



CITY CLERK

Consolidated Clause in Economic Development and Parks Committee Report 8 (2004), which was considered by City Council on February 1, 2 and 3, 2005.

12b

Humanitas: Feasibility Study for a New Cultural Attraction on Toronto's Waterfront (Various Wards)

City Council on February 1, 2 and 3, 2005, amended this Clause by:

(1) *referring the following staff Recommendation (3) contained in the Recommendations Section of the report dated October 15, 2004, from the Commissioner of Economic Development, Culture and Tourism, to the Economic Development and Parks Committee, for further consideration of the name "Humanitas":*

"(3) the Word Mark 'Humanitas' be adopted and used as an official mark of the City of Toronto and the City Solicitor be directed to request the Registrar of Trade-Marks to give public notice of its adoption and use; and"; and

(2) *adding the following:*

"That the Commissioner of Economic Development, Culture and Tourism be requested to report to the Economic Development and Parks Committee, in one year's time, on the results of the fundraising feasibility study."

This Clause, as amended, was adopted by City Council.

City Council on December 6, 2004, deferred consideration of this Clause to its next regular meeting on February 1, 2005.

City Council on November 30, December 1 and 2, 2004, deferred consideration of this Clause to its Special meeting on December 6, 2004.

The Economic Development and Parks Committee recommends that City Council adopt the staff recommendations in the Recommendations Section of the report (October 15, 2004) from the Commissioner of Economic Development, Culture and Tourism.

Purpose:

To report on the results of the feasibility study for a new cultural attraction on Toronto's waterfront.

Financial Implications and Impact Statement :

The cost of developing the next phase of the project which includes content development/stakeholder liaison, fundraising feasibility study, and planning for the Humanitas Festival is \$400,000.00 gross and will form part of the Culture Division's 2005 and 2006 capital submission. The capital submission will be \$100,000.00 gross and \$100,000.00 net in 2005 and \$300,000.00 gross and \$100,000.00 net in 2006.

The cost to request the Registrar of Trade-marks to give public notice of adoption and use of an official mark is \$500.00. Funds for this are contained in the approved Culture Division budget.

The Chief Financial Officer and Treasurer has reviewed this report and concurs with the financial impact statement.

Recommendations :

It is recommended that:

- (1) Council endorse the concept for the Humanitas cultural attraction, a forum for civic engagement, story telling and dialogue about the realities, challenges and pleasures of our urban experience and humanity's aspirations for the future of cities; Humanitas will inspire people to build and sustain liveable cities;
- (2) the Commissioner of Economic Development, Culture and Tourism move forward with the projects next steps, including stakeholder consultation on:
 - (i) governance leadership and fundraising;
 - (ii) production of a foundation document that will inform exhibit design, collections development, and outline main narrative transition points and connection themes; and
 - (iii) site finalisation, preparation and building design;
- (3) the Word Mark "Humanitas" be adopted and used as an official mark of the City of Toronto and the City Solicitor be directed to request the Registrar of Trade-Marks to give public notice of its adoption and use; and
- (4) the appropriate City officials be authorized and directed to take the necessary action to give effect thereto.

Background:

The Feasibility Study for an innovative new public attraction on Toronto's waterfront that will tell Toronto's stories to Canadians and the world was one of the key recommendations of the Culture Plan for the Creative City adopted by Toronto City Council in 2003. It is also one of the key recommendations of the Waterfront Culture and Heritage Infrastructure Plan adopted by Council in December 2001. A consulting team made up of LORD Cultural Resources Planning and Management Inc., the Canadian Urban Institute, E.R.A. Architects, and LURA Consulting was chosen through a competitive bidding process to conduct the feasibility study for a cultural attraction on Toronto's waterfront.

The feasibility study was supported by a grant from the federal government's Cultural Spaces program.

In commissioning this study, Department staff directed the consultant team to consult with diverse communities, youth and the arts and heritage community. This scope of work was conducted over a 17-month period in three phases: Research, Concept Development and Business Plan.

The consultants invited over 650 representatives from over 500 organizations to participate in the consultations held in different areas of the City. In addition, the consultants held interviews with leaders of Toronto's existing museums and in the tourism and economic development sectors. They conducted an extensive market analysis considering both the resident population and tourism to the GTA, investigated the opportunities and constraints in the City's heritage assets, including the City of Toronto collections and studied Toronto's competitor cities.

The project received guidance from a Reference Group consisting of representatives from Harbourfront, the Toronto Waterfront Redevelopment Corporation and chaired by Deputy Mayor Joe Pantalone.

Comments:

Research and Consultation

The community consultations revealed a huge desire on behalf of people from all walks of life to support an institution that tells the story of Toronto to the world, with particular emphasis on Toronto's experience with diversity and how this diversity has resulted in a creative City with international accomplishments in all disciplines. Stakeholders have indicated that they are eager to continue their involvement in the development of this special place and stated clearly that local ownership and ongoing stakeholder engagement is one of the keys to success of the new facility.

Interviews with key informants, including tourism and economic development experts and the leaders of Toronto's existing major museums, revealed strong support for the establishment of a new Toronto-related attraction on the waterfront. Museum directors expressed a strong interest in participating by sharing exhibitions if the attraction included a large-scale gallery for changing exhibitions.

The study looked at a selection of Toronto's competitor cities: Boston, Chicago, New York and San Francisco and found that Toronto is at least as positive for culture/museum-related attendance as its competitor cities, in terms of demographics and tourism. But its museum infrastructure is smaller and has not kept pace with those in other cities, reflecting a lack of investment in both new and existing attractions. The report says that in culture "size matters" and Toronto has too few major institutions that are magnets for large numbers of visitors and no larger scale institutions that focus on Toronto stories.

Needs and Opportunities

The research process identified the following eight main needs and opportunities for the new cultural attraction:

(i) Need to Strengthen Toronto's Existing History/Heritage Sites.

Toronto has a rich heritage and experience as a City, and is home to a host of City-owned and smaller institutions telling parts of the City's great story. There is a need to make these existing institutions and experiences more visible to residents and visitors. The new attraction will strengthen Toronto's heritage infrastructure as a gateway to museums, heritage sites and events, by placing them in a larger context and actively directing visitors to them.

(ii) Need to Expand Collections to be Inclusive of all Toronto's Stories.

The City of Toronto has the mandate to tell Toronto's stories, but lacks the resources to collect the material history record that is evidence of the people, activities and events. There are significant gaps in the collection particularly in the late 19th Century and 20th Century, during the time of intense industrial expansion, economic growth and migration. Other smaller museums have an important role but also lack the capacity to address these needs. There is a risk that significant collections, particularly from communities that are not yet included in the historical record will be lost. The new attraction would partner with the City and other institutions to ensure that Toronto's material history be preserved, documented and made accessible.

(iii) Need for a Place of Significant Scale.

There is strong community interest in, and support for, a place of a significant scale that "tells the stories of Toronto" and extensive agreement about its core characteristics, but with reference to a broad context of origins and relationships from both local and global viewpoints. Leaders of several of the large and small institutions are interested in pursuing collaborative opportunities.

(iv) Need for a strong Toronto Presence on the Waterfront.

Locating the new heritage/cultural attraction on the waterfront is fitting in terms of the history of the City and the identity of the waterfront. Such an institution – especially when it is a gathering place – is seen as a statement: the reclamation of the waterfront as public space. Waterfront redevelopment is expected to proceed on the principles of "live,

work and play”. New cultural infrastructure is part of the strategy. But other infrastructure issues – particularly transportation and access – must be addressed for this project to be successful.

(v) Opportunity to Engage Public Enthusiasm and Support.

The vast majority of feedback to the initial concept is exceptionally positive – people used words like “brilliant”, “thoughtful”, “fantastic”, “commendable”, “badly needed”, “inclusive and open”, “so exciting”. Suggestions and concerns raised during the consultation were addressed, as this concept was refined.

(vi) Opportunity to Involve New Constituencies.

A broad number and diversity of constituencies and people of Toronto want to continue to be involved in the creation of this new place. It will be critical to the success of the project to continue this momentum and work with residents throughout the City to continue to have public consultations to create a new cultural institution that is meaningful.

(vii) Opportunity to Expand the Market.

There is a strong existing market for cultural attractions in Toronto and the GTA and an opportunity to increase participation among those who are not yet regular participants.

(viii) Opportunity to Brand Toronto, Ontario and Canada

In a broader societal context there is a confluence of ideas both globally and locally about the emerging significance of issues of cultural identity in the 21st Century. Canada is seen to be a leader in understanding how to manage these issues in ways that encourage tolerance and creativity.

Concept and Vision

Based on the eight needs and opportunities the feasibility study suggests a concept that is neither traditional museum nor cultural centre. Rather, the study recommends a bold new initiative called Humanitas.

The study suggests the vision be fulfilled through four interrelated components:

- (i) A powerful visitor attraction that will tell the stories of Toronto in a global context and engage participants in reflection and dialogue about the past, present and future of Toronto and all cities in an increasingly urbanised world.
- (ii) The Foundary – a place of discovery for the City’s finest collections of art and artifacts finally made accessible to all in a way that showcases the full Toronto Story.

- (iii) Global Centre for Cities – a networked institute that explores urban issues in Canada and world-wide. Humanitas will become the place where world leaders and the world’s communities come together to discuss urban issues.
- (iv) International Travelling Exhibition Hall – a high-quality space for the presentation of major exhibitions of civilisations, biennials and art expos that typically by-pass Toronto for lack of a suitable venue.

Three major connecting themes would underpin and inspire the visitor experience of Humanitas. These themes will serve as a spotlight, illuminating and celebrating the many creative accomplishments of Toronto.

The three themes are:

(a) Gathering Place

This theme focuses on the experience of Toronto in the context of human migration as told from many viewpoints and the multiple voices of generations of the diverse peoples who have made Toronto home.

(b) Global Village

The Global Village will engage people in discussions about urban issues, building on their historical understanding of the Toronto experience, and inviting them to propose solutions.

(c) City Soul

This theme captures Toronto in the personal experience of identity, belonging and otherness of individual Torontonians as expressed by artists and others.

The Humanitas Program Strategy would include such features as the “Toronto Time Machine” a multi-sensory experience that takes visitors back to Toronto’s prehistoric times, then returns them to the present, stopping at various periods along the way, and interactive galleries that explore the many dimensions of human migration, how cities work, and how people construct identity through cities. There will be an “Urban Issues Forum” -- a multi-media experience where current issues of importance in the GTA will be explored, debated and discussed and where participants can vote on solutions and make their voices heard. There will be a Gateway to Toronto Information Centre and an orientation film provisionally titled “The Urban Experience: Living Local/Living Global”.

Governance

The success of Humanitas depends on engaging the community here and across Canada. In order to do so the governance structure will have to be strongly linked to the community. The feasibility study analyzes the pros and cons of three governance models: 1. Public Sector Owned and Operated; 2. Public Sector Owned and Operated by a Private Non-Profit Corporation; 3. Owned and Operated by a Private Non-Profit Corporation.

The feasibility study suggests that Humanitas be a private non-profit corporation with an active partnership philosophy involving both public and private organisations at local, provincial, federal and international levels because this model best achieves the goals of fundraising and community engagement.

Continued community engagement would be an integral part of developing and refining the content and programming that would eventually be included in the new facility. A Humanitas Festival based on the themes and philosophies of the Humanitas project is proposed as part of the next phase of this project. The Festival would be a way to continue to develop and test the content with the public and to continue to engage communities in the development of the project.

Facility Requirements, Site Assessment and Capital Costs

While no specific site is recommended as part of the study, the study assumes a prime central waterfront site. For the purpose of estimating capital costs, it was assumed that Humanitas would be a new building of landmark or “iconic” status and that it would meet the highest technological and conservation standards to fulfil the vision. Capital costs were developed according to the level of design from “standard” (\$350.00 per square foot) to “signature” (\$450.00 per square foot).

The feasibility study suggests space requirements for the new attraction based on a Zone system that analyses space according to whether it accommodates artifacts, is open to the public, or both. This analysis determines costs related to environmental controls, security, and public presentation.

The total net space suggested for all four components (the Main Visitor Attraction, Foundry, Global Centre for Cities, International Travelling Exhibition Hall) is 228,000 net (usable) square feet (21,000 net square meters). The report recommends the facility be developed in phases with the 51,000- square-foot International Travelling Exhibition Hall added in Phase 2. Total building cost for Phase I is estimated at between \$95 and \$130 million and between \$27 and \$37 million for Phase 2 depending on the level of design and materials used. Exhibit and orientation show costs are estimated to be about \$21 million. Total capital cost for both phases 1 and 2, including exhibition and orientation, is estimated at \$143- to \$188 million.

Financing of this project is subject to securing funds from various sources, to be explored in a subsequent study.

Attendance and Operating Costs/Revenues

The market and contextual analysis and study of attendance at comparable institutions in Toronto and in world cities that provide similar conditions to Toronto led to a projected attendance of 440,000 in Year One, stabilising at about 360,000 annually by Year Five.

Total operating budget is estimated at about \$8 million in Year One, growing to about \$8.7 million in Year Five. Earned income levels are estimated to be about \$5.4 million in Year 1, and \$4.9 million in Year Five, leaving an amount required to break even from government, sponsorship, grants and other sources of about \$2.6 million in Year One, and \$3.8 million in Year Five.

Implementation and Next Steps

The feasibility study has provided extensive community and expert feedback on how a new public attraction on Toronto's waterfront should be conceived in terms of key concepts, components, themes, and requirements in terms of facilities, space, capital and operating costs.

The next phases of the project involve three streams of activity:

- (1) governance leadership and fundraising;
- (2) production of foundation document on content that will inform exhibit design, collections development, and outline main narrative transition points and connections themes; and
- (3) site finalisation, preparation and building design

Continued stakeholder consultation will be part of all three activities.

The following timetable identifies the next steps:

2005	<ul style="list-style-type: none"> – Conduct content development charettes and continue stakeholder liaison – Identify Humanitas leadership and establish Founding Board – Conduct fundraising feasibility study and develop campaign strategy – Confirm site selection – Explore initial partnerships – Identify grant opportunities and apply for funding – Begin planning for Humanitas Festival on the Waterfront
2006	<ul style="list-style-type: none"> – Initiate a Humanitas Festival on the Waterfront as part of the City of Toronto's Year of Creativity – Create a national travelling exhibition for 2008 in partnership with the Gallery of Human Migration – Launch capital campaign – Develop exhibit and program strategy
2007	<ul style="list-style-type: none"> – Continue Humanitas Festival – Continue Capital Campaign – Architectural Design competition
2010	<ul style="list-style-type: none"> – Begin work on Humanitas Phase 1 – Explore partnership with World Expo Bid
2012	<ul style="list-style-type: none"> – Open Humanitas Phase 1

Conclusions:

The feasibility study to create a new cultural attraction on Toronto's waterfront has identified that there is strong support for a powerful visitor attraction that will tell the stories of Toronto in a global context and engage participants in reflection and dialogue about the past, present and future of Toronto and all cities in an increasingly urbanised world.

Interviews with key informants, including tourism and economic development experts and the leaders of Toronto's existing major museums, revealed strong support for the establishment of a new Toronto-related attraction on the waterfront. Museum directors expressed a strong interest in participating by sharing exhibitions if the attraction included a large-scale gallery for changing exhibitions.

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Based on the research the study proposes a concept and outlines facility, capital and operating requirements, as well as a governance structure to support them.

Further work is required to develop a capital funding strategy.

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The Economic Development and Parks Committee received a presentation by David Crombie and Culture Staff.

Carl Thorpe, Executive Director, Multicultural History Society of Ontario, appeared before the Economic Development and Parks Committee.