

**Call for Sound Artists -- Questions and Answers
(July 22, 2022)**

Q: Do you want written descriptions of our past projects to accompany our links for support materials?

A: Yes, it would be very helpful to have brief descriptions of the work you are including as samples of your past work. You may want to address why you are providing these specific examples and how various aspects of your past projects relate to the project for Lougheed House and extend your practice and concepts. Also consider providing some explanation of the technologies used in the creation of and presentation of your sample projects.

Q: I am wondering if there are any digital, audio or multimedia materials about or from the Lougheed House that have been archived? If so, could these be used to inform and possibly be incorporated into the immersive sound installation?

A: While there are some digital materials and clips within the LH archives, there is nothing that is not subject to copyright, or that wouldn't require the need for permissions to use. If the selected artist wanted to explore some of the historical digital files, LH staff would be happy to work with the artist to investigate more in depth about what permissions would be required for the artist's use of specific materials.

Q: The call for submission requirements indicates that only two pages of information are to be submitted (plus CV). What are the most important things or topics that should be in the artist's application?

A: The goals of the project described in the call emphasize that the visitor experience aspects of the project are very important. What communities does your project strive to reach? Who is your anticipated audience? How will your project impact your audience? Another vital element of the project is relationship of the work to the site and history of the site. How does your project address the nuances of the location both in terms of the physical site and the associated stories of the site? Consider addressing how this project relates to your other work. How does your proposed project expand your practice as an artist and advance your career?

Q: Is there a set budget range for the presentation hardware for the exhibit?

A: There is up to \$10,000 allocated for project presentation hardware.

Q: I know there is an admission fee for Lougheed House -- will the artist selected for this project have free access so they can visit as often as necessary for their research?

A: Yes, the selected artist will have a free pass to the museum from September to December while they are working on the project and they can visit the site at any time during open hours (Thursdays and Fridays: 11:00am - 4:00pm; Saturdays and Sundays: 10:00 am-4:00pm) If the artist wishes to speak with any LH staff about their project during their visit, that will have to be arranged in advance as a lot of staff normally work remotely.

Q: Will Lougheed House be responsible for any permitting and approvals for installation of the presentation hardware (if applicable), or is this the responsibility of the artist?

A: Essentially, yes, it will be Lougheed House's responsibility for approvals and installation of hardware. However, it's important to point out that as Lougheed House is classified as a national historic site, there are limitations to what can be physically installed within the house. For example, there are not options in most spaces within the house for wall or ceiling hanging of exhibit components. So, if hypothetically, the installation required access to headphones, those headphones would need to be connected via some kind of free-standing console rather than attached as fixtures to a wall. It would be helpful for artists to give some consideration to the heritage limitations of the presentation space as they develop their application and project concepts. The selected artist will work with Lougheed House staff in relation to the requirements and installation of the project.

Q: If community engagement is conducted to enhance project development (i.e. consultation with Indigenous Elders, community members), is there a budget for honoraria supplied by Lougheed House, or would this need to be absorbed within the artist fee?

A: The artist is responsible for the costs of any outside expertise, consultation, and/or collaborative partners for the creation of their proposed work.

Q: What frequency of meetings is expected with Lougheed House staff and the Community Advisory Committee during project development? What level of support is Lougheed House staff able to provide to the artist during project development? (approx. number of hours per week)

A: An update from the artist every couple of weeks with a staff person would be reasonable, which may just be an email or phone call; perhaps not full meetings unless deemed necessary based on the attributes of the specific project or at specific stages of production. The artist's encounter with the Community Advisory Committee will likely entail just one meeting for them to introduce themselves and speak about the project. However, there may be further conversations that develop in relation to aspects of visitor engagement from staff or committee members on an ad hoc basis. Ideally, the artist will also be available for participation at the launch when Lougheed House Reimagined is officially opened.

Q: As Treaty 7 persons, we want to honour the histories of this place with multiple perspectives - will the Lougheed House advisory committee for this sound art installation project be working with the selected artist(s) to facilitate communication and consultation with various local community groups and in particular with representatives / community members from our local Treaty 7 Nations, and the Métis Nation, Region 3?

A: To clarify, the selected artist(s) will work predominantly with the Lougheed House Reimagined (LHRI) project team. The LHRI team can help facilitate connections to members of the Community Advisory Committee as requested. The committee consists of a diverse group of people. In addition, the Lougheed House Reimagined Indigenous Curator is part of the LHRI project team, and she is also available for conversation and consultation.

Q: December 30 is noted as the date for final project completion - is there any possibility of extension of this timeline? Is there an estimated/desired timeline between artwork completion and final installation of the presentation hardware for this exhibit?

A: It is a firm deadline for completion of the audio given the grant fund access and reporting structures. There will be different scheduling and some flexibility in terms of when the hardware to support the completed audio/sound is actually installed and operating on site. There may be arrangements made with the artist to return at a later date for input when the installation elements are being put in place. That aspect will be determined with the selected artist in response to the specifics of their project.