



**PLENTY CANADA
REQUEST FOR PROPOSAL (RFP)
ISSUED: November 18th 2022**

COVER PAGE

RFP NAME:	2 Public Artworks: Jordan Hollow Indigenous Cultural Park
SUBMISSION DEADLINE:	December 16th 2022 at 4:00 PM EST
DEADLINE FOR QUESTIONS:	December 9th 2022 at 4:00 PM EST
CONTACT:	Name: Amanda Harwood Email address: amandaharwood@plentycanada.com

PROPOSALS will be received by Mail or Email:

Mail (submissions sent by mail must be postmarked on or before the submission deadline)

Tim Johnson
Senior Advisor – Plenty Canada
Six Nations Bureau
P.O. Box 187 (for correspondence)
1979 Fourth Line Road (for shipments)
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Email

amandaharwood@plentycanada.com

Late Submissions will not be accepted. The lowest or any Submission will not necessarily be awarded a Contract.

Public Art Opportunity

Plenty Canada, in partnership with the Town of Lincoln and other Indigenous stakeholders, is accepting proposals from Indigenous artists, or Indigenous-led artist teams, to produce two (2) public artworks to be incorporated within Jordan Hollow Indigenous Cultural Park (at 3039 King St. Jordan, L0R 1S0). Each artist or artist team will be responsible for creating one (1) public artwork.

This project is funded by the Government of Canada through the Federal Economic Development Agency for Southern Ontario

Section I: Context and Background Information

Objectives

Plenty Canada, in partnership with the Town of Lincoln, is issuing a Request for Proposals (RFP) to interested artists (“Artist”) to gain applications for two (2) individual works of public art to be incorporated within Jordan Hollow Park. Each awarded artist will be responsible for creating one (1) public artwork.

Background

Plenty Canada is a registered non-profit organization that facilitates access to-and shares resources with-Indigenous peoples and other community groups in support of their environmental protection and sustainable development goals. Plenty Canada has partnered with the Town of Lincoln and other Indigenous stakeholders on the development of Jordan Hollow Indigenous Cultural Park.

Jordan Hollow Indigenous Cultural Park will be used to commemorate and celebrate the rich cultural history of the site and vicinity related to Indigenous inhabitation of the land, and in particular to an Iroquoian-speaking people known as the Neutral Nation who lived in the vicinity of Jordan around 1600. The park will become a destination for culture-seekers and adventurers in the Greater Toronto and Hamilton Area.

It is anticipated that the park will function as a landmark, gathering place, and destination for travelers.

The park will act as a stage where visitors will be connected through interactive experiences. Site specific installations will animate the park and provide a platform for Indigenous voices of the past, present, and future.

The final design concept produced by the artistic team of Two Row Architect and Adesso Design incorporates the following elements:

- A rain garden including native plant species, educational signage, and monitoring well;
- Rest and comfort areas including permanent shade and table seating;
- Berms for a dynamic landscape and natural amphitheatre for performances and gatherings;
- Elements to support active transportation including new pathways, an enhanced

Bruce Trail connection, future trail connection opportunities, bicycle parking and repair station;

- Trees, plantings and new park signage
- Garbage and recycling receptacles;
- Architectural features inspired by cultural forms including a palisade and longhouse; and
- Interpretive storytelling signage
- **Gallery pathway and art corridor for the installation of Indigenous public artworks (Illustration II)**

For more images see **Appendix A**

Goals

Proposed artworks should take into consideration the manner in which their concepts connect appropriately to the location and serve to create an impactful experience for park visitors. The goals of the park are:

- To foster a sense of community for Indigenous peoples in Niagara Region by enhancing the cultural vibrancy of the area through art by offering a site of reflection, education, and inspiration
- The relevance of the local area as a site inhabited by Neutral Nation people
- The Indigenous connection to the local area dating 13,000 years BP
- The Indigenous presence, both historical and current, in Lincoln

Artist Submission Considerations

As part of this, the Artist Submission should lend itself to the design and objectives of the park and should also consider the following:

- Harmony with the character of the park
- Promote quiet reflection and foster contemplation
- Human-scaled and allow for people to easily engage with
- Foster education in consideration of the Indigenous history of the vicinity (including the planned use of the site as a gathering place for Indigenous community groups for programming, celebration, and education);
- Consideration of the location within the Town's 'Cultural Corridor' and its proximity to Twenty Mile Creek.
- Designed of materials to appropriately withstand the climate for a period of seven generations

Niagara Area and Historical Context

Plenty Canada and The Town of Lincoln acknowledges that Niagara has been the traditional territory of Indigenous peoples for thousands of years, including the Neutral Nation and Anishinaabek and Haudenosaunee nations. Among Indigenous peoples this territory is embraced by the Dish with One Spoon Wampum Agreement and covered in subsequent treaties with European peoples. These nation-to-nation agreements were the foundation upon which Canada was built, and we recognize that a mutually respectful relationship between nations is foundational for reconciliation moving forward.

Pre-Contact Settlement

“Southern Ontario has a cultural history that begins approximately 13,000 calendar years calibrated before present (cal BP). Southern Ontario was occupied by small bands of Indigenous hunter-gatherers as land became available to them during the retreat of the Laurentide glacier approximately 13,000 cal BP. Populations at this time would have been highly mobile, inhabiting a boreal-parkland similar to the modern sub-arctic. Glacial Lake Iroquois, the larger precursor of Lake Ontario, had drained prior to the arrival of Indigenous peoples, leaving a much smaller lake in the Ontario basin and a correspondingly larger land base.

Between approximately 11,500-6,000 cal BP, the Great Lakes basins experienced low-water levels (Lovis and MacDonald 1999) and many sites which would have been located on those former shorelines were subsequently submerged as the lakes refilled. This period produces the earliest evidence of heavy wood working tools and is indicative of greater investment of labour in felling trees for fuel, to build shelter, or to produce tools and is ultimately indicative of prolonged seasonal residency at sites.

By approximately 9,000 cal BP, evidence exists for polished stone implements and worked native copper. The latter's source from the north shore of Lake Superior is evidence of extensive exchange networks. Between approximately 5,000-3,000 BP, there is evidence for investment of labour into social infrastructure and the establishment of band territories (Ellis et al. 1990; Ellis et al. 2009; cf. Brown 1995: 13).

Between 3,000-2,500 cal BP populations continued with residential mobility harvesting seasonally available resources, including spawning fish. Exchange and interaction networks broaden at this time (Spence et al. 1990: 136, 138) and by approximately 2,000 cal BP, evidence exists for macro-band camps, focusing on the seasonal harvesting of resources (Spence et al. 1990:155, 164). It is also during this period that maize was first introduced into southern Ontario, though it would have only supplemented people's diet. (Birch and Williamson 2013: 13-15) Bands likely retreated to interior camps during the winter.

From approximately AD 1000 until AD 1650, lifeways became more similar to those described in early historical documents. Populations in the area would have been Iroquoian speaking, though full expression of Iroquoian culture is not recognized archaeologically until the fourteenth century. During the Early Iroquoian phase (AD 1000-AD 1300), the communal site is replaced by the village focused on horticulture. Seasonal disintegration of the community for the exploitation of a wider territory and more varied resource base was still practiced (Williamson 1990: 317). During the Middle Iroquoian phase (AD 1300-AD 1450), this episodic community disintegration was no longer practiced and populations now communally occupied sites throughout the year (Dodd et al. 1990:343) In the Late Iroquoian phase (AD 1450-AD 1649) this process continued with the coalescence of these small villages into larger communities (Birch and Williamson 2013). Through this process, the socio-political organization of the Indigenous nations, as described historically by the French and English explorers who first visited southern Ontario, was developed.

Historical and archaeological evidence indicates that the Niagara Peninsula (and specifically the area encompassed by the Town of Lincoln) was occupied in the early sixteenth century by "la nation neutre," an Iroquoian-speaking group of settled village horticulturalists called the Attawandaron by their Huron-Wendat neighbours, meaning people who speak a slightly different language. French explorers gave them the name "Neutral" because of their impartial stance in the conflict between the Huron-Wendat and the Five Nations Iroquois or Haudenosaunee, "People of the Longhouse." The Neutral people farmed, fished, and hunted. They grew corn, squash, beans, and tobacco, a combination of crops that together provide a complete, non-meat protein source. Neutrals lived in long-house settlements that included large, fenced-in villages. Around 1600, their population numbered approximately 40,000 people. "Between 1,647 and 1651, the Neutral Nation was dispersed and assimilated by the Five Nations, who subsequently controlled the region. Like the Neutral Nation, the Five Nations were agriculturalists who extensively used the region of southern Ontario as a hinterland for the beaver hunt (Konrad 1974).¹"

Current Day

There are many First Nations, Métis, and Inuit people from across Turtle Island who live and work in Niagara today. These Nations include Haudenosaunee and Anishinaabek peoples. The Town is located on Treaty 3 Territory (Between the Lakes Treaty No. 3), between the Mississaugas of the Credit First Nation and the Crown.

Climate

The summer months of June, July, August, and September are the most popular times of year for tourists and locals to visit the site. The summer climate is hottest in July and August when temperatures fall between 25 C and 32 C.

Town of Lincoln, the municipality in which the park is located, is in a temperate climate zone. Summers are hot and often humid. Winters are cold but with limited snowfall. Temperatures can fall as low as -15 C.

Applicants should consider the wide range of seasonal weather the region experiences when designing their artwork.

Section II: Submission Details

Eligibility

In order for a Proposal to be considered eligible, Artists must adhere to all of the rules and requirements of this RFP.

This RFP is open to any artist who identifies as Indigenous, or collaborations between Indigenous and non-Indigenous artist(s) and fabricators. Only persons 18 years-of-age or older are eligible to submit. The Selected Artist will be required to enter into agreements and contracts with Plenty Canada, which will include, without limitation, conditions precedent for the construction of the Artist Proposal.

It is the Artist's responsibility to make necessary inquiries to determine the amount and character of the work involved prior to submitting a proposal. No allowance will subsequently be made for any errors or omissions on the part of any Artist.

Request for Proposals

Artists must submit the following:

- 1) A letter of intent
 - a. Including a brief description of the Artist's interest in the art project. It must be concise and speak generally to relevant experience, and the Artist's ability to address the project
- 2) Current C.V
 - a. Including specialized training in the artistic field (not necessarily academic), or relevant experience
 - b. Including recognition as a professional artist by your peers or clients
- 3) Artwork design concept description and sketch (including description of primary materials)
- 4) Draft budget (which must include manufacturing costs and artist fee)

Within the Artist Submission, artists are encouraged to discuss how the artwork may look from the viewpoint of visitors, how it may look during different seasons or times of day, and/or in juxtaposition to other nearby structures, etc. Artists must describe how the artwork connects to the goals of the project and the historical and contemporary context described in this RFP.

It is preferred that all text and information be presented in English and at a minimum 14-point (1/8 inch high) type size.

The use of any images, graphic or photographic, in the Artist Submission, other than those created by the Artist must be properly credited.

Budget

The artist commission is \$70,000 **per** artwork. The fee will cover both the design and fabrication of the artwork, inclusive of stamped engineering drawings. Installation will not be the responsibility of the artist.

Schedule

Deadline for questions: **9th December**

RFP Submission Deadline: **16th December**

Interview with shortlisted Artists: 19th December (artists submitting a proposal must hold this date free for a 1 hr interview)

Selected Artists notified no later than **December 30th**

Substantial Completion of each artwork due by: **March 31 2023**

Submission

All submissions should be sent either by mail or email to:

By Mail (submissions sent by mail must be postmarked on or before the submission deadline)

Tim Johnson
Senior Advisor – Plenty Canada
Six Nations Bureau
P.O. Box 187 (for correspondence)
1979 Fourth Line Road (for shipments)
Ohsweken, Ontario N0A 1M0

Email

Amandaharwood@plentycanada.com

Competition Process

All of the Art Proposals submitted will be reviewed by a jury of Indigenous and non-Indigenous arts, design, historical, and curatorial professionals (“Jury”).

Artists of interest will be invited to discuss their proposals. The Jury will then select the two favoured submissions and Plenty Canada will seek to formalize commission agreements.

In the event that Plenty Canada and Selected Artists are unable to reach an agreement within a specified time, then Plenty Canada will pursue negotiations with the next highest rated artist in the order designated by the Jury.

In extraordinary circumstances, Plenty Canada may terminate this competition and will not be responsible for any consequences to registrants, competitors, or any other interested party. The art commission group is not liable for any failure for any reason to award a commission or to construct any of the designs designated as Shortlisted Artists.

Section III: Site Location

Site Location and Definition: Jordan Hollow Park

Jordan Hollow Park is located at 3039 King St, Jordan, Ontario.

Approximately 450 million years ago, the area now occupied by the Great Lakes was a large shallow sea called the Michigan Basin. With a tropical climate, the sea was full of prehistoric plant and animal life.

Since the sea dried up, around 250 million years ago, soft layers of shale have continued to erode beneath the harder layers of sandstone and dolostone. As these harder layers break off, they have created the steep face of the Niagara Escarpment.

Although the archaeological excavation done within the park did not yield any findings, the local vicinity has shown evidence of human inhabitation for centuries.

The land within the Town of Lincoln is made up of twisting waterways, mossy forests, and row upon row of vines and fruit orchards. Yet, its most defining aspect is, undoubtedly, the visible presence of the Niagara Escarpment.

The Niagara Escarpment is a series of limestone outcrops that extend from the Bruce Peninsula to the Niagara Region and continue through to the United States. One of only 18 UNESCO World Biosphere Reserves in Canada, the Niagara Escarpment is an important landform on both a national and international scale.

One of the most unique features of the escarpment area are the “benches”. A bench or benchland is a long relatively narrow strip of level or gently inclined land that has distinctly steeper slopes on either side. The benchlands begin below the ridge of the Niagara Escarpment. Jordan Hollow Park sits at the base of the Twenty Mile Bench and is connected to the Twenty Mile Creek.

The features of Carolinian Climate Zone support unique ecosystems found nowhere else in Canada. This microclimate also ensures higher levels of biodiversity than anywhere else in the province. Sadly, it has been estimated that over 50 percent of federally listed species at risk live in the Carolinian Climate Zone.

Project Boundaries

Artists may locate the park design elements within the boundaries outlined in illustration I.

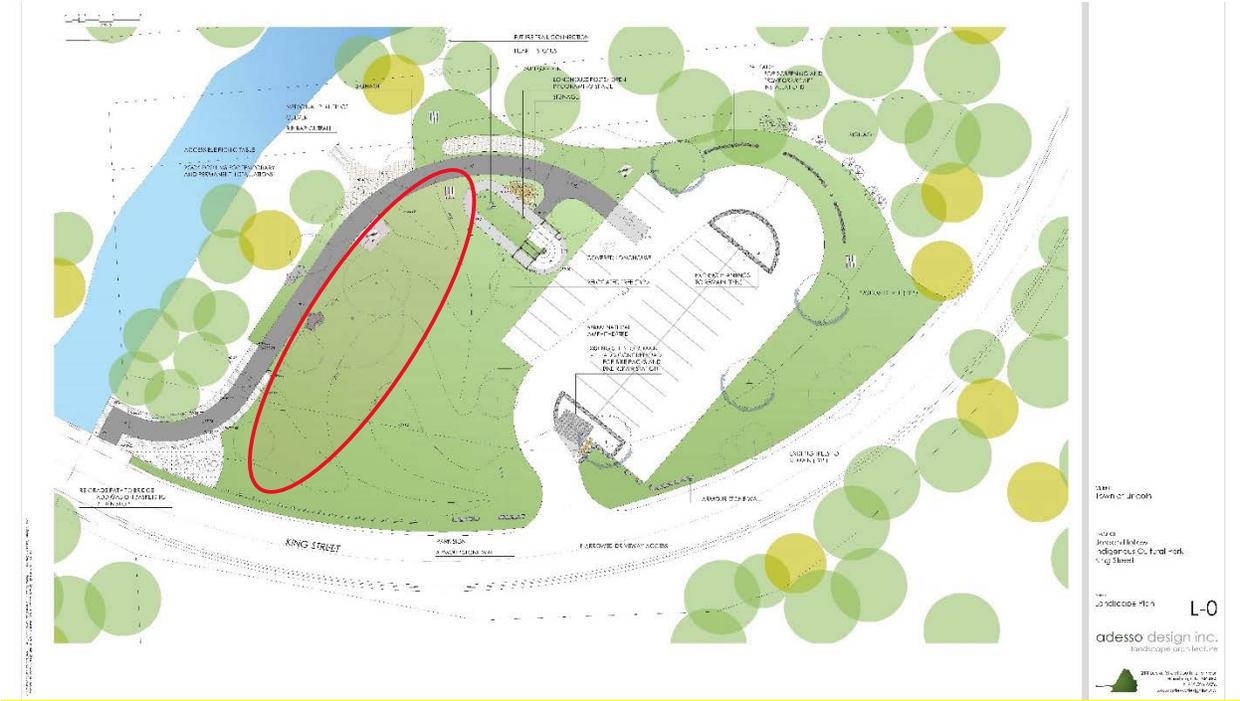


Illustration I



Illustration II

Artists may, within the boundaries illustrated in red in Illustrations I and II and in accordance with the criteria, create a freestanding artwork of a maximum size of six feet in diameter, (height may vary), which will be placed and fixed upon a concrete foundational plinth or base, positioned along the living art pathway or corridor (Illustration II). Designs should consider the natural setting of the park and context relevant to the historic significance of the site.

All designs should take into consideration the manner in which their concepts connect appropriately to the location and serve to create an impactful and perhaps shared experience for park visitors.

Artists are required to satisfy themselves as to existing conditions of the site and must take all site conditions into account in preparing their proposals.

Section IV: Selection Criteria

Evaluation Process & Criteria

Initial submissions of qualified proposals will be scored in digital format by a Jury on the basis of the rated criteria in accordance with *Summary of Rated Criteria*.

All compliant Proposals will be evaluated by a Jury made up of design, curatorial, and historical professionals. Selection of the successful Artist will be based on the Proposal which provides the highest overall score and benefit to Plenty Canada and the Jordan Hollow Indigenous Cultural Park. The Jury will select an Artist to conceptualize, design, and fabricate an artwork. In the event of a tie score, the successful Artist will be determined by a jury voting process. The Artist with the most votes will be declared the successful Artist. By responding to this RFP, the Artist agrees to accept the decision as to the successful Artist and acknowledges and agrees that Plenty Canada make the final decision.

Summary of Rated Criteria

The following is a summary of the rated criteria and weightings for the evaluation of proposals. If a minimum threshold is identified, Artists who do not meet the minimum threshold score will not proceed to the next stage of the evaluation process.

Evaluation Criteria	Points Available
Mandatory Requirements Provided	Yes/No*
TECHNICAL CRITERIA	
Artist Profile/Experience (artist C.V)	/10
Letter of Intent	/15
Demonstrated Excellence of Past Work	/10
Artist Design Concept <ul style="list-style-type: none"> • Embraces the project intent • Addresses site considerations • Realistic within confines of given construction budget • Safe, durable, requires minimal maintenance 	/45
Total Technical Points	/80
Presentation/Interview	/20
Total Available Points	/100

*If “NO”, the proposal has not met the minimum requirements and is disqualified.

Scoring Matrix

Scoring Category	Description	Numeric Score
Exceptional	The proposed feature goes above and beyond the requirements.	10
Very Good	There is a high degree of confidence in the Artist’s response as a proposal to address the requirements.	8-9
Good	The response addresses the requirements and provides a reasonably good quality solution	7
Fair	The response addresses some aspects of the requirements, but minor considerations may not be addressed and/or requirements of the criterion are lacking in certain areas.	4-6
Poor	Minimally addresses the requirements, but one or more major considerations of the requirements are not addressed	1-3
Fail	Requirement is not met or is not acceptable	0

Content of Proposals and Evaluation Criteria

1. Artist Profile/Experience (artist C.V)

- Provide a current Curriculum Vitae (CV) noting relevant information about previous experience and qualifications. Through the CV, Artists should demonstrate that they
- Have specialized training in the artistic field (not necessarily academic), or relevant experience.
- Are recognized as a professional artist or designer by your peers or clients.
- Have a history of public presentation.

2. Artist Statement

The Artist Statement should include a brief description of the Artist's interest in the art project, a general introduction to the proposed work and the artistic vision for it. It must be concise and speak generally to relevant experience and the Artist's ability to address the project goals.

3. Demonstrated Excellence of Past Work

Photographs and artist statements pertaining to past work should show a dedication to their artistic practice (although not necessarily public art), a history of public exhibition or presentation, and any awards and/or accolades received.

4. Artist Design Concept

The Artist Design Concept should include a graphic representation of the proposed artwork.

Artists are also encouraged to indicate important symbolic and content elements of their artwork concept design that will facilitate explanation of their submission.

5. Presentation/Interview

The panel of Jurors will carry out interviews with shortlisted Artists. The presentation and interview will allow artists to provide an overview of their enhanced proposal submission, and to answer any questions posed by the panel of Jurors in order to clarify the Artist's submission. Artists will discuss the mission and vision for the artwork, as well as their aspirations for its public impact. Plenty Canada reserves the right to adjust technical scores as a result of information shared during the interview.

For more information

<https://speakuplincoln.ca/jordan-hollow-park>

Contact:

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The submission deadline is 4 p.m., **December 16th 2022** Late submissions will not be accepted.

Funding

This project is funded by the Government of Canada through the [Federal Economic Development Agency for Southern Ontario](#).

Funded by:

Federal Economic Development
Agency for Southern Ontario

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Agence fédérale de développement
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The logo for the Government of Canada, featuring the word "Canada" in a serif font with a small red maple leaf icon above the letter "a".