



## **JOHSUA GLOVER MEMORIAL**

**Joshua Glover Park**

**4208 Dundas Street West**

**Ward 2 – Etobicoke Centre**

### **TERMS OF REFERENCE FOR ARTISTS**

Date: February 14, 2020

Deadline: April 30, 2020

#### **Contents**

1. Joshua Glover and his Historical Importance
2. Proposed Location of Artwork
3. Artist Selection Process
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. Joshua Glover and his Historical Importance**

In 2018 the Etobicoke Historical Society approached the City's Arts and Culture Services unit, in the City's Economic Development & Culture Division with the wish to create a public heritage memorial to be dedicated to Joshua Glover, a black man who lived in the community of Etobicoke from the mid-19<sup>th</sup> Century. Joshua Glover escaped slavery in 1852, and made his way from St. Louis, Missouri into Canada assisted by the Underground Railroad and finding work and shelter in the small farming community of Etobicoke. Glover's story has historical importance, as it's said to have influenced the abolitionist movement in the United States.

Arriving in Canada, Joshua Glover settled into a small house in Lambton Mills, owned by Thomas Montgomery the proprietor of Montgomery's Inn where Glover also found long time employment. He married twice, both times to settler Irish women, which marked some of the earliest inter-racial marriages in Etobicoke. After having been embraced by the community throughout his life, he died in an Old Age Home in Newmarket at the age of 74.

The first enslaved African recorded on Canadian soil was brought to these shores at the beginning of the 17<sup>th</sup> century, in 1628. It was only after large uprisings by enslaved Africans in

the United States of America and the Caribbean that in 1833 abolitionists managed to successfully convince British law-makers to render slavery illegal on lands now claimed by Canada. This law took effect on August 1, 1834, when approximately 1 million enslaved Africans in British colonies (including what is now Canada) were freed under the British Parliament's Slavery Abolition Act, (1833). Joshua Glover is important today, as his life story exemplifies one of Canada's under-explored examples of people of African descent historically working to re-shape Canadian society into one that is more welcoming and respectful to immigrants and refugees.

Joshua Glover's story also resonates with the citizens of Racine and Milwaukee, Wisconsin. In Milwaukee at the intersection of Glover Avenue and Booth Street there is a plaque that recounts the dramatic "Rescue of Joshua Glover". After escaping St. Louis, Glover was recaptured and incarcerated in a jail in Milwaukee. Led by local newspaper owner and anti-slavery activist Sherman Booth, 5000 people stormed the jail. They set Glover free, and facilitated his journey through safe houses along the Underground Railroad, to freedom in Canada. The public outcry surrounding the Glover case and the legal prosecution of Booth after the rescue advanced the cause of the abolition of slavery in the United States.

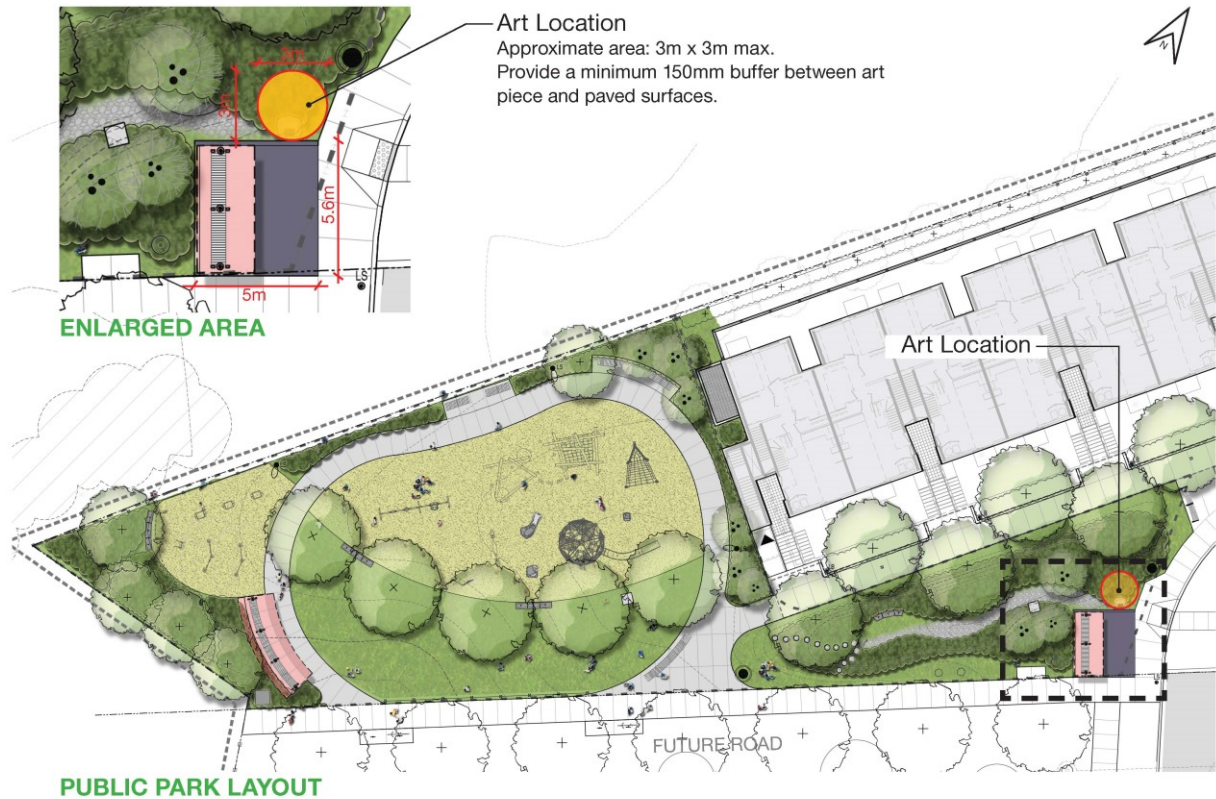
Joshua Glover's story has captured the creative imagination of many; it produced books, a play, an opera, and a one man show which had its recent debut at the Montgomery's Inn museum this summer. No photograph or drawing has ever been found in the historical records of Joshua Glover. To this effect, Arts and Culture Services and the Etobicoke Historical Society aim to add a symbolic sculptural tribute rather than an imagined likeness to Joshua Glover's memory. While this visual art commission initiated by the Etobicoke Historical Society is dedicated to the memory of one black man, it carries the burden of history rich in symbolism and will be a fitting addition to the growing cultural production inspired by his life.

## **2. Project Location**

Fittingly, the project is to be located in the new Joshua Glover Park in Etobicoke in the Lambton Mills area where Glover settled shortly after arriving in Canada. Naming the small park after Joshua Glover was decided by participants of a community survey organized in 2015 by the City's Parks, Forestry and Recreation Division in consultation with the local Ward Councillor out of three possible names that according to new city policy was shortlisted and brought forward as possible choices.

The park is nestled among a new development of low rise townhouses, and while small, offers numerous community amenities such as a playground, outdoor fitness area and rest stops with benches and shade structures, a water bottle filling station, and a rain garden. The public art will be situated at the eastern entrance of Joshua Glover Park, a signature location, where the park meets a new public street. The site is to the north of a small paved plaza (29m<sup>2</sup>), to the west of the sidewalk, at the edge of a rain garden and near a bench and a pergola. The dimension of the art site is 3m x 3m maximum, with 150mm buffer between the art piece and the paved surfaces. At this location the soil is composed of 600mm topsoil and compacted subgrade below. The sculpture will be framed by plants to the north and west, *Amelanchier laevis* (Multi-stem Serviceberry), *Echinacea purpurea* (Echinacea) and *Schizachyrium scoparium* (Little Bluestem) and sod at the perimeter of the garden.

The artwork should be installed on a concrete foundation. The successful artist must provide a structural engineer stamped shop drawing of the footing for review and approval before construction. The construction of Joshua Glover Park is planned to start during the summer or fall of 2020 which may make it possible to include the foundation work for the artwork in the construction schedule as a line item in the contract of the park's contractor.



### 3. Artist Selection Process

#### **One-Stage Competition**

Arts and Culture Services and the Etobicoke Historical Society aim to add a sculptural tribute to Joshua Glover's memory through a one stage local and national public art competition open to professional visual artists or artist led teams residing in Canada. Artists with lived experience as Canadians of African Descent and artists with lived experience of the African-Canadian diaspora are strongly encouraged to apply.

The project will be selected by a specially-convened, independent selection panel, which will include a member of the Etobicoke Historical Society.

A Request for Proposals invited artists to submit credentials, a proposal and examples of past work. This invitation first appeared on the City of Toronto's Arts & Culture Services Public Art webpages on February 14, 2020. 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 30, 2020**.

### **Selection Panel Meeting: (Date to be confirmed)**

The selection panel will review the eligible submissions and choose one project to be realized and installed from 2020 to 2021. 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 Joshua Glover Memorial consists of visual arts professionals and artists, appointed for their expertise and knowledge of contemporary visual art, one member of the Etobicoke Historical Society, and a member 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's review and approval process is complete.

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

Clara Hargittay (EDC Project Lead, Public Art Officer, City of Toronto)

Erika Richmond (PF&R Project Coordinator, Landscape Architect)

## **4. Project Timeline**

February 14, 2020: Call to artists for Expression of Interest

April 30, 2020: Deadline for proposal submissions

TBD: Selection panel meeting

TBD: Installation

TBD: Opening events

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

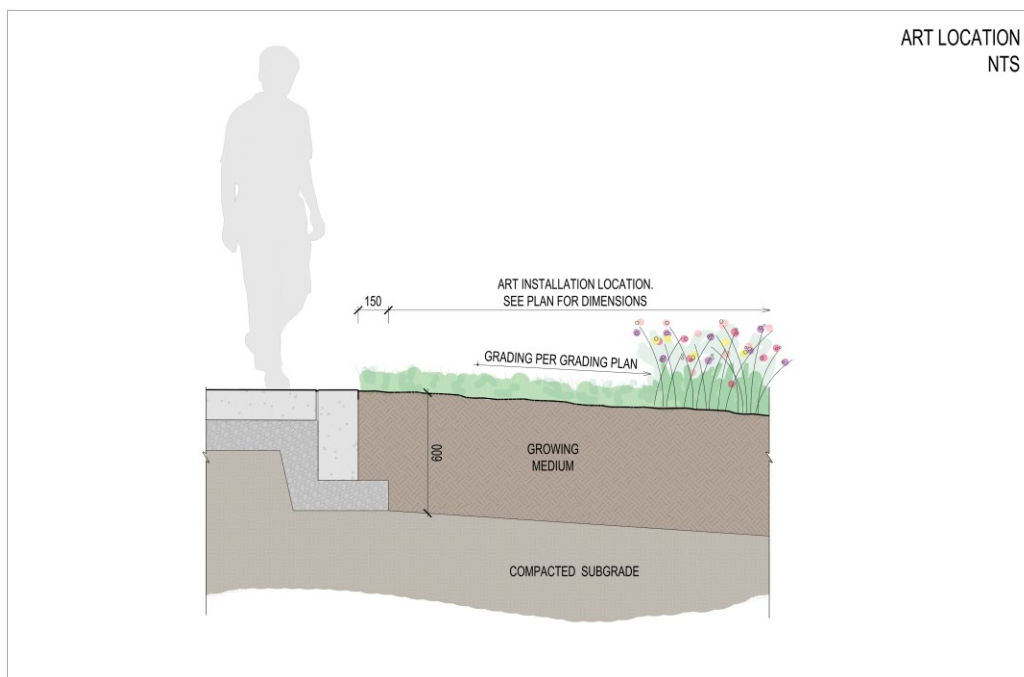
In preparing a proposal, artists should formulate their ideas based on the overall commissioning budget of \$50,000.00 CAD (+HST).

This includes, but is not limited to:

- All artist fees (\$10,000.00 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;
- All applicable taxes;
- Fabrication;
- Transportation and shipping;
- Photography;
- Installation costs.

Site preparation, including foundation and landscaping, will be provided by the City of Toronto's Parks Forestry & Recreation and Economic Development and Culture Divisions and will include geotechnical information and utility clearances as necessary.



The artist's scope of work will include all stages of the development and installation of the artwork from conception to completion, including detailed design development, fabrication, and installation. The artist will work with the City of Toronto's Economic Development and Culture, Parks, Forestry & Recreation staff, and the Etobicoke Historical Society to achieve the winning concept within the schedule set for the project.

## 6. Concept Proposal Guidelines

Please consider the following in developing your concept proposal:

### **Artwork Materials and Maintenance**

- Artwork materials should be suitable for lasting 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.
- 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's Web Site. For more information, see: <http://www.Toronto.ca/legdocs/bylaws/lawhome.htm>
- The artwork may include digital, electronic, light or kinetic elements.
- Bronze sculptural work will also be considered.

### **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. The lateral clearance from the edge of the path should be 1m (preferred) or 0.6m minimum.
- 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**

- 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.
- 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 and residents of the nearby townhouse development.

## 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\_ JoshuaGlover) 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).
- Names and contact information for two references (preferably from recent projects).

**Deadline for submissions is April 30, 2020 by 4:00pm EST.**

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

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

## 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 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 will transfer title to the City of Toronto for 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](mailto:publicartcompetitions@toronto.ca)**

### **11. Competition Contact**

Clara Hargittay

Public Art Officer

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