



ST. GEORGE'S SCHOOL  
SINE TIMORE AUT FAVORE —

**DETAILED PUBLIC ART PLAN**  
**ST. GEORGE'S SENIOR SCHOOL | PHASE 1**  
**4175 WEST 29TH AVENUE, VANCOUVER, BC**

March 11, 2020

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# PROJECT DETAILS

PROJECT LOCATION	4175 West 29th Avenue, Vancouver, BC
PROJECT ADDRESS	4495 Camosun Street, Vancouver, BC
LEGAL ADDRESS	Lot 100, Block 292, DL 140, Plan BCP420
FSR AREA	15,072.81 m <sup>2</sup> (16,2242.38 sq. ft.)
PUBLIC ART BUDGET	\$321,239.26

# PROJECT CONSULTANTS

**PROJECT OWNER | ST. GEORGE'S SCHOOL FOUNDATION**  
4175 West 29th Avenue  
Vancouver, BC V6S 1V1  
604.224.1304

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**PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.**  
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# INTRODUCTION



*St. George's Senior School, rendering*

Planning for the redevelopment of St. George's Senior School has been underway for well over eight years, with a multi-phase Campus Masterplan intended to immerse students, staff, and visitors in park-like experiences and demonstrate goodwill to the community.

Situated in traditional Musqueam territory on the edge of Pacific Spirit Regional Park within Vancouver's single-family residential Dunbar neighbourhood, St. George's Senior School presents an exciting opportunity for an engaging public artwork. Having developed a strong partnership with the Musqueam community in recent years, St. George's is committed to continuing to build relationships among the Musqueam, students, and broader community that respect Indigenous protocols, honouring the significance of the land and providing meaningful opportunities for teaching and learning.

St. George's proposes to host an enduring public artwork on the new Senior School campus that will allow a Musqueam artist or artist team to share stories about the land and the ancestral people who inhabited it, furthering the process of reconciliation and our collective understanding. Prioritizing a Musqueam public artwork further supports the City of Vancouver's civic values and guiding principles of reconciliation and decolonization by recognizing, supporting, and working to increase the visibility of Indigenous cultural presence.

To ensure the highest quality, creativity, and originality of the public artwork as well as thoughtful community engagement, St. George's School has engaged Ballard Fine Art Ltd. to provide public art consultation. St. George's is looking forward to working with the City of Vancouver and the selected artist or artist team to facilitate a dynamic public artwork that will contribute to Vancouver's artistic and cultural landscape in a meaningful and enduring way.

# CONTEXT PLAN



Context map showing location of St. George's Senior School within the Dunbar neighbourhood of Vancouver, adjacent to Pacific Spirit Regional Park

# PROJECT DESCRIPTION



*Corner Entry Plaza, St. George's Senior School, rendering*

St. George's Senior School, founded in 1930, is an independent boarding and day university-preparatory school for boys located in Vancouver's Dunbar community. Situated at the northwest corner of Camosun Street and West 29th Avenue, the School borders the lush and expansive Pacific Spirit Regional Park. The campus, totaling 5.7 hectares, is located in a single-family residential area that has grown up around the school over the course of the past 87 years. The site abuts the Camosun Substation on its northern edge, single-family residential homes to the east and west, and Pacific Spirit Regional Park to the south.



*Phase 1: Academic Buildings & Great Hall, rendering*

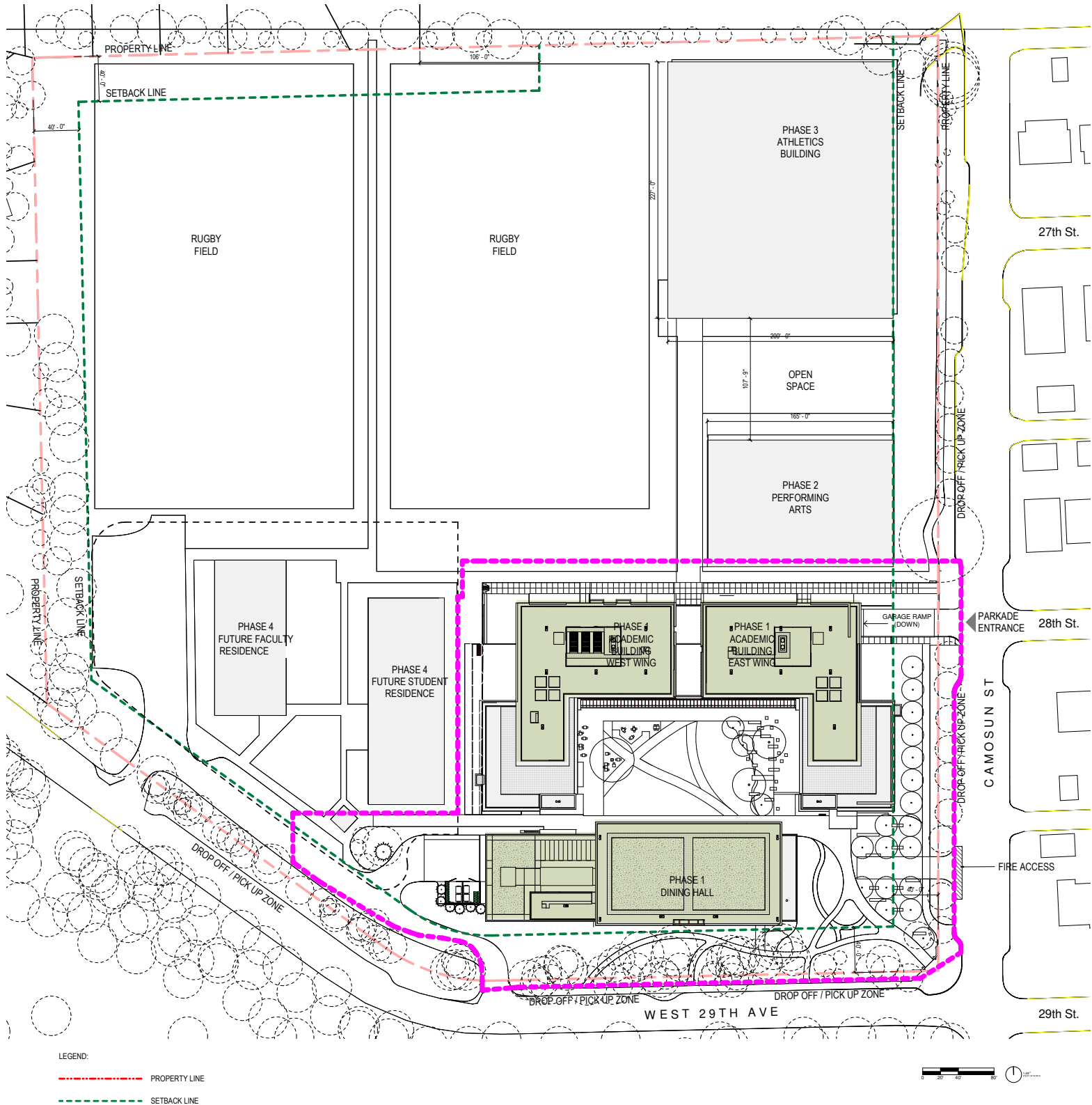
Divided into four phases, the redevelopment of St. George's Senior School has been underway for over eight years with a multi-phase Campus Masterplan developed at Rezoning and refined with feedback and input from students, staff, alumni, neighbours, the Urban Design Panel, and City staff. In developing a guide for the planning process, the following key principles were identified:

1. Create world-class boy-centred academic, arts, and athletic facilities with the flexibility and adaptability to change
2. Maximize connections to the outdoors, both physical and visual
3. Establish a new heart of the campus
4. Simplify and clarify circulation within and among buildings
5. Demonstrate leadership in sustainability

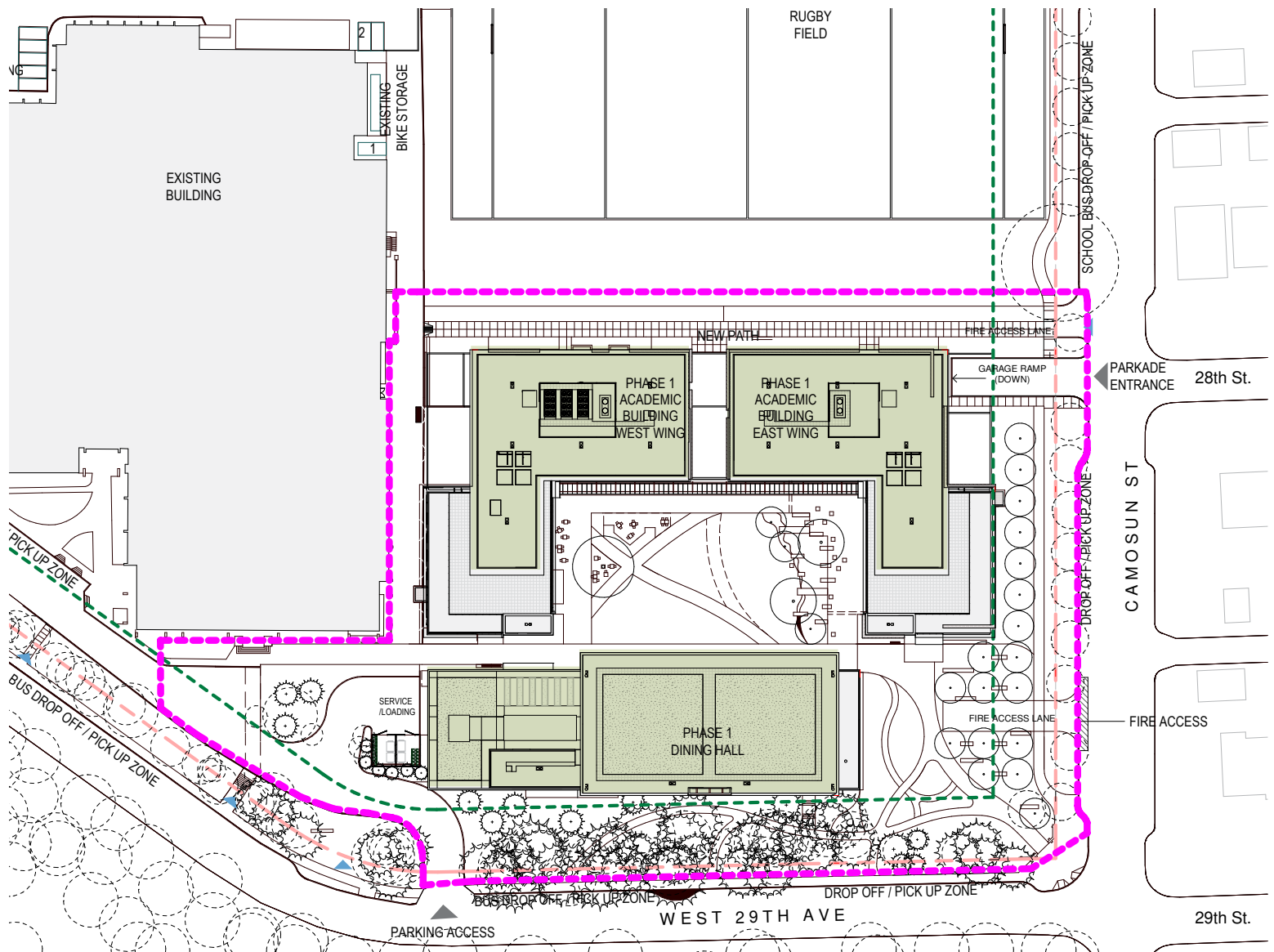
This plan focuses on Phase 1, which includes three building components: two L-shaped academic buildings—Academic Building West Wing and Academic Building East Wing—as well as a multi-purpose Great Hall, which will function as a dining hall and assembly space. In addition, Phase 1 will include the development of a central quad space. Designed by world-renowned Gensler Architects and IBI Group, the architecture of the new school is grounded in a Pacific Northwest aesthetic.

St. George's School aspires to be a leader in environmental sustainability through education, construction, and ongoing operations. To support this goal, each building on campus will be constructed and operated to a high standard, teaching students about environmental stewardship. Phase 1 will meet the intent of these aims, with construction meeting LEED Gold Standard.

# SITE MASTERPLAN



# SITE PLAN - PHASE 1



Site plan for Phase 1 (detail)

# PUBLIC REALM

St. George's endeavours to support a warm and animated community environment, immersing students, staff, and visitors in park-like experiences that echo the School's proximity to Pacific Spirit Regional Park, an interconnected network of trails, as well as nearby public parks and open spaces. Featuring frontages that activate the street and surrounding area, the campus provides a permeable, interconnected public realm, supporting living and learning in thoughtful and lasting ways.



*Landscape Design and Expression, comprised of 6 zones*



*Outdoor study space in Quad, rendering*



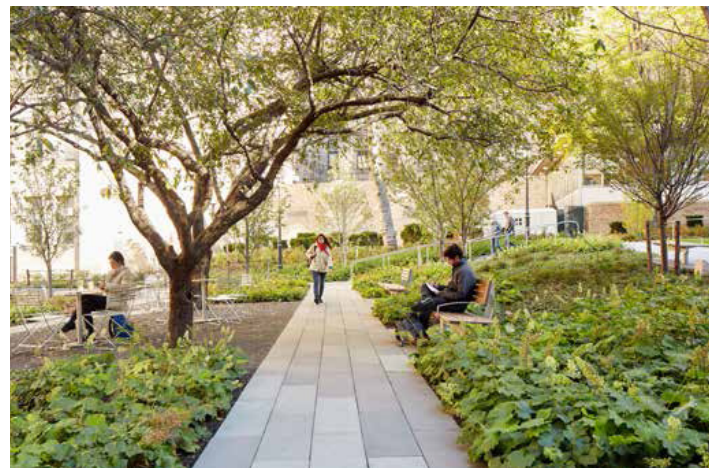
*Open spaces programmed to support an array of outdoor educational activities*

Integral to the public realm of St. George's School is the Campus Quad. Located at the centre of Phase 1 site plan and framed by the two L-Shaped academic buildings and the Great Hall, the Quad is designed to reinforce the formal and axial layout of the Campus' primary pedestrian corridor. Characterized as a spillover and outdoor gathering space, it will serve as the School's central hub of student and staff activity. The Campus Quad will further enhance student experience by offering students a break from formal academic rigour, while also fostering collaboration, creativity, critical thinking, and fun.

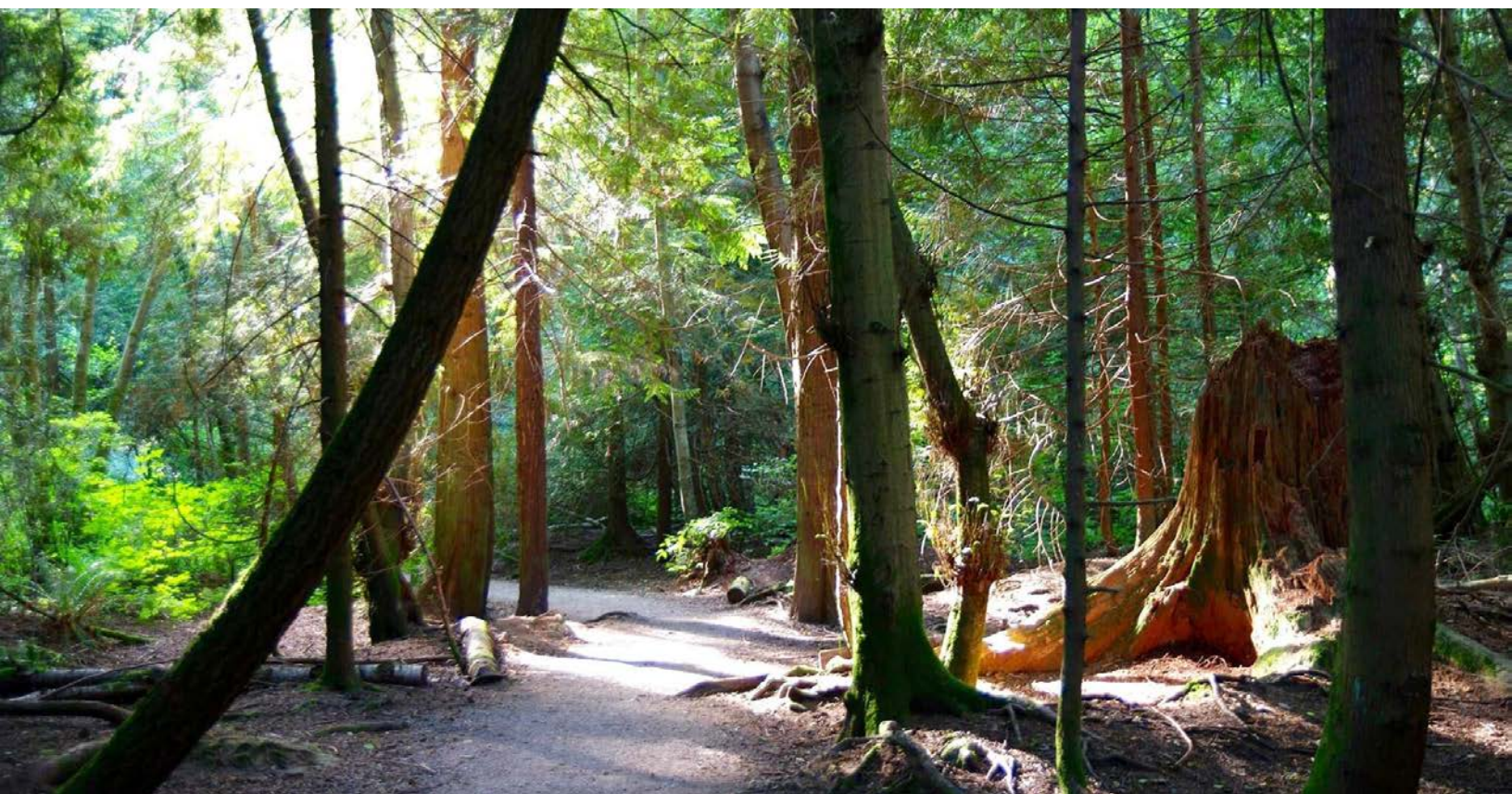
Significantly, the open spaces designed for the new St. George's also include an entry plaza on the southeast corner at the intersection of Camosun Street and West 29th Avenue, enhancing a sense of arrival to the School and providing a neighbourhood gathering space with a park-like setting and integrated seating. Extending westward from the corner entry plaza along West 29th Avenue, a well-landscaped meandering walkway that incorporates woodland habitat restoration connects students to the bus pick-up and drop-off areas, while also allowing neighbouring residents and visitors to comfortably move through the site by providing a transition between the built environment and the lush palette of conifer trees that make up Pacific Spirit Park. Together these open spaces demonstrate environmental stewardship and goodwill to the neighbourhood.



*Bosque, precedent image for neighbourhood park/corner entry plaza*



*Woodland habitat restoration & integrated walkway planned for West 29th Ave.*



*Pacific Spirit Regional Park, Vancouver, BC*

Uniquely situated adjacent to Pacific Spirit Regional Park, St. George's School has a rich and diverse natural context. The stands of mature cedar, spruce, and hemlock trees extend onto the campus from the park, signaling the campus' distinctive location within a temperate rainforest. Camosun Bog is an important ecosystem to the north, as is the Musqueam Creek watershed to the west and south. In relation to this unique site location, St. George's strives for a campus that is inspired by the diverse ecosystems of the region. Retaining existing trees along campus edges while enhancing the landscape with new plantings, especially along the Camosun edge, St. George's is committed to reflecting the natural and cultural history of the site. With the potential for an ethnobotanically inspired landscape along West 29th Avenue, St. George's will establish a contextually sensitive public realm that underscores the School's commitment to outdoor learning.

# HISTORY & COMMUNITY CONTEXT



*Musqueam women and children in a canoe on the Fraser River, 1890*



*Musqueam Lacrosse team, c. 1930*

As early as 400 B.C, the hə́ŋqəmiḥə́m-speaking Musqueam (məθkʷəy̓əm) peoples occupied the resource-rich area of what is today the neighbourhood of Dunbar-Southlands, with villages along the mouth of the Fraser River and throughout Vancouver. The 2000-year-old Camosun Bog (xʷməŋqʷe:m), a unique wetland area located in Pacific Spirit Park adjacent to St. George's School, is of great importance to the Musqueam people; a source of food, medicine, and other raw materials, Musqueam elders also speak of a two-headed serpent whose path became the long, winding creek that flows through these lands today. A sacred plant, məθkʷəy, grew in its wake, giving the Musqueam people their name: xʷməθkʷəy̓əm or anglicized, Musqueam.

The first European settlement occurred in 1863, with homesteaders Fitzgerald and Sam McCleery erecting the McCleery farm, marking the first operating farm in Vancouver. An accompanying farmhouse, built in 1873, was the first permanent dwelling in the Vancouver Area. In 1908, land in the Dunbar area consisted largely of burnt and fallen timbers due to logging. At that time, Dunbar was a part of the Municipality of Point Grey, and owned by the CPR and Provincial Government.



*McCleery farm house, c. 1895*



*3379 West 22nd Ave, 1912*



*Streetcar tracks on Dunbar Street*



*Dunbar Theatre, 1937*



*Chief Willard Sparrow overseeing development of the band's reserve, 1967*

In 1912, a section of the University of British Columbia lands was subdivided, with lots allocated based on planning principles at the time. A streetcar traveled to what was then known as Clare Road (now Dunbar Street) in 1913, and by 1925, the route stretched as far as 41st Avenue. By 1927, when the Municipality of Point Grey amalgamated with the City, and Dunbar-Southlands became a part of Vancouver, the area was home to three streetcar routes.

The mid-1920s saw the first significant land development in Dunbar-Southlands, with many of the homes built during this period still standing today. With a budding commercial area along Dunbar Street, families flocked to the area. Further development took place in the years following World War II, and then again in the early 1970s.



*Dunbar Street, 1940*



*Aerial view from 1940s*



*Pacific Spirit Regional Park trails*



*Traditional canoes arriving at Musqueam docks, 2008*

St. George's Senior School is surrounded by four distinct areas: to the east is a primarily residential area, laid out according to the City's traditional grid pattern, with the first homes built in the 1940s, and the commercial road of Dunbar Street; to the west, and partially to the north, is a second residential area that was developed in the 1960s, based on suburban models of the era featuring winding streets without sidewalks; to the north, east of the residential subdivision, is the BC Hydro Camosun Substation, which is poised to undergo major expansion in support of the growing needs of the surrounding community; and to the south of the School is Metro Vancouver's Pacific Spirit Regional Park, offering 750 hectares of forest. Importantly, Dunbar-Southlands is home to the Musqueam First Nation land, as well as the unique urban country neighbourhood of Southlands. This area is in the southwestern section of the city, north of the Fraser River and east of the University of British Columbia and Pacific Spirit Regional Park.

Amenities in the area are plentiful, and serve the surrounding vibrant community in a number of ways. Along the Dunbar corridor, a Vancouver Public Library and the Dunbar Community Centre feature programs for all ages. The Community Centre, adjacent to Memorial West Park, includes a dance studio, sauna and whirlpool, fitness centre with indoor cycling, and squash courts. Further south, the McCleery Golf Course, open to the public and designed by Canadian Architect Ted Baker, offers a target-style golf challenge. Alongside Pacific Spirit Park, a number of additional parks provide greenspace for residents of and visitors to the area—these include Chaldecott, Memorial West, and Camosun. Three off-leash dog parks, Balaclava, Musqueam, and Valdez offer additional space for leisure.



*McCleery Golf Course*



*Vancouver Public Library Dunbar branch*



*Dunbar Community Centre*



*Gary Colchester custom-built Library, 1960s*



*Buckland Road (now 29th Ave) with the Convent of the Sacred Heart (now St. George's Jr School) and Old Mather's Farmhouse (the original SGS in 1930)*

### St. George's School History

St. George's School For Boys was founded in 1930 in a country house located on West 29th Avenue in Vancouver's Dunbar neighbourhood. Over the course of its 90-year history, St. George's has become one of the top independent schools in Canada. Today, St. George's includes two full-facility campuses, housing the Junior School at 3851 West 29th Avenue in the former Convent of the Sacred Heart building (a Class A heritage building), and the Senior School three blocks to the west. Enrollment has now grown to 1,150 boys, 775 of whom are enrolled at the Senior School campus. St. George's aims to be recognized as Canada's World School for Boys, striving for a reputation of international significance. Envisioned as an institution that graduates young men with global outlooks, St. George's prepares its students to meet the challenges of a complex and rapidly changing world. Through its diversity, the student body is representative of the larger world beyond Vancouver; this includes socioeconomic diversity, with \$1.5 million in needs-based financial aid allowing a broader spectrum of families to benefit from a St. George's education annually.



# PUBLIC ART CONTEXT

Public art has the power to punctuate everyday environments, animating public space and inspiring community participation in the creation of our urban landscape. There are currently only two existing public artworks recorded in the Vancouver Public Art Registry for the Dunbar-Southlands neighbourhood: Miyuki Shinkai's *Glass Tile Wall* (1996), a mosaic at the Dunbar Community Centre, and Alison Diesvelt & Debra Sparrow's *Southlands Salmon Wall* (1995), a mural at Southlands Elementary School.

The neighbouring University of British Columbia campus is host to a significant public art collection as well as markers of cultural significance, such as Musqueam welcome figures. Together these artworks tell stories about the history of Musqueam, UBC, and Vancouver, and are part of an ongoing narrative of the history of art, space, place, and our collective understanding. Formally begun in the late 1950s and administered under the curatorial responsibility of the Morris and Helen Belkin Art Gallery, UBC's Outdoor Art Collection has expanded in recent years with the installation of a number of contemporary public artworks on campus, including notable works by Esther Shalev-Gerz, James Hart, Marianne Nicolson, Myfanwy MacLeod, Rodney Graham, and Edgar Heap of Birds.



Miyuki Shinkai, *Glass Tile Wall*, 1996. Dunbar Community Centre, Vancouver



Alison Diesvelt & Debra Sparrow, *Southlands Salmon Wall*, 1995. Southlands Elementary School, Vancouver



Brent Sparrow, *The Musqueam Post (The Musqueam s̓i:ṭqəy̓ qeqən)*, 2016. University of British Columbia, Vancouver



Thomas Cannell, *Thunder (Renewal)*, 2018. Thunderbird Sports Centre, University of British Columbia, Vancouver



James Hart, 7idansuu (Edenshaw), *Reconciliation Pole*, 2017. University of British Columbia, Vancouver



Esther Shalev-Gerz, *The Shadow*, 2018. University of British Columbia, Vancouver



Marianne Nicolson, *The Sun is Setting on the British Empire*, 2016. Belkin Art Gallery, University of British Columbia, Vancouver



Myfanwy MacLeod, *Wood for the People*, 2002. Belkin Art Gallery, University of British Columbia, Vancouver



Rodney Graham, *Millennial Time Machine*, 2003. University of British Columbia, Vancouver



O Hock E Aye VI Edgar Heap of Birds, *Native Hosts*, 1991/2007. University of British Columbia, Vancouver

# GUIDING PRINCIPLES

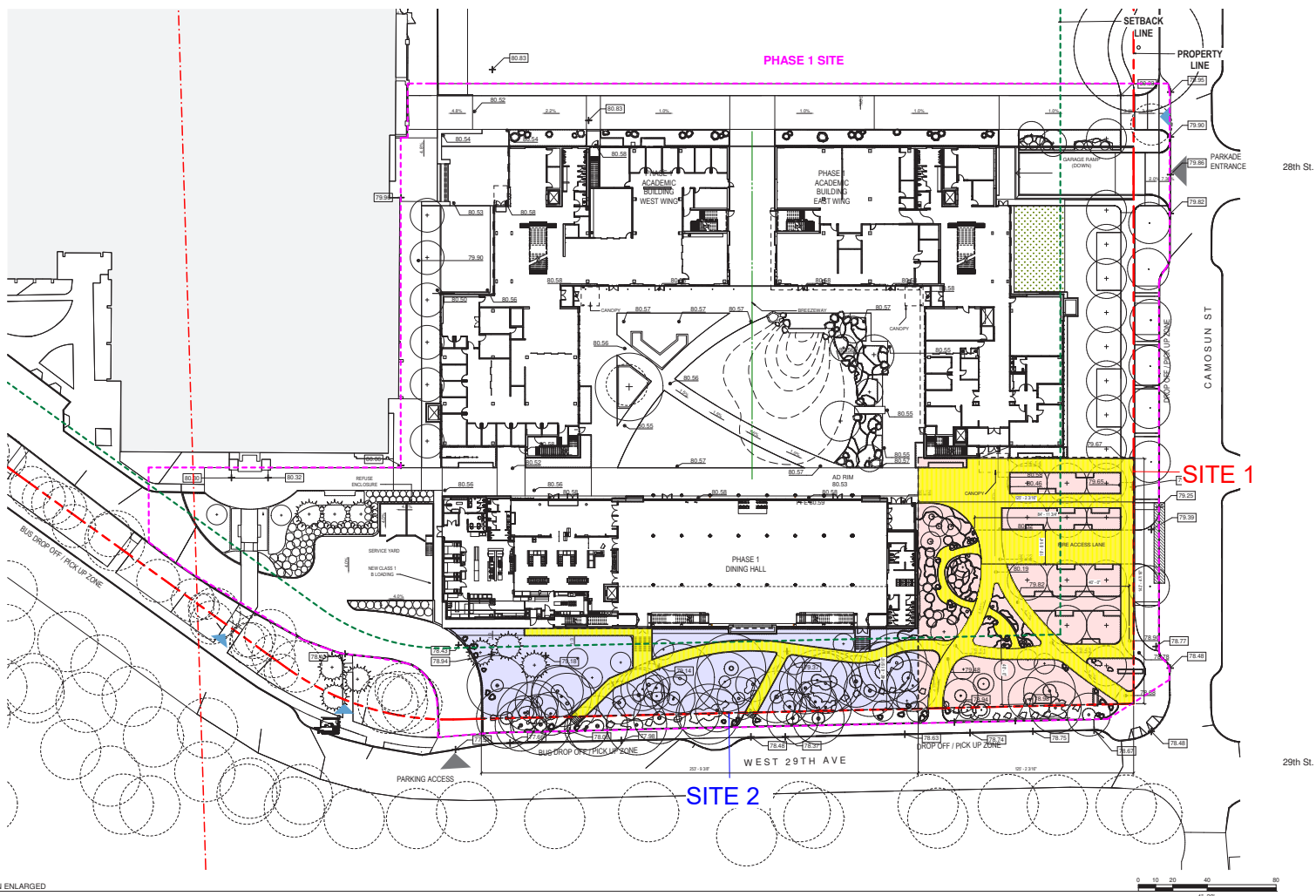


Susan Point, *Water Guardians*, 2016, Hazelgrove Park, Surrey, BC

- Acknowledge St. George's School's presence on traditional, unceded Musqueam territory in ways that respect Indigenous cultural protocols
- Honour St. George's School's ongoing partnerships with the Musqueam, which includes a number of initiatives such as the Musqueam Student Scholarship program that provides funding for Musqueam youth to attend St. George's (there are currently 4 Musqueam students attending the School, with enrollment numbers expected to increase to 6 in September 2020), as well as programs that bring local Musqueam elders into the classroom and provide opportunities for students to visit nearby Musqueam facilities
- Reflect the vision and spirit of the St. George's Senior School redevelopment project
- Thoughtfully consider the unique historic, social, and cultural context of the Dunbar-Southlands community and adjacent Pacific Spirit Regional Park
- Offer high public visibility and accessibility for a diverse array of audiences
- Strive for the highest quality of artistic expression and standards
- Provide public art that is dynamic and engaging, in accordance with the City of Vancouver's Public Art Plan Guidelines
- Further the process of reconciliation, decolonization, and our collective understanding, providing an opportunity for a Musqueam artist or artist team to share stories about the land and the ancestors who inhabited it
- Support "Reconciliation & Decolonization," one of the five key strategic directions identified in the City of Vancouver's 2019-2029 Culture Plan, *Culture/Shift: Blanketing the City in Arts and Culture*, by prioritizing and facilitating public artworks that reflect Indigenous cultural presence, knowledge, and visibility in ways that are sensitive to their placement on unceded Musqueam, Squamish, and Tsleil-Waututh lands

# PUBLIC ART OPPORTUNITY

- Building on existing relationships with Musqueam, honouring the historical and cultural significance of the land on which the proposed public artwork will be sited, and in keeping with the School's commitment to teaching and learning as well as the City of Vancouver's strategies for reconciliation and decolonization, the public art opportunity is for a Musqueam artist or artist team
- Prime site location for public art is identified as the corner entry plaza on the southeast corner of the site at the intersection of Camosun Street and West 29th Avenue (Site 1)
- Secondary location within the landscaped meandering walkway along West 29th Avenue offers the potential for the public artwork to expand westward as a series or sequence of related works, creating interest and promoting a sense of discovery (Site 2)
- Allows for a wide range of approaches and possibilities in form and media, as well as an integrated approach with the landscape and hardscape design, including seating and lighting



Site plan marked up to show approximate site locations for public art opportunity

Site 1 (red): Corner Entry Plaza - primary art opportunity

Site 2 (blue): Meandering Walkway - secondary public art opportunity

Note: All areas marked in yellow identify site location restrictions where public artwork *cannot* be sited

- Total area of corner entry plaza measures approximately 125 x 142 ft. and features generous landscaping as well as integrated seating designed using natural materials
- Total area of landscaped meandering walkway measures approximately 253 x 46 ft. and includes woodland habitat restoration and natural elements
- Corner entry plaza is envisioned as a primary arrival node, establishing a desirable and strong identity for the School while being amenable to the neighbours. As an outdoor social gathering space, the corner entry plaza promotes social activity and neighbourhood interconnectedness in a welcoming built environment
- Envisioned as a nature walk, the landscaped meandering walkway along West 29th Avenue connects students to the bus pick-up and drop-off areas, while also allowing residents and visitors to comfortably move through the site, facilitating connections between the Dunbar neighbourhood and the Pacific Spirit Regional Park
- Siting the public artwork within the corner plaza will further enliven and enhance a sense of arrival to the school site, while also providing high visibility and accessibility for motorists, cyclists, and pedestrians traveling along Camosun Street and West 29th Avenue
- Supporting both quiet and bustling moments, the public art will foster social connectivity and offer meaningful potential for placemaking, contributing to a dynamic public realm within the St. George's and Dunbar communities
- Potential to incorporate wayfinding elements as a way to animate the public realm, facilitate movement, and foster pedestrian-oriented landscape experiences
- Potential for pedagogical opportunities to engage the student body with the artistic process in some way, as well as to learn in the spirit of reconciliation



*Landscape design rendering (detail) illustrating Corner Entry Plaza and Meandering Walkway*

# PUBLIC ART BUDGET

The total public art budget for the St. George's School redevelopment project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot (\$21.3125 per each square metre) contributing to the FSR calculation. An estimated Total Public Art Budget of \$321,239.26 is based on the eligible project FSR of 15,072.81 square metres.

The total public art budget will be allocated to administrative costs, the public artwork, developer contingency, an attribution plaque, and 10% art fund fee paid to the City of Vancouver.

Administrative costs include art consultant fees and the public art selection process, which includes artist, selection panel, and advisory committee honorariums.

The amount allocated for the public artwork includes the artist fee, artwork fabrication, storage, transportation, installation, engineering certificates, construction coordination and site preparation, lighting, final documentation, professional images of completed work, and insurance. All applicable taxes are in addition to the artwork budget.

## BUDGET ALLOCATION

Public Artwork .....	\$220,000.00
Public Art Administration .....	\$50,123.93
Public Art Consultation (10%) .....	\$32,123.93
Selection Process and Honoraria* .....	\$18,000.00
Artist Honoraria (\$4,000 x 3) .....	\$12,000.00
Community Advisory (\$1,200 x 2) .....	\$2,400.00
Selection Panel Honoraria (\$1,200 x 3) ....	\$3,600.00
Plaque .....	\$1,500.00
Developer's Contingency .....	\$17,491.40
10% Civic Program Contribution .....	\$32,123.93
<b>Total Estimated Public Art Budget .....</b>	<b>\$321,239.26</b>

\*Honorariums may be increased to compensate for additional work required by community advisory and/or selection panel members during community consultation and artist selection process

Please note that any unused funds from the developer's contingency will go towards the artwork.

# COMMUNITY CONSULTATION STRATEGY

The community consultation strategy has been informed by extensive consultation with Musqueam Cultural Leaders, Knowledge Keepers, Council Members, Elders, and Artists who have provided feedback and input into both the community consultation and engagement strategy, as well as the artist selection process. Ongoing community consultation with the Musqueam Nation will continue to thoughtfully guide and inform the selection of a Musqueam artist or artist team, with support for the shortlisted artists and final selected artist during the development of their artwork.

Wider engagement with the Musqueam, St. George's School, and local Dunbar communities will occur and contribute to an open and meaningful public art process that provides critical insight into the local area and broader community's interests, aspirations, activities, debates, and understanding of how public spaces are used within the neighbourhood, as well as opportunities for reciprocal collaboration and learning. The intent and goal of the community consultation process is to foster ongoing dialogue among the Musqueam, St. George's School, and Dunbar communities and facilitate collective understanding, laying the groundwork for an engaging public artwork at St. George's School that will reflect the complexities of place, honour Musqueam cultural knowledge and presence, and share stories about the land. The consultation and engagement strategy weaves in and facilitates opportunities for the wider community to learn from members of the Musqueam Nation and develop a deeper understanding and appreciation of Musqueam knowledge, law, protocols, art, and culture.

## COMMUNITY CONSULTATION OBJECTIVES

- Establish ongoing dialogue with the Musqueam Nation throughout the community consultation and artist selection process for greater collaboration, understanding, and learning
- Facilitate meaningful dialogue and feedback around the proposed public art location and opportunity
- Create opportunities to consider the "role" of the advisory in the artist selection process
- Generate teachings and deeper understanding of Musqueam culture and artists in the spirit of reconciliation
- Generate meaningful input from a wide range of community members and stakeholders for greater understanding of local interests and aspirations to inform the public art process
- Effectively weave community teachings and feedback into the Public Art Project Terms of Reference for artists and selection panel members, as well as for the City and stakeholders

## COMMUNITY CONSULTATION PROCESS

- Establish a community advisory early in the process, consisting of three representatives: one each from the Musqueam, St. George's School, and local Dunbar communities
- Consult Musqueam community advisory member for early input and feedback on the artist selection process, and provide ongoing opportunities to support artists throughout the process
- Offer a layered approach with the Musqueam Nation and wider community, including hosting a community Open House at the Musqueam Cultural Centre as well as informal coffee meetings with small groups and individuals for feedback and input on the public art opportunity as warranted
- Consider the location of meetings for community accessibility and inclusivity (host meetings at St. George's School as well as the Musqueam Cultural Centre)
- Community advisory invited to provide feedback and commentary to the selection panel and shortlisted artists as they develop their concept proposals, as well as to final selected artist

## COMMUNITY ADVISORY ROLES

Musqueam Community Advisor: Musqueam Elder & Knowledge Keeper

- Provide early input and feedback on the community consultation strategy and artist selection process
- Participate in Stage One and Stage Two of the artist selection process, which involves attending two selection panel meetings and the shortlisted artist public art orientation workshop
- Invited to attend, participate in, and share cultural knowledge and insights at the community Open House
- Provide ongoing insight and feedback to the selection panel members
- Opportunity to offer input, support, and feedback to the shortlisted artists as they develop their concept proposals
- Opportunity to provide ongoing support for the final selected artist
- Will receive an honorarium of \$1,200 for their work. This amount may be increased to compensate for additional work they are asked to do during the consultation and artist selection process, including providing support to artists

Dunbar Community Advisor: Member of the Dunbar Residents Association

- Participate in Stage One and Stage Two of the artist selection process, which involves attending two selection panel meetings and the shortlisted artist public art orientation workshop
- Opportunity to engage with Musqueam Cultural Leaders and Artists to facilitate collective understanding within the Dunbar neighbourhood and wider community
- Invited to attend and participate in the community Open House
- Offer broad community input and feedback to the selection panel members
- Participate as a member of the community, with the opportunity to facilitate communications with the Dunbar Residents Association and provide information about the public art and final selected artist to neighbourhood residents
- Will receive an honorarium of \$1,200 for their work. This amount may be increased to compensate for additional work they are asked to do during the consultation and artist selection process

St. George's School Community Advisor: Faculty Member from the Art Department

- Participate in Stage One and Stage Two of the artist selection process, which involves attending the two selection panel meetings and the shortlisted artist public art orientation workshop
- Opportunity to engage with Musqueam Cultural Leaders and Artists to facilitate collective understanding within the St. George's School community of faculty, staff, students, parents, board members, and alumni
- Invited to attend and participate in the community Open House
- Offer input from the St. George's School community and feedback to the selection panel members
- Facilitate learning opportunities with St. George's students throughout the artwork commission process, with the potential to integrate Musqueam culture and teachings, as well as Coast Salish art forms and practice, into the art department programming
- Participate in a volunteer capacity as a faculty member and representative of the St. George's School community

### **COMMUNITY ADVISORS**

- Jim Kew, Musqueam Elder, Knowledge Keeper, Cultural Leader, and Artist
- Hareesh Sara, Dunbar Residents Association member, with knowledge of public art and longstanding relationships with Musqueam community members
- Brian O'Connor, Head of St. George's School Art Department (volunteer)

### **FUTURE COMMUNITY ENGAGEMENT OPPORTUNITIES**

- Teaching and learning opportunities for St. George's School students to visit with the selected artist and learn about Musqueam stories and culture, as well as Coast Salish art forms and practice
- Opportunity for community public art unveiling and celebration

# SELECTION PROCESS

Ballard Fine Art has consulted with Musqueam Cultural Leaders, Knowledge Keepers, Council Members, Elders, and Artists as well as representatives from the Museum of Anthropology with deep knowledge of Musqueam culture, practices, and protocols to inform an inclusive and open Musqueam artist selection process in keeping with Musqueam cultural protocols and ways of working. Together they provided input and feedback on the St. George's School public art opportunity, direction and approach, potential site locations, budget, honorarium amounts, community advisory members and roles, artist selection process, and selection panel members, which have been woven into the public art plan, community consultation strategy, and artist selection process. Building on this initial consultation, the selection process will involve ongoing dialogue with the Musqueam Nation for greater understanding and learning, working collaboratively to support Musqueam artists and cultural presence.

The artist selection process will be facilitated by Ballard Fine Art with ongoing informal consultation with Musqueam Cultural Leaders, Knowledge Keepers, Elders, and Artists. As well, Ballard Fine Art will provide ongoing support to Musqueam artists and offer guidance around the public art process and criteria for both the submission of Expressions of Interest and artist selection. Studio visits and informal "coffee" meetings with artists will be essential aspects of the selection process.

A 3-person Community Advisory consisting of representatives from the Musqueam as well as the wider Dunbar and St. George's School communities will be established early to help guide the artist selection process. The Community Advisors will participate in both Stage One and Stage Two of the artist selection process, attending two selection panel meetings and the shortlisted artist public art orientation workshop, and will be invited to participate in a community Open House. Their role as community advisors will be to provide ongoing input and feedback to the selection panel, as well as community insights to the shortlisted artists as they develop their concept proposals.

The proposed selection process involves a two-stage combination of an open call and invitational to Musqueam artists/artist teams with a voting selection panel. The selection panel will consist of 5 members, comprised of 2 representatives from the Musqueam Nation, 1 cultural representative deeply experienced working with Musqueam art and artists, 1 representative from St. George's School, and 1 representative from the project design team.

The selection panel will include Cultural Leaders from the Musqueam Nation with a deep understanding of Musqueam teachings, protocols, and Coast Salish art practice, as well as experience and expertise in working with Musqueam artists and public art. The role of the selection panel is to recommend suitable Musqueam artists for consideration and invitation, nominate 3 Musqueam artists or artist teams to be shortlisted from the Expressions of Interest (Stage One), participate in the artist orientation workshop, and nominate a final artist and artwork concept for selection (Stage Two). Musqueam and cultural representatives will be paid an honorarium of \$1,200 for their work and participation on the selection panel. This amount may be increased to compensate for any additional work selection panel members are asked to do during the community consultation and artist selection process.

## SELECTION PANEL MEMBERS

Gordon Grant - Musqueam Councilor, Cultural Leader, and Protocol Officer with knowledge of Musqueam artists and Coast Salish art practice, as well as public art experience

Leonna Sparrow - Senior Musqueam Cultural Leader and Knowledge Keeper with knowledge of Musqueam artists and Coast Salish art practice, as well as public art experience

Susan Rowley - Curator, Arctic & Public Archaeology, Museum of Anthropology, UBC with deep knowledge, understanding, and expertise of Musqueam artists and art practice

Dr. Tom Matthews - Headmaster, St. George's School, has longstanding relationship with Chief Sparrow and is involved in providing ongoing programming between St. George's School and the Musqueam Nation

Tony Gill - Global Director and Architect, IBI Group with extensive experience in public art

## **ALTERNATES**

Johnna Sparrow - Musqueam Cultural Leader and Knowledge Keeper with experience in public art and artist selection process

Debra Sparrow - Musqueam Cultural Leader and Artist with experience in public art

## **STAGE ONE**

In Stage One of the artist selection process, the selection panel will be oriented to the St. George's School redevelopment project, the public art opportunity, and the community context, with input and feedback provided by the Community Advisory.

Ballard Fine Art will facilitate an Open House at the Musqueam Cultural Centre, inviting members of the Musqueam Nation, St. George's School, and Dunbar communities along with community advisors, selection panel members, and interested artists to come together to participate in learning about the public art opportunity and site locations, as well as Musqueam teachings and living culture. The community Open House will provide opportunities to engage in meaningful dialogue, facilitating deeper insights and understanding of Musqueam culture, practices, and protocols, as well as the wider community's aspirations around public art.

To facilitate the combined open call and invitational selection process, Ballard Fine Art and the Musqueam and cultural representative selection panel members will conduct in-depth research to recommend suitable Musqueam artists for consideration and invitation, with input from the Musqueam community advisor. Ballard Fine Art will establish and post an Open Call to Musqueam artists and artist teams for Expressions of Interest (EOIs) on the Musqueam website and other appropriate listing venues.

The selection panel will meet to review the longlist of Musqueam artists and EOI submissions, and nominate a shortlist of 3 artists or artist teams to each develop a concept proposal for the public art opportunity. Each shortlisted artist/artist team will be paid an honorarium of \$4,000 for their work, paid upon receipt and presentation of the concept proposal.

A selection process involving the shortlisting of 3 Musqueam artists or artist teams with the development of concept proposals and honorariums provides the opportunity to support Musqueam artists through public art experience, as well as to invest in Musqueam art and culture.

## **STAGE TWO**

In Stage Two, the 3 shortlisted artists or artist teams will be invited to develop and present a concept proposal to the selection panel. The shortlisted artists will meet with the community advisory, selection panel, art consultant, St. George's School representatives, and the design team in a workshop to further discuss the details of the public art opportunity, including site specificities and community contexts. There will also be opportunities for the Musqueam community advisor and Elder to support the shortlisted artists during their concept proposal development.

The selection panel, along with the Community Advisory, will meet for the artist concept proposal presentations. Upon review of the shortlisted artist concept proposals, a final artist and artwork concept will be recommended for selection.

The selected artist will become a collaborator and integral member of the project team, and will be actively supported by St. George's School and the design team as they work to produce detailed design drawings, fabricate, and install the public artwork. St. George's School, the design team, and the broader community will also have the opportunity to learn from the artist and develop a deeper understanding of Musqueam cultural knowledge, stories, practices, and protocols.

#### **ARTIST SELECTION CRITERIA FOR STAGE TWO**

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

Please note: If no submission warrants consideration, St. George's School reserves the right not to award the commission and to reconsider the artist selection process

# TIMELINE

## PROJECT TIMELINE

Development Permit Application	December 2018
Rezoning Enactment	March 2020
Development Permit Issuance	March 2020
Construction Start	March 2020
Construction Completion	July 2022
Occupancy	July 2022

## PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation	December 2019
Initiate Community Consultation	January 2020
Detailed Public Art Plan Presentation	March 2020
Community Engagement (Ongoing)	March - July 2020
First Selection Panel Meeting - Review Longlist of Artists	April 2020
Shortlisted Artists' Invitation	April 2020
Artist Orientation Meeting	April / May 2020
Second Selection Panel Meeting - Artist Concept Presentations	July 2020
Final Artist Selection	July 2020
Artist Contract	August 2020
Art Installation	February 2022

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE