



Lake Shore to lakeshore

East Bayfront Public Art Master Plan



Prepared by:

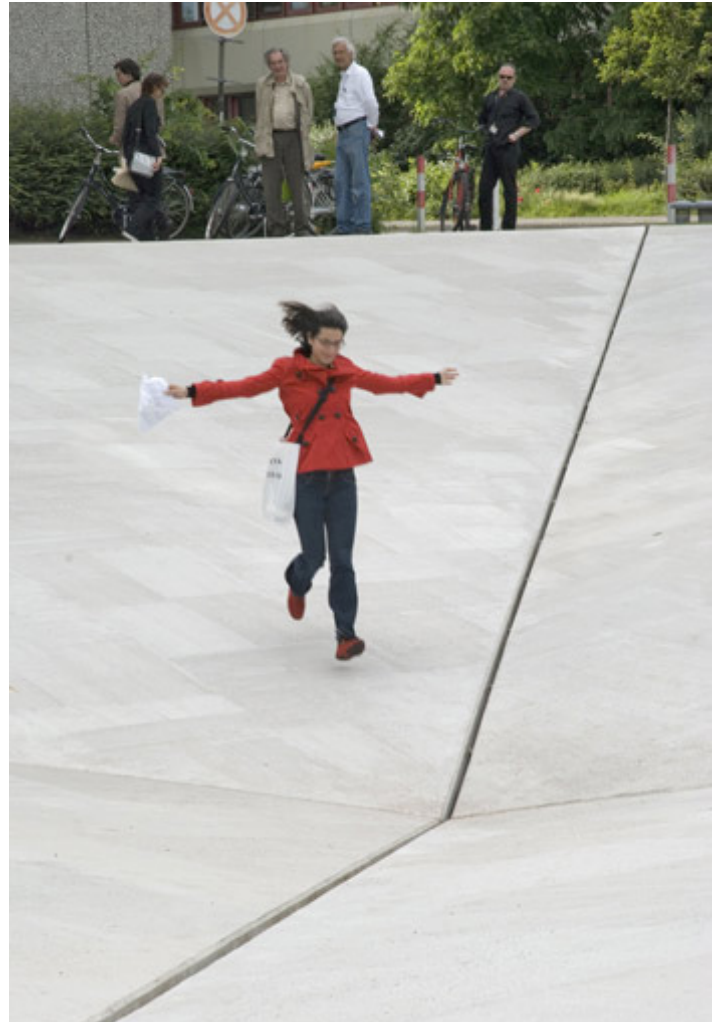
WATERFRONTToronto

October 2015

Cover, from top left: Kim Tomczak and Lisa Steele, *Watertable*, Toronto; Inges Idee, *The Drop*, Vancouver; Susanne Lorenz, *Badeschiff*, Berlin
Opposite: Bruce Nauman, *Square Depression*, Muenster

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1. Introduction

1.1 Waterfront Secondary Plan and Waterfront Toronto Mandate

As master developer of Toronto's waterfront, Waterfront Toronto places a strong emphasis on the quality of the public realm and views the implementation of an inspiring public art program as a critical component of a successful public realm.

Public art has played a vital role in major urban revitalization initiatives around the world. Public art can infuse the urban experience with inspired moments of reflection, and weave the co-existence of past, present and future seamlessly into the urban fabric.



Inges Idee, *The Drop*, Vancouver

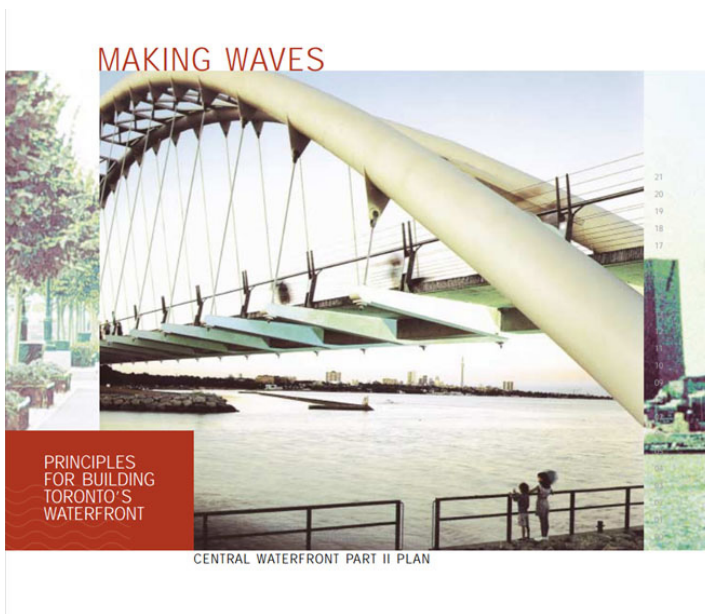


The East Bayfront Precinct is part of Toronto's Central Waterfront, bordered by Jarvis and Parliament Streets, Lake Shore Boulevard to the shore of Lake Ontario. East Bayfront is one of the first waterfront precincts to be comprehensively designed including the location and configuration of streets, blocks and open spaces, encompassing publicly and privately owned lands.

The City of Toronto's Central Waterfront Secondary Plan outlines policies for the public realm, which include Policy 14: ***"a coordinated Central Waterfront public art program for both public and private developments"***.



From top: East Bayfront location within downtown core; outline of precinct boundaries



Waterfront Toronto has been tasked to produce a comprehensive public art Master Plan for the East Bayfront precinct that supports the Central Waterfront Secondary Plan.

The public art Master Plan contained in this document will guide how public art will be conceptualized and commissioned within the precinct and will result in a neighbourhood art program that will directly address all four core principles in the Central Waterfront Secondary Plan:

- Removing Barriers/Making Connections
- Building a network of spectacular waterfront parks and public spaces
- Promoting a Clean and Green Environment
- Creating Dynamic and Diverse New Communities

1.2 Planning for Public Art

The East Bayfront Public Art Master Plan will comprise a program of Thresholds, Connections, and Destination intended to draw people across Lake Shore, to the lakeshore.

Strategic distribution of the public art funds throughout the precinct will ensure that the neighbourhood as a whole benefits and becomes a standout location in the downtown core.

The development of the East Bayfront Public Art Master Plan, demonstrates that a dynamic program of art in public, when planned purposefully and holistically, has potential for much greater impact than each of the individual installations.



From top: Antony Gormley, *Exposure*, Lelystad; Jun Ren, *Freezing Water #7*, Vancouver

The East Bayfront Public Art Master Plan outlines a dynamic program of public art works that will be selected according to best practices in juried process and built on the principle of artistic excellence. This document outlines the following:

- The general context within which the Master Plan was developed and will be implemented
- An outline of objectives for the art program
- An outline of the proposed opportunities and recommendations of scope, phasing, budgets and artwork selection methods
- An outline of sources and methods of securing revenue and accountability and reporting structure
- A description of administrative process, partnership and oversight necessary to successfully implement the Master Plan.



Aerial rendering of East Bayfront

2. Public Private Partnership

The development and approval of Waterfront Toronto's West Don Lands Public Art Strategy established a precedent for collaboration between the City of Toronto and Waterfront Toronto with a mutual goal of excellence in art and city building. The East Bayfront Public Art Master Plan is based on the same strength of collaboration, with different mechanisms for funding due to the nature of land ownership and zoning.

Funds for this Master Plan are generated by public art contributions paid by developers on both public and private land parcels in the precinct.

The successful development and implementation of the East Bayfront Public Art Master Plan requires building on the strength of existing City of Toronto public art policies and fostering new relationships between our public and private partners, with Waterfront Toronto playing a pivotal role in that relationship. These partnerships will ensure a standout art collection that defines the neighbourhood through artworks that can be realized with maximum impact and visibility and are truly public assets.



From top: Anish Kapoor, *Untitled (Mountain)*, Toronto; Douglas Coupland, *Canoe*, Toronto



Channeling public art benefits into public rights-of-way and open spaces supports the City of Toronto Official Plan, as well as the City’s “Percent for Public Art Program Guidelines” which state:

“There may be other instances, such as an on-going City initiative in a local park, where it is appropriate to pursue off-site public art contributions regardless of potential on-site opportunities. Contributions to the off-site, pooled, ward-based fund will be used towards City-supported public art plans on publicly owned lands in the local community.”



From top: Jeannie Thib with Scott Torrance Landscape Inc, *MOTH Gardens*, Toronto; Francisco Gazitua, *Puente de Luz*, Toronto

2.1 Working with Developers

Waterfront Toronto will work with City Planning and private developers in the precinct to ensure Section 37 agreements and funds are drafted and collected within East Bayfront according to objectives and opportunities set out in this precinct Public Art Master Plan. To achieve this, Section 37 agreements, as pertain to public art, will deviate from the standard wording issued through City Planning, as detailed in section 2.2 below.

Namely, where a standard Section 37 agreement typically has three options to fulfill public art contributions (“on-site,” “off-site” or a combination of the two), agreements written for parcels in the East Bayfront precinct will only state one option, as follows, for implementation of this plan:

- **In the case of Waterfront Toronto’s developments partners** (those developing publicly owned land) this single option will be the “off-site” contribution, for pooling with other contributions in the precinct with a view to commissioning the high profile artworks on public lands identified in this plan
- **In the case of private developers**, this single option will be the combination of “on-site” and off-site” wherein developers will contribute a portion of their funds to the commissioning of artwork on public sites, and will retain a portion for commissioning artwork on their own site. This “on-site” commission will reflect the intent of this plan and will be implemented through the City of Toronto’s Percent for Public Art Program in consultation with Waterfront Toronto.



From top: Douglas Coupland, *Bobbers*, Toronto; Olaf Bruening, *Guardians*, Toronto

2.2 Working with the City of Toronto

In 1986, the former City of Toronto became the first Canadian municipality to officially endorse policies which encouraged public art in major urban capital developments. Today, the City of Toronto has two public art programs within the Art and Culture Services and City Planning divisions, which have respectively resulted in numerous percent for art projects on both public and privately-owned, publicly accessible lands.

Having developed the East Bayfront Public Art Master Plan in cooperation with the City of Toronto, its successful implementation will require continued collaboration with both City of Toronto Planning and City of Toronto Art and Culture Services and their respective public art programs, as well as consultation with City departments relevant to project specifics based on site (for example, Parks, Forestry and Recreation, Transportation Services, Right of Way, etc).

Working with Toronto Planning

Public art contributions for all development parcels in this precinct will be secured through the City's planning and development approval process, with City Planning securing public art contributions in consultation with Waterfront Toronto.



Pierre Poussin, *MitoSis Courtyard*, Toronto

Developers with the “combination” Section 37 option (the private developer) will then continue through the City’s Percent for Public Art Program for implementation of the “on-site” portion of their contribution. Waterfront Toronto will be engaged, as necessary, to support the coordination and synergy of private and public commissions in East Bayfront.

The “off-site” portion of these combination contributions will be transferred by the City to Waterfront Toronto for pooling with other funds and implementation of a publicly sited artwork identified in this plan.

Working with Toronto Art and Culture Services

Upon conclusion of the Section 37 agreement with public developers, whose contribution wording will single out the “off-site” option, the City will flow funds, once received, to Waterfront Toronto for delegated implementation of the publicly sited artworks in this plan.

These artworks will be commissioned with consideration for Toronto Art and Culture Services’ own commissioning practices and, upon completion, will become part of the City of Toronto’s Public Art and Monuments Collection.

Details of implementation, accountability and reporting are outlined in section 5, “Implementation of the Plan”.



From top: Ilan Sandler, *The Vessel*, Toronto; Ed Pien, *Forest Walk*, Toronto

3. Context

3.1 Public Art Context

The neighbourhoods adjacent to East Bayfront are the Central Waterfront, St. Lawrence, Distillery District and West Don Lands. There are numerous examples of public art projects in the Central Waterfront and St. Lawrence neighbourhoods, while the Distillery District and West Don Lands have been and are being developed with comprehensive public art programs offering a rich public realm within which the East Bayfront public art program will unfold.

Waterfront Toronto is near completion of the first phase of the West Don Lands Public Art Strategy, which was passed by Toronto City Council in 2009. At about halfway through implementation, seven pieces have been commissioned (or, in the case of Mark Di Suvero's *No Shoes*, rehabilitated) to form the beginning of an exciting new public collection for the precinct which enriches the public realm and bolsters neighbourhood character.



WEST DON LANDS PUBLIC ART STRATEGY JILL ANHOLT OCT 2009



Clockwise from top left: Dennis Oppenheim, *Still Dancing*, Distillery District; West Don Lands Public Art Strategy (cover image); Richard Deacon, *Between the Eyes*, Central Waterfront



Clockwise from top left: Tadashi Kawamata, *Untitled (Toronto Lamp Posts)*, West Don Lands; Mark Di Suvero, *No Shoes*, West Don Lands; Hadley+Maxwell, *Garden of Feature Follies* (rendering, to be installed Spring 2016), West Don Lands; Paul Raff, *Mirage*, Underpass Park, West Don Lands; Jill Anholt, *Peeled Pavement*, West Don Lands; Scott Eunson and Marianne Lovink, *Site Specific*, West Don Lands; Jennifer Marman and Daniel Borins, *The Water Guardians*, West Don Lands



Commissions have already been completed within East Bayfront in partnership with each of the City of Toronto public art programs.

Jill Anholt's *Light Showers* was Waterfront Toronto's inaugural commission in East Bayfront, completed in 2011. A series of grand scale sculptures integrated into Sherbourne Common North, the artwork brings the site narrative of water purification to the fore. Each nine meter tall art element carries the collected and purified community storm water along channels, lifting it from the ground to the sky where it cascades as a textured veil of water and returns to Lake Ontario.



The Corus building, completed in 2010, hosts a two-part public art commission by the artist collective Troika, within the publicly accessible corridor of the building and the atrium, implemented through the City's Percent for Art Program. *Shoal* animates the corridor ceiling with an iridescent school of fish swimming along its length to the lake, while *Lightning* brings the drama of a thunderstorm into the multistory atrium.

Together these existing public artworks set an exciting course for the direction and implementation of the East Bayfront Public Art Master Plan.

Clockwise from top left: Jill Anholt, *Light Showers*, Sherbourne Common, East Bayfront; Troika, *Lightning*, Dockside, East Bayfront; Troika, *Shoal*, Dockside, East Bayfront

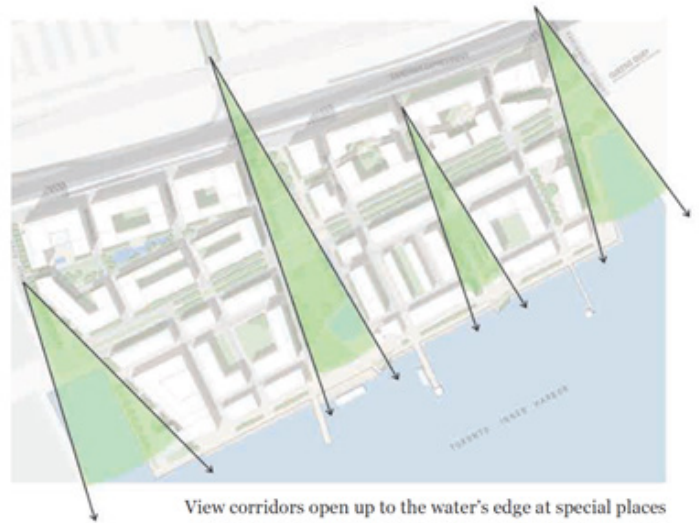
Lake Shore to lakeshore - East Bayfront Public Art Master Plan - October 2015

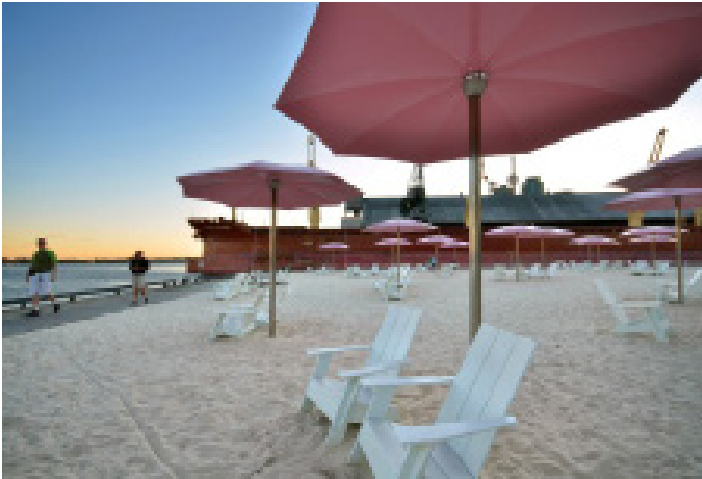
3.2 Public Realm Context

North South Connections

The East Bayfront Precinct Plan emphasizes the importance of north-south connections between the city and its waterfront and states that these connections need to be strengthened.

Existing primary North-South streets will terminate in the East Bayfront at sites of exceptional public realm design, including the foot of Jarvis, Sherbourne, Aitken Place and Parliament Streets.





Jarvis now terminates at a beautifully revitalized public space: Sugar Beach, which opened to public and critical acclaim in 2012. In future, the view corridor to the water will be extended north of Queens Quay.

Sherbourne has been brought down to the water's edge through a spectacular new waterfront park which provides an open lawn, water feature, ice rink and children's play area as part of the urban design as well as Light Showers, Waterfront Toronto's first public art work in this precinct.





Aitken Place will terminate at the water's edge with a new park, currently being designed to become both a community park, fostering social interaction among neighbours, while also offering visitors to the area a place of respite and spot to appreciate views of the harbour.



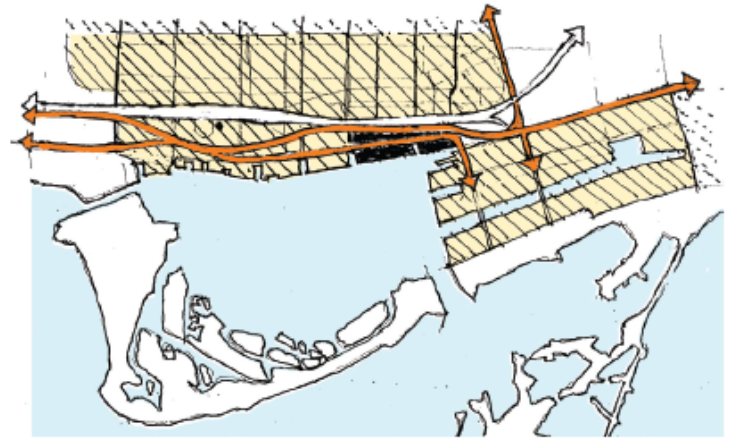
Parliament, at the eastern edge of the Central Waterfront revitalization, will meet the lake with a Wave Deck, a gesture echoed along the length of the revitalization.

From Top: Aitken Place Park (design concept rendering) Thomas Balsley Architects and Scott Torrance Landscape Inc; Rees Wavedeck,

East-West Connections

The Queens Quay Revitalization and Water's Edge Promenade projects are aimed at improving the east-west connections along the waterfront, which are critical to successful waterfront development in tying the north-south connection together.

Once complete, these sites of exemplary urban design treatment will create a world class system of public spaces along the waterfront.





Queens Quay is the main east-west thoroughfare in the Central Waterfront, and as such, is being developed into a landscaped, pedestrian intense, urban boulevard hosting all modes of transportation, including future Light Rail Transit (LRT) and Martin Goodman Trail, in order to become the “main street” for this community.

A vibrant and beautiful public water’s edge promenade, a destination in its own right, will provide the opportunity for the community and public to access and experience the lake.



The railway underpasses and elevated Gardiner Expressway, running east-west along the northern boundary of the East Bayfront precinct present formidable barriers at each of the north-south corridors leading to the lake. These massive pieces of infrastructure dominate the experience of traveling to the water from the City.

The East Bayfront Public Art Master Plan proposes using this infrastructure, and the open spaces between and around them, as a framing device for a dynamic art program that draws people across Lake Shore and down to the lakeshore, as outlined in detail in the following Section 4, “The Plan”.



This page and next: Images of existing condition for railway underpasses, Gardiner and surrounding open spaces in East Bayfront.



3.3. Heritage Interpretation

Waterfront Toronto has commissioned a Heritage Interpretation Strategy from West 8 /DTAH/ERA Architects who have developed the public realm design for the Central Waterfront and East Bayfront. The Central Waterfront & East Bayfront Heritage Strategy tells the history of the City's relationship with the water's edge while providing a beautifully designed, thoughtfully planned space for experiencing the lake in the present.

Toronto's relationship to the water is historical, is ever-changing and is an integral part of East Bayfront. The East Bayfront portion of Toronto's waterfront has been subject to major modification over the last 180 years. The precinct occupies a shoreline of modern fill which was dredged and dumped in the early part of the 20th century, prior to which it was an area of open water.

Waterfront Toronto views the Heritage Interpretation Strategy as a separate initiative from the Public Art Master Plan; co-existence of separate heritage and public art strategies will allow each initiative to be a full expression of heritage or art, without being required to be both.

However, the Public Art Master Plan acknowledges that some unique archaeological and historical features (for example, Knapp's Roller Boat, buried somewhere within the East Bayfront precinct) may inspire artists or an artwork, and acknowledges there may be opportunities for the involvement of innovative heritage organizations in the development of artists' concepts and proposals.



4. The Plan

4.1 Objective, Vision, Site Selection, Terminology

Objective

The general objective of the East Bayfront Public Art Master Plan is to maximize the impact, significance and public benefit of the precinct art program, delivering a cohesive public art collection and unique identity for the area that is anchored by its artworks. The Public Art Master Plan will guide how artworks will be conceptualized, planned and implemented throughout the precinct, ensuring the neighbourhood as a whole benefits.

Vision

The current public realm and public art contexts inform the overall vision for public art in East Bayfront. The East Bayfront Public Art Master Plan takes, as a thematic starting point, this reclamation and re-telling of the city's relationship to the water, the shore as intersection of human activity and the natural environment.

Water is a thematic entry point opening up discussion and asking questions about resources, ecosystems, weather, transport, trade, leisure, landscape, nationality, innovation, physics, necessity, shared, commoditized, past, present, future. Water makes up the majority of the Earth's surface and more than 50% of the human body. In revitalizing our waterfront, Toronto is returning our attention to this vast asset which we have long ignored and the idea of water itself will be a connecting current running through a diversely realized program of artwork that characterizes this new 21st Century neighbourhood on the shore of the lake.



Lake Shore to lakeshore employs art to draw people across the barrier created by the Lakeshore Boulevard/ Gardiner Expressway transport corridor, to enrich the public spaces of the precinct with an exceptional collection, culminating at the shore of the lake, in a unique, site specific experience.



Site Selection

Consideration was given to the following criteria in identifying locations for art:

- High visibility
- Publicly accessible
- Supports urban design initiatives and the Central Waterfront Secondary Plan policies
- Afford opportunities for art that will be unique in the City and create a distinctive, even iconic neighbourhood

Terminology

From this review of site opportunities, the East Bayfront Public Art Master Plan is built on a program of three inter-related parts:

Thresholds, Connections and Destination

This terminology, defined on the following page, has been chosen in order to develop a plan for public art that sets out a vision of how the art program will function within the public realm. This approach allows for flexibility wherein the criteria of form and media and other site specifics will be determined once more is known about the actual scope of the various sites and the possibilities and restrictions that these parameters will dictate.



Thresholds are conceived to entice people across the barriers presented by the railway corridor, Gardiner and Lake Shore and lead them to the water. They are immersive artworks that can be glimpsed from the north and attract people to discover what lies beyond.

Three locations have been chosen:

- Jarvis railway underpass, Gardiner and right of way areas between and surrounding
- Sherbourne railway underpass, Gardiner and right of way areas between and surrounding
- Parliament railway underpass, Gardiner and right of way areas between and surrounding

Connections are artwork commissions that will animate, create interest and draw people east-west through the precinct and in smaller scale sites north and south of the Queens Quay “main street”.

Six locations have been identified for commission of connective artworks:

- Sugar Beach North
- Richardson to Lower Sherbourne
- Sherbourne Common North (Light Showers, already completed)
- Aitken Place North
- Dockside (Lightning/Shoal, already completed through City Planning Percent for Art Program)
- Aitken Place Park

Destination is a major landmark in the cityscape that will become a focal point and attraction at:

- Sherbourne Water’s Edge



^ Thresholds
+ Connections
* Destination

East Bayfront Public Art Master Plan Artwork Locations Map

4.2 Thresholds

Railway underpasses, Gardiner and right of way areas at Jarvis Street, Sherbourne Street and Parliament Street

The severing of the City from the waterfront by rail is a historical narrative common to many Canadian cities. The railway underpasses in Toronto, together with the elevated Gardiner Expressway, present barriers to the waterfront. In order to reach the spectacular spaces and neighbourhoods being built along the water, one needs to persevere through the north-south corridor at this intersection of rail and elevated expressway.

These public art Thresholds will make significant strides in bolstering the Secondary Plan's core principle, which is to remove barriers and reconnect the City with Lake Ontario and the lake with the city.

The actual scope of the artwork sites is to be determined at the time of implementation, and will require consultation and cooperation with Metrolinx, Toronto Terminal Railways and the City of Toronto, but it is envisioned that artists will be asked to conceive a single concept at each location that will weave together the underpass, Gardiner, and immediately surrounding right of way area, in an immersive and transformative way.



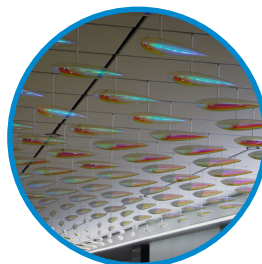
Left column: Bill Fitz-Gibbons, *Light Channels*, San Antonio; Warren Langley, *Aspire*, Sydney Australia; Paul Raff, *Mirage*, Toronto
Right column: Martin Creed, *Small Things*, London; Sarah Morris, *Robert Towne*, New York City; Kim Tomczak and Lisa Steele, *Watertable*, Toronto



4.3 Connections

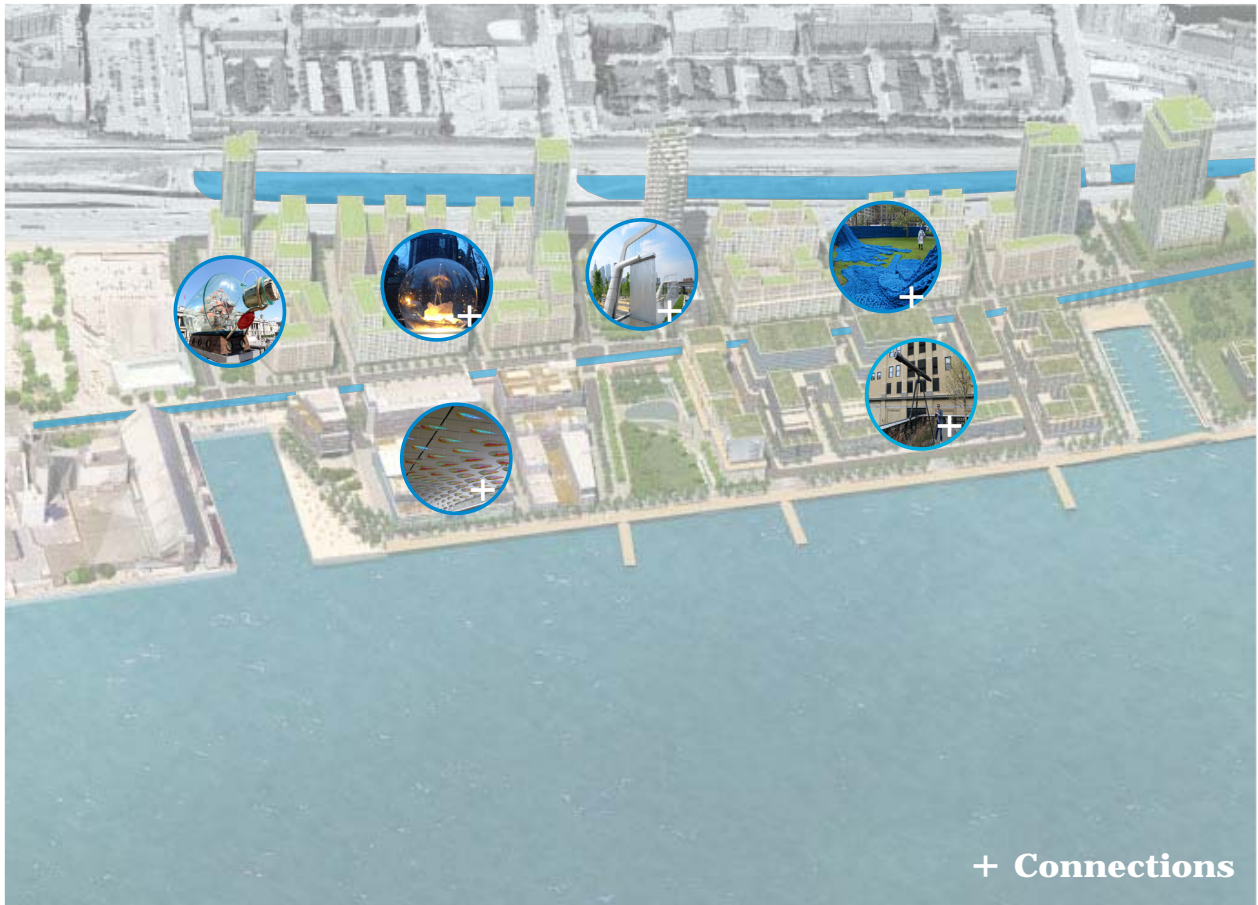
This part of the program is envisioned as a key piece in stitching together the different development blocks, connecting the narrative of the public art program to the character of the East Bayfront, connecting the neighbourhood to the city and recreating the east-west corridors and open spaces as more neighbourhood-friendly while also offering engagement to those visiting the area.

Strings of mid-block sites run east-west through the precinct, both north and south of Queens Quay. These will be sites of connection and sustained interest and play a crucial role in the intention of this Master Plan to form a cohesive collection. As has been done successfully in the West Don Lands, it is these connections that form the bulk of a narrative that takes shape as artworks relate to one another and create a whole which is more meaningful than each individual part.



Left column: Yinka Shonibare, *Nelson's Ship in a Bottle*, London; Jill Anholt, *Light Showers*, Toronto; Elmgreen and Dragset, *Telescope*, New York City

Right column: Paula Hayes, *Gazing Globes*, New York City; Orly Genger, *Red, Yellow and Blue*, New York City; Troika, *Shoal*, Toronto

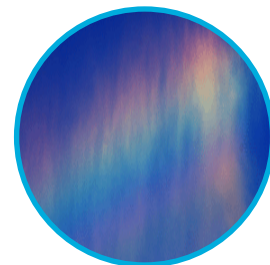


4.4 Destination

Sherbourne Water's Edge

The signature piece in the East Bayfront Public Art Master Plan will be a monumentally scaled commission at the water's edge, extending into the harbour at the foot of Sherbourne Common. The siting of this piece will bring to the fore an examination of our relationship to the water and create an exciting opportunity for a truly unique, truly site-specific work that will become a landmark image and a backdrop people's photographed experience of East Bayfront and Toronto's waterfront.

Depending on the actual footprint defined at the art site opportunity, the successful implementation of this commission will require partnership and cooperation with the Toronto and Region Conservation Authority, Toronto Port Authority and the City of Toronto. The opportunity it presents to engage the water, both physically and metaphorically, will inspire both artists and the public and become a powerful symbol of Toronto's ever-evolving relationship with the shore of Lake Ontario.



Left Column: Thomas Heatherwick, *Rolling Bridge*, London; Susanne Lorenz, *Badeschiff*, Berlin; Richard Wilson, *20:50*, London
Right column: Mary Mattingly, *Torus*, Toronto Nuit Blanche 2015; Michael Jones McKean, *certain principles of light and shapes between form*, Omaha; Michel De Broin, *La Maitresse*, Paris



4.5 Potential Future Connections

The East Bayfront Public Art Master Plan recognizes that some major infrastructure developments within the precinct in the future, may generate additional public art monies and initiatives through the City's Cultural Services Percent for Art Program, which mandates a minimum of 1% public art budget applied to the construction budget of any major capital project undertaken by the City.

Therefore, tangential to the artworks being commissioned within the precinct through Waterfront Toronto and developers, there will also be art budget and opportunities flowing from building of a new LRT system along Queens Quay Boulevard (through the Toronto Transit Commission) and major work done with the Gardiner Expressway. Both of these initiatives will generate public art budgets and programs which are identified here but are in addition to the opportunities budgeted for in this plan.

It is anticipated that implementation of these future components will support the intentions of this plan, and that, specifically with respect to the program generated by the capital work on the Gardiner, a public art program will support the Connections portion of this plan and support the City's own Secondary Plan intention to turn Lakeshore Boulevard into an urban waterfront avenue with ample room for cycling and pedestrians.



Along the major east-west corridors in East Bayfront there are opportunities for future components of the Connections program:

- Lakeshore Corridor
- Queens Quay Boulevard, integrated into the LRT system

5. Implementation of the Plan

5.1 Program Management

The East Bayfront Public Art Master Plan is an ambitious proposal whose success depends on cooperation between Waterfront Toronto, private developers and the City of Toronto's two public art programs; different components of the art program identified in this plan will be implemented under management of Waterfront Toronto, and through City Planning and City Cultural Services.

All sites identified as being on public property and within the development area, that is all work except for Sugar Beach North, Richardson to Lower Sherbourne and the Lake Shore and Queens Quay Corridors, will be implemented by Waterfront Toronto.

Waterfront Toronto provides the necessary administrative and curatorial oversight to the identification and development of public art opportunities, selection of artists, and implementation of artworks, in consultation with appropriate City staff and with technical input and approvals from relevant City divisions.

Waterfront Toronto is responsible for establishing and managing the partnerships required to fund and implement the art program, securing all City and external agency agreements and approvals, as well as managing the procurement process for the programming elements. All aspects of art competitions, design, fabrication, installation and coordination will be overseen by Waterfront Toronto in consultation with City of Toronto Art and Culture Services and other City departments as required.



Sites to be implemented by Waterfront Toronto:

Thresholds

- Jarvis railway underpass, Gardiner and right of way areas between and surrounding
- Sherbourne railway underpass, Gardiner and right of way areas between and surrounding
- Parliament railway underpass, Gardiner and right of way areas between and surrounding

Connections

- Sherbourne Common North (*Light Showers*, already completed)
- Aitken Place North
- Aitken Place Park

Destination

- Sherbourne Water's Edge

Sites to be implemented through the City of Toronto City Planning:

Connections

- Dockside (*Lightning/Shoal*, already completed)
- Sugar Beach North
- Richardson to Lower Sherbourne

Potential Future Sites to be implemented through City of Toronto Art and Culture Services, and City agencies:

Future Connections

- Lakeshore Corridor
- Queens Quay Boulevard, integrated into the LRT system



5.2 Administration and Oversight

Securing and Applying Public Art Contributions

Successful implementation of the East Bayfront Master Plan is predicated on Section 37 Agreements with East Bayfront developers being drafted in a manner in which City public art requirements are satisfied through a 1% contribution to be applied towards implementation of the East Bayfront Public Art Master Plan.

Standard wording for Section 37 Agreements pertaining to public art, offers three options for “On-site” Contributions, “Off-site” Contributions or a combination of the two. As master developer of the area, Waterfront Toronto, together with our public and private partners, is advancing a collective vision for a robust precinct-wide public art program that confirms the East Bayfront as a standout location in the downtown core. To do this, public art contributions in East Bayfront are being channelled towards the art opportunities identified in this document.

This means that on development blocks managed

by Waterfront Toronto, Section 37 agreements with the City will be written to allow only for “off-site” contributions, with 100% of the 1% for art contribution going towards the public sites identified in this document. On private development blocks, Section 37 agreements will be written to allow for a combination of “on-site” and “off-site” work, wherein developers will retain a negotiated portion of their public art contribution for an “on-site” commission (in line with the intent of this Plan), while contributing a negotiated portion of their contribution to an “off-site” pooling of funds for implementation of public art delivery on a precinct-wide basis.

Appendices i and ii outline the proposed approach for approvals, collection, spending and reporting public art contributions in the precinct.



Martin Creed, *Everything Is Going to Be Alright*, Detroit



Tracking and Reporting

Waterfront Toronto will include contributions received and progress on the public art plan in its Long-Term Plan, which is reviewed annually by Waterfront Toronto's Board of Directors and our three government partners.

Upon completion of artwork selection processes, the City of Toronto will be formally notified and provided information on the winning proposal

Further, Waterfront Toronto will provide the City with an annual progress report, indicating status of and details of projects in progress, funds received, money spent and how unspent money has been allocated towards future priorities of the plan.

Amending Procedures

In the event that substantial changes are to be made to artwork locations or budget allocations before implementation, Waterfront Toronto will present proposed amendment to City of Toronto for review and approval.

Waterfront Toronto Board of Directors

Upon completion of the artwork selection process, the winning concept for each public art opportunity will be presented to Waterfront Toronto's Board of Directors for information.

5.3 Waterfront Toronto Artwork Selection

The artwork for East Bayfront will be selected through a competitive process, either through open call or invitation, to be determined in consultation with the City at the commencement of implementation, based on project particulars such as timing, specificity of media, etc. Waterfront Toronto artwork selection competitions will be open to local, national and international artists.

An open call

A call to artists is distributed through appropriate art communication channels (which may be general or media-specific, depending on nature of the project) and artists are asked to submit expressions of interest, CV and examples of recent relevant work. From these submissions, a selection panel, convened as per below, selects a short list of artists who are invited to develop proposals based on a project brief provided by Waterfront Toronto.

An invitational call

A short list of artists is selected based on past work and invited to develop proposals based on a project brief provided. A selection panel convened as per below is responsible for proposing shortlists and selecting the winning concept.

In both of the above scenarios, artists are paid an honorarium for the development of their proposal.



Elspeth Pratt, *Second Date*, Vancouver

Juried Selection Process

Waterfront Toronto will select artwork following best practices of peer input and review. The artwork selection will be managed by Waterfront Toronto's Public Art Program Manager and facilitated by the Procurement Department to ensure a fair and open process.

A selection panel will be convened specifically for each project, in order to ensure that the specific make up of expertise represents the actual requirements of the project. The artwork selection panel will be comprised of professionals with expertise in art and related relevant fields as appropriate (architecture, landscape architecture, etc.) and who have an understanding of the local context either personally or professionally.

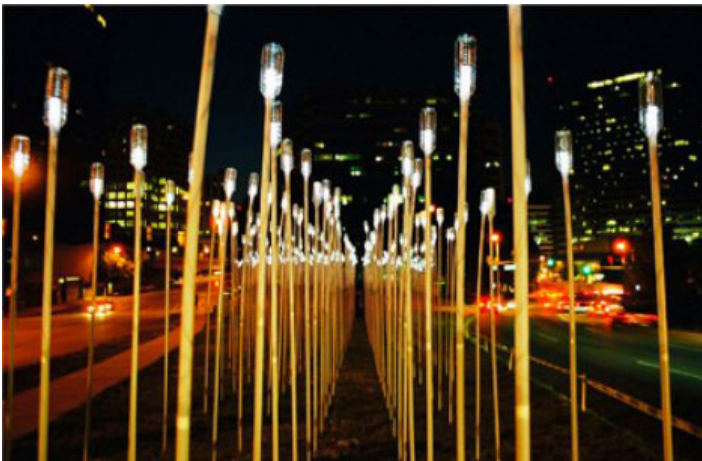
Voting members of the artwork selection panel will include:

- Four professional representatives of the visual art community, which may include up to two practicing representatives of relevant design professions as appropriate to the site context or constraints (architect, landscape architect, other design professional); and
- One representative of the local community or local stakeholders.

Representatives from City of Toronto's Art and Culture Services Public Art program will be invited to participate in the selection process in a non-voting capacity. Representatives from other relevant City departments may also participate in a non-voting capacity based on the parameters of the specific project.

Technical Advisory Committee

A City of Toronto Technical Advisory Committee will be convened for each project whose specific composition will depend on particular project conditions and siting, but which may include staff from Parks, Forestry and Recreation, Transportation Services, Right of Way and Structures and Expressways.



Jack Sanders, Robert Gay and Butch Anthony, *CO2LED*, Arlington

5.4 Funding

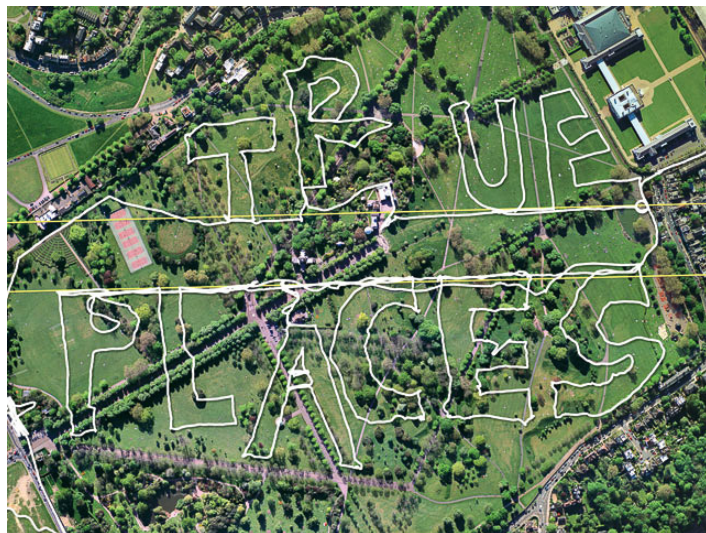
Funding for the East Bayfront Public Art Master Plan will come from the public art contributions negotiated from development parcels within East Bayfront.

Waterfront Toronto has calculated that these contributions (including both “on-site” and “off-site” contributions, but excluding the Gardiner and Queens Quay components) will total an estimated \$16.8 M over a twenty year period of development. These Section 37 monies will be allocated to appropriate projects identified in this Master Plan and funds will only be spent towards the plan as they are received. Budgeted amounts for each project will be allocated according to phasing for public art projects to be implemented by Waterfront Toronto.

Project budgets will be calculated to include a maintenance endowment equal to 10% of project hard construction costs in keeping with the City of Toronto’s Artwork Donations policy.

The implementation of the Public Art Master Plan will include a budget for Outreach and Communications consistent with the Percent for Art Program allowance of up to 5% of the implemented art budget.

In future phases there is potential revenue from City and Toronto Transit Commission (TTC) work on the Gardiner/Lake Shore and Queens Quay LRT respectively (Future Connections, noted previously).



5.5 Phasing

The timelines for implementation of the East Bayfront Public Art Master Plan reflect Waterfront Toronto's intention to deliver a vital public realm in the first period of development. While the phasing is derived from the proposed site rehabilitation and development schedule available at the time of preparing this document, phasing is subject to changes in development and public realm schedules so that the public art program can be implemented with the most effective coordination and collaboration.

The following phasing is based on timing of incoming contributions expected at present and acknowledges the components of the plan that are implemented both through Waterfront Toronto and through the City of Toronto's public art programs.

Phase 0 (2008-2011 – already complete)

Waterfront Toronto implementation:

- Sherbourne Common North (*Light Showers*, by Jill Anholt)

City of Toronto Planning, Percent for Art implementation:

- Dockside (*Lightning* and *Shoal*, by Troika)

Phase 1 (2015-2017)

Waterfront Toronto implementation:

- Aitken Place Park
- Jarvis Railway Underpass, Gardiner and Right of Way areas between and surrounding

City of Toronto Planning, Percent for Art implementation:

- Sugar Beach North

Phase 2(2018-2021)

Waterfront Toronto implementation:

- Sherbourne Common Water's Edge
- Sherbourne Railway Underpass, Gardiner and Right of Way areas between and surrounding
- Parliament Railway Underpass, Gardiner and Right of Way areas between and surrounding (project initiation, and partial completion)

City of Toronto Planning, Percent for Art implementation:

- Richardson to Lower Sherbourne

Phase 3 (2022-2025)

Waterfront Toronto implementation:

- Parliament Railway Underpass, Gardiner and Right of Way areas between and surrounding (project completion)
- Aitken Place North

Future Phase (timeline undefined)

City of Toronto Cultural Services, Percent for Art implementation:

- Lakeshore Corridor
- Queens Quay Boulevard, integrated into the LRT system

5.6 Conservation

Artworks commissioned by Waterfront Toronto through the East Bayfront Public Art Master Plan will be conveyed to the City of Toronto Public Art and Monuments Collection. As such, staff from Toronto Cultural Services will be consulted at key points in project development, where issues of long-term maintenance are being addressed and artworks will be commissioned with a view to longevity in both structure and aesthetic. In accordance with the City's artwork donation policy and deed of gift process, with the conveyance of each piece, Waterfront Toronto will give City of Toronto a cash sum equal to 10% of the artwork construction budget for deposit into their Public Art Maintenance Fund, towards the ongoing maintenance and conservation of the artwork.

Waterfront Toronto recognizes that the City of Toronto receives offers of donated artwork from time to time and is asked to seek public sites for these artworks. If a site is proposed that is within Waterfront Toronto's jurisdiction in the East Bayfront precinct, Waterfront Toronto will work with the City of Toronto to give consideration to the artwork in question and the siting feasibility, in accordance with the City's Artwork Donations Policy. However, it is understood that there is no obligation on the part of Waterfront Toronto to accept artwork donated to the City of Toronto onto a site within the Designated Waterfront Area.



Mark Di Suvero, *No Shoes*, Toronto

6. Outreach and Communications

Art has the potential to draw people down to the East Bayfront area on a recurring basis. Furthermore, art projects of a more ephemeral nature, aimed at community outreach and engagement, can go great lengths towards fostering a healthy public dialogue about art and community.

This Master Plan recommends the establishment of a modest Outreach and Communications budget, within the public art strategy and consistent with allowances for such within the City Planning Percent for Art program, to enable Waterfront Toronto to partner with artists and arts and culture organizations and/or festivals for example, The Power Plant, Nuit Blanche, Luminato, MOCCA, TIFF, or any of the numerous film festivals held in Toronto.



Public art as a community benefit begins before construction and a lot has been done already to attract these events to the water's edge: Street Art Toronto (StART) has completed multiple high calibre projects including one in partnership with CONTACT Photography Festival. As well, Luminato and Nuit Blanche are mounting events within the Designated Waterfront Area in 2015. Connecting these diverse temporary art programs to the array of sites in transition within the Designated Waterfront Area opens up exciting opportunities for our potential art partners, and for the public, building an audience for art along the lake and anticipation of the permanent projects as they unfold.



From top: Heather and Ivan Morison, *The Cleaving*, Nuit Blanche Toronto 2015; Rolande Souliere, Bala Underpass (StART Street Art Toronto)



The public art program also has the possibility of engaging the educational and incubational institutions who will be new tenants in the precinct (both OCAD University and Artscape will have new campuses in East Bayfront). Outreach may take the form of mentorships giving emerging artists experience in the process of realizing public artworks, or students may be able to participate in project creation in some way. Applicability will depend on the size, scope, complexity, suitability and relevance of such for each project.



Anadnam Dancetheatre, *Glaciology*, Nuit Blanche Toronto 2015; Sarah Anne Johnson, *Best Beach*, Toronto (StART Street Art Toronto with CONTACT Photography Festival and Partners in Art)

7. References

The City of Toronto has prepared a number of reports, studies and plans that have helped to form the thinking behind this art Master Plan, among them:

City of Toronto Official Plan, 2001
Central Waterfront Secondary Plan, 2003
Culture Plan for a Creative City, 2003
Canada's Urban Waterfront: Waterfront Culture and Heritage Infrastructure Plan, 2001
Toronto City Planning Percent for Public Art Program Guidelines, 2010

Further studies have been commissioned by Waterfront Toronto, which were instrumental in the development of this Master Plan:

East Bayfront Precinct Plan, 2005
East Bayfront Business and Implementation Plan, 2006
West Don Lands Public Art Strategy, 2009
Cultural and Animation Strategy for Toronto's East Bayfront, 2006
Central Waterfront and East Bayfront Heritage Strategy, in progress 2012

In addition, public art plans and strategies in numerous jurisdictions were referred to in the creation of this Master Plan, including:

A Public Art Plan for the Expressive Potential of Utility Infrastructure, Prepared for the Utilities and Environmental Protection Department, City of Calgary
A Working Plan for Art on the Central Seattle Waterfront
City of Vancouver, Clark-Knight Corridor Public Art Plan
Edmonton Public Art Map, Public Art Master Plan
Public Art Strategy, City Centre, Bristol, U.K
Slow Time, A Curatorial Vision for Bjorvika, Norway
The Greenwich Public Art Strategy, London Borough of Greenwich, U.K.

Appendices

Approvals for implementation of the East Bayfront Public Art Master Plan

1
Council Approval

When the East Bayfront Public Art Master Plan goes to Toronto City Council for approval, Council will at the same time be requested to give authority to City Finance staff to set up an account specifically for receiving Section 37 public art contributions from precinct developers/landowners.

2
Agreement

City of Toronto and Waterfront Toronto will enter into a legal agreement that clearly outlines the responsibilities on both sides for the collection and administration of the Section 37 funds secured for implementation of the East Bayfront Public Art Master Plan.

3
Planning Tools

Through the implementation tools available to City Planning, Section 37 public art contributions will be satisfied through the “Off-site” contribution option and the “Combination of on-site and off-site” Contribution option, as indicated in this document, so that public art contributions in the precinct are applied towards the East Bayfront Public Art Master Plan.

Collection and spending of Section37 contributions for the implementation of the East Bayfront Public Art Master Plan

Waterfront Toronto Developers

Development Agreement requires developers to fulfill their Section 37 obligation through an “off-site” cash contribution towards the East Bayfront Master Plan

Developer provides an estimate of gross construction costs (GCC) This estimate is verified by Waterfront Toronto and City Planning and Building staff

Developers pay verified amount to Waterfront Toronto directly, pursuant to Development Agreement, at time of above-grade building permit application

Waterfront Toronto issues receipt for contribution payment to both the developer and City Planning, required for release of above-grade building permit

Waterfront Toronto applies funds to priority project, based on East Bayfront Pubilc Art Master Plan

Waterfront Toronto undertakes artwork selection process, fabrication and installation of a project in accordance with the Master Plan

Upon completion of the artwork and Transfer of Title to the City of Toronto, Waterfront Toronto will provide to the City the maintenance endowment obligation

Private Developers

Agreements stipulate that 1% public art contribution are satisfied through a combination of “off-site” and “on-site” contribution to the East Bayfront Public Art Master Plan

Developer provides an estimate of gross construction costs (GCC). This estimate is verified by Waterfront Toronto and City Planning and Building staff

“Off-Site”

Developers pay verified amount to City of Toronto to be held in an account set up specifically, with Council authority as noted above, for implementation of the East Bayfront Public Art Master Plan

City of Toronto reports these funds and status of the account to Waterfront Toronto

When sufficient funds have accrued, funds are transfered to Waterfront Toronto for implementation of a priority project from the East Bayfront Master Plan

Waterfront Toronto undertakes artwork selection process, fabrication and installation of a project in accordance with the Master Plan

Upon completion of the artwork and Transfer of Title to the City of Toronto, Waterfront Toronto will provide to the City the maintenance endowment obligation

“On-Site”

Developers follow approval and implementation process typical to City Planning Percent for Art Program for commission of artwork on-site, while acknowledging siting and thematic intentions of the East Bayfront Public Art Master Plan

