on the narrative (undirected). The former tends to be used often in didactic approaches; the latter in themed and discovery mode exhibitions.

We recommend a primarily un-directed, discovery mode thematic approach for the permanent exhibition. This approach encourages visitors to explore the exhibition in a manner that resonates most with them – based on their level of interest and learning style. This allows for a variety of interpretive techniques, the most effective and efficient approach for changeability, and the ability to use chronology as a tool in organizing specific thematic areas so that visitors can understand a topic in the context of the past, present and future.

And yet we are also recommending a ***secondary directed approach through two orientation exhibits*** —at the entrance and exit of the gallery —that will provide some contextual grounding to the history of Windsor and area, and also prepare visitors to extend the experience following their visit at other sites, if they wish.

This model of organization also weaves four crucial connecting themes of “**Border City,**” “**Natural Windsor,**” “**City of Neighbourhoods**” and “**Only in Windsor. . .**” throughout the exhibition. Since these topics run across all themes, they will be incorporated into each thematic area, helping to provide continuity in the visitor experience. These “connectors” can be indicated to visitors through an iconic graphic that is recognizable throughout the exhibition or through more subtle means as required.

The main themes, connecting sub-themes and orientation exhibits for the Windsor Museum permanent exhibition are:

- A. Orientation**
- B. People of Windsor**
- C. Conflict and Change**
- D. Industry and Innovation**
- E. Connecting Sub-Themes (Connectors): “Border City,” “Natural Windsor,” “City of Neighbourhoods” and “Only in Windsor. . .”**

6.2.2 Thematic Diagram

Note that this diagram is intended to be schematic and conceptual, and is not indicative of any particular physical layout. Exhibits may be distributed across a permanent collection gallery, circulation areas, outside, and in the François Baby House. The Windsor Museum will incorporate the three main themes, including the orientation exhibits. Links between these thematic areas will be further strengthened by the connectors, which include topics that are relevant to each of the main themes. The thematic areas and connectors are described in greater detail in the sections below.



6.3 Thematic Area Descriptions

This section describes the proposed main thematic areas as outlined in the diagram above, highlighting the stories that could be told within each. Please note that these suggestions are a preliminary indication of the kinds of techniques that would work well for the particular exhibits being described. Detailed exhibition planning and design is required following this study. Unless otherwise indicated, these exhibits are assumed to be in the permanent collection exhibition in the current Barbaro Gallery.

6.3.1 Orientation

Setting the stage for the experience of the Windsor Museum, the Orientation exhibits will provide visitors with the background information they need to understand the rest of the exhibits in the Museum, and let them know where they can go to learn more following their visit. The introductory exhibit will include a visually striking, wall-mounted timeline of key events in the prehistory and history of Windsor and the surrounding region. An exhibit situated at the end of the permanent exhibition will let visitors know where they can learn more about the stories told in the museum, and at different heritage and cultural sites in the city and region.

Potential Stories and Means of Expression

1. **Windsor Timeline** – A multi-layered timeline just inside permanent collection exhibition space (the present Barbaro Gallery) will provide visitors with the historical context to explore the rest of the exhibit, which is organized thematically and across time periods. The timeline will provide a basis for the rest of the visitor experience, and will give visitors a sense of place and an understanding of the natural and historical forces that are responsible for Windsor’s development. It will use text, graphics, and multimedia to illustrate the important stories of the region. Digital picture frames embedded into the timeline, along with static graphics, would allow for a larger number of images (artwork, maps, photographs, etc. from the Museum’s and possibly also Municipal Archives and Library collections) to be shown to illustrate the events called out by the timeline. Small objects or archival materials could be embedded as well.

The date range should begin c. 800 C.E. when the first First Nations groups began establishing semi-permanent settlements in the area, and continue up to the present day. The first half of the timeline should be dealt with lightly, with the focus being on the 18th through the 21st centuries. This should be a “wow” experience that will impress visitors with the length and richness of Windsor’s history.



2. **Explore to Learn More!** – This exhibit is intended as an “exit experience,” which visitors will encounter at the end of the permanent collection exhibition space in the present Barbara Gallery. It is an expression of the “hub-and-spoke” concept described in Chapter 4 of this report.

The exhibit will be a table-top, slight relief map of Essex County that indicates where other sites of historical, cultural, natural, artistic, and scientific interest are that relate to the themes and stories expressed in the permanent exhibition. The markers on the map could be colour coded to match graphics in the rest of the exhibition. For example, visitors to the Windsor Museum will get an introduction to the story of distilling and rum-running in the area, and will then be directed to visit the Canadian Club Brand Centre if they want to learn more. If their interest is piqued by the stories of African-American slaves escaping to southwestern Ontario through the Underground Railroad, they might want to visit the North American Black Historical Museum in nearby Amherstburg.

For each institution represented on the map, there will be a small amount of text that provides the contact information for the site, as well as a description of what visitors can see and do there. An image and, if possible, a small artifact on loan from that institution will be on display as well. The map will serve the dual purpose of letting visitors know what other cultural resources are in the area, but will also provide an orientation to the geography of Windsor and Essex County for those who are not familiar.

Further to the discussion in Chapter 4, potential “spokes” could include:

- Art Gallery of Windsor
- Canada South Science City
- Canada South Blues Society Museum
- Canadian Club Brand Centre
- Comber Historical Society
- Duff-Baby House
- Essex County Steam & Gas Engine Club
- Fort Malden National Historic Site
- François-Baby House
- Harrow Early Immigrant Research Society (H.E.I.R.S.)
- Historic Essex Railway Station
- Jack Miner Bird Sanctuary
- John Freeman Walls Historic Site
- John R. Park Homestead
- Kingsville Historical Park Inc.
- Leamington & Mersea Historical Museum
- Mackenzie Hall Cultural Center
- Maidstone Bicentennial Museum
- Marsh Collection Society of Essex County
- North American Black Historical Society
- Ojibway Nature Centre and Park
- Park House Museum
- Pelee Island
- Point Pelee National Park
- Serbian Heritage Museum
- Southwestern Ontario Heritage Village
- Willistead Manor
- Windsor Municipal Archives
- Windsor Public Library

6.3.2 People of Windsor

In this thematic area, visitors will learn about the different people who have made Windsor their home, from the earliest inhabitants to those who arrived yesterday. People have called Windsor and the surrounding region home for thousands of years, beginning with the first aboriginal groups who created permanent settlements here, up to 21st century immigrants from around the world. People have moved to this area for a number of reasons, to escape war or enslavement, for adventure, family, and for economic opportunity. The communities that they established in Windsor and Essex County have made it the interesting and diverse place that it continues to be today.

Potential Stories and Means of Expression

1. **We are all Immigrants** –Over many years, people moved to and settled in the area known today as Windsor and Essex County. These people cleared land, built homes, farmed, established churches and schools, created art, and set up businesses. They help create the Windsor story.

This exhibit could include a dramatic collage of images—paintings and photographs—of the faces of people who have lived in Windsor. The images selected will represent the different groups that have migrated to this place in the past and continue to today. A graphic panel next to the collage will have numbers corresponding to each image, and will identify who that person is, where they or their ancestors came from, and when they lived in Windsor. The collage could have changing components, so that new images can be added in the future by Museum staff or even visitors themselves.

2. **Aboriginal** – The original inhabitants of the Windsor area are the First Nations. Various First Nations groups have lived in the area in and around Windsor throughout its history, including the Youngs Tradition people, the Neutrals, Ojibway, Potawatomi, Ottawa, and Huron. They are part of a large international system that existed before and after contact with Europeans. With the arrival of these newcomers, particularly the French, some of these groups became involved in the fur trade along the Detroit River. One of the first permanent settlements on the south shore of the river, at a site near the present-day Ambassador Bridge, was called the Point de Montreal and was initially a Roman Catholic Huron mission. With increasing European and American immigration to the area, the First Nations peoples were pushed off the land and onto reserves. Today Walpole Island is the only First Nations community left in the area, although there are approximately 4,000 people who identify as aboriginal living in the City of Windsor itself. Exhibits related to this topic could include displays of art and artifacts relating to First Nations communities, including beadwork and handcrafts, and more. The possibility of involving people from the Walpole Island community, Caldwell Indian Band, Can Am



Friendship Centre and Turtle Island Aboriginal Education Centre in creating these exhibits and even writing the text should be explored. An audio kiosk or video station that contains recordings of First Nations peoples talking about their lives in Essex County today would be a way to bridge the present with the past and show that First Nations people are part of Windsor's present and future. These exhibits and others on the Aboriginal community—past and present—of the Windsor region would be most appropriately located primarily within the François Baby House, as suggested in Chapter 4 and 5 of this report.

3. **French Windsor** – From 1701 to 1763 the area of Windsor-Detroit was a French possession, and even up to the early 1900s the majority of people living in Windsor had French ancestry. Interesting stories to tell could include La Salle's voyage up the Detroit River and the mysterious disappearance of his ship *Le Griffon*, and the curse of Pêche Island. Artifact displays from the Leo St. Louis collection, and graphic panels with artwork



and images will convey to visitors what everyday life was like for French settlers in the 18th century. An exhibit on the current street system, or the origin of downtown street names in Windsor— Ouellette, Pelissier, François, Pierre, Langlois, Marentette, and Lauzon—would make it obvious to visitors that the city's French heritage is still around today. A fun activity for this thematic area could include a small "dance floor" space that allows visitors the opportunity to hear French folk music and try out some simple traditional dance steps. A video projection will instruct visitors in some basic dance steps (perhaps aided by dance step "footprints" on the dance floor, similar to the "Dance Dance Revolution" video game) and then will shift to a full scale folk dance production, encouraging visitors to have fun and "dance along"! These exhibits, as well as additional exhibits on the French history and culture of Windsor could also be a focus in the François Baby House, as suggested in Chapters 4 and 5 of this report.

4. **Who's Your (Great-Great- Grand-) Daddy?** – Some people living in Windsor and area today can trace their history back many generations. They may be related to the earliest French settlers whose names still appear on Windsor's street signs, or maybe their ancestors worked at Hiram Walker's distillery, or the Ford Canada auto plant. Even those people who are new to Windsor may have some distant connection they are unaware of. An exhibit related to these ideas takes a genealogical approach to Windsor's history, telling a few stories of people whose family history is entwined with the development of the community. Partnering with institutions such as the Essex County Branch of the Ontario Genealogical Society, as well as the Windsor Public Library and Archives, the Museum could set up a computer station with resources that will help visitors get a taste for how to investigate their own family history, and explore their connections to Windsor's history.

6.3.3 Conflict and Change

Conflict and change—political, social, and economic—have had an indelible effect on the history of the Windsor area and the development of its communities. Battles, revolutions, and wars in the Windsor area and the rest of the world have brought people to live in Windsor, or driven them away. Protests, strikes, and oppression have also had a major impact on the communities in this area. These forces have not only influenced Windsor in the past, but continue to do so today. In this thematic area visitors will learn about some of the key conflicts and movements for change that have had an effect on the history of this place, the people who lived here, and the communities they formed. Primarily sources will be used where available, for example footage from the CBC Archives on labour history, rum running, and the Detroit Riots.

Potential Stories and Means of Expression

1. **Conflicts that Shaped Windsor** – Some of the earliest events in Windsor’s history involved armed conflict between various groups. The Beaver Wars of the late 17th century saw the Iroquois drive other First Nations groups out of their homes in southwestern Ontario, in an effort to gain supremacy over the fur trade with Europeans. In 1763, after Great Britain took control over the area away from the French, Pontiac, Chief of the Ottawa, Ojibway, and Potawatomi launched a revolt against British rule and attacked Fort Pontchartrain in Detroit. His defeat after 6 months marked the last major native revolt in the area. The Seven Years' War, American Revolution, and War of 1812 divided the populations of the Windsor area, drawing boundaries and influencing future development. The Battle of Windsor in 1838 embroiled hundreds of residents of Windsor and Essex County in a short-lived, and ultimately unsuccessful, campaign to establish an American-style republican government in Canada. Many of the people of Windsor and Essex Country had their lives affected by the First and Second World Wars, Korean War, and other 20th century conflicts. In the 21st century, the September 11, 2001 terrorist attacks on the United States drastically changed the relationship between Windsor and its neighbour across the river, making trade and travel much more difficult than they had ever been.



A graphic timeline or short video could provide an overview of these key conflicts and how they shaped Windsor. First person accounts, images, and artifact displays of items from the Museum collection such as the musket used in Pontiac’s rebellion, flag draped over Tecumseh’s body, and duelling pistols belonging to John Prince will provide visitors with a physical connection to these events.

Specific exhibits on the involvement of Windsor and its citizens in the War of 1812-1814 and the 1837 Battle of Windsor should be developed for display in the François Baby House, as suggested in Chapter 5 of this report. These two conflicts relate specifically to the history of

that house and its inhabitants and could be dealt with in more depth at that site, although they will be mentioned in this exhibit in the new Museum.

2. **Military Presence in Windsor** – Some of the first permanent settlements in the Windsor-Detroit region were military forts established by the colonial European powers. In 1701 Antoine de la Mothe Cadillac, a French explorer and commander, founded Fort Pontchartrain at the site of the modern-day city of Detroit. France’s purpose was to establish a presence in the Western Great Lakes Basin and to gain First Nations allies for the fur trade. Command of the Fort was turned over to the British following their victory in the Seven Years’ War, and then later to the Americans following the American Revolution. The British army withdrew from Fort Pontchartrain and created Fort Amherstburg on the south side of the Detroit River, and later Fort Malden, which were key locations in the War of 1812 and Upper Canada Rebellion of 1837-8.

Essex County has had several armed forces since the 19th century, including the Essex Militia, 18th Battalion Expeditionary Force, 241st Canadian Scottish Borders, Essex Scottish, and The Essex and Kent Scottish. The Boer War, and First and Second World Wars saw hundreds of men and women from Essex County enlist to serve overseas. Those who remained home supported the war efforts in various ways.

Exhibits on the military presence in Windsor and Essex County could include displays of uniforms and weapons, as well as reproductions—adult or kid sized—for visitors to try on, touch, and lift. The Essex and Kent Scottish Regiment Archives has artifacts it is willing to loan to the Museum. Archival materials such as newspaper articles, personal letters, historic photographs, and more will flesh out these displays. A kilt that was purchased for the Windsor 241st Canadian Scottish Borders by the Ford Company of Canada would be a great artifact to display and story to tell.



3. **Windsor’s Black Community—from Slavery to Civil Rights** –Windsor’s black community has a long and interesting history that has been marked by conflict and great change. The earliest Europeans who came to this area had black (as well as aboriginal) slaves who worked with them in the fur trade, on their farms and in their homes. In 1793 Upper Canada outlawed the introduction of new slaves to the colony, but it was not until 1834 that slavery was abolished throughout the British Empire and not until 1865 in the United States. During the intervening years, somewhere between 30,000 and 100,000 slaves escaped to Canada via the Underground Railroad, an informal network of places and people that slaves could follow to escape to freedom. Detroit-Windsor was a major crossing, and tens of thousands of refugees landed in Windsor, some of whom chose to stay in the town and region. Gaining “freedom” did not mean that life would be easy however as black people faced discrimination and other difficulties in creating a new life in Canada. Stories of individuals and groups who made a difference will be explored through archival materials, artifacts, photographs, oral histories, and more including Henry Bibb, Mary Ann-Shadd, James L. Dunn, Dr. Howard McCurdy, or others. Recollections of black Windsorites who worked in

the auto industry, or who can provide other perspectives on Windsor's more recent black community should be included. Connections will be drawn to the civil rights movements in the 1960s, particularly the events that transpired in Detroit in 1967.

4. **Labour History, Unionization**– Automobile production was the dominant industry in Windsor for many years, with a large percentage of residents employed directly or affected by the industry. In the early 20th century autoworkers in Windsor, and across the river in Detroit, benefited from the employment opportunities but often had little protection in the way of job security, health and safety. Some people's jobs were specifically to break up any attempt by workers to unionize.

This exhibit will include a display of archival documents and photographs related to this history, including printed ephemera. It could also include some hands-on components, for example a small scale "assembly-line challenge."



5. **Prohibition and Rum Running** – In 1916 the State of Michigan outlawed the production and sale of alcohol, a law that became federal in 1920. The short distance across the Detroit River, as well as the many small islands that provided hiding spots, made Windsor one of the centres of alcohol smuggling and gang activity from the late 1910s to the early 1930s. It is estimated that 75% of all alcohol smuggled from Canada into the United States during Prohibition came from Windsor into Detroit, and roughly a quarter of all people living in Windsor were somehow involved in the trade. Roadhouses that had drinking, gambling, and prostitutes sprung up in Windsor. Most Windsorites, including the authorities, simply turned a blind eye because many people's livelihoods depending on the illicit trade. The United States government eventually realized that Prohibition was not curbing lawlessness, but encouraging it, and repealed the law in 1933. A computer interactive game will challenge visitors to find alcohol hidden in different vehicles, contraptions, and in people's clothing, drawing on actual examples from this history. The interactive should include historical photographs and newspaper articles from the time.



6.3.4 Industry and Innovation

Windsor's history has been shaped by its entrepreneurial, industrious, and innovative citizens. The earliest people to permanently settle here did so because of the money to be made in the fur trade, and then the agricultural opportunities afforded by the area's geography and climate. Windsor was an important railroad hub beginning in the late 19th century, with six different railroads meeting here! *The Spirit of Windsor*, an old CN Steam Engine is located in nearby Dieppe Park, and has an interesting story to tell. A number of inventive businesses were started here, showing the ingenuity and resourcefulness of people in Windsor and the area. Distilling and the invention of the automobile had an enormous impact on the city and even led to the creation of entire communities in the Windsor area. Today, as with other "rust belt" cities industrial Windsor is struggling, but the city is in the process of reinventing itself to deal with present realities and prepare for the future. In this thematic area visitors will learn about Windsor's history of industry and innovation and consider what lies in store for its future.

Potential Stories and Means of Expression

- 1. The Fur Trade** – A European fashion trend for felt top hats led to intense rivalry in the trade of North American beaver pelts between the French, British, and Aboriginal groups from the 16th through the 19th centuries. Many of the first permanent European settlements in Canada were fur trading posts, including Fort Pontchartrain, established in 1701 in the Detroit-Windsor Region. The French founded this fort in order to expand their business westward into the Great Lakes Region, and defend the territory from their British rivals. A number of First Nations groups worked with the French as traders, guides, and interpreters. Some of Windsor's early prominent citizens, including James Baby, made their fortunes in the fur trade business. A display of real beaver pelts that visitors can touch, as well as a reproduction top hat, will provide a hands-on experience. The trade silver pieces in the Museum's collection, made specifically by Europeans to trade with the First Nations for furs, will also be on display. A board, card, or computer game could explore this trading relationship between French traders and First Nations peoples. The game could involve a player or a small group of players representing each side, who each start out with a certain number of beaver pelts and trade goods, and through a series of turns must barter and exchange. Each team is assigned a certain number of items they must obtain to "win" the game.



2. **Agriculture** – Essex County is in many ways ideally suited to agriculture, with easy access to water, a mild climate, sufficient rain, and good soil. The first people to farm the land were First Nations tribes, in particular the Huron, who planted beans, squash, and corn. Standing in their way, as well as of the later European settlers, were the vast forests of trees. Aboriginal peoples and Europeans both solved this problem by burning the trees in order to clear the land. Some sources indicate that the burning was so extensive, smoke from the fires could be seen from as far away as Chicago! Today the area has the least amount of natural cover in any region in Ontario.

For hundreds of years, and continuing to the present day, agriculture has flourished in Essex County, in particular crops of fruit, sugar beets, soy beans, corn, vegetables, and tobacco. The open fields were also used to pasture livestock including cattle and pigs. A display showing products, or reproductions of products, that the Windsor region and Essex County have been famous for in the past and today will show the diversity of its agricultural resources, e.g. Leamington peaches and Pelee Island wine.



3. **On, Over, and Under the River** – The Windsor-Detroit area has a rich maritime history, from *Le Griffon's* ill-fated voyage in 1679 to the almost 2,000 ships that dock in the Port of Windsor today. This area was settled because of the transportation opportunities afforded by the Detroit River. Today it is still one of the busiest waterways in the world, and is an important transportation route connecting Lakes Michigan, Huron, and Superior to the St. Lawrence Seaway and Erie Canal. How to travel the river, and how to cross it, are questions that have occupied the people of Windsor throughout its history and continue to today!

A highly visual timeline with minimal text as labels, will include a display of images showing the different methods used to travel and cross the river through its history—canoes, sailboats, ferries, horseferries, steamboats, railway ferries, submarine telephone line, bridges and tunnels. A multiple choice or flip panel game will challenge visitors to pick the right method of transportation in response to a series of historical scenario-based questions, e.g. “You are an escaped slave trying to cross the Detroit River to get to Windsor so you will be free—how will you cross?” Responses will provide some context, e.g. “You can’t cross by bridge, the first bridge wasn’t built across the Detroit River until 1929.” A hands-on bridge-building station could challenge young visitors to build a strong and stable bridge to cross a miniature version of the Detroit River. This topic has lots of



opportunities to make connections with the Ontario science curriculum, in particular in the Grade 3 units- Strong and Stable Structures, and Forces Causing Movement.

4. **Distilling** – Hiram Walker’s decision to open a whisky distillery on the south shore of the Detroit River had an enormous impact on the development of Windsor, and the Canadian whisky industry. Originally a grocer from Massachusetts who settled in Detroit, Hiram Walker became interested in distilling whisky despite prohibition laws in the United States. He made the bold decision to move his business across the river to Canada and purchased land for a flour mill and distillery that would be the beginning of an entire planned neighbourhood known as “Walker Town,” today “Walkerville.”

Whisky is made from a fermented mash of cereal grain that is aged in wood barrels. Walker’s mills fed his business and he was one of the largest purchasers of locally grown corn. Canadian Club Whisky was aged for seven years, longer than most American whiskeys at the time. As Canadian Club became more popular, Walker went to great lengths to expose counterfeit whiskeys pretending to be his, publishing large scale advertisements denouncing people and businesses by name. Today Canadian Club continues to be one of the most popular Canadian whiskeys sold in Canada and around the world. Visitors will get a “taste” for the exciting history of Walker’s Canadian Club through historical photographs and newspaper articles. A didactic display using text, images, diagrams and samples will explain how whisky is made—from fermented grain, through the distillation process—drawing on topics in the Grade 10 science curriculum unit on Chemical Reactions. An old whisky still or barrel on display would add to the visitor experience.

5. **Auto Industry** – In 1903 the Ford Motor Company was incorporated in Detroit, Michigan. Windsor resident Gordon McGregor, owner of a wagon company in Walkerville, proposed that Henry Ford open a branch of his business across the river in order to gain access to the market of the British Empire. Ford agreed, and the Ford Motor Company of Canada was created in 1904. The first automobiles were built in McGregor’s converted wagon works. McGregor’s foresight and entrepreneurship established Windsor as the first automotive capital of Canada. For many years, Ford was the largest employer in the area and it even created its own town—“Ford City”—now part of the City of Windsor. In subsequent years other companies established operations in Windsor, including Chrysler Canada, Studebaker, General Motors, and a number of related industries.

For this exhibit it would be good to get a historic car manufactured by Ford Canada in Windsor for display. Alternatively, or in addition to a real car, a reproduction of the front of the first Ford automobile built in Canada, the Model C, can be on display with a large-scale photo backdrop, creating a small immersive environment. Pieces of reproduction period costumes, such as hats, scarves, or goggles, can be available for visitors to put on and climb into the car to have their photo taken “driving” the car that started Windsor’s automobile industry. This will be a memorable souvenir of their visit to the Windsor Museum.



6. **The Future of Industrial Windsor** — A combination of external and internal factors has had a major impact on industry in Windsor, leading to struggles but also opportunities as the city looks towards the future. Automotive companies continue to have a presence in Windsor, although a downturn in the North American industry as a whole has led to plant closures and job losses. Automotive manufacturing is far less dominant a presence in Windsor today than it was in the past. As a result, the city's economic base has had to diversify, expanding into the fields of tourism, green-energy, aerospace, pharmaceuticals, insurance, and information technology. Education is also a significant part of Windsor's economy, with the University of Windsor and St. Clair College providing many jobs and training for local and out-of-town students for the future.

A changing display area in this thematic area will provide opportunities to explore issues related to the future of industry and the economy in Windsor, for example highlighting new and emerging companies, or exploring related social or political issues. External groups could be invited into the Museum to create the displays and related programming, for example Broken City Lab, an artist's collective based in the city could do a display of their work that explores concerns about the future of Windsor.



6.3.6 Connectors

As outlined in section 6.2.1 above, this model of organization gives the option of weaving the connecting sub-themes or “connectors” across the permanent exhibitions. Tying the three main thematic areas together, connectors provide a narrative thread and continuity to the visitor experience, and can lead audiences from one area to another. They complement key aspects of the main thematic exhibition content and provide additional related content.

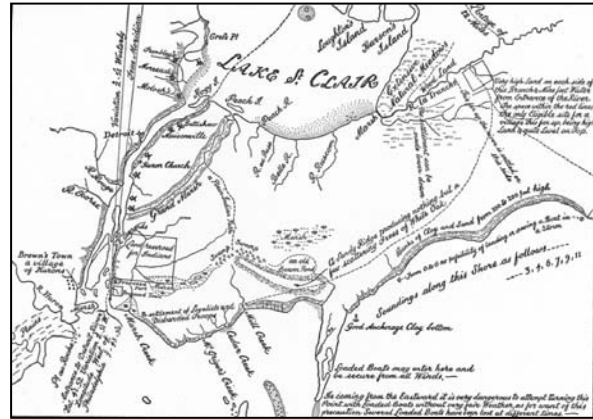
Connectors are adaptable. Due to their flexible nature, connectors can be easily changed and modified by Museum staff to reflect current events or a variety of topics. Unlike full-gallery exhibitions, connecting themes can be realized via smaller kiosks, panels, listening stations and such, which allow the Museum to experiment with the kind of content they want to present. This content can be easily updated and changed, and there is plenty of opportunity for visitors to become involved in the creation of content. These exhibits will appear across the main exhibition areas mentioned in Chapter 4 and 5—the Barbaro Gallery, Concourse, and François Baby House—where relevant. They should be easy to spot via a unique graphic identity and form, which sets them apart from the main thematic exhibition.



- A. Border City** – The international border that runs through the middle of the Detroit River, separating the Canadian city of Windsor from the American city of Detroit, has been throughout its history, both an obstacle and an opportunity. Its position as a border city next to a major American metropolis has shaped Windsor’s development and identity from its very earliest history. The border has had significant impact on settlement of the region, conflicts that erupted, the development of industry, culture, tourism, transportation, and political culture. It has impacted people’s lives personally, as they found freedom, employment, entertainment, education, and even love across the border. The border towns of Windsor-Detroit have brought together cultures, people, and ideas. The theme of “border city” touches nearly every theme, topic, and story that will be explored throughout the rest of the exhibition—the American Revolution, War of 1812, Battle of Windsor, Underground Railroad, rum running, transportation, the distilling and auto industries, immigration, and more. Interesting facts, personal stories, and key events that relate to this theme will be highlighted throughout the other thematic areas, to draw visitors’ attention to the fact that these things happened, or exist, because Windsor is a border city.



B. Natural Windsor – Windsor and the surrounding region has not only been shaped by its people, but also by its geographical and natural resources. People came here, for the most part, because of these natural features—its location on a peninsula at the farthest southern tip of Canada, on the Detroit River and Great Lakes system, and for its mild climate. The first aboriginal groups who made their homes here came because of the prairie grass, wetland, and forest ecosystems that provided opportunities for hunting, gathering and farming. Europeans founded Detroit and then Windsor because of the fur trade, and their strategic location as a transit point for furs and goods. The earliest farms were laid out like ribbons, each touching the river, still evident today in the long and narrow city lots. Agriculture has flourished in this area because of a favourable climate, rich soil, and ample rainfall. Transportation, recreation, and industries related to the natural features of the Windsor area developed throughout its history, and continue to today.



Key examples of the links between the natural features of Windsor and the social, cultural, and industrial history of the city and region will be highlighted for visitors where they appear in the rest of the exhibition. For example, an exhibit on early settlement could show old aerial photographs and maps of the area, calling out the natural features that led people to settle in those places. They can also show what the land looked like in different periods of time. Some of the plant and animal inhabitants of the Windsor area can be introduced to visitors as well as its human residents, with examples of how the lives of each are interconnected with each other. Strong links can be made between this thematic area and the Ontario science curriculum, in particular Grade 4- Habitats and Communities, and Grade 8- Water Systems.



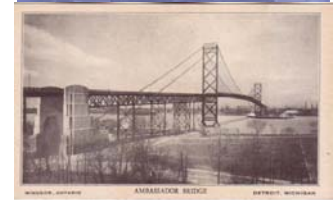
- C. **City of Neighbourhoods** – Windsor is made up of a number of distinct neighbourhoods that provide the current city with a vibrant historical and cultural diversity. Some of these neighbourhoods used to be separate villages and towns and residents still retain a strong sense of community identity. Through a process of amalgamation and annexation from the 1930s through the 1960s, many of the smaller communities were joined together to form the current City of Windsor. The creation of many of these neighbourhoods are tied to important stories in the development of the region, for example Sandwich as the first British settlement after the American revolution, Walkerville as a planned community of workers and suppliers for Hiram Walker’s distillery business, and Ford City, a company town founded by Ford Canada for its workers. Other neighbourhoods reflect the cultural diversity of Windsor, such as Via Italia. The stories of these neighbourhoods, and how they came to be part of Windsor, will be drawn out and identified in the relevant thematic areas above.

A potential exhibit could show streets and neighbourhoods “morphing” over time, layering historical photographs, land registry records, family histories and maps from the collections of the museum, archives, and library to show how these neighbourhoods have changed throughout their history. The preserved façade of the old Dominion Bank building, once located at Riverside and Ouellette, may be incorporated into an interior or exterior display at the site of the new Windsor Museum. This building was once a landmark of downtown Windsor and is a beautiful example of turn-of-the-century architecture.



D. **Only in Windsor . . .** – There are many things, people, events, and places that are unique to Windsor or happened first in Windsor, which will be pointed out to visitors throughout the permanent exhibition. Many of these facts will be surprising to visitors, even locals, and will emphasize the fact that there really is no place like Windsor! Some examples of “only in Windsor” facts and stories include:

- Windsor is the oldest continuous European settlement in Ontario.
- The first representatives from the Windsor area sent to the Upper Canada Legislative Assembly in 1792 were actually from Detroit.
- Essex County is surrounded by water on three sides.
- Completed in 1930, the Detroit–Windsor Tunnel was the first international underwater vehicle tunnel.
- Our Lady of the Assumption is the oldest continuous parish in Ontario.
- The Detroit River is the only river to have been declared a Heritage River by both Canada and the United States.
- Canada's first Black lawyer, Delos Davis, was raised in Colchester Township, near Windsor, Ontario.
- Windsor inventor J.A. Tringham operated the first commercial electric railway streetcar in Canada.
- In 1911 Windsor became home to the first gas station in Canada created to maintain automobiles.
- Tecumseh native and University of Western Ontario graduate Dr. Henri Breault initiated the creation of child-proof medicine bottles.
- Point Pelee, in Essex County, is the southernmost point of mainland Canada.
- Windsor-Detroit was the gateway for 75% of alcohol smuggled into the United States during Prohibition.
- Windsorite Bill Wilkinson helped establish one of the first prepaid drug plans, which would become Greenshield of Canada.
- When it opened in 1929, the Ambassador Bridge had the longest suspended central span in the world — 564 metres.



6.4 Children's Gallery

Windsor's Community Museum currently has a small Hands-on History Room for children ages three and older. It is desirable to have a somewhat larger Children's Gallery in the new Windsor Museum as well. As recommended in Chapter 5 of this report, the ideal spot for this Children's Gallery is in the present AGW Gift Shop space. This will give it some separation from the rest of the exhibits, but it will also be in a prominent location and easily accessed by families.

The Children's Gallery will be aimed at children eight years old and younger who may come with their school class, day care or camp, or their families. Although there will be interactive exhibits throughout the permanent exhibition, the majority of those exhibits will be aimed at older children and adults. Having a space dedicated to young children will make this an attractive place for teachers and caregivers to bring their young children, particularly since there are few other such places in the city and area. Hands-on activities, arts, crafts, costumes, and places for kids to make music, dance and play should be included, all with connections to the major themes explored in the permanent exhibition. Where possible, links should be made to primary school curriculum.



6.5 Temporary Exhibitions

Windsor’s Community Museum currently has a strong and active temporary exhibition program, putting on two new shows per year. The Museum has borrowed travelling exhibitions in the past from institutions such as the Royal Ontario Museum. Most temporary exhibits are created in-house, and are often produced in collaboration with community groups. It is recommended that the new Windsor Museum continue this approach in the redeveloped facility with an enlarged temporary exhibition gallery in the current Betty Wilkinson Room, as described in Chapter 4 of this report. Concentrating on community-driven exhibitions and relevant thematic exhibitions from other museums and partnered institutions is the recommended approach.

Rotating exhibitions could highlight specific stories or artifacts not displayed in the permanent galleries, or could feature collections from local cultural organizations in order to promote connections between the City of Windsor and other regional heritage and cultural sites.

Many of the institutions and individuals interviewed as part of this study expressed a strong interest in creating connections with the museum through partnerships on temporary exhibitions. This could range from the Museum borrowing artifacts or art from these other museums or historic sites, to partnering with them on the development of the exhibitions, to turning over the temporary gallery entirely to outside institutions or individuals to mount their own shows with the assistance and guidance of the Museum staff. Potential groups to work with include: Windsor Public Library, City of Windsor Archives, Broken City Lab, the University of Windsor School of Visual Arts and Music, CanAm Indian Friendship Centre of Windsor, North American Black History Museum, Essex & Kent Scottish Regiment Archives, Windsor Wood Carving Museum, Ojibway Nature Centre, and the Essex Region Conservation Authority. Reaching out to institutions in Detroit may be a possibility as well, for example, curating a temporary exhibition on the cross-border influences of Motown and Hitsville, U.S.A. with the Motown Historical Museum in Detroit. The Museum may want to put on exhibitions related to individuals, for example the work of Iain Baxter, an internationally recognized conceptual artist who is a Professor Emeritus at the School of Visual Arts University of Windsor. Thematic exhibitions that the Museum could put on in-house could include topics such as “Virtue and Vice,” featured in an essay on the permanent exhibition, exploring the dual nature of Windsor as a city of salvation and sin. The Museum’s commitment to temporary and changing exhibitions, combined with a new and enlarged gallery, presents endless opportunities.



6.6 Public and Educational Programming

Windsor’s Community Museum currently offers an array of educational programs, as well as public programs that are normally in conjunction with special events. A new permanent exhibition and enlarged programming space will offer greater opportunities for the museum to expand its program offerings and reach a wider audience.

6.6.1 Existing Programs

The Museum currently offers educational programs that complement permanent and temporary displays, with clearly communicated links to the educational curriculum through history and in some cases the visual arts. School groups represent a substantial source of visitors (approximately 21% of total on-site attendance). It is important that the Museum continues to offer and expand programming that is of interest to teachers and students and that matches school curricula.

Proposed planning for each of these program areas is discussed in greater detail in the sections below.

6.6.1.1 History

The majority of programs offered at Windsor’s Community Museum are related to history, heritage, and archaeology. These programs are typically either for school groups, or seasonal or one-time programs. Recent and current program examples include:

- *Aboriginal and French Footprints Along the South Shore*: students examine primary documents such as images, maps, and historic artifacts associated with Windsor’s earliest inhabitants.
- *By the River’s Edge: A History of Windsor—Be a Museum Detective*: students uncover Windsor’s past through photographs, videos and objects.
- *A Windsor Winter*: students learn about what winter was like in Windsor over 100 years ago through artifacts, photographs, and activities.
- *In Search of Sandwich—Walking Tour*: video and tour of this historic neighbourhood.
- *Learning from Cemeteries—St. John’s Graveyard Discovered*: walking tour of a historic cemetery
- *Adventures in Archaeology*: simulated archaeological dig connected to the history of Sandwich

6.6.1.2 Arts

- *History of the Detroit River/ Odette Sculpture Park*: walking tour on the history of the river and an examination of the sculptures of the park
- *100 Years of Music Anniversary Concert Series*: free concerts held around town to coincide with a temporary exhibition at the Museum

6.6.2 New Program Options

Building on the strong program series that already exists at Windsor's Community Museum, the following options could enhance existing offerings and will not require a great deal of additional space or resource allocations. Links to regional heritage networks and collaborative programming with local heritage and cultural sites in the Windsor and Essex County Region will be important.

- Demonstrations facilitated by trained staff or volunteers. For example crafts, dance, or music practiced by early settlers; scientific demonstrations about distilling, the automotive industry, or new green technologies.
- Film series including films and documentaries connected to the topics and themes interpreted in the Museum exhibits could be screened on a monthly basis, for example a documentary on the War of 1812 or the Detroit Riots, or fictional movies set in Windsor and Detroit.
- Lecture series featuring presentations by historians, industry professionals, natural history experts, artists and others on a range of topics relating to Windsor's past and present. Topics could coincide with special events, anniversaries and temporary exhibitions.
- Native language and culture workshops. Elders from First Nations communities in the area could lead programs for Native youth on craftmaking and aspects of their traditional culture such as the Seven Grandfather Teachings or the Four Directions.
- Scavenger hunts in the museum or starting from the museum and extending out into the city and other historical and cultural sites.
- Concerts from local musicians, or readings from local authors or poets.
- Performance art, for example inviting groups such as Broken City Lab to do performances or artistic interventions related the themes of border city, or the future of Windsor.
- Workshops on researching your family history or your home utilizing the resources of the Municipal Archives and Windsor Public Library.
- Dramatic performances, for example inviting students from the University of Windsor or St. Clair College drama departments to perform plays on historical or contemporary topics related to Windsor.

6.6.3 Community Outreach

In order to promote the strong ties with the City and Essex County region, the Museum should continue its strong commitment to community outreach through its programming. Through outreach, the Museum can make a positive difference to many groups in the surrounding area.

Nurturing additional partnerships with schools, arts and culture groups, including local native groups such as the Walpole Island First Nation and Can-Am Indian Friendship Centre, and social service organizations that work with youth and new Canadians will provide increased access for particular audiences such as children and families, aboriginal visitors and program participants and non-traditional audiences. Collaboration with local cultural organizations and cultural leaders will enable the Museum to expand community outreach efforts more smoothly, and will provide further opportunities for collaborative programming.

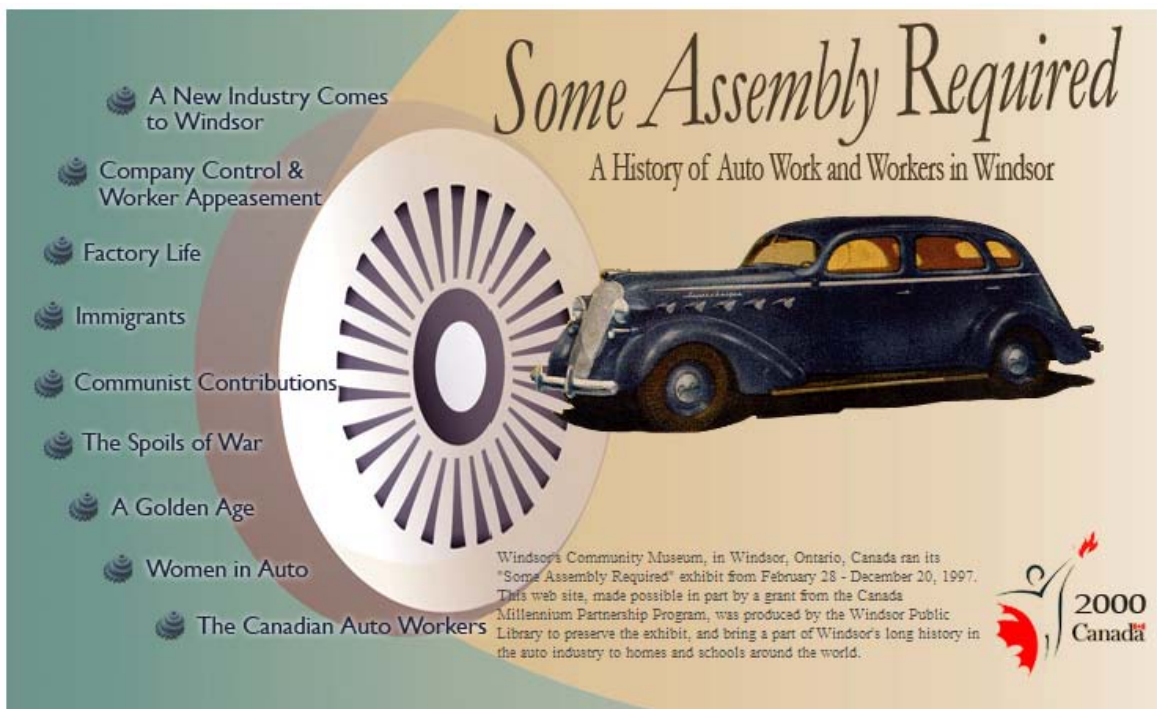


6.6.4 Virtual Presence

Windsor's Community Museum currently has a website linked with the City's corporate website. The website provides visitors with information about the museum, including admission charges, hours of operation, and information on collections and programs. The Museum has also partnered in the past with institutions such as the Windsor Public Library to create virtual exhibitions. In the future, if the Museum, Library and Archives are in the same building there should be more collaboration on projects like this in order to draw on shared resources and present multiple perspectives.

As the Museum approaches opening day in its new configuration, it should develop and unveil an enhanced or revamped website to celebrate its new building and improved visitor experience. This website will need to be professionally-designed, but additional content could include:

- Virtual exhibitions: Online exhibitions can be created specifically for the web, or to accompany temporary exhibitions or special events;
- Searchable collections database and archive: These databases could include a full inventory of the Museum's collections, in an accessible and easy-to-use format, with good visual representations of all objects. It should also be linked to the databases of the Archives and Library;
- Online versions of newsletters and news clippings, and related links;
- Blog managed by trained volunteers, staff, or registered program participants.



7. Operations

This Chapter builds upon the contextual, comparables and market analyses in Chapter 2, and the collections, concept, site, facility and visitor experience recommendations in Chapter 3 through 6. It provides recommendations associated with the operation of the future Windsor Museum, including governance and staffing, admission charges and other revenue centres, marketing, operating schedule and other recommendations/assumptions.

7.1 Governance and Staffing

Analyses and recommendations/assumptions associated with the governance and staffing of the future Windsor Museum are set out here.

7.1.1 Governance

The Windsor Museum operates as part of the City of Windsor, under the Department of Recreation and Culture. It is assumed that this governance structure will be retained in the future. That is, ***although the Art Gallery of Windsor and the Windsor Museum are assumed to both operate out of the same building, the Art Gallery of Windsor will remain a separate not-for-profit organization and the Windsor Museum will continue to be governed by the City of Windsor.***

The assumed scenario for the Francois Baby House is that the main floor of the House will continue to offer interpretation, but that it will be limited to the First Nations and early French history most associated with the Francois Baby House and the associated time period. One side of the main floor would represent First Nations history as applicable to the region and the other side represent the French heritage of the area. In this scenario the City of Windsor and Windsor Historic Sites Association would continue to govern and operate the Francois Baby House even though the Can Am Friendship Centre or another First Nations organization might fund and operate its own exhibition on half or all of one side of the main floor while a Francophone organization would fund and staff the other half.

7.1.2 Staffing

Windsor's Community Museum currently operates with a small existing staff. Current positions are as follows:

Full-Time Year-Round

- Curator
- Registrar
- Education/Volunteer Coordinator

Full-Time Seasonal

- Summer Student (75% funded by Young Canada Works)
- Summer Student (100% funded by Windsor Historic Sites Association)

Part-Time Year-Round

- Museum Assistants (three personnel working 24 hours per week each)
- Janitorial/Maintenance (City provided but costs charged back to the Windsor Museum)

Windsor's Community Museum is also supported by about 30 volunteers.

The following table indicates existing and recommended additional Windsor Museum staff positions. ***The staff list recommends and assumes that the existing City of Windsor Manager, Business Development and Community Facilities, will be responsible for maximizing the ancillary revenue potential of all its sites.*** These include the existing Willistead Manor and Mackenzie Hall as well as the new venue for the Windsor Museum and the Aquatic Centre. Seeking to boost rentals (weddings, other functions, corporate and other meetings) income from these venues is an important way to help offset operating costs associated with all four facilities and others with rentals potential. As discussed in Chapter 2 and below, rentals represent the fastest growing revenue centre within the museums/cultural sector. We believe the income potential from increased rentals alone from all of these sites would substantially exceed the salary and associated costs for this position. Moreover, this person would also have responsibility for buying, merchandising and other aspects of the retail store operation of the Windsor Museum, as well as coordinated fundraising events, and the seeking of donations and sponsorships.

Taking the foregoing recommendations and assumptions into account, a total of 10.5 FTE positions, compared to the current 5.5 FTE, are recommended for the larger Windsor Museum facility, with most of the additional staff in lower paid positions. This staff would be also responsible for the Francois Baby House, a designated National Historic Site that should continue be used as storage, office and interpretive space associated with the earlier historical period of the area. This will help to maximize public space in the shared building with the Art Gallery of Windsor. Specific salary, wage and benefits projections are set out in Chapter 9.

Position	Status	Full-Time Equivalent
Director/Curator	Full-Time	1.0
Exhibits/Volunteer Coordinator	Full-Time	1.0
Education/Programming Coordinator	Full-Time	1.0
Registrar	Full-Time	1.0
Office/Bookings/Membership Clerk	Full-Time	1.0
Janitorial/Maintenance/Preparator	Full-Time	1.0
Admissions/Retail Staff (supported by volunteers.)	Part-Time	1.5
Education/Programming Assistants (including weekend, evening, student and part-time allocation)	Part-Time	3.0
Total		10.5

7.2 Revenue Centres

Recommendations are presented here regarding admission charges and various revenue centers for the Windsor Museum. As per the recommendation in Chapter 5 this assumes no café operation in the building.

7.2.1 Admission Charges

The existing Windsor's Community Museum operation offers very little exhibition space and has had limited investment of funds to upgrade the exhibits offered. It has therefore offered free admission. A larger facility offering higher quality exhibitions on the ground floor of the AGW building and the main floor of the Francois Baby House should allow for the introduction of admission charges. This presumes that investment will not be in new construction but rather in more contemporary exhibits to create conditions in which admission may be charged.

In the context of the current situation the AGW will be suspending admission charges at least temporarily. For the purposes of this study we have assumed the AGW will charge admission again when the Windsor Museum is on the ground floor of the building. Modest admission charges are recommended to be identical to those of the Art Gallery of Windsor and that there be an opportunity for visitors to purchase a substantially discounted combination ticket to both. The current \$5.00 per person charge for all categories of visitors to the Art Gallery of Windsor is an appropriate model, and if the two organizations are to have similar charges this will be an item of negotiation between them. For the purposes of this study, we have recommended and assumed a modified admission charge structure which recognizes expectations for lower rates charged to seniors and children/youth. Moreover, the recommended ticket structure defines an adult at age 25 to encourage more youth to attend.

The table below assumes identical charges to the Windsor Museum and the AGW and a substantial incentive to pay for a combination ticket to both. This ticketing structure is only for the purposes of this study and is subject to modification in negotiation between the two institutions, particularly since the AGW has recently eliminated admission charges.

Recommended admission charges for self-guided visits are as follows:

	Windsor Museum	Art Gallery of Windsor	Combination Ticket
Adult (25-64)	\$6.00	\$6.00	\$8.00
Senior/Youth (13-24)	\$5.00	\$5.00	\$6.00
Child (3-12)	\$3.00	\$3.00	\$4.00
Non-School Group (per person, avg.)	\$4.00	\$4.00	\$5.00
School Group (per person)	\$2.00	\$2.00	\$3.00

Other recommendations/assumptions associated with admission charges are as follows:

- School group visits that include **special programming will be extra charged** with the amount varying depending on the specific program offered.
- Paid admission to the Windsor Museum will include admission to the First Nations and Francophone focused exhibitions in the Francois Baby House. **Suggested donations will be in place for persons who only wish to attend the Francois Baby House.**
- We assume that the **sponsorship by Caesar's Palace of the Wednesday free admission day** at the Art Gallery of Windsor will be extended to include the Windsor Museum.
- **Admission will be described as a "full day pass"** to encourage visitors to attend then leave to shop or eat then return on the same day if they wish. This enables the Museum to contribute to economic development and downtown revitalization.
- **Admission tickets will be sold to "spoke" attractions that charge admission**, with a small commission payable to the Windsor Museum. This could include sales on behalf of the Rum Runners Tour and other organizations that might see the Windsor Museum as an appropriate starting point for tours to the "spokes" in the region. There may also be opportunities for a future one-price passport to numerous heritage sites in the region but this has not been assumed for the purposes of this study.

7.2.2 Retail

Chapter 5 recommends a small retail store of 400 sq. ft. in the current art sales and rentals space. The current retail space has been recommended to become a children's gallery. Admissions and retail staff are assumed to be the sole responsibility of the Windsor Museum.

The following table is from the 2009 *Museum Retail Industry Report*. It indicates median and average sales per square foot and per visitor for history and art museums, which will serve as useful benchmarks for the revenue projections in Chapter 9. Other retail-related recommendations/assumptions follow:

Net Retail Sales at History and Art Museum

	History Museums	Art Museums	All Museum Types
Net Sales Per Sq. Ft - Average	\$405	\$535	\$457
Net Sales Per Sq. Ft - Median	\$150	\$2226	\$214
Net Sales Per Visitor - Average	\$4.28	\$3.96	\$2.92
Net Sales Per Visitor - Median	\$2.83	\$2.26	\$2.49

Source: 2009 *Museum Retail Industry Report* (Museum Store Association, 2009. p. 65)

- The **retail store will be accessible to persons who do not pay to enter the Museum or Gallery.**
- The retail store is assumed to be **managed by the Director and the existing City of Windsor Manager, Community Facilities and Business Development.**
- During non-peak periods the **admission staff and volunteers will cover the retail store** as well.
- Given the small size of the retail space it is assumed the **product line will focus us on high volume and high profit items** for both institutions.

7.2.3 Rentals

Rental opportunities during evening hours when museums are usually closed is a very efficient use of the space and often helps to meet the desire for unique spaces. In fact, rental of museum spaces for functions and other events is the fastest growing revenue center for museums. Most new museums are being designed to maximize income from this source. Art museums/galleries are the most successful museum type in generating income from rentals and rentals is currently the primary earned revenue source for the Art Gallery of Windsor. History museums are typically less popular but it is an important revenue source for them too.

Chapter 5 has recommended that the existing café space be modified and used for rentals purposes that would be available during the day as well as evening hours, or otherwise as multi-purpose space. It would no longer function as a café. Instead Museum admission would be described as a full-day pass to encourage visitors to eat outside the facility and thus contribute to economic development by creating a market for tax-paying restaurant, retail and other commercial businesses. Other rentals-related recommendations/ assumptions are as follows:

- The recommended **children's gallery will also create birthday party rentals opportunities**, largely during weekend afternoons.

- The Museum will designate a ***preferred caterer*** to have near exclusive rights to events, with opportunities for other caterers for special circumstances like kosher or other specialty foods.
- And of particular importance, ***all income associated with the rental operation from these ground floor spaces will remain with the Windsor Museum.***

7.2.4 Membership

The existing Windsor's Community Museum has no membership program. However, larger, more contemporary exhibition opportunities will create opportunities for charged admission and repeat visitation and thus the value of membership.

There are essentially two main motivations for membership. The most common, particularly for the lower level membership categories such as family, individual and student, is value for money spent in unlimited free admission, discounts on retail purchases, programs and rentals. A second motivation is love of the institution and what it represents, or associated civic pride. These persons tend to become upper level members, in categories with names like patron, sustainer, benefactor, etc. and are easier to transition to donor categories.

Specific recommendations associated with membership in the new Windsor Museum are as follows:

- Although the Windsor Museum and Art Gallery of Windsor will have separate membership programs there is an opportunity for a ***combination membership*** to mirror the recommended combination admission tickets. Both are subject to negotiation between the two institutions but assumed for the purposes of this study.
- Offer ***exclusive opportunities*** for upper level members which might range from study trips to members-only events.
- Develop a ***pre-opening plan for a "pioneer" membership, including membership recruitment activities***, benefits package and marketing initiatives.

7.2.5 Public and Educational Programs

The only existing earned income source for Windsor's Community Museum is public programs, which account for about 0.3% of total operating revenue. With more space there will be opportunities for more programs and more revenues from public and educational programs. Chapter 6 sets out a variety of programming ideas, some of which may be included with the price of admission while others may be charged, as preferred by the Museum Director. The programs may use spaces in the Museum or the assumed auditorium in the new Public Library.

7.2.6 Other Sources of Earned Income

Other recommendations/assumptions associated with earned income sources are as follows:

- It is assumed the Windsor Museum will introduce an **annual fundraising event or gala** as a regular revenue generating event.
- **Interactive donation boxes** will be introduced both in the Windsor Museum and the Francois Baby House. The donation boxes should be designed by a volunteer to be appropriately Windsor-themed and to respond mechanically to the donation of money. The donation boxes should also express that the donations help the Museum to preserve and display important collections.
- **Pay for photo opportunities** will be introduced on the basis of costume rental. This recognizes that there is a much greater level of resistance to paying admission charges than there is in paying for interesting photos. Since many people have camera phones the revenue source is not for the photos themselves but rather for the opportunity to rent historic looking or duplicate costumes.

7.3 Marketing

The best form of marketing is the product or visitor experience itself as it leads to favourable word of mouth. Proximity to the Art Gallery of Windsor, Windsor Public Library and the Aquatic Centre, larger, more contemporary exhibits and enhanced public and educational programs will all help to boost resident, school and tourist attendance for the Windsor Museum. In addition are the following recommendations/assumptions:

- The **marketing budget will increase** to help boost awareness and attendance levels and exposure to revenue centres, but the increase will be limited to reflect the need to control operating costs.
- **Joint marketing initiatives** will be implemented with the Art Gallery of Windsor.
- The Museum will seek pro bono or low cost assistance from a Windsor-based Public Relations professional or firm to help define its identity associated with **brand imaging**, website, printed and online communications, and future advertisements.
- **Staff will write articles or otherwise develop ways and means to cultivate relationships and advertising sponsorships** with television, radio, and newsprint to increase media exposure and awareness at potentially reduced costs.
- The Windsor Museum will increase its use of **social media to target people** who do not use traditional newspapers and other forms of communication for information.
- The web site and brochure will focus very much on showing **people enjoying their experiences** as much as communicating the opportunities available to visitors.
- The Windsor Museum web site as hub would **link to web sites of other heritage and related resources** in the region.

7.4 Operating Schedule and Other Recommendations/ Assumptions

The **current operating schedules** of the two separate institutions are as follows:

Windsor Museum	Art Gallery of Windsor
Tuesday-Saturday: 10 - 5	Wednesday, Saturday, Sunday: 11 -5
Sunday: 2 - 5 (May – September only)	Thursday – Friday: 11 - 9
Closed: Mondays, most Sundays	Closed: Monday, Tuesday

Although it is possible for the two institutions to have completely different operating days and hours, it will be logical for both to offer similar regular operating schedules. This will be an item for negotiation between the two organizations. The assumption here is that hours will be brought more closely together, recognizing that the art gallery market is more likely than a history museum market to attend during evening hours.

A **recommended operating schedule** for the two institutions is as follows:

Windsor Museum	Art Gallery of Windsor
Tuesday- Wednesday, Friday -Sunday: 10 - 5	Tuesday- Wednesday, Saturday -Sunday: 10 - 5
Thursday 10 - 9	Thursday – Friday: 10 - 9
Closed: Mondays	Closed: Mondays

- The *Francois Baby House is assumed to open with the same hours as the Windsor Museum with the exception of the Thursday evening opening*. Therefore Tuesday through Sunday 10 a.m. to 5 p.m.
- The Windsor Museum will not be responsible for payment of any property **taxes**.
- The project will be free of debt and there would consequently be **no annual outlay for debt service** payable by the Windsor Museum.
- A **database management system** will be introduced to better track visitors, members and collections.
- All revenue and expense projections will be stated in year **2012 constant dollars**, thus a specific inflation factor is not included in our estimates. However, some revenues and expenses tend to increase at a higher rate than the rate of inflation. For example, staff compensation levels (salaries, wages, benefits and taxes) will be projected to grow on an annual basis by 0.5% above inflation each year.

It must be noted that financial projections are subject to the inherent uncertainties of the future. There is no representation that the projections will be realized in whole or in part. However, taking the assumptions into account and based on the scope of our work, we believe the projections to be set out in Chapter 9 will be reasonable.

8. Capital Costs, Funding Sources and Implementation Critical Path

This chapter sets out preliminary estimates for capital costs of the future Windsor Museum. These include costs associated with renovation of the ground floor of the Art Gallery of Windsor building, enhancements to the visitor experience in the existing Francois Baby House and the cost of compactor shelving for Windsor Museum storage space in the future Windsor Public Library nearby. The chapter also includes an outline of available federal and provincial funding sources that might be applied to capital and operating costs as well as an implementation critical path from completion of the study through to the assumed opening of the new Windsor Museum.

It must be emphasized that all cost estimates are preliminary at this pre-design stage of planning. It must also be recognized that government funding programs are subject to change and that the implementation schedule set out is variable as well.

8.1 Capital Cost Estimates

The preliminary capital cost estimates set out here were prepared by Windsor-based architects Architecturra and by museum specialists Lord Cultural Resources. Capital costs are estimated for three different components of the future Windsor Museum as set out here.

8.1.1 Ground Floor of AGW Building

Capital costs associated with renovations to the ground floor of the AGW building and for exhibitions in the Windsor Gallery are based on the following assumptions and estimates:

8.1.1.1 Renovations to Building

- **Sculpture Court:** Conversion of the present unused "sculpture court" to increase the size of two galleries by means of:
 - Demolishing the wall between the present gallery and the sculpture court.
 - Demolishing the wall between the Wilkinson Room and the sculpture court.
 - Replacing both walls with one wall, with a double door that is covered like the gallery walls on both sides to enable the hanging of pictures on them.

The costs associated with the sculpture court are estimated at about **\$45,000** based on pricing from previous projects of Architecturra and consultations with local contractors.

- **Wilkinson Room:**

- Providing a new double door access to the Wilkinson Room from the Concourse.
- Renovating the Wilkinson Room to serve as a gallery by lining the walls with a double layer of wallboard, installing light track and louvers that facilitate black-out or filtered light along the window wall at different times.
- Removing the projection booth and the two small rooms on the far side of the Wilkinson Room.

These costs are estimated at a combined **\$305,000** based on the renovation experience of Architecturra and consultation with local contractors.

- **Barbaro Gallery Area:**

- New flooring and paint, as well as some ceiling repair estimated at **\$65,000**, based on the renovation experience of Architecturra.

- **Collection Storage and Handling Area:** Only one wall must be removed in the back of house area, estimated to cost **\$15,000** based on pricing from previous projects of Architecturra and consultations with local contractors.

- **Elevator:** This is assumed to be a glass elevator designed in context with the glass structure of the glass tower portion of the building and located at the north point, closest to the river. A capacity of eight people in the elevator is assumed. The estimated budget is about **\$350,000** based on consultation with an elevator manufacturer and local contractors.

- **Furniture, Fixtures and Equipment (FF&E):** An overall budget of **\$100,000** is estimated including putting the reception desk into the shop area and other non-exhibit changes and back-of-house FF&E.

- **Moving Costs/Contingency:** An allocation of **\$100,000** has been applied.

8.1.1.2 Exhibition Costs

The estimated costs below are based on the outline of the visitor experience in Chapter 6. The costs include planning, design, fabrication, and installation of new professional quality exhibits. The breakdown for these items when done by exhibition professionals is usually as follows:

- 22% planning and design
- 63% fabrication
- 15% installation

Although the objective is to use capital cost savings associated with adaptive reuse of the ground floor of the AGW building to free up funds for enhancement of the visitor experience the reality is that raising those funds will be a challenge and cost control will be important. All-in exhibition costs for museums are often in the \$500 to \$600 per square foot range or more depending on the extent of the multimedia included and usually exceed construction costs. We have assumed enhanced but relatively modest capital expenditures on the exhibitions both in the AGW building and in the Francois Baby House.

Estimates associated exhibition spaces in the AGW building are as follows:

Space	Experience	Size (nsf)	Costs per nsf	Total
AGW Building				
Barbaro Gallery (permanent collection exhibition)	Didactic, interactive, multimedia, with one small Immersive environment	2,330	\$350	\$815,500
Initial Temporary Exhibition	Initial exhibition from museum's own collection, developed in-house with some professional assistance and graphics production. On display for one full year. Could be traded with another museum afterwards.	2,145	\$50	\$107,250
Children's Gallery	Interactive and hands-on but no multimedia	1,040	\$200	\$208,000
Total		5,515		\$1,130,750

8.1.2 Francois Baby House

The assumptions here are that the East and West Galleries will feature exhibitions on the First Nations and Francophone heritage of the region, enabling both communities to tell their stories in their own ways and to help fund their respective exhibitions. Visible storage in the basement will require glass separation, shelving and development of content by staff on computer terminals to learn more about the collections on view. And there would be some didactic exhibitions in the hallway/interpretation to link the First Nations and Francophone heritage of the region.

Our estimates of exhibition costs for the Francois Baby House are as follows:

Space	Experience	Size (nsf)	Costs per nsf	Total
Francois Baby House				
West Gallery (Francophone)	Didactic, interactive, some simple multimedia	460	\$275	\$126,500
East Gallery (First Nations)	Didactic, Interactive, some simple multimedia	460	\$275	\$126,500
Basement Visible Storage	Glass, shelving and computer terminals to learn more about the collections on view	460	\$100	\$46,000
Hallway/Interpretation Area	Didactic	307	\$150	\$46,050
Allocation for Renovations				\$50,000
Total		1,687		\$395,050

8.1.3 Collections Storage in Windsor Public Library

It is assumed that the Windsor Museum will be a permanent occupant of the 1,500 sq. ft. of collections storage space in the new Public Library building. It is also assumed that the Windsor Museum will not need to pay rent but will be responsible for capital costs associated with the installation of a mechanical compactor shelving system. These costs are estimated at **\$125,000**, based on 1500 sq ft and about \$85 per sq. ft. and taking some circulation space into account. This also assumes the general contractor would provide the shell and that the compact storage company would install the tracks and storage system.

8.1.4 Summary of Capital Cost Estimates

The following table summarizes the capital cost estimates for the future Windsor Museum including its two public sites and assumed additional collections storage space in the future public library. The estimates include all-in construction/ renovation and exhibitions costs and total in the range of about **\$2,630,000**.

Summary of Preliminary Capital Costs for Future Windsor Museum	All-In Cost Estimate
AGW Building	
Sculpture Court	\$45,000
Wilkinson Room	\$305,000
Barbaro Gallery	\$65,000
Collection Storage and Handling Area	\$15,000
Glass Elevator	\$350,000
Furniture, Fixtures and Equipment	\$100,000
Moving Costs/Contingency	\$100,000
Exhibition Costs	\$1,130,000
Francois Baby House	
Exhibition and Related Costs	\$395,000
Storage Compactor in Public Library	
Compactor System	\$125,000
Total Capital Costs	\$2,630,000

If it were assumed that the construction and related costs of the 1,500 square feet of collection storage space in the new Public Library should be assigned to the Windsor Museum project then the capital costs for the entire Windsor Museum project should increase by about \$630,000. This calculation starts with 1,500 net square feet of space and assumes a 40% grossing factor that indicates 2,100 gross square feet of space. If the all-in cost of new Library construction is assumed at \$300 per gross square foot the total construction and related costs of this space would be about \$630,000.

This study has recommended a relatively low cost solution for the future Windsor Museum involving renovation of the ground floor of the museum-quality Art Gallery of Windsor building, enhancements to the visitor experience in the Francois Baby House and an allocation of space for collections storage in the planned new Windsor Public Library nearby. The total capital costs associated with this recommendation are estimated to be in the range of \$2.53 million. Adding construction costs associated with the storage space in the public library brings the total to about **\$3,260,000**.

For purposes of context and comparison, it is useful to consider what if the recommendation in this study was for new construction of a stand-alone Windsor Museum, with proper museum standards? To allow for such a comparison we have assumed the same 22,884 net square feet in new construction as the combined space in the Art Gallery of Windsor, the Francois Baby House and collection storage space assumed in the new Public Library. This net useable space in the context of a stand-alone building must be increased using a minimum grossing factor of 40% to take into account mechanical, electrical and circulation spaces as well as wall thicknesses. This would require a building of about 32,000 gross square feet if entirely new construction were assumed.

Whereas all-in construction and related costs for public libraries are in the \$300 per gross square foot range, such costs for museum quality construction and related costs are in the range of \$500 per gross square foot. That would indicate a construction and related budget of about \$16 million for a new Windsor Museum. If exhibition costs were identical to those set out above, that would be an additional \$1.5 million, bringing ***the total construction and exhibition budget to \$17.5 million for a new Windsor Museum, compared to about \$3.3 million for the plan recommended in this study, including the construction costs of the collections storage space in the new Public Library. Site development costs for a new facility would be additional. This order of magnitude calculation helps to convey the relatively low cost of the recommended plan for the future Windsor Museum compared to new museum construction.***

8.2 Funding Sources

While the Windsor Museum and future Windsor Public Library might have access to the funds from the Joseph Chimczuk bequest, additional funds will be needed, primarily from government sources. The capital funding sources for which the City of Windsor may apply are set out here as followed by sources of potential operating funds. It must be emphasized, however, that federal and provincial funds are likely to be more difficult to obtain in the context of austerity programs. This is another reason why the recommended plan in this study is more likely to be implementable than new construction.

8.2.1 Capital Funding Sources

1. **Canada Cultural Spaces Fund** (previously called the Cultural Spaces Canada Program)
[http://www.pch.gc.ca/eng/1289309816565/1289309816567:](http://www.pch.gc.ca/eng/1289309816565/1289309816567)
 - **Funding body:** Canadian Heritage

- **Purpose:** The objectives of the Canada Cultural Spaces Fund (CCSF) are to contribute to improved physical conditions for arts and heritage related creation, presentation, preservation and exhibition, and to increased and improved access for Canadians to performing arts, visual arts, media arts and to museum collections and heritage displays through the construction and/or renovation of arts and heritage facilities. The CCSF also supports the acquisition of specialized equipment and the preparation of feasibility studies for the construction and/or renovation of cultural spaces.
- **Eligibility:**
 - A not-for-profit arts and/or heritage organization operating in a professional manner (see glossary), governed by an active Board of Directors, incorporated under Part II of the Canada Corporations Act or under the corresponding provincial or territorial legislation.
 - Provincial/territorial governments or **municipal administrations** and their agencies or equivalent **Aboriginal institutions or organizations** (Aboriginal communities include First Nations, Inuit, Métis, Status and Non-Status Indians communities) that have historically demonstrated their support to professional artistic or heritage activities in their community.
- **Amount of funding:** The Program can finance up to 50% of eligible project expenses for construction and/or renovation, specialized equipment purchases or feasibility studies for the construction and/or renovation of a cultural space. Please note that the CCSF is a highly competitive program and the demand exceeds available resources. Even if eligibility requirements are met, there is no guarantee of support. The average approved contribution is 37% of total project cost. Under exceptional circumstances, the Program could consider an increased percentage of funding beyond 50%. Exceptional circumstances will be determined by the Department of Canadian Heritage and may include projects occurring in rural or remote areas or in underserved communities and groups, such as official language minority communities, Aboriginal communities and culturally diverse communities, where the financial need is clearly justified.
- **Application deadline:** Applications are accepted at any time throughout the year.

8.2.2 Capital & Operating Funds

1. Funding body: Ontario Trillium Foundation

http://www.otf.ca/en/applyForaGrant/how_to_apply.asp?mid=21795:

- **Purpose and Amounts of funding:** The **Community Program** is for activities that take place in one catchment area and have a local impact in one or more communities within that catchment area. Community grants account for 80% of OTF funding. Through the Community Program, the Foundation makes grants of up to \$375,000 over five years. This can include up to \$75,000 per year for operating or project expenses and up to \$150,000 over one or more years for capital initiatives such as building renovations and/or equipment purchases. The decision to fund all or part of a request depends on

how well an application fits with OTF's granting priorities and assessment criteria as well as the overall demand and granting budget in the catchment area.

- **Eligibility** http://www.otf.ca/en/applyForaGrant/eligibility.asp?_mid=22221: The following organizations may apply for either the Community Program or the Province-Wide Program, as long as they are in compliance with the Ontario Human Rights Code:
 - A charitable organization or foundation registered as a charity by the Canada Revenue Agency
 - An organization incorporated as a not-for-profit corporation without share capital in a Canadian jurisdiction
 - An unincorporated branch or chapter of a registered charity or incorporated not-for-profit organization. The incorporated organization or registered charity must authorize the application and accept responsibility for any approved grant
 - **A First Nation**
 - A Métis or other Aboriginal community
 - A collaborative of two or more organizations that are working together to achieve a common goal. The collaborative must include at least one eligible member. The eligible member normally acts as the lead applicant and accepts responsibility for any approved grant
 - **Who we will not fund: Municipalities with populations over 20,000. *The City of Windsor is thus not eligible but would work with First Nations and Francophone organizations to apply for funds associated with their exhibitions assumed for the Francois Baby House.***
- **Application Deadlines:** Grant application deadlines for the Community and Province-Wide grant programs are March 1, July 1 and November 1.

8.2.3 Operating Funding Sources

1. Community Museum Operating and Pay Equity Grants:

<http://www.grants.gov.on.ca/GrantsPortal/en/OntarioGrants/GrantOpportunities/OSAPQA005138>; details in the Ontario Heritage Act “Grants for Museums” legislation at <http://www.canlii.org/en/on/laws/regu/rro-1990-reg-877/latest/rro-1990-reg-877.html>

- **Funding body:** Ontario Provincial Government
- **Eligibility:**
 - “applicant” means:
 - (a) a non-profit corporation that has its head office in the Province of Ontario and that operates a museum,
 - (b) **a council of a municipality that operates a museum. *The City of Windsor already receives funding under this program and there may or may not be an increase in the context of larger Windsor Museum facilities.***
 - (c) a public library board, under the *Public Libraries Act* that operates a museum,
 - (d) a council of an Indian Band as defined in the *Indian Act* (Canada) that operates a museum, and
 - (e) a conservation authority established by or under the *Conservation Authorities Act* that operates a museum;
 - “museum” means an institution that:

- (a) is established for the purpose of acquiring, conserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment a collection of artifacts of historical interest,
- (b) has a definable site used exclusively for the operation of the institution and that apportions its physical space, with respect to public purposes and administrative support purposes, so as to effectively carry out the role of a museum,
- (c) maintains a bookkeeping system for the exclusive use of the institution that sets out the income and expenses of the institution separately from all other income and expenses of the applicant,
- (d) has a statement of purpose that clearly sets out the aims and objectives of the institution and that has a collections policy relative to such aims and objectives,
- (e) owns a catalogued collection consisting mainly of three dimensional historical artifacts of local or provincial significance that reflects the aims and objectives of the institution,
- (f) has an appointed or elected governing body that is solely responsible for the management of the institution,
- (g) has an appointed curator,
- (h) is open to the public,
- (i) is exempt from the payment of tax under the *Income Tax Act* and the *Income Tax Act* (Canada),
- (j) is not an art museum,
- (k) is not established primarily for the purpose of conducting temporary exhibitions,
- (l) is not a community centre as defined in the *Community Recreation Centres Act*, and
- (m) is not a specialized museum as designated by the National Museums Corporation of Canada;

- **Application Deadline:** June 30th of each year
 - **Amounts:** (from *Grants for Museums, RRO 1990, Reg 877* <http://www.canlii.org/en/on/laws/regu/rro-1990-reg-877/latest/rro-1990-reg-877.html>) The grant under subsection (1) shall be equal to the lesser of,
 - (a) 50 per cent of the eligible operating expenses incurred by the applicant in the preceding calendar year; or
 - (b) the most recent grant that the applicant received under this Regulation multiplied by a factor determined by the Minister after considering the amount voted by the Legislature for grants under this Regulation. R.R.O. 1990, Reg. 877, s. 2 (2).
- 2. Canada Interactive Fund:** <http://www.pch.gc.ca/eng/1273769820147> (2012-2013 deadline was January 9, 2012)
- **Funding body:** Canadian Heritage
 - **Purpose:** The Canada Interactive Fund (CIF) aims to support the creation of digital and interactive Canadian cultural content, developed by official-language minority communities (OLMCs), Aboriginal and ethnocultural organizations, and other non-profit organizations. The CIF focuses on the creation of interactive products and applications to allow these organizations to use and fully benefit from emerging technologies.
 - **Eligibility:**
 - **OLMC, Aboriginal, ethnocultural and other not-for-profit cultural organizations;**
 - First Nations Tribal Councils, Inuit organizations and Métis organizations;

- Canadian educational institutions; and
 - **Provincial/territorial or municipal government institutions, e.g. museums, cultural associations.**
 - **Application Deadline:** The deadline for the 2012-2013 Call for Proposals was January 9, 2012.
- 3. Museums Assistance Program** <http://www.pch.gc.ca/eng/1292508842571/1292508842573> (2012-2013 guidelines); <http://www.pch.gc.ca/eng/1292508842566/1294415002962>:
- **Funding body:** Canadian Heritage
 - **Purpose & Eligibility:** MAP supports five broad categories of projects:
 - Access to Heritage: for the development and circulation of travelling exhibitions;
 - Exhibition Circulation Fund: for the **hosting of out of province travelling exhibitions or in province exhibitions that received funding from MAP** (through Access to Heritage or Aboriginal Heritage) and have already travelled outside of their province of origin;
 - **Aboriginal Heritage: for projects related to the preservation, management and presentation of Aboriginal cultural heritage;**
 - **Application deadline:** November 18, 2011
 - **Amount of Funding:** Project funding under Aboriginal Heritage will not normally exceed 70% of eligible expenses. Recipients may receive financial assistance up to a maximum contribution of \$100,000 per project per federal fiscal year (April 1 to March 31). The maximum duration of a project is two calendar years. Under exceptional circumstances, the program may consider a higher level of support towards eligible project costs. Exceptional circumstances are determined by the Department of Canadian Heritage and may include projects benefiting rural areas, remote areas, Aboriginal Peoples, youth, official language minority communities and culturally diverse communities where the need is clearly demonstrated and justified.
 - **Eligible Applicants:**
 - **Aboriginal governing bodies and other Aboriginal organizations with a mandate to preserve and support Aboriginal heritage**
 - **Incorporated non-profit Canadian museums** which:
 - Provide services to the public year-round;
 - Employ the equivalent of one full-time paid professional staff;
 - Have policies for key museum functions; and
 - Have a current three to five-year strategic/business plan.
 - Incorporated non-profit service organizations whose membership relates to the museum sector.
 - Applicants that are governed by other levels of government or by academic or cultural institutions are eligible but must have distinct objectives,

programs and budgets related to heritage. (Federal departments, Crown corporations and agencies are not eligible for MAP funding.)

- Collections Management: for projects to improve knowledge, skills and practices related to key museum functions;
- Canada-France Agreement: for joint missions between French and Canadian heritage organizations to create ties and enhance competencies of museum professionals, including partnerships for exhibition development and sharing of specialized expertise in the area of museology. Particular emphasis is placed on applications where the objectives also further the development of official language minority communities.

The amounts available to support operations under these programs are likely to be limited, as is currently the case for Windsor's Community Museum, and as discussed in the following chapter it should be assumed that a high percentage of the operating support for the future Windsor Museum will continue to be required from the City of Windsor.

8.2.4 Other Possible Funding Sources

8.2.4.1 Canadian Heritage

- **Building Communities Through Arts and Heritage Program**
<http://www.pch.gc.ca/eng/1267799042836/1268917925906> Community Anniversary component <http://www.pch.gc.ca/eng/1267800910983/1268405753054> Legacy Fund component <http://www.pch.gc.ca/eng/1267801461621>
- **Virtual Museum of Canada Investment Programs**
<http://www.pch.gc.ca/eng/1267542358751/1268917925906> support the efforts of museums to create engaging online content through strategic investments. This content includes virtual exhibits, interactive resources, community-based productions, and other educational resources in both English and French.
For all museums: [Virtual Exhibits Investment Program](#)
For museums with five employees or less: [Community Memories Program](#)

8.2.4.2 Government of Ontario

Celebrate Ontario

<http://www.grants.gov.on.ca/GrantsPortal/en/OntarioGrants/GrantOpportunities/OSAPQA005140> **Celebrate Ontario Main Stage and Signature** help new and existing Ontario festivals and events enhance their programs, activities and services. This support helps grow tourism in the province by making it easier for event organizers to offer new and improved experiences that will attract more tourists and increase visitor spending. **Celebrate Ontario Blockbuster** consists of two streams. The Event Bid stream supports bidding costs for major one-time events and the Event Hosting stream supports hosting costs for major one-time events.

Fondation franco-ontarienne

http://174.120.22.250/~franco/fondation/index.php?option=com_content&view=article&id=67&Itemid=182

FondAction

Critères d'admissibilité: Le projet doit contribuer à assurer et /ou maintenir la vitalité de la communauté franco-ontarienne. Le projet doit démontrer un appui substantiel de la communauté visée. L'impact du projet est très important tant au niveau des résultats concrets ainsi qu'à la visibilité accordée à la Fondation franco-ontarienne. Le projet doit débiter après juin. Les organismes franco-ontariens qui peuvent soumettre un projet : Un organisme de bienfaisance enregistré aux fins de la loi sur l'impôt sur le revenu ou un organisme sans but lucratif, parrainé par un organisme de bienfaisance, peut présenter une demande de projet. Il est à noter qu'un organisme parrain assume une responsabilité morale pour la réalisation du projet. La Fondation appuie jusqu'à 50% du coût total d'un projet sans jamais accorder la totalité du coût et peut offrir des appuis partiels ou conditionnels. Elle se réserve aussi le droit de ne pas accorder d'appui financier.

Exemple de projets non-admissibles :

- achat d'équipement tel que des instruments
- vente de produits
- projets qui peuvent s'autofinancer

Les récipiendaires doivent mentionner l'apport financier de la Fondation, selon les conditions établies dans une entente de visibilité signée entre la Fondation et les récipiendaires. Après avoir mené son projet à terme, l'organisme qui a fait la demande doit remplir et faire parvenir à la Fondation, le formulaire rapport final (incluant un rapport financier de fin de projet).

Récipiendaires 2010-2011: 1 800 \$ à l'organisme Les Contes Nomades pour appuyer le projet qui vise à présenter dans le cadre de la saison des contes Nomades 2010-2011, un spectacle avec conteurs franco-ontariens. 5 000 \$ à l'Alliance Française de Toronto pour la promotion de sa programmation culturelle 2010-2011. 3 000 \$ à la Franco-fête de la communauté urbaine de Toronto pour l'édition 2010 de la Franco-fête intitulé « Haïti, nous vous chantons ! »

8.3 Implementation Critical Path

The purpose of this section is to outline a basic schedule of tasks to “ramp up” to the opening of the Windsor Museum. This is based on the judgment and experience of the consultants with similar projects but takes into account several key assumptions:

- The Windsor Museum will occupy the ground floor of the AGW building only after construction of the Windsor Public Library enables the Library to vacate the space. For the purposes of this study it is assumed that the new Public Library will open in mid-2016. However, if the Public Library does not occupy the space in the AGW building on a temporary basis then Windsor Museum occupation of the ground floor space could be substantially sooner.
- The enhancements to the Francois Baby House to focus on First Nations and Francophone heritage on the main floor and visible storage in the basement will open at the same time as the ground floor Windsor Museum operation in the AGW building, whenever that takes place.
- The Windsor Museum will occupy collections storage space in the future Windsor Public Library at the opening of the new Public Library.

The chart that follows assumes a mid-2016 date for all of the opening of the new Public Library, the Windsor Museum in the ground floor of the AGW and the enhanced exhibitions in the Francois Baby House and indicates an implementation schedule that leads to that date associated with:

- planning
- capital funding
- construction of the new building for the Public Library
- renovations for the Museum move into the AGW building ground floor
- exhibitions for the Windsor Museum
- operations

Implementation Schedule (Preliminary)	2012			2013				2014				2015				2016	
	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2
Planning																	
Completion of Feasibility Study and approval of next steps by Windsor City Council																	
City of Windsor staff and consultants work with Public Library, AGW and Museum staff to plan temporary location of Library on ground floor of AGW and the location and features of new Public Library																	
Capital Funding																	
Capital grant applications by Windsor Public Library and City of Windsor for construction costs of new Public Library																	
Capital grant applications for Windsor Museum by City of Windsor, including assisting First Nations and Francophone organizations to fund planning and design of space in Francois Baby House to tell own stories																	
Construction of New Building for Public Library																	
Engage Architects/Team																	
Schematic Design/ Site Plans																	
Construction Drawings																	
Construction Tender & Contracting																	
Site Development/ Construction																	
Commissioning/Move-in																	
Library Vacates AGW Building																	
Public Opening																	
Renovations for Museum Move into AGW																	
Plan Renovations																	
Implement Renovations																	
Exhibitions for Windsor Museum																	
Engage Planning/Design/Fabrication Team																	
Concept Design																	
Schematic Design and Development																	
Final Design and Bid																	
Fabrication + Media Production																	
Installation																	
Opening																	
Operations																	
Hire Additional Staff (Exhibition Coordinator First)																	
Grand Opening Plan and Implementation																	
Develop and Implement Admission Ticketing System																	
Promote School and Rentals Bookings and Memberships																	
Develop Retail Product Line/Procurement																	
Openings																	

9. Attendance, Operating Revenue and Expense Projections

This chapter sets out projections of attendance, operating revenue and expenses for the future Windsor Museum, including assumed operation in the ground floor of the Art Gallery of Windsor (AGW) building and continued operation in the Francois Baby House. The projections are for the first five years of operation of the new Windsor Museum to begin when the Museum occupies the ground floor of the AGW building. Specifically when this takes place will depend on whether and for how long the Windsor Public Library occupies the ground floor space in the AGW. For the purposes of these projections move-in by the Museum is assumed to take place in mid-2016.

The projections are based on the contextual, comparables and market analyses in Chapter 2 and the concept, site, space, visitor experience, operational and capital cost assumptions in Chapters 3-8, as well as the judgment and experience of the consultants.

All revenue and expense figures are in constant 2012 dollars. However, some revenues and expenses, including staffing costs, are estimated to increase at a rate above whatever the prevailing rate of inflation is. The projections also build upon a base level of rounded actual existing attendance, revenue and expense figures for the Windsor Museum in 2011.

9.1 Attendance Projections

To estimate the number of visitors likely to attend the future Windsor Museum first requires a reasonable definition of who would or would not be defined as a visitor. For the purposes of this analysis a visitor is someone who attends an exhibition or program within the Museum, including those who attend evening rentals. This definition excludes persons who only use the gift shop or who are served on outreach programs. It also excludes staff and volunteers, service and delivery people and those who access the Museum through the internet.

9.1.1 Benchmarks for On-Site Attendance Projections

Benchmarking data detailed in Chapter 2 help to establish parameters for the attendance projections. These lead to a variety of ratios, and while each has its weaknesses, all have been used to either help create attendance benchmarks or to help guide our judgment. It must be noted that comparing attendance levels is inherently risky since there are a variety of definitions of what constitutes a visitor, as discussed above.

9.1.1.1 Extrapolation from Base Level Figures of the Windsor Museum

Although the new Windsor Museum, combining the space in the AGW building and the existing Francois Baby House, will be several times larger than the space in the House alone, it is nonetheless useful to consider an extrapolation based on attendance per sq. ft. of exhibition space for the existing exhibition and applied to the combined size of the exhibition space for the future Windsor Museum.

Windsor's Community Museum reported 6,368 visitors in 2011 and 6,743 in 2010, based on free admission. However, this includes students and others reached on outreach programs as well as meetings and events not held on-site at Windsor's Community Museum. Actual on-site visitation in 2011 was 4,229, or a rounded 4,200. Applied to the very small 1,747 net square feet of exhibition space in the Francois Baby House this leads to about 2.4 visitors per net square foot of exhibition space.

The assumption for the future Windsor Museum is for a rounded total of 7,200 nsf of exhibition space. If the 2.4 visitors per net sq. ft. ratio of prior attendance is applied to the combined exhibition space for the new Windsor Museum it **suggests about 17,300 on-site visitors** in a stabilized attendance year using this method. Part of the complexity in considering the reasonableness of this method is that the current operation is free while charged admission has been assumed for the future Windsor Museum. Balanced against this is that Windsor's Community Museum in the Francois Baby House is currently a stand-alone facility, while the new space in the AGW building will allow for joint visits with the Art Gallery and/or the Public Library and the nearby Aquatic Centre. Moreover, the assumption is of a higher level of capital investment in the exhibits and hence a higher level of quality. This estimate thus appears to be below the low end of a reasonable attendance range for the future Windsor Museum.

9.1.1.2 Benchmarks from Public Museums Surveyed by CBAC

The survey of 27 Canadian public museums by the Council for Business and the Arts (CBAC) summarized in Chapter 2.1.1.2 leads to a ratio of 2.7 visitors per square foot exhibition space. Applying this figure to the 7,200 net sq. ft. of exhibition space for the new Windsor Museum suggests an attendance total of about **19,400 visitors**. This figure also appears low in the context of the other ratios below.

9.1.1.3 Benchmarks from Seven Selected Canadian City or Regional Museums

Among the 27 public museums surveyed by CBAC are seven museums that were selected for a greater level of comparability to the Windsor Museum on the basis of being city or regional museums. The seven are shown on the following table and provide useful benchmarks for the Windsor Museum.

- **Visitors per Net Sq. Foot Exhibition Space Applied to the Windsor Museum:** As seen in the table the median and average figures of visitors per net square foot of exhibition space are 2.4 and 5.5, respectively, with the mid-point at 3.95. Applying this figure to the assumed 7,200 net sq. ft. of exhibition space for the Windsor Museum indicates an attendance of about **28,400**.
- **Visitors per Thousand City Population Applied to Windsor Museum:** The table also shows the 2011 population of the cities in which each Museum is located. The median and average figures are about 123 and 138 with a mid-point of 131. Applied to the city population of Windsor of about 220,000 leads to an attendance estimate of **28,800**.
- **Visitors per Thousand Metropolitan Population Applied to Windsor Museum:** The data here indicate median and average and median figures of 47 and 105, respectively, with the mid-point at 76. Applying this figure to the 399,000 metro population of Windsor-Essex County leads to an attendance estimate of about **30,300**.

The average of the size and population ratios from the seven selected comparables is 29,200 visitors in a stabilized year of operation, assumed to be Year 3 for the new Windsor Museum.

Ratios from Selected Canadian City or Regional Museums	Reported On-Site Attendance	Exhibition Space (sq. ft.)	Visitors per Sq. Ft. Exhibition Space	2011 City Population	2011 Metro Population	Visitors per Thousand City Population	Visitors per Thousand Metro Population
Museum London	97,200	22,000	4.4	366,151	474,786	265.5	204.7
Museum at Campbell River, BC	10,503	8,700	1.2	80,127	36,096	131.1	291.0
Museum of Vancouver	60,000	30,680	2.0	603,502	2,313,328	99.4	25.9
Peterborough Museum and Archives	6,634	10,800	0.6	519,949	118,975	12.8	55.8
Richmond Museum, BC	39,086	1,800	21.7	190,473	2,313,328	205.2	16.9
St. Catharines Museum	14,971	5,200	2.9	131,400	392,184	113.9	38.2
Average	38,066	13,197	5.5	315,267	941,450	138.0	105.4
Median	27,029	9,750	2.4	278,312	433,485	122.5	47.0

Source: Business for the Arts Annual Survey, 2009-10 (Council for Business and the Arts, 2011)

9.1.1.4 Ranking Windsor Museum Against Main Other Windsor Institutions

As discussed in Chapter 2.4 there are two major museum-related institutions in Windsor that help to establish benchmarks against which the future Windsor Museum might be measured. Attendance levels at the Art Gallery of Windsor are reported to be in the range of 45,000 annual visitors. Canada South Science City with a limited operating schedule has attracted about 14,000 annual visitors. For the purposes of this study we have used the mid-point of these attendance figures for the future Windsor Museum, or **29,500**.

9.1.1.5 Averaging of Figures from the Benchmarks

It is clear that there is no single simple formula that leads to accurate attendance projections. Accordingly, each of the benchmarks above has been averaged to provide a starting figure for attendance projections that will be modified to also take into account various factors discussed below. ***The table here indicates that once these methods are averaged, attendance at the Windsor Museum is likely to be in the range of 24,000 visitors in a stabilized year of operation, including persons attending on-site exhibitions, programs, events and rentals.***

Benchmarking Method	Attendance
Extrapolation from Base Level Figures for Windsor Museum	17,300
Benchmarks from Art Galleries Surveyed by CBAC	19,400
Benchmarks from Seven Selected City/Regional Museums	29,900
Ranking Windsor Museum Against Other Windsor Institutions	29,500
Average from Benchmarks (rounded)	24,000

9.1.2 Factors Suggesting Higher or Lower Attendance Projections for Windsor Museum

The ratios above suggest an attendance range in a stabilized year of operation (Year 3) at about 24,000 visitors to the Windsor Museum. However, as previously referenced, each of the methods above has its limitations and weaknesses. The following points represent factors that suggest actual attendance levels will be higher or lower than indicated in the various ratios:

- Synergies Associated with Proximity to the Art Gallery of Windsor, new Windsor Public Library, and Aquatic Centre:** The recommended and assumed collocation of these institutions will increase the number of people who will attend more than one cultural or recreational opportunity on a single trip. This is very positive for potential attendance at the Windsor Museum.
- Parking Availability and Cost:** While assumed collocation of the Windsor Museum with the Art Gallery of Windsor, new Public Library and the Aquatic Centre will increase the number of available visitors it will also increase the demand for parking in the area. This is likely to require people to walk farther from parking or to increase the cost of parking nearby. This would be negative for potential attendance at the Windsor Museum.
- Admission Charges:** The existing Windsor's Community Museum attracts relatively few visitors despite offering free admission. Larger spaces with more contemporary exhibits should help to boost attendance levels but charged admission may deter some first time and repeat visits. This factor is only somewhat negative given the assumed combination admission charges with the AGW.
- Enhanced Visitor Experience Oriented to the General Public:** The assumption is that part of the capital cost saving associated with utilizing the ground floor of the Art Gallery of Windsor facility will go to investment in creating contemporary exhibits to appeal to the general public and not just history enthusiasts. The allocation of 2,145 sq ft. of temporary exhibition space will also help to facilitate the change needed especially for repeat visitation. However, given the need for cost control the investment in the visitor experience is not assumed to be at a high price point. This is thus somewhat positive for potential attendance.

- **Hub and Spoke Concept:** The assumption that the new Windsor Museum will orient visitors to other heritage and natural resources in the region will not only benefit other museums, historic sites and educational resources in the region but should also benefit the Windsor Museum as well. This relates to linked web sites and other forms of communication and is thus somewhat positive for potential attendance.
- **Educational and Income Market Indicators:** The demographic data in Chapter 2.5.1 indicate levels of educational attainment for Windsor-Essex County residents that are lower than both provincial and national averages while household income is somewhat lower than provincial but higher than national averages. It is persons with higher levels of educational attainment and income who are most likely to attend museums. The resident market indicators are thus somewhat negative for potential attendance at the Windsor Museum.
- **Declining School Enrollment and Fewer Field Trips:** The declining enrollment and trend to fewer field trips for financial reasons discussed in Chapter 2.5.2 suggests greater challenges in attracting school markets and thus represents a negative factor associated with potential attendance.
- **Proximity to the Large Detroit Market:** Despite impediments to border crossing, including the need for passports, the high Canadian dollar, crossing times etc., residents from Detroit still cross the border to Windsor in substantial numbers. Although relatively few will perceive an interest in Windsor area history, the inclusion of a children's gallery, contemporary exhibits, and the opportunity to also attend the Art Gallery of Windsor at a discounted rate should help to boost attendance totals from those indicated in the ratios above.
- **Increased Operating Hours:** Windsor's Community Museum is closed on Sundays from October through April and opens only from 2-5 p.m. on Sundays from May through September, with no evening hours on any day. The assumption is that hours will be coordinated with those of the Art Gallery of Windsor and at this point that the new Windsor Museum will open from 10 a.m. to 5 p.m. on Sundays year-round and also Thursday evenings to 9 p.m. Increased open hours will help to boost attendance levels as well as staffing costs.
- **Increased Marketing Expenditures:** Windsor's Community Museum has had limited funds available to marketing. An assumption of an adequate marketing budget in the common 5% range should help to increase attendance levels somewhat, recognizing that there is also a need to limit the size of the operating budget, including marketing expenditures.

Taking the points above into consideration suggests that the positive factors outweigh the negative ones and thus an attendance level in a stabilized year of operation that is higher than indicated in the various ratios. We estimate attendance levels in Year 3 at about **28,000 annual visitors**.

9.1.3 Projected Attendance Patterns and Levels

Virtually all new and relocated/expanded museums experience their highest attendance level in the first year. This is because of the novelty factor and the media attention paid to a newly opened or reopened attraction, which causes area residents to be more likely to attend. ***We have estimated stabilized Year 3 attendance of 28,000. Without phasing the Year 3 attendance level is assumed to remain at about 28,000 visitors in subsequent years. Year 1 attendance is estimated to be 20% higher because of the opening year phenomenon, or 34,000 visitors, with 26,000 visitors in Year 2 to reflect a common attendance decline after opening year excitement.***

The attendance projections are segmented as follows:

- **Attendance by Weekday/Weekend and Design Day Attendance:** We have estimated 55% weekday attendance for the future Windsor Museum. This estimate helps to calculate “design day” attendance. A design day represents a higher than average day in a higher attendance month that is useful in leading to an estimate of the number of people in the building at one time. We have assumed 15% as a higher than average attendance month and estimate that 35% of daily visitors will be in the building at one time.
- **Attendance by Main Market Segment:** Chapter 2.5 sets out our analysis of potential markets. Resident market attendance is likely to be highest in the opening year, while tourist attendance should grow over time and school attendance will be fairly steady.
- **Attendance by Ticket Category:** Adults will account for the largest ticket sales followed by seniors/youth. It is assumed that seniors and youth will be most likely to take advantage of the combination ticket discount with the AGW. Indirect paid visitors are those who have already paid for entry indirectly on the basis of membership, public programs and rentals. Unpaid visitors include children less than 3 years of age, researchers, VIPs and others who receive free admission on specific open house and other days. Persons who attend only the exhibitions in the Francois Baby House will continue to receive free admission, although a donation box will be in place.

On-Site Attendance (rounded)	Year 1	Year 2	Year 3	Year 4	Year 5	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Projected Total On-Site Attendance						4,200	34,000	26,000	28,000	28,000	28,000
Attendance by Weekday/Weekend											
Weekdays	55%	55%	55%	55%	55%	70%	18,700	14,300	15,400	15,400	15,400
Weekend Days	45%	45%	45%	45%	45%	30%	15,300	11,700	12,600	12,600	12,600
Total							34,000	26,000	28,000	28,000	28,000
Design Day Calculation											
Total Projected Attendance							34,000	26,000	28,000	28,000	28,000
Total Weekend Attendance							15,300	11,700	12,600	12,600	12,600
Average Weekend Day Attendance							147	113	121	121	121
Weekend Day Attendance in Higher Attendance Month (15% above average)							162	124	133	133	133
Maximum Number of People in Buildings at One Time (35% of daily total)							57	43	47	47	47
Attendance by Main Segment											
Residents (50-mile radius)	75%	70%	65%	65%	60%	67%	25,500	18,200	18,200	18,200	16,800
School Groups	10%	10%	10%	10%	10%	13%	3,400	2,600	2,800	2,800	2,800
Tourists	15%	20%	25%	25%	30%	20%	5,100	5,200	7,000	7,000	8,400
Total	100%	100%	100%	100%	100%	100%	34,000	26,000	28,000	28,000	28,000
Attendance by Ticket Category											
Museum Only Visitors											
Adult (25-64)	15%	15%	15%	15%	15%		5,100	3,900	4,200	4,200	4,200
Senior (65+)/Youth (13-24)	5%	5%	5%	5%	5%		1,700	1,300	1,400	1,400	1,400
Child (3-12)	5%	5%	5%	5%	5%		1,700	1,300	1,400	1,400	1,400
School Groups	5%	5%	5%	5%	5%		1,700	1,300	1,400	1,400	1,400
Non-School Groups	2%	2%	2%	2%	2%		680	520	560	560	560
Indirect Paid/Unpaid	10%	10%	10%	10%	10%		3,400	2,600	2,800	2,800	2,800
Combination Ticket Visitors with AGW (50% of Revenue to Windsor Museum)											
Adult (25-64)	25%	25%	25%	25%	25%		8,500	6,500	7,000	7,000	7,000
Senior (65+)/Youth (13-24)	15%	15%	15%	15%	15%		5,100	3,900	4,200	4,200	4,200
Child (3-12)	5%	5%	5%	5%	5%		1,700	1,300	1,400	1,400	1,400
School Groups	5%	5%	5%	5%	5%		1,700	1,300	1,400	1,400	1,400
Non-School Groups	3%	3%	3%	3%	3%		1,020	780	840	840	840
Indirect Paid/Unpaid	5%	5%	5%	5%	5%		1,700	1,300	1,400	1,400	1,400
Total Visitors by Ticket Category	100%	100%	100%	100%	100%		34,000	26,000	28,000	28,000	28,000

9.2 Projected Operating Revenues

The projections of operating revenues during the first five years of operation of the new Windsor Museum are set out in the following categories:

- Admissions;
- Retail Sales;
- Membership;
- Facility Rentals;
- Public and Educational Programs;
- Fundraising Events;
- Other Earned Income.

It is assumed that current levels of government and private support will be maintained for each year projected in order for the bottom line of the projections to be the annual amount of projected expenses minus projected earned income to indicate the amount required from additional government and private sources to break even on operations.

9.2.1 Admissions

Windsor's Community Museum generates no funds from admissions because it is free. The assumption in this study is that the future Windsor Museum will introduce relatively modest admission charges that will cover both the exhibition space on the ground floor of the AGW building and enhanced exhibits in the Francois Baby House. And it has been assumed that a substantial discount will be available to persons who purchase combination tickets to both the Windsor Museum and the Art Gallery of Windsor. This would mean half the combination admissions revenue would go to the Windsor Museum and half to the AGW. However, it must be emphasized that the AGW may in the future wish to retain free admission even after the Windsor Museum opens.

Admissions revenue projections are based on the estimated attendance by ticket category and the assumed admission charges. The projections also assume that discounts will be introduced, potentially including a family rate, which will help to boost attendance but will lower admissions revenue by an estimated 7%. These estimates and assumptions lead to the following projections.

Admission Revenue (rounded)												
Ticket Categories	Base Level	Charge	Year 1 Visitors	Year 1 Admissions	Year 2 Visitors	Year 2 Admissions	Year 3 Visitors	Year 3 Admissions	Year 4 Visitors	Year 4 Admissions	Year 5 Visitors	Year 5 Admissions
Museum Only Visitors												
Adult (25-64)		\$6.00	5,100	\$30,600	3,900	\$23,400	4,200	\$25,200	4,200	\$25,200	4,200	\$25,200
Senior (65+)/Youth (13-24)		\$5.00	1,700	\$8,500	1,300	\$6,500	1,400	\$7,000	1,400	\$7,000	1,400	\$7,000
Child (3-12)		\$3.00	1,700	\$5,100	1,300	\$3,900	1,400	\$4,200	1,400	\$4,200	1,400	\$4,200
School Groups		\$2.00	1,700	\$3,400	1,300	\$2,600	1,400	\$2,800	1,400	\$2,800	1,400	\$2,800
Non-School Groups (avg.)		\$4.00	680	\$2,720	520	\$2,080	560	\$2,240	560	\$2,240	560	\$2,240
Indirect Paid/Unpaid		\$0.00	3,400	\$0	2,600	\$0	2,800	\$0	2,800	\$0	2,800	\$0
Combination Ticket Visitors (50% Allocation to Windsor Museum)												0
Adult (25-64)		\$4.00	8,500	\$34,000	6,500	\$26,000	7,000	\$28,000	7,000	\$28,000	7,000	\$28,000
Senior (65+)/Youth (13-24)		\$3.00	5,100	\$15,300	3,900	\$11,700	4,200	\$12,600	4,200	\$12,600	4,200	\$12,600
Child (3-12)		\$2.00	1,700	\$3,400	1,300	\$2,600	1,400	\$2,800	1,400	\$2,800	1,400	\$2,800
School Groups		\$1.50	1,700	\$2,550	1,300	\$1,950	1,400	\$2,100	1,400	\$2,100	1,400	\$2,100
Non-School Groups (avg.)		\$2.50	1,020	\$2,550	780	\$1,950	840	\$2,100	840	\$2,100	840	\$2,100
Indirect Paid/Unpaid		\$0.00	1,700	\$0	1,300	\$0	1,400	\$0	1,400	\$0	1,400	\$0
Total before discounts			34,000	\$108,120	26,000	\$82,680	28,000	\$89,040	28,000	\$89,040	28,000	\$89,040
Total after discounts (7%)	\$0			\$100,552		\$76,892		\$82,807		\$82,807		\$82,807
Admissions Revenue per Visitor				\$2.96		\$2.96		\$2.96		\$2.96		\$2.96

9.2.2 Retail Sales

It has been assumed there will be a small 400 sq. ft. gift shop in the AGW building staffed by the same person(s) manning the admissions desk and supported by volunteers. All items sold in the retail store will be from the Windsor Museum and not from the AGW. Figures from the 2009 Museum Store Association Retail Industry Report indicate the median for history museums (largely US) at \$2.83 per visitor and \$150 per sq. ft. of public retail space.

The retail shop will be in a free admission zone and thus accessible to non-visitors, including AGW, Public Library and Aquatic Centre visitors nearby. Taking into account potential sales to non-visitors, we estimate retail sales per visitor on the basis of \$2.00 in Year 1, growing by 2% per year to reflect better product and market knowledge over time. These figures also take into account discounts to members. The assumptions and estimates above lead to the following retail sales projections. (Costs of goods sold are included with the expense projections while staffing and other overhead costs are included with those expense projections later in this chapter.)

Retail Sales (400 sq. ft. public space)	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Size of Retail Space		400	400	400	400	400
Total On-Site Attendance		34,000	26,000	28,000	28,000	28,000
Sales per Visitor		\$2.00	\$2.04	\$2.08	\$2.12	\$2.16
Total Sales		\$68,000	\$53,040	\$58,262	\$59,428	\$60,616
Sales Per Sq. Ft.	\$0	\$170.00	\$132.60	\$145.66	\$148.57	\$151.54

9.2.3 Membership

The Windsor Museum has not operated with a membership program but is assumed to introduce one in the context of charged admission and the repeat visitation associated with larger, more contemporary exhibition opportunities, including temporary exhibitions. Moreover, although the Windsor Museum and Art Gallery of Windsor will have separate membership programs a combination membership to mirror the combination admission ticket opportunity has been assumed for the purposes of this study, recognizing that this is subject to future negotiation between the two institutions.

The value of membership will include unlimited free admission, discounts on retail purchases, programs and rentals and an electronic quarterly newsletter. A membership program will also create an opportunity for individuals, families and companies to demonstrate support for the Museum and associated civic pride. These persons tend to become upper level members, in categories with names like patron, sustainer, benefactor, etc. and are easier to transition to donor categories.

Taking into account the foregoing assumptions and analyses and the experience of other city/regional museums set out in Chapter 2.2, we estimate that the Windsor Museum will open with 250 memberships and that, like attendance levels, membership totals will decline to a stabilized level of 200.

Our estimates of membership income per membership assume relatively low charges for individuals and families enhanced by support in upper level and corporate membership categories. We estimate membership revenue per membership to the Windsor Museum of \$40 in Year 1, with a growth of about 2% per year during the other years projected to reflect success in shifting lower level members to upper level membership categories. These estimates lead to the following projections.

Membership	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Memberships		250	225	200	200	200
Average Revenue per Membership		\$40	\$41	\$42	\$42	\$43
Total Revenue	\$0	\$10,000	\$9,180	\$8,323	\$8,490	\$8,659

9.2.4 Facility Rentals

The key assumption associated with potential rentals income for the Windsor Museum is that the Museum will have exclusive operation of the former café space that is to be modified and used for rentals purposes available both during the day as well as evening hours or otherwise used as multi-purpose space. The space is relatively small at 1,100 square feet of public space and assuming 15 square feet per person seated at round tables indicates a maximum capacity of about 73 seated and 146 standing for receptions (7.5 square feet per person). For the purposes of the projections the capacity is assumed to be more comfortable at 60 seated and 120 for receptions. There may also be outdoor opportunities or at least views of the river from the space. Rentals may range from small wedding receptions that could use adjacent lobby space for drinks and/or dancing, as well as corporate and other functions.

Other rentals opportunities include the lobby space during evening hours and birthday parties drawn by the assumed children's gallery. The birthday parties will be largely during weekend afternoons. Rental of space in the future Public Library auditorium will create income for the Library not the Museum or Art Gallery.

Also important is an assumption that the existing City of Windsor Business Manager will be primarily responsible for maximizing rentals business at all the City sites. These include Willistead Manor and Mackenzie Hall as well as the new venue for the Windsor Museum and the Aquatic Centre. Rentals income from existing City institutions is generally about \$100 per hour and this has been assumed for the space in the Windsor Museum. Renters would be responsible for the payment of security costs, especially in the case of weddings and other functions at which alcohol is served.

Based on the foregoing assumptions and estimates we project revenues based on slightly more than one major rental per week starting in Year 2, with more in Year 1 due to the novelty factor, and an average rental time of four hours. Income is estimated to increase by 2% above inflation per year. Income from birthday parties and other smaller rentals is estimated on the basis of 40% of the income from major rentals. These estimates lead to the following projections, which are lower than the \$50,000 reported by the Art Gallery of Windsor, reflecting the fact that art galleries/museums tend to be the most successful museum type in attracting rentals business and because of less space that will be available for rentals purposes in the Museum balanced against its assumed birthday party opportunities.

Rentals	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Major Rentals per Year		60	55	55	55	55
Average Net Income per Major Rental		\$400	\$408	\$416	\$424	\$433
Total Revenue from Major Rentals		\$24,000	\$22,440	\$22,889	\$23,347	\$23,814
Income from Smaller Rentals		\$9,600	\$8,976	\$9,156	\$9,339	\$9,525
Total Combined Revenues	\$0	\$33,600	\$31,416	\$32,044	\$32,685	\$33,339

9.2.5 Public and Educational Programs

The only earned income generated by Windsor's Community Museum has been from public and educational programs. The revenues have been modest at a base level of about \$1,000. With more space there will be opportunities for new programs and more opportunities for income from public and educational programs including a variety of ideas set out in Chapter 6. Some educational and public programs may be included with the price of admission while others may be charged, as preferred by the Museum Director at the time.

For the purposes of these projections we estimate the revenues from public and educational programs will increase to about **\$5,000 per year**.

9.2.6 Fundraising Gala (net)

The Windsor Museum has not generated income from fundraising events. The introduction of a membership program and a focus on contributed as well as earned income should help to motivate implementation of an annual fundraising gala in support of the Museum. The Art Gallery of Windsor's annual gala is generally in the spring so the gala for the Windsor Museum would take place in the fall. The amount that may be generated from the gala may vary widely but has been estimated to grow slowly over time starting with \$15,000 net in Year 1, as set out below.

Fundraising Gala (net)	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Revenue	\$0	\$15,000	\$20,000	\$20,000	\$25,000	\$25,000

9.2.7 Other Earned Revenue

There may be opportunities for other earned income in the context of the new facility. This report has recommended the introduction of interactive donation boxes and pay for photo opportunities. And it assumes that the Windsor Museum will receive a commission on ticket sales to other museums and related institutions and on tour opportunities beginning at the Museum, along with other sources of earned income to be developed by management. Although these amounts may vary widely, our projections are as follows, and are assumed to grow over time.

Other Earned Income	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Revenue	\$0	\$5,000	\$6,000	\$7,000	\$8,000	\$9,000

9.2.8 Existing Private Support

The Windsor Museum receives about \$4,000 per year in donations. For the purposes of these projections we have assumed that this base level amount will continue for each year projected. This allows the bottom line to be the *additional* amount required from government and private sources to break even. A rounded **\$4,000 in existing private support** has therefore been assumed for each year projected.

9.2.9 Existing Governmental Support

The Windsor Museum received about \$325,000 in governmental funding support, largely from the City of Windsor. For the purposes of these projections we have assumed that this amount will continue for each year projected. This allows the bottom line to be the *additional* amount required from grant and private sources to break even. A rounded **\$325,000 in existing governmental support** has therefore been assumed for each year projected.

9.3 Projected Expenses

There are eight categories of projected operating expenses for the Windsor Museum. These are:

- Salaries, Wages and Benefits;
- Building Occupancy Costs;
- Exhibitions;
- Educational and Public Programming;
- Conservation/Curatorial;
- General and Administrative;
- Marketing;
- Retail Cost of Goods Sold.

9.3.1 Salaries, Wages and Benefits

The largest operating cost of any museum is staffing, generally accounting for 50-60% of the total operating budget in collecting institutions like the Windsor Museum. However, with very low expenditures on other expense categories the Windsor's Community Museum allocates about 79% of its operating budget to staffing costs, or about \$261,000 of \$330,000 in expenditures.

The following table starts with a base level of the salaries and wages of 5.5 FTE positions on the staffing plan, including seasonal and part-time staff, and then adds the positions assumed at opening of the expanded and relocated Windsor Museum, which is estimated at 10.5 FTE, taking into account additional weekend hours and a weekly evening opening. It is assumed that 3.0 FTE of the additional 5.0 FTE staff will work on a part-time basis. Noteworthy is that a summer student position is assumed to continue to be funded by the Windsor Historic Sites Association and that the Museum will continue to have the benefit of services from the City of Windsor. These include an allocation of time from its Manager, Community Facilities and Business Development, who has responsibility for all catering contracts, merchandise contracts, rentals including meetings, birthday parties and weddings, sponsorships and fundraising activities at facilities such as Malden Park, Willistead Manor, Mackenzie Hall, the WFCU Centre.

Although all revenues and costs are in 2012 constant dollars we have estimated that staffing costs will exceed the prevailing rate of inflation by an average of 0.5% per year during the five-year period projected. For the purposes of these projections we have assumed the opening year as FY2016 and have thus added a 2.0% increment to account for the time between now and then.

Current museum-paid benefits are 20% of salaries and wages and this percentage is assumed to continue for each year projected. These estimates and assumptions lead to the following staffing costs.

Position	FTE	2012-13 Salaries and Wages	Base Level Salary per FTE (2012\$)	Year 1	Year 2	Year 3	Year 4	Year 5
Existing Staffing and Salaries/Wages	5.5	\$214,000		\$218,280	\$219,371	\$220,468	\$221,571	\$222,678
Additional Positions								
Education/Programming Coordinator	1.0		\$56,000	\$57,120	\$57,406	\$57,693	\$57,981	\$58,271
Office/Bookings/Membership Clerk	1.0		\$42,000	\$42,840	\$43,054	\$43,269	\$43,486	\$43,703
Admissions/Retail (part-time)	1.5		\$31,000	\$47,430	\$47,667	\$71,858	\$72,218	\$72,579
Additional Part-Time Allocation	1.5		\$31,000	\$47,430	\$47,667	\$71,858	\$72,218	\$72,579
Total Additional Salaries and Wages	5.0			\$194,820	\$195,794	\$244,679	\$245,902	\$247,131
Total Combined Salaries and Wages				\$413,100	\$415,166	\$465,147	\$467,473	\$469,810
Benefits (@ average of 20% for all staff)		\$47,000		\$82,620	\$83,033	\$93,029	\$93,495	\$93,962
TOTAL STAFF COSTS	10.5	\$261,000		\$495,720	\$498,199	\$558,176	\$560,967	\$563,772

9.3.2 Occupancy Costs

Occupancy costs are defined to include all costs, excluding salaries, associated with building repairs and maintenance, utilities, security systems and building insurance. Total occupancy costs payable by Windsor's Community Museum are a rounded \$30,000 per year. With the Francois Baby House at 5,748 gross square feet this indicates building occupancy costs of \$5.22 per gsf. This is lower than a common occupancy costs range between \$6.00 and \$8.00 per gross sq. ft. because of financial support for maintenance costs from the Windsor Historic Sites Association, which will continue to own the Francois Baby House. However, it will not contribute to maintenance costs on the ground floor of the AGW building. Our estimates are for costs to increase in the Francois Baby House at opening to \$5.40 per gross square foot.

Occupancy costs vary by the extent of the environmental controls required, the weather conditions, the extent of public use, and the condition of the building, with a new building requiring lower maintenance and utilities costs. The experience of the Art Gallery of Windsor is that occupancy costs have recently been in the range of \$500,000 per year. At 71,000 gsf of building space that translates to \$7.04 per gross square foot. For the purposes of these projections we have assumed that \$7.20 per gsf will be payable by the Windsor Museum at opening on a pro rata basis for one-third of the gross square footage in the AGW building (23,667 gsf) rounded down to take into account that the AGW will still have access to some back of house spaces on the ground floor. We have thus estimated building occupancy costs for 20,000 gross square feet.

Also assumed is that the Windsor Museum will have permanent access to 1,500 net sq. ft. of storage space in the new Public Library to be located nearby but will not be responsible for payment of rent given City of Windsor funding of capital costs. However, the Museum would be responsible for utilities costs associated with this space estimated to start at \$3.00 per net square foot of the space.

All occupancy costs are estimated to increase at a rate that is 1% above inflation each year. These estimates and assumptions lead to the following projections.

Occupancy Costs	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Ground Floor of AGW Building						
Space for which Windsor Museum reponsible (gross sq. ft.)		20,000	20,000	20,000	20,000	20,000
Costs per Sq. Ft.		\$7.20	\$7.27	\$7.34	\$7.42	\$7.49
Sub-Total Occupancy Costs		\$144,000	\$145,440	\$146,894	\$148,363	\$149,847
Francois Baby House						
Size of Facility (gross sq. ft.)		5,748	5,748	5,748	5,748	5,748
Costs per Sq. Ft.		\$5.40	\$5.45	\$5.51	\$5.56	\$5.62
Sub-Total Occupancy Costs	\$29,700	\$31,039	\$31,350	\$31,663	\$31,980	\$32,300
Storage Space in Public Library						
Size of Facility (net sq. ft.)		1,500	1,500	1,500	1,500	1,500
Utilities Costs per Sq. Ft.		\$3.00	\$3.03	\$3.06	\$3.09	\$3.12
Sub-Total Occupancy Costs		\$4,500	\$4,545	\$4,590	\$4,636	\$4,683
Combined Total Occupancy Costs	\$29,700	\$179,539	\$181,335	\$183,148	\$184,979	\$186,829

9.3.3 Exhibitions

Non-staff expenses associated with permanent and temporary exhibitions will be required annually in both the new space in the AGW building and in the Francois Baby House. Windsor's Community Museum allocated only about \$6,600 to exhibitions costs in the Baby House in 2011. This has been used as the base level figure.

It is assumed that the costs of the initial permanent and temporary exhibitions will be included within the capital cost estimates, and that repairs and maintenance associated with the permanent exhibitions will be low in the first year, in part because they will be under warranty. Three types of expenditures are projected. These are a reserve to pay for replacement or major upgrades to permanent exhibits over time, the costs of bringing in or creating temporary exhibitions, and costs for routine maintenance. Each is discussed below:

- **Reserve for Exhibition Replacement or Major Upgrades:** A reserve fund introduced at opening will build up over time and increase the likelihood that needed changes take place in the future, thus helping to maintain attendance levels. We have assumed \$25,000 every year and that funds will begin to be spent no sooner than Year 3.

- Temporary Exhibitions:** A space of 2,145 net sq. ft. has been assumed for temporary exhibitions that will help to boost first time and repeat visitation. Most temporary exhibits will be developed by staff from the Museum's collections but there will be periodic exhibitions brought in from the outside too. For the purposes of these projections we assume two temporary exhibitions per year. One would be a nine-month exhibition developed from the Museum's own collections and some borrowed items from individuals and institutions at relatively low cost. The second would be a three-month modestly sized and priced exhibition with a heritage theme from outside Windsor from the Royal Ontario Museum, Canadian Museum of Civilization or other museum. This would be in place during the summer months. An annual allocation of \$20,000 per year has been estimated for rental and shipping costs of an outside exhibition and \$25,000 for the largely museum-developed exhibition starting in Year 2, a total of \$45,000 per year. Although we have assumed the initial temporary exhibition funded from capital funds will be in place the entire first year, an allocation of \$15,000 has been assumed for deposits and planning.
- Routine Maintenance:** These costs will increase over time as indicated in the following table, recognizing the warranties that would be in effect in Year 1.

Our estimates for non-staff costs associated with permanent and temporary exhibitions are thus as follows:

Exhibition Costs	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Reserve for Exhibition Replacement and Major Upgrades		\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
Temporary Exhibitions		\$15,000	\$45,000	\$45,000	\$45,000	\$45,000
Routine Maintenance		\$2,000	\$5,000	\$6,000	\$6,000	\$7,000
Total Costs	\$6,600	\$42,000	\$75,000	\$76,000	\$76,000	\$77,000

9.3.4 Educational and Public Programming

These costs include those expenses, exclusive of staff salaries, associated with educational and public programs. Windsor's Community Museum reports allocating about \$3,300 for public and educational programs, about 3.3 times the revenues earned.

For the purposes of these projections we will assume somewhat more of a revenue return in larger facilities and that programming costs will decline somewhat to three times revenues, or **\$15,000 per year**.

9.3.5 Conservation/Collections Care

Collections care expenses include such items as conservation, collection handling supplies and equipment, and photography. The existing Windsor's Community Museum allocated about \$3,300 to these costs. It is likely that collections care costs will increase associated with new demands for conservation as the collection is relied upon more heavily for exhibitions. It is thus likely that these costs will increase over time. On this basis we estimate collections care expenses to be as follows:

Conservation/Collections Care	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Costs	\$3,300	\$12,000	\$13,000	\$14,000	\$15,000	\$16,000

9.3.6 General and Administrative

General and administrative costs include office and related supplies, equipment, mailing, printing, telephone, travel, conferences, volunteer perquisites, professional services, dues and subscriptions, credit card fees, entertainment, and items that do not fit into the other expense categories. These costs were reported at about \$16,500 in 2011, or only about 6.3% of staffing costs. The norm is generally 10-15% and the lower percentage for Windsor's Community Museum may relate in part to centralized services provided by the City of Windsor but is primarily due to under-spending in all expense categories.

For the purposes of these projections we have estimated general and administrative costs associated with the new Windsor Museum at 11% of staffing costs in Year 1 and 10% in subsequent years. These assumptions and estimates result in the following projections.

General & Administrative	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
11/10% of Staffing	\$16,500	\$54,529	\$49,820	\$55,818	\$56,097	\$56,377

9.3.7 Marketing

Non-staff marketing costs include advertising and promotion. Windsor's Community Museum allocated about \$9,900 to these costs in 2011. At slightly over 4,200 on-site visitors this translates to \$2.34 per visitor. However, this per visitor amount should decline with higher attendance at the new two-site Windsor Museum. As seen in Chapter 2, the average US history museum allocates only \$0.50 per visitor compared to an overall museum average of \$1.29. Our estimate of needed marketing expenditures is based on non-staff marketing expenditures of \$1.60 per visitor, with a \$1.75 per visitor allocation in Year 1 to account for a grand opening celebration. This leads to the following projections.

Marketing	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Costs (\$1.75/\$1.60 per visitor)	\$9,900	\$59,500	\$42,900	\$46,200	\$46,200	\$46,200

9.3.8 Retail Cost of Goods Sold

The cost of retail goods sold is generally in the range of 50-60% of retail sales. We have estimated these costs at 55% each year, leading to the following projections.

Retail Cost of Goods Sold	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5
Total Costs (@ 55%)	\$0	\$37,400	\$29,172	\$32,044	\$32,685	\$33,339

9.4 Summary of Attendance and Financial Projections

The following table summarizes the projections of attendance, operating revenue and expenses for the Windsor Museum in its opening five years of operation. On-site attendance levels for the two-site museum are estimated to be 28,000 in the stabilized Year 3 and subsequent years compared to the current 4,200 on-site visitor range in the Francois Baby House. Year 1 attendance is projected at 34,000 with a normal decline to about 26,000 in Year 2. This may be compared to the 45,000 annual attendance reported by the Art Gallery of Windsor.

The total annual operating budget, in 2012 dollars, is estimated to open at about \$911,000 and grow to \$1,010,000 compared to an operating budget for Windsor's Community Museum of about \$330,000 and the 2011 operating budget of the Art Gallery of Windsor in the range of \$2 million.

Earned income levels for the Windsor Museum are projected to be in the range of \$213,000 to \$237,000 with the introduction of charged admission, a membership program, larger retail space and the opportunity to generate income from rentals. Earned income is thus projected to be in a common 21-26% range.

Assuming continuation of base levels of government and private income leaves an annual amount required to break even from *additional* grant and contributed sources to start at \$345,000 and grow to the \$457,000 range over the five years projected. Most of the additional operating support will be needed from the City of Windsor, which is currently allocating close to \$304,000 annually to support operation of Windsor's Community Museum. If the Windsor Museum is able to increase its operating support from non-City government sources and private donations from the current 7.7% to 10% it means that the City of Windsor contribution to operating costs will need to increase by an additional \$310,000 to \$411,000 per year, bringing the total likely financial contribution by the City of Windsor to the range of \$614,000 in Year 1 and growing to \$715,000 in Year 5 compared to the current \$304,000.

The projections thus confirm that the larger and better quality facilities for the two-site Windsor Museum will increase not only attendance and earned income but also staffing and other operating costs. As expected, there will thus need to be an increased level of financial support from the City of Windsor and other government and private sources to achieve the heritage preservation, educational and other objectives associated with the new museum.

Summary of Projections (rounded)	Base Level	Year 1	Year 2	Year 3	Year 4	Year 5	Base Level	Year 1 %	Year 2 %	Year 3 %	Year 4 %	Year 5 %
Total On-Site Attendance	4,200	34,000	26,000	28,000	28,000	28,000						
Revenues												
Admissions	\$0	\$100,552	\$76,892	\$82,807	\$82,807	\$82,807	0.0%	11.0%	8.4%	8.3%	8.3%	8.2%
Retail Sales	\$0	\$68,000	\$53,040	\$58,262	\$59,428	\$60,616	0.0%	7.5%	5.8%	5.9%	5.9%	6.0%
Membership	\$0	\$10,000	\$9,180	\$8,323	\$8,490	\$8,659	0.0%	1.1%	1.0%	0.8%	0.8%	0.9%
Rentals	\$0	\$33,600	\$31,416	\$32,044	\$32,685	\$33,339	0.0%	3.7%	3.4%	3.2%	3.3%	3.3%
Programs	\$1,000	\$5,000	\$5,000	\$5,000	\$5,000	\$5,000	0.3%	0.5%	0.5%	0.5%	0.5%	0.5%
Fundraising Gala (net)	\$0	\$15,000	\$20,000	\$20,000	\$25,000	\$25,000	0.0%	1.6%	2.2%	2.0%	2.5%	2.5%
Other Earned	\$0	\$5,000	\$6,000	\$7,000	\$8,000	\$9,000	0.0%	0.5%	0.7%	0.7%	0.8%	0.9%
Existing Private Support	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	1.2%	0.4%	0.4%	0.4%	0.4%	0.4%
Existing Governmental Support	\$325,000	\$325,000	\$325,000	\$325,000	\$325,000	\$325,000	98.4%	35.7%	35.3%	32.6%	32.4%	32.2%
Total Revenue	\$330,000	\$566,152	\$530,528	\$542,437	\$550,410	\$553,422	99.9%	62.2%	57.7%	54.5%	54.9%	54.8%
Expenses (excluding depreciation)												
Salaries, Wages, Benefits	\$261,000	\$495,720	\$498,199	\$558,176	\$560,967	\$563,772	79.0%	54.4%	54.2%	56.1%	56.0%	55.8%
Occupancy	\$29,700	\$194,614	\$196,560	\$198,526	\$200,511	\$202,516	9.0%	21.4%	21.4%	19.9%	20.0%	20.0%
Exhibitions	\$6,600	\$42,000	\$75,000	\$76,000	\$76,000	\$77,000	2.0%	4.6%	8.2%	7.6%	7.6%	7.6%
Programs	\$3,300	\$15,000	\$15,000	\$15,000	\$15,000	\$15,000	1.0%	1.6%	1.6%	1.5%	1.5%	1.5%
Conservation/Collections Care	\$3,300	\$12,000	\$13,000	\$14,000	\$15,000	\$16,000	1.0%	1.3%	1.4%	1.4%	1.5%	1.6%
General & Administrative	\$16,500	\$54,529	\$49,820	\$55,818	\$56,097	\$56,377	5.0%	6.0%	5.4%	5.6%	5.6%	5.6%
Marketing	\$9,900	\$59,500	\$42,900	\$46,200	\$46,200	\$46,200	3.0%	6.5%	4.7%	4.6%	4.6%	4.6%
Retail Cost of Goods Sold	\$0	\$37,400	\$29,172	\$32,044	\$32,685	\$33,339	0.0%	4.1%	3.2%	3.2%	3.3%	3.3%
Total Expenses	\$330,300	\$910,763	\$919,651	\$995,764	\$1,002,460	\$1,010,204	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%
Additional Amount Required from Private and Government Sources to Break Even	(\$300)	(\$344,612)	(\$389,122)	(\$453,327)	(\$452,050)	(\$456,782)	-0.1%	-37.8%	-42.3%	-45.5%	-45.1%	-45.2%
Additional Amount Required from City of Windsor Assuming 90% from City		(\$310,150)	(\$350,210)	(\$407,994)	(\$406,845)	(\$411,104)						
Current Amount from City of Windsor		\$303,600	\$303,600	\$303,600	\$303,600	\$303,600						
Total Amount Required from City of Windsor Each Year		\$613,750	\$653,810	\$711,594	\$710,445	\$714,704						
Earned Income Totals/Percentages of Total Expenses	\$1,000	\$237,152	\$201,528	\$213,437	\$221,410	\$224,422	0.3%	26.0%	21.9%	21.4%	22.1%	22.2%

Appendix A. Acknowledgements

We acknowledge here all of those who took part in the Visioning/Assumptions Workshop or who were interviewed as part of this study. Special thanks to Madelyn Della Valle and Jessica Sheridan for their role in scheduling the interviews and to Cathy Masterson and Jan Wilson for assisting the consultants throughout the study process. The consultants working on the project are acknowledged at the end.

Visioning/Assumptions Workshop

- Madelyn Della Valle, Curator, Windsor's Community Museum
- Alan Halberstadt, Windsor City Councillor
- Percy Hatfield, Windsor City Councillor
- Wendi Eizenga, Executive Initiatives Coordinator, City of Windsor
- Ron Jones, Windsor City Councillor
- Cathy Masterson, Manager of Cultural Affairs, City of Windsor
- Ed Sleiman, Windsor City Councillor
- Ronna Warsh, Community Development and Health Commissioner and Corporate Leader Social Development, Health, Recreation and Culture, City of Windsor
- Jan Wilson, Executive Director, Recreation and Culture, City of Windsor

Additional Interviews

- Nancy Allen, Northstar Cultural Community Centre
- Lynette Bain, Vice President, Tourism Development, Tourism Windsor Essex and Pelee Island
- Hugh Barrett, Education and Volunteer Coordinator, Windsor's Community Museum
- Bill Baylis, Board Chair, Canada South Science City
- Marcel Beneteau, Professor, University of Sudbury, Department of Folklore and Ethnology, and specialist in Windsor-Detroit French History
- Denyse Berecz, Conseil Scolaire Viamonde Windsor French Public School
- Ghislaine Brodeur, Regional Advisor, Ministry of Tourism and Culture
- Christine Brooks, Conseil scolaire de district des écoles catholiques du Sud-Ouest (Windsor French Catholic School Board)
- John Calhoun, Heritage Planner, City of Windsor
- Gail Carter, Northstar Cultural Community Centre
- Linda Chakmak, Former Archivist, City of Windsor
- Heather Colautti, Registrar, Windsor Community Museum
- Karen Cedar, Ojibway Nature Centre

- Paul Chauvin, Former Principal at L'Essor High School and organizer of the 2001 Detroit/Windsor Tricentennial celebration of French settlement
- Pat Clancy, Publicity Coordinator, Ontario Genealogical Society, Essex Branch
- Janet Cobban, Curator, John R. Park Homestead
- Virginia Cosco-Pizzuti, Board Chair, Downtown Windsor BIA
- Debi Croucher, Director, Downtown Windsor BIA
- Madelyn DellaValle, Curator, Windsor's Community Museum
- Eddie Francis, Mayor, City of Windsor
- Marty Gervais, Columnist, Windsor Star
- Heather Henderson, Archaeologist, Historic Horizons
- Barry Holmes, CEO, Windsor Public Library
- Debbie Honour, Director, Ontario Genealogical Society, Essex Branch
- Kris Ives, Volunteer, Windsor's Community Museum and Assistant Curator, John R. Park Homestead
- Terry Kennedy, Genealogist
- Steve Laforet, Windsor-Essex Catholic District School Board
- Justin Langlois, Co-founder and Research Director, Broken City Lab
- Dr. Terri Lawrence-Taylor, Member Public Arts Advisory Committee
- Kathy Lesperance, Volunteer, Windsor's Community Museum
- Bob and Linda Lynch, Algonquin Club
- Cathy Masterson, Manager of Cultural Affairs, Recreation and Culture, City of Windsor
- Catharine Mastin, Director, Art Gallery of Windsor
- Jim McTavish, Coordinator, Ontario Genealogical Society, Essex Branch
- Russell Nahdee, Director, Turtle Island Aboriginal Education Centre, University of Windsor
- Leisha Nazarewich, Chair, Windsor Historic Sites Association
- Gordon Orr, Executive Director, Tourism Windsor Essex and Pelee Island
- Trevor Price, President, Essex County Historical Society
- Helga Reidel, Chief Administrative Officer, City of Windsor
- Nevi Rusich, Volunteer, Windsor's Community Museum
- Mandy Salter, Salter Appraisals
- Theresa Simms, Can Am Indian Friendship Centre of Windsor
- Karen Smallwood, Interpreter, Canadian Club Brand Centre
- Kenn Stanton, Curator, North American Black Historical Museum
- Glenn Stresman, Director, Windsor-Essex Community Foundation
- Kathy Thomas, Multicultural Council of Windsor Essex County
- Hardy Wheeler, Archivist, Essex & Kent Scottish Regiment

List of attendees at Museum Feasibility Meeting November 3, 2011

Held at Willistead Manor, Windsor, Ontario

Please note sign in was voluntary.

68 in attendance including staff

- Linda Chakmak
- Janet Cobban
- Leisha Nazarewich
- Bill Rankine
- Fred Zavadil
- Hana Porubova
- Jessica Sheridan
- Allison Burnett
- Maggie Durocher
- David Grimaldi
- Peter Berry
- Chris Richards
- Brad King
- John Muir
- Terry Kennedy
- Maureen Regier
- David Hanna
- Gloria Jung
- R. Nahdee
- Kathy Lesperance
- Nevi Rusich
- Kristin Ives
- Chris Burnstan
- Catherine Mastin
- Evelyn Grey McLean
- Anita Colley
- Trevor Price
- John R. Calhoun
- Linda Brightmore
- Councillor Ron Jones
- Gilbert Barrichello
- Ghislaine Brodeur
- Darlene Bun Mahler
- Helga Reidel
- Norma Coleman
- Ilias Kiritsis
- Fulvio Valentinis
- Jo-Anne Gignac
- Andy Gevaert
- Don + Sylvia Dotzert
- Linda Balga
- Caterina Lopez
- G. Sofus
- Eric Buchhonzer
- David Wonham
- Ches Reid
- Malcolm Campbell
- Hugh Barrett
- Robert McKaskell
- Don Wilson
- John
- (Illegible) Edgar

List of attendees at Museum Feasibility Meeting February 2, 2012

Held at Mackenzie Hall, Windsor, Ontario

Please note sign in was voluntary.

132 in attendance excluding staff and media.

- Dann Bouzide
- John Palombo
- Courtney Cieyele
- Peter Grant
- Pat Leires
- Doreen Cornwall
- Mim Mcinmiskg
- John Crozier
- John Liedtke
- Julie Lawrence
- Bill Baylis
- Mauro Maurinac
- Nevi Rusich
- Bill & Vi Marentette
- T. Lawrence Taylor
- Chris Carter
- Don Snyder
- Kris Ives
- Pat Clancy
- Evelyn Grey McLean
- Sonia Sulaiman
- Judy Sulaiman
- Clara Deck
- Tom Morrison
- Nancy Allen
- Mary Ann Cuderman
- Bob Mitchell
- Michel Ozorak
- John Calhoun
- Ches Reid
- Don Wilson
- Joe Baker
- Mandy Salter
- Jane Sparrow
- David Hanna
- Steve Laforet
- Christopher Schultier
- Marg Campeau
- Gerald Laine
- Linda Brightmore
- Bette Turner
- Jim McTavish
- Kerry Ippolito
- Andrew Stebelsky
- Catherine Wilson
- Carolyne Rourke
- Mark Lefebvre
- Jon Liedtke
- Al McAble
- Pat Malicki
- Peter Deck
- Lois Smedick
- Hardy Wheeler
- Clint Weir
- Terry Kennedy
- Terrance Travis
- Lori Newton
- Darren Winger
- Paul Meanwell
- David D'Andrea
- Omar Raza
- Cory Lavigne
- Chad Menard
- Debra Honor
- Malcolm Campbell
- Paul Hertel
- Lynn Teahan
- John Tomlinson

Consultants

- Dan Amicone, Partner, Architecturra
- Carmen Brunone, Partner, Architecturra
- Lisa Dillon, Consultant, Interpretive Planning, Lord Cultural Resources
- Brad King, Vice President, Lord Cultural Resources
- Barry Lord, President, Lord Cultural Resources
- Marina Ramirez, Senior Consultant, Facility Planning, Lord Cultural Resources
- Ted Silberberg, Senior Principal, Market and Financial Planning, Lord Cultural Resources (study leader)