



ANIMATING HISTORIC SITES 2022 PROGRAM GUIDELINES

Application Deadline: July 5, 2022 for projects taking place in 2023

TAC is committed to equity and inclusion and welcomes applications from diverse cultural and geographic communities within the City of Toronto. Specific equity measures or targeted programs are in place to ensure full access and participation by Black artists, Indigenous artists, artists of colour, artists who are Deaf, have disabilities or are living with mental illness, artists who self-identify as 2SLGBTQIAP, newcomer and refugee artists, young and emerging artists and artists working outside the downtown core. Learn more about what we are doing to make TAC more accessible and inclusive in our [Equity Framework](#).

Purpose

Toronto Arts Council is partnering with Toronto History Museums and Evergreen Brick Works on an initiative intended to create opportunities for Toronto artists to animate selected historic sites and museums within the City of Toronto located outside of the downtown core. The goals of the program are to serve as a catalyst for people to see and think about historic places differently, and to provide alternative methods of historic interpretation. This program envisions historic sites as “living museums” — vital public spaces of social interaction, where the past provides creative context for the future.

What does this program support?

The *Animating Historic Sites* program provides funding to professional artists, arts organizations and collectives working in any artistic discipline (i.e.: theatre, dance, music, visual arts, media arts, community-engaged arts, Indigenous arts, Black arts, disability arts, arts education, etc.) to undertake free site-specific programming or an artist residency that responds to or interprets the selected site or museum. This grant may cover up to 100% of project costs, including artist fees, equipment rental, materials, insurance and other residency and programming costs. Please note: while the intention for 2023 projects is to take place onsite and in person, any public programming must be in compliance with public health guidelines of the day.

You may apply in one of two categories described below. The maximum grant in each category is \$30,000:

- 1. Artist Residency:** This grant category provides artists, collectives and arts organizations the opportunity to undertake a residency at **Montgomery’s Inn, Scarborough Museum, or Zion Schoolhouse**. Grant recipients will have the opportunity to conduct artistic research, investigate the site and its exhibits and archives, explore its surrounding landscape, historical and environmental context, engage with the local community, and create new work. Artist Residencies are designed by the applicant, in consultation with the site or museum, and are intended to provide the opportunity for artists, collectives and arts organizations to undertake artistic research, engage local communities, and create new site-responsive work in collaboration with the site or museum. Emphasis for this category is on artistic research and creation of new work. Please read Appendix A for detailed museum information, information on how to find out more about the museum and how to get feedback on your proposed project.
- 2. Programming:** This grant category provides the opportunity to create and deliver free site-specific programming at **Gibson House, Montgomery’s Inn, Spadina Museum, Scarborough Museum, Todmorden Mills, or Evergreen Brick Works**. Programming may include activities such as: exhibitions, installations, performances, screenings, community-engaged arts activities, and other arts programming. Permanent exhibitions are not eligible. Emphasis for this category is on presentation of public programming. Please read Appendices A and B for detailed museum/site

information and contacts for the relevant museum or site representative to get feedback on your proposed project.

For both project categories, please note:

Budget: Administrative costs may not exceed 10% of total budget. All projects must include payment of professional artist fees. Budgets must include insurance and any additional staffing costs.

Insurance: Each of the partnering institutions has specific insurance requirements for General Commercial Liability insurance that the successful applicants must meet. Grant recipients will be required to secure, maintain, and provide a Certificate of Insurance showing third party liability insurance and designating the partnering institution as an additional insured. Details are provided below in the appendices.

Partner staffing costs: The host site reserves the right to limit the in-kind services and resources (i.e.: space and staffing) it will provide for the project. Additional staffing costs may apply.

Ticketing: All projects must be free and open to the public. Partner sites and museums agree to waive admission for attendees. If ticketing is required due to capacity limits, ticketing will be free and open to the public. Grant recipients must acknowledge the support of TAC and Toronto History Museums or Evergreen Brick Works in all printed materials and publicity related to the project.

Location: All public activities proposed for 2023 must follow public health guidelines of the day. They can take place indoors, outdoors and/or digitally. Site booking must be arranged well in advance with the partnering institution and is subject to availability.

TAC Accessibility grant

Projects involving Deaf artists and artists with disabilities may apply for an additional TAC grant by completing the Accessibility Expenses section of the application and including the requisite information in their budget. A TAC Accessibility grant will provide up to a maximum of \$5,000 towards accessibility costs for artists incurred during the project. Accessibility costs include but are not limited to: ASL interpretation, audio description, closed captioning, communications assistants, attendant care (including helpers for Elders), support workers and equipment rentals or other supports required to meet artists' accessibility needs).

When can the project happen?

All projects must be completed in the 2023 calendar year.

- **Artist Residency:** Scheduling research time to access the museum/historic site, its archives, exhibitions, and resources may be arranged with museum/site staff and must follow relevant public health protocols. Residency projects may include activities such as on and offsite research, artistic creation, and exhibitions, screenings, readings, demonstrations, workshops, or performances of works in progress. Grant recipients will need to coordinate with the site staff for any public presentation activities (space booking will be subject to availability). All public programming must be designed carefully with site/museum staff to align with public health protocols if applicable.
- **Programming:** Duration of programming will depend on the scale of the proposed activities and the capacity/availability of the museum. A creation and presentation schedule will need to be developed in consultation with the museum staff. Scheduling options will vary, depending on the museum and its capacity to support programming activities. All public programming must be designed carefully with site/museum staff to align with public health protocols.

All public programming must be free of charge.

Who can apply?

If you are a first-time applicant or have questions about your eligibility or your application, please contact the Strategic Programs Manager, Lena Golubtsova at lena@torontoartscouncil.org.

- This grant program is open to professional artists, not-for-profit arts organizations or artist collectives operating on a not-for-profit basis.
- A professional artist is someone who has developed their skills through training and/or practice; is recognized as such by artists working in the same artistic field; actively practices their art; seeks payment for their work; and has a history of public presentation.
- TAC recognizes that due to systemic barriers within the broader arts community (e.g., limited mainstream presentation opportunities for artists from equity-seeking communities) some flexibility may be required in interpreting eligibility criteria to take into account equivalent professional experience and contexts. Potential applicants from equity-seeking communities are encouraged to discuss their eligibility with the Program Manager in advance of applying.
- You may not apply as an individual and as a member of an organization or collective.
- You may not apply as an individual or as part of an organization if you are employed (full or part time) by City of Toronto Museum & Heritage Services or Evergreen.

TAC has two distinct funding envelopes. Applicants may be eligible to apply for one grant in each category per year, so long as they have no incomplete projects or outstanding final reports. The two funding envelopes include:

1. **Arts Discipline:** project and operating grants in dance, visual arts, theatre, etc.
2. **Strategic Programs:** Artists in the Library, Open Door, etc.

With a few exceptions (TAC Leaders Lab, Newcomer & Refugee Artist Mentorship, and TAC-CS Digital Solutions Incubator, Black Arts, Indigenous Arts), applicants can receive only one grant from each funding envelope per year. See the program guidelines for details.

For Individual applicants:

- Individuals must be Canadian Citizens or Permanent Residents or have an application pending for Permanent Resident Status or be a Protected Person (approved refugee claimant). If requested, you must be able to provide documentation to verify this. (Grant recipients must have a Social Insurance Number.)
- Individuals must have been a resident of the City of Toronto for at least one year prior to the deadline, and live and work in Toronto for at least 8 months a year. A Post Office Box address cannot be used to meet the residency requirement.

For Organizations and Collectives:

- Organizations and collectives must be incorporated non-profit organizations or unincorporated collectives which operate on a non-profit basis. A collective is defined as two or more artists working together under a group name, either on a single project (ad hoc) or on an ongoing basis. For collectives of two artists, both must be City of Toronto residents. For collectives of more than two artists, the majority of members must be City of Toronto residents.
- Not-for-profit organizations that are not arts-based are eligible to apply to this grants program. Projects must include the collaborative involvement of professional artists with community members, as well as the payment of professional artist fees.
- Organizations and collectives must be located in the City of Toronto. A Post Office Box address cannot be used to meet this requirement.

This program does not fund:

- Activities open only to a subscriber or membership base;
- Undergraduate students;
- Commercial businesses and for-profit organizations;

- Professional artists pursuing graduate studies may not apply for work related to their program of study. A letter from the graduate program director specifying that the project is not related to the graduate student's program of studies must be submitted with the application;
- Costs related to equipment purchase, capital projects (capital assets such as vehicles, computers or cameras to be used beyond the duration of the project), fundraising projects, deficit reduction, publishing and archiving projects, awards and award ceremonies, projects conceived for competitive purposes, art therapy, academic research;
- Activities taking place outside of the City of Toronto (such as research, touring, travel, accommodations);
- Ongoing operating costs, such as permanent staff salaries and general administration of an organization. This program is not intended to support an organization or collective's ongoing activities;
- Schools that are part of Ontario's public or private education system;
- Educational and religious institutions, unless there is a clear separation in both programming and budget between their regular activities and their arts activities.

How do I apply?

Applicants are required to register and submit the application, including the required support material, on *TAC Grants Online* (<https://tac.smartsimple.ca>). **Applications must be submitted no later than 11:59 pm on the deadline date.** TAC does not accept applications by any other means of delivery. You will receive a confirmation email when your application is submitted. Check your spam/junk mail folder if it doesn't arrive in your inbox.

New applicants to the program are encouraged to speak with the program manager prior to submitting an application.

How do I find out more about Toronto History Museums and Evergreen Brick Works?

Applicants are advised to research [Toronto History Museums](#) and [Evergreen Brick Works](#) online. Applicants may also want to plan a drive-by or site visit on their own time.

- **For Toronto History Museums:** please register for the Program Information Session on **June 7th, 1-3pm** (see TAC website for updates and registration details) to learn more about each of the available museums. Contact information for each of the museums can be found in Appendix A of the program guidelines. Applicants may also **submit their 500-word project overview along with any questions by email** to their museum/site representative to request feedback (either by phone or email) **at least three weeks in advance of the deadline.** Museum/site staff may be able to respond and offer some feedback on the feasibility and suitability of proposed projects, as well as offer other helpful comments, depending on availability and timing.
- **For Evergreen Brick Works:** please register for the Program Information Session on **June 7th, 1-3pm** (see TAC website for updates and registration details) to learn more about the Brick Works. Representatives from Evergreen will be present to provide information on the Brick Works site, context and programming, and to answer questions. EBW staff will also be available to answer questions during the Zoom Drop-in session in the last week of June (details TBA, check the website for the updates). Any additional questions can be directed to the TAC program manager.

Application Accessibility Support for Deaf Applicants and Applicants with Disabilities

Applicants who are Deaf or have a disability and need support to complete their grant applications can apply for funds to cover the costs of assistance from Application Support Service Providers. Up to \$500 is available per eligible applicant in each calendar year. Please contact your Grant Program Manager at least six weeks before the grant program deadline to determine eligibility, request application support funding, and to review the process for payment to be made to your Service Provider. Requests for application support require approval from the Grant Program Manager.

What support material do I need to prepare?

For the assessment process, support material is a critical component of the application. All applicants are required to submit examples (video, images, audio, and/or printed) of key project participants' recent work that are relevant to the project.

Please note: **Google Drive links will not be accepted due to privacy issues.**

Audio-visual support material must be submitted by providing a link to an external website where your work has already been uploaded, such as Vimeo, YouTube, your personal website, etc. Please provide the password or any other instructions required to access the file. Be sure to keep any links available until you receive your notification letter, i.e. do not change the password or permissions for the link.

Visual support material should be uploaded using JPEG or JPG file formats. The maximum file size is 2 MB. File resolution required for projection is between 72 and 150 DPI (or saved for "screen/monitor").

Audio support material should be uploaded using audio files, the maximum file size is 200 MB and files are accepted in the following formats: AAC, MP3, and WMA. Be sure to allow sufficient time to upload support material to your application – do not wait to the last minute/hour of the submission deadline date.

Printed support material must be uploaded in PDF format.

All applicants submitting audio/visual support material must complete the appropriate information included in this application package.

Are there requirements and guidelines for paying artists?

Grant recipients are required to pay artists' fees for professional artists, and encouraged to bring these fees into line with sector standards or, at a minimum, living wage benchmarks:

- arts sector guidelines
 - [Carfac \(visual arts\)](#)
 - [Canadian Alliance of Dance Artists](#)
 - [Canadian Actors Equity – Independent Theatre Agreement](#)
 - [Canadian Federation of Musicians](#)
- the Ontario Living Wage as a minimum standard for artists/arts workers' salaries and fees: (\$22.08 per hour in 2022 or \$43,000 per year) [Ontario Living Wage by Region](#)

How is my application assessed?

Grants are awarded on a competitive basis by a grant review panel of practicing artists with input from representatives from partnering institutions. Panelists are selected on the basis of their familiarity with, and specialized expertise in, a broad spectrum of artistic styles/practices and their direct experience in the Toronto arts community. Grant review panels are composed to ensure equitable representation from TAC's Equity Priority Groups as well as geographical communities. The grant review panel's recommendations are approved by TAC Directors.

The grant review panel assesses proposals according to the following criteria:

- Artistic merit.
- Extent to which the proposed project responds to or interprets the selected site or museum.
- Quality of experience the proposed activity will provide to site visitors and to the local community.
- Demonstrated ability of the applicant to carry out the project as outlined.
- Financial viability of the project, including adequate payment of artist fees.

Included in the [Equity Framework](#) is an **Equity Priority Policy**, which states that if there are multiple well-assessed applications of equal merit in an adjudication round but insufficient funds in the grants budget to

support all deserving candidates, applications proposed by applicants that self-identify as belonging to one or more of Toronto Arts Council's equity priority groups or that primarily involve or serve artists from these groups will be prioritized. Projects that involve local artists (or are proposed by artists with strong existing ties and partnerships with the local community) are prioritized in TAC's geographically-specific Strategic Programs.

Project funding is recommended only at the discretion of the grant review panel. This is a competitive program. Applicants should be aware that meeting the general eligibility requirements does not guarantee that a grant will be recommended.

Decisions of the grant review panel are final.

As the peer assessors and the applications change with each deadline, peer assessor evaluation of relative artistic merit will also vary. Unsuccessful applicants may succeed with another grant review panel and are encouraged to reapply.

How and when do I find out the application results?

Applicants will be notified by email when the results are available, and will be able to log in to TAC Grants Online to receive their results. Notification will be received within three months of the deadline date. Results are not released over the telephone.

What if my project changes?

Grants may be used only for the purposes outlined in the application. Changes to the scale, activities and timeframe of the project must be reported promptly to TAC. In such cases, TAC may require full or partial repayment of the grant. Changes to project dates must be reported to the Grant Program Manager.

What do I do when I have completed the project?

Recipients are required to file a final report on their project. The final report is filled out and submitted online, just like the application. Future applications will not be accepted unless reports on previous funding have been received and approved by TAC.

What are the rules or requirements for this funding?

- Successful applicants will receive a Letter of Understanding. The Letter of Understanding will detail the terms and conditions of the funding. The Letter of Understanding must be signed and uploaded to TAC Grants Online before funding can be released. The Letter of Understanding also describes situations that would require grant repayment.
- Acknowledgement of a signed Letter of Agreement (LOA) with the relevant partner (Toronto History Museums or Evergreen Brick Works). The Letter of Agreement with the partner is to be signed in duplicate and one copy returned to the partnering institution, one copy is retained by the grant recipient. The grant recipient must acknowledge completion of the LOA process, along with submission of all grant requirements and conditions in order to receive the funding.
- Grant recipients will be required to attend an **Animating Historic Sites Program Orientation Session in January 2023** (date TBA).
- Submission of a Social Insurance Number will be required for Individual grant recipients only. Individual grant recipients will receive a T4A for the grant amount.
- Recipients of TAC Animating Historic Sites funding must acknowledge TAC's support, as well as the partner with logo recognition of both Toronto Arts Council **and** the partnering institution. Logo information will be provided in the grant notification letter from TAC.
- Toronto Arts Council has moved to electronic payments. If your application is approved, you will be required to enter the bank account information of the grant recipient that corresponds to the Applicant Name on your Notification Letter. Bank information is submitted along with your Letter of Understanding and other Notification Letter Requirements.

- The City of Toronto requires that all organizations and individuals adopt a policy of non-discrimination as a condition of receiving a grant from the City. All successful applicants will be required to submit a signed Declaration of Compliance with Anti-Harassment/Discrimination Legislation and City Policy. [A copy of the following City documents can be downloaded from TAC's website](#): Anti-Racism, Access and Equity Policy Guidelines, Hate Activity Policy and Procedures and Human Rights and Harassment Policy and Procedures.
- Grant recipients are required to send TAC information on any public performances or events presented in the context of their grant-supported projects. This information should be e-mailed to the Strategic Programs Manager. Recipients may also be asked to provide information to the TAC Communications Manager.
- In addition to the aforementioned general conditions of funding, TAC reserves the right to place other conditions on the release of the grant (such as confirmation of venue, programming, other sources of funding, etc.). Any specific conditions will be contained in the Letter of Understanding.

Further questions

For further information on this program, contact Strategic Programs Manager **Lena Golubtsova** at: 416-392-6802 ext. 219, lena@torontoartscouncil.org

APPENDIX A — City of Toronto's History Museums

GENERAL INFORMATION

Toronto History Museums are a collection of 10 historic sites owned and operated by the City of Toronto with the mission to collect, preserve, research, interpret, exhibit, and enhance the understanding of Toronto's diverse stories through engaging and exciting experiences.

Our Stories

Toronto's many pasts, presents and futures meet at our museums.

The histories you'll experience here are not tales penned by a select few. They are stories written and told by the many who shape them. They are as diverse as the perspectives and experiences of our people – and we are many.

See amazing and appalling things. Taste sweet and bitter flavours. Hear laughter and lament. Touch the silky and the prickly edges of our history.

Meet us at the intersection of countless viewpoints.

Leave us inspired about this place we call Toronto.

We invite all applicants to review the below information for inspiration and consideration when developing project proposals.

Eligible sites:

Residency: Scarborough Museum, Montgomery's Inn, Zion Schoolhouse

Programming: Gibson House, Montgomery's Inn, Spadina Museum, Scarborough Museum, or Todmorden Mills

TORONTO HISTORY MUSEUMS PROGRAMMING INFORMATION

Existing Programming

The Toronto History Museums are busy and vibrant community spaces that cumulatively attract approximately 350,000 visitors annually through varied programs and uses. High season is typically May through December with the expectation that both the outdoor grounds and indoor spaces will be animated through programs, clients and partners at various times. Museum staff are committed to working closely with artists to ensure that both project needs and site operational needs are met. Artists must discuss their proposed projects with the museums' site leads prior to submitting their proposals.

Typical museum programming may include:

- Daily general public tours of the museums both indoors and outdoors
- Daily school programs both indoors and outdoors
- Public programs and special events both indoors and outdoors
- Children's camp programs with dedicated spaces both indoors and outdoors for PA Days, March Break, and Monday through Friday throughout the summer
- Youth and public programs on Thursday evenings at specific museums
- Farmer's Market program indoors or outdoors
- Commercial photography and filming both indoors and outdoors
- Large-scale special events with partners occurring at various times of the year both indoors and outdoors
- Pre-booked community theatre performances and community artist exhibitions

- Weddings and other rentals both indoors and outdoors. Peak outdoor wedding season runs from June to September and is most frequent on the Spadina Museum grounds

ARTIST CONSIDERATIONS

Sustainable Principles

We highly encourage artists to consider the environment and ways they can promote or support sustainability within their project. From incorporating up-cycled, sustainably-sourced or salvaged materials, to using energy-efficient fabrication methods, to using only natural light in a performance, we encourage artists to use their creativity to program more sustainably while maintaining their level of artistic quality.

Space Usage

Please note that access to the City of Toronto History Museum spaces will be subject to scheduling considerations to accommodate existing programs and third party events. Please take the following into consideration when formulating your proposal:

- **Use of outdoor and indoor space will need to take into account** season, location and activities onsite, including previously booked programs outlined above. Outdoor noise restrictions, including the prohibition of amplified sound, apply to some sites. Other outdoor restrictions may apply. The grounds of some sites may be accessed by the public after hours. Space usage will be subject to public health restrictions at the time when the project is taking place, if any.
- **Exhibition/installation:** Details of exhibitions and installations will need to be developed in consultation with the museum staff to ensure they meet health and safety and building conservation requirements.

Additional Costs

After-hours use of space, rehearsal spaces, etc. are additional costs that are the responsibility of the artist. AV, event set-up, refreshments, etc. must all be discussed with museum staff in advance. Installations requiring daily activation (on & off) by museum staff may be subject to a charge of \$25/day. We encourage the use of approved appliance timers. Additional supervision, security or other staffing requirements of the artist will be the responsibility of the artists and must be arranged in close communication with the museum staff.

Productions & Opening events

Art openings and productions at the museums are intimate and unplugged. Museum staff can consult with artists to discuss the best options based on your vision and budget, and the impact of any public health guidelines.

Features subject to fees include:

- Opening event set-up, tear down and cleaning
- Event security
- Furniture rentals
- Table linens
- Staff supervision
- Additional museum staff (to be determined with Curator if this is required)

General Insurance Requirements (all sites):

Grant recipients will be required to secure, maintain and provide a Certificate of Insurance to City of Toronto Museum Services, showing comprehensive general liability insurance coverage with a \$2 million minimum limit of liability, adding the City of Toronto as additional insured.

TORONTO HISTORY MUSEUMS LOCATIONS

Gibson House (North York) – available for Programming projects

Return to a home you never knew you missed with a visit to Gibson House, a 19th-century farmhouse hidden between the high rises of North York. Step across the threshold and back in time to the 1850s kitchen. Feel welcomed by the warm aroma of wood smoke and beeswax.

Explore how David Gibson—Scottish immigrant, land surveyor, farmer, politician and rebel—put his mark on a community, a city, and the province.

Gibson House offers visitors an opportunity to taste, smell and touch history in a way that few other museums can. Let your senses come alive in this engaging historical family home. Gibson House recognizes the complex settler colonial history and, beginning in 2022, will be working with Indigenous partners and staff to tell this story through an Indigenous lens.

Historical significance

The Gibson House Museum, a two-storey red brick Georgian Revival farmhouse located on land that was acquired by the Gibson family in 1829, reflects the prominent status of the Gibson family within the local community. The wood frame house David and Eliza Gibson lived in until 1837, was burned to the ground by the militia because of David's role in the Upper Canada Rebellion, forcing the family to flee to the United States. The building that now stands was constructed in 1851 after David was pardoned and the family returned to Willowdale. David and Eliza's son, Peter Silas Gibson took over the family home and lived here with his family until 1916. Gibson House is one of a small number of 19th century rural farmhouses that survived the city's expansion and urban development of North York in the 20th century.

Contact: Pailagi Pandya, Pailagi.Pandya@toronto.ca, 416-395-7432

Montgomery's Inn (Etobicoke) – available for both Residency and Programming projects

Built in the 1830s to shelter travellers, Montgomery's Inn brought people together from the surrounding area and beyond, over food, drink, games, and more. More than 170 years later, it's still doing just that. This lively museum gives visitors the opportunity to see how a 19th-century Canadian inn was run from ballroom to bedrooms, with a kitchen and bar still in full working order.

Go behind the scenes and hear the diverse stories of people who traversed the grounds from Chinese market gardeners to an employee who escaped his enslavement in the United States through the Underground Railroad.

Come for the history, stay for the pub nights, ghost stories, live music, dancing, and more. Weekly farmers markets bring neighbours together over freshly-baked bread and seasonal fruits and vegetables; while Sunday teas, hearth cooking demonstrations and community art exhibits offer a wider range of experiences that look at the past, present, and future of the neighbourhood.

Montgomery's Inn gathered communities around food, drink, news and laughter. Keep that spirit alive today: there's always something happening at the Inn.

Historic significance

Constructed in stages in the 1830s for the Irish immigrant Thomas Montgomery and his wife, Margaret (née Dawson), the Inn operated as a hotel, tavern, and family residence during Thomas' lifetime, and was subsequently used as a farmhouse, church, and a community hall until the mid-twentieth century. The Inn was an important stopping place for travelers and local patrons, providing food, drink, goods, overnight lodgings, and space for public events and meetings. Montgomery's Inn was once part of a larger property, traces of which survive on the modern landscape. The site comprises an extensive archaeological record that includes artefacts discovered during excavations in the twentieth century, and remnants of outbuildings, such as the barn and drive shed, that were removed by previous occupants.

Contact: Kate Hill, Kate.Hill@toronto.ca, 416-394-8112

Scarborough Museum (Scarborough) – available for both Residency and Programming projects

Nestled in the heart of Thomson Memorial Park are the four heritage buildings that make up Scarborough Museum. This is where one vibrant community celebrates its diverse past, present, and future.

History and daily life come together in an engaging community space that has become the heart of the park. Hear stories, new and old, that have shaped the ever changing community of Scarborough. Whether visiting for weekend festivals, summer evening activities, day camps, or youth programs, there's something for everyone's tastes.

Feel the warmth of the fire in an old hearth, taste freshly-baked goods, be immersed in the Indigenous garden and murals or join one of the many culinary events. Learn how Scarborough developed from land farmed by Indigenous peoples and settlers to a major suburb of North America's fourth largest city.

Discover more about the city and help build another chapter in the story of this vibrant community.

Historic significance

Scarborough Museum was established in the hamlet of Bendale, part of the historic Thomson Settlement. This was the first permanent settlement in the township, and is recognized as a culturally significant district by the Ontario Heritage Trust. Located within a significant natural landscape, the area has attracted many human populations over time, including nomadic native groups who inhabited the area centuries before the arrival of European settlers. The Museum is located near the historic Highland Creek, and is also close to two notable Aboriginal archaeological sites: The Iroquoian (Haudenosaunee) Village at Birkdale Ravine to the west, and Tabor Hill Ossuary to the east.

Scarborough Museums welcomes open air summer programming from any arts discipline.

Contact: Elaine Kemp, Elaine.Kemp@toronto.ca, 416-397-7630

Spadina Museum: Historic House & Gardens (Midtown) – available for Programming projects

Spadina Museum, named from an Anishinaabemowin word *ishpadina* ("highland" or "ridge"), sits atop a ravine overlooking Toronto. Today this dazzling mansion is a portal into the triumphs and tribulations of Toronto from 1900 to the 1930s. Get a glimpse into this era through the perspective of the affluent Austin family and the people who worked in service within their home.

If the lush gardens, lavish furniture, and beautiful decor could talk, they would speak of a grand life of galas and garden parties, the pain of losing loved ones to sickness and war, the harsh reality of a servant's life and the new technologies that completely transformed society during a time of great change. If the internet was a game changer, imagine being able to talk on the telephone for the first time ever.

The splendour of Spadina Museum is as much a feast for the eyes as it is an invitation to discuss how a city and its people adapted during an era of disruption and change.

Historical significance

Named for an Ojibwa word for hill or rise of land, the first *Spadina* was built by the Baldwin family in 1818. When James Austin acquired the property in 1866, the second Baldwin *Spadina* was demolished, leaving the foundation to be incorporated into the Austin *Spadina*. This house was renovated and enlarged by the second generation of Austins, who added a north addition in 1898 and a 3rd floor in 1912/1913. The property also contains an earlier Baldwin structure, formerly the stable and gardener's cottage; a working greenhouse; and a garage which also housed the chauffeur and his family. The Austin family members were involved with Consumer's Gas, the Dominion Bank, and many cultural and social organizations including The Canadian Women's Art Association of Toronto, The Toronto Symphony Orchestra, and the Lambton Golf and Country Club.

Spadina Museum has a number of possible indoor programming spaces and features a large grounds, garden, and a beautiful surrounding landscape for open air programming. Availability may be limited due to commercial bookings, so please discuss your project with us before you begin your application.

Contact: Alexandra Kim, Alexandra.Kim@toronto.ca, 416-338-3054

Todmorden Mills (Don Valley) – available for Programming projects

There is a secret place hidden in the Don River Valley, between highways and subways, under bridges and behind trees; Todmorden Mills is a cross-section of Toronto, stacked century-by-century, and layer-by-layer upon itself. From an Indigenous waterway to industrial hub, from a prisoner of war camp to a modern arts and theatre venue; each community has made its mark and added another layer to explore.

The same wealth of natural resources, which brought Indigenous peoples to the Don River Valley, has been a magnet drawing settlers, industrialists, workers, artists and families for centuries.

Together, they have shaped Todmorden Mills into its current role as a vibrant natural, historic, and cultural landscape.

Todmorden Mills allows visitors to immerse themselves in Toronto's history through the daily lives of the working people who made the lumber, flour, beer, and bricks that built our city.

Historical significance

The site consists of four *in situ* nineteenth-century buildings, including two residences, part of a brewery, and a paper mill that was renovated in the late twentieth century to accommodate a theatre and gallery. Additional site features include the historic Don River bridge, the brick road, the wildflower preserve, and a parking lot that was previously the site of a German prisoner-of-war camp during World War II.

Todmorden Mills is located near the Don River Valley, and features ample natural space, including a wildflower preserve. We welcome projects that engage with the land and surrounding landscape. Areas may be designated for land art projects, permanent outdoor installations, or other permanent or temporary works. We welcome applications by Indigenous artists, in particular.

Contact: Lisa Randall, Lisa.Randall@toronto.ca, 416-396-2819

Historic Zion Schoolhouse (North York) – available for Artist Residency

Behind the worn green doors of this museum is a school frozen in time. Zion Schoolhouse, S. S. #12, was first built in 1869 in the community of L'Amaroux. The settlers of L'Amaroux had originally erected a log schoolhouse between 1829 and 1834, which was replaced by this new brick school on the south side of Finch Avenue East near Leslie Street.

Historical significance

One-room schoolhouses were an important part of the development of the public education system in Ontario. Children living in cities or towns often had to pay a fee to attend class; children from poor families did not attend. This one-room schoolhouse was used by the community until 1955. Even at that time, the area was still largely rural, with Zion School located on a dirt road, surrounded by working farms. In the 1980s, the school was restored to the time period of 1910 and opened as a living history museum.

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APPENDIX B — Evergreen Brick Works (EBW)

GENERAL INFORMATION

Evergreen Brick Works is situated in the heart of Toronto's Don River Valley and the broader city-wide ravine system. It has been transformed from a series of deteriorating heritage buildings from the historic Don Valley Brick Works factory into a national showcase for green design and urban sustainability. Evergreen Brick Works is now an internationally-recognized cultural destination.

Evergreen is a national not for profit organization dedicated to making Cities Flourish. Since 1991, Evergreen has been working to facilitate change through convening, collaborating and catalyzing ideas into action. Based out of our facility at Evergreen Brick Works, we've been running a series of programs with an emphasis on healthy urban environments in our schools, public spaces, housing, transit systems and communities themselves. Evergreen's values are connection, innovation and sustainability, and we ensure that these are integral and highlighted in all of the projects and programs we work on.

EVERGREEN BRICK WORKS PROGRAMMING

Evergreen provides a diversity of engaging year-round public programming virtually and onsite while following Covid-19 safety guidelines.

Indoor/Outdoor Farmers' Market

Evergreen's Farmers' Market is the longest-running program at the Brick Works site, having started in 2007. The Market runs year-round and offers a wide variety of local and seasonal foods.

Sunday Artisan Market

The Sunday Market runs in the summer months and has a focus on local makers and artisans.

Festivals and Celebrations

Evergreen Brick Works hosts multiple festivals and celebrations throughout the year, and seasonal partnered events such as Winter Village and Summer Wednesdays. For more information on specific festivals and celebrations, please visit our website (evergreen.ca) or attend our information session.

Active Living

Active Living includes a busy year-round calendar of skating, biking, guided walks, yoga and hikes, and encourages people of all abilities to participate in lessons in skating, biking and bike repairs. Programming takes place on site, as well as at the Gateway Bike Hub in Thorncliffe + Flemingdon Park, offering DIY mechanics, Learn to Ride sessions, guided ravine rides and bike giveaway days.

Educational Programming

Children and youth programs are broad and varied, encompassing day camps, kids' clubs, weekend nature play and youth events. Children's programs engage in hands-on, sensory and active play, and offers learning opportunities through creativity and direct contact with nature for an integrated, place-based experience. Children's programs utilize many locations within the immediate valley, but are all grounded in the Children's Garden onsite.

Urban Agriculture and Stewardship

Programming encourages learning, sharing and exploring new approaches to growing food and maintaining native plants. Onsite, we demonstrate a range of food growing approaches including greenhouse, raised beds, compost, container gardening, etc. Food grown on site is both shared with volunteers, the community and supports programs.

Public Art Program

Evergreen's Art Program engages residents of and visitors to Toronto with the Evergreen Brick Works site and surrounding ravine system via a series of site-responsive art projects with established and emerging contemporary artists. The Evergreen approach to art is multi-pronged, inviting artists to activate underutilized sites, collaborate with Evergreen's programs, partners and visitors, and tell the stories of the site, the city and the surrounding river valley. For the past five years, Evergreen's public art program has

engaged critical questions surrounding the urban landscape and the public realm, the future of cities, sustainability, Indigenous land relationships and connections between natural and built environments.

All events and public programming are pending public health guidelines.

ARTIST CONSIDERATIONS

Sustainable Principles

As a space used to showcase our national sustainability initiatives, we highly encourage artists to consider the environment and ways they can promote or support sustainability within their project. From incorporating up-cycled, sustainably-sourced or salvaged materials, to using energy-efficient fabrication methods, to using only natural light in a performance, we encourage artists to use their creativity to program more sustainably while maintaining their level of artistic quality.

Space Usage

Please note that access to public spaces on site will be subject to scheduling considerations to accommodate existing programs, third party events and Covid-19 regulations.

- **Access to studio space:** space will be dependent on the needs of the artist-in-residence. Evergreen will work with artist(s) to help identify a space that supports their needs, within reason.
- **Indoor spaces** have limited availability based on season and activities onsite, including the Indoor Saturday Farmers Market.
- **Outdoor space** is limited to the industrial pad (the land on which the Brick Works buildings sit) and does not include the adjacent parklands (Don River Valley Park and Don Valley Brick Works Park).
- **Storage space** is extremely limited. If your work requires storage, please take this into consideration when formulating your proposal.
- **Public space** at Evergreen Brick Works is used by a variety of visitors, tenants, and staff for public programming, as well as third-party events.
- **Heritage Buildings.** No artwork, performance or installation can endanger building or heritage elements, the natural environment or ecosystem. Only a select number of walls are available for public art/ engagement installations and must go through an approval process. Please keep this in mind and be flexible on location.

Additional Costs

After-hours use of space, rehearsal spaces, etc. are additional costs that are the responsibility of the artist. AV, event set-up, refreshments, etc. must all be discussed with Evergreen staff in advance, in order to connect with approved suppliers and factor in costs before the grant application is made.

Installations requiring daily activation (on and off) by Evergreen staff will be subject to a charge. We encourage the use of approved appliance timers. Additional supervision or requirements of the artist will be subject to additional fees.

Productions & Opening events

Art openings and productions are scalable at our site from an intimate, unplugged artist talk to a professionally staged performance in our unique venues (and everything in between). Evergreen staff can consult with artists to discuss the best options based on your vision and budget. All pending public health guidelines.

Features subject to fees include:

- Event set-up, tear down and cleaning
- Event security
- Easels, rentals, and décor (including water glasses and dispensers)
- Table linens & draping
- Weekend or prime dates (pending availability)
- Catering

Flooding

Evergreen Brick Works is located within a floodplain on the Don River. There is always a likelihood of both nuisance and severe flooding on the premises. Evergreen requires all artists programming or exhibiting onsite to create a basic flood mitigation plan in collaboration with staff in advance of their activities.

Any damage or cost associated with evacuations and/or flood events to equipment, installations, systems, facilities and all other goods and work is the responsibility and sole risk of the artist, and not Evergreen, TRCA or the City.

Insurance Requirements

All grant recipients are required to provide their own Commercial General Liability Insurance and are encouraged to also insure any artworks/belongings/events associated with their project while onsite. CGL should provide coverage against all claims for personal injury, bodily injury, including injury resulting in death, and property damage with an inclusive limit of not less than \$2 million (CAD) per occurrence. The policy should name Evergreen and Evergreen employees as additional insured with a copy forwarded in advance of the project activities onsite.

For more information:

Please register for the Program Information Session on **June 7th, 1-3pm** (see TAC Animating Historic Sites landing page for details and registration). TAC and EBW will also host a Zoom drop-in ahead of the application deadline (date TBC, registration on TAC Animating Historic Sites landing page).

Please direct any questions to TAC Strategic Programs Manager, Lena Golubtsova, lena@torontoartscouncil.org.