Creativity and Innovation on Toronto's Waterfront

Cultural and Animation Strategy for Toronto's East Bayfront Precinct



A Living Cultural Experience for Toronto's East Bayfront

To develop strategies that outline what it will take to bring culture to this part of Toronto's waterfront

To inspire a greater vision for culture and animation in the East Bayfront Precinct

To identify the next steps to putting the strategies into action

- Interviewed 22 local and global leaders cultural
- The purpose of these interviews:
 - Conditions and needs to be considered for culture at East Bayfront
 - Success factors of precedent-setting urban waterfront-related projects.



Enormous demand for culture to locate on the Waterfront

- Attract Culture and Animation to the Waterfront through:
 - Long term funding plan
 - Artists involvement

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- Mixed-use neighbourhoods
- High quality Public Space
- Innovative planning process

- Conditions needed to bring culture and sustainability to East Bayfront:
 - Investment, funding and long-term commitment to tenants
 - Spaces for artists/cultural entrepreneurs
 - High-quality and visionary development
 - Innovation
 - Accessibility

- The Potential Cultural Users:
 - New media and technology innovators and artists (Corus)
 - A range of organizations from large established institutions to small operations (George Brown College)
 - Individual artists (work/live studios; co-ops; residencies)
 - Non-profit cultural organizations and companies (theatre, dance, art, heritage, film)
 - Private arts and cultural entrepreneurs (private galleries, designers, publishers)



- Ideas for culture
 - "Harbourfront East" Harbourfront would be willing to program East Bayfront
 - Children's Museum and related attractions for children and families
 - Cosmology Centre
 - Public Art, including the site's Heritage communicated with Public Art



- Community Arts Centre, with classes, a performance space, rigorous programming, events, etc.
- Artist's studios with storefronts along the "Main Street"
- "Jewel box" galleries with interactive, high tech virtual exhibitions



- Potential partners:
 - Harbourfront
 - The Distillery District
 - Artscape
 - Royal Ontario Museum
 - Post-secondary Educational Institutions
 - Local Cultural Organizations: Toronto Arts Council, the Guild, Evergreen (Don Valley Brick Works)
 - City of Toronto's Culture Division
 - Public sector (artists, galleries, cultural/media entrepreneurs)



4. Precedents

• Our precedent research centred on:

 National and international precedent waterfront and community developments



Precedents: Waterfront-related Urban Developments

Granville Island, Vancouver BC, 1979



- 7.2 ha mixed-use development, 12 million annual visitors
- Location of numerous annual festivals including: Vancouver International Film Festival, Chefs Fest, and the Vancouver International Writers and Readers Festival

Millennium Park, Chicago IL, 2004

- 9.91 ha mixed-use development, 1 million visitors predicted to increase to 3 million in 2006
- Elements include: Jay Pritzker Pavillion, Joan W. and Irving B. Harris Theater for Museum and Dance, the Crown Fountain, Luri Garden, seasonal ice rink, and the Millennium Monument



Precedents: Waterfront-related Urban Developments

Battery Park City, New York NY 2004



- 36.42 ha, mixed-use development, governed by the Battery Park City Authority
- 93 m sf commercial space; 7.2 m sf housing; 52 shops & services; 22 restaurants; 20 public works of art; 3 public schools
- Museum of Jewish Heritage; World Financial Center Plaza; North Cove Harbour; Women's Museum being planned

Canary Wharf, London UK 1980-Present

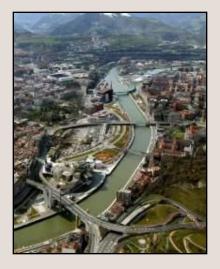


- 100 ha mixed-use development (London Docklands Development Corporation), receiving 17 million visitors annually
- 2007 high speed Channel tunnel commuter rail services
- 3 000 parking spaces

Precedents: Waterfront-related Urban Developments

Bilbao Ria 2000, Bilbao Spain, 1995

- 34.85 ha mixed-use waterfront development, governed by *Bilbao Ria 2000*
- Landmark development includes: Guggenheim Bilbao, Maritime Museum, Deusto Library, Zubiarte shopping mall, Palacio Euskalduna, playgrounds, sculpture gardens





Kungsträdgården Park, Stockholm, 1953

- 371 ha mixed-use development (formerly Royal kitchen, then pleasure garden)
- 3 million visitors annually, modified and opened to celebrate Stockholm's 700th anniversary in 1953
- Seasonal skating rink, nearly 150 events and numerous exhibitions staged annually

Precedents: Garden and Flower Shows

- All the Flower Shows researched are "high impact" short-term cultural attractions.
- This type of attraction is of special interest because it can be initiated before the development is completed.



Floriade, Netherlands, 1960

- 7-month festival held every ten years, 48.56 ha
- 3.3 million visitors
- Location varies from year to year (Rotterdam (1960); Amsterdam (1972 and 1982); The Hague/Zoetermeer (1992); Haarlemmermeer (2002); Regio Venlo (2012)



Precedents: Garden and Flower Shows



Chelsea Garden Show, London, UK, 1862

- 157 000 visitors (5-days)
- 9.31 ha, show located at the Royal Hospital, Chelsea
- Royal Horticultural Society (other shows during the year: Hampton Court Palace Flower Show, RHS Flower Show at Tatton Park etc.)



The Philadelphia Flower Show, Pennsylvania, 1829

- 2004 show saw 275 000 visitors over 8 day period
- 13.35 ha held at the Pennsylvania Convention Center

Precedents: Art Biennials

- There are 200 major art Biennials in the world and the number is growing. There is no major art biennial in Canada at this time.
- All but one of the art biennials researched are "mid impact" attractions during their limited duration – usually about three months.
- The Venice Biennale that takes place expo-style on a fair ground is a "high impact" cultural attraction.



Precedents: Art Biennials

- Biennials can be categorized according to 3 different types:
 - Expo Biennials that are organized by national pavilions like world's fairs
 - Global Biennials that are global in content and organized by themes – spread across multiple locations
 - Institutional* Biennials attached to a particular art institution and taking place mainly within its walls (e.g. Tate, Whitney and Carnegie)
 * We have not included examples of the Institutional-type Biennial in this report

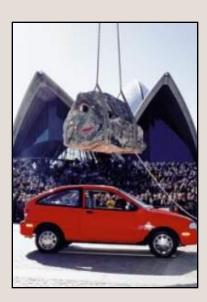


Precedents: Art Biennials

La Bienale di Venezia (Expo-type), Venice Italy, 1895

- 915 000 visitors (154 days of exhibitions)
- Other Satellite programmes include: Cinema, Architecture, Music, Dance, Drama





Sydney Biennial (Global),

Sydney Australia, 1973

- 200 000 visitors /10 weeks (2004)
- showcases innovative contemporary art from Australia and around the world
- the 2006 Biennale of Sydney will collaborate with arts organisations across Sydney extending to more than 16 venues and sites

Proposed Categories of Cultural Attractions

- Proposed categories and elements of culture and animation for the East Bayfront:
 - High Impact Attractions 800,000 plus visits per year.
 - Mid Impact Attractions 100,000 to 799,999 visits per year.
 - Low Impact Attractions less than 100,000 visits per year.

Note all Square Foot (SF) and annual attendance estimates are preliminary and subject to feasibility studies.



High Impact Attractions



Sherbourne Park: Toronto's Millennium Park

- Internationally acclaimed innovative public park space with world class art, performance, gathering places, architecture and landscape design
- 2.2 Acres (approx. 90,000 SF) + waterfront promenade
- 1 million visits

High Impact Attractions



Cosmology Centre

- Unique to the world, innovative science centre-type attraction dedicated to astro-sciences with state-of-the-art planetarium
- 100,000 SF
- 500,000-800,000 visits year round



Cirque du Soleil/ Acrobatic Circus

- 80,000 100,000 SF for Permanent Performance Tent
- 500,000-800,000 visits
- Seasonal



Children's Museum, Marketplace and Village

- Museum plus family-themed retail and kid-friendly spaces and activities; and a recycling craft centre
- 20,000 25,000 SF for Museum + retail
- 150,000 visits for Museum + retail year round

Community Arts Centre

- Toronto's answer to Vancouver's Roundhouse, combining arts, education, recreation
- 20,000-30,000 SF with 150,000-200,000 visits year round



International Floriade

- Garden and flower show of international standards
- 20-30 acres with 300,000 visits over 3 weeks



Contemporary Art Museum and Centre

- Premier Contemporary Art Centre making a larger statement of Toronto's commitment to contemporary art and innovation
- 60,000-200,000 SF
- 200-300,000 visits year round





Water Art Park

- Massive water sculptures
- 200,000 visits (seasonal)



Southstreet Seaport Type Historical Development

 Showcasing the industrial pier history of the area in a retail environment

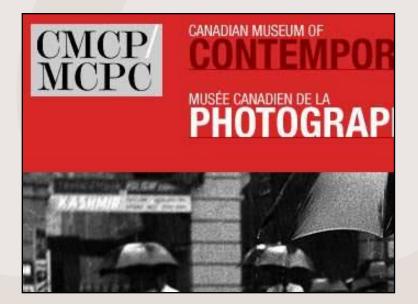


Wine and Culinary Arts Museum and Institute

- Gateway to Niagara, offering many programming, retail and partnership opportunities
- 20,000-40,000 SF with 150,000-250,000 visits year round

Canadian Museum of Contemporary Photography

- Branch of the CMCP in Ottawa
- One of the hottest sectors in the arts
- 20,000 40,000 SF
- 100,000 125,000 visits





• Aboriginal Visual and Performing Arts Centre





New Media Centre

- Bringing together the many local new media organizations under one roof
- Linking with post-secondary institutions
- Dedicated to art, education, research and synergy



- 20,000-30,000 SF
- 20,000-30,000 visits plus festivals year round
- Connecting to the dozens of media-related festivals in Toronto

Artist Work/ Live Studios and Storefronts

- 1,000-10,000 SF
- 10,000-20,000 visits year round





Private Sector Art Galleries

- 8,000-12,000 SF
- 10,000-20,000 visits year round

Virtual Museum Gallery

- Kiosks featuring virtual connection to major cultural institutions across the GTA (the ROM for example).
- 1,000 SF
- 10,000 20,000 visits year round





200-300 Seat Theatres/ Contemporary Performance Space

- 6,000-8,000 SF
- 50,000 visits year round





Public Art and Sculpture

 Integrated throughout Sherbourne Park and the entire East Bayfront Precinct



5.4 Potential Festival Opportunities

- Festivals are essential to adding vibrancy to the waterfront with programming.
- Festivals can double the attendance of the anchor institution in a matter of weeks.
- Many of Toronto's existing festivals need more space for screenings and presentations.
- Many of the recommended High Mid and Low Impact cultural attractions offer excellent festival opportunities, both existing (*) and potential, including:
 - Aboriginal Arts Festival
 - Toronto Art Biennial
 - Wine and Food Festival
 - Children's Festival*
 - Culturally Specific Festivals*
 - Luminato*
 - Nuit Blanche*

- Dozens of existing New Media Festivals (Digifest, McLuhan, Images)*
- Fringe Theatre Festival*
- CONTACT Photography festival*
- Toronto Doors Open*
- Toronto Alternative Art Fair International (TAAFI)*

Conclusions

- There is a strong demand for culture to locate on the waterfront
- The main incentives will be security of tenure and the creative community
- Small organizations and "pioneers" may need below-market rents
- Purpose designed space is a strong incentive



Conclusions

- Large and mid-impact attractions will be interested in the free land and great location and will likely be able to raise capital through philanthropy if they are partners in the design process and if they own their building
- Low impact attractions will likely prefer rent or condo options
- The cultural strategy is a mixed use strategy with different types of facilities, ownership and capital cost models tailored to different organizations and their impacts



Conclusions

- The cultural and animation strategy is not a ground floor strategy. Some will be on the ground floor, others will be multi-story, others will be on the second or higher floors with ground floor access.
- Festivals are extremely important as they can double visits in a short period of time and make "mid impact" attractions have a high impact in smaller timeframes and using less space.



That a decision be made as soon as possible as whether a high impact attraction is suitable for East Bayfront and what that location would be.

That feasibility studies be undertaken immediately on high impact attractions to determine more accurately the costs and benefits; and determine whether high impact attractions are appropriate in a residential neighbourhood.



Recommendations

That the mid-impact attractions and festivals be evaluated. Those of interest should be engaged in discussions with Waterfront Toronto to determine their precise requirements. Funding should be jointly sought by Waterfront Toronto and those institutions that are considered broadly feasible.

That a public EOI process be undertaken to elicit a fuller inventory of cultural groups that may wish to move to the Precinct

