



call to **artists**

request for qualifications

Call to Artists - Valley Line West - Misericordia Station Public Art Project



The Valley Line West - Misericordia Station public art competition, open to local and national professional artists and artist teams/collectives who reside in Canada, is held in accordance with the City of Edmonton policy [“Percent for Art to Provide and Encourage Art in Public Areas”](#) (C458C). Artists with a connection to this area of Edmonton are encouraged to apply. Based upon a portfolio review and interview, the successful artist(s) will be commissioned to create a proposal.

Budget:

Phase 1 - Research, Concept and Proposal Fee \$48,750

Phase 2 - Artwork Commission (detailed design, fabrication, and installation) \$276,250 for Artwork Location #1 and at least one option for Artwork Location #2.

Submissions Deadline:

4:00pm MST on Monday, March 9, 2020

Interviews:

Late March, 2020

Installation:

TBD (Before LRT line becomes operational in 2027) Wednesday, February 19, 2020

Information Sessions:

12:00pm - 2:00pm & 5:00pm - 7:00pm

Kinross Room, 2nd Floor

Prince of Wales Armouries, 10440 108 Ave. NW

Notes and follow up details can be found after the session at:

publicart.edmontonarts.ca/calls/

For more information, or to schedule a meeting, contact Grace Law:

phone (780) 508-8317 or email: glaw@edmontonarts.ca

The Edmonton Arts Council is committed to equity in all aspects of its work and invites proposals from all potentially interested parties. We thank all applicants for their time and professional interest in this call.

About Edmonton

Located on the banks of the North Saskatchewan River, Edmonton, Alberta is known as “Festival City” and “Gateway to the North.”

With more than one million people living in the Greater Edmonton region, the city is the largest, northernmost municipality in North America. Geographically, Edmonton is situated at the boundary between prairie and boreal forest. The river valley constitutes the longest stretch of connected urban parkland in North America.

For millennia, people of many nations have called Edmonton home. The Indigenous peoples of the area, and the Métis in the 1800s, laid the foundations of this thriving community. Situated in the heart of Treaty No. 6 territory, Edmonton is now home to Canada’s second-largest urban Indigenous community. The city’s continual development as a thriving urban centre encourages ongoing migration of people from across Canada and around the world.

Deep histories and shared future visions imbue Edmonton with an energetic diversity that contributes to a dynamic urban landscape alive with arts and culture, business, research and development, and industry.

As Edmonton’s economy flourishes, so does the spirit of revitalization. Edmonton is undergoing an unprecedented amount of infrastructure growth with major roadways, streetscapes, and significant development downtown and in the suburbs. This municipal development, which includes public transit, provides public art opportunities through the City’s “Percent for Art to Provide and Encourage Art in Public Areas” policy.

Edmonton’s spirit of optimism is reflected through its ever-evolving Public Art Collection. With more than 230 pieces, the Collection includes visual art from a variety of disciplines by local, national and international artists.

Edmonton Arts Council

The Edmonton Arts Council is a not-for-profit society and charitable organization that supports and promotes the arts community in Edmonton. The EAC works to increase the profile and involvement of arts and culture in all aspects of our community life. The EAC provides stewardship of, and direction for, the City of Edmonton’s Percent for Art policy.

Connections & Exchanges

[*Connections & Exchanges*](#) is Edmonton’s 10-year arts and heritage plan. It seeks to infuse culture, arts, and heritage into every aspect of civic fabric, support cultural makers and interpreters, and grow Edmonton’s arts and heritage audiences. Through the ambitions that we strive towards, the aims we use to chart progress, the actions that define our approach and the measurement framework that validates it all, this plan guides the development of Edmonton’s arts and heritage landscape through extraordinary transformation for the next decade.

Percent for Art

The funding for this project was generated via Edmonton’s “Percent for Art to Encourage and Provide Art in Public Areas” policy. The policy mandates one percent of qualifying construction costs is used to acquire artworks for publicly accessible municipal projects.

City of Edmonton Public Art Collection

The City of Edmonton Public Art Collection numbers more than 250 artworks by over 300 local, regional, national, and international artists. Although the roots of the collection can be traced to 1957, the adoption of City Policy C458C “Percent for Art to Provide and Encourage Art in Public Areas” in 1991 catalyzed the establishment of a formal civic public art collection.

In addition to artworks commissioned through the Percent for Art policy, the Edmonton Arts Council offers a number of transitory or temporary opportunities to artists; facilitates projects such as ᐃᓄᓄᓄ (ÎNÎW) River Lot 11[∞], Edmonton’s first Indigenous Art Park; funds community-based initiatives, as well as administering gift applications, and various municipal commissions honouring events and/or special relationships.

The City of Edmonton Public Art Collection Online Gallery showcases Edmonton’s diverse public art – explore the Collection at edmontonpublicart.ca.

Conservation and Collections Management

The Edmonton Arts Council is one of a few municipalities in North America that has an in-house conservation and collections program with the aim of ensuring the longevity of these civic assets. From aiding in acquisition processes, conducting screenings on new projects, maintenance, assessments, treatments, and life cycle management, this department works to safeguard the public enjoyment of the civic art collection in its best condition.

Misericordia Station Valley Line West

Valley Line Light Rail Transit Project Background

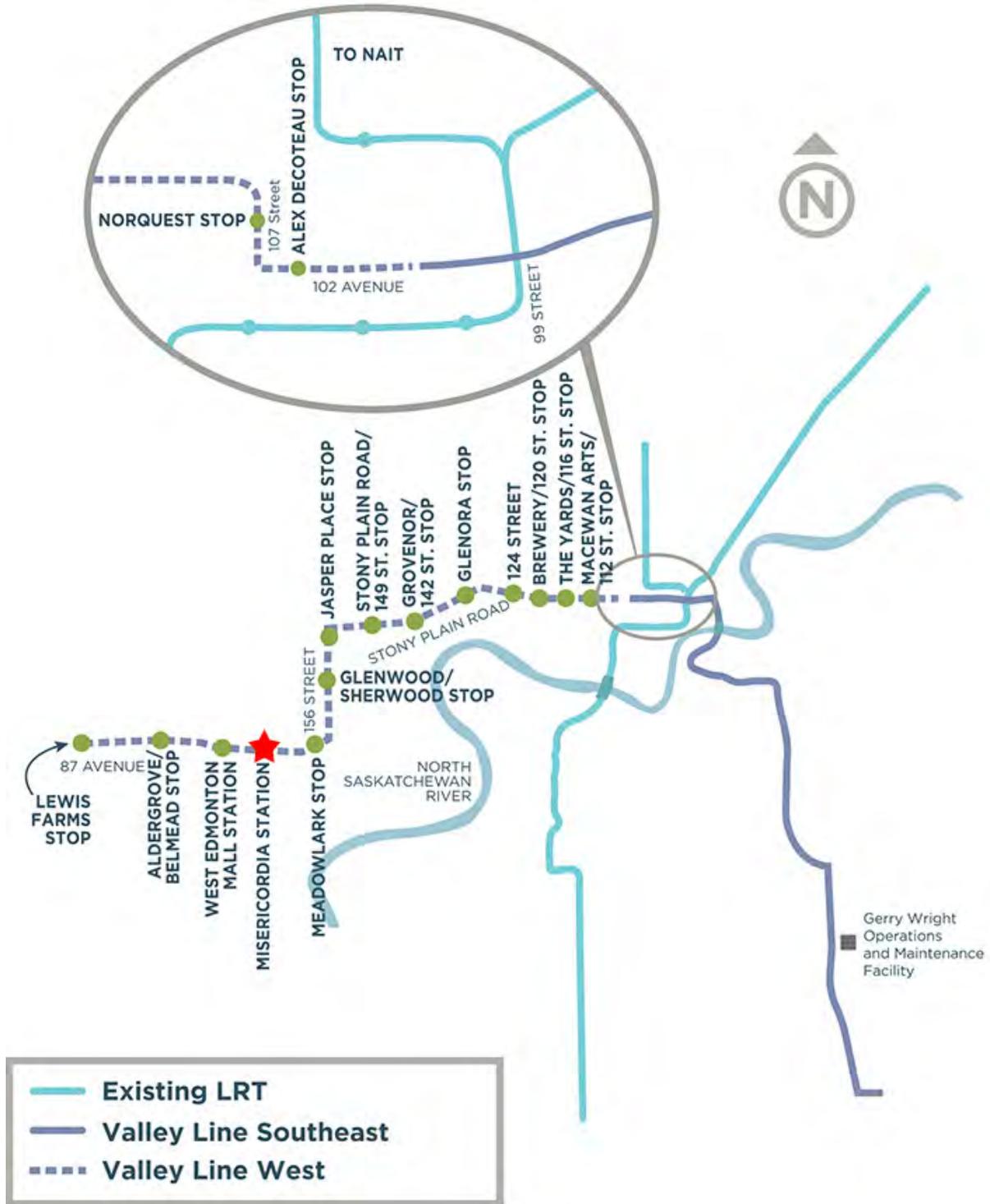
Edmonton is a rapidly growing municipality. In order to keep up with increasing transportation capacity needs, Edmonton City Council adopted a long-term LRT Networks Plan to define the future size, scale and operation of a regional Light Rapid Transit (LRT) system. Eventually, the network will encompass six lines linking the northwest, northeast, southeast and southwest ends of the city. Like many international cities, Edmonton will adopt a commuter and environmentally friendly low-floor system for some of their new lines.

The Valley Line is the first part of this new system and will be constructed in two phases. The second phase will link downtown Edmonton with Lewis Farms in the West. The line will run a new low-floor design to integrate into the surrounding communities with small stops, reduced traffic speeds, minimal gates, warning bells and flashing lights.

The 16 Stops on the Valley Line will range in size from two elevated stations to 14 smaller neighbourhood stops. Art opportunities are available at these access points and other significant locations along the line. The Public Art plan for the Valley Line West envisions artworks that reflect the diversity and character of the communities the LRT line serves.

The City of Edmonton (“the City”) will enter into a contract with a consortium. The consortium is called DB Co (the Prime Contractor). Coordination in terms of delivery and installation of the art between the artists and Project Co, facilitated by the EAC and City, is paramount to the successful integration of Public Art into the Valley Line Project.





Public Art Opportunity

The Edmonton Arts Council Public Art Program on behalf of the City of Edmonton is seeking an artist or artist team to integrate site-specific public art at the Misericordia Transit Station at 169 Street and 87 Avenue. Artwork locations for this project include location #1, and at least one option in location #2. These locations provide significant and highly visible public art installation opportunities. The letter of intent must include location #1 and at least one option in location #2. The location options include:

Artwork Location #1 - Stand-alone artwork on street level platform

The selected artist will have the opportunity to create a free-standing sculpture or small sculptural series on a platform. Artwork may be visible from 87 Avenue and the rooms in the Misericordia Community Hospital. The selected artists must work with the project team to ensure the artwork does not interfere with security camera sightlines, sprinkler systems, and wayfinding.

And at least one option in Artwork Location #2 - upper platform

Art Option #2A - Artwork(s) hanging from ceiling of upper passenger platform

The selected artist will have the opportunity to create one or more hanging artworks. Mediums may include, but are not limited to, sculpture, sculptural series, and mobiles. The selected artists must work with the project team to ensure the artwork does not interfere with security camera sightlines, sprinkler systems, and/or any wayfinding. The weight on each hanging point may be up to 500 pounds and the overall maximum weight may be up to 5,000 pounds.

Art Option #2B - Artwork(s) integrated into glazing framing of upper passenger platform

The selected artist will have the opportunity to create work with the translucency of the glass on the upper passenger platform. Mediums may include, but are not limited to, coloured glass, stained glass, ceramic frit, and metal screening. Maximum weights will be determined based upon glazing specifications.

Art Option #2C - Stand-alone artwork on upper passenger platform

The selected artist will have the opportunity to create a free-standing sculpture or small sculptural series, or installation on the upper passenger platform. Artwork has the opportunity to be visible from 87 Avenue and the rooms in the Misericordia Community Hospital. The selected artists must work with the project team to ensure the artwork does not interfere with security camera sightlines, sprinkler systems, or wayfinding. The overall weight is not to exceed 3,000 pounds.

See pages 10-14 for reference images.

Other locations and mediums including digital video and audio will be considered.

Schedule

4:00pm MST on Monday, March 9, 2020	Deadline for Request for Qualifications
Late March, 2020	Interviews to select the artist or artist team commission
April - June, 2020	Artwork proposal development stage, community research
Third Week of June, 2020	Draft Concept Due
October 2020	Final Artwork Proposal Due
TBD (Before LRT line becomes operational in 2027)	Artwork Installation

These dates are preliminary, and subject to change due to construction schedule.

Payment Schedule

This is a two-part contract totalling maximum \$325,000 all inclusive:

- Phase 1 is \$48,750 all inclusive for research/engagement, concept and proposal.
- Phase 2 is up to \$276,250 for design development, fabrication, and installation.

Phase 1 - \$48,750

During Phase 1 the artist or artist team will identify an installation location (see page 6) and develop a concept and proposal while consulting with the Edmonton Arts Council (EAC), the Project Team and relevant stakeholders. The option for the artist to continue to Phase 2 is decided by the EAC and City of Edmonton Project Team. This budget includes: artist fees, consultant fees, information packages for the concept and proposal stages, maquette fees, GST, travel, accommodations, etc. Phase 1 entails the following:

Research

- The artist(s) will review the background and intent of the Misericordia Station project, and any prior public engagement materials about the project (where applicable).
- The artist(s) will develop a research plan to help inform their artwork concept. This plan will be discussed with EAC and the Project Team for considerations, efficiencies, and identification of key stakeholders.
- The artist(s) will proceed with the plan and any modifications that resulted from discussions with the team.

Concept

- Research by the artist(s) will inform their artwork concept.
- The artist(s) will identify which art location or locations they wish to use (see page 6).
- The artist(s) will propose and present at least one or more concepts that address the public art location sites for review by: the Project Team, EAC, and key stakeholders identified during research stage. The presentation should include a document with both written and graphic information, preliminary considerations of budget, and describe how the artist will make a final concept decision. Maquettes and renderings of artwork proposals are not required at this time.
- The artwork concept reviews and feedback will be considered by the artist(s) before they develop a full proposal focused on a single concept. This will ensure a shared understanding about limitations of the site, use of the site, feasibility of artwork materials, and relevance of their concept to the location before the artist(s) delve into a more detailed proposal.

Proposal

- The artist(s) will present the proposal in a document including written and graphic information, budget, material samples and a maquette and/or digital rendering of the artworks. Estimates from relevant consultants and subcontractors for work such as engineering and fabrication are required. If required, artist should budget for engineered foundation drawings.
- Before Phase 2 contract is signed, feedback will be provided by Edmonton Arts Council and the Project Team, then responded to by the artist(s).

Meetings and Communication

- The artist(s) will visit the site and surrounding area during the research and concept development stages. In-person meetings with the Edmonton Arts Council, City of Edmonton and stakeholders should be arranged. Costs for travel are included in the \$48,750 Phase 1 fee.
- Phone or video follow up meetings can supplement the in-person meetings, especially if the artist(s) do not reside in the Edmonton area.
- At minimum, weekly email communication between artist(s) and EAC during Phase 1 is expected.

Phase 2 - \$276,250

Phase 2 offers the artist an opportunity to create permanent public artwork(s) for Misericordia Station. Phase 2 deliverables will follow the standard public art project flow of design development, fabrication, and installation. This budget includes: artist fees, consultant fees, oversight of project flow, and information packages for the project flow stages, GST, travel, accommodations, insurance, etc.

- Phase 2 is up to \$276,250 for design development, fabrication, and installation

Artwork Design Parameters

The artwork must adhere to the following design parameters:

- Does not cause opportunity for access to restricted areas (i.e. not built in such a manner as to allow climbing to areas not normally accessible to the public).
- Ensure artwork does not pose a risk of injury to the public (eg: sharp points, slip hazards, etc.).
- Meet fire codes with respect to flammability as applicable.
- Meet any applicable Alberta Building Code standards.
- Artwork must be constructed of durable permanent materials.
- Powder coating will not be accepted as a finish for outdoor metal artwork.
- Artwork must be vandal resistant.
- Artwork must not interfere with the operation and serviceability of the building.
- Artwork must be designed to be accessible for maintenance.

Artwork Permanence

All artwork proposals will receive a preliminary conservation review for permanence of materials and construction methods in order to proactively address maintenance and conservation concerns. The EAC Public Art Conservation program supports the artistic process while ensuring that all commissioned artworks are high quality, durable, and maintainable.

Because the Edmonton Public Art Collection is located in the public realm, it is important that durable materials are used. Artwork proposals should take into consideration the location in which they will be sited. This can include (but is not limited to) repeated weather changes and climactic cycles, sunlight exposure, physical environment risks, and countless audience interactions.

For additional resources, please [click here](#).

Safer Cities Initiatives Applicable to Artwork on Public Road Right of Way

City Council approved the Design Guide for Safer Cities in 1995. This guide incorporated the concepts of Crime Prevention Through Environmental Design (CPTED) and calls for enhancing safety and security through planning and design factors.

Two of the important principles are: awareness of the surrounding environment, and visibility by others. Installing artwork on public road rights-of-way can be desirable for several reasons, including the potential to screen unsightly properties, and generally enhance the aesthetics of a street. When these artworks are large in scale, the concept of CPTED must be followed since the proposed artwork will be immediately adjacent to sidewalks and private lands used by pedestrians. The impact of the artwork on the safety and security of pedestrians must be minimized as much as possible and should reflect the following:

Unobstructed sightlines, adequate lighting, and the avoidance of confined and hidden spaces.

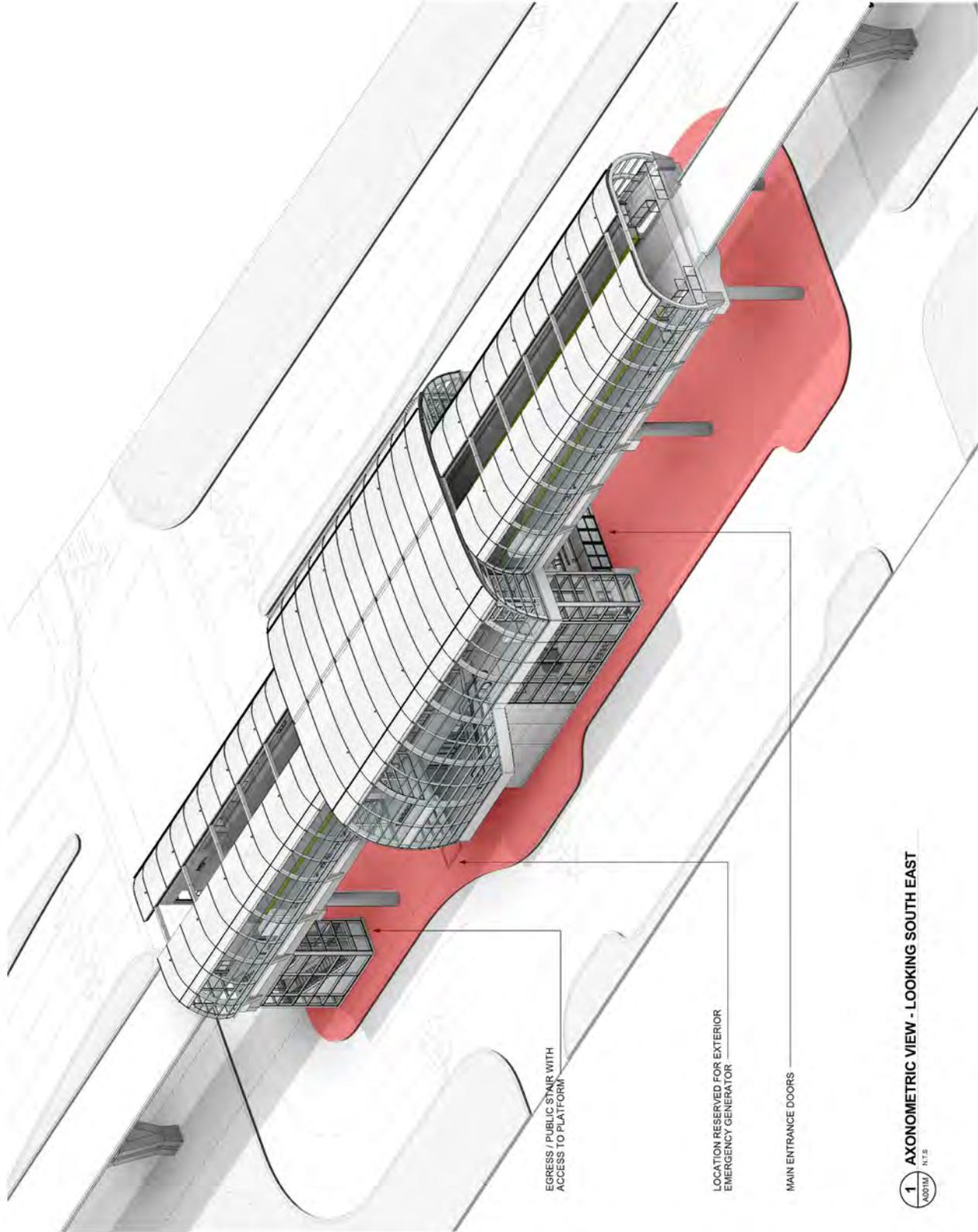
Pedestrians must be able to see around, through, under or over the artwork to see if danger exists. If this cannot be done, lighting should be supplied to add visibility to potential hiding or entrapment areas. The artwork should not employ spaces where a person could hide or confine another person. Spaces within the artwork should allow for natural surveillance.

Visibility by others.

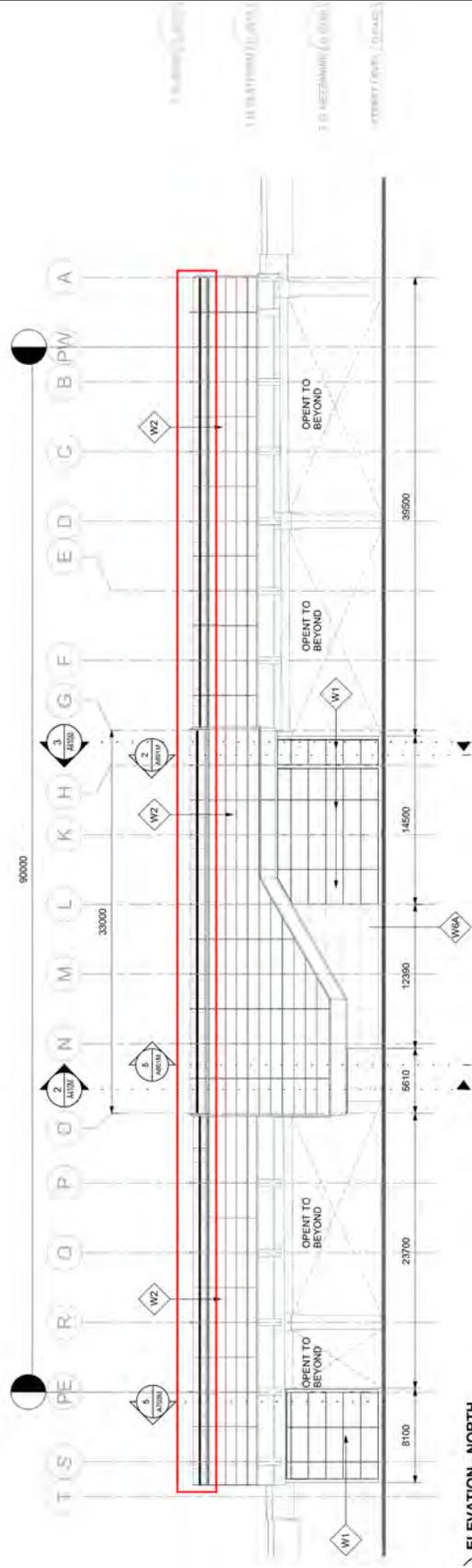
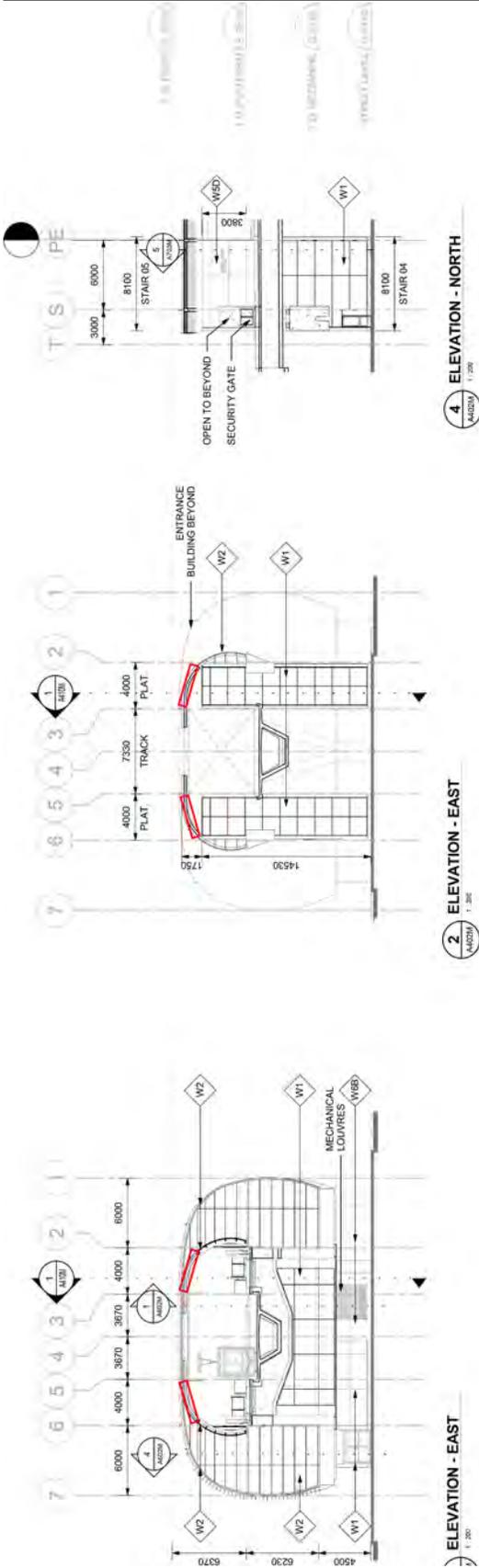
The ability to be seen by others increases a sense of safety. Lighting and/or the design of the artwork should allow for visibility by passing motorists or other pedestrians. Inset spaces should be lit. If street lighting does not exist, or the artwork's design interferes with the light from the streetlights, lighting should be provided so that a face can be identified with normal vision at a distance of 15 meters. The use of more light fixtures with lower wattage should be used instead of fewer fixtures with high wattage to help reduce deep shadows. Light fixtures should be protected from casual vandalism.



Artwork Location #1: Stand-alone artwork on street level platform



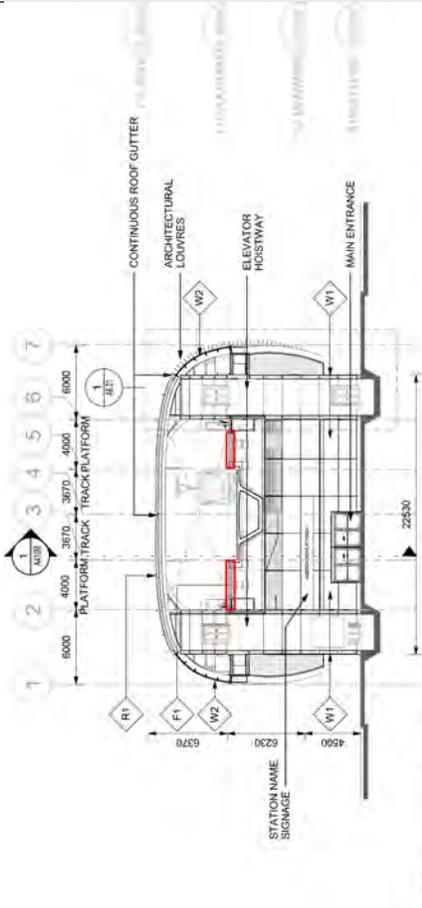
Artwork Location #1: Stand-alone artwork on street level platform



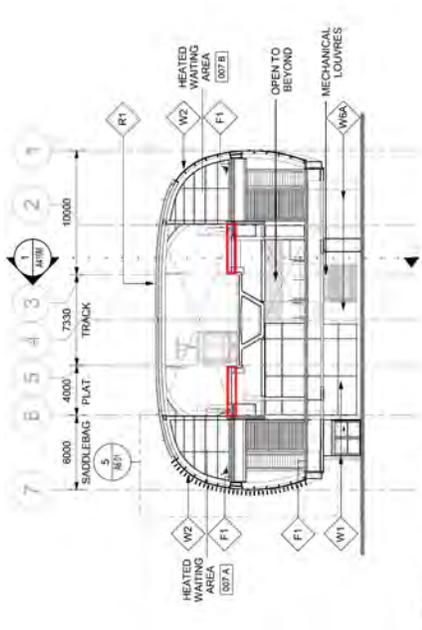
Artwork Location #2 Option A: Artwork(s) hanging from ceiling of upper passenger platform



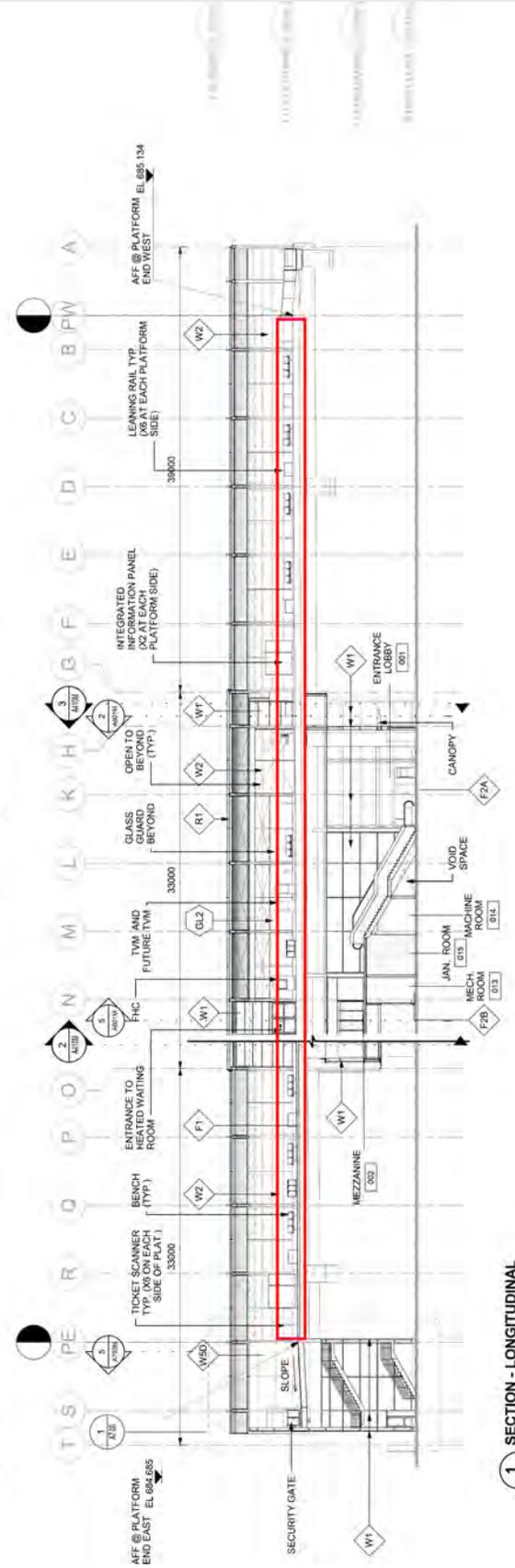
Artwork Location #2 Option B: Artwork integrated into glazing framing of upper passenger platform



3 SECTION - CROSS
1/200



2 SECTION - CROSS
1/200



1 SECTION - LONGITUDINAL
1/200

Artwork Location #2 Option C: Stand-alone artwork(s) on upper passenger platform

Application Process

Deadline for Submissions:

Complete submissions must be received no later than 4:00pm MST on Monday March 9, 2020.

Submissions can be e-mailed to:

Grace Law at glaw@edmontonarts.ca using the subject line: Misericordia Station

The Edmonton Arts Council thanks all applicants in advance, and will only be contacting applicants who are invited for interviews. Please contact Grace if you wish to follow up on your application.

Submission Requirements:

Please send entry requirements 1 - 5 as a single pdf file, and requirement 6 (images) as separate jpeg files. No hard copies of these requirements will be accepted unless previously arranged. Submissions should be emailed unless previously arranged. Incomplete applications will not be accepted. Artists must submit the following for consideration:

- 1. SUBMISSION FORM Completed and signed with contact information.
- 2. LETTER OF APPROACH Written letter outlining why you are interested in this project, how it relates to your art practice and how you would develop artistic concepts for this space. Please state if you have a connection to Edmonton and this neighbourhood. Highlight relevant past experience such as public art projects and project management. Mention if your availability is compatible with the initial schedule on page 6. Do not propose ideas or concepts in this letter. (One page maximum).
- 3. ARTIST STATEMENT & BIO Total of one page maximum.
- 4. CURRICULUM VITAE Detailing professional experience as an artist, prior public art experience, project management experience and other relevant information, max 3 pages. If applying as a team please identify all members and provide a brief CV for each.
- 5. DOCUMENTATION LIST List that clearly identifies the Visual Documentation (below) with corresponding numbers and titles. Include relevant details such as: title, date, locations, commissioning agent or client, budget, medium, size and a brief description of the work.
- 6. VISUAL DOCUMENTATION Of previous public artworks or artworks which best illustrate a suitability for this project. Include a maximum of 10 images JPEG files only, we will not accept pdf, PowerPoint or tiff formats; minimum 150 dpi. Label each JPEG to correspond with the Visual Documentation List.

Selection Process: The commissioned artist or artist team will be chosen through a one-stage artwork selection process. Up to three applicants will be selected for an interview. One artist or artist team will be selected based upon interview, portfolio, and references supplied at time of interview. Only applicants selected for interview will be contacted.

Criteria for Interview Selection:

Artists who meet the following criteria may be considered for interview:

- Complete submission requirements (see page 15).
- Availability to meet the Schedule (see page 6).
- Demonstrated understanding of the project.
- Overall quality of past artwork as shown in portfolio images.
- Experience with public art and project management is considered an asset.

Selection Committee: Selection Committee members will include representation as follows: City of Edmonton, project architect team, artist and community representatives. The Selection Committee is under no obligation to choose any finalists. All decisions of the Selection Committee are final. The City of Edmonton and the Edmonton Arts Council reserve the rights to revoke the public art call and/or public art project.

Communication with the Selection Committee: The Edmonton Arts Council will be responsible for all communication, either verbally or in writing, between artists making submissions and members of the Selection Committee. Any direct communication between applicants and Selection Committee members regarding submissions or the competition may result in disqualification.

Loss or Damage: While every precaution will be taken to prevent loss or damage, the jury, the Edmonton Arts Council and their agents shall not be liable for any loss or damage, however caused.

EAC Mailing List: The Edmonton Arts Council maintains a mailing list to inform artists about EAC Public Art Calls (one of a number of ways that these opportunities are advertised). If the applicant would like to have their email address added to the mailing list, they may indicate so on the entry form.

Commission: Commission Phase 1 for artwork concept and proposal is \$48,750 CAD (including GST) and must cover all costs associated with research, travel, artist fees, design, shipping, etc. The Commission Phase 2 is \$276,250 CAD and must cover all costs associated with the detailed design, fabrication, shipping, and installation for relevant site locations of the artwork including but not limited to artist fees, materials, insurance, etc.

Original Work: The artist must guarantee that the artwork is original and does not violate the copyright of any other person.

Contract: The artist(s) will enter into a contract with the Edmonton Arts Council and the City of Edmonton.

Copyright: Successful artist(s) must be prepared to grant and license to the City of Edmonton and the Edmonton Arts Council the exclusive right to exhibit the artwork in perpetuity and the non-exclusive right to photograph or videotape the artwork for promotion or distribution, without further compensation. The artist retains copyright as the creator of the artwork. The City of Edmonton will not alter the artwork for purposes of maintenance, conservation, etc. without prior consultation with the artist. The City of Edmonton reserves the right to move or de-accession the artwork if necessary and will make every effort to notify the artist.

Misericordia Station Valley Line West Public Art Project

Name:

Address:

City/Province:

Postal Code/Country:

Phone (home):

Phone (work):

Email Address:

Website (if applicable):

Please add my email address to the Edmonton Arts Council's Public Art Call mailing list.

(Check one.) YES NO

How did you hear about this Call to Artists? EAC Weekly Social Media Akimbo Other (list below):

I, _____ (PRINT NAME) hereby make a Submission for the Misericordia Station Valley Line West Public Art Project and am in agreement with the Terms of Competition as outlined in the Information Package.

Applicant Signature

Date

Check List – Include all of the following:

- | | |
|--|--|
| <input type="checkbox"/> 1. SUBMISSION FORM | <input type="checkbox"/> 4. CURRICULUM VITAE |
| <input type="checkbox"/> 2. LETTER OF APPROACH | <input type="checkbox"/> 5. DOCUMENTATION LIST |
| <input type="checkbox"/> 3. ARTIST STATEMENT & BIOGRAPHY | <input type="checkbox"/> 6. VISUAL DOCUMENTATION |

E-mail To: glaw@edmontonarts.ca
Subject Line: Misericordia Station

Deadline: Received in office no later than 4:00 pm MST Monday, March 9, 2020.

The Edmonton Arts Council thanks all applicants in advance, and will only be contacting applicants who are invited for interviews. Please contact Grace if you wish to follow up.

The information on this application is being collected under the authority of Section 33(c) of the FOIP Act and will be used by the Edmonton Arts Council to determine eligibility for Edmonton Arts Council Public Art programs. The aggregate data may be used for program planning and evaluation. All information collected by the Edmonton Arts Council is protected by the provisions of the FOIP Act. You may direct questions about the collection, use or disclosure of your personal information by this program to the Edmonton Arts Council at (780) 424-2787.

