

**Toronto Sculpture Garden**  
**115 King St. West**  
**Ward 13**

## **Terms of Reference for Artists**

Date: February 15, 2019

Deadline: April 15, 2019

## **Contents**

1. The Toronto Sculpture Garden
2. Artist Selection Process
3. Info Session for Artists
4. Competition Schedule
5. Budget & Scope of Work
6. Concept Proposal Guidelines
7. Artists' Proposal Requirements
8. Eligibility & Evaluation Criteria
9. Post-competition Procedures
10. Questions
11. Competition Contacts

### **1. The Toronto Sculpture Garden**

From its opening in 1981, The Toronto Sculpture Garden (TSG) commissioned temporary artworks by over 80 artists, in a small City of Toronto park opposite St. James Cathedral on King Street east. Until 2014, it was operated as a partnership between the City of Toronto and the Louis L. Odette family, whose non-profit L.L.O. Sculpture Garden Foundation funded and administered the exhibitions. Under the direction of Rina Greer, the TSG provided artists with the opportunity to work experimentally in public space, explore issues of scale and materials, and engage with the local community as well as visitors to the neighbourhood. For some, the expansion of their practice beyond the studio led to major public artworks elsewhere.

Now managed by the City of Toronto's Arts & Culture Services (part of Economic Development & Culture), the TSG will host two projects per year.

The Fall 2019 Sculpture Garden project will be presented in partnership with the inaugural Toronto Biennial of Art, which will take place along the waterfront and in other parts of the city from September 21 to December 1, 2019. The work for the Sculpture Garden will be connected thematically and practically with other artworks in the Biennial exhibitions.

The Biennial will feature works by Canadian and international artists in public spaces and unexpected locations. Many projects will be presented in collaboration with not-for-profit galleries, museums, community organizations, and educational institutions across the city.

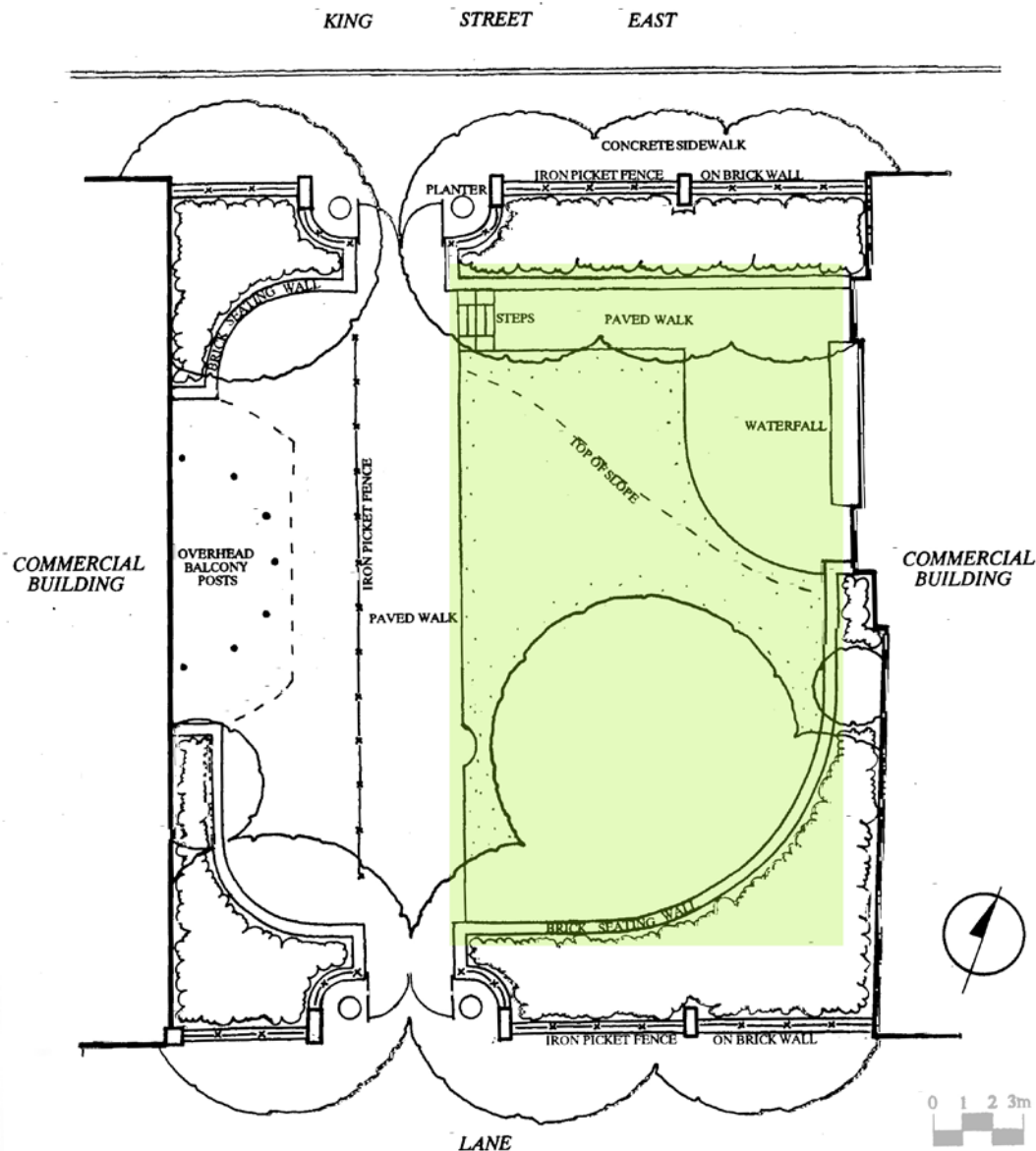
For more information, please visit [\*\*torontobiennial.org\*\*](http://torontobiennial.org)

## **Project Description**

The Toronto Sculpture Garden is located at 115 King St. east, just east of Church St., directly across the street from St. James Cathedral and between two of the oldest buildings in the city, dating from the 1840s. Although the historical aspect of the area is evident, artists are not required to incorporate this

into their projects. The Sculpture Garden is an invitation to let the imagination roam and an opportunity to dream and experiment.

The park is approximately 80' by 100' (25m x 30m) and is open to the public between 8am and 11pm. With its proximity to King St. to the north and the St. Lawrence market neighbourhood to the south, the park serves a wide variety of users, from those who live and work in the area to visitors to the neighbourhood and the City, people of all ages, those seeking out art and those coming across it by accident. Artists are asked to create proposals within the space to the east of the central pathway (see plan below). From May to October, the park's fountain along the eastern edge is functional.



### Curatorial Direction

The curators for the 2019 Toronto Biennial of Art ask artists to consider "how can we be *in relation*?" This question is intended to decenter the individual in place of a multiplicity. What is our role when we imagine our position amidst an infinite constellation of beings, human and non-human, animate and inanimate? And might this be a future? The future's future? By focusing on relations, kinships, and interdependencies, we open ourselves up to ancient ideas, alternative histories, sacred belief systems,

and ways of knowing. We also look further back, towards a deeper, geological sense of time. Measured in eons, not centuries. And by recalibrating the compass by which we view the past, we also direct our gaze to a multiplicity of futures: Indigenous futurisms, Black futurisms, migrant futurisms, animal futurisms.

The Biennial will take place primarily within an area framed by the original boundaries of the so-called Toronto Purchase (1805), which ran from Ashbridges Bay to Etobicoke Creek. For the First Peoples, who have maintained a presence here for over 15,000 years, this is a site of spiritual healing, trade, treaty, and gathering. In the current era, it has been deeply inscribed by much newer settler, slave and immigrant narratives, just as it has also been physically transformed by industrial, military and civilian use. In years to come, this line will be redrawn again by radical development and re-naturalization. Existing on the edge of Lake Ontario, part of the largest freshwater system on Earth, we view it in relation. And at each new magnification we get a different view of our role in a multitude of ecosystems: collaborative and destructive, ecological and capitalistic, civic and colonial.

## **2. Artist Selection Process**

### **One-Stage Competition**

The Toronto Sculpture Garden Request for Proposals is a one-stage, international competition, open to professional artists who reside in Canada. The project for the Fall 2019 Toronto Sculpture Garden will be selected by a specially-convened, independent selection panel, which will include a member of the Toronto Biennial curatorial team, and which will meet in late April, 2019.

A request for proposals invited artists to submit credentials, a proposal and examples of past work. This call was first broadcast via Akimbo February 15, 2019. The City of Toronto Economic Development and Culture staff also conducted outreach to artists, artist-run centres, visual arts organizations and galleries across Canada. The submission deadline is **April 15, 2019**.

### **Selection Panel Meeting: Date to be Confirmed, April 2019.**

The selection panel will review the eligible submissions and choose one project to be installed from September 2019 to April 2020. Members of City of Toronto staff will be present in an ex-officio capacity, with no vote.

### **Competition Selection Panel**

The selection panel for the Toronto Sculpture Garden consists visual arts professionals and artists, appointed for their expertise and knowledge of contemporary visual art, one member of the Toronto Biennial of Art curatorial team, and members of the local community.

The selection panel may elect to recommend that no award be made. No official winner may be made public until the City of Toronto review and approval process is complete.

### **Ex-officio Members (non-voting)**

Catherine Dean (Public Art Officer, City of Toronto)

## **4. Project Timeline**

February 15, 2019: Call to artists for Expression of Interest

April 15, 2019: Deadline for submissions

Week of April 22, 2019: Selection panel meeting  
September 11 – 18, 2019: Installation  
September 19 - 21, 2019: Opening events  
April 2020: De-Installation

## **5. Budget & Scope of Work**

In preparing a proposal, artists should formulate their ideas based on the overall commissioning budget of \$30,000.00 CAD (+HST).

This includes, but is not limited to:

- All artist fees (\$5,000.00 recommended);
- All expenses and disbursements, including rental of studio and storage space, if necessary; contract administration, legal and insurance costs, travel and other incidental expenses;
- Materials and technologies for the artwork;
- All sub-contractor fees including all engineering (i.e. structural and electrical) fees, legal fees, architect fees, etc.;
- All drawings and related sub-contractor / preparation fees;
- Site preparation;
- Landscaping;
- All applicable taxes;
- Fabrication;
- Transportation and shipping;
- Photography
- Installation and removal costs.

The artist's scope of work will include all stages of the development and installation of the artwork(s) from conception to completion, including detailed design development, fabrication, installation and removal. The artist will work with the City of Toronto's Economic Development and Culture, Toronto Biennial of Art, and Parks, Forestry & Recreation staff, to achieve concept(s) within the schedule set for the Toronto Sculpture Garden.

## **6. Concept Proposal Guidelines**

Please consider the following in developing your concept proposal:

### **Artwork Materials and Maintenance**

- Artwork materials should be suitable for public, outdoor installation. Artists should ensure that materials, methods of assembly and installation are low-maintenance, durable, weather-resistant and high-quality. Materials must meet all current health and safety standards, and be available in Ontario should replacement be required.
- As this site is not protected from the elements, all artwork components must be able to shed water (avoiding problems of water build up and infiltration), and be constructed of materials resistant to oxidation and corrosion. Wintertime salt spray should also be taken into consideration.

- Proposals should clearly indicate all technologies and related equipment, infrastructure requirements (such as electrical or data connections), and materials and finishes proposed for each element of the artwork concept.
- Proposals should include an outline of any audio-visual content and programming.
- Technologies and housing must be resistant to weather conditions, vandalism, oxidation and corrosion.
- The park has above-grade elements as well as below-grade conduits and channels for electricity or data that may be used as part of the infrastructure required for the artwork.
- The artwork should be designed to minimize the potential for public defacement, graffiti, vandalism, skateboarding, etc.
- The budget must include all footings or foundations for artwork elements and/or any housing for artwork elements.
- Construction of freestanding sculptural or structural elements must conform to the Ontario building code. Municipal codes and by-laws are available on the City of Toronto website. For more information, see: <http://www.Toronto.ca/legdocs/bylaws/lawhome.htm>
- The artwork may include digital, electronic, light or kinetic elements.

#### **Site Maintenance and Public Safety**

- The artwork must not interfere with park maintenance, including snow removal during winter months.
- The artwork must not have components that are sharp, dangerously located, or easily climbed. Preferred vertical clearance is 3m, with a minimum of 2.5m. The lateral clearance from the edge of the path should be 1m (preferred) or 0.6m minimum. Any protruding elements should be higher than at least 2.5m high and 1m away from the path edge.
- If climbing is intended, the artwork will be required to meet CSA safety standards for play equipment.
- The artwork should not create a situation where a lack of visibility creates a security risk or perceived security risk.

#### **Noise**

- Artists must keep in mind both day and night-time noise levels, given the partially residential nature of the neighbourhood,
- Proposals that include digital or electronic components should incorporate time-based on/off programming possibilities or be triggered by human presence or some similar system to ensure that noise from the artwork does not become a nuisance.
- Artists should refer to the municipal noise bylaw information.

#### **Lighting and electrical**

- The park includes lighting, but additional lighting can be considered as long as it is within the overall project budget.
- If lighting is an integral component of the artwork, a lighting consultant must be used to review durability, light pollution, energy efficiency, equipment storage locations and ease of maintenance of the proposed lighting system.
- The environmental impact of any proposed lighting should be minimal and should meet relevant energy efficiency and health and safety standards.
- Any proposed lighting should promote comfortable and safe use of the site at night.
- The finalist will be required to work with City of Toronto staff to define the method of electrical supply during the design review and project realization stages.
- Solar power or other alternative power sources are preferable to conventional power wherever possible.
- If the proposal includes an operating system (power or data), the artist must include an estimated operating cost. This cost is not part of the artist's allocated budget.

### **Access and views**

- The artwork must be designed to be barrier-free and accessible to all visitors, in all seasons.
- Artists should take into account that the site is a public park which will be frequented by people of all ages.
- The artwork should not interfere with pedestrian flow.
- The artworks will be viewed primarily by the users of the park, although visibility to pedestrians, cyclists, drivers and public transit-users is also encouraged.
- The park gates may be locked overnight, so nighttime access to the work for viewers should not be a requirement.

## **7. Artists' Proposal Requirements**

Professional artists are invited to respond to this call for proposals by submitting a single .pdf document, which must be labeled with the name of the artist and project (Last Name First Name\_ TSG) and include:

- CV (one for each team member, if applicable)
- A written Proposal Concept: maximum two (2) pages. (PDF)
- A preliminary budget, with supporting quotes from suppliers or fabricators; as well as a production, fabrication and installation schedule. A breakdown of budget items to address is listed above in **Section 5**. (PDF)
- Proposal concept, including sketches, renderings, materials, design details, a plan to show locations and any other relevant information to explain your project.(PDF)
- Maximum ten (10) images of previous and relevant work, with caption including title, materials, dimensions, location, and commissioning body (if applicable).  
Audio / Video files may be provided via URL.

- Names and contact information for two references (preferably from recent projects).

**Deadline for submissions is Monday, April 15, 2019 by 4:00pm EST.**

Email submissions to: [publicartcompetitions@toronto.ca](mailto:publicartcompetitions@toronto.ca)

- Please use subject line: [last name], [first name]\_TSG
- Submissions must not exceed **20 MB** total size

We thank all respondents for their submissions but only the selected artist or artists will be contacted directly.

## **8. Eligibility & Evaluation Criteria**

The selection panel will evaluate each artist's proposal based on the following criteria:

- Strong aesthetic elements, and conceptual connection to the curatorial direction;
- Examples of artistic innovation, and integration of art in the context of the site.
- Demonstrated or perceived ability to execute a project of this scope, and work collaboratively with manufacturing, technical, and installation elements to realize a finished public artwork (although not all will have had the previous opportunity).

Submissions may be disqualified if:

- An artist or artist team improperly attempts to influence members of the selection panel;
- There is a breach of any competition condition, procedure or instruction;

## **9. Post-Competition Procedures**

The final recommendation and awarding of the commission:

- The selection panel may elect to recommend that no commission(s) be awarded.
- The selection panel's decision is final and no appeals from artists concerning their decision will be permitted.
- No official winner may be made public until the agreement between the City of Toronto and the winning artist has been finalised.
- Before engaging the winning artist, the City of Toronto will need to be satisfied that the individual has the capacity to undertake the development and completion of the artwork with the appropriate professional skills.

## **Ownership and Use of the Winning Proposal**

The artist retains ownership of the work.

## **Copyright**

Copyright shall remain the property of the artist and the artist shall grant the City the irrevocable, paid-up, royalty-free right and license to exhibit the work in public and to reproduce the work on posters, promotional pieces and brochures related to the City, as well as the City's website.

### **Basic Conditions of Future Agreement(s) Between Artist and the City of Toronto**

The winning artist and the City of Toronto will enter into an agreement, which will include the identification of the scope of services to be performed by the artist, payments and performance schedules to be followed.

Details of the fabrication, installation and project management will be the sole responsibility of the artist. Final selection of material, technologies, etc., may be reconsidered due to technical considerations, which are to be resolved with City of Toronto staff and the artist and their sub-consultants. A qualified structural engineer will be required to approve final drawings of any structural components of the project.

**Note:** competitors who object to the fundamental terms of the agreement will be required to notify the City of Toronto of these points of objection and the City of Toronto will have the right to review the objections and ask the artist to withdraw from the competition if those objections are opposed to the City of Toronto's interests.

### **10. Questions**

Artists may submit questions about any aspect of this competition by email to the following address:  
**publicartcompetitions@toronto.ca**

### **11. Competition Contact**

Catherine Dean  
Public Art Officer  
Tel. 416.395.0249  
Email: catherine.dean@toronto.ca