

Bryan H. Massam, Brian J. Hrats

## Cultural facilities as important elements of a sustainable city: the example of Toronto, Canada

### Introduction

In earlier times, especially prior to the Enlightenment, it was commonly held that the future rested to a large extent on the efforts of individuals and groups to propitiate the gods. Successful presentation of offerings, monuments, sacrifices and the like resulted in continued life for the supplicants. Failure to provide to the deities the appropriate recognition of their mighty power could result in catastrophe. In modern times we resort to human agency to protect the future, and as our world is finite we need to pay attention to concepts of sustainability and appropriate social and individual behaviour to ensure that our species will survive. We cannot rely on deities to protect and project us into the future, no matter how splendid the monument or cultural facility we build to try to appease their appetite.

A Google search of the term *cultural facilities* on 2 December 2004 yielded over 10,000,000 results, almost twice as many for the key words *sustainable city*. A search for *sustainability* yields over 8,000,000 results and *cultural facilities sustainable city* more than 1,000,000 results. The diversity of definitions, examples, suggested connections, contexts and implications of cultural facilities on cities and sustainability is enormous. However, it is abundantly clear that such facilities are claimed by some, such as Evans (2001) and Worts (2004), to have the potential to play significant roles in contemporary urban societies, as they reflect and establish values, attitudes and priorities as well as public policies and private initiatives. Evans (2001, Forward) puts the case clearly: “The late twentieth century has seen a renaissance in new and improved cultural facilities: from arts centres, theatres, museums, to multiplex cinemas and public art. Cities worldwide have sought to transform their image and economies.” Worts (2004) notes that:

“Whatever else can be said about sustainability in our world, one thing remains certain – that the values, attitudes, skills and behaviours that currently shape our lives will change. If we, collectively and individually, are able to fully acknowledge the scale of the challenges facing our times, it is possible to engage this change consciously, intelligently and humbly. Museums have a role to play in facilitating this process by providing for ‘places of the muses’ – physical and

psychological places where people engage in deep reflection, insight and communication. By redefining the parameters of museums and bringing them into line with the pressing issues of the 21st century, our institutions can help bridge the sustainability gap that separates the world we have created and that which we want to pass on to future generations”.

We could of course add to Evans’s list of cultural facilities and amenities the monuments that are seen by all, the public spaces that citizens frequent and the virtual spaces that now characterise the connections among some individuals as they sit in front of their computer screens. Hall (1996) tells us in his chapter entitled “The City of Monuments” that megalomaniac visions of glory by totalitarian dictators in the 1930s in Europe can serve as lessons for citizens to be wary of public monuments and their impact on society. Cultural facilities have to be treated with caution on occasion, and wariness of their meretricious aspects is important.

Wright (2004, 32) recently reminded us in his Massey Lectures given across Canada in November 2004, entitled *A Short History of Human Progress*, that culture, as defined in a technical and anthropological way, “mean[s] the whole of any society’s knowledge, beliefs and practices. Culture is everything from veganism to cannibalism; Beethoven to Botticelli, and body piercing ...and all of technology from the split stone to the split atom”. He concludes his lectures by arguing that:

“We have the tools and the means to share resources, clean up pollution, disperse basic health care and birth control and set economic limits in line with natural ones. If we don’t do these things now, while we prosper, we will never be able to do them when times get hard. ...Now is our last chance to get the future right” (Wright 2004, 132).

Unless societies come to terms with material consumption and exploitation of depleting resources, our world is not sustainable and our so-called civilisations will disappear; cities will face civil unrest and the prospect of violence and chaos if issues of sustainability are not successfully addressed.

Toronto, as Canada’s largest city and one of the world’s most pluralistic places, with over 40% of a population of more than two million having been born outside the country, is no exception to this challenge. Cultural planning is a vital component of the civic conversation about sustainability, diversity and identity. The salient points from the document *Cultural Plan for the Creative City* will be discussed later in this chapter. However, before discussing the Toronto case study we will begin by suggesting three basic propositions regarding sustainability and its connections with quality of life and cultural facilities in contemporary cities. These propositions can be seen as embracing critical imperatives of a sustainable place or community. This section will be followed by brief comments on the concept of quality of life (QOL). Specifically, the concepts of *being*, *belonging* and *becoming* as key elements of QOL will be outlined. Further, we will introduce the concept of *genuine progress* as defined by an indicator that focuses on sustainability. A set of four so-called *hard questions* will be posed that relate to the role of cultural facilities in the civic conversation concerning a sustainable city. A brief overview of the cul-

tural plan for Toronto will be presented, with special emphasis on the roles identified for cultural facilities to enhance QOL and citizen awareness of matters relating to diversity, tolerance and the future of this city. While the Toronto case study has local significance we will in the final section try to draw out some general principles that may have significance for other urban places, as policy makers, citizens and civil society seek to support cultural facilities as necessary conditions in the ongoing debate on sustainability and the reconciliation of the imperatives that are fundamental elements of the concept of sustainable city.

The case has been made by Massam and Plaza (2003) that, in general, public facilities and amenities contribute to the public good, and museums in particular can play a significant role in reflecting and shaping people's views of the world. The world famous Guggenheim Museum in Bilbao, for example, is an audacious piece of modern architecture/sculpture that projects the image that the Basque country in Spain is a modern and progressive place. This museum is a significant part of the restructuring programme for the old industrial city of Bilbao, as citizens and governments in this region search for new economic opportunities following the decline of shipbuilding and heavy engineering. Bilbao is embracing the new industries of the information age that rely heavily on innovations and creative talents. The museum suggests to all notions of innovation, growth and prosperity, as well as confidence in the future. This cultural facility has raised the consciousness of policy makers and citizens alike. These ideas are explored in the paper by Plaza and Massam (2004), in which they report on an interview with the Director of the Guggenheim Museum as well as the results of formal statistical analyses of the economic multiplier effects of the museum on the local economy. In many ways this museum is a success story, but we wonder if its success could be replicated elsewhere. The first Guggenheim Museum in New York was a modern wonder of innovation, as has been the one in Bilbao. It is probably too optimistic to assume that every new Guggenheim-style museum designed by Gehry, or by any other prominent internationally-recognised architect, will generate such benefits to the city in which it is located. Several famous architects are involved in designing cultural facilities in Toronto at this time and further comments on this topic will be offered later.

In recent times there have been a number of exhibitions in urban museums that have focused on social/political/economic/environmental issues. Examples include topics like human rights, global warming and ethnic diversity. Each presentation seeks *inter alia* to educate and raise public awareness and consciousness among citizens about the human condition. The American Association of Museums has developed a programme called *Mastering Civic Engagement* which identifies five domains of civic engagement, shown in Table 1.

If a display or exhibition is to enlighten citizens and motivate them to take steps to recognise that sustainability is more than a concept but a pressing issue that demands action, these domains must be incorporated into the policy making process of a museum's management.

In Canada the Working Group on Museums and Sustainable Communities (WGMSC) comprises a small group working in museums across the country and

Table 1. Five Domains of Civic Engagement

## Awareness:

- of the realities that affect peoples' lives on a day to day basis
- of the needs and wants of community, as perceived by community members
- of how people use their time – not only leisure, but also work, school and family time
- of the goals, dreams and fears of community members
- of how different communities set priorities

## Self- reflection:

- about the museum's core values and philosophy
- about past practices (eg. systemic exclusion of Aboriginal art – declaring it to be ethnological and not artistic expression)
- about the museum's methods of creating priorities (how transparent are they?)
- about how 'success' is measured
- about the skills that are assumed to be required to operate the museum and to provide 'leadership' (eg. are curatorial, education or business skills sufficient? Are other skill sets such as community development, conducting cultural research, facilitating cultural engagement, etc.?)

## Respect:

- for communities and the ways that culture lives in those communities
- for the different ways that people perceive the world and make judgments about it
- that is built with understanding and empathy
- that knows when to listen and when to speak.

## Trust:

- that comes from mutual comfort between the museum and community
- that comes the sharing of information and decision-making
- that comes from open processes of setting priorities
- that understands the importance of different voices and perspectives
- that comes from a willingness to negotiate.

## Communication:

- that is multi-lateral, where all parties speak and listen
- that acknowledges the importance of language in any relationship
- that includes not only ideas, but also emotion, imagination and other experiences

(Worts, 2004, 10)

sharing the vision that a museum can apply three critical lenses in order to contribute to sustainability. Each lens focuses on a related yet separate issue in order to assess the contribution of an exhibition to the overall goal of sustainability. The lenses represent three levels of consideration; the individual viewer, the community and the museum.

If an exhibition is well chosen it will contribute to the civic conversation among citizens. We argue that cultural facilities have a role to play in promoting civic conversations, as well as enhancing economic opportunities for a place and entertain-

ing visitors. A specific example in Toronto of a cultural amenity that seeks to promote the civic conversation is the Nathan Phillips Square. This space includes a Peace Garden, Freedom Arches, a Green Roofs demonstration project to promote sustainability, a Justice and Freedom monument to political leadership, as well as a speakers' corner to encourage civic conversations. Fun and pleasure are part and parcel of this space, where all can mingle and interact in winter and summer and feel proud of their city.

Douglas Worts, an interpretative planner at the Art Gallery of Ontario in Toronto (one of the ten largest art museums in North America), has been actively promoting the role of cultural amenities such as art galleries in promoting sustainability. Worts (2004, 2) makes the case for cultural facilities, such as museums, to focus on sustainability:

“...the world we live in can't be sustained as we live now, and if we try to hold museums still using traditional markers of success and performance, we do a disservice to the communities they purport to serve. I believe museums will become more linked to the cultural needs of their communities and as they do so they will have to answer some very basic, but difficult questions:

- What do communities actually need in order to be sustainable?
- How can museums define themselves in terms of the cultural needs of community?”

Worts (1998, 2000) argues for the use of the *Genuine Progress Index* (GPI) as an important indicator of the ecological footprint of a place and a measure of sustainability for a spatial unit such as a city. Details about the GPI and the concept of the ecological footprint of a place such as a city are given on the web site ([www.redefiningprogress.org/](http://www.redefiningprogress.org/)).

An initial exploration of culture and sustainability is offered by Doubleday, Mackenzie and Dalby (2004, 389, 391). They argue that “discussions of sustainability now incorporate both dynamic understandings of culture and the recognition that place matters because the practices that are in need of sustaining, as well as those that pose threats, happen in particular communities and in specific geographical contexts”. They extend their views by suggesting that “culture is about representations, identities, and the stories that structure senses of places, senses of belonging and the possibility of living well. Public art is both cultural expression of modes of livelihood and articulation of political aspiration”. Clearly, cultural facilities are key elements in the promotion of public art and serve the end of helping citizens live well in communities that are sustainable.

### **Three basic propositions concerning sustainability, QOL and cultural facilities**

The Federation of Canadian Municipalities (FCM) has offered a definition of a sustainable community as “a smart community. It achieves economic, environmental and social health by:

- Making the most efficient use of resources

- Generating the least amount of waste
- Providing high quality of services to residents
- Living within the carrying capacity of its natural resources (land, water, air)

Sustainable communities preserve or improve quality of life while minimising the environmental impact". To promote the sustainability of Canadian municipalities the (FCM) has established the Centre for Sustainable Community Development (CSCD), which administers the Green Municipal Funds (GMF) programme. This programme provides funding and expertise to assist communities in developing sustainable plans and projects. "To date the \$250-million federal endowment has funded 300 studies and 50 projects involving energy, water, transportation, waste and sustainable community planning in communities of all sizes in all regions of Canada" (Hume 2004).

The Sustainable Research Institute at the University of British Columbia provides a succinct view of the term sustainable development that reflect the broadly held views that "sustainable development requires an integration of the **ecological imperative** to stay within the carrying capacity of the planet, the **economic imperative** to provide an adequate standard of living for all, and the **social imperative** to develop forms of government that promote the values people want to live by". The process of reconciling these imperatives tests the wits of citizens, public and private agencies and states. As Dale and Robinson (1996) note, "the imperatives are causally interdependent. It is not possible to change the direction or nature of one without also paying attention to the other two. Given the interconnectedness, failure by any one, will make it impossible to address the other two". Massam and Dickinson (1999) have argued that perhaps the civic state, working within the context of a global system of such states, may provide the best hope for finding a system that will function practically to seek reconciliation of the three imperatives. Massam (2000), in his book on the civic state, elaborates this view and places responsibility on citizens to not be dictated to by technocrats, bureaucrats or, worst of all, politicians. This places a heavy burden on individuals.

We offer a set of three propositions, namely:

- Sustainability is a work in progress; it is not an end-state. Sustainability is a concept, an idea, a preferred outcome, a set of values and attitudes. Sustainability involves the recognition of three fundamental imperatives and the need to reconcile them. The imperatives concern the promotion of economic prosperity, the protection and conservation of resource bases as ecological inheritance for future generations, and the meaningful participation of citizens in collective choice and political life, and respect for citizenship.
- Cultural facilities contribute to QOL in a city. Such facilities, if widely available and accessible, can enhance awareness of the human conditions of existence, human heritage and changes, creative talents, innovations and identity for groups and individuals. Public spaces, for example, can represent places and opportunities for citizens to meet and exchange ideas and celebrate successes as well as manifest dissent. If QOL involves notions of *being, belonging and becoming* as capturing the basic elements of human existence, then cultural facilities

may help individuals become citizens who are aware of matters concerning the human condition and culture. Cultural facilities can be viewed as elements of the fabric of urban life necessary for enhancing civic conversations.

- QOL is in part related to the willingness to sacrifice short-term individual satisfaction to a greater good of collective well-being and longer term benefits. Awareness of the consequences of actions beyond the immediate and on strangers is a necessary pre-condition for the realisation of the sustainability project. The promotion of civil society must complement actions by the state, government agencies and individuals, and part of the sustainability project along with cultural facilities may help in this exercise.

### Quality of life

The study of QOL occupies the attention of many theoreticians and practitioners who are concerned about sustainability and urban living. The search for appropriate definitions of this somewhat nebulous term continues and attempts have been made to provide clear operational definitions so that the effects of specific policies that influence the QOL of places and people can be evaluated. A comprehensive review of the topic of QOL is provided by Massam (2002). In this section we will first focus on identifying some basic theoretical issues. Second, we will provide a brief review of a specific index of QOL that has been developed by a team of researchers in Toronto. This index uses concepts of *being*, *belonging* and *becoming*. Finally we will offer an overview of the *Genuine Progress Index*, which attempts to deal specifically with the notion of sustainability of a place. We believe this index deserves to be examined closely, as it appears to have merit for use in city planning and policy making, as well as in the civic conversation among citizens about the city's future.

The difficulty in trying to define QOL stems from the fact that it can mean different things to different people; while in a tangible or physical sense QOL is influenced by one's income, genes, community and place of birth, the pursuit of the "good life" can also be spiritual or philosophical. The philosopher Kingwell (2000, 207), in his book *The World We Want: Virtue, Vice and the Good Citizen*, examines the concept of QOL and reminds us of the unstable relationship that many thoughtful people encounter between success and meaning. They want to know what it all means, what their personal prosperity is in aid of: fulfillment, virtue, happiness, something else. They want a telos of some kind – in other words, an end in view that helps make life worth living. Ultimately, it is argued that the search for the good life can be construed as the good life.

As the individual perception of QOL has been seen to differ widely, it is useful to collect information from individuals concerning their perceptions of their QOL. Renwick and Brown (1996) have developed a questionnaire that asks individuals to indicate the importance and satisfaction levels for a set of indicators relating to QOL. They have suggested a set of nine indicators for three basic dimensions relating to the QOL of an individual. The dimensions are shown below. Details of this approach are provided on the web site [www.utoronto.ca/qol](http://www.utoronto.ca/qol)

**Being:**

Physical: my body and health

Psychological: my thoughts and feelings

Spiritual: my beliefs and values

**Belonging:**

Physical: where I live and spend my time

Social, the people around me

Community: my access to community resources

**Becoming:**

Practical: the daily things I do

Leisure: the things I do for fun and enjoyment

Growth: the things I do to cope and change

Examining sustainability at the individual, regional or national scale can be problematic because of varying classifications and overlapping data. To better conceptualise the sustainability of individual consumption or that of a nation or area two models can be used: the *Ecological Footprint* and the *Genuine Progress Index* (GPI).

According to the City of Toronto website [www.city.toronto.on.ca/eia/footprint](http://www.city.toronto.on.ca/eia/footprint), “the ecological footprint is an ecological accounting tool that can measure the environmental impact of human activities. The ecological footprint is the area of biologically productive land and water needed to supply the resources and assimilate the wastes generated by that population, using the prevailing technology”.

Using the ecological footprint tool can help to educate individuals by visually representing the environmental impacts of individual consumption patterns. According to the creators of the pilot survey project in Toronto, when people use the survey and learn the results it motivates them to reduce their own consumption and promotes awareness about sustainable practices.

The *Genuine Progress Index* (GPI) was developed to show that rising GDP levels do not necessarily indicate rising standards of living and QOL. The GPI as outlined by Worts (2004) calculates the GDP for a province or country and then systematically adjusts it to reflect the real costs that have traditionally not been included. These real costs include economic factors, personal or social factors and environmental factors. Worts (2004) provides a compelling illustration of this discrepancy by using the Canadian province of Alberta as an example.

“Although Alberta’s GDP growth has been strong over the decades, the GPI for Alberta (and the rest of the country for that matter), reveals serious long-term damage to the environment, as well as the creation of an increasing number of social and economic problems. The graph on Figure 1, which compares Alberta’s GDP and GPI, illustrates the discrepancy between financial growth and the slow erosion of general well-being. It is a trend that would likely be revealed if similar comparative assessments were conducted in other provinces across the country.”

Both of these tools (GDP and GPI) are designed to educate people about the challenges of sustainability. They also illustrate the fact that increased consump-



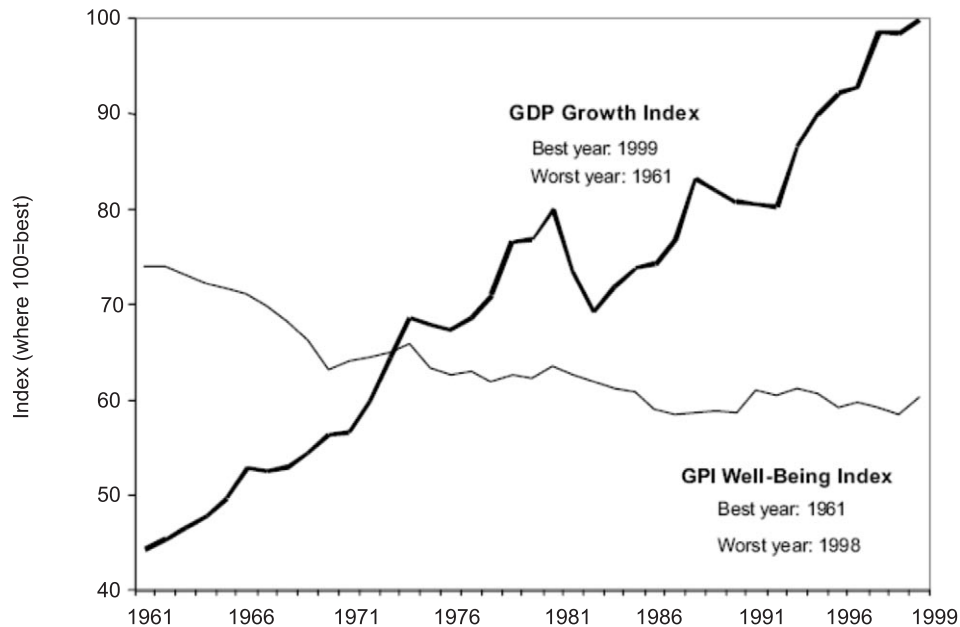


Fig. 1. The Alberta GPI Well-being Index versus Alberta GDP Index, 1961 to 1999

tion and rising levels of regional or national wealth do not automatically mean greater levels of QOL.

For the purposes of this chapter, we argue that difficult hard questions need to be addressed:

- In what ways do the presence of cultural facilities and amenities in a city, as well as an appreciation by citizens of the culture and heritage of a place and society, contribute to QOL?
- In what ways does QOL contribute to improved collective co-operation in a society and curb short-run self-interest?
- Does QOL suggest a capacity and willingness on the part of citizens to engage in the difficult and contentious issue of reconciling the three imperatives concerning sustainability?
- Do the presence of cultural facilities and amenities and their active usage by citizens enhance overall trust and respect among individuals and governments?

We do not have clear answers to such questions, but we do suggest they deserve to be a focus of attention as cities develop policies to support cultural facilities. Florida (2002, 2005) and others are currently placing much emphasis on the direct positive connection between cultural facilities and the capacity of a city to attract members of the creative class – individuals who by the merits of their creative talent can increase the economic competitiveness of the cities that successfully attracted them. We believe there is another dimension to cultural facilities and civic conversations that deserves attention.

## Toronto's Cultural Plan

In 2002 the City of Toronto adopted a new official plan ([www.city.toronto.on.ca/torontoplan/](http://www.city.toronto.on.ca/torontoplan/)) for the amalgamated city of Toronto that had come into existence four years earlier. The emphasis of the plan rests on policies to sustain and enhance the QOL in Toronto as a means and an end for attracting investments and innovations to maintain the city's competitive edge, while ensuring its sustainability. Cultural activities, such as public art, heritage resources and the creation of a cultural capital, are cited as critical elements of the plan. One year later, the city council adopted the *City of Toronto Culture Plan for the Creative City* (2003). Details are provided on the web site ([www.city.toronto.on.ca/culture/cultureplan.htm](http://www.city.toronto.on.ca/culture/cultureplan.htm)) with information about the 63 recommendations that have been adopted to develop partnerships with other levels of government and private sponsors. Over 20 cultural facilities and museums, historical sites and arts centres as well as many public spaces are supported by the City of Toronto. Unfortunately Toronto has been lagging behind other cities in Canada with respect to per capita funding. For example, Toronto provides less than \$15.00 dollars per inhabitant, whereas Vancouver offers almost \$18.00 and Montreal over \$26.00. In contrast Chicago spends almost \$22.00 and San Francisco over \$86.00 per inhabitant.

Another area where the City of Toronto lags behind other major North American cities is in fundraising efforts for the improvement of cultural facilities. In a *Toronto Star* article, Christopher Hume explains that the Museum of Modern Art in Manhattan will spend USD \$858 million on renovations of which only \$65 million came from the city, meaning the balance had to be raised from the community. Conversely, in Toronto the improvement efforts for five of the city's cultural facilities only add up to \$619 million. We are not directly comparing the wealth and size of New York City with the City of Toronto, but there is an underlying issue that needs to be examined and this concerns the difference between New York's culture of civic philanthropy and Toronto's reliance on government intervention. In Toronto citizens fail to support important cultural facilities because they are reliant on others to step in and solve the problem. To make matters worse, when individuals like Ken Thompson who promised to donate his \$300 million art collection to the Art Gallery of Ontario and gave \$90 million to the gallery's Gehry expansion do step up and give generously, they are criticised for not giving more.

In May 2003, the Federal and Provincial Government of Ontario pledged to provide unprecedented financial investment in cultural facilities in Toronto, as they recognized the fact that such investments would help develop a competitive cultural city that would benefit not only citizens of this city but all Canadians. Almost \$250 million was offered to support specific cultural facilities. This investment provided a strong incentive for contributions from the private sector to make up the balance in order to ensure the projects are completed by 2006. The specific projects include:

- Royal Ontario Museum: architect Daniel Libeskind
- Art Gallery of Ontario: architect Frank Gehry
- Ontario College of Arts: architect Will Alsop

- Four Season's Centre for the Performing Arts: architect Jack Diamond

Renovations are also underway for the Royal Conservatory of Music, the Gardiner Museum of Ceramic Art and the National Ballet School. The world-famous architect Sir Norman Forster has been hired to lead the renovation project of the Faculty of Pharmacy building at the University of Toronto in the heart of the city. Figure 2 shows the imaginative design by Libeskind for the renovations now being undertaken at the Royal Ontario Museum (Toronto).

Andrew Lee is the senior Cultural Affairs Officer in the City of Toronto and he asserts in his recent paper that:

“Toronto is at the threshold of a cultural renaissance in 2006, created by an unprecedented number of iconic cultural facilities designed and built by internationally renowned architects. The Cultural Plan endorses the creation of cultural districts and corridor. ... Together with existing significant heritages, these iconic facilities provide the perfect anchors and a unique opportunity to brand a new cultural destination [...] culture matters and plays a significant role in the economic lifeline and social cohesion of city life. [...] And last but not least, we learned that municipalities can play a pivotal role in preparing the ground fertile for the development of cultural citizenship” (Lee 2005, 9). Cultural citizenship is surely a necessary condition for a civic conversation on sustainability. Figure 3 shows the cultural corridor as envisaged in the Cultural Plan.

In a recent *Toronto Star* article Royson James outlines Toronto's desire to rejuvenate its eroding public spaces. Toronto Mayor David Miller calls it the “clean and beautiful city” project, which will spruce up the city to “improve the spirit of the city” and improve its attractiveness and economic competitiveness (James, 2004).



Fig. 2. Royal Ontario Museum (Toronto) 2004

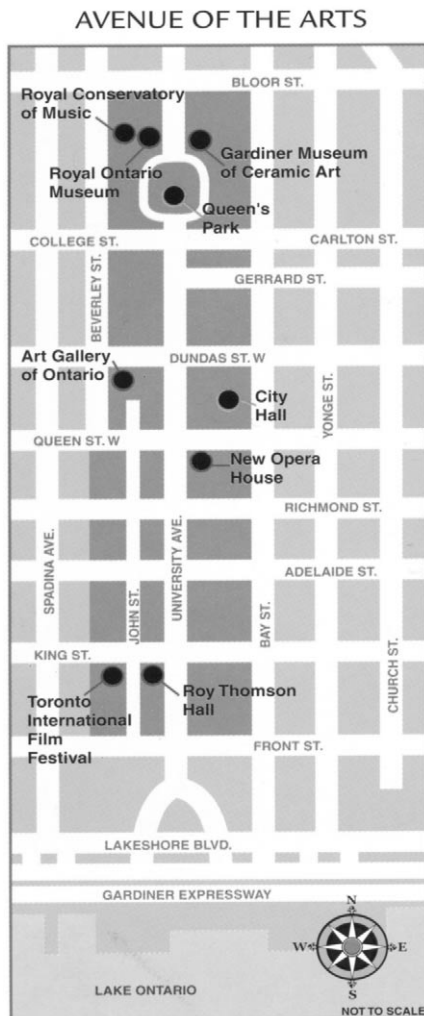


Fig. 3. Toronto's Avenue of the Arts (Culture Plan, 2003, 14)

## The search for general principles

In this brief concluding section we first suggest three general propositions that can contribute to the necessary civic conversation that relate to cultural facilities and sustainability, namely:

- Culture as manifested and provided by cultural facilities and amenities plays an essential role in building and sustaining a diverse urban community that is socially and economically healthy
- Culture promotes inclusion and celebrates diversity
- Affordable and convenient access to cultural facilities and amenities for all is necessary.

We also wish to underline the point that the notion of a civic conversation implies a dialogue rather than, for example a passive display of a particular point of view by a special interest group in a display at a museum. Active participation by people as citizens rather than as consumers or observers of the activities at cultural facilities is needed. The challenge for planners of cultural facilities is to engage citizens actively and to empower them.

Further, we suggest a small set of principles that seem to us to be of significance as cities seek to promote sustainability via cultural initiatives. These principles embrace:

- The promotion of cultural facilities and amenities by all levels of government with the contribution of civil society to develop active citizenship and awareness of the hard choices that society has to face in order to deal with the three imperatives of sustainability.
- Political leadership is essential to promote culture, respect and appreciation of the arts.
- The presence of cultural facilities in a city can enhance its image as a place to attract individuals and the creative class.
- Public private partnerships should be explored to provide funds for cultural facilities.

- Public spaces are vitally important amenities to provide opportunities for civic interaction and conversation.
- Cultural facilities must be more than big-name architectural monuments.

And finally, we echo the sentiments of Pierce (1992, 307) who argues that “in the ethos of western society, where individualism, materialism, and the emergence of technocratic and sensate culture became established”. dramatic changes are forcing human progress to be defined by economic growth. Inevitably, this will occur at the cost of diminished environmental protection: *homo economicus* reigns. Further, the rise in the importance of the state – with its vested interest in growth for strategic reasons –exacerbates the issue of reconciling economic growth with environmental protection to ensure sustainable communities. The question remains: precisely what is to be sustained or conserved, via what kind of stewardship? Is there such a person as *homo sustiens*? Ultimately the focus must be on the quality of life of citizens, taking into account existential aspects of being and having. The heightening of consciousness from the Hegelian perspective argues that this is the cause, not the effect, as Marx proposed, of the material world. The means of enhancing consciousness to empower citizens in cities and local civic states, to define and implement alternate paradigms of progress beyond economic growth continues to elude policy makers and ordinary folks. However, we suggest that cultural facilities can play an important role in raising consciousness about issues concerning sustainability and identity in cities, and as such deserve to be treated as part of the cultural environment that helps in the search for initiatives to promote sustainability.

## References

- City of Toronto, 2003. *Culture Plan: for the Creative City. Toronto, Economic Development, Culture & Tourism*. Culture Division, 42.
- Dale A., Robinson J., 1996. *Achieving Sustainable Development*. Vancouver: UBC Press.
- Doubleday N., Mackenzie A.F.D., Dolby S., 2004. *Reimagining sustainable cultures: constitutions, land and art*. The Canadian Geographer, 48(4), pp. 389–402.
- Evans G., 2001. *Cultural Planning: an urban renaissance*. Routledge, London.
- Florida R., 2002. *The rise of the Creative Class*. Basic Books, New York.
- Florida R., 2005. *Cities and the Creative Class*. Routledge, New York.
- Hall P.G., 1996. *Cities of Tomorrow*. Blackwell, Oxford.
- Hume C., 2004. *A \$1B cultural building divide*. Toronto Star B5.
- James R., 2004. *Toronto primed for a clean sweep*. Toronto Star A 23.
- Lee A., 2005. *Create Higher Ground*. Urban Planning Overseas, Beijing.
- Massam B.H., Dickinson J., 1999. *The Civic State, Civil Society, and the Promotion of Sustainability, in Communities, Development, and Sustainability across Canada*. In: Pierce J.T., Dale A., (eds), *Communities, development, and sustainability across Canada*. Achieving Sustainable Development Series. UBC Press, Vancouver, pp. 208–242.
- Massam B.H., 2000. *Conditions of the Civic State*. Hebrew University Press, Jerusalem.
- Massam B.H., 2002. *Quality of Life; public planning and private living*. Progress in Planning, 58(3), pp. 141–227.
- Massam B.H., Plaza B., 2003. *The Museum as a Public Good: Guggenheim Museum Bilbao*. Discussion Paper No. 55, York University, Toronto.

- Pierce J.T., 1992. *Progress and the biosphere: the dialectics of sustainable development*. The Canadian Geographer, 36(4), pp. 306–320.
- Plaza B., Massam B.H., 2004. *The Guggenheim Museum Bilbao: views on impacts, costs and urban development*. Discussion Paper No. 56, York University, Toronto.
- Renwick R., Brown I., 1996. The center for health promotion's conceptual approach to quality of life: being, belonging and becoming. In: Renwick R., Brown I., Nagler M., (eds), *Quality of Life Health Promotion and Rehabilitation*. Sage, Thousand Oaks, CA, pp. 75–88.
- Worts D., 1998. *On museums, culture and sustainable development, Museums and Sustainable Development. Canadian Perspectives*. ICOM Canada, Quebec City.
- Worts D., 2000. *Museums and sustainability: repositioning cultural organizations*. In: ICOM Bulletin, Ottawa, Journal of ICOM Canada, Spring 2000.
- Worts D., 2004. *Museums in Search of a Sustainable Future*. (adapted from a keynote address at the 2003 Annual Meeting of MA) published in Alberta Museum Review, Fall 2004.
- Wright R., 2004. *A Short History of Human Progress*. Anansi, Toronto.

Websites February 20th 2005

Website	Name	Date Checked
<a href="http://www.google.ca">www.google.ca</a>	Google	Jan 4th 2005
<a href="http://www.utoronto.ca/qol">www.utoronto.ca/qol</a>	Quality of Life	Jan 4th 2005
<a href="http://www.city.toronto.on.ca/eia/footprint">www.city.toronto.on.ca/eia/footprint</a>	Toronto Footprint	Jan 4th 2005
<a href="http://www.redefiningprogress.org/">www.redefiningprogress.org/</a>	Redefining Progress	Jan 4th 2005
<a href="http://www.city.toronto.on.ca/torontoplan/">www.city.toronto.on.ca/torontoplan/</a>	City of Toronto	Jan 4th 2005
<a href="http://www.city.toronto.on.ca/culture/cultureplan.htm">www.city.toronto.on.ca/culture/cultureplan.htm</a>	Toronto's Culture Plan for the Creative City	Jan 4th 2005