



QuadReal™



RELIANCE
PROPERTIES

PRELIMINARY PUBLIC ART PLAN

130 WEST BROADWAY

VANCOUVER, BC

JULY 9, 2025

BALLARD FINE ART
ART ADVISORY

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The 130 West Broadway site is located on the traditional, unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and səɫilwətaʔt (Tsleil-Waututh) Nations, who have lived throughout this region for thousands of years.



PROJECT DETAILS

PROJECT ADDRESS	130 West Broadway, Vancouver, BC
LEGAL ADDRESS	Lot F Block 25 District Lot 302 Group 1 New Westminster District Plan LMP1973 PID: 019-044-372
PUBLIC ART BUDGET	\$933,007.68
TOTAL FSR	471,216 SF

PROJECT TEAM

PROJECT OWNER | QUADREAL PROPERTY GROUP

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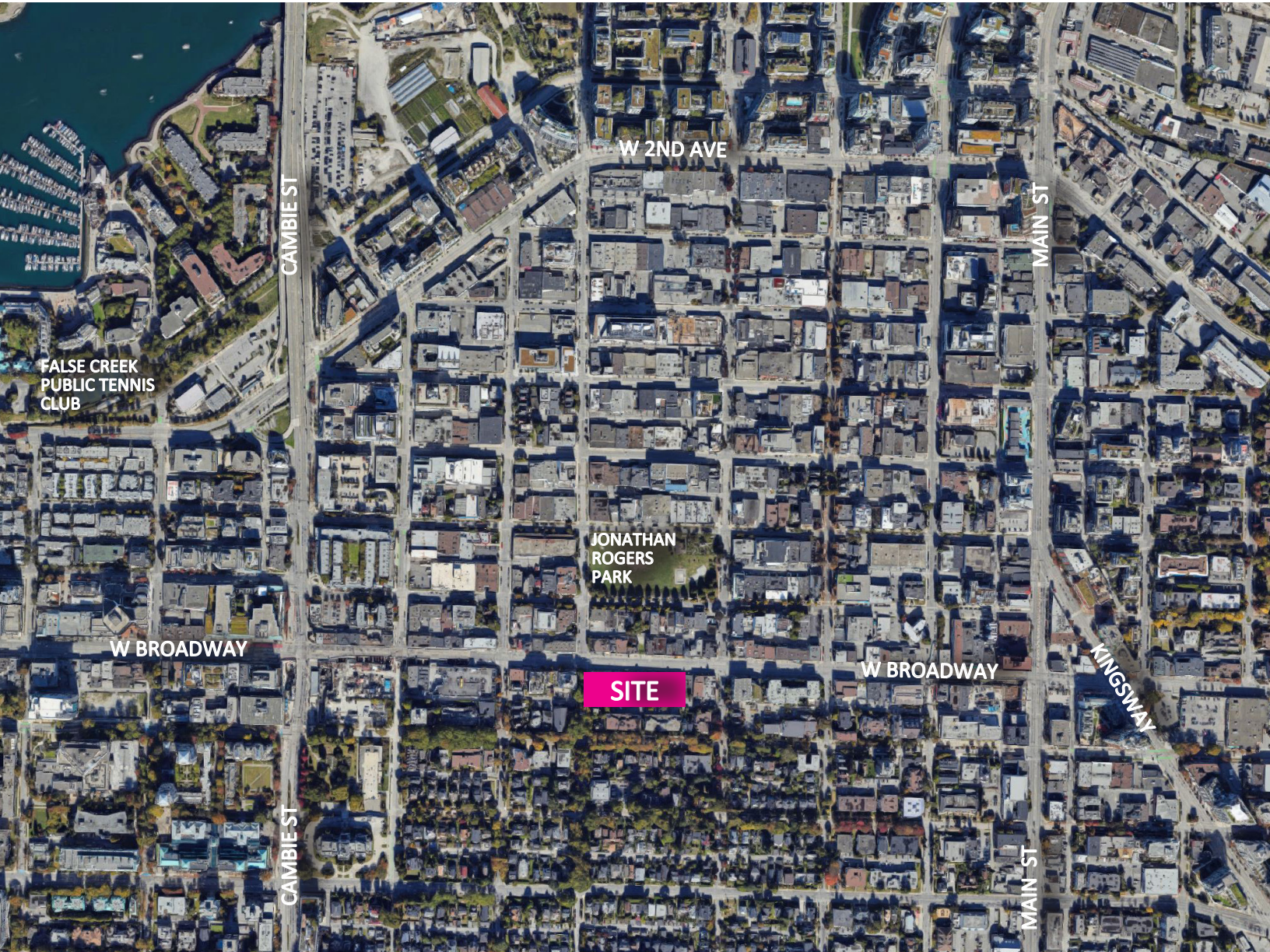
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CONTEXT MAP



SITE PLAN



PROJECT DESCRIPTION



Rendering View of the 130 W Broadway Site

130 W Broadway is an exciting, dynamic site in the heart of Mount Pleasant. Located within the Broadway Shoulder Area of Vancouver, as identified by the Broadway Plan, the project encompasses a significant portion of the south side of the block between Columbia and Manitoba Streets on West Broadway. Encompassing a high standard of design, livability and sustainability, the 130 W Broadway site bridges the divide between density and open space by placing two towers atop a single level commercial base with a privately owned public space (POPS) featuring restaurants and other amenities on its roof. The POPS is designed as both a destination and a support space for the surrounding community.

The two residential towers are strategically placed on the podium to both negotiate the view cone affecting the site and to create ample space for pedestrian movement and free-flowing sunlight. The west tower is set back from Broadway and Columbia and marks the corner of the site with stairs and a streetside garden that connects to bicycle elevators and a Lobby for the daycare center located on level 3. The east tower incorporates a 4-level mid-rise format building that stretches to the end of the site to the east. The development features 532 secured market rental units, with an FSR of 471,216 SF.

The site's POPS will feature large coniferous trees and local perennials alongside strolling paths, benches, a small lawn, lookout points, and connections to building and restaurant entries. This is in alignment with the intention of the Broadway Plan, to enhance the experience of Broadway as a street of special significance. Connected by a generous stair from Broadway, as well as ramps and stairs along the lane to the south, the POPS is a fully accessible community amenity that invites residents and visitors alike to have a leisurely stroll, chat with friends, and take a moment to pause and reflect.

The development's material palette is inspired by the panoramic views of the City, the water and the mountains. The colours and materials used will reflect Vancouver's unique environmental qualities, using aluminum panels with a pearlescent finish to speak to the changing qualities of colour and light.

Responding to the needs of its dynamic Mount Pleasant community, 130 W Broadway seeks to support the City's goals of strengthening and diversifying Mount Pleasant, and ensuring that neighbourhoods in the Broadway Plan area continue to be enjoyable, healthy, and liveable places for people of all stages of life to thrive, even as they undergo growth and change. The site will add to the neighbourhood's character by creating a desirable environment in which to live, work, and play, increasing community connectivity and enhancing livability.



Rendering View of the 130 W Broadway Site facing south

PUBLIC REALM



Broadway & Cambie Street

Envisioned as an engaging and welcoming neighbourhood environment, 130 W Broadway offers thoughtfully designed and functional open spaces, enhancing public life and encouraging community interaction. The architecture and landscape design prioritize the human experience, contributing outdoor social spaces as well as pedestrian and bike paths that connect to the wider network of neighbouring greenways, public transit routes, and road infrastructure. Building upon West Broadway's rich social, historic, and cultural fabric, this transit-oriented development supports the ever-changing needs of the surrounding community, fostering an inclusive and vibrant public realm for residents and visitors alike.

Working in concert with the Broadway Plan's Guiding Principles, 130 W Broadway aims to "Enhance Broadway as a Great Street." As per the Broadway Plan, Broadway is envisioned as a street of special significance—a Great Street—with a series of unique and vibrant places to live, work, visit, and play. Street design, public spaces, and businesses should contribute to a delightful experience for everyone coupled with lively gathering areas along Broadway that also serve the local neighbourhoods.



Johnathan Rogers Park



Broadway-City Hall Sky Train Station

The four primary elements of a Great Street are:

Safety – physical protection and cultural safety for all users.

Comfort – physical experience and ease.

Legibility – easy navigation.

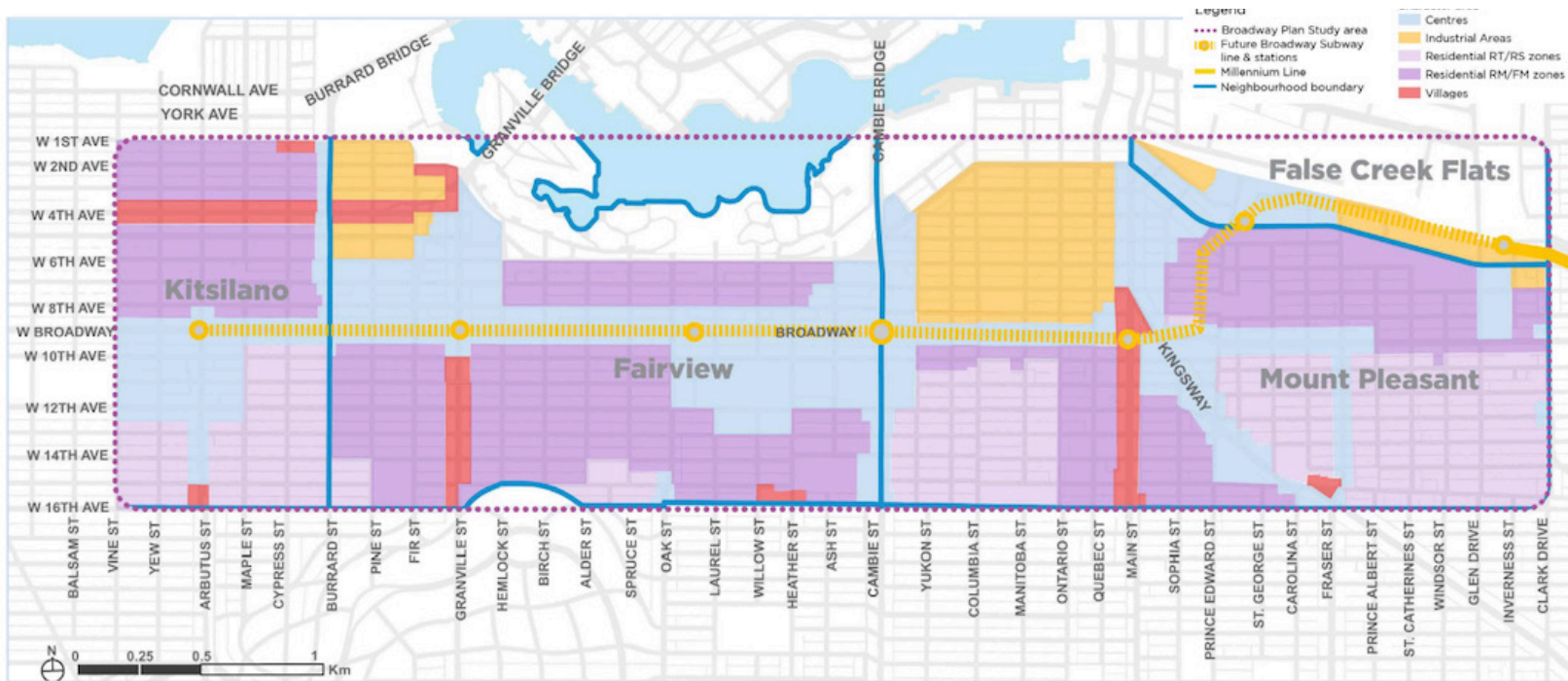
Enjoyment – delightful experience.

The proposed public realm at street level along Broadway is focused on pedestrian comfort and enjoyment, benefitting not only the future tenants of the proposed development, but the larger community as well. Concrete sidewalks offer universal accessibility, alongside decorative frontage zones, which include strategically placed seating areas, adequate lighting, shading and weather protection, a continuous row of street trees, and a rhythm of retail entrances. A playful palette of materials and textures are used to announce the development as a pedestrian-centric environment that is in tune with the eclectic and treasured neighbourhood context.

The ground floor commercial spaces enable people to easily walk to their daily needs by providing a mix of services, shops, housing and jobs. The commercial retail units are designed with significant glazing to maximize visual permeability and entrances facing the adjacent street. These ground floor retail units align with the Broadway Plan Policy, which encourages outdoor restaurant/café patios to be integrated into the overall architectural expression.

Central to 130 W Broadway's public realm is the POPS, an in-kind onsite CAC contribution consideration. This space is intended to provide residents and members of the general public with a welcoming, safe, and convenient space for a diverse array of uses. A public stair from street-level on West Broadway, as well as stairs and accessible ramps from the lane will guide residents and visitors to the podium-level POPS which sits between the two towers, and extends from West Broadway through to the rear lane. This podium-level plaza features extensive planting, patio space, and seating, and has been designed to offer a space for passive recreation, gathering, and quiet reflection for people of all ages, genders, backgrounds, and abilities. As per the Broadway Plan, the City has noted this block as a potential location for a larger POPS. The City has strongly encouraged new developments to provide copious amounts of outdoor space that is accessible to building residents and the public, which has been a major focus for QuadReal/Reliance in the envisioning of the project; 130 W Broadway incorporates outdoor space not as an afterthought, but as an integral and defining feature of the development.

THE BROADWAY PLAN



Map of the Broadway Plan area

In June 2022, the City of Vancouver completed The Broadway Plan, a comprehensive area plan for the future of Broadway between Clark Drive and Vine St. Encompassing the key neighbourhoods of Mount Pleasant, Fairview, and Kitsilano, the 30-year plan provides a roadmap for the thoughtful integration and proliferation of a range of housing and employment areas, as well as diverse shops, services, and amenities. Developed in conjunction with a wide range of stakeholders through extensive community consultation—including long-time residents, newcomers, young people and families with children, downsizers, elders, workers, and business owners and operators—the Broadway Plan will ensure the collective goal of providing a ribbon of attractive places to live, work, and play for decades to come.

The Broadway Plan aims to delineate a clear and flexible policy framework to guide growth, positive change, and the delivery of public benefits within the Broadway neighbourhoods, considering both long-range and short-term goals. Recognizing, celebrating, and supporting Arts and Culture is an essential component in the reaching of these goals, by bringing communities together and fostering connection and resilience.

Key directions for arts and culture in the Broadway Plan area include:

- Increase visibility of Musqueam, Squamish and Tsleil-Waututh Nations to ensure self-determination, Reconciliation, decolonization, equity, and accessibility are prioritized and inherent in all aspects of the Plan and implementation.
- Retain, expand existing and support new arts, cultural, and music spaces, improve incentives and lower barriers to develop new affordable spaces, and ensure access to industrial areas for cultural production.
- Remove regulatory barriers to enable more cultural spaces, activities and events.
- Support affordable housing for artists that includes shared studio and art production spaces.
- Focus public art investment in public spaces, including plazas, parks, and as a component of complete streets, to centre art in daily life.

Integral to the Broadway Plan is the new Broadway Subway, which will provide high-quality rapid transit to create complete, inclusive, and affordable transit-oriented neighbourhoods. The Broadway Subway will deliver improved city-wide connections, an enhanced public realm, and ease of sustainable movement whether it be walking, cycling, or rolling. The Broadway Subway is an approximately six-kilometre extension of the Millennium Line, and a key new link in Metro Vancouver's rapid transit system. Enhancing connections from Vancouver to additional eastern growth centres — such as Burnaby, Coquitlam and Surrey — the Broadway Subway will eventually also connect west to UBC. The Broadway Subway will also intersect with the Canada Line, providing improved connections to Downtown, the Vancouver International Airport, and central Richmond. The Broadway Subway will link to the Millennium Line at VCC-Clark station and provide six new stations: Great Northern Way-Emily Carr, Mount Pleasant, Broadway-City Hall, Oak-VGH, South Granville, and Arbutus.

COMMUNITY CONTEXT



Mount Pleasant looking north, 1890s

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Selíl witulh (Tsleil-Waututh) Nations have lived on, and stewarded, the lands on which the City of Vancouver was built. The history and culture of the Musqueam, Squamish, and Tsleil-Waututh peoples is a living one—Vancouver, and 95% of British Columbia, are situated on the unceded territory of Canada’s First Nations, and the protection of this cultural heritage and visibility is paramount as City policy changes and grows. Importantly, the term “unceded” recognizes the forced dispossession of land and the inherent rights that these Host Nations hold to their traditional and ancestral territory.

Less than 100 years ago, the area that we know today as Mount Pleasant, within which 130 W Broadway is located, was a forest of huge fir trees saddled by the tidal flats of False Creek. The rich natural ecosystem of plants, birds, and animals made the area one of natural abundance for the Musqueam, Squamish, and Tsleil-Waututh peoples, supporting a deep spiritual, cultural, and economic connection to the land.

A dynamic part of the region’s history and cultural fabric, prior to European settlement the street now known as Kingsway was a foot trail used by the area’s First Nations for hundreds of years. The trail was a primary mode of transportation between hunting areas, gathering places, and different summer camps that were used for harvesting for many Coast Salish peoples. In 1858, the Fraser River Gold Rush dramatically reshaped the Vancouver area, and the wide network of First Nations trails could no longer carry the many residents and visitors who had flooded the area.



Hastings Sawmill, 1885



Lower Mount Pleasant, 1913

The first Europeans arrived to the area in the 1850s, spurred in part by the Gold Rush. In 1869, Henry Valentine Edmonds, the clerk of the municipal council in New Westminster, acquired the land north of what is today Broadway, anticipating its role as home to the terminal of a transcontinental railway due to its proximity to a natural harbour. In the 1870s, a bridge was built across the narrows of False Creek to Mount Pleasant, establishing a vital connection between Gastown and what would become Main Street. The bridge and proximity to the water, along with the establishment of the Canadian Pacific Railway in 1887, brought tremendous life and industry to the area, including a number of breweries, the Vancouver Tannery, and Hastings Sawmill, the city's largest industrial enterprise until the First World War.

By 1912, Mount Pleasant was Vancouver's first developed suburb, with a thriving community that included many businesses, homes, and an electric streetcar. Up until the 1950s, Mount Pleasant retained its mix of industrial warehousing and light manufacturing, combined with commercial and residential zones. During the Second World War, Mount Pleasant was home to Vancouver's first high-tech industry, where radio equipment was manufactured for the Allied effort. The 1960s and 70s saw low-rise apartment buildings and offices replacing most of the houses in the north-east sector of Mount Pleasant, as well as the proliferation of a thriving arts community, including several important arts institutions that remain an integral part of the City's cultural fabric today. Among these institutions are artist-run centres the Western Front (8th Ave and Scotia Street) and VIVO (formerly 4th Ave and Main Street, now 2625 Kaslo Street). In 1973, the Western Front was founded by eight artists who were inspired to create a space for the exploration and creation of new art forms. VIVO, also incorporated in 1973, was the first video exchange library and one of the earliest international video centres and Canadian artist-run centres. As the arts scene in Mount Pleasant flourished, a growing number of studios and artists moved into the vicinity. In the 1990s, the first live-work spaces were built in the area.



Beaumont Studios



Grand Prix 2018 in Mount Pleasant

Today, Mount Pleasant is a vibrant and eclectic area known for its heritage buildings, artistic residents, cultural venues, and arts-focused festivals. Mount Pleasant is committed to fostering initiatives based on values of inclusion, social justice and accessibility to people of various incomes, ethnicities, orientations, ages and abilities. Having undergone an exciting revitalization in recent years, Mount Pleasant prospers as a community known for its unique variety of locally owned shops and restaurants, galleries, studios and artistic residents, heritage buildings, and grass roots initiatives. Notable community organizations that support the residents, visitors and business owners of Mount Pleasant include the Mount Pleasant Business Association, the Native Education College, and the Mount Pleasant Neighbourhood House.



Mount Pleasant Neighbourhood House



Native Education College, Vancouver

PUBLIC ART CONTEXT

Public art plays a key role in energizing public space, inspiring thought and dialogue, and transforming sites of work, live, and play into welcoming, engaging, and enjoyable environments. The public artwork for 130 W Broadway seeks to underline these values, integrating seamlessly into the wider public art context of the Vancouver community.

In particular, public art at 130 W Broadway will support the Broadway Plan's goals of prioritizing artist-centred approaches and respectful relations in service of a city where art is integrated into daily life. By 2050, the area reached by the Broadway Plan aims to support a thriving arts community, one that is home to a far reach of artists, diverse cultural traditions, growing cultural industries, signature public artworks, and a flourishing music scene. An increased visibility of the Musqueam, Squamish and Tsleil-Waututh Nations and urban Indigenous communities will be privileged. The Broadway Plan will contribute to this success by supporting equitable distribution and access to arts, culture, and heritage spaces to match growth and necessity.

130 W Broadway is positioned to contribute to the shaping of this neighbourhood in a significant and exciting way. The development site is in close proximity to a variety of public artworks in the City of Vancouver's collection including many murals created in conjunction with the Vancouver Mural Festival, as well as the Mount Pleasant Community Art Screen.



Charles Marega, *Captain George Vancouver*, 1936. 453 West 12th Ave



Cameron Kerr, *Pattern Reflection*, 2017. 2806 Cambie St.



I Heart, *The Missing Piece*, 2016. 5 East 8th Ave



Gunda Forster, *Ice Light*, 2010, 453 West 12th Ave



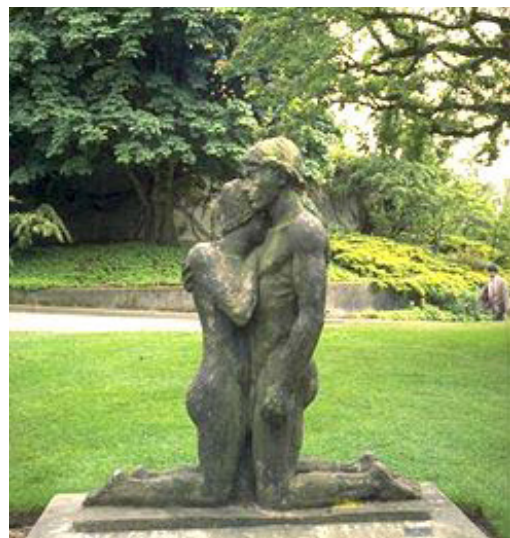
Sonny Assu, *Kingsway Trail*, 2012. Kingsway from Main Street to Boundary Road



Douglas Senft, *Walking the Line*, 2008. 455 West 8 Ave



Yanka Brayovitch, *Gerald Grattan McGeer*, 1948, 453 West 12th Ave.



Gerhard Juchum, *Lovers II*, 1977, 453 West 12th Ave at Cambie



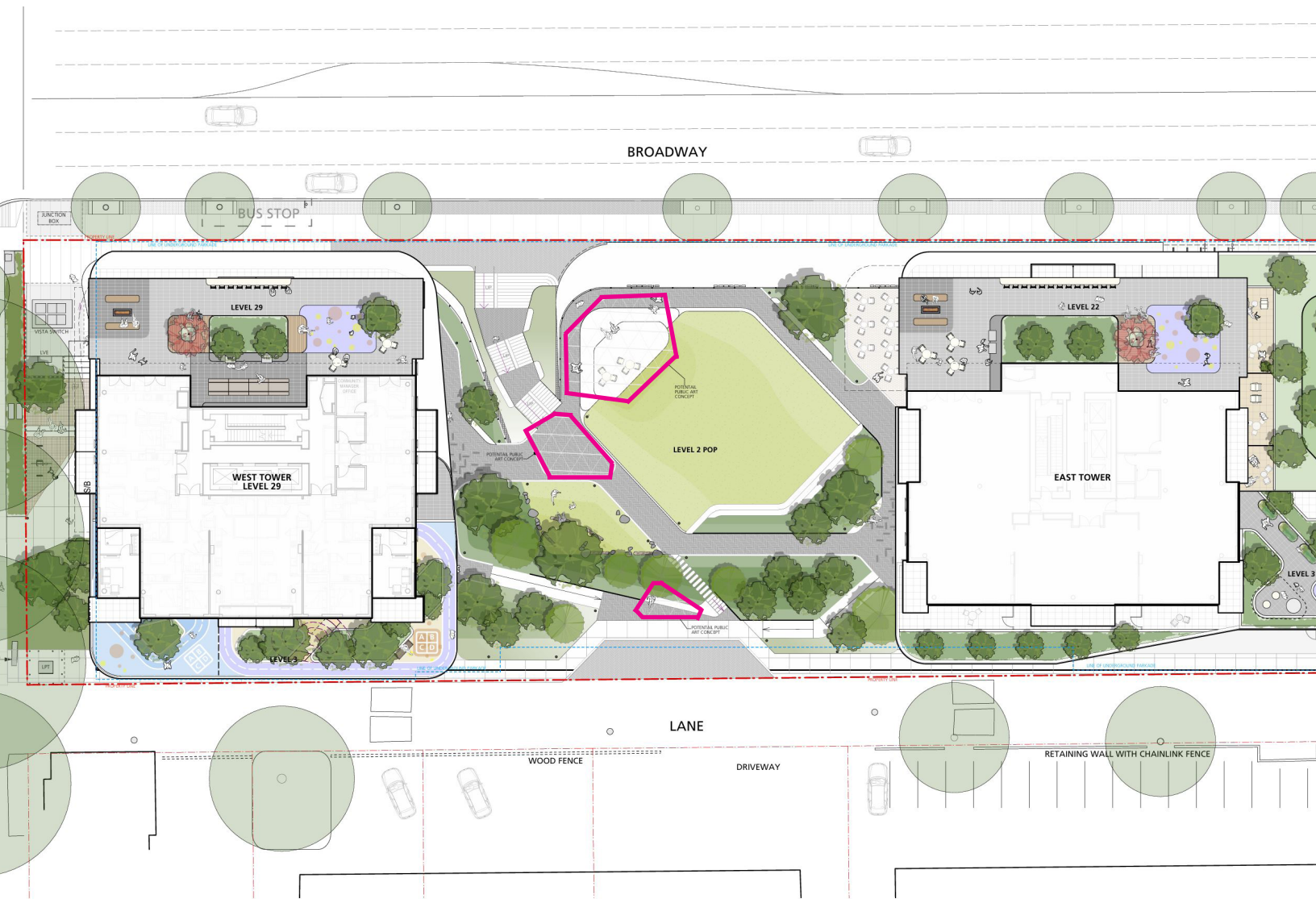
Beatrice Lennie, *Untitled (Clydemont Centre)*, 1949. 307 West Broadway.



Shallom (Indigo) Johnson, *Serve/Protect*, 2016. 2434 108 East Broadway

PUBLIC ART OPPORTUNITY

Public art plays a vital role in the well-being of individuals, communities and society by activating and transforming public space. Punctuating everyday moments, art in the public realm engages diverse audiences on a multitude of levels, fostering community creativity, identity, dialogue and connectivity. Quadreal and Reliance are committed to providing a compelling public artwork in keeping with the goals and aspiration of the City of Vancouver's Culture Shift and the City of Vancouver Public Art Policy. Importantly, the artist selection process will be sensitive to supporting ways to eliminate barriers to local and regional marginalized artists.



Site landscape plan with the public art opportunity shown in pink

Following thoughtful site analysis and discussions with the QuadReal Reliance project design team, the public art site location is identified as the privately owned public space (POPS) situated within the landscaped area between the two towers. The primary site is the high profile area fronting Broadway Avenue, with the potential to expand to include two secondary, optional landscaped areas within the mews as a related artwork series or sequence.

The POPS location offers high public visibility and accessibility with multiple engagement opportunities for diverse and multi-generational audiences including residents, visitors and passersby. The sites have been considered in relation and in proximity to high profile gateway sites, central social gathering places, as well as main pedestrian, bike and traffic circulation routes. The public art will provide a unique public art context with a distinctive presence and significantly contribute to the vibrancy of the connected public realm.

The main public art opportunity involves a wide range of approaches in creating a sculptural work that functions as a pavilion-like structure that could support social gathering and foster community connections within the Mount pleasant neighbourhood.

An artist or artist team may consider a wide range of approach and material in three-dimensional form. An artist will be selected early in the development process with the opportunity to engage with the design team and work in collaboration through the duration of the project.



Rendering: 130 W Broadway Site facing south west, with the public art opportunity shown in pink

PRECEDENT IMAGES



Studio Huizenga, Tait Pavillion, Richmond, BC



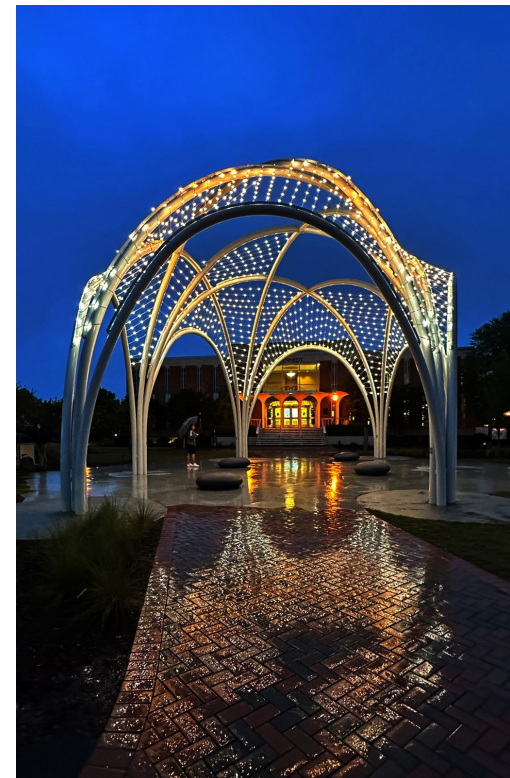
Brooks + Scarpa, Gateway Pavilion, Pembroke Pines, FL



Samuel Roy-Bois, The Brittle Edge of Coherence



Lawrence Paul Yuxwelupton, Ovoidism, Vancouver, BC



Hypersonic, Constellation Garden, Charlotte, NC



The Very Many, Piloti, Bellevue, WA



Marianne Nicolson, The Land Is A Person, North Vancouver, BC



Marman & Borrins, Water Guardians, Toronto, ON



Karl Mata Hippol, Tuloy po Kayo!, Burnaby, BC



Matthew Geller, I Ought To, New York, NY



Pierre Poussin, Seeds Canopy (detail), Mississauga, ON



Polymetis, Pergola Gardens, Richmond, BC

PUBLIC ART BUDGET

The total public art contribution for 130 West Broadway is **\$933,007.68** based on the eligible FSR of 471,216 SF. The budget adheres to the City of Vancouver Public Art Policy, calculated as 1.98 x each square foot contributing to the FSR calculation.

The amount designated for the artwork is \$680,000.00 and includes the artist fee, artwork materials and fabrication, engineering drawings and certificates, construction coordination and site preparation, lighting (specific to the artwork), artwork insurance, artwork storage (if required), transportation, installation, plus applicable taxes. The artist selected will be responsible for a general public liability insurance policy. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead.

Administrative costs will include art consultant fees, the artist selection process, artist, community advisory and selection panel honorariums.

Public Artwork.....	\$680,000.00
Public Art Administration.....	\$132,500.00
Public Art Consultant	\$85,000.00
Selection Process and Honoraria.....	\$47,500.00
Artist Honoraria (\$10,000 x 4)	\$40,000.00
Selection Panel Honoraria (\$1,500 x 3)	\$4,500.00
Community Advisory Honoraria (\$1,000 x 3) ..	\$3,000.00
Developer's Contingency	\$20,206.89
Plaque	\$2,000.00
Professional Photography	\$5,000.00
10% Civic Program Contribution	\$93,300.79
TOTAL PUBLIC ART BUDGET	\$933,007.68

TIMELINES

TARGET PROJECT TIMELINE

Rezoning Submission	December 2022
Public Hearing	May 2024
Rezoning Enactment	TBD
Construction Commencement	2026
Construction Completion.....	2030
Occupancy.....	2030

TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	September 2025
Detailed Public Art Plan Presentation.....	November 2025/January 2026
Selection Panel Meeting – Review Long List of Artist	April 2026
Short-listed Artists’ Invitation	April 2026
Artists Orientation Meeting.....	May 2026
Selection Panel Meeting – Artist Presentations	July 2026
Final Artist Selection	July 2026
Artist Contract.....	October 2026
Art Installation.....	TBD

* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

EQUITY STRATEGY

Ballard Fine Art recognizes that marginalized artists face systemic barriers including racism, sexism, homophobia, transphobia, colonialism, ableism, classism, religious discrimination, and ageism. As public art consultants, we are committed to supporting artists from equity deserving communities in overcoming barriers within established colonial public art practices.

Following the City of Vancouver's Culture|Shift strategy and Equity Framework, we acknowledge the distinct ongoing colonialism experienced by Host Nations and urban Indigenous people. Our approach prioritizes equity over equality, providing tailored resources based on individual needs rather than treating everyone identically.

Our evolving equity strategy focuses on three key areas:

- Lowering barriers to connection
- Supporting artists through the application process
- Providing assistance throughout the public art process

We seek and incorporate feedback from diverse curators, educators, Indigenous elders, knowledge keepers, artists, and communities on an ongoing basis to improve our practices and foster truly inclusive public art.

Guiding Principles for Language Use

Ballard Fine Art recognizes that the language around diversity, equity and inclusion is constantly evolving and is informed heavily by the preference of groups and individuals within equity deserving communities. Out of respect for the community members included in our engagement and public art processes, we will incorporate the terms and language of all those who self-identify when applicable.

Lowering Barriers to Entry

British Columbia has nearly 40,000 professional artists, representing the highest percentage of artists in the labor force among provinces, with 69% residing in the Metro Vancouver area; this number does not include the myriad of creatives and artists not captured in these statistics. To connect with a wider scope of artists, the following approaches offer a start in considering the lowering barriers to the public art process.

1. Website Submission

Ballard Fine Art provides a dedicated section on our website where artists can share their information by filling out a form or emailing us directly. To reduce barriers, we accept images, links to websites, social media posts, and emails.

2. Recommendations from Art Professionals, Cultural workers and Community Members

We recognize that artists from equity-denied communities face barriers including literacy challenges, time constraints, technology limitations, and unfamiliarity with colonial art practices, often lacking resources to navigate formal application processes. We value artist recommendations from community members and advisory panels to increase awareness of overlooked talent and welcome opportunities to expand our knowledge of artists not previously included in public art selections.

3. Expression of Interest (EOI) Submissions and Requests for Information

Ballard Fine Art collaborates across multiple municipalities and communities, and issues artist calls for Expressions of Interest (EOIs). EOIs provide valuable opportunities for artists, especially those new to working in the public realm, to engage in projects with smaller budgets. Depending on the project, these artist calls are distributed through various channels to reach a wider audience.

4. Design-Only Submissions

Ballard Fine Art facilitates design-only submissions as another strategy for providing opportunities to emerging artists. This approach lowers barriers for artists who may not have experience managing budgets or coordinating with fabricators and engineers.

5. Studio Visits and In-Person Meetings

Ballard Fine Art recognizes many marginalized artists prefer in-person conversations and if available, studio visits. We routinely schedule studio visits or casual coffee meetings to foster connections with artists.

Supporting the Application Process

We acknowledge that once an artist is shortlisted there may still be barriers for the artists in developing the artist's concept proposal. Some artists may face unique disadvantages depending on their life experiences and career stages. To mitigate these challenges, we provide:

1. Individualized Support

Artists shortlisted for opportunities are encouraged to meet one-on-one with our team to review the selection process and discuss their proposals. While each public art process is unique, we provide resources for artists which can range to include informal meetings, past work examples, application guidance, curatorial support, and other forms of presentation support. To further support diversity and inclusion we have established an Access Fund, supported through the project contingency allocation, to assist artists who face barriers in the application process. Artists from equity-deserving communities may request funding of up to **\$1,000.00** to support the preparation and presentation of their proposals. Funds will be released at the sole discretion of the Developer, and any unused funds will be go back into contingency for the overall project.

2. Encouraging a Wide Range of Media

We actively work with artists across diverse media, including sound art, new media, textiles, community and social practice, and performance. We acknowledge that some artistic mediums have historically been underrepresented in public art, such as weaving, textiles, photography, literary arts, and new media. To increase the diversity of media in the public space we encourage artists working in a range of media to reimagine their work for the public realm; we provide curatorial support if requested and facilitate conversations between artists and fabricators to realize concept proposals.

3. Compensating Artists for Shortlisted Proposals

We recognize that creating proposals requires considerable time and effort, which deserves fair compensation and respect for artists' professional work. Our commitment to equitable practices includes paying honorariums that align with CARFAC fee schedules, ensuring artists receive appropriate remuneration for their creative contributions throughout the selection process.

"Arts and culture embody our most deeply held values and aspirations, and imagine the futures people long for."

– Culture|Shift

Supporting Artists Through the Public Art Process

Every public art project is unique, requiring tailored approaches and accommodations. Key areas we have identified for improvement include:

1. Addressing Communication Barriers

We recognize that literacy, language and communication preferences vary significantly across diverse communities, and traditional communication formats may create unnecessary barriers for many talented artists seeking to participate in the public art process. To address this challenge, we offer multiple alternative communication methods tailored to individual preferences and needs, including phone calls, in-person meetings, video conferencing, text messages, and audio recordings. Our team is committed to adapting our communication approaches to ensure every artist feels comfortable and respected throughout the entire engagement process, recognizing that flexibility in our communication practices is essential to creating truly inclusive artistic opportunities.

2. Accessibility and Accommodations

We are developing an intake process designed to proactively capture artists' communication preferences, schedule availability, accessibility requirements, and culturally specific needs to ensure our engagement is respectful, appropriate, and effective from the very beginning. In working with Indigenous communities and artists, we honor oral traditions and storytelling as legitimate and valuable methods of presenting art concepts and ideas, moving beyond colonial expectations of written proposals to embrace diverse cultural approaches to creative expression.

Ballard Fine Art acknowledges that equity is a living process. Our practices and accommodations will evolve alongside the needs of the communities we serve. We are committed to revisiting our strategies regularly to improve and adapt as an organization.

COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be carefully considered throughout the 130 West Broadway artist selection process. A community advisory will be established and consist of three representatives from the local Mount Pleasant community. The relationship of the 130 W Broadway public art to its surroundings and end users will be a central consideration by the advisory members.

The advisory members will include a representative from the West Broadway community, a local neighbourhood resident, and a representative from the Squamish, Musqueamor Tsleil-Waututh Nations. The role of the community advisory representatives will be to provide feedback and commentary to the selection panel and shortlisted artists. The advisory will meet with the selection panel to provide insights into the community aspirations around public art and potential artists. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide community insights to help inform artists in development of the artist concept proposals. One community advisory member will be invited to the shortlisted artist concept proposal presentations to offer feedback and commentary related to community context.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of \$1,000.00 for their advisory work.

Proposed Community Advisors:

Grace Ulu, Artist, Musqueam Nation

Devika Ramkhelawan, Executive Director, Mount Pleasant Neighbourhood House

TBD, Artist, Member of Beaumont Studios

Alternates:

James Harry, Artist Squamish Nation

Nelle Lee, Recreation Programmer, Mount Pleasant Community Centre

SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant, Ballard Fine Art.

The community advisory will provide commentary and feedback during this process. The selection process will be a two-stage invitational to professional artist/artist teams with a selection panel. The selection panel will consist of 5 members and will include 3 members from the Vancouver Art Community and 2 members from the 130 West Broadway project team. The Art professional representatives on the panel will be paid an honorarium of \$1,500 for their work.

Proposed Selection Panel Members:

Germaine Koh, Artist and Educator, UBC

Brenda Crabtree, Artist, Retired Director of Aboriginal Programs at ECUAD

Myfanwy MacLeod, Artist

Paul Faibish, QuadReal Property Group

Clement Pun, Arcadis

Alternates:

Ron Tran, Artist

TBD, Artist and Neighbourhood Resident

Stage One

In stage one of the artist selection process, the selection panel will be provided with the Project Terms of Reference and be oriented to the 130 West Broadway development project, the public art opportunity and the community contexts. With an opportunity to meet with the community advisory, Ballard Fine Art and the selection panel will conduct in-depth research and nominate a long list of suitable artists or artist teams for consideration.

The selection panel will collectively discuss the merits of the nominated artists' past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of 4 artists to develop a concept proposal. The short-listed artists will be provided with an honorarium of \$10,000.00 for their work, paid upon receipt and presentation of their concept proposal.

Stage Two

In stage two, the short-listed artists will be invited to develop concept proposals. The shortlisted artists will be provided with an in-depth orientation to the project and site, the public art opportunities, and the community contexts. In addition, the artists will be invited to meet the design team and community advisory.

Ballard Fine Art will support shortlisted artists throughout their concept proposal development, including offering individual curatorial and technical reviews.

Following the selection panel review of the artist concept proposals and presentations, a final artist and artwork concept will be recommended for selection. The final artist selected will enter a contract agreement with Quadreal and Reliance to complete the proposed artwork on time and budget.

Short-listed Artists Public Art Concept Proposal items:

- i) Public Art Concept Proposal
- ii) Visual Aids (Rendering/Models)
- iii) Detailed Public Art Budget to demonstrate feasibility of concept
- iv) Artwork Timeline from concept design to installation
- v) Details of all materials, finishes, colours, dimensions, installation requirements, names of fabricators and maintenance requirements.
- vi) CV and examples of past projects with budgets

Artist/Artist Team Selection Criteria for Stage Two:

- i) High quality and innovative concept with a clear vision of the final artwork
- ii) Demonstrated understanding of the public space and the impact on the proposed site
- iii) Understanding of the project architecture, the site and its contexts
- iv) Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, and maintenance
- v) Artistic quality of artwork presented in the documentation of past work
- vi) Availability

Please direct any questions to:

Ballard Fine Art Ltd.

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