



ANIMATING HISTORIC SITES 2025 PROGRAM GUIDELINES

Application Deadline: July 8, 2025 for projects taking place in 2026

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

Purpose

Toronto Arts Council is partnering with Evergreen Brick Works, Toronto History Museums and The Village at Black Creek on an initiative intended to create opportunities for Toronto artists to animate selected historic sites and museums located in Toronto outside of the downtown core. The goals of the program are to serve as a catalyst for people to see and think about historic places differently; to create avenues for deep engagement with the arts in neighbourhoods, with a focus on those outside the downtown core; to create new audiences for artists and for museums and historic sites; and to address the growing need for access to space for the arts. This program envisions historic sites as vital public spaces of social interaction, where the past provides creative context for the future.

What does this program support?

The *Animating Historic Sites* program provides funding to professional artists, arts organizations and collectives working in any artistic discipline (i.e.: theatre, dance, music, visual arts, media arts, community-engaged arts, Indigenous arts, Black arts, disability arts, arts education, literary arts, etc.) to pursue time-limited projects involving site-specific research, development, creation, production, presentation, and programming that responds to or interprets the selected site or museum.

Grant recipients will have the opportunity to conduct artistic research; explore the site and its exhibits, archives, surrounding landscape, historical and environmental context; engage with the local community; and present new site-responsive work in collaboration with the site or museum. The recipients will deliver free site-specific programming following research and development, which may vary in scope depending on the project. Programming may include activities such as: exhibitions, installations, performances, concerts, screenings, readings, workshops, presentations of work in progress, community-engaged arts activities, and other arts programming. Permanent exhibitions and installations are not eligible. All funded projects will be produced by the grant recipient and hosted and supported by the partnering site.

The maximum grant amount is \$30,000. This grant may cover up to 100% of project costs, applicants may but are not required to seek other sources of revenue. Applicants may receive less than the full amount requested. The grant request should reflect the scope of the project.

Budget: The budget may indicate a range of revenue sources, which may include donated goods and services. Expenses can include: artist fees, production and technical fees, marketing and outreach costs, administrative costs (recommended up to 10%), etc. This program requires the payment of artist fees at or

above industry standards.

Insurance: Each of the partnering institutions has specific insurance requirements for General Commercial Liability insurance that the successful applicants must meet. Grant recipients will be provided with coverage under the TAC's liability insurance.

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

Ticketing: All projects must be free and open to the public. Partner sites and museums agree to waive admission for attendees, if applicable. If ticketing is required due to capacity limits, ticketing will be free and open to the public and will be the responsibility of the grant recipient to facilitate.

Location: Grant recipients will arrange site bookings with the partnering institutions; space is subject to availability.

TAC Accessibility grant

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

Participating museums & sites

- [Evergreen Brick Works](#)
- [Toronto History Museums:](#)
 - Gibson House
 - Montgomery's Inn
 - Scarborough Museum
 - Spadina Museum
 - Todmorden Mills
- [The Village at Black Creek](#)

Please review the [site descriptions](#) at the end of this document. You can apply to program only one site or museum. The proposal must clearly demonstrate why you are applying to work at a specific site, which might include personal or artistic connection to the site or the surrounding communities, interest in particular stories of the site, architectural or natural site specificity, etc. Note that sites have varying capacity limits, and not all spaces at a particular site will be available. The compelling applications are usually those directly responding to or interpreting the site, rather than adapting existing projects to be presented at the site.

How do I find out more about participating sites?

Applicants are advised to research [Evergreen Brick Works](#), [Toronto History Museums](#) and [The Village at Black Creek](#). Before applying, please also do a site visit and consult with site staff to discuss your project vision and its connection to the site, as well as resources and logistics required and available to support the project. Site staff will be able to talk about the feasibility and suitability of proposed projects and offer other helpful information. Please see the appendix to this document for site contacts.

Please reach out **at least four weeks in advance of the deadline**. Applicants may also do a site visit on their own time.

When can the project happen?

All projects must be completed in the 2026 calendar year, and, in exceptional circumstances, no later than within two years of the date on the Notification Letter. The project cannot begin before the results are announced.

Duration and schedule of the project will depend on the scale of the proposed activities and the capacity/availability of the site. A creation and presentation schedule will need to be developed in consultation with the site staff. Grant recipients will need to coordinate with the site staff for any public presentation activities (space booking will be subject to availability). All public programming must be designed carefully with site/museum staff to align with existing programming.

Who can apply?

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

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

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

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

With a few exceptions (Newcomer & Refugee Artist Mentorship, TAC-CS Digital Solutions Incubator, Black Arts, Indigenous Arts), applicants can receive only one grant from each funding envelope per year. The Animating Historic Sites program falls within the Strategic Funding envelope. Any other Strategic Program grants must be completed with a final report filed and approved to meet eligibility criteria.

For Individuals:

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

- Professional artists pursuing graduate studies may not apply for work related to their program of study. A letter from the graduate program director specifying that the project is not related to the graduate student's program of studies must be submitted with the application.

For Organizations and Collectives:

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

This program does not fund:

- Undergraduate students;
- Permanent installations;
- Commercial businesses and for-profit organizations;
- Ongoing operating costs, such as permanent staff salaries and general administration of an organization. This program is not intended to support an organization or collective's ongoing activities. Where a portion of permanent staff or administrative resources are dedicated to the project, you may estimate the value of these resources and include a detailed breakdown in the budget as in-kind revenue;
- Costs related to equipment purchase, capital projects (capital assets such as vehicles, computers or cameras to be used beyond the duration of the project), fundraising projects, deficit reduction, publishing and archiving projects, awards and award ceremonies, projects conceived for competitive purposes, art therapy, academic research, commercial activities (i.e.: the sale of art);
- Activities taking place outside of the City of Toronto (such as research, touring, travel, accommodations);
- Activities open only to a subscriber or membership base;
- Schools that are part of Ontario's public or private education system;
- Educational and religious institutions, unless there is a clear separation in both programming and budget between their regular activities and their arts activities.

How do I apply?

Register and submit the application on TAC Grants Online (<https://tac.smartsimple.ca>). **Applications must be submitted no later than 11:59 pm on July 8, 2025.** TAC does not accept applications by any other means of delivery. You will receive a confirmation email when your application is submitted. Check your spam/junk mail folder if it doesn't arrive in your inbox.

Application Accessibility Support for Deaf Applicants and Applicants with Disabilities

Applicants who are Deaf or have a disability and need support to complete their grant applications can

apply for funds to cover the costs of assistance from Application Support Service Providers. Up to \$500 is available per eligible applicant in each calendar year. Please contact your Grant Program Manager at least six weeks before the grant program deadline to determine eligibility, request application support funding, and to review the process for payment to be made to your Service Provider. Requests for application support require approval from the Grant Program Manager. Additional information [here](#).

What do I need to prepare?

The four main sections of the Animating Historic Sites grant application are: Project Details, Project Description, Budget Information, and Support Material.

- **Project Details:** amount requested, project site and why this site, project dates, project summary, project contributors form with brief bios for all contributors;
- **Project Description:** what do you want to do, why do you want to do it, how will you do it: space use and technical & production elements, workplan, outreach and audience development plan, access plan; access planning relates to measures taken to make the event accessible to audiences. For more information on how to create an access plan, please refer to our external resource list on [accessibility in the arts](#);
- **Budget Information:** budget table, supplementary budget PDF with detailed breakdown of artist fees and other expenses, contingency statement;
- **Support Material:** audio/visual examples of your work. Support Material is a critical component of the application. All applicants are required to submit examples of recent work that are relevant to the project. The support material should illustrate both the quality and nature of the artist's practice, and the artist's capacity to work in the context relevant to the proposed project.
 - Due to the number of applications submitted to this program, peer assessors will normally spend 5 minutes or less per application viewing support material. Works, therefore, may not be seen in their entirety.
 - You can upload your media files to TAC or provide links to an external website where your work has already been uploaded, such as Vimeo, YouTube, your personal website, etc. (recommended). Do not submit material through Google drive. If you provide a link, please also provide the password or any other instructions required to access the file.
 - For uploading, the maximum file size is 200 MB and files are accepted in the following formats. Video: QuickTime (MOV), AVI, JPEG, JPG, MPEG, WMV. Audio: AAC, MP3, WAV, WMA.
 - Written support material, including press clippings, writing samples, letters of recommendations, must be uploaded in PDF format. Six pages maximum.

Are there requirements and guidelines for paying artists?

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

- Arts sector guidelines: Carfac (visual arts), Canadian Alliance of Dance Artists, Canadian Actors Equity – Independent Theatre Agreement, Canadian Federation of Musicians
- The Ontario Living Wage as a minimum standard for artists/arts workers' salaries and fees: Ontario Living Wage by Region

How is my application assessed?

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

disciplines. The grant review panel's recommendations are approved by TAC Directors.

The Grant review panel makes an assessment based on the applicants' past and proposed work within the context of each competition. The grant review panel evaluates all eligible applications in a comparative context and makes funding decisions based on the availability of funds, the program objectives, and the following assessment criteria:

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

Included in the [Equity Framework](#) is an **Equity Priority Policy**, which states that if there are multiple well-assessed applications of equal merit in an adjudication round but insufficient funds in the grants budget to support all deserving candidates, applications proposed by applicants that self-identify as belonging to one or more of Toronto Arts Council's equity priority groups or that primarily involve or serve artists from these groups will be prioritized. Projects that involve local artists (or are proposed by artists with strong existing ties and partnerships with the local community) are prioritized in TAC's geographically specific Strategic Programs.

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

Decisions of the grant review panel are final.

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

How and when do I find out the application results?

TAC will send you an email when the results are available and you will log in to TAC Grants Online to receive the results. Results are not released over the telephone. Notification will be issued within four months of the deadline date.

What if my project changes?

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

What do I do when I have completed the project?

Recipients are required to file a final report on their project. The final report is filled out and submitted online through TAC's granting portal. The due date for the final report will be included in the grant notification letter. Future applications to TAC Strategic Projects Programs* will not be accepted unless reports on previous funding have been received and approved by TAC.

*Exceptions include Newcomer & Refugee Artist Mentorship and TAC-CS Digital Solutions Incubator programs. Contact a TAC Program Manager if you have questions about these exceptions.

What are the rules or requirements for this funding?

- Successful applicants will receive a Letter of Understanding. The Letter of Understanding will detail the terms and conditions of the funding. The Letter of Understanding must be signed and uploaded to

TAC Grants Online before funding can be released. The Letter of Understanding also describes situations that would require grant repayment.

- Acknowledgement of a Letter of Agreement (LOA), to be signed with the relevant partner (Evergreen Brick Works, Toronto History Museums or The Village at Black Creek).
- Grant recipients will be required to attend an **Animating Historic Sites Program Orientation Session in January 2026** (date TBA).
- Submission of a Social Insurance Number will be required for Individual grant recipients only. Individual grant recipients will receive a T4A for the grant amount.
- Recipients of TAC Animating Historic Sites funding must acknowledge TAC's support, as well as the partner with logo recognition of both Toronto Arts Council **and** the partnering institution. Logo information will be provided in the grant notification letter from TAC.
- Toronto Arts Council has moved to electronic payments. If your application is approved, you will be required to enter the bank account information of the grant recipient that corresponds to the Applicant Name on your Notification Letter. Bank information is submitted along with your Letter of Understanding and other Notification Letter Requirements.
- The City of Toronto requires that all organizations and individuals adopt a policy of non-discrimination as a condition of receiving a grant from the City. All successful applicants will be required to submit a signed Declaration of Compliance with Anti-Harassment/Discrimination Legislation and City Policy. [A copy of the following City documents can be downloaded from TAC's website](#): Anti-Racism, Access and Equity Policy Guidelines, Hate Activity Policy and Procedures and Human Rights and Harassment Policy and Procedures.
- Grant recipients are required to send TAC information on any public performances or events presented in the context of their grant-supported projects. This information should be e-mailed to the Strategic Programs Manager. Recipients may also be asked to provide information to the TAC Communications Manager.
- In addition to the aforementioned general conditions of funding, TAC reserves the right to place other conditions on the release of the grant (such as confirmation of programming, other sources of funding, etc.). Any specific conditions will be contained in the Letter of Understanding.

Further questions

Contact Strategic Programs Manager Lena Golubtsova (she/her),
416-392-6802 ext. 219,
lena@torontoartscouncil.org

Information session about this program is taking place online on
Thursday, May 29, 1–2:30pm. Register at <https://tac-ahs-info-session.eventbrite.ca/>

2025 PARTICIPATING SITES & DESCRIPTIONS

This appendix provides details on the participating sites: Evergreen Brick Works, Toronto History Museums (Gibson House, Montgomery's Inn, Scarborough Museum, Spadina Museum, Todmorden Mills), and The Village at Black Creek.

Consultation with the site staff and site visit are strongly recommended prior to applying. Please see below for site contacts.

Evergreen Brick Works

GENERAL INFORMATION

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

Fondly called Toronto's backyard, Evergreen Brick Works is a special place where people can connect with one another, nature and themselves. We're inspiring people to be explorers and stewards of their communities and to build healthy urban spaces for generations to come.

Evergreen Brick Works is a climate-ready place where people can experience and learn sustainable practices that enable the cities of the future. When you visit, we hope you'll take something unforgettable home with you — whether it's a new perspective or experience.

Your activity shapes the environment and experience of the Brick Works, highlighting to us what communities truly need to come together. Through our public markets, which act as incubators for small businesses, pilot programs in the Children's Garden, or the redevelopment of the historic kiln building to achieve carbon neutrality, successful ideas born here are then scaled and implemented across Canada through Evergreen's projects.

EVERGREEN BRICK WORKS PROGRAMMING

Evergreen provides a diversity of engaging year-round public programming.

Indoor/Outdoor Farmers Market

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

Sunday Artisan Market

The Sunday Market runs in the summer months (May-October) and has a focus on local makers, vintage resellers and artisans.

Festivals and Celebrations

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

Recreation

Outdoor recreation is a way to engage your body, your community and the environment to create a sustainable lifestyle. Whether you're skateboarding, ice skating or cycling, we encourage visitors of all ages and abilities to connect with the natural world, get their bodies moving and have fun during our recreation programs at Evergreen Brick Works. These programs take place year-round at the picturesque old Brick Factory in Toronto.

Children and Youth Programming

Evergreen features Children and Youth Programming, including Day Camps, Kid's Clubs, School Visits and

Weekend Nature Play. Our Children and Youth programs are engaging, active, memorable and a lot of fun! We strive to connect children and youth to nature in the city by spending time outdoors exploring the natural landscape on foot or bike, mindfully building curiosity and empathy towards our local residents of the valley, creatively crafting through art activities and storytelling and so much more, all of which giving our children the skills and abilities they need to be thoughtful leaders and stewards of our cities in the future.

Education

With Professional Development Workshops, an Outdoor Classroom, and our suite of helpful resources, our education programs take a playful, experience-based approach to learning about the intersection between urban, natural and built worlds while meaningfully addressing climate change, connection to place and Indigenous reconciliation. We strive to empower the next generation to build a resilient future.

Public Gardens

With the support of our dedicated community partners and volunteers, we strive for long-term sustainability by incorporating Indigenous placekeeping principles and climate-ready practices into our revitalization efforts. Experience the transformative impact of our diverse gardens, from providing fresh produce in our food gardens to fostering biodiversity in our pollinator gardens.

Come explore our various gardens and stay tuned for updates as we continue to share more about our ongoing work.

Public Art Program

Public art enlivens our cities and creates better public spaces to gather, connect and reflect. It plays a vital role in creating conversations, and when it is done in public spaces, it can help to make cities feel more inclusive, safer and more vibrant.

Public art can have an incredible impact on the health of our cities, fulfilling a multitude of needs in their communities — from the elderly to the young and all ages in between. Investing in public spaces and public art is investing in the health of our city and those who live in it.

Public art has been integral to Evergreen Brick Works as a hub for culture, learning and collaboration. Showcasing ideas through art enables visitors to learn, share and influence ideas that help build cities of the future. As part of the Public Art at Evergreen, our Institute of Public Art and Sustainability combines research and practice to drive sustainability from both an ecological and arts community lens, with the goal of supporting and sustaining public art for future generations.

Check out the works on display at Evergreen Brick Works and throughout the site, from local and international artists.

ARTIST CONSIDERATIONS

Sustainable Principles

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

Space Usage

Please note that access to public spaces on site will be subject to scheduling considerations to accommodate existing programs, third party events and health and safety considerations.

- **Indoor spaces** have limited availability based on season and activities onsite, including the Indoor Saturday Farmers Market as well as private events.
- **Outdoor space** is limited to the industrial pad (the land on which the Brick Works buildings sit) and does not include the adjacent parklands (Don River Valley Park and Don Valley Brick Works Park).
- **Storage space** is extremely limited. If your work requires storage, please take this into consideration

when formulating your proposal.

- **Public space** at Evergreen Brick Works is used by a variety of visitors, tenants, and staff for public programming, as well as third-party events.
- **Space monitoring.** As Evergreen Brick Works is a public space, not all areas are consistently staffed; while they are regularly monitored and we have 24/7 security onsite, be mindful that there are areas that the public may access without staff present.
- **Heritage Buildings.** No artwork, performance or installation can endanger building or heritage elements, the natural environment or ecosystem. Only a select number of walls are available for public art / installations and must go through an approval process. Please keep this in mind and be flexible on location.
- **Construction.** Some areas on the Brick Works site will be under construction in 2025-2026. These factors can be discussed at the info session or directly with EBW staff.

Additional Costs

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

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

Productions & Opening events

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

Features subject to fees include:

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

Flooding

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

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

Accessibility

All Evergreen indoor spaces that are open to the public are fully accessible.

While the site and park area are accessible for most people, there are some bumps, tracks and pebbles at this old brick factory.

Our shuttle bus is equipped with a wheelchair lift and tie-down. The bus can also accommodate one stroller or large assistive device per trip.

Service animals are allowed in areas of Evergreen Brick Works that are open to the public, including the Saturday Farmers Market and the shuttle bus.

When it is not readily apparent that the animal is a service animal, staff or volunteers may ask for a document confirming the need for the service animal.

Seating is provided throughout the site at bistro tables, benches and picnic tables. In the Young Centre and the Centre for Green Cities building, accessibility features include an elevator, accessible single-stall washrooms, automated door openers, and Braille signage in the elevators and conference centre. The accessible washroom is located on the ground floor, with accessible stalls located in the washrooms on each of the five floors.

FOR MORE INFORMATION

Address: 550 Bayview Ave., Toronto, ON, M4W3X8

Contact: Alexis Nanibush-Pamajewong (Ced) at ananibushpamajewong@evergreen.ca

Toronto History Museums

GENERAL INFORMATION

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

Our Stories

Toronto's many pasts, presents and futures meet at our museums. The histories you'll experience here are not tales penned by a select few. They are stories written and told by the many who shape them. They are as diverse as the perspectives and experiences of our people – and we are many.

See amazing and appalling things. Taste sweet and bitter flavours. Hear laughter and lament. Touch the silky and the prickly edges of our history. Meet us at the intersection of countless viewpoints. Leave us inspired about this place we call Toronto.

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

Participating sites:

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

TORONTO HISTORY MUSEUMS PROGRAMMING

Existing Programming

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

Typical museum programming may include:

- Daily general public tours of the museums, both indoors and outdoors
- Daily school programs, both indoors and outdoors
- Public programs and special events, both indoors and outdoors
- Children's camp programs with dedicated spaces, both indoors and outdoors, for PA Days, March Break, and Monday through Friday throughout the summer
- Youth and public programs on Thursday evenings at specific museums
- Farmer's Market program, indoors or outdoors
- Commercial photography and filming, both indoors and outdoors
- Large-scale special events with partners occurring at various times of the year, both indoors and outdoors
- Pre-booked community theatre performances and community artist exhibitions
- Weddings and other rentals, both indoors and outdoors. Peak outdoor wedding season runs from June to September and is most frequent on the Spadina Museum grounds.

ARTIST CONSIDERATIONS

Sustainable Principles

We highly encourage artists to consider the environment and ways they can promote or support

sustainability within their project. From incorporating up-cycled, sustainably-sourced or salvaged materials, to using energy-efficient fabrication methods, to using only natural light in a performance, we encourage artists to use their creativity to program more sustainably while maintaining their level of artistic quality.

Space Usage

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

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

Accessibility

The nature of the historic buildings at Toronto History Museums means that each site has a different level of accessibility. The sites have good public accessibility but there may be some areas that are not fully accessible. Please discuss a site's accessibility with site staff to understand how it will impact your project.

Additional Costs

After-hours use of space, rehearsal spaces, etc. are additional costs that are the responsibility of the artist. AV, event set-up, refreshments, etc. must all be discussed with museum staff in advance. Installations requiring daily activation (on & off) by museum staff may be subject to a charge of \$25/day. We encourage the use of approved appliance timers. Additional supervision, security or other staffing requirements of the artist will be the responsibility of the artists and must be arranged in close communication with the museum staff. Staffing charges of \$37/hour per staff person, with a minimum requirement of 2 staff on site, may apply for use of the space outside regular museum opening hours.

Productions & Opening events

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

Features subject to fees include:

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

TORONTO HISTORY MUSEUMS LOCATIONS

Gibson House (North York)

Return to a home you never knew you missed with a visit to Gibson House, a 19th-century farmhouse hidden between the high rises of North York. Step across the threshold and back in time to the 1850s kitchen. Feel welcomed by the warm aroma of wood smoke and beeswax. Explore how David Gibson—Scottish immigrant, land surveyor, farmer, politician and rebel—put his mark on a community, a city, and

the province.

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

Historical significance

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

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Montgomery's Inn (Etobicoke)

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

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

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

Historic significance

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

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Scarborough Museum (Scarborough)

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

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

Feel the warmth of the fire in an old hearth, taste freshly-baked goods, be immersed in the Indigenous

garden and murals or join one of the many culinary events. Learn how Scarborough developed from land farmed by Indigenous peoples and settlers to a major suburb of North America's fourth largest city. Discover more about the city and help build another chapter in the story of this vibrant community.

Historic significance

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

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

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[Spadina Museum: Historic House & Gardens \(Midtown\)](#)

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

If the lush gardens, lavish furniture, and beautiful decor could talk, they would speak of a grand life of galas and garden parties, the pain of losing loved ones to sickness and war, the harsh reality of a worker's life and the new technologies that completely transformed society during a time of great change. The splendour of Spadina Museum is as much a feast for the eyes as it is an invitation to discuss how a city and its people adapted during an era of disruption and change.

Historical significance

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

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

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[Todmorden Mills Heritage Site \(Don Valley\)](#)

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

The same wealth of natural resources, which brought Indigenous peoples to the Don River Valley, has been a magnet drawing settlers, industrialists, workers, artists and families for centuries. Together, they have shaped Todmorden Mills into its current role as a vibrant natural, historic, and cultural landscape. Todmorden Mills allows visitors to immerse themselves in Toronto's history through the daily lives of the

working people who made the lumber, flour, beer, and bricks that built our city.

Historical significance

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

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

The Papermill Gallery is accessible and accessible parking is available within 50 metres of the main building and the Brewery Building. There are grass pathways to the historic houses and, currently, one of the historic houses has a wheelchair ramp to gain access to the building.

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The Village at Black Creek

GENERAL INFORMATION

[The Village at Black Creek](#) is an open-air heritage museum and a department of Toronto and Region Conservation Authority (TRCA). The Village was designed to create a sense of life in 19th century Ontario and encourage visitors to explore the past while reflecting on our present. By examining the lives of real people who lived in the Toronto Region, visitors of all ages consider history from multiple perspectives and understand that the story of the Toronto Region is a collection of many diverse stories.

Over the past few years, The Village has been changing the site's narrative by working alongside partners to highlight underrepresented histories and bring stories of equity-deserving individuals to our programs and exhibitions. To provide a more accurate and inclusive portrayal of our history, we are re-storying the site through art, performance, installations, exhibits, and events.

With the backdrop of 40 heritage buildings, farmyard, and heritage gardens, the site is in North York by the Black Creek, a tributary of the Humber River. The Village interacts with its neighbours including Black Creek Community Farm, York University community, and many local schools in the Jane and Finch community.

THE VILLAGE PROGRAMMING

The Village at Black Creek offers vibrant community spaces that cumulatively attract approximately 140,000 visitors annually through varied programs and uses. High season is typically May through December, with public hours from Wednesday to Sunday. The expectation is that both the outdoor grounds and indoor spaces will be animated through programs, clients, and partners at various times throughout the year. Museum staff are committed to working closely with artists to ensure that both project needs and site operational needs are met. Artists are strongly encouraged to discuss their proposed projects with the site lead prior to applying.

Typical museum programming includes:

- Self-guided tours of the museum, both indoors and outdoors, Wednesday to Sunday with peak season from May to December
- Daily school programs, both indoors and outdoors
- Public programs and special events, both indoors and outdoors
- Children's camp programs with dedicated spaces, both indoors and outdoors, Monday to Friday throughout the summer
- Commercial photography and filming, both indoors and outdoors
- Large-scale special events with partners occurring at various times of the year, both indoors and outdoors
- Recreational evening programming, June through October
- Exhibits, both temporary and long-term
- Community theatre performances and community artist exhibitions
- Weddings and other rentals, both indoors and outdoors. Peak outdoor wedding season runs from June to September

ARTIST CONSIDERATIONS

Space Usage

Combining a convenient location (adjacent to TTC and Highway 400) and a historic setting with beautiful greenspace, The Village offers a unique opportunity to explore the city's stories through performing and visual arts. With 19th century public buildings perfect for unplugged performances, 40 heritage houses

providing a unique background for art installations or smaller productions, and both intimate and large-scale outdoor spaces (some covered), The Village is an ideal location to showcase artistic works. With a sincere willingness to introduce often overlooked and underrepresented voices, The Village invites artists to visit The Village and view it as a “canvas” upon which they may “paint” their own story.

Please refer to the [linked document](#) outlining examples of the site’s historic buildings, along with a brief history, their availability for usage, and photos.

Please note that access to The Village spaces will be subject to scheduling considerations to accommodate existing programs and third-party events. Please take the following into consideration when formulating your proposal:

- Use of outdoor and indoor space will need to consider season, location and activities onsite, including previously booked programs outlined above. Space usage will be subject to public health restrictions at the time when the project is taking place, if any.
- Exhibition/installation: Details of exhibitions and installations will need to be developed in consultation with the museum staff to ensure they meet health and safety and building conservation requirements.

Additional Costs

After-hours use of space is an additional cost that is the responsibility of the artist. AV, event set-up, refreshments, etc. must all be discussed with museum staff in advance. Additional supervision or other staffing requirements of the artist will be the responsibility of the artists and must be arranged in close communication with the museum staff. For after-hours use of the space, one staff is required to supervise the site at an hourly cost of \$30/hour.

Productions & Opening Events

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

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

Accessibility

The museum entrance is located through the main electronic doors of the Visitor’s Centre. A drop-off circle is in front of the main doors for any drop-off or pick-up needs at The Village. There are accessible parking spaces in the Black Creek parking lot, located approximately 80 metres from the Visitor’s Centre. A paved slow grade sloped path leads from the parking lot to the Visitor’s Centre.

Black Creek is an outdoor museum; as such, there are uneven road conditions and some distance to traverse between buildings. There are accessible pathways throughout The Village: a boardwalk in some areas and hard-packed gravel roads in others. For more detailed accessibility map please visit <https://blackcreek.ca/accessibility/>.

FOR MORE INFORMATION

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