TORONTO WATERFRONT REVITALIZATION CORPORATION

Cultural and Animation Strategy For Toronto's East Bayfront

April 2006

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EXECUTIVE SUMMARY

The goal of the retail and cultural animation strategy is to engage residents, regional visitors and tourists with the waterfront by offering a variety of things to see and do from shopping and dining experiences to cultural activities, festivals, and the pleasure of outdoor space by the water.

Based on the current concept plan, there would be 181,503 square feet of ground floor commercial space available for occupancy on the north and south sides of Queens Quay Boulevard, 90,902 square feet flanking Sherbourne Park (including corner properties on Queens Quay Boulevard, and some 93,534 square feet along the waterfront (including space fronting on the Jarvis Slip). In total, there is a potential for approximately 366,000 square feet of ground floor commercial space within the East Bayfront Precinct.

Retail experts, urbanMetrics inc. have demonstrated that without cultural and other forms of animation, the amount and type of retail that can be attracted by the number of residents and office workers projected in the Precinct Plan is limited primarily to convenience uses in modest numbers. This type of retail and food service is not destination-oriented and the overall result will be the appearance of a self sufficient, but largely internal community, not overtly welcoming to visitors, no matter how “accessible” the waterfront itself may be.

Artscape, the Toronto-based world leader in developing projects that attract and retain artists and knowledge workers as tenants have demonstrated that this limited approach would not fulfill the aspiration for an “intelligent community” set forth in the East Bayfront Precinct Plan because artists and workers in creative industries prefer an environment with “interesting public spaces and gathering places” such as unique cafes, restaurants and meeting areas. Without sufficient commercial and cultural animation, these industries would be unlikely to locate here – and if they did (as a result of incentives) would be unlikely to stay. This finding was substantiated in interviews conducted by Lord Cultural Resources for this study.

What the retail and cultural animation strategy adds to the East Bayfront Precinct is a significant number of local, regional and tourist visitors who will increase the market for retail and food services to a point where it becomes attractive for unique and specialty retail to locate there. This type of retail is itself a destination that will attract more visits – and more spending by local residents and office workers than what they would spend on ‘necessities’ in convenience retail. This heightens the attractiveness to both residential and office users who could be considered part of the “creative economy”.

In order to identify what would attract culture and animation to the waterfront, Lord Cultural Resources conducted interviews with 22 leaders in the field and studied 13 precedents for successful animation and mixed-use attractions on waterfronts. To complement this research, urbanMetrics conducted case studies at successful waterfront retail and entertainment districts, including Baltimore’s Inner Harbour, Granville Island, Faneuil Hall in Boston, and South Street Seaport in New York.

We applied this information and the accumulated knowledge of our two firms to formulate the, conclusions and recommendations that are summarized below:

There is a large supply of cultural uses, institutions and festivals that are interested in locating in the waterfront area of the East Bayfront Precinct for a range of reasons including:

- Many small organizations (both for-profit and not-for profit) are being evicted due to rising property values in Toronto
- New cultural organizations and uses are continually being invented
- Cultural organizations seek security of tenure through long-term leases and condominium options
- They are attracted to the waterfront

However, the site has challenges:

- Isolation from the rest of the city
- Lack of identity
- The possibility that it will feel like a subdivision rather than a new urban place on the waterfront
- Being pioneers in a construction site for the early years of development

These can be overcome with incentives such as below market rents and security of tenure. Also it will be important to communicate that the owner of the arts spaces is not a private developer but an agency with commitment to the long-term tenure of the arts and creative industries

The Report categorizes cultural animation opportunities as follows:

- Low Impact – comprised of office and gallery uses for creative industries and arts organizations, small 200-300 seat theatres, public art, and specialty festivals and events. These attract between 10,000 and 100,000 visits per year and require 1,000 – 12,000 square feet for each attraction depending on the use. This group of users would look for below Market rents in the pioneer phase. Their long-term commitment could be secured by pegging rents at $12-$14 psf gross. The type of cross-subsidization that might be required from other residential or commercial tenants would not be dissimilar to the method used in tenanting a shopping mall.

  The “low impact” scenario envisions a distributed network of 5-10 low-impact cultural entities each attracting from 10,000 to 100,000 visits a year – that is, a total of from a low of 50,000 to a high of 900,000 visits – an average of 300,000 depending on such factors as the nature and mix of the cultural attractions, scale and location.

- Mid Impact – comprised of intermediate sized institutions such as a Centre for Contemporary Art, Museum for Aboriginal Art, a branch of a National Museum, A wine and culinary centre, a Children’s Museum and Kid’s Marketplace plus related festivals (such as an international art biennale, wine and food festivals, new media festivals and Toronto Alternative Art Fair. Each of these could attract between 100,000 and 800,000 visits per year and require between 20,000 to 60,000 square feet. For this category of users, a long term, nominal sum land lease may be sufficient. These players will be able to raise all or a significant portion of the funds from private and public sources to build and fit out their facility. They will be able to pay their own occupancy costs but they will not be able to pay common area charges,

  The mid-impact scenario envisions two of these cultural attractions plus four related festivals for a visitor range of 1 - 1.5 million per year.

- High Impact – comprised of one or more attractions known to attract more than 800,000 visitors per year such as an Aquarium (900,000 to 3 million visitors depending on the type and size); Acrobatic Circus School and Attraction, a Chicago-style Millennium Park (1 million visitors) or an international flower festival like Floriade.. These attractions have large space requirements (100,000 – 250,000 square feet), high capital costs and parking requirements. Feasibility studies need to be conducted to determine the types of incentives and fees required to bring this category of attraction to the site and the impact on residents.

  The high-impact scenario envisions one high impact attraction likely on the urban edge of the site plus related festivals with a visitor range of 1.5 to 2 million.

Recommendations

- The most successful waterfront districts are those that have strong physical linkages with other major visitor destinations. East Bayfront should not be a standalone destination but should become one part of the overall Toronto Waterfront experience. Creative linkages (both water and land based) should be used to connect East Bayfront with other waterfront and downtown destinations such as the Distillery District
- East Bayfront needs to establish its own identity distinct from Toronto's other attractions, such as Harbourfront, the Distillery District, Ontario Place, etc. In part this can be accomplished through the type of cultural and entertainment attractions developed on the site, as well as, through branding East Bayfront as a unique experience. If East Bayfront is seen as duplicating the experience of other destinations, there is a risk that it will simply cannibalize their attendance.
- Most of the top waterfront and downtown cultural districts examined derive a significant portion of their market from their surrounding regions. This enables them to develop a critical mass of venues and activities to also function as compelling tourist destinations. The ability to draw from the regional population base will be dependent on the availability of sufficient parking in the East Bayfront Community.
- Urbanistic Approach: planning to achieve public engagement means taking an urbanistic approach by which is meant a combination of low-impact, mid-impact and high impact attractions or festivals.
- Creative Approach: With the goal of being an Intelligent Community and branding Toronto as a creative city, it will be necessary to engage with cultural organizations and festivals in order to attract them as tenants and partners. This means innovating some type of co-design process and new forms of leases to assure security of tenure.
- Commercial Condominiums or strata titles should be explored. This would allow the TWRC to sell space it controls to arts/cultural groups at the full cost of construction; while those groups would receive the opportunity to build equity over time. As landowner TWRC could build into the agreement many forms of protection in case of default or re-sale.
- A Public Request for Expressions of Interest (REOI) process be launched as soon as possible to determine which cultural groups, creative industries and festivals would be interested in locating in the East Bayfront Precinct. The study identified a significant number of opportunities through the interview process. The REOI will doubtless reveal additional opportunities.
- The strategy for ground floor retail and cultural space has been analyzed by urbanMetrics inc., which assessed the potential for the retail component and by Lord Cultural Resources Inc. and Artscape, which developed cultural and animation strategies for East Bayfront.

- The retail strategy has been based on an evaluation of three core markets for commercial space within the East Bayfront Precinct: the on-site residential population, on-site employees, and visitors/tourists. The retail space potential for the residential and employee markets is largely driven by population/employment and nearby competition. The potential for tourist and visitor retail spending is related to the cultural and animation strategy. Thus the greater the numbers attracted by culture and other types of animation, the greater likelihood of attracting more unique destination types of retail and food services – which then have the potential of themselves becoming a destination.
- The proposed residential component will comprise some 10,000 residents – the equivalent of a small town, such as Port Hope or Paris, Ontario. In that retailing is important part of community life, we would expect that East Bayfront should be capable of offering its residents a good range of retail stores and services, recognizing the existing commercial infrastructure in the GTA. We have estimated that about 20% of residents spending will be undertaken on the site, which would represent about 60,000 square feet. This would include convenience retail, restaurants/fast food, services and a limited number of comparison retail stores. We have assumed that a large supermarket or automotive uses will not be developed within East Bayfront.
- Retail facilities are an important amenity to attract employment uses to an area. The ultimate employment within East Bayfront is estimated at approximately 8,000. The primary retail and service categories required to serve downtown employees, include: restaurants and fast food outlets for lunch-time expenditures; restaurant, bars and entertainment expenditures to support after-work expenditures; convenience retail and services to serve the day-to-day needs of employees; limited comparison retail space (e.g. fashion, jeweller, home decor, etc.) to serve the lunch time shopping by employees; and, business services. Based on research conducted in other downtown environments, we estimate that the on-site employees could support some 40,000 square feet of retail and service uses.

- The amount and location of cultural and retail space for each of the three scenarios developed by Lord Cultural Resources has been shown in Figure 1. This table should be considered as a general guide and should be treated with flexibility depending on the physical capacity of the site, parking needs, planning regulations, and overall design goals. As indicated in the cultural strategy report, the cultural and entertainment components identified are still subject to a more detailed market and feasibility assessment.
- As indicated by this table, the cultural and retail components range from about 200,000 square feet under the low impact scenario to about 700,000 square feet under the high impact scenario. In the low impact scenario, the retail component is almost entirely dedicated to serving local residents and employees. Under the medium and high scenarios, the volume of visitor traffic will support a larger cluster of retailing and services, including the incorporation of retail "pavilions" that could function as attractions unto themselves. A small boutique hotel of approximately 50 rooms has also been included in the high impact scenario to serve both tourists and local businesses.

Figure 1:
Retail and Cultural Space Summary

Scenario	Retail	Restaurants and Fast Food	Other Services	Culture and Entertainment	Total
	(Square Feet of Gross Leasable Area)				
Low Impact Scenario					
Queens Quay Boulevard (North Side)	25,000		15,000		**40,000**
Queens Quay Boulevard (South Side)	25,000	5,000	15,000		**45,000**
Flanking Sherbourne Park		5,000			**5,000**
Waterfront Promenade	10,000	10,000		100,000	**120,000**
Total	**60,000**	**20,000**	**30,000**	**100,000**	**210,000**
Medium Impact Scenario					
Queens Quay Boulevard (North Side)	35,000	5,000	15,000		**55,000**
Queens Quay Boulevard (South Side)	35,000	10,000	15,000		**60,000**
Flanking Sherbourne Park		10,000			**10,000**
Waterfront Promenade	50,000	20,000		200,000	**270,000**
Total	**120,000**	**45,000**	**30,000**	**200,000**	**395,000**
High Impact Scenario					
Queens Quay Boulevard (North Side)	45,000	10,000	15,000		**70,000**
Queens Quay Boulevard (South Side)	45,000	15,000	15,000		**75,000**
Flanking Sherbourne Park		10,000	40,000		**50,000**
Waterfront Promenade	75,000	30,000		400,000	**505,000**
Total	**165,000**	**65,000**	**70,000**	**400,000**	**700,000**

Note: In the High Impact Scenario, the boutique hotel is represented by the 40,000 square feet of other services space.

- Some of the uses, particularly with regards to the high impact scenario, would occupy multiple levels, so that the total space will exceed that available on the ground floor alone. It is also important to recognize that under both the low and medium impact scenarios, the amount of retail space recommended along Queens Quay Boulevard, could, for the most part, be accommodated on the south side of the street and be located on lands within TWRC ownership. Because, TWRC has an interest in controlling the leasing of the retail space, restricting retail development to the south side of Queens Quay Boulevard may be preferable. However, from a marketability standpoint, we have recommended that the space along Queens Quay Boulevard be centrally concentrated on both sides of the street around Sherbourne Park.
- Under the high impact scenario, the retail and service components are consistent with the establishment of East Bayfront as a major tourist and visitor destination. This scenario will require extensive planning to ensure that adequate parking can be provided and the entertainment components can be appropriately integrated with the employment and residential components of the project.

- Unlike the United States, Canada is limited in the number of chains it has to tenant unique specialty retail projects. One way to overcome this is to provide incubation opportunities for crafts people to lease space on a short term basis with an opportunity to develop their products and merchandising into more permanent concepts. The Southern Ontario market has an extensive array of crafts people with high quality products. A market building that is able to accommodate both permanent retailers and selected crafts people on temporary leases would provide a unique retail venue in the Toronto area and would complement the cultural strategies for the project.
- The potential for noise and safety impacts by night time entertainment venues on nearby residents is a concern that should be addressed through design and leasing strategies. There needs to be some separation between the residential components of the project and those likely to attract patrons after 10pm.

In summary, East Bayfront can be successful in a number of different roles. Strategic decisions need to be made with regards to its character and contribution to Toronto's urban economy.

Creativity and Innovation on Toronto's Waterfront

Cultural and Animation Strategy for Toronto's East Bayfront Precinct

Creating Cultural Capital

Lord Cultural Resources

A Lived Cultural Experience for Toronto's East Bayfront

1. Purpose of this Report:

- 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

Lord Cultural Resources

A Lived Cultural Experience for Toronto's East Bayfront

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3. Findings from the Interviews

- We interviewed 22 local, national, and international cultural leaders and precedent-setters.
- The purpose of these interviews:
  - To determine what conditions and needs must be considered to bring culture and animation to Toronto’s East Bayfront.
  - To discover the success factor of precedent-setting urban waterfront-related projects.

3. Findings from the Interviews

- Main Finding: *There is an enormous demand for culture to locate on the Waterfront:*
  - Public, private and non-profit cultural entities need space
  - Many small organizations are being evicted due to the rising value of Toronto property
  - New cultural organizations are being created all the time
  - They are attracted to the waterfront
  - They seek security of tenure
  - The seek a creative community

Lord Cultural Resources

Creating Cultural Capital

3. Findings from the Interviews

- How to Attract Culture and Animation to the Waterfront:
  - Offer a long-term funding plan for infrastructure and operations: make tenancy and operations affordable.
  - Artists are pioneers in community development, involve them from the beginning
  - Create a mixed-use and diverse neighbourhood connected to the urban fabric of the rest of the city
  - Develop high-quality, aesthetic public spaces
  - Infuse each step of the planning process with innovation and creativity

3. Findings from the Interviews

- Conditions needed to bring culture to East Bayfront:
  - Investment, funding and long-term commitment to tenants: affordability is key and creates a critical mass.
  - Spaces for artists/cultural entrepreneurs – work, live and communal spaces will bring vitality.
  - High-quality and visionary development and design – to define the development, attract creative tenants and entice visitors.
  - Innovation – this is a current gap in the city. Very little currently brands Toronto as an innovative city.
  - Accessibility –public transit, marketing and infrastructure to help combat the Gardiner as a mental and physical barrier.

3. Findings from the Interviews

- The Potential Cultural Users:
  - 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)
  - New media and technology innovators and artists
  - A range of organizations from large established institutions to small operations

3. Findings from the Interviews

- The following ideas for culture in the East Bayfront emerged from the interviews:
  - "Harbourfront East" – Harbourfront would be willing to program East Bayfront
  - Community Arts Centre, with classes, a performance space, rigorous programming, events, etc.
  - Artist's studios with storefronts along the "Main Street"
  - A world class aquarium
  - Cosmology Centre – science centre type attraction for cutting edge astronomy/ astro-physics, with state-of-the art planetarium (Royal Ontario Museum).

(cont'd…)

3. Findings from the Interviews

- More of the ideas for culture in the East Bayfront emerged (cont'd…):
  - Aboriginal and First People's Museum (McMichael)
  - Public Art, including the site's Heritage communicated with Public Art
  - "Jewel box" galleries with interactive, high tech virtual exhibitions by ROM and others
  - Children's Museum and related attractions for children and families

3. Findings from the Interviews

- Essential Elements to make culture sustainable on the waterfront:
  - The right mix of unique retail, restaurants, bars, housing to create a true urban environment that attracts people.
  - An urban environment not a subdivision.
  - Innovative and interesting public spaces and places - parks, boardwalks, gathering places, meeting areas.
  - Accessibility through public transit and parking, extremely reasonable rents and marketing of the area.

3. Findings from the Interviews

- Potential partners:
  - Harbourfront
  - The Distillery District
  - Artscape
  - Royal Ontario Museum
  - McMichael Canadian Art Collection
  - 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)

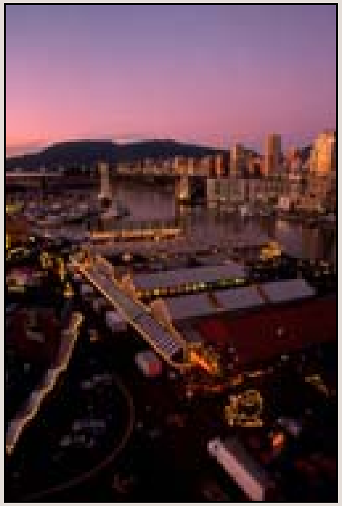
4. Precedents

- Our precedent research centred on:

  - National and international precedent waterfront and community developments
  - Information on comparable aquaria, art biennials and flower festivals

4.1 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 Ritzker Pavillion, Joan W. and Irving B. Harris Theater for Museum and Dance, the Crown Fountain, Luri Garden, seasonal ice rink, and the Millennium Monument

4.1 Precedents: Waterfront-related Urban Developments

Battery Park City, New York NY 2004

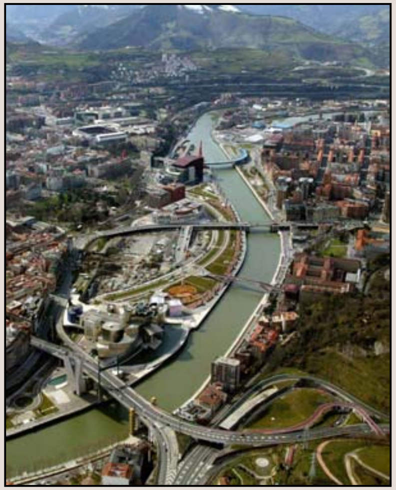
- 36.42 ha, mixed-use development, governed by the Battery Park City Authority
- 93 m sf commercial space; 7.2 m sf housing; 52 shops & services; 22 restaurants; 20 public works of art; 3 public schools
- Museum of Jewish Heritage; World Financial Center Plaza; North Cove Harbour; Women's Museum being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

4.1 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

4.2 Precedents: Aquaria

All the aquaria we reviewed are year round "high impact" attractions that require significant parking

Vancouver Aquarium, Vancouver BC 1956

- 2005 attendance 880 000
- 100 000 SF facility
- 32 parking lots with in a 5 km radius

4.2 Precedents: Aquaria

Georgia Aquarium, Atlanta GA 2005

- 500 000 sf newly completed facility
- Aquarium saw 1 million people in its first 98 days
- 3 000 000 are projected to visit the aquarium annually
- 1600 covered and rooftop parking spaces

New England Aquarium,
Boston MA, 1969

- 1.3 million visitors in 2005
- 4 Validated parking lots; one Limited-Validation lot; 5 non-validated lots

4.3 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)

4.3 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

4.4 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.

4.4 Precedents: Art Biennials

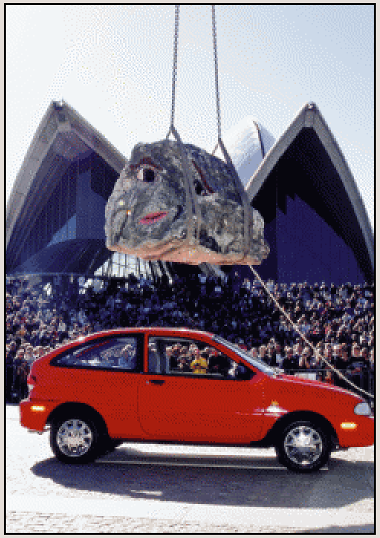
- Biennials can be categorized according to 3 different types:
  - Expo – Biennials that are organized by national pavilions like world's fairs
  - Global – Biennials that are global in content and organized by themes – spread across multiple locations
  - Institutional* – Biennials attached to a particular 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

4.4 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

5. Proposed Categories of Cultural Attractions for East Bayfront

- The categories organized in three categories: high, mid and low impact.
- While we could have developed categories based on capital costs or other criteria, we thought it would be most beneficial to the business planning process to develop categories based on attendance ranges because the number of visits drives retail, parking and contributes to the ambience of the neighbourhood.
- These ranges are based on our years of experience with comparable institutions.

5. 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.

5.1 High Impact Attractions

Aquarium

- World-class centre for education and entertainment inspired by aquatic environments
- 100,000 – 250,000 SF
- 1.25 – 1.5 million visits
- Extensive Parking Required

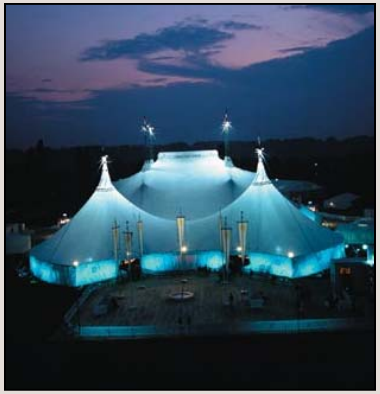


5.1 High Impact Attractions

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

5.1 High Impact Attractions



Cirque du Soleil/ Acrobatic Circus

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

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

5.2 Mid Impact Attractions

International Floriade

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

Aboriginal and Inuit Art Gallery

- In partnership with McMichael Collection and Aboriginal Organizations.
- 40,000-60,000 SF
- 200–300,000 visits year round

5.2 Mid Impact Attractions

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)

5.2 Mid Impact Attractions

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

5.2 Mid Impact Attractions

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

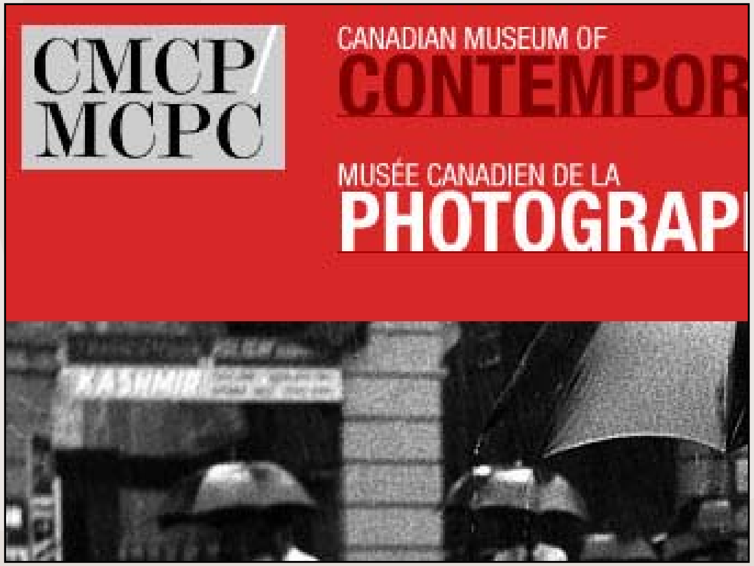
Community Arts Centre

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

5.2 Mid Impact Attractions

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



5.2 Mid Impact Attractions

- CariCana Village and Museum
  - In development now, this group is dedicated to creating a tourism destination dedicated to preservation of African-Canadian and Caribbean culture.
  - They propose a cultural centre, museum and village to be the core elements of the experience.
  - 200,000 – 300,000 year round visits

5.3 Low Impact Attractions

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

5.3 Low Impact Attractions

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

5.3 Low Impact Attractions

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

5.3 Low Impact Attractions

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

6. 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

6. Conclusions (cont'd)

- 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

6. Conclusions (cont'd)

- 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.

7. Recommendations

- The following recommendations are implementation strategies based on our analysis of the findings from:
  - The local, national and international interviews conducted
  - Brainstorming workshop facilitated by Lord and Artscape with representatives from Harbourfront and the Distillery District
  - Precedent Research

7. Recommendations (cont'd)

7.1 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.

7.2 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.

7. Recommendations

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

7.4 That a public EOI process commence in May to elicit a fuller inventory of cultural groups that may wish to move to the Precinct

Advantages of an EOI process

- Opportunity to gather concrete information on who is looking of space.
- Involving creative people early in the process and working with potential cultural tenants as an advisory committee during the development process will strengthen the end result.
- Gather a record of ideas from creative sector on what the East Bayfront could be.
- Create a long list of groups who have expressed interest to share with those who have submitted; this will encourage synergies and partnerships.

Main Elements of the EOI

- Summary of background information
- Vision Statement for the Culture, Place and Experience to be created
- Discussion of potential spaces available, also encouragement to literally “think outside the box”
- Outline of the process and the goals of the EOI
- Submission details including: including deadline and the project’s contact name and information
- Submission requirements: vision statement for proposed concept (encourage blue-sky visioning, with written and visual descriptions); estimated space needs for the concept; CV of artist or organizational/business history; annual financial reports, future plans.
- Site Plan