

HOST CONSULTING INC. AQUILINI MST

HEATHER LANDS

PRELIMINARY PUBLIC ART PLAN (PPAP)

4949 – 5255 HEATHER STREET AND 657 WEST 37TH AVENUE



A territorial statement from HOST Consulting Inc.

Our work takes place in our shared ancestral territories of the Musqueam, Squamish, and Tsleil-Waututh Nations. It is an honour for us everyday to walk the same lands, learn the same songs, and use the same medicines that our ancestors have used for generations. Our work is grounded in who we come from, and who we are. We raise our hands to our beautiful communities.



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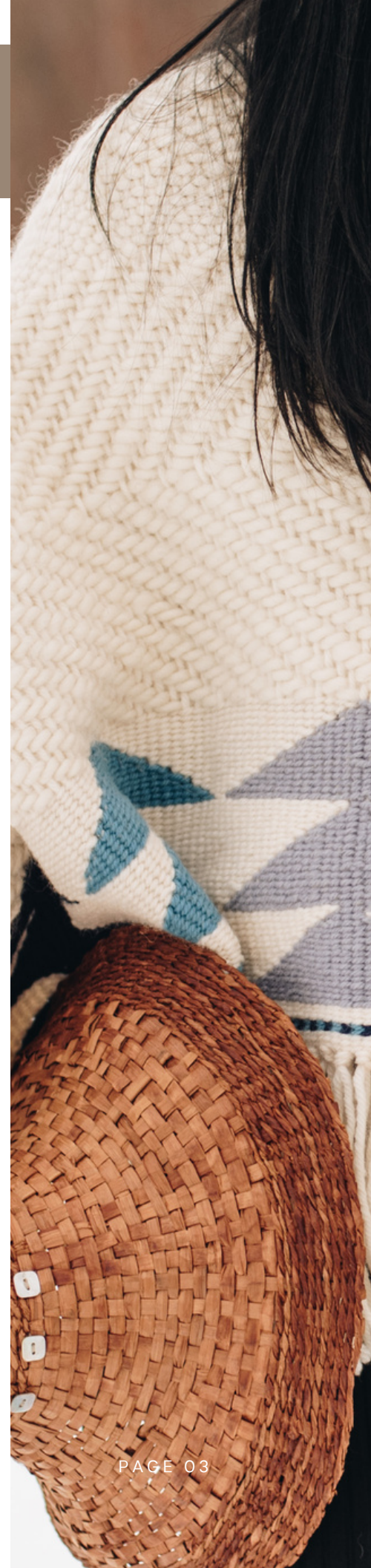
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PROJECT DETAILS AND CONTACTS



FSR:	m ²	SF
SITE AREA	85,250	917,622
FSR	2.75	
FSR AREA	234,219	2,521,107
GFA	243,908	2,625,404

LEGAL ADDRESS

4949-5201 Heather Street
PID 015-991-512; Block 838 (Reference Plan 736)
Group 1 NWD Except the South of 300 Feet (See 208823L)
District Lot 526;

5255 Heather Street
PID 015-991-466; The South 300 Feet (See 208823L)
of Block 838 (Reference Plan 736) District Lot 526 Group 1
NWD;
and

657 West 37th Avenue
PID 009-958-461; Lot A (Reference Plan 3733)
Block 839 District Lot 526 Plan 6431.

PROJECT ADDRESS

4949 – 5255 HEATHER STREET AND 657 – 707 WEST 37TH
AVENUE

PUBLIC ART BUDGET
\$4,268,314

DEVELOPER

MSTA Fairmont (Phase 1) LP &
MSTA Fairmont (Phase 2) LP

ARCHITECT

RH Architects
GBL Architects Inc.

LANDSCAPE

PWL Partnership Landscape
Architects Inc.
Durante Kreuk LTD.
PMG Landscape Architects

ART CONSULTANT

HOST Consulting Inc.

CONTEXT MAP

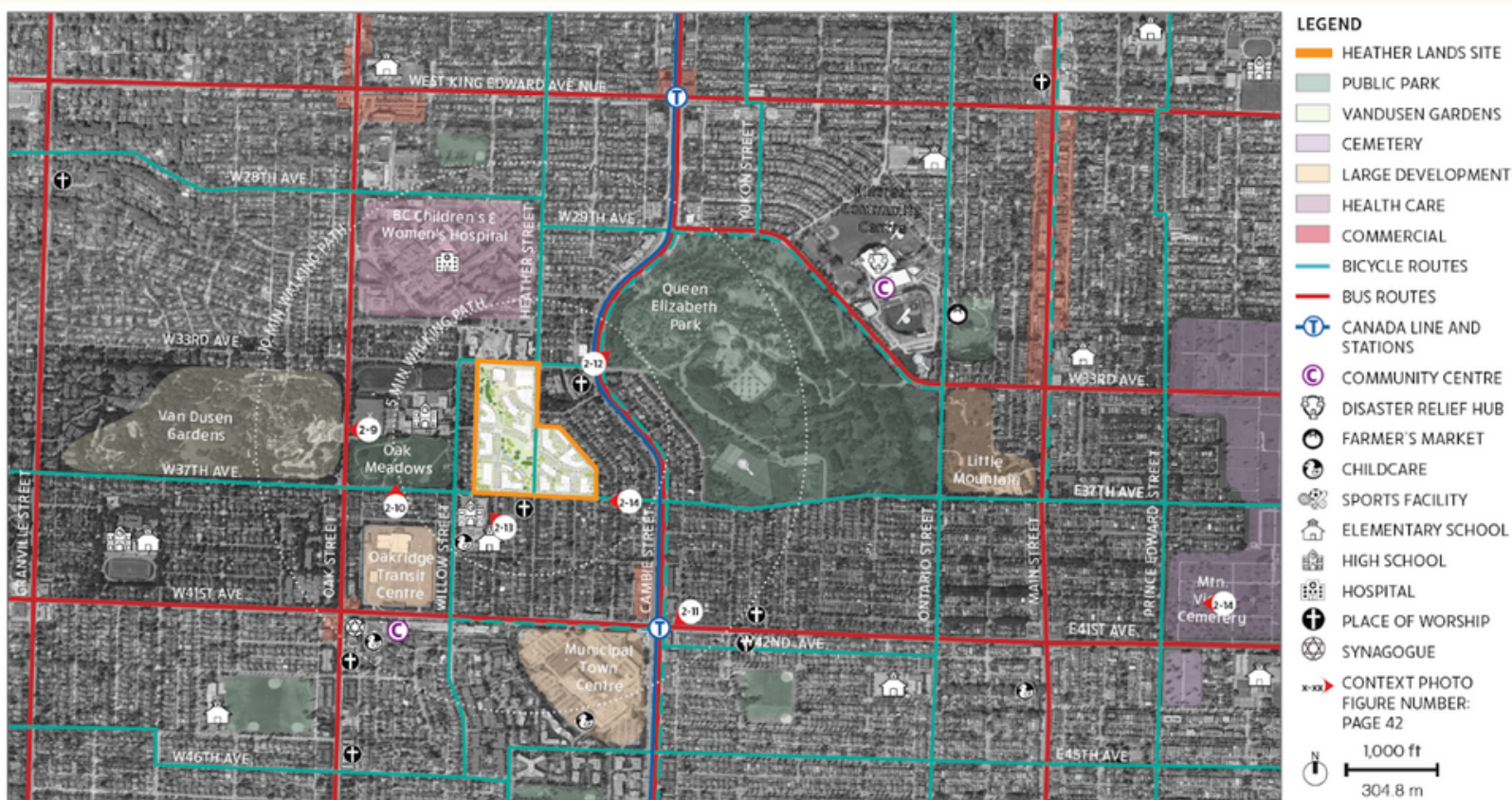


Figure 2-16: Surrounding Neighbourhood Context Plan

HEATHER LANDS REZONING SUBMISSION, 2020, P.43



SITE PLAN



CONCEPT ILLUSTRATION - AERIAL VIEW, HEATHER LANDS DEVELOPMENT, LOOKING SW ARTIST: MATTHEW THOMSON - HEATHER LANDS REZONING SUBMISSION, 2020, P. 19





INTRODUCTION



Located at West 33rd Street and Heather Street in Vancouver's Oakridge neighbourhood, Heather Lands is a precedent-setting development in which the three host nations of Vancouver–Musqueam, Squamish, and Tsleil-Waututh (MST)–have partnered to develop their shared territory and build community together, as they have always done.

MST has partnered with Aquilini (MSTA Partnership) to develop the site and the developer has chosen to pursue the Option A selection process with the City of Vancouver, engaging the services of HOST Consulting Inc. to provide public art consultation. The MSTA Partnership and HOST Consulting Inc. look forward to working with the City of Vancouver and selected artists to create a dynamic public art collection that can contribute to the existing works in Vancouver and the growing resurgence of Coast Salish designs on Musqueam, Squamish, and Tsleil-Waututh territory. The project will prioritize innovative best practices for meaningfully engaging with host nations communities and the upholding to the highest respect the labor and work of MST artists.

The MST Nations are continuing on the tradition of working together as kin to steward their lands for future generations. "Heather Lands is part of an interconnected network of cultural sites that exist throughout Musqueam, Squamish, and Tsleil-Waututh territories. For thousands of years, these have been the lands and waters on which the Nations have resided, worked, and followed their cultural customs." (Heather Lands Rezoning Submission, 2020, P. 38)

This art plan is one component of many that will guide the future development of this unprecedented project.

A MESSAGE FROM HOST

Ta newyap / ʔi ce:p ʔəw ʔəy ʔaí

We are HOST Consulting, an Indigenous consultancy run by three women from the Host Nations of Greater Vancouver and its surrounding areas: Faith Sparrow-Crawford from the Musqueam Nation, Salia Joseph from the Squamish Nation and Jade George from the Tsleil-Waututh Nation. The creation of our consultancy was in response to a strong demand from our community to see ourselves reflected in our own territories and a growing movement of artists passionate about reclaiming Salish design.

HOST's vision is to act as a bridge between community and businesses to support all parties and build relationships, and together imagine better futures. One of the most meaningful pathways forward to relationships of reciprocity and respect is through public art and investing in the representation of our people on our territories.

Representation matters so deeply. Our goal is for our Nation members and for future generations to be able to see themselves reflected back on their own land; to know that they are home and guided by their ancestral governance and design. The best advocates for this future are the ones that have a vested interest in the prosperity of these communities, because we are of these communities.

Furthermore, our goals and visions for representation expand beyond traditional forms to embrace design from an MST perspective, finding ways to express our experience in architecture and conceptual planning. We aim to embed our presence in the whole process and push the envelope on what constitutes public art.

Chen kwenmentumi / hay čxʷ qə for your time



PROJECT DESCRIPTION



PROJECT DETAILS

The Heather Lands include a diverse mix of uses, supporting a vibrant and accessible urban neighbourhood that welcomes people of all backgrounds, all the while sharing the traditions, culture, and values of the Musqueam, Squamish, and Tsleil-Waututh Nations (MST). This unique partnership between the Musqueam Indian Band, Squamish Nation, and Tsleil-Waututh Nation, together with the Canada Lands Company (CLC), presents the exciting opportunity for a well-connected and complete community that acknowledges the unprecedented specificity of development on this level.

With a total of 18 buildings over 10 parcels of land, uses will include a neighbourhood park; a variety of public, semi-public, and private open spaces; a mix of housing options; retail and commercial opportunities; MST Cultural Centre; and a childcare centre. Importantly, 1.75 hectares (4 acres) of the site are dedicated to a new public park and open space. The park winds across the site from West 33rd Avenue to West 37th Avenue, with a further large, open space to the east of the northern end of the park which is available for multiple program uses. In total, the Heather Lands will provide 2600 new homes over 2,240,000 sf, with an assortment of studio, one-, two-, and three-bedroom units. Parcels will be developed over the course of five phases, according to market conditions.



HEATHER LANDS REZONING SUBMISSION, 2020, PAGE 52

Residential housing types will be diverse, accessible, and affordable. A variety of commercial uses are featured in mixed-use buildings in the 'Drum Beat/Heart' character area along the eastern edge of the new commercial street extending from McGuigan Avenue. Programmed for commercial uses, the new commercial street sees retail at grade as well as offices on the upper storeys of the podiums. The retail mix will include a mid-sized grocery store to serve the local community, and a variety of small-scale retail possibilities including a restaurant, brew pub, cafe, pharmacy, hair salon, and/or a financial institution. Office spaces will support the existing health care facilities in the broader community including through the provision of medical and therapeutic facilities.



CHARACTER AREAS

Trail Through the Forest: The Runner Connects Communities

"The 'Trail Through the Forest' recognizes the history of the site as a place that was at one time forested land used for hunting and gathering. Trails following the contours of the topography connected villages along the Fraser River with villages along False Creek. A MST legend of 'the runner' tells this story, where messengers ran between the villages and from the Fraser River to False Creek to relay important messages and to keep watch."

Meeting Point: Welcome to Our Place

"'Meeting Point' is located at the high point of the site at the intersection of W35th and Heather Street. Meeting Point is a place to formally welcome people to the site; it says "welcome to our place." Meeting Point is an important "knuckle" of the neighbourhood where key elements of the neighbourhood come together. Meeting Point symbolically represents the coming together of the Musqueam, Squamish and Tsleil-Waututh in a historic partnership."

Drum Beat / Heart: The Spirit of this Community is Alive

"The 'Drum Beat / Heart' character area is the Heather Lands neighbourhood heart, a place where the intensity of public life unfolds. The MST Cultural Centre and a large open space located in Parcel J is the anchor point of this character area, providing a pinnacle for the commercial node, and a formal destination to celebrate MST culture. This area will be animated throughout the day while the local community and visitors meet for coffee, shop for groceries, run errands, drop off and pick up their children at the childcare centre. The 'Drum Beat / Heart' area is also a place for ceremony, gathering, meeting and celebrating the social elements of community."

Homes in the Village: Returning Home

"The 'Homes in the Village' character area is comprised of solely residential buildings to support and welcome an inclusive and diverse community. Semi-public pedestrian pathways create opportunities for chance meetings and friendly encounters. These paths create permeability, welcome the broader community to the neighbourhood, and provide convenient and enjoyable alternate routes through the site. 'Homes in the Village' allows for a variety of outdoor activities; for example, community gardens with tables for dining, play areas, seating for visiting, and gathering spaces. Creating community and providing opportunities for connections between neighbours is a key objective of this character area."

Homes in the Forest: Retreat and Cleanse

"'Homes in the Forest' is made up of solely residential buildings. The direct relationship these properties have with the public park, their proximity to the 'Trail Through the Forest', and the retention of many existing mature trees inspired the name. Historically, the MST Nations used the forest as a place to retreat and cleanse. This spiritual custom has helped inform the design of these parcels. Landscaping creates quiet spaces to sit, retreat, reflect, and connect with the land. Boardwalks and plantings found in the forest understory creates a sense of being in touch with the forest."





LOCATION

The Heather Lands are located in Vancouver's Oakridge neighbourhood, bounded by Willow Street to the west, 33rd Avenue to the north, Heather and Ash Streets to the east, and 37th Avenue to the south. Well-positioned in terms of transit, the Heather Lands are situated within a 15-minute walk to 41st and Cambie, with access to the Canada Line and additional rapid bus routes.



HEATHER LANDS REZONING SUBMISSION, 2020, P.19

DESIGN RATIONALE

The design and architecture at Heather Lands work in concert to communicate the cultural identity, past, present and future of the MST Nations. Respect for the land and stewardship of nature are not only key values of, but also ways of life, for MST, and are reflected in all aspects of the design process. These values are evident in the four elements of life (water, earth, air, fire) that are central themes and guiding principles within the Heather Lands Cultural Interpretive Plan. The Heather Lands embody this approach with their Design Directive, 'Being in Touch with the Light, Weather, Seasons, Land'.

The built forms will underline this directive, reflecting a deep connection to the natural world and the four elements of life while respecting MST culture and traditions. Forms found in nature, such as the articulation of rock formations and mountain ranges, will inspire and give character to the buildings. Connection to the land, one of the four elements of life, is integral for the MST Nations. Building heights will be designed to maximize connections to the landscape by respecting views to the mountains and by maximizing sunlight on park and open space to allow for optimal use in all seasons. 'Welcoming to All', a Heather Lands Design Directive, means that buildings' heights will respect neighbouring properties.





Public art in the City of Vancouver (CoV) creates opportunities for artists to engage with the landscape of our built environment in meaningful ways, in turn providing new ways of seeing and learning for viewers. As Indigenous public art consultants, from Musqueam, Squamish, and Tsleil-Waututh we are interested in the ways that public art can speak to land, territory and place. The CoV Public Art Program ranges greatly, from single artist commissions to artist collaborations with diverse members of the cultural community and beyond.

In 2020, the CoV introduced *Culture|Shift*, a new strategic plan intended to provide a legible framework for direction and action to foster and grow support for art and culture within the City. Alongside increasing support for the creative community, *Culture|Shift* aims to champion creators; build on the City's commitments to Reconciliation and Equity; introduce bold moves to advance community-led cultural infrastructure; and position Vancouver as a thriving hub for music.

Culture|Shift embodies a diversity of voices, and places a strong focus on the voices of historically underrepresented and marginalized communities (including Indigenous, racialized, disabled, deaf, low income, and LGBTQ2S+) to achieve and ensure an authentic and inclusive representation of Vancouver as a whole.

(<https://vancouver.ca/parks-recreation-culture/culture-shift.aspx>)

A varied collection of existing public artworks exists in the areas surrounding the Heather Lands, including South Cambie, Shaughnessy, and Riley Park/Little Mountain, with a number of works also located within Van Dusen Gardens and Queen Elizabeth Park. Creating an interwoven dialogue that reflects the rich historical diversity of the neighbourhood, the public artworks at the Heather Lands are set to further enhance this collection, bringing to life this area through a uniquely MST lens while providing myriad opportunities for MST artists.





1. 900 ORANGES, GATHIE FALK, 2020
2. UTILITY POLE, MARKO SIMCIC, 1997
3. KNIFE EDGE TWO PIECE, HENRY MOORE, 1969



1



2



3

1. *BICYCLE WHEEL*,
DAVID
MACWILLIAM,
2017
2. *PLAYTIME*,
MYFANWY
MACLEOD AND
SHANNON
OKSANEN, 2016
3. *GEYSER FOR
HILLCREST
PARK*, VANESSA
KWAN AND
ERICA
STOCKING, 2012



A vibrant and integrated public realm is a core aspect of Heather Lands. At Heather Lands, public realm refers to the following exterior spaces: the Park, the MST Cultural Centre Plaza, the Heather Street ROW and a number of statutory right-of-ways that are made available to the public through Parcels B, C, F and G.

A defining characteristic of the public realm at Heather Lands is the integration of the landscape design into a network of high quality connected green spaces that respect the site's ecology, enhance biodiversity, and contribute to a functioning urban ecosystem. The landscape weaves together rainwater management, a typology of ecozones, an urban forest strategy, food assets, and a pollinator corridor in a way that will create a public realm that is resonant with the interconnectivity of land, culture and stewardship of nature.



HEATHER LANDS REZONING SUBMISSION, 2020, PAGE 85





"WE HAVE ALWAYS BEEN HERE SINCE THE BEGINNING OF TIME"

OVERVIEW

The Musqueam, Squamish, and Tsleil-Waututh peoples descend from hə́ŋqəmiḥə́m and sk̓wxwú7mesh speaking people who, since time immemorial, have lived on, used, and gained their livelihood from the lands, waters, and seas that include the area now referred to as the Heather Lands. MST people never left their ancestral homelands; they have always been here advocating for their territories and peoples.

"The Heather Lands are situated within the central Burrard Peninsula that is bounded by English Bay and Seńákw (False Creek) to the north and Sto:lo (the north arm of the Fraser River to the south). This area contains 17 recorded archaeological sites including major villages such as ́əsnaʔəm and seńákw" (Heather Lands Rezoning Submission, 2020, p. 37).

The Heather Lands is an important site with a history of natural abundance that served as a gathering place connecting the three host nations. It is a place that each nation has ancestral ties and connections to—it is a place called home. It is part of an interconnected network of villages, trade routes, harvesting sites, etc., that exist throughout Musqueam, Squamish, and Tsleil-Waututh territories.

This section aims to provide a brief overview of the different layers of histories this site holds and how the Heather Lands have come full circle back into the hands of its original caretakers.



BLANKETING THE CITY, VANCOUVER MURAL FESTIVAL - DEBRA SPARROW, 2020



SETTLER COLONIAL CONTEXT

One cannot fully understand the importance of a site on unceded land and talk about its historical context without calling attention to how its original inhabitants were displaced and oppressed. Through settler colonial occupation, MST peoples were displaced from their ancestral village sites, restricted from their traditional territories, and were forced onto reservations that only made up very small percentages of their traditional land bases. Indigenous people's rights and identities were governed and controlled by colonial legislation. Under the Indian Act, in their own homelands, MST peoples were denied many basic rights including seeking legal counsel, leaving the reservation without permission from an Indian Agent, seeking higher education, practicing their culture and speaking their languages. Furthermore, and of particular significance, their children were forcibly taken from their families and placed into the residential school system, furthering the erasure of their culture and familial connections.

With the creation of the aforementioned Indian Act reservation systems, MST people were displaced and restricted from the Heather Lands. These lands became federally governed and operated, carrying various identities since that time. In more recent history, the Heather Lands, then known as the Fairmont Complex, housed a campus for the Royal Canadian Mounted Police (RCMP), an institution with a fraught relationship with Indigenous peoples. Most recently, these lands and the buildings residing on them have been operated by the Canada Lands Company Limited (CLC).

To fully understand the significance of a repurchase of this land by the MST Nations, we must contextualize how the original habitants were forcibly removed from this land, how MST identities and their deep connection to this site were erased, and how the site subsequently housed various settler colonial entities with oppressive relationships to Indigenous folks. Regardless of the many tactics used to disconnect Indigenous peoples from their lands, MST people have always advocated for their rights, stood in solidarity with one another, and fought for futures where their communities would see the return of their lands under their care.





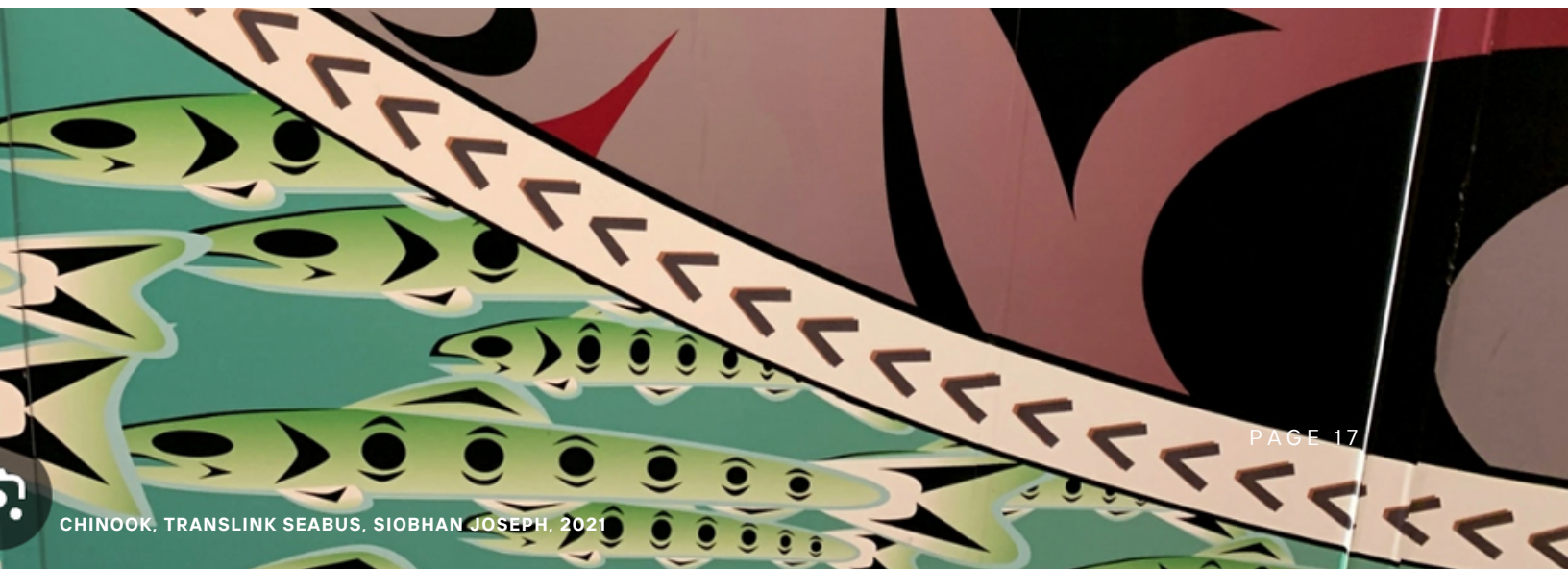
TERRITORY CONTEXT



MST REPURCHASE

Indigenous people have actively resisted the colonial policies and legislation imposed on their peoples and lands and have always advocated for their own rights. It is a result of this advocacy and resilience that the three nations came together in 2014 to repurchase this unceded land and dream beautiful futures, breathing life back into the Heather Lands site. Embarking on this journey together is a monumental and exciting part of history. It's a story of strength, reclamation, and new beginnings.

Now, through public art, MST artists have the unique ability to tell the multiple stories of this land and its histories pre-contact, creating generative dialogue around dispossession while looking forward to a future of new beginnings. Artists can story the old and the new, all while bridging nations and sharing stories amongst each other. In addition, the artists will be tasked with the unique opportunity to welcome people to the City of Vancouver through a consideration of what it means to be hosts in relationships to guests and all of the people who now call these lands home.





PHASE 1 (PARCELS A, B, F)

HOMES IN THE VILLAGE: RETURNING HOME

OPPORTUNITY #1

The prime public art opportunity in Phase 1 is located in Parcel A, at the south east corner of West 35th Avenue and Lane (Unnamed), which is the site's main access point from Cambie Street.

There is a publicly accessible corner plaza at the site which will include potential benches, seating and landscaping. The corner site calls for a welcoming sculptural work that could be integrated into the landscape or hardscape including benches, seating or lighting.

There is the opportunity to install a free-standing sculptural work in the small plaza, contributing to the site's "sense of arrival" from the main thoroughfare of Cambie Street.

An artist could also utilize the two-storey facade on the building adjacent to the small plaza, allowing an artist to create a work that integrates a 2-dimensional plane. This would encourage a fluid conversation between the plaza and the facade.



OPPORTUNITY #2

The secondary opportunity in Phase 1 is within Parcel B, at the south west corner of West 35th Avenue and the Heather Street Row. There is potential for the artwork at this site to be in conversation with Opportunity #1. Curatorial considerations could also be made with any public art that will be sited at the park adjacent to Parcel C (Phase 2).

Similar to Opportunity #1, the site for Opportunity #2 is a welcoming, landscaped corner with high visibility and public access. The site will include hardscaping including benches, seating and lighting, which may be a potential location for integrated public artwork.





PHASE 2 (PARCELS C AND PARK SOUTH OF WEST 35TH AVE)

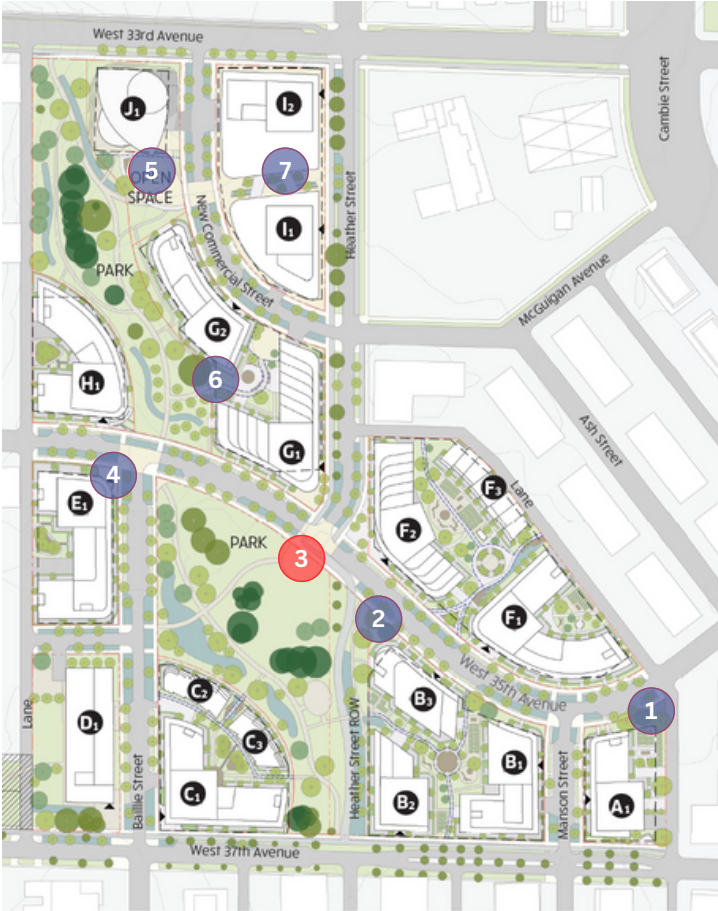
MEETING POINT: WELCOME TO OUR PLACE

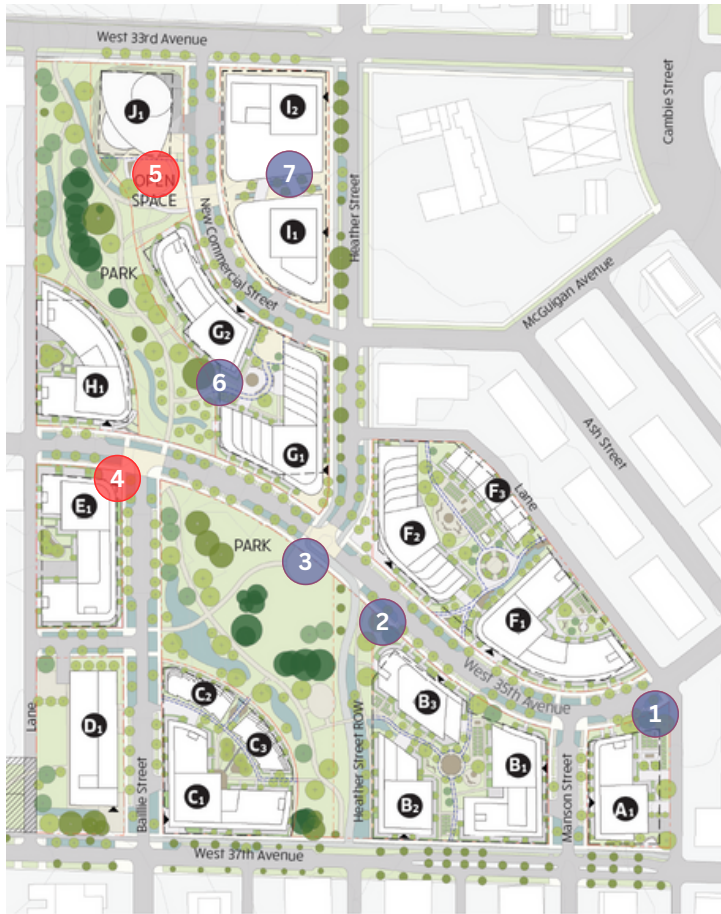
TRAIL THROUGH THE FOREST: THE RUNNER CONNECTS COMMUNITIES

OPPORTUNITY #3

The primary site for public art in Phase 2 is the prominent plaza at the northern edge of the publicly accessible park located in Parcel C. The park is bordered by West 35th Avenue, Heather Street Row, West 37th Avenue, and Baillie Street. The park offers generous green space, native plantings, rain gardens and blueways. There are publicly accessible access points and paths that allow a fluid, organic experience of the park and potential public art opportunities.

This opportunity is best suited to a larger sculptural piece as it is sited at the plaza adjacent to a main crosswalk on West 35th Avenue. The site is highly visible and accessible, and the artwork could contribute to a sense of arrival, creating a welcoming entrance point to the green space. Consideration of native plantings and plant medicine could be an exploratory theme for artists.





PHASE 3 (PARCEL E AND H)

HOMES IN THE FOREST: RETREATING AND CLEANSING

OPPORTUNITY #4

The primary opportunity for public art in Phase 3 is within Parcel E and is ideally situated on the corner of Baillie Street and West 35th Avenue, adjacent to social housing. The site includes a generous ground plane which could be a consideration for an artist looking to activate the entranceway to the housing complex. This opportunity is directly across from the park in Phase 2 and could be in conversation with artworks sited in that Phase.

PHASE 4 (PARCEL G, J, AND PARK NORTH OF WEST 35TH AVE)

DRUM BEAT/HEART: THE SPIRIT OF THIS PLACE IS ALIVE

TRAIL THROUGH THE FOREST: THE RUNNER CONNECTS COMMUNITIES

OPPORTUNITY #5

Phase 4 includes two significant public art opportunities. The first is Opportunity #5, which is nested within Parcel J and directly adjacent to the proposed MST Cultural Centre. This site will offer a key opportunity for three monumental MST Welcome Figures, in traditional or contemporary media, to be installed on the grounds of the Cultural Centre. These Welcome Figures will be the landmark public art opportunity at Heather Lands and will set the tone for all the opportunities at the Heather Lands site.



PUBLIC ART OPPORTUNITY



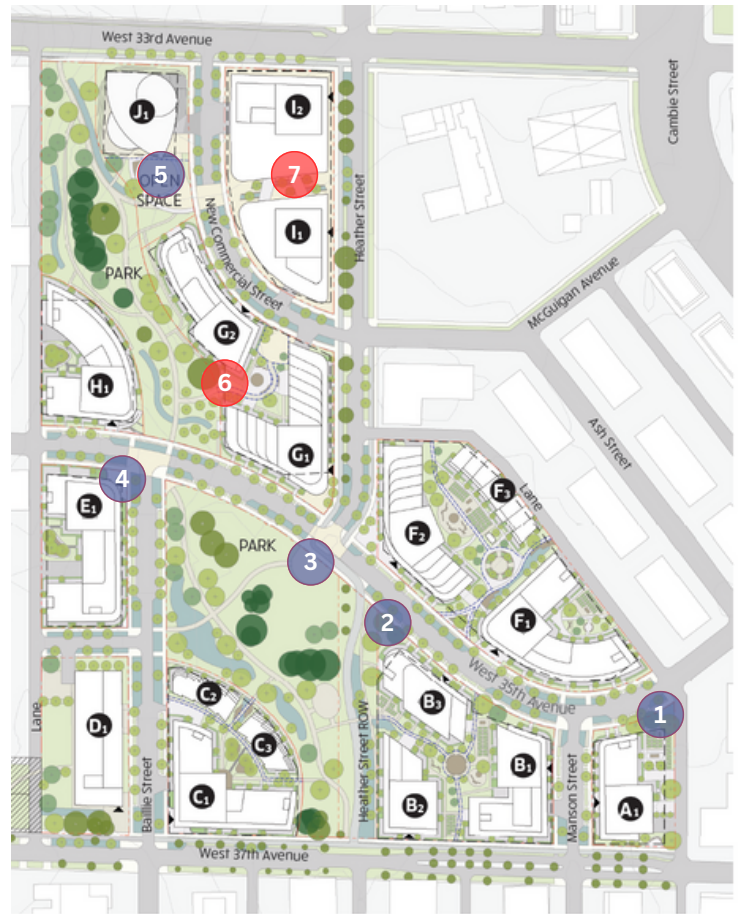
PHASE 4 (PARCEL G, J, AND PARK NORTH OF WEST 35TH AVE)

DRUM BEAT/HEART: THE SPIRIT OF THIS PLACE IS ALIVE

TRAIL THROUGH THE FOREST: THE RUNNER CONNECTS COMMUNITIES

OPPORTUNITY #6

Opportunity #6, located in Parcel G and sited within the public park bordered by Heather Street, West 35th Avenue, and West 33rd Avenue, offers a unique opportunity to integrate temporal public artwork into the Heather Lands site. An artist or ethnobotanist could work with the Landscape Architects to integrate a medicine garden into the park. Other approaches could include experimental public art works such as an audio walking tour accessible by QR code, pushing the boundaries of traditional, monumental public artwork. This could also open up the possibility of dynamic and generative public programming alongside the public artworks.

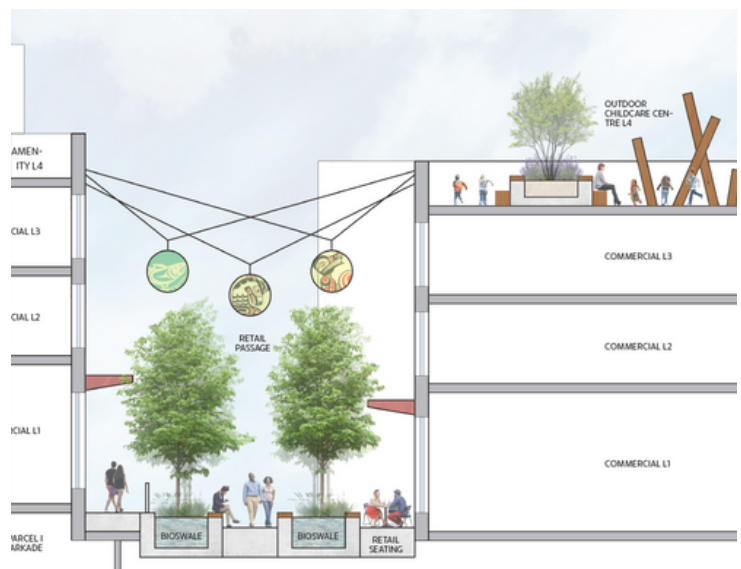


PHASE 5 (PARCEL I)

DRUM BEAT/HEART: THE SPIRIT OF THIS PLACE IS ALIVE

OPPORTUNITY #7

Nested within a pedestrian pathway between Parcel I1 and I2, public art opportunity #7 offers a unique opportunity for a suspended sculptural work that could integrate lighting. The pathway, located at the north east edge of the development, connects Heather Street to what will be a busy retail street directly adjacent to the MST Cultural Centre and North Park. The opportunity allows for a fluid approach, offering an opportunity for a suspended series or sequence which will lead the way to the MST Cultural Centre and monumental Welcome Figures.





THE LAND IS A PERSON, MARIANNE NICOLSON, 2013



TAG SERIES, SONNY ASSU, 2013



SALMON SPINDLE WHORL, JODY BROOMFIELD, 2013



FLIGHT, SUSAN POINT, 1995



PUBLIC ART BUDGET



PHASES	ELIGIBLE FSR (SQ. FT.)	PUBLIC ART RATE (\$1.98/ SQ. FT.)	TOTAL PUBLIC ART BUDGET
Phase 1-5	2,155,714 sq. ft.	\$1.98	\$4,268,314

*The amount allocated for public art will be inclusive of administration costs (including 10% civic contribution), which includes public art consultation and the public art selection process, including selection panel and artist honorariums for artist interviews. The amounts allocated for the public artworks will cover the full costs associated with artwork installation, including the artist fee, artwork materials and fabrication, lighting (specific to the artwork), detailed design drawings, engineering drawings and certificates, construction coordination and site preparation (specific to the artwork), artwork insurance, artwork storage, transportation, installation, any travel related expenditures, and final documentation with professional image of the completed work(s). All applicable taxes are in addition to the artwork budget.



TIMELINE

TARGET PROJECT TIMELINE

Rezoning application submitted	Oct 2, 2020
Public Hearing	May 24, 2022
Development Permit Application Submission	Q3/Q4 2023 (Phase 1)
Rezoning Enactment	Q2/Q3 2024
Development Permit Issuance	Q3/Q4 2024 (Phase 1)
Occupancy	Q4 2027 - Q2 2028 (Phase 1)

TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan (PPAP) Presentation	January 2024
Detailed Public Art Plan (DPAP) Presentation	April 2024
Community Consultation	Ongoing

PHASE 1

Community Engagement	March 2024
Artist Call Launch	April 2024
Artist Call Deadline	May 2024
Selection Panel Meeting #1 - Review Artist Submissions	May/June 2024
Invitation to Shortlisted Artists	June 2024
Artists Orientation Meeting	June 2024
Selection Panel Meeting #2 - Shortlisted Artist Interviews	July 2024
Final Artist Selection	July 2024
Artist Contract	Summer 2024
Artwork Installation	Summer 2027

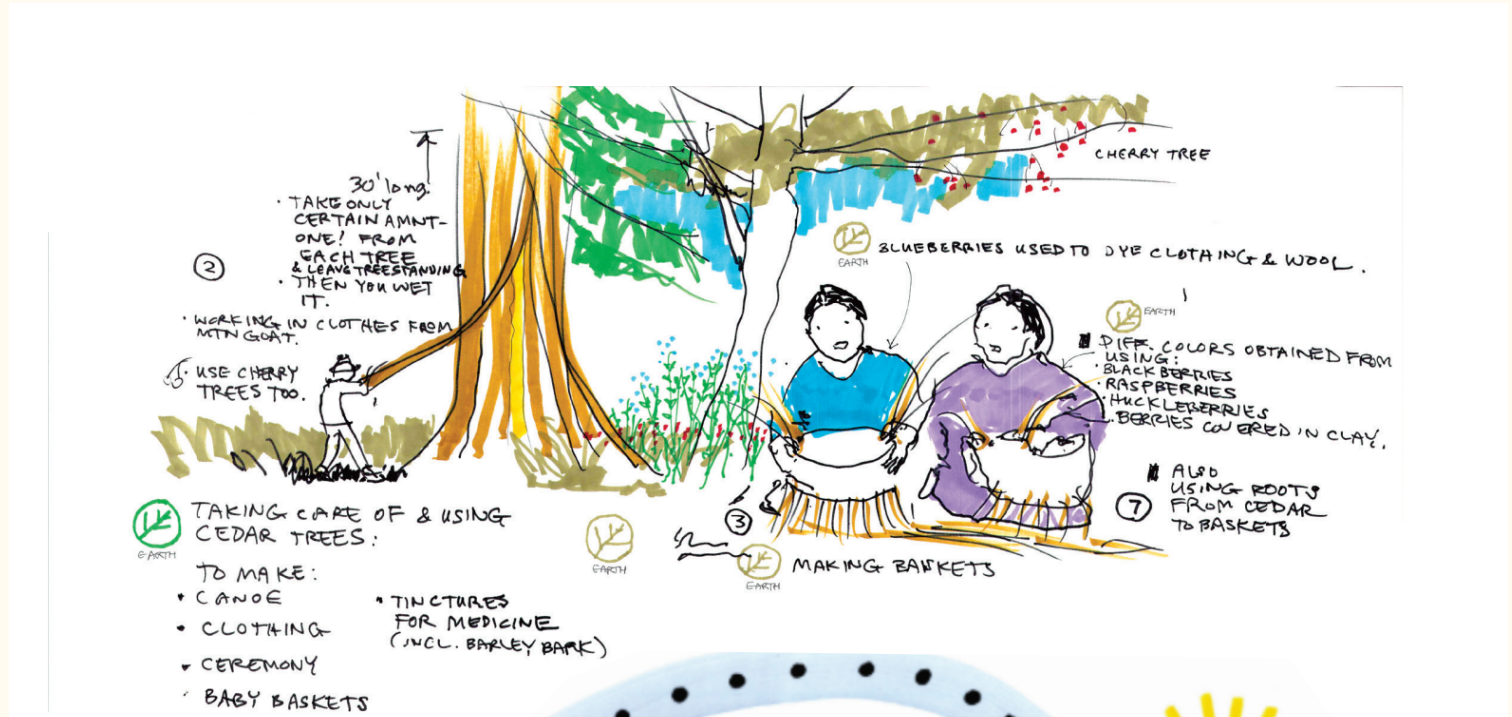
*These are target dates and subject to change



PEOPLE AMONGST THE PEOPLE, SUSAN POINT, 2008



COMMUNITY ENGAGEMENT STRATEGY



The Heather Lands success will be in its ability to represent the voices of the Musqueam, Squamish, and Tsleil-Waututh people and for their communities to see themselves, their design forms, and ways of being embedded into the fabric of the site. In order to represent the people in a fulsome and meaningful way, there are various methods in which we at HOST Consulting will be engaging to elicit feedback and community involvement. First, HOST will be pulling from existing materials in which extensive community engagement was undertaken with the MST communities about the development. Through a series of community consultations that were conducted prior to HOST's involvement with the Heather Lands project, we have a wealth of materials from direct engagement with community members from all three host nations. This includes, but is not limited to, the Heather Lands Cultural Interpretive Plan. HOST is very fortunate to be continuing the thoughtful and dedicated work of the CLC and their Cultural Liaisons regarding community consultation and cultural blueprints for the site.

We will build off of these existing resources and will continue the thoughtful work that the Liaisons began in advocating for our communities, our visibility, and futures on our territories, and in particular, in this important and ground breaking project. In addition to the consultations that have already taken place for the Heather Lands Cultural Interpretive Plan, we will be developing artist engagement strategies based off of further consultation sessions held specifically for MST artists. This process will ensure that we are operating in alignment with best practices that forefront innovative and creative artist-led approaches to public art. These strategies are necessary to push boundaries and inspire artists—many of whom are inundated with public art requests—to feel excited about opportunities that are built with their unique needs and practices in mind.



COMMUNITY ENGAGEMENT STRATEGY

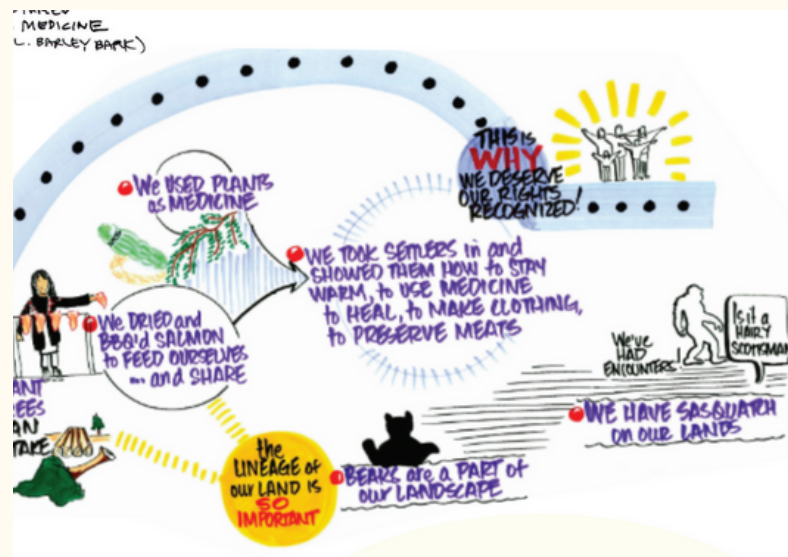


Many requests for proposals are yielding low artist engagement in the MST communities, which we feel is indicative of artist fatigue. This is a result of various factors which we want to address by facilitating open dialogue with artists. We hope that this generative process will create new pathways for public art, ensuring that this work is sustainable, healthy, and supportive for all artists. We want artist calls, opportunities, remuneration, and relationship-building to reflect the ways that artists feel empowered and want to be interacted with, approached and represented. To build upon the work of CLC and the Cultural Liaisons in their consultation with community members, we want to add to the wealth of consultation materials associated with this project by directly approaching MST artists specifically to have conversations about best practices. We will approach these consultations from a multifaceted approach that includes both individual and group information circles.

MST Artist Summit

In order to thoroughly ground the public art with the feedback and framework of our host nation artists we are committed to starting this work based off of their crucial feedback, knowledge and expertise. In relation to the the public art timeline we will plan to host an MST artist consultation summit in March of 2024 so that we will have all the necessary feedback and framework to ground our first call set to going in April 2024.

We will have specific outlining and detail in our DPAP that will outline the budget for this outreach and the payment for all artists that will be engaged and we will be learning from.



SELECTION PROCESSES



HOST Consulting operates under a community and artist-led approach. This process places the agency and direction of art projects in the hands of artists who have a unique understanding of space and whose intimate understanding of their own practices provides valuable input on art planning. As such, our approach is fluid and contextual. Although we are committed to keeping processes open and intuitive, there are a number of artist selection approaches that are standard and will be used throughout the public art process for Heather Lands.

Each unique art opportunity requires a selection process that is appropriate and relevant to the project. HOST will approach artist selection using a variety of strategies and will utilize an appropriate selection process for each opportunity depending on the context. Depending on the scale and scope of the project, the selection process may be one or two phases. The following is a list of different selection strategy options that HOST could choose from:

EOI - EXPRESSION OF INTEREST

'Expression of interest' is the most common type of artist call within MST communities and is useful when the project does not require a specific type of art practice. This process allows for an openness to a variety of artistic approaches, practices, inspirations and styles that artists may propose. All of the applications that meet the requirements of the EOI are shared with an external jury who will select artists through a transparent process.

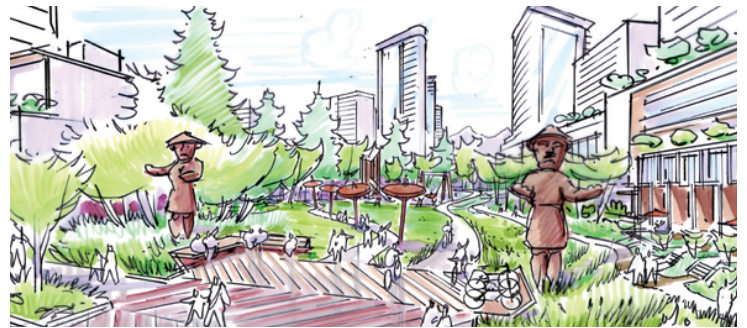
INVITATION TO APPLY

An 'invitation to apply' approach requires a thorough understanding of the type of art practice required to suit the specific public art opportunities at hand. For this process, artists are invited to apply for a public art opportunity and would prepare an application that meets the requirements outlined in the Artist Terms of Reference. The artist applications would then be reviewed by an external jury who will shortlist artist(s) for the project through a transparent process.

This is an approach best suited to an opportunity that requires a specific art practice. This approach can streamline the artist selection process and can be tailored to the projects' specific needs.

STUDIO VISIT

Studio visits can streamline the selection process and are a personalized way for consultants to familiarize themselves with an artist and their unique practice. Studio visits can help assess whether their work would successfully align with the project's vision and aspirations for public art. Typically this means that art consultants would visit multiple artists, but this process can be tailored specifically based on the approach and projects' needs. Studio visits may be part of either a direct artist invitation or artist invitation to apply process.



DIRECT ARTIST INVITATION

In some instances there may be an art opportunity that is created with a specific artist in mind. In these instances, a specific artist or artist team would be approached and given the opportunity to participate in this project. Should they decline the invitation, an alternative artist or artist team may be approached, or another selection process may be used to fulfill the projects' needs. The direct artist invitation process respects artist time and labor, which can be onerous during the artist selection process. If a situation arises in which it is clear that a particular artist best suits the project, it is unnecessary to have an artist or multiple artists put in the valuable time and labor required to complete an EOI process. If that is the case, artist invites can be clear and the rationale can be laid out so that there is transparency within the greater community on how and why this artist was selected.



SELECTION PROCESSES



SELECTION PANEL/JURY

HOST Consulting is a non-voting body that will facilitate all aspects of the selection process. The selection panel/jury for each art opportunity will be composed of five individuals from diverse backgrounds. It is important to note that selection panels for the Heather Lands will always have an MST majority to ensure that MST perspectives and expertise on their own designs and artworks are centered.

The proposed makeup for a Heather Lands Selection Panel is as follows:

- One expert from Musqueam who has knowledge and expertise in Coast Salish culture and/or art practices
- One expert from Squamish who has knowledge and expertise in Coast Salish culture and/or art practices
- One expert from Tsleil-Waututh who has knowledge and expertise in Coast Salish culture and/or art practices
- One art professional who has knowledge and expertise in issues of art in public spaces with experience in working with Indigenous artists
- One representative from Aquilini Development



S7I:ŁQƏÝ (SERPENT HOUSE POST), BRENT SPARROW OF MUSQUEAM NATION, UBC, VANCOUVER 2016





Heather Lands Rezoning Submission, for the City of Vancouver, 2020

CLC-MST Cultural Interpretive Plan for Heather Lands, 2020

Culture|Shift: Blanketing the City in Art & Culture: Vancouver Culture Plan 2020 - 2029

City of Vancouver Public Art Policy for Rezoned Developments, Updated November 2021

