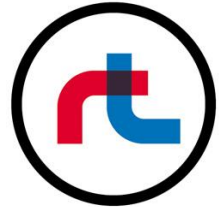




WINNIPEG
ARTS COUNCIL



National Call to Artists

**for Expressions of Interest and Qualifications
for seven locations
along the new Southwest Rapid Transitway
in Winnipeg, Manitoba, located on Treaty 1 territory**

Opportunities for Permanent Public Artworks in the Southwest Rapid Transitway

The Southwest Rapid Transitway being built in the Fort Garry region of Winnipeg will integrate public artwork as part of the expansion. This includes applied work on overpasses, freestanding sculptural work at community gateways, and station details. The Winnipeg Arts Council invites professional artists residing in Canada to apply to these seven public art calls for the Parker, McGillivray, Clarence, Chevrier, Plaza, Chancellor, and Markham sections of the development.

Deadline: Friday, March 31, 2017, 4:00pm
Budget: Variable (see individual numbered opportunities)

Contents

BACKGROUND INFORMATION.....	3
About Winnipeg.....	4
About Fort Garry Neighbourhood.....	5
Winnipeg's Bus Rapid Transit Background.....	6
Information For Artists.....	7
PUBLIC ART OPPORTUNITIES, ELIGIBILITY, LOCATIONS, THEMES, BUDGET and CONTEXT	8
Public Art Opportunity #1: <i>Parker</i>	9
Public Art Opportunity #2: <i>McGillivray</i>	11
Public Art Opportunity #3: <i>Clarence</i>	13
Public Art Opportunity #4: <i>Chevrier</i>	15
Public Art Opportunity #5: <i>Plaza</i>	17
Public Art Opportunity #6: <i>Chancellor</i>	19
Public Art Opportunity #7: <i>Markham</i>	21
APPLICATION INFORMATION, CHECKLIST and FORMS.....	23
Application Information	24
Application Checklist Form	26
Contact And Application Form	27

BACKGROUND INFORMATION

ABOUT WINNIPEG

The city of Winnipeg exists at the longitudinal centre of Canada. Located at the confluence of three rivers—the Assiniboine, the Seine, and the mighty Red—Winnipeg is the capital city of Manitoba and the largest city in the province. With a population of 793,428, the “Gateway to the West” is a unique centre: a hub of arts and culture with a long and storied past.

The known history of Winnipeg extends up to 30,000 years, to the ice age during which most of North America was covered by a glacier. When the glacier melted, Lake Agassiz was left covering a large part of the central plains, and “eventually drained into the world’s oceans and formed parts of local ecology (for instance, Lake Winnipeg, Lake Winnipegosis, and Lake Manitoba are remnants.)”¹

As humans began to inhabit the site of present-day Winnipeg shortly after the retreat of Lake Agassiz, and because of the constant flooding leading to layers of silt built up over 6,000 years, many of the stories and history of this place exist below the surface. The Forks, where the Red and Assiniboine Rivers meet, is the most extensive archaeological site in the province. Prior to urban and agricultural expansion, some parts of what is now Winnipeg were home to the complex ecosystem of the tallgrass prairie. Up until a little over 100 years ago, much of the city’s area remained in its original state, inhabited by many animals such as red deer, moose, and bears, and “a wood country, overgrown with poplars so thickly, as scarcely to allow a man to pass on foot.”²

The name Winnipeg comes from the Cree language, with “win-nipi” translating to “murky water”. The confluence of the Red and Assiniboine rivers is just one portion of the historical creation of the city’s infrastructure. Several of the main roadways used today, such as Pembina Highway, were initially worn into place through the use of Red River carts. Their meandering shape follows routes whose original purpose was the settlement of the Red River Colony. The carts, a Métis invention, were a two-wheeled wooden conveyance that was used in the fur trade. French traders first inhabited what is now Winnipeg as early as 1738, building the first fort in the area in 1738. However, this region existed as a centre for trading long before the Europeans’ arrival.

The Red River Colony was founded in 1812 by Lord Selkirk on a land grant of 300,000 square kilometres from the Hudson Bay Company. Its purpose was to create an agricultural settlement along the Red River which would give land to Scottish farmers displaced during the Highland Clearances. Allegiances between the predominant fur trading companies which controlled the region—the Hudson’s Bay Company (the Scottish) and the North West Company (the Métis)—led to rivalry culminating in the Battle of Seven Oaks in 1816, shortly after which the two companies merged in 1821.

Louis Riel and the provisional government called the *Comite national des Métis* led the Red River Resistance in 1869-70, rebelling against the westward encroachment of the new Canadian government. The uprising was eventually quashed and the creation of the Manitoba Act, a constitutional document responding to Métis land rights, led to the creation of the province of Manitoba.

Winnipeg was incorporated as a city in 1873, thereafter developing rapidly due to the arrival of the railroad. In 1972, “unicity” amalgamated thirteen towns and cities around the Red and Assiniboine Rivers, incorporating Winnipeg into the city it is today. The city has continued to expand in the intervening years, with immigration contributing greatly to the growth in population and diversity.

In the past ten years alone, over one hundred and thirty thousand people from countries all over the world made Winnipeg their new home. Located on Treaty 1 territory, the traditional territory of the Anishinaabe peoples and the homeland of the Métis Nation, Winnipeg sits at the crossroads of the Anishinaabe, Assiniboine, Cree, Dene, Inuit, Métis, Oji-Cree, and Sioux Nations, and is home to Canada’s largest, youngest and fastest growing urban Indigenous population. Contemporary Winnipeg is diverse and culturally robust, and known internationally for its incredible contribution to the arts.

¹ Warren Cariou and Niigaanwewidam James Sinclair, *Manitowapow*, 2.

² Reimer, Mavis. *Wildwood Park through the Years*. Winnipeg: Wildwood History Book Committee, 1989.

ABOUT FORT GARRY NEIGHBOURHOOD

Stage 2 of the Southwest Transitway will serve the Fort Garry region of Winnipeg with a 7.6 kilometre route from Pembina Highway at Jubilee Avenue to the University of Manitoba. The dedicated road will be established in a north-south direction using existing Manitoba Hydro and CN Rail rights-of-way that exist parallel to Pembina Highway.

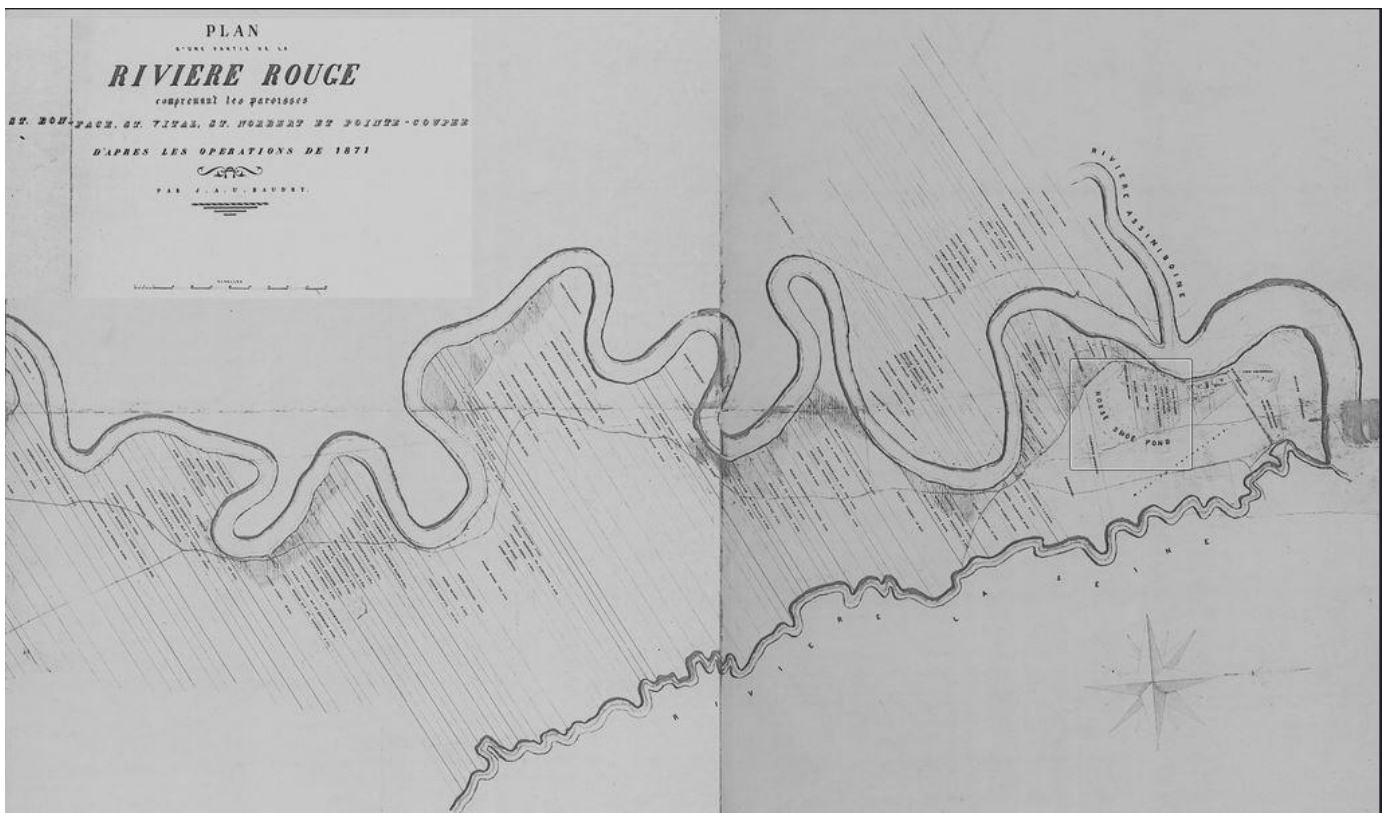
Historically, the sprawling region of Winnipeg now known as Fort Garry was divided into the Parish of St. Boniface, the Parish of St. Vital, and the Parish of St. Norbert, all three of which spanned the east and west sides of the Red River. The area from St. Norbert up to the Junction at Pembina and Jubilee (which was then the southern boundary of the city) remained devoted to agriculture until the 1900s.

Many of Fort Garry's roadways radiate out from historic river trails that now exist as major roadways and thoroughfares in the city. Streets were laid out perpendicular to the rivers based on the French Canadian "Seigneurial System" (also known as the river lot or long lot system). Originally laid out in the Red River Colony survey beginning in 1813, Winnipeg retained this unique layout when the civic region of Fort Garry quickly grew into a Winnipeg suburb during the early- to mid-20th century.

Though the Pembina Trail (now the Pembina Highway) always existed as a major trail for Red River carts as a part of the fur trade from the Red River Settlement to Minneapolis/St. Paul, its expansion allowed for more traffic and settlement in the region. Railway lines and industry were soon joined by residential development, beginning in the northern part of Fort Garry before World War I. A great increase of bungalow building took place in the twenties and residential expansion continued rapidly towards the south, where the University of Manitoba Fort Garry campus was established in 1930 next to the Manitoba Agricultural College.

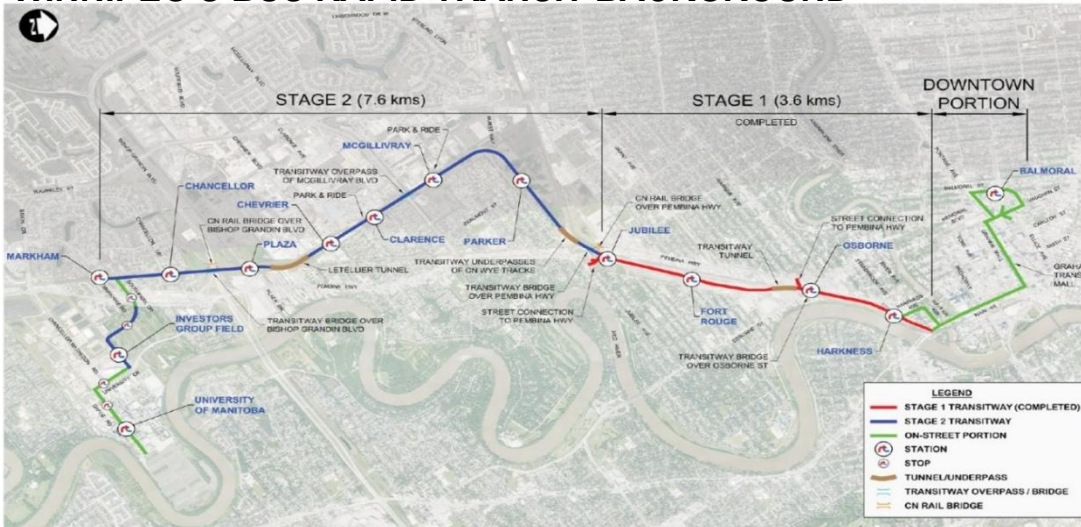
Like other areas of Winnipeg, Fort Garry was devastated by the great flood of 1950. Regardless, residential development continued unabated. By the 1950s and 60s, much of the agricultural ground of the western banks of the Red River had been filled in with bustling neighbourhoods. Nearby, just west of Pembina Highway, industry thrived in Winnipeg, creating a unique meeting of business, housing, and natural landscape for the Fort Garry region.

Today, Fort Garry is a hub, boasting a diverse array of restaurants and retail stores, a large Farmer's Market, and the city's biggest post-secondary school. The addition of Rapid Transit and dedicated bike lanes along Pembina Highway are the newest methods to transverse this continually expanding area.



Plan d'une partie de la Riviere Rouge, 1871

WINNIPEG'S BUS RAPID TRANSIT BACKGROUND



Rapid Transitway plan including Downtown and Stage 1 (completed) and Stage 2 (in process)

Southwest Transitway

Since the 1970s, the City of Winnipeg has identified the need for a rapid transit infrastructure to support the City's long-term growth objectives. The benefits delivered by the rapid transit system are becoming increasingly important as the City plans for the growth of its population to approximately one million residents by 2031. Based on this expected growth in population and corresponding congestion levels, the City's highest priority rapid transit project is the Southwest Corridor that connects the downtown with the rapidly growing southwest sector and the University of Manitoba.

Stage 1 of the Southwest Rapid Transit Corridor, the initial phase of Winnipeg's rapid transit network (3.6 kilometres in length, located between downtown and Pembina Highway and Jubilee Avenue) opened for service in April 2012 and is being used by a Bus Rapid Transit ("BRT") network of 13 routes, providing fast, frequent, reliable service throughout the day on all days of the week. Rapid transit routes access the Stage 1 transitway at four locations to provide trips without transfer for passengers travelling between the southwest part of the City and downtown.

The City is now developing Stage 2 of the Southwest Transitway. The Project includes a 7.6 kilometre southerly extension of the existing infrastructure of Stage 1 from Pembina Highway and Jubilee Avenue to the University of Manitoba on an exclusive Transitway constructed within existing Manitoba Hydro and CN Rail rights-of-way. Plenary Roads Winnipeg is the company that has been selected to construct Stage 2 of the Transitway, and they broke ground on the first of the nine new stations in the summer of 2016.

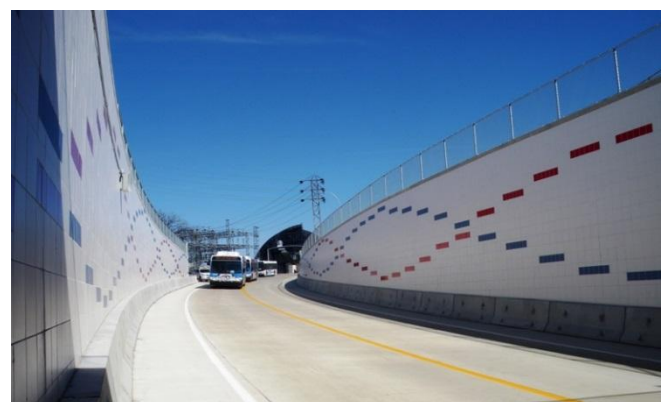
Artwork locations are strategically placed for access and exposure to the local residents and visitors and commuters. Specific themes have been developed to celebrate the heritage and unique character of each region.

Learn more about Winnipeg's Southwest Rapid Transit:

[winnipegtransit.com/assets/1192/Capital Integration Project SWT Stage 2 and Pembina Underpass Widening - P3 Business Case and VFM Summary Report.pdf](http://winnipegtransit.com/assets/1192/Capital_Integration_Project_SWT_Stage_2_and_Pembina_Underpass_Widening_-_P3_Business_Case_and_VFM_Summary_Report.pdf)



Harkness Station, Stage 1 (completed)



Southbound bus entering Transitway tunnel



INFORMATION FOR ARTISTS

The Southwest Rapid Transitway being built in Fort Garry will integrate public artwork as part of the expansion. This includes applied work on overpasses, freestanding sculptural work at community gateways, and station details. The Winnipeg Arts Council invites professional artists residing in Canada to apply to these seven public art opportunities for the Parker, McGillivray, Clarence, Chevrier, Plaza, Chancellor, and Markham sections of the development. Selected artists will work with a Public Art Committee made up of representatives from the Winnipeg Arts Council, Plenary Roads Winnipeg, and the City of Winnipeg for their specific project. They will also work with the project team to integrate their artwork with the newly built Transitway.

Artists are welcome to apply for as many of the opportunities as they like, but separate Expressions of Interest must be submitted for each project.

While each station's specific theme has been identified (see individual numbered Public Art Opportunities), the overarching concepts for the project as a whole are:

- Natural history/ecology
- North-south trails/fur trade
- Civic history
- Indigenous and Métis history

Artists should keep these notions in mind when developing their Expression(s) of Interest for application to this project. In consideration of specific themes, some opportunities are open only to artists belonging to groups affected by the subject matter. Please see individual Public Art Opportunities for eligibility.

ARTWORK OPPORTUNITIES

There are seven opportunities for artists in this Call. Each selected artist will create a permanent artwork. Options for artwork location include:

- Applied work integrated with MSE walls (mechanically stabilized earth walls constructed of soil and artificial reinforcing) on regional gateway freeway overpasses
- Freestanding sculptural work located at community gateways
- Detailing within transit stations

A variety of visual treatments could be considered for each site. Depending on the construction methods being used for the Transitway development, construction materials may be integrated into the artwork, which may reduce the cost of materials in the artist's budget, but this will be determined at a later stage for each site.

ARTWORK DESIGN PARAMETERS

The installed artwork(s) must not inhibit movement, must generally meet the safety and accessibility standards of the City of Winnipeg, and must be constructed of materials that are resistant to vandalism. Winnipeg's extreme climate, which sees temperatures ranging from -40° C to +40° C, must be taken into consideration. The final artwork(s) must be robust enough to withstand not only climatic wear and tear but the interaction of countless visitors. If the artwork contains lighting, components cannot interfere with the traffic signal lights and will have to adhere to the City of Winnipeg's lighting standards and guidelines as assessed through a technical review.

For general information, the City of Winnipeg's Accessibility Design Standards document is a useful resource:

http://www.winnipeg.ca/ppd/Universal_Design.stm.

SITE LOCATIONS

General site locations are indicated in the maps attached to each public art opportunity. Specific locations and site plans will be made available to shortlisted artists. Historical images are also available on WAC's website for context.

AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

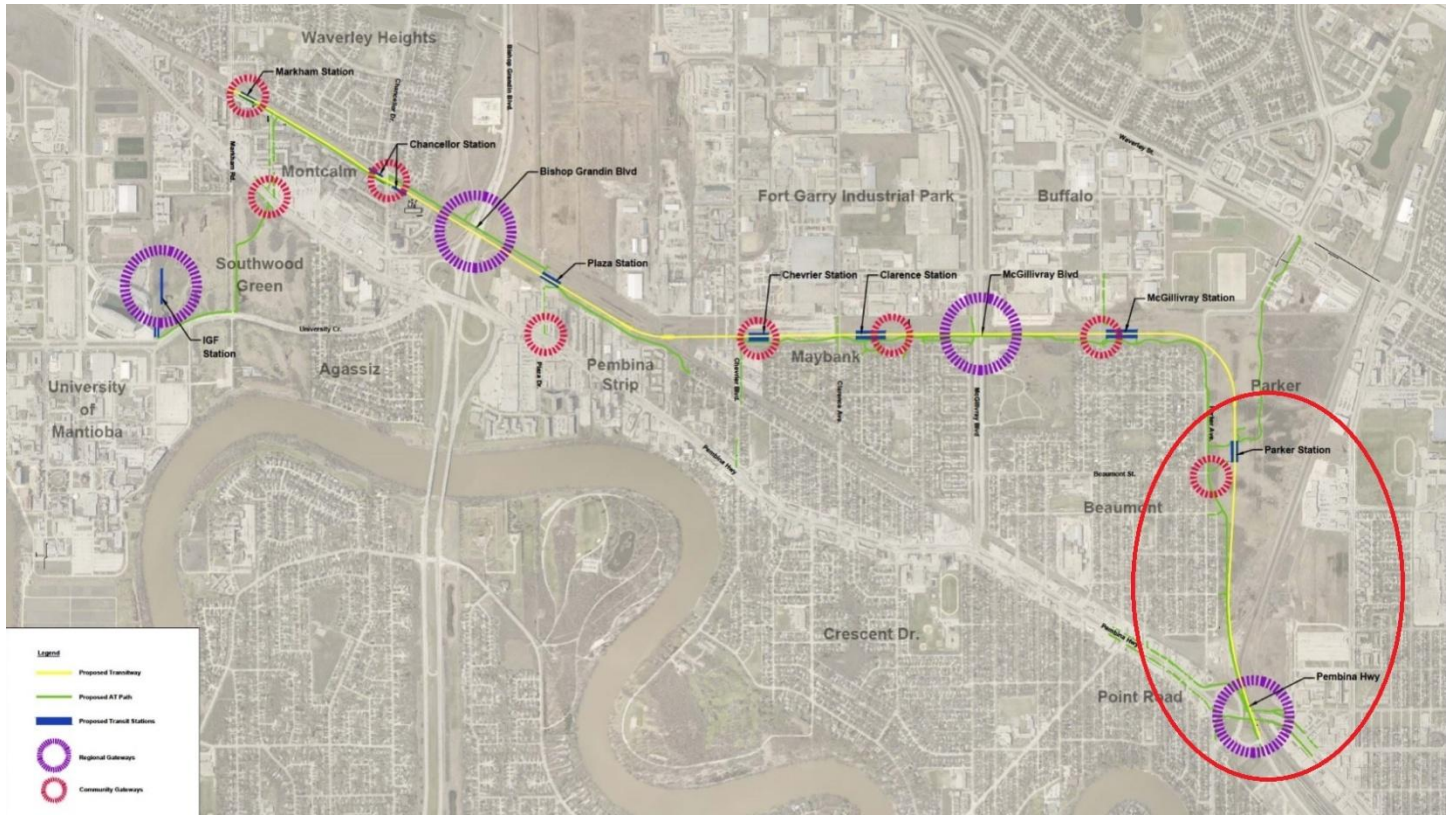
PUBLIC ART OPPORTUNITIES, ELIGIBILITY, LOCATIONS, THEMES, BUDGET and CONTEXT

Public Art Opportunity #1: *Parker*

Theme: *Rooster Town Métis community*

Estimated timetable for construction: *April 2018 to April 2019*

Artwork locations: Jubilee overpass and Parker community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites Métis and Indigenous professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the Parker public art opportunity. This public art project builds on efforts to create awareness of the rich Indigenous cultures, peoples and heritage that are at the roots of our territory, city and province.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$34,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$190,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

The focus of the artwork created for the Parker region will surround an important hidden history that took place near these lands. Rooster Town, the last known Métis Road Allowance Community in Winnipeg, started its existence prior to 1870 and thrived in the area until its removal in the late 1950s. During its peak, this community of mostly Métis families consisted of several hundred residents and existed on what was then the outskirts of the city, between what is now Grant Avenue (then a Grand Trunk/Pacific railroad track) and just south of Taylor Avenue and the CNR rail line.

Rooster Town residents were industrious people, constructing their own homes from materials they were able to source nearby, including wood from abandoned box cars from the local railway. Stigma against the residents of Rooster Town was strong, with a tone of moral shaming set by newspaper reporters. Incorrect identification of the area as a community of squatters was enforced in the *Winnipeg Free Press*, which called Rooster Town a "Village Of Patched-Up Shacks" and a "Scene of Appalling Squalor." The paper called out the people of the community for having "no moral responsibility" and being "shiftless". As noted by Rooster Town researcher David Burley, "They ended up marginalizing them both physically and socially. They were pushed to the edge of the city or beyond the town limits."

By 1959 Winnipeg's suburbs had grown to the edges of Rooster Town and, in an act of what has been called "municipal colonialism", the City of Winnipeg ordered the removal of the people of the community in order to build Grant Park Mall, Grant Park High School, and to extend new middle-class suburbs. The City offered the remaining families of the settlement the option of being evicted or accepting cash payments in the amounts of \$50-\$75 to move.

While little is known about the people who inhabited the Rooster Town community, recent work by Dr. Evelyn Peters has gone a long way to uncover and disprove historical assumptions. Obituaries of former residents show strong employment histories and community-mindedness. Additionally, Dr. Peters has discovered that only a very small portion of residents relied on social assistance and even then it was often due to employment being seasonal. The work done to uncover the true nature of this little-known part of Métis history is part of a larger movement to recognize how severe discrimination contributed to dispossession of land rights for urban Métis people; an effort that culminated in the 2016 Supreme Court ruling that Métis and non-status Indians must be considered "Indians" as it was written into law in the 1867 Constitution, unanimously granting that negotiations must be made around land claims and enhanced social benefits for the nearly 700,000 Métis and non-status Indians in Canada.

The context and history of Rooster Town should be reflected upon when considering content for the artwork.



Rooster Town, 4 March 1959, Winnipeg Free Press Collection, Archives of Manitoba

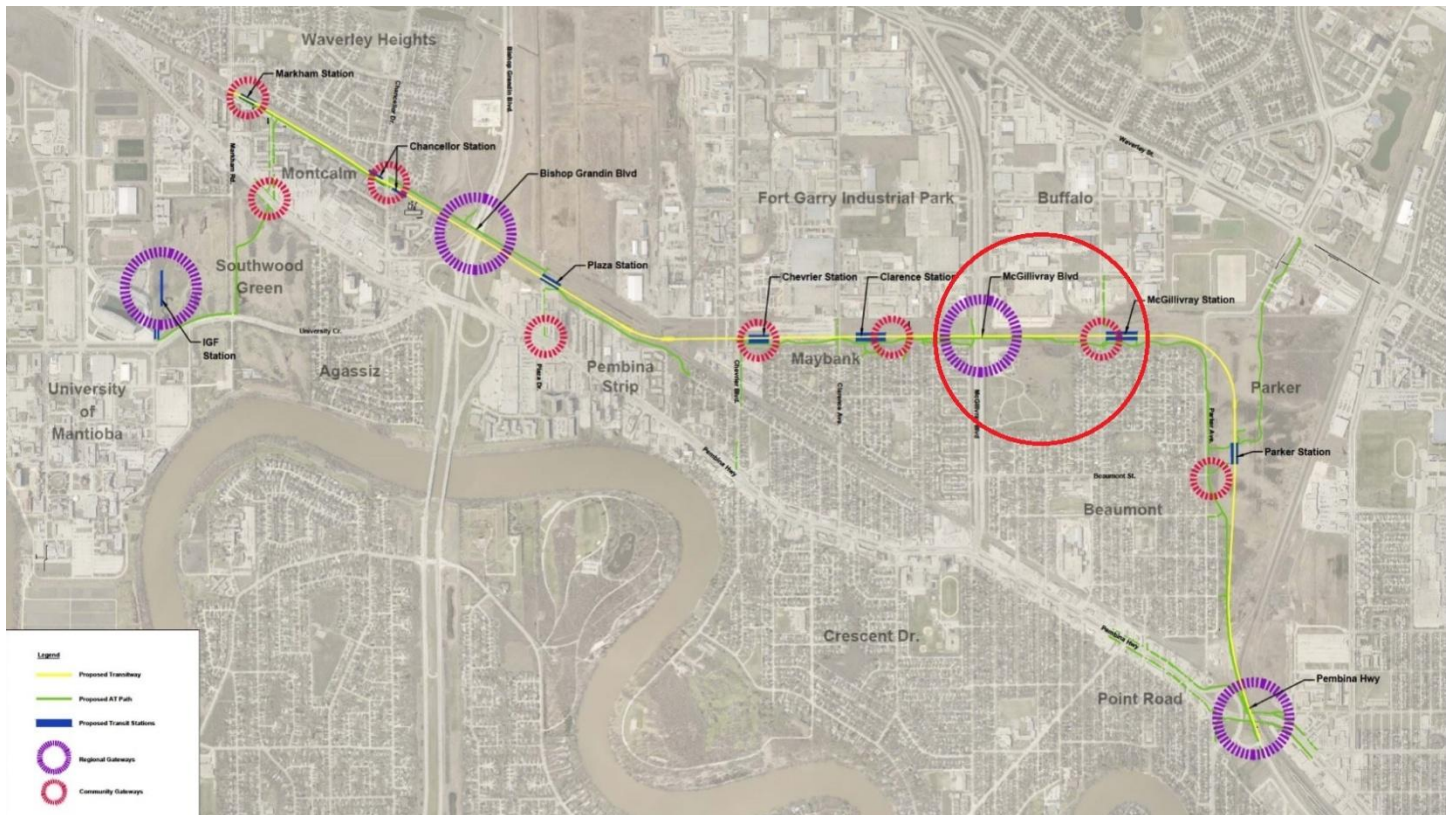
AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

Public Art Opportunity #2: McGillivray

Theme: History of public transportation in Winnipeg

Estimated timetable for construction: April 2018 to May 2019

Artwork locations: McGillivray overpass and community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the McGillivray public art opportunity.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$34,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$190,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

The Southwest Rapid Transit bus route and the active transportation walking and biking trail that will accompany it are the latest in a long and varied history of public movement in the city. From the animal railway to the electric railway, steamboat to trolley coach, Winnipeg has had a fascinating history of public transportation.

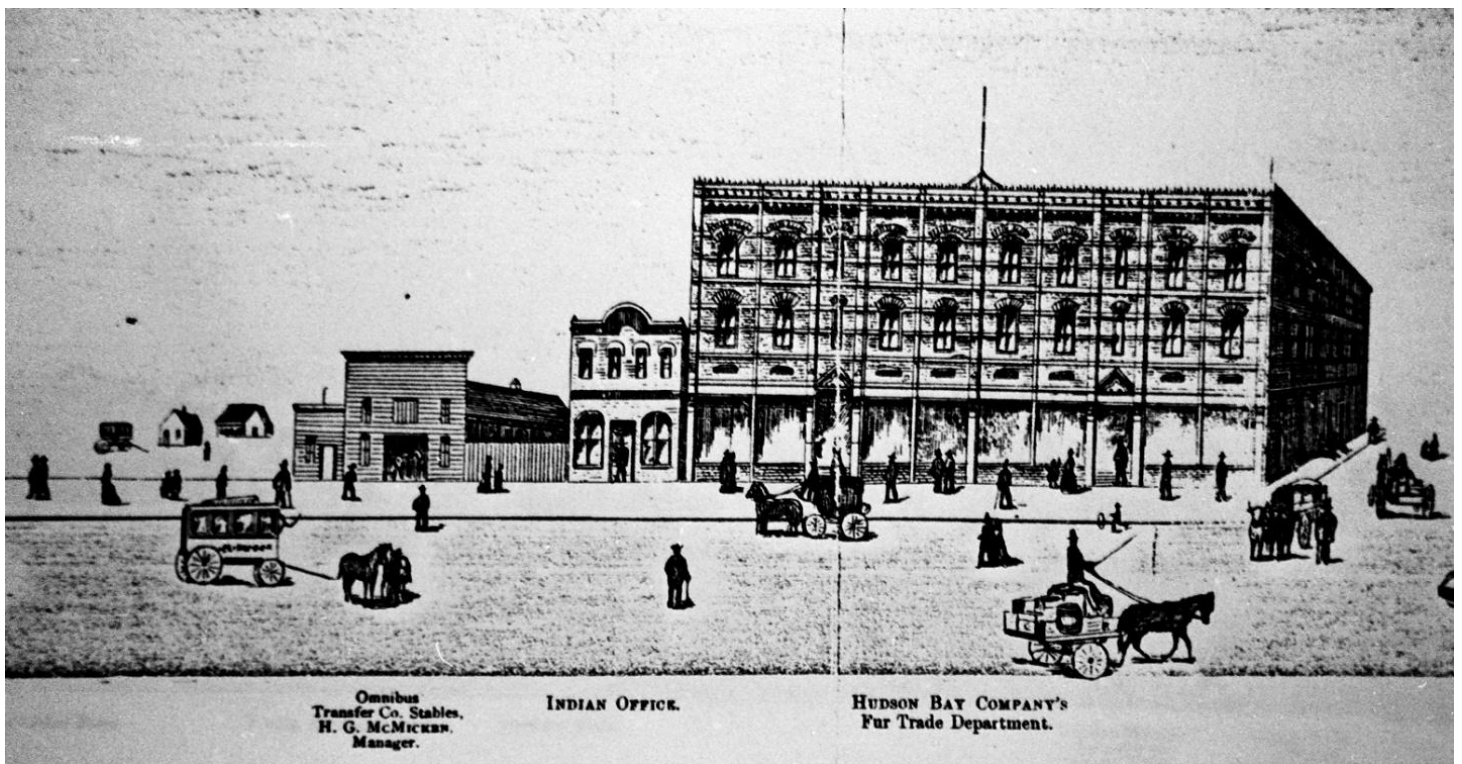
Some of the earliest methods of getting around included canoes and boats on the river, the railroad, and the Red River cart. This two-wheeled conveyance system was most often pulled by an ox and could carry up to 1,000 lbs. Though they were mainly used in buffalo hunts and the fur trade, they were also a step in the early progression of transportation within the Red River Settlement.

The first official mode of public transportation in Winnipeg lasted only one day. On July 19, 1877, the North-West Angle Stages started up a horse-drawn omnibus to travel a short distance in the centre of town, but travel in the area could be very difficult, especially when weather was wet, and the omnibus was no match for the muddy streets of Winnipeg. Despite the need to transport people and the lack of an organized system outside of livery stables renting out cabs, this initial system of transport was immediately scrapped.

In 1882, Albert Austin, son of the founder of the Dominion Bank, started up the Winnipeg Street Railway Company starting with one mile of track. The first horse car ran in October of that year and, though derailed by wood on the tracks, larger and more durable cars quickly replaced it. In the winter months, the cars ran on sleighs with twenty-nine horses pulling them at six miles an hour. In the following years, the service was extended throughout downtown.

Austin led the move to electric transport in 1891, running the first-ever Edison car in Canada. These trolleys were greatly successful and sparked the creation of the Winnipeg Electric Street Railway Company in 1892 with power supplied by the Manitoba Electric & Gas Light Company. Electric lines ruled public transport for many years, spanning throughout the fast-growing city, and eventually beyond to municipalities such as St. Norbert. Portage Avenue was first opened to street car traffic in 1926, and transit buses became much more popular than the street car throughout the 1930s, eventually replacing the street cars throughout Winnipeg.

The context and history of public transportation in Winnipeg should be reflected upon when considering content for the artwork.



McMicken Omnibus Stables, Winnipeg, 1881. Image Courtesy of University of Manitoba Archives & Special Collections

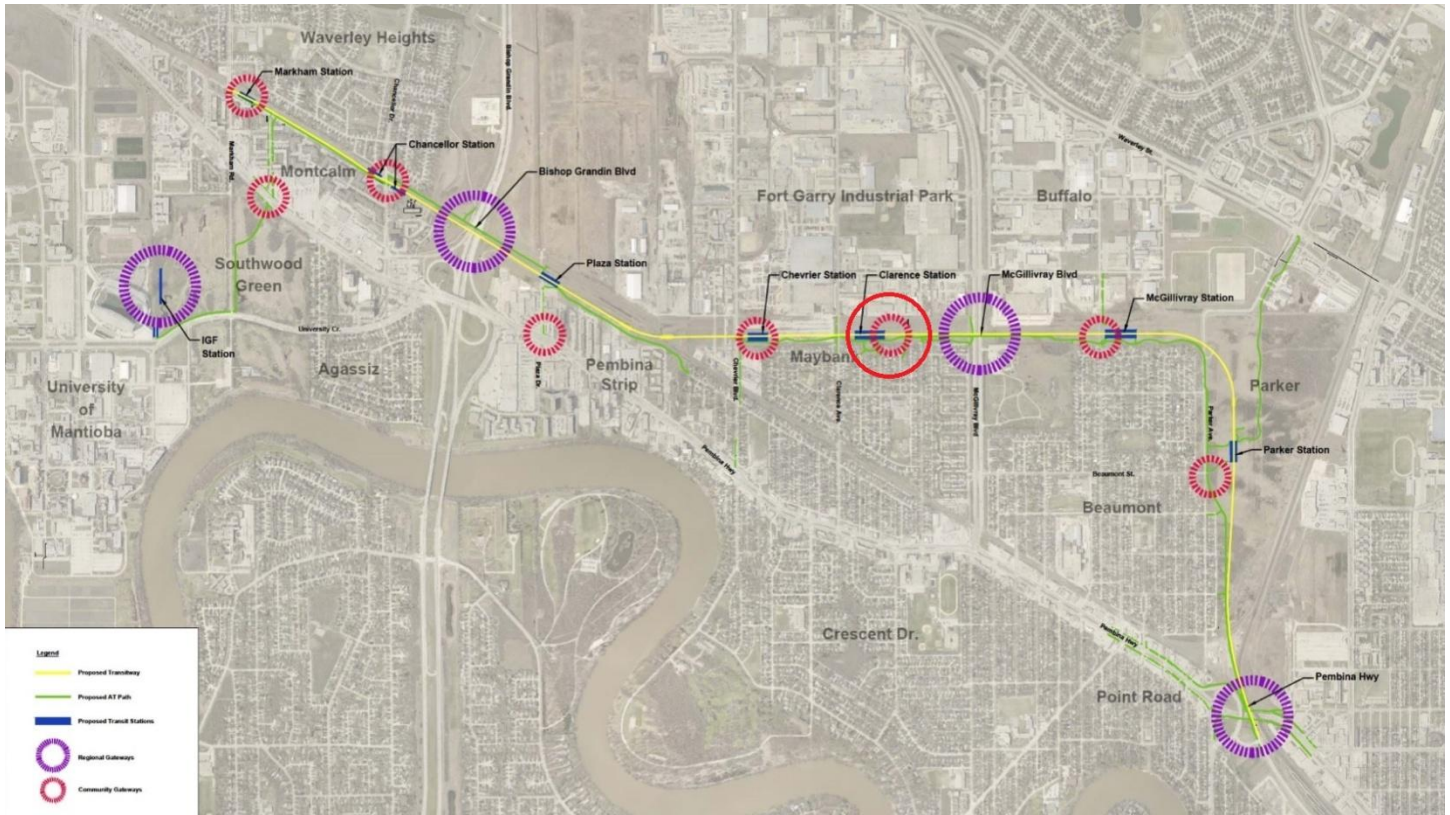
AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria listed below. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

Public Art Opportunity #3: Clarence

Theme: Neighbourhood development in Fort Garry

Estimated timetable for construction: April 2018 to May 2019

Artwork locations: Community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the Clarence public art opportunity.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$16,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$95,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

The place where the Clarence station will stand marks a meeting point between residential and industrial Winnipeg. The Manitoba Hydro right-of-way along which this part of the Rapid Transit line will run cuts a swath between the western industrial lands and the eastern suburban developments of Fort Garry. Winnipeg's history of civic planning in this area dates back to the early 1800s, being shaped by the relationship between nature and human habitation.

Unlike the standardized grid road system of many prairie cities, some of Winnipeg's main roads, including Pembina Highway, are the meandering product of its history as a fur trade hub and farming settlement. Radiating out from historic river trails that now exist as major roadways and thoroughfares in the city, property plans in the area began in 1817 with Hudson's Bay Company fur trader Peter Fidler, who laid out lots perpendicular to the rivers based on the French Canadian "Seigneurial System" (also known as the river lot or long lot system). Each narrow property was afforded access to water and river transportation, creating the main north-south trails along the river.

Running two miles west from the river, each property held a house, barn, stables and gardens, allowing ample space for gardening and livestock for each family while keeping neighbours close by along the river trail. At the two-mile mark, another trail signalled the beginning point of each property's two-mile-long hay privilege of the open prairie beyond. The prairie contained long grasses that were used for animal feed and farming. Through the middle of the 19th century, the Red River Colony was surveyed in this fashion from the Assiniboine River all the way south to present-day St. Adolphe. While the river lots were mostly subdivided into town lots when the civic region of Fort Garry quickly grew into a Winnipeg suburb during the early- to mid-20th century, the city retains this unique framework for its natural-history-based road system.

A unique exception to this style is Wildwood Park, created during the 1940s. This development lies between Pembina Highway and the Red River and was created to accommodate the post-war housing shortage. Inspired by the famous Radburn model in New Jersey, Wildwood Park reversed the concept of private/public space by having houses front onto a shared park with vehicular access restricted to back lanes. By emphasizing pedestrian mobility and restricting and guiding automobile flow, the style creates a hierarchy of roads that focuses on people instead of cars. This method also avoided the repetitive nature of the standard grid pattern to create a more picturesque and enjoyable neighbourhood.

On the west side of the Manitoba Hydro line, natural features and human habitation stop abruptly at the beginning of Fort Garry Industrial Park. Created during the 1960s, when the City of Winnipeg earmarked the area as a space to expand industry, business and factory developments spread west and eventually met up with the industrial area of Tuxedo. This strategy created a revenue boom for the municipality and, outside of recent plans to tear down the historic Manitoba Sugar Company factory to create a new subdivision, the industrial area has retained its character, separate from but directly adjacent to natural concerns and human habitation.

The context and history of industrial and neighbourhood development in the Fort Garry region of Winnipeg should be reflected upon when considering content for the artwork.



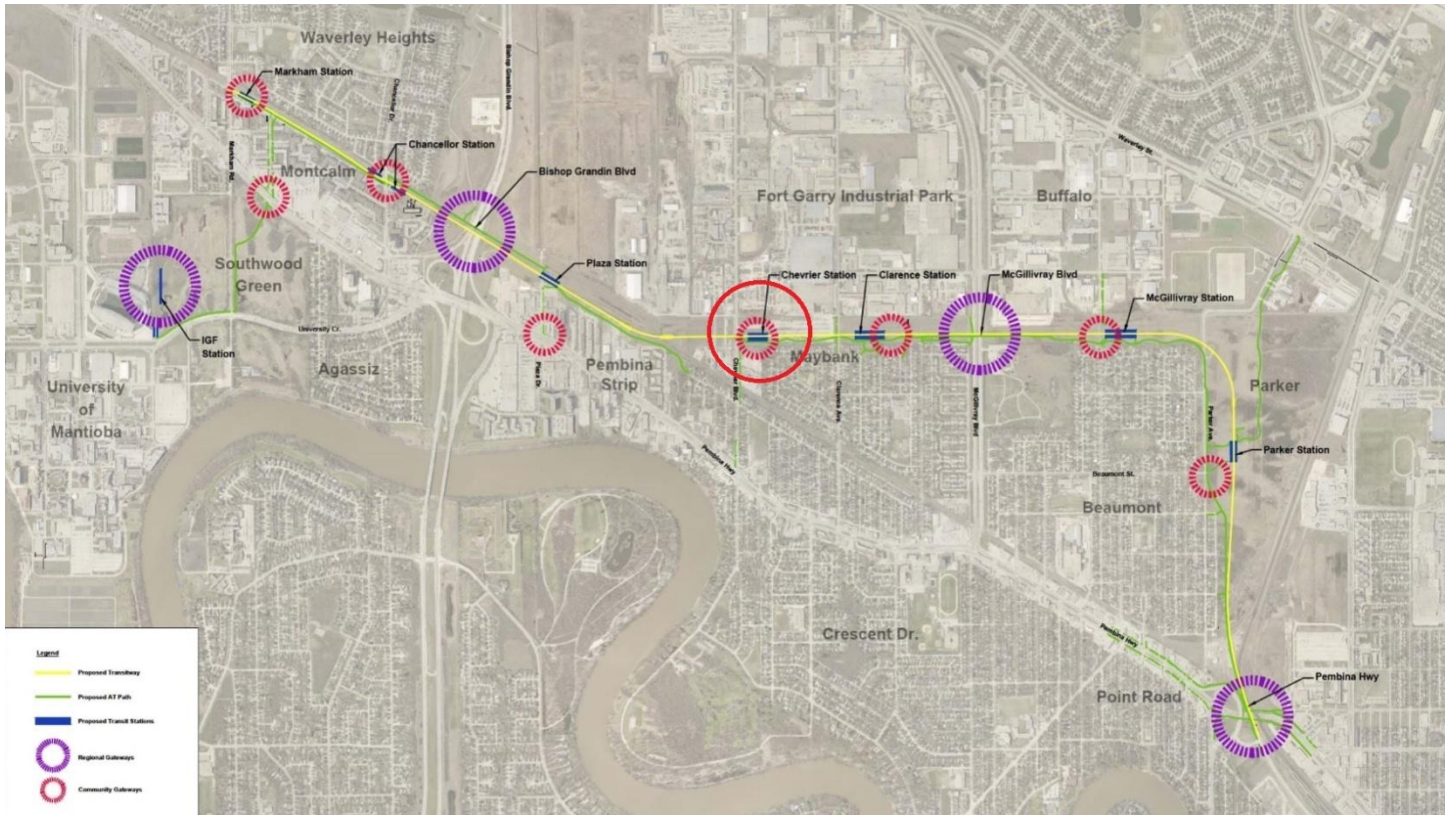
AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria listed below. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

Public Art Opportunity #4: Chevrier

Theme: *Natural history of the Red River region*

Estimated timetable for construction: *April 2018 to June 2019*

Artwork locations: Community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the Chevrier public art opportunity.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$16,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$95,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

As it goes with urban development, the natural face of the Red River region has changed drastically through human intervention. Though efforts have been made to retain original growth and features such as oak and aspen forests, river bottom forests, and grassland in places such as City parks, it is rare to encounter these features in everyday life. Even persistent forces of nature, such as flooding, have been tamed and no longer affect the local landscape the way they once did.

The shape of the Red River region was created by erosion of Mesozoic bedrock, beginning millions of years ago. Topped with a cap of clay and deposits left by glacial Lake Agassiz, layers below include late Pleistocene glacial sediments and, beneath that, lowland bedrock. Slowly, over time, these processes and deposits have resulted in the Red River Valley we see today, with its flat plain and gradual slope north.

Records of vegetation and natural growth have been observed and recorded through drawings and writing. An early fur trader speculating on the possibility of creating homesteads noted the characteristics of the region now known as Winnipeg:

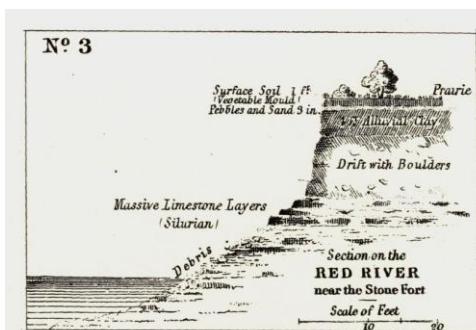
The south side of the Assiniboine...is a wood country, overgrown with poplars so thickly, as scarcely to allow a man to pass on foot...The wood extends south, up the Red River to the riviere La Sale [sic]...The land is low, over grown with poplars and willows, frequently intersected by marshes, stagnant ponds, and small rivulets...Moose, red deer and bears are numerous. These banks are covered on both sides by willows, which grow so close together as scarcely to admit going through; adjoining these is commonly a second bank of no great height. This is covered with very large wood such as liard, bois blanc, elm, ash and oak.³

Further afield, tall grasses dominated. The species native to the region we now recognize as tall grass prairie were known to grow over two metres tall and have been found to have extensive root systems extending through the clay-based soils that help with their longevity by reaching water and nutrients that lay further afield. Types of vegetation included spear grass, big bluestem, and goldenrod, and were a part of a complex ecosystem that also included other grasses and wildlife.

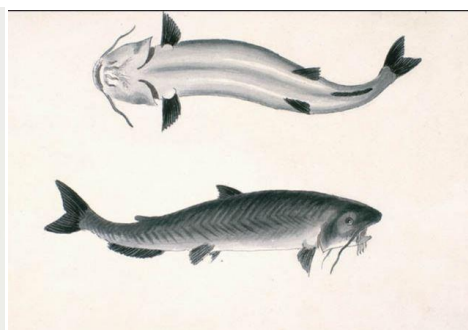
Animals that made this environment their home included antelope, grizzly bears, wolves, bison, and mule deer. However, as less than 1% of Manitoba's tall grass prairie remains today due to development of the land, only the ecosystem's smaller creatures, such as jackrabbits, woodchucks, hawks, owls, red fox, ground squirrels, and geese remain in the Winnipeg area.

The Red River Valley's watershed, which extends over 110,000 square miles with its drainage reaching as far as Saskatchewan, North Dakota, and Northern Minnesota, is the cause of the legendary flooding that has historically plagued the region. Record floods occurred in 1776, 1790, 1809, 1826, and 1950. To prevent further suffering and loss from rising water, the Red River Floodway, known as one of the world's largest excavation projects, was commissioned in 1962 and completed in 1968. This engineering feat diverts part of the flow of the Red River around the city to the east and reunites it with the Red River at Lockport, once it has passed the city of Winnipeg.

The context of the natural history of the region should be reflected upon when considering content for the artwork.



Map of the valley of the Red River, 1858



A Catfish from the Red River, 1821, Peter Rindisbacher



Male Buffalo Near the Red River, 1822, Peter Rindisbacher

AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria listed below. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

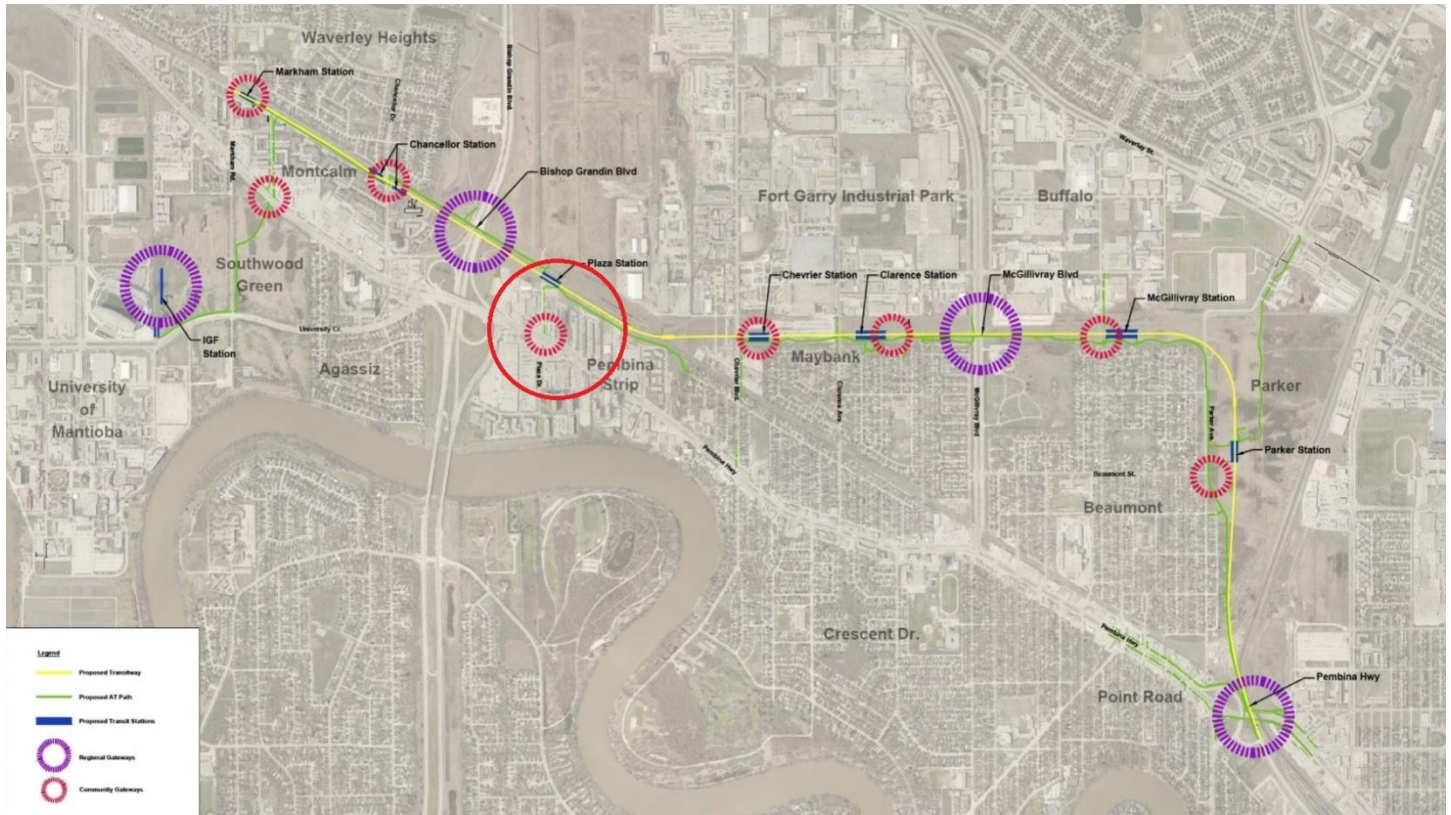
³ Reimer, Mavis. *Wildwood Park through the Years*. Winnipeg: Wildwood History Book Committee, 1989.

Public Art Opportunity #5: Plaza

Theme: *Japanese-Canadian internment in Manitoba*

Estimated timetable for construction: *April 2018 to July 2019*

Artwork locations: Station detailing and community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites Japanese-Canadian professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the Plaza public art opportunity that will tell the story of Japanese-Canadian internment in Manitoba. This public art project builds on efforts to create awareness of the difficult history of our territory, city and province.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$19,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$110,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

Plaza station is set to serve the many new residents of an extensive 132-acre transit-oriented subdivision called Bishop Grandin Crossing, for which the first phase of construction will start in the spring of 2018. It will take seven to ten years to develop the entire site. The historic Manitoba Sugar Company factory building will be torn down to accommodate construction of this new suburb, removing the final physical entity to remind us of the history of Japanese-Canadian internment on sugar beet farms in Manitoba.

In 1942, during the Asia Pacific War and shortly after Canada declared war on Japan, Canadian Prime Minister William Lyon Mackenzie King invoked the War Measures Act, a statute of the Parliament of Canada that allows for extreme actions including the waiving of habeas corpus, suspension of civil liberties, restrictions on free speech, confiscation of property, and internment. As a result, Japanese-Canadians were deemed enemy aliens, leading to a series of restrictions and resulting in expulsion from coastal British Columbia and systematic removal to internment camps throughout Canada.

Stripped of their land and possessions some 4,000 of the 22,000 Japanese-Canadians were shipped to the prairies and forced to work at sugar beet farms. Displaced families in rural Manitoba were located in shack-like conditions, living with multiple families in small spaces without running water or electricity and made to do extreme physical labour for very little pay. These conditions persisted throughout the war and for several years after.

Japanese-Canadians created the Japanese Canadian Committee for Democracy (now the National Association of Japanese Canadians), discussing possibilities for redress for the shame and loss incurred during the period of internment. After much hard work, including proving the total loss to Japanese-Canadians to be valued at \$443 million dollars, their cause was recognized by the Canadian government.

In addition to the individual compensation of \$21,000 to each surviving internee, the NAJC was given \$12 million towards community support, and \$24 million was delivered for the creation of a foundation that would work towards the elimination of racism. An official acknowledgement and apology was delivered by Prime Minister Brian Mulroney in the House of Commons on September 22, 1988.

The artwork at this site must tell the story of Japanese-Canadian internment in Manitoba and specifically the relationship to the sugar beet farms.

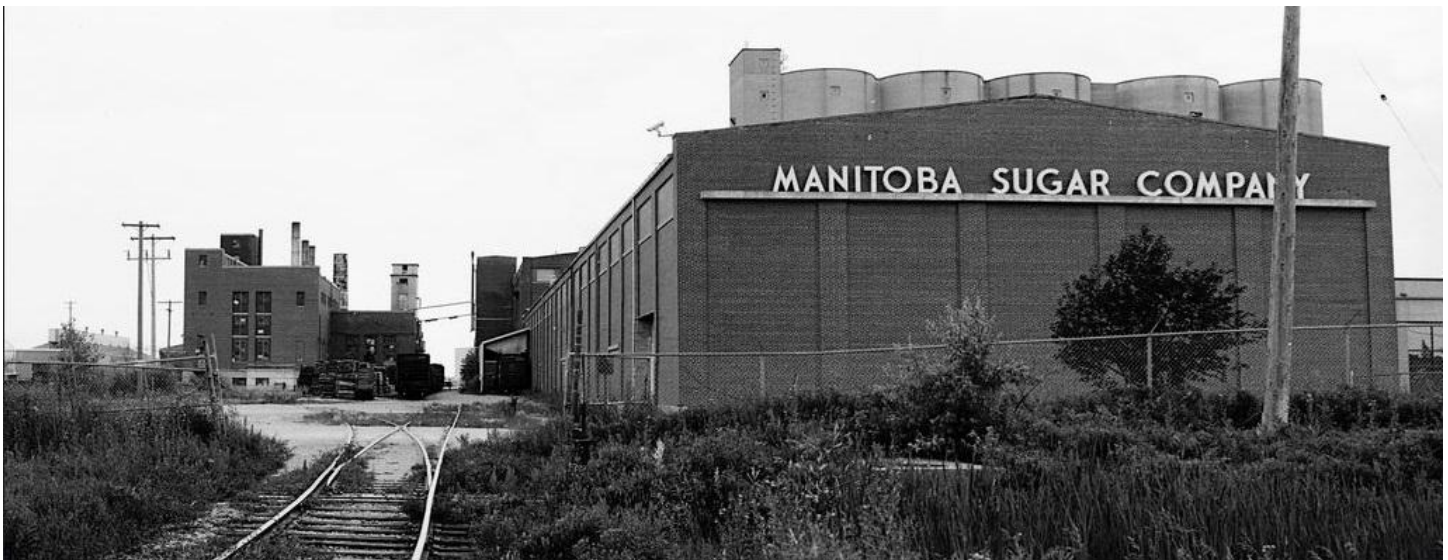


Image by Andrew McKay

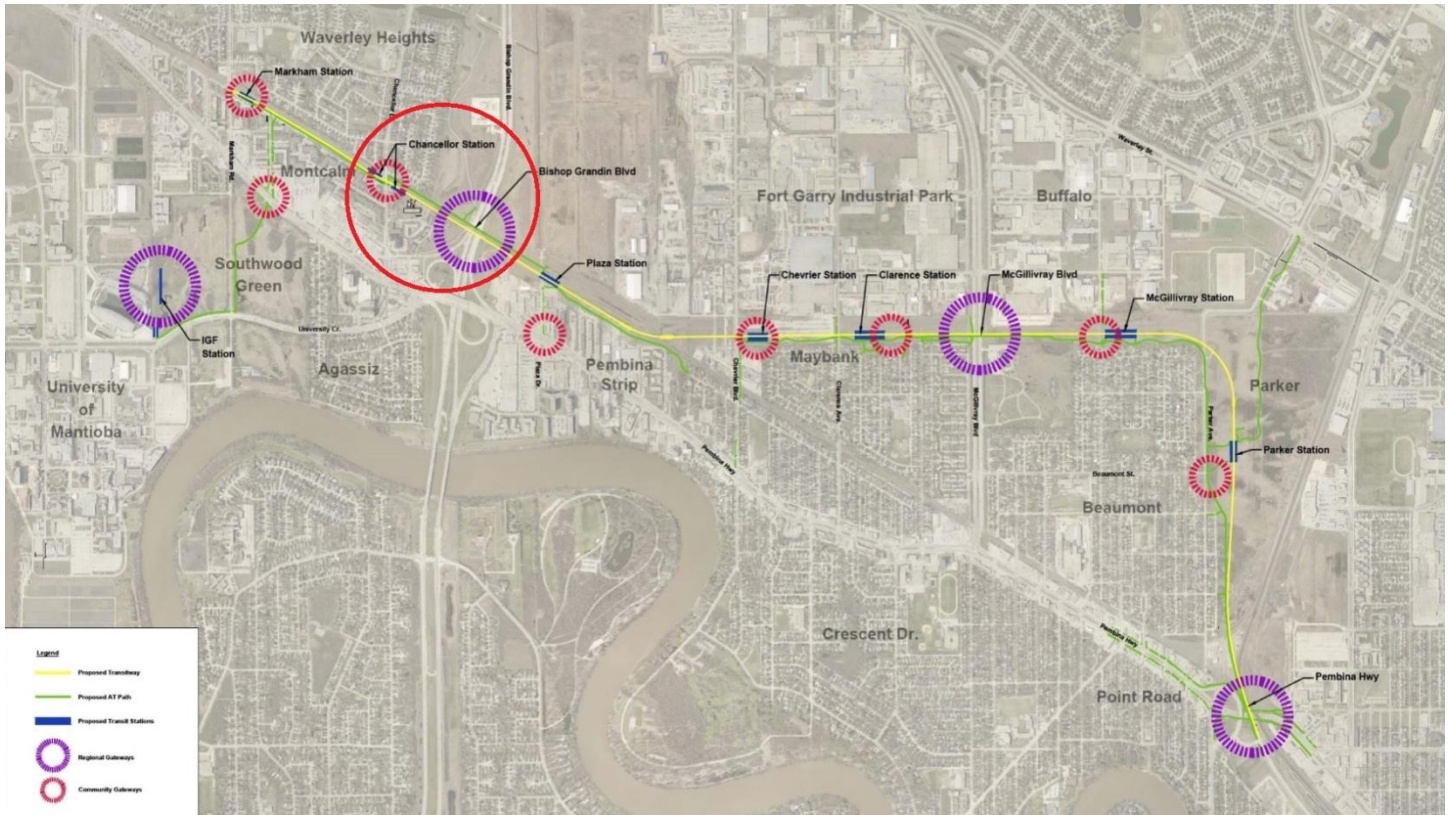
AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artist-led excellence, expressed written interest in the site and other professional qualification criteria listed below. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

Public Art Opportunity #6: Chancellor

Theme: North-south trails

Estimated timetable for construction: April 2018 to August 2019

Artwork locations: Bishop Grandin overpass and community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the Chancellor public art opportunity.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$34,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$190,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

Chancellor station is located along the old CN Letellier rail line and near Pembina Highway, making it a part of a long history of north-south mapping and movement in this region. Today's Pembina Highway is one line in a centuries-old system of trails of various transportational means cut along the meandering Red River, allowing for movement between present-day Canada and the United States. These trails are a symbol of the merging of cultures as they were initially frequented to aid in the fur trade—a vital part of the early contact relationship between Europeans and Indigenous peoples.

Three major trails emerged through the rise of the fur trade and grew rapidly as more settlers arrived to the Red River Settlement. During the early- to mid-19th century, the Métis people and Selkirk colonists frequented the trails between the Red River Settlement and St. Paul, Minnesota as a means of commerce and a source for obtaining supplies. With fur companies building posts between the two centres, the paths between them created the Red River Trails.

The West Plains Trail, a level route, followed west of the shores of the Red River and crossed at the Pembina fur-trading post on the border between what are now Canada and the United States and ran through the lands of the Dakota people. The distance from the water meant not having to cross tributaries, thus avoiding more flooded and swampy parts of the land.

As Métis traders relying on the trails were related to the Ojibwa, who often sparred with the Dakota, traversing the West Plains Trail sometimes led to conflict. Therefore, the convenience of the relatively easy land along the West Plains Trail was sometimes avoided in favour of the Woods Trail. Also known as the Crow Wing Trail, the Woods Trail followed along the eastern part of the Red River and skirted along the region where the prairies met the woodland of the east. Though the terrain was rougher than that of other trails, its location in Ojibwa territory made it safer for traders to use during times of conflict.

The third route, known as both East Plains Trail and Middle Trail, came about in the carting of larger transports. Its path originally took more eastern routes to the south after parting ways at Pembina. As a route that crossed the Mississippi and swampy areas, it was not generally the most favoured of the three trails.

The main mode of transport on all trails was the Red River cart, a conveyance developed by the Métis. This invention relied on two wheels and an ox. Being made entirely of local natural materials, any issues or break-downs were easily fixed no matter where on the trail they occurred. The Red River cart's unique and ingenious design allowed for large loads of up to 1,000 lbs to be carried along many types of terrain. When being carted over water, its wheels were removed and turned on their sides, creating a type of floatation device for stream crossings. With the Red River cart, the trek from Fort Garry to St. Paul took about six weeks. The carts were well known for the sounds their wheels made, a sustained squeaking that could be heard far and wide. A recreated version of the sound can be heard on the Clay County Archives site at <http://test.hcsconline.org/clay-county-histories/red-river-carts-reviewed/>.

The use of carts and trails was superseded in the second half of the 19th century by more efficient means of transport. With the 1863 Treaty of Old Crossing on the United States side of the border, the Ojibwa lost their title to the Red River Valley, and the newly-invented steamboat was soon employed to cross the border. This, in addition to the railway was being built north, made for a more efficient trip from St. Paul to Fort Garry.

Locally, the north-south route from the Red River Settlement was further developed in the early 1850s, when the Council of Assiniboia authorized St. Norbert residents to “trace a road, of one chain in breadth, on the west side of the Red River from the Assiniboine to the Pointe-Coupée,” a road that became used to connect the Red River postal service with the mail system south of the border at Pembina. This road, now Pembina Highway, was paved beginning in 1912. Its name, derived from the Métis pronunciation of the Chippewa term for high bush cranberry, became official in 1896. The road ran parallel to the major railway tracks, with the streetcar taking up the space between and carrying people from Fort Garry to the Manitoba Agricultural College and St. Norbert.

With the completion of Highway 75 at the turn of the century, Winnipeg was connected to a continuous roadway that stretches to the southern point of the United States at New Orleans, Louisiana. This contemporary route has become famed as the “Pine to Palm Highway”. A monument marks its northern end in the city of Winnipeg.

The context and history of the north-south trails should be reflected upon when considering content for the artwork.

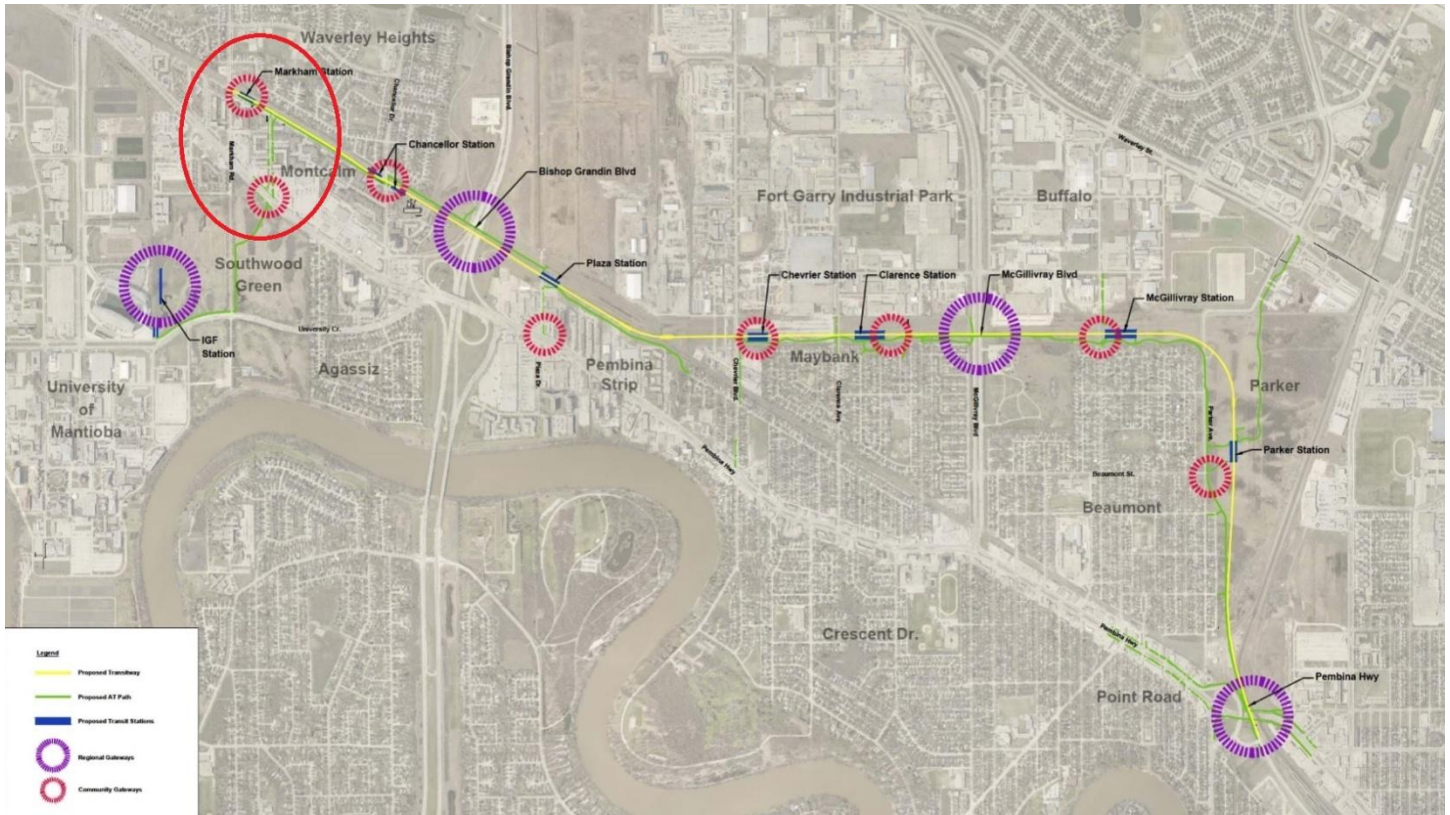
AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria listed below. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

Public Art Opportunity #7: Markham

Theme: *Métis Resistance*

Estimated timetable for construction: *April 2018 to September 2019*

Artwork locations: Station detailing and community gateway. Specific locations and site plans will be made available to shortlisted artists.



ARTIST ELIGIBILITY:

The Winnipeg Arts Council invites Métis and Indigenous professional* visual artists and artist teams** residing in Canada to submit expressions of interest and qualifications for the Markham public art opportunity. This public art project builds on efforts to create awareness of the rich Indigenous cultures, peoples and heritage that are at the roots of our territory, city and province.

**The Public Art Policy defines a professional artist as a person who is critically recognized as an artist; possesses skill, training and/or experience in their artistic discipline; is active in and committed to their art practice; and has a history of public presentation.*

*** Artist teams must share the total commission awarded.*

BUDGET:

Artist Fee: \$19,000. This is the fee artists will receive for the conception, design, and labour required to complete the artwork including all applicable taxes.

Fabrication/Installation: \$110,000. This amount must cover ALL expenses related to fabrication and installation of the artwork including (but not limited to) site preparation and restoration, technical consultation including the engineering drawings necessary to fabricate and site the artwork; engineering approval; materials; fabrication; insurance; installation; permit fees; documentation; travel to and from the site; and all applicable taxes; etc.

CONTEXT and HISTORY

The Pembina Trail (now the Pembina Highway) has been an important part of the creation of Winnipeg as well as the province of Manitoba. As a main entry-point to the Red River Settlement from Fort Pembina and the United States, it played a significant role in the Red River Resistance. Not far south of the place where Markham station will be constructed was a large Métis settlement dating back to 1822. The Red River Settlement, including this region, was surveyed in 1837, each section being divided in the form of river-lot farms. These long, narrow properties with river frontage and access to the prairie were laid out according to the seigneurial system of New France.

With the transfer of a large section of Rupert's Land to the new but fast-growing nation of Canada in 1869, residents of the Red River region grew concerned that their land rights would not be considered and feared for the loss of their farms. The people living in the region were never consulted prior to the transfer taking place and were alarmed to learn that the Canadian government had sent an emissary to survey their land. According to George Stewart, historian of the Administration of the Earl of Dufferin:

It was said that the plots of ground where some of them [Métis] had lived and reared families for fifty years would be torn from their possession by the Government of Canada and themselves sent adrift, their rights to the soil would be invaded, their houses taken from them, enormous taxes would be levied, and the most absolute tyranny forced upon them. They would be bought and sold like slaves.

On October 11, 1869, in the parish of St. Vital (now Fort Garry/St. Norbert), André Nault noticed surveyors making lines on his land. As he did not speak English, he went for help and returned with a large group of Métis including Louis Riel, who told the surveying party that the land belonged to Nault and they were not to continue their work there. The surveyors ignored the request and continued on with their work, at which point Riel stepped on their chain and demanded: "You dare not go any farther!" The surveying team turned back.

As Louis Riel penned in the document *Declaration of the People of Rupert's Land and the North West*:

A people is at liberty to establish any form of government it may consider suitable to its wants, as soon as the power to which it was subject abandons it, or attempts to subjugate it without its consent, to a foreign power; and maintain that no right can be transferred to the foreign power.

He further noted that they were not opposed to cession with Canada, and considered themselves loyal British subjects, but wanted to agree on terms that ensured the rights of the people who had been settled in the region for so long. With this pronouncement the Métis, allied with the non-Métis people of Assiniboia, created their own government called Le Comité national des Métis with John Bruce as president and Louis Riel as Secretary. While this and subsequent actions are often referred to as a Rebellion, this is a misnomer as the Canadian government did not yet have legitimate authority over the region.

Being aware that William McDougall, the representative of the Canadian government sent to lead the land survey (and the person set to become Governor upon the land's transfer to the Dominion), was pressing north, Le Comité sent a note to Fort Pembina:

Daté à St. Norbert, Rivière-Rouge, ce 21^{ème} jour d'octobre 1869.
Monsieur, Le Comité National des Métis de la Rivière-Rouge intime à Monsieur William McDougall l'ordre de ne pas entrer sur le territoire du Nord-Ouest sans une permission spéciale de ce Comité.

That same day, Le Comité created a barrier made of wood across Pembina Trail. It was strategically placed at a point just before the river where the road met the poplar woods on both sides, making it impossible for any party to go around their blockade. A group of about forty armed men were stationed there, ready to turn McDougall away and out of the country.

This bold move was the first action in the Red River Resistance, and its success led to a protracted and multi-province effort on behalf of Louis Riel and the Métis. When the province of Manitoba was created through the passing of the Manitoba Act in 1870, land titles guaranteed to the Métis were ultimately not honoured. While the resistance was not won in the time of Le Comité, it did leave a lasting impact. Almost 150 years later, in April of 2016, the Supreme Court of Canada ruled that Métis and non-status Indians must be considered "Indians" as it was written into law in the 1867 Constitution, unanimously granting that negotiations must be made around land claims and enhanced social benefits for the nearly 700,000 Métis and non-status Indians in Canada.

The context and history of the Métis efforts for land rights should be reflected upon when considering content for the artwork.

AN ARTWORK PROPOSAL IS NOT REQUESTED AT THIS TIME. Applications will be reviewed on the basis of artistic excellence, expressed written interest in the site and other professional qualification criteria. See APPLICATION INFORMATION (pg. 24) for Criteria, Guidelines, Application Forms, and Support Material information.

APPLICATION INFORMATION, CHECKLIST and FORMS

APPLICATION INFORMATION

SELECTION PROCESS and CRITERIA

Expressions of Interest will be reviewed by a selection committee of qualified persons. The committee will review applications on the basis of:

- Qualifications and professional experience of the artist
- Expressed sensitivity to the site and context
- Ability to complete and install the project by the deadline listed in the opportunity
- Demonstrated ability of the artist to work collaboratively with design and construction professionals
- Demonstrated ability to successfully execute a project of this scale under the criteria developed and within the budget and timeline set out
- Experience with and expressed desire to create artwork for and in the public realm

The selection committee may recommend a short-list of artists for each site who will be invited to develop an artwork proposal consisting of drawings and documents outlining a timeline and budget. An honorarium of \$2,000 for proposal development (maquette (if applicable), drawings, budget, and timeline) will be extended to the finalists. As the stations are not yet built, short-listed finalists will not have the opportunity for a site visit prior to creating a proposal. Short-listed artists will have approximately twelve weeks to complete the proposal and may be invited to present their final proposal to the jury in person. A final recommendation will then be made from the short-listed artists, if appropriate.

The proposals may also be reviewed by a committee of technical experts who will advise the selection committee, when needed, on matters related to financial feasibility, durability, structural integrity, safety and maintenance.

Each artist selected for a final commission will be required to enter into an agreement with the City of Winnipeg, the Winnipeg Arts Council, Plenary Roads, and PCL that will contain provisions including but not limited to rights of ownership and use, warranty and insurance. The completed artwork will be the property of the City of Winnipeg but the moral and copy rights remain with the artist. The selected artist will also be required to create a maintenance manual for the final artwork.

**Please note that the Winnipeg Arts Council is not compelled to award the project based on the applications received.*

OVERALL ESTIMATED PROJECT TIMELINE (2017-2019)

Project announcement	January 31, 2017
Deadline for receipt of applications	March 31, 2017
Selection committee review of applications and selection of shortlist artists	May 3-4, 2017
Shortlist artists create detailed proposals	May 5-Aug 14, 2017
Selection committee selects finalist	August 14-25, 2017
Award of project/creation/fabrication	Sept 2017-Oct 2019

APPLICATION SUPPORT MATERIAL: GUIDELINES

All support materials must be clearly marked with your name and recorded on the Support Material Documentation Form(s). *For collaborative works, please specify your role in the creation or execution of the work.*

Do not submit original artwork. While taking reasonable care, *The Winnipeg Arts Council will not accept responsibility for loss of or damage to any support material. Support Material will not be returned to applicants.*

You may submit your application by email, mail, or in person. **All support material must be submitted in digital format on an electronic storage device (CD/DVD/USB stick) or via Dropbox or WeTransfer.** The Winnipeg Arts Council does not accept support material in hard copy. Please do not use plastic jewel cases. Your support material will be stored and processed electronically and may be viewed in a number of formats: on an iPad, desktop computer, and/or projector. It is in your best interest to ensure that the materials conform to the requirements and formats below.

You may submit up to 4 items of support material where *one* item is defined as any of the following:

- a single clip of up to 4 minutes of audio or video, *or*
- up to 5 digital images, *or*
- URL for interactive digital work created specifically for the internet.

For example, if you are submitting only digital images, then you may submit 20 digital images. Or, if you are submitting a URL, an audio clip, and digital images, then you may submit one URL, one 4-minute audio clip, and ten digital images.

AUDIO/VISUAL MATERIAL SPECIFICATIONS (audio, video, still images and interactive web-based artworks)

- *Each audio or video sample must be presented as an independent track/file that starts at the point at which the applicant would like the assessors to begin reviewing. Do not submit full-length or commercial recordings that have to be cued. If you wish to have the assessors review different parts of the same work it is your responsibility to provide a file appropriately edited and to ensure that all your recordings function properly.*
- Do not submit materials which are compressed (Zip, Stuffit, etc.), embedded in Word or PowerPoint, or which require software, plug-ins, extensions or other executables that need to be downloaded or installed.
- **Audio files** must be in a common electronic audio format playable via iTunes
- **Video files** must be:
 - MPEG4
 - no larger than 150MB
- **Image files** must be:
 - Jpeg format
 - RGB colour mode (no CMYK)
 - 72 dpi
 - no larger than 1.5 MB
 - standalone files which are not embedded in documents such as Word, PowerPoint or PDF
- **URLs for internet/web art** may be submitted **only for digital works created specifically for the internet** to take advantage of one or more of its technologies. **Do not** submit personal websites/online documentation of artworks in an online gallery, portfolio, or archive.

To ensure that your materials are reviewed in the correct order, please label them “**InitialsNumberTitleYear.jpg**”:

- start with your initials, followed by
- the number that corresponds to your documentation list,
- the title of the work, and
- the year produced.

For example, **ac01MainStreet2009.jpg**, **ac02PegCity2011.jpg**, **ac15Prairies2012.jpg**, etc.

APPLICATION DELIVERY AND RECEIPT

All supporting materials must accompany the application. Incomplete and/or late applications will not be accepted. Faxed applications will not be accepted. The Winnipeg Arts Council will not be responsible for applications lost in transit. While all reasonable care will be taken in the handling of materials, the Winnipeg Arts Council will not take responsibility for lost or damaged materials.

It is your responsibility to ensure the application package reaches the WAC office by the deadline. All applicants will receive a notice by e-mail that their application has been received. If you have submitted an application and do not receive notification within two weeks of the deadline date, please contact the WAC office.

The Winnipeg Arts Council reserves the right to choose to not recommend any application, proposal or finalist and to terminate or re-advertise any project.

For any Call-To-Artists updates please check the web site at www.winnipegarts.ca.

For additional information or questions please contact: Alexis Kinloch at alexis@winnipegarts.ca, 204-943-7668.



APPLICATION CHECKLIST FORM

Artists wishing to be considered must submit the materials in the following order and as a complete package:

- 1. **Application Checklist Form** (this page)
Please ensure that you check off which opportunities you are applying for.
- 2. **Contact and Application Form** (page 27 of this document)
For team applications, please provide the lead artist's information on these pages.
- 3. **Written Expression of Interest** (maximum 1 page)
Note: **proposals will not be accepted at this stage.*
Describe your interest in this particular site and/or to the setting in general. Speak to your experience and desire to create artwork for the public realm. Highlight your qualifications and professional experience working with site-specific artwork, and construction and design professionals, as well as your ability to successfully execute a project of this scale within the budget and timeline set out above.
- 4. **Curriculum Vitae and Statement of Artistic Activities** (maximum 4 pages per team member)
Along with your CV, you should include a brief written statement of artistic activities for the past twelve to eighteen months. For artist teams, each member should submit a CV and statement of artistic activities.
- 5. **References**
Provide names, addresses, phone and e-mail for two references who can speak to your art practice and interest and/or experience in public art projects. *A letter of reference is not required at this time.*
- 6. **Published Support Material** (optional, maximum 5 pages)
You may provide up to 5 pages of excerpts from published materials such as critical writing about your work and/or media clippings.
- 7. **Support Material Documentation List** (page 28 of this document)
Complete the templates provided with descriptive and contextual information about your support materials, including the year produced and title of the work, medium, dimensions, and location. If necessary, add notes or special instructions, but do not exceed a 25 word maximum per item.
- 8. **Support Material**
Provide 3 items (as defined in the guidelines) that are representative of your work for the selection committee to review. Please include documentation of related and/or public artwork where possible. *Original artwork will not be accepted.*

Artists working as a team should submit their application as one package but should include supporting materials and curriculum vitae for each artist. Do not staple or bind applications.

I am applying for:

- 1. Parker ****open to Métis and Indigenous artists. Please self-identify on Contact and Application Form.**
- 2. McGillivray
- 3. Clarence
- 4. Chevrier
- 5. Plaza ****open to Japanese-Canadian artists . Please self-identify on Contact and Application Form.**
- 6. Chancellor
- 7. Markham ****open to Métis and Indigenous artists. Please self-identify on Contact and Application Form.**

Artists are welcome to apply for as many of the opportunities as they like but a separate written Expression of Interest letter must be included for each project.

CONTACT and APPLICATION FORM

Canada's Privacy Act protects the information provided on this page.

Contact Information

Last Name: _____ First & Middle Names: _____

Address: _____

City/Province: _____

Postal Code: _____ Phone: _____ E-mail: _____

Statistical Information (optional)

For this program, the Winnipeg Arts Council requests that you indicate your year of birth, gender, cultural origin and language of communication below. The Winnipeg Arts Council utilizes statistics in these areas for program planning, evaluation, and policy development. **This information will not be used to assess your application and will not be shared with the assessors. It will be used for administrative and statistical purposes only. Your response to the questions in this section is voluntary. However, if you are applying for Parker, Plaza or Markham, we ask that you do identify that you are Indigenous, Métis, or Japanese-Canadian.**

Gender: _____ Year of Birth: _____

Do you identify as Indigenous? YES, please specify: _____ NO

Do you identify as a member of a cultural minority? YES, please specify: _____ NO

Language Information

What is your primary language? What other languages do you speak, read and/or understand?

English: Primary Speak Read Understand

French: Primary Speak Read Understand

Other (please specify) _____: Primary Speak Read Understand

How did you hear about WAC and this public art opportunity?

To be eligible for consideration, you must sign below to confirm your agreement with the following statements:

- I accept the conditions of this program as outlined in the guidelines and agree to abide by the Winnipeg Arts Council's decision.
- I am not under collection of outstanding accounts with Canada Revenue Agency.
- I certify that the statements in my application are accurate and complete, to the best of my knowledge.

SIGNATURE: _____

DATE: _____

Send applications to: **Southwest Rapid Transitway**

Public Art Project
Winnipeg Arts Council
103-110 Princess Street
Winnipeg, MB R3B 1K7

OR: alexis@winnipegarts.ca

Complete applications must be received in the office or by email on or before **4pm, Friday, March 31, 2017** (not a post-mark deadline). Incomplete, late, or faxed applications will not be accepted.



SUPPORT MATERIAL DOCUMENTATION LIST

NAME: _____

Applicants may submit up to three items of support material. All support materials must be clearly marked with the applicant's name.

Please **list only one item in each chart and note that only three items will be accepted** as defined above (i.e. five digital images = one item). Check the box corresponding to the appropriate medium in the first column and then fill in the rest of the information on the line as required. A chart for the submission of digital images is found on the next page.

SUPPORT MATERIAL ITEM #1: *List only one item in this table. Detail for digital images should be listed on the following page*

Medium (check one)	Date Produced	Title/URL	Running time / Length	Applicant's Role in Production	Viewing instructions / Additional Information
<input type="checkbox"/> Audio/Video			Track No. __ __ mins. (Max. 4:00)		
<input type="checkbox"/> Webart/site					
<input type="checkbox"/> Digital Images	<i>Information for up to five digital images must be provided on the following page.</i>				

SUPPORT MATERIAL ITEM #2: *List only one item in this table. Detail for digital images should be listed on the following page*

Medium (check one)	Date Produced	Title/URL	Running time / Length	Applicant's Role in Production	Viewing instructions / Additional Information
<input type="checkbox"/> Audio/Video			Track No. __ __ mins. (Max. 4:00)		
<input type="checkbox"/> Webart/site					
<input type="checkbox"/> Digital Images	<i>Information for up to five digital images must be provided on the following page.</i>				

SUPPORT MATERIAL ITEM #3: *List only one item in this table. Detail for digital images should be listed on the following page*

Medium (check one)	Date Produced	Title/URL	Running time / Length	Applicant's Role in Production	Viewing instructions / Additional Information
<input type="checkbox"/> Audio/Video			Track No. __ __ mins. (Max. 4:00)		
<input type="checkbox"/> Webart/site					
<input type="checkbox"/> Digital Images	<i>Information for up to five digital images must be provided on the following page.</i>				

DIGITAL IMAGE DOCUMENTATION LIST

NAME: _____

Only list digital images which have been included as part of the allowable three items of support material on the preceding page.

No	Date Produced	Title	Medium	Dimensions	Additional Information
Support Material Item # _____	1				
	2				
	3				
	4				
	5				
Support Material Item # _____	6				
	7				
	8				
	9				
	10				
Support Material Item # _____	11				
	12				
	13				
	14				
	15				