



**Detailed Public Art Plan: 888 West Broadway  
Submitted to the City of Vancouver  
Updated: November 11, 2024**

Developer: Bosa Properties Inc.  
Public Art Consultant: Tatar Art Projects  
Architects: Henriquez Partners Architects  
Landscape Architects: PFS Studio

Contents

- 1. Land Acknowledgement.....3
- 2. Introduction to the Development and Site .....3
- 2.1. Public Art Contribution.....4
- 3. Owner .....4
- 4. Site Description .....5
- 5. Site History and Sources of Inspiration .....6
- 5.1. Indigenous Histories .....6
- 5.2. Colonial History and Urbanization to 2025.....7
- 5.3. The Broadway Plan .....8
- 5.4. Culture | Shift.....9
- 6. Vancouver’s Public Art Program Policy.....10
- 7. Public Art Context .....11
- 8. Public Art Vision .....13
- 10. Public Art Opportunity .....14
- 11. Artist Selection Process .....21
- 12. Selection Panel .....22
- 13. Community Advisory .....23
- 15. Public Art Schedule and Development Schedule .....25

## 1. Land Acknowledgement

Bosa Properties Inc. and Tatar Art Projects acknowledge the development site is situated on unceded and ancestral territories of the  $x^w m \theta k^w \acute{a} y \acute{e} m$  (Musqueam),  $S k w x w \acute{u} 7 m e s h$  (Squamish), and  $s \acute{a} l i l w \acute{e} t \acute{a} t$  (Tsleil-Waututh) Nations. The term unceded acknowledges the dispossession of the land and the inherent rights that Musqueam, Squamish and Tsleil-Waututh hold to the territory. The term serves as a reminder that Musqueam, Squamish and Tsleil-Waututh have never left their territories and will always retain their jurisdiction and relationships with the territory.



## 2. Introduction to the Development and Site

888 West Broadway is a two-tower redevelopment along the Broadway corridor in Vancouver Centre. The site is in the Broadway Uptown area and on the southeast corner of West Broadway and Laurel Street.

The completed development will include a hotel (282,446.73 sf, 396 suites) and retail spaces (26,118.52 sf) to meet the needs of the current and emerging communities. The base of the building hosts a large commercial retail unit and two smaller retail units lining West Broadway Street at grade. There are two levels of parking and service spaces below. The towers are approximately 11 and 15 storeys. Both towers will serve as hotels, containing approximately 396 units with short—and long-term hotel room options.

The development backs onto the Vancouver General Hospital (VGH), which is surrounded by affiliated healthcare facilities and offices. Alongside the VGH, the area is replete with residential homes in neighborhood enclaves and small businesses along West Broadway and other adjacent main arteries. A short walk away is the area of False Creek, which most notably includes the Olympic Village, Charleson Park, and the

Sea Wall. Patrons of the development can easily access the downtown core by way of the Cambie St. Bridge and public transportation.



Rendering of new development fronting the corner of West Broadway and Laurel Street

### 2.1. Public Art Contribution

Bosa has elected to fulfill Option A: commissioning an Onsite Artwork and a Civic Program Contribution of 10% of the public art budget to achieve rezoning enactment. The public art contribution is \$554,724.00. Ten percent will be allocated to the Vancouver Public Art Program \$54,724.00.

### 3. Owner

Bosa Properties Inc. is a fully integrated real estate development and asset management company striving to make each other and the world around us better every day. Our commitment to craftsmanship, doing the right thing and creating customers for life has cemented our reputation as one of Canada's most respected privately held companies.





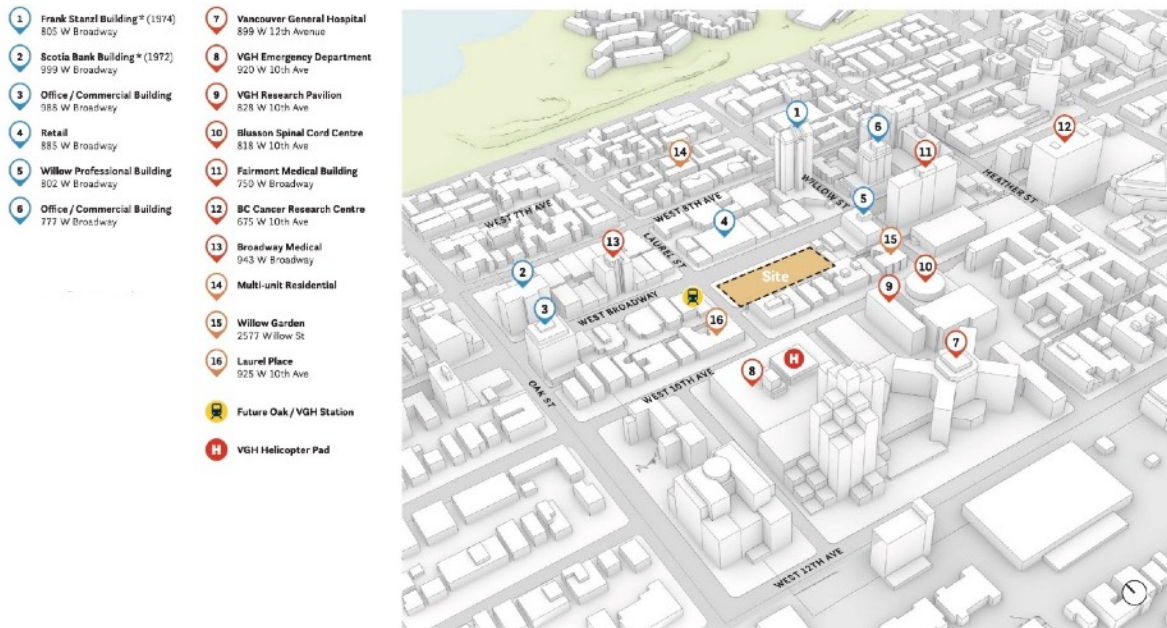
**View from Laurel Street looking East**

Rendering of the development facing Laurel Street

#### 4. Site Description

The development is located between Laurel Street and Willow Street on the south side of West Broadway. The nearest major intersection is Cambie Street and West Broadway. The development is a block north of the Vancouver General Hospital. *The Broadway Plan* presents a need to increase capacity for office and hotel development in the area, which the 888 West Broadway development will fulfill.

The development is located on both the Cambie and Broadway transit corridors. As the area increasingly densifies, the emerging New Broadway Subway Line will provide quick access to/from educational institutions, recreation, and residential neighbourhoods. It is a 5.7-kilometer extension of the Millennium Line from VCC-Clark Station to Broadway and Arbutus, adding six stations for fast, frequent, and convenient travel throughout the city beyond. Construction is underway, with the line set to be in service in 2025. The development is close to the Canada Line for quick access to downtown Vancouver and YVR.



Site Map with Key Buildings in Vicinity

888 Broadway West is in the Uptown Cambie-North District of Vancouver. As documented in The Broadway Plan, the area, “comprises the second largest concentration of job space in the province, and is the heart of Central Broadway, Vancouver’s “second downtown.” It contains major employers such as City Hall, Vancouver General Hospital (VGH), and an abundance of health-related offices and research facilities such as the BC Cancer Centre.”

## 5. Site History and Sources of Inspiration

Public Art in the City of Vancouver plays an important role in representing the vision and values of the city. This section of the Plan shares an introductory history and context of the development site in the hopes that it will offer inspiration towards future research for the future artists of the project.

### 5.1. Indigenous Histories

Before the City of Vancouver existed, the geographic area was home to several *xʷməθkʷəy̓əm* (Musqueam), *səlilwətaʔt* (Tsleil-Waututh), *Skwxwú7mesh* (Squamish) speaking First Nations.

Locations such as False Creek *čəsnaʔəm* (Marpole along the Fraser River), *səná ʔqʷ* (Vanier Park, Kitsilano), *słxiləx* (Siwash Rock, Stanley Park), *xʷay̓xʷəy̓* (Lumberman’s Arch, Stanley Park), *CRAB Park* (site of the Great Fire and Squamish history) among many feature prominently in their oral histories and were important sites due to the abundance of natural resources found there. Gathering, hunting, and fishing

necessitated communities to move frequently between more permanent winter villages and other resource sites, such as seasonal fishing and berry-picking camps. Families worked together to ensure they had the resources they needed for survival, while also preserving their sites for the use of future generations.

Through several laws and policies, such as the Indian Act of 1876, the Canadian government sought to assimilate Indigenous people into settler society and displace them from their traditional territories, and First Nations communities were confined to small areas known as reserves.

Not only were the x<sup>w</sup>məθk<sup>w</sup>əy<sup>ə</sup>m (Musqueam), səliiwətaʔt (Tsleil-Waututh), Sk̓wx̓wú7mesh (Squamish) speaking peoples separated from their ancestral lands, these laws and policies also attempted to eradicate their culture, languages, and traditions, for example through banning ceremonial gatherings, including the potlatch, and making it mandatory for Indigenous children to attend residential schools. According to the Truth and Reconciliation Commission of Canada, the establishment and operation of residential schools for over a century should be described as a policy of cultural genocide, and the trauma inflicted upon Indigenous communities by residential schools continues to have a profound and lasting impact on their and wellbeing today.

On July 9, 2014, City Council adopted a framework for and designated Vancouver as a City of Reconciliation. The City of Reconciliation's vision aims to form sustained relationships of mutual respect, incorporate perspectives, and provide services that benefit Musqueam, Squamish and Tsleil-Waututh Nations and the urban Indigenous community. The three foundational components of the reconciliation framework are: » Cultural competency » Strengthening relations » Effective decision making.

“The Broadway Plan offers the chance to be deeply mindful of how we plan communities on the unceded Musqueam, Squamish and Tsleil-Waututh lands, and provides an opportunity for shared cultural understanding of these histories and movement towards a resilient future. Embedded within the Plan's chapters are policies to support Reconciliation efforts, increase Indigenous presence on the land and integrate cultural practices into public space, improve water quality, and continue to explore ways to work with Indigenous people living in Vancouver.”

## 5.2.Colonial History and Urbanization to 2025

The selection of this development site is strategically driven by its proximity to Vancouver General Hospital and the opportunity to meet the needs of the surrounding community. The addition of a hotel and ground floor retail space will support the demands of the expanding hospital and align with the goals of the Broadway Plan. Notably, the area's history and rapid growth have been and continue to be strongly influenced by the hospital's presence.

The origins of Vancouver General Hospital date back to 1886, beginning with a tent hospital established by the Canadian Pacific Railway. In 1906, the hospital was relocated to its current site at Cambie and 12<sup>th</sup> Avenue. The site for the hospital was

selected near Fairview and Mount Pleasant communities to serve these growing communities. Urban planning at the time also emphasized the importance of locating hospitals away from industrial centers and densely populated areas to reduce noise, pollution, and disease spread. Nearby, False Creek, was the industrial heartland of Vancouver (through to the 1950s) and spread a lot of pollutants into the air. The site selected for the hospital was considered above False Creek and therefore away from the contaminated air.

In the late 19th and early 20th centuries, Vancouver was expanding rapidly, with West Broadway and Cambie emerging as important north-south and east-west corridors connecting various neighborhoods. Cambie Street, named after Canadian Pacific Railway surveyor Henry John Cambie, was a key route south from the downtown core, while Broadway developed as a major east-west thoroughfare.

By the mid-20th century, Broadway had become one of Vancouver's main commercial strips outside the downtown core, with a mix of retail stores, small businesses, and professional services. The Vancouver General Hospital contributed to the area's growth, bringing healthcare workers, patients, and visitors into the neighborhood.

The construction of the Cambie Street Bridge in 1985 significantly increased access to the intersection from downtown Vancouver, further cementing it as a key junction in the city.

The subsequent transformation came with the construction of the Canada Line, a part of Vancouver's SkyTrain system, which opened in 2009 in preparation for the 2010 Winter Olympics.

Today, West Broadway and Cambie is a bustling area with a mix of commercial, residential, and institutional uses. The VGH is the largest hospital in British Columbia, offering specialized and [tertiary services](#) to adult patients (18 and above) in Vancouver. The hospital accepts patients referred from other parts of the province requiring highly specialized services. Approximately 40% of the hospital's cases come from outside the Vancouver region.

In recent years, the intersection has been the focal point of the City of Vancouver's Broadway Plan, which aims to guide development along the Broadway corridor in anticipation of the future Broadway Subway extension of the Millennium Line. This project, set to open in phases, will connect this intersection to additional rapid transit, transforming Broadway into an even more prominent urban corridor.

### 5.3. The Broadway Plan

*The Broadway Plan* is a City of Vancouver policy document informing several aspects of the public art planning and decision-making for the 888 West Broadway. It was approved by Vancouver City Council on June 22, 2022 and has been in effect as of September 1, 2022. The plan focuses on opportunities to integrate new housing, jobs, and amenities around the new Broadway Subway in parts of Kitsilano, Fairview, and Mount Pleasant.



The centrepiece of this transformation is the Broadway Subway Project, which will add six underground stations along Broadway, enhancing connectivity across Vancouver. Key stops like the Broadway-City Hall Station, a vital link with the Canada Line, and Oak-VGH Station, serving Vancouver General Hospital (VGH) and its surrounding healthcare precinct, will make the corridor a significant transit and healthcare hub. Public art will feature prominently in station designs, creating a welcoming, art-filled experience for travelers.

In addition to updates in public transportation, the plans speak to new health services, including a modern Acute Care Centre and an array of research facilities, medical offices, and clinics with pathways throughout to help with pedestrian traffic flow.

As the subway project and health facilities are updated there is consideration of the architectural landscape. Much of the area's infrastructure is comprised of mid-century medical buildings, heritage commercial structures, and recent mixed-use developments.

As newer and larger developments are planned along Broadway, like 888 West Broadway, the architectural aesthetic will change. Like 888 West Broadway the new developments are taller, mixed use, offer ground floor retail and are intentionally designed to engage street-level activity through mixed-use podiums.

888 West Broadway is extremely focused on the street-level experience. As the Broadway Plan recommends, the sidewalks are widened, there will be enhanced lighting and street furniture.

Lastly, The Broadway Plan is very encouraging of Public Art. The Public Art for 888 West Broadway intends to, "celebrate local identity with community-engaged installations and Indigenous art," and "create a sense of community, with interactive light installations offering dynamic experiences in the public realm," as The Broadway Plan states.

#### 5.4.Culture|Shift

*Culture|Shift*, Vancouver's Culture Plan for 2020-2029, is an important City of Vancouver document. It defines and describes how art should be ideated, planned, and implemented in the city. Some of the primary goals of the Culture|Shift Plan are to, "Champion creators, build on our commitments to Reconciliation and Equity, and introduce bold moves to advance community-led cultural infrastructure."

The content of Culture|Shift has heavily influenced the approach TAP, and Bosa will undertake to fulfill the public art requirement for 888 West Broadway.

#### 5.5.Architectural Design

In the application, Henriquez Partners Architects notes that the area surrounding the site has a history of modernist concrete towers, which they hope to pay homage to.

Citing the Frank Stanzl Building and the Scotiabank Building, the architects said they are striving for a “contemporary interpretation of concrete modernist architecture.” They said that “relevant design details, such as cementitious panels with punched windows and wood interiors, will recall the architectural history of the surrounding context and the emerging character of the neighbourhood.

Currently, the property is home to the defunct Fairview Pub and the Park Inn and Suites, which was built in 1971 and has 117 suites.

"The architecture and building form respond to the site's topography, the evolving local context, neighbourhood character and history, as well as the new Broadway Plan and future rapid transit line," states the proposal.

The new design shows two separate towers of different heights (11 and 15 stories); those heights are limited due to the hospital's helicopter pad. However, the old design used lots of glass on the outside, and one tower rose at an angle out of the building's pedestal.

The new design has two vertical towers covered in cementitious panels, meant to be a call back to previous architecture along Broadway (like the building at 805 W Broadway). The proponents note this is one of the features which will help with sustainability; they're aiming to have the hotel get LEED Gold certification.

## 6. Vancouver's Public Art Program Policy

*City Council adopted the Public Art Program for Civic and Private Development on October 4, 1990, to improve Vancouver's public life through artist contributions to the public realm. Public art in private rezonings provides an exciting opportunity to be involved in the creative process and add to the experience of a site.*

*The Public Art Policy strives to identify art opportunities at the earliest possible stages of development and oversees commissions of site-specific artworks through an objective and professional selection process involving the developer and design and visual art professionals.*

*Vancouver's Public Art Program works with artists, communities, City departments, and developers to commission extraordinary public artworks that animate the vision and values of urban life.*

*The goals of the Program are:*

- *to cultivate a changing and distinctive cityscape and enrich the experience of public places and the built environment.*
- *to be challenging, risk-taking, creative and innovative in pursuit of great artworks;*

- *to reflect the distinct character and experience of neighbourhoods and diverse communities; and*
- *to stimulate civic discourse, re-examine narratives and imagine new futures through creative interventions; to craft exceptional opportunities for artists – local, national and international, emerging and established – to engage with the public realm through typical and atypical media.*

## 7. Public Art Context

There is a limited number of public artworks surrounding the intersection of West Broadway and Cambie St. The major institutions namely the VGH and the Vancouver City Hall showcase the largest collections of public art in the vicinity.

The Vancouver Public Art Registry lists the following works in a 5-block radius.

- Douglas Senft, *Walking the Line*, 2008 (pictured below)



- Torrie Groening, *Colour Seekers, The Colour Collector's Way*, 2018



- Cameron Kerr, Pattern Reflection, 2017 (pictured above left)
- Gerhard Juchum, Lovers II, 1977 (pictured above right)
- Jody Broomfield, Untitled, 2016



- Gunda Förster, Ice Light, 2010 (pictured above)
- Charles Marega, Captain George Vancouver, 1938
- Yanka Brayovitch, Gerald Gratten McGreer, 1948



As mentioned earlier in this plan, all six stations of the Broadway Subway Project will incorporate public art, with varying opportunities including integrated and community-involved projects. In addition, Translink and the City of Vancouver are working directly with Musqueam, Squamish, and Tsleil-Waututh Nations to create a separate, parallel process supporting Indigenous art and cultural recognition across the six stations; prominent Indigenous artworks are planned for Great Northern Way-Emily Carr, Oak-VGH, and Arbutus stations.

At present the following artists have been selected for unique sites

- Lou Sheppard will create a work for the Great Northern Way-Emily Carr Station
- Mount Pleasant Station will showcase the work of Sylvan Hamburger
- Vancouver-born Derek Root will make a work for South Granville Station
- A team composed of James Long and Maiko Yamamoto known as Theatre Replacement, in collaboration with Vanessa Kwan, Remy Siu, and Cindy Mochizuki, will be creating the public art installation at Broadway-City Hall Station.

## 8. Public Art Vision

As per, *Culture|Shift – Vancouver’s Culture Plan 2020-2029*, “Public artworks bring new meaning to the public realm by reflecting the complexities of place and publics, engaging cultural practices, and provoking critical dialogue. ... These works can delight, captivate, and perplex, creating encounters that bring to light what is sitting just under the surface of the mundane, make tangible the intangible, and help us build a sense of who and where we are.”

BOSA and TAP share a collective vision of creating site-specific public artwork that appeals to the community and presents a critical narrative associated with the West Broadway neighbourhood.

In addition to the preliminary history presented above TAP has created the following themes for artists to consider for the project. These themes are guided by the ideas and presented in Culture|Shift.

The themes of inspiration include:

- *Neighborhood Futures* (ideas and aspirations for the neighbourhood)
- *Creativity and Science* (exciting scientific and medical developments realized in the research centres in the neighborhood),
- *Diverse Communities* (recognizing unique cultures and practices of community members), and
- *Untold Histories* (sharing stories of the community groups that have underrepresentation in the neighborhood).

## 9. Public Art Objectives

Significant attention be directed to the following criteria:

**Quality:** The proposed work will be high-quality in craftsmanship, aesthetic standard, site-specificity, site integration and artistic engagement.

**Site Specificity:** The proposed Artwork will aim to celebrate Vancouver's history through one or more of the following areas: Neighbourhood Futures, Creativity and Science, Diverse Communities, Shared and Untold Histories.

**Integration:** Appropriate mounts, brackets, support structures, foundations, fittings, lighting, and railings will be considered to ensure a safe and optimum aesthetic experience for viewers from key vantage points.

**Technical:** The Artist Competition Brief will provide detailed structural plans. Artists selected for the competition will be required to adhere to the measurements, material options, and weight limits approved by the structural engineering consultants. All proposals will undergo a technical review to ensure they are structurally viable and safe.

**Public Use:** The proposed Artwork will be accessible and visible to the public at all times.

**Scale:** The proposed Artwork must be appropriate for the size and shape of the location. The artwork will be viewed close-up and far away by pedestrians and vehicular traffic from several vantage points and should stand out against the built form.

**Safety standards:** The proposed Artwork will comply with local and provincial safety standards.

**Weather Suitability:** The work must anticipate and mitigate several physical concerns:

- Tolerate Vancouver's variable climate and weather conditions;
- Tolerate wind forces while not inducing wind tunnelling effect; and,
- Enable maintenance and window cleaners to access windows in need of repair and cleaning

## 10. Public Art Opportunity

After careful site analysis, the development team and art consultant have identified multiple sites to place the public art including, and multiple locations in the public plaza space.

The public plaza facing the corner of West Broadway and Laurel Street as the ideal public art site. In this location, the artwork has the potential to enliven the Broadway West Streetscape and command attention to the building.

This site is visible to the public and is a prime location for pedestrians, motorists, and cyclists to engage and appreciate the new artwork. Within the public plaza, there are several potential locations for the artwork: the Canopy Soffit, the Concrete and Glass Walls and the Columns. The artist may utilize all or a combination of these locations to create a unique installation of the plaza that connects all the areas.

10.1. Art Location 1: The Soffit of the Plaza

The soffit is located 8.3 meters (27 feet) above the plaza and has as an expansive surface area (1656 sq ft) for the artist to design an integrated artwork. The artist may consider various possibilities in form and media, including two and three-dimensional. The artist may cover the entire area or a section of the soffit. The artists are responsible for selecting the most suitable site(s) on the soffit for their installation within the set public art budget defined later in this plan. Considering the vast space of the soffit, Bosa believes that there are ample locations to create artwork on the soffit.



Rendering of development fronting the corner of West Broadway and Laurel Street. The public plaza’s soffit is highlighted in purple to showcase the public art opportunity.

The City of Vancouver has multiple examples of Public Art Integrated on Soffits and Facades. One particularly strong example is Ben Reeves, *Viewpoint*, 2020.



Ben Reeves, *Viewpoint*, 2020. Vancouver, BC (pictured left)

## 10.2. Art Location 2: The Feature Wall of the Plaza

The interior back wall of the plaza facing West Broadway is a blank space apt for artistic intervention. The artist may choose this location and create a “Feature Wall” for the plaza. Artists may consider various media and forms for the Feature Wall given they adhere to building and safety guidelines. The Feature Wall measures 24 feet wide and 27 feet high.





Rendering of development facing West Broadway. Feature Wall highlighted in pink.

Note: There is potential for the artist's concept to extend from the wall to the soffit. The wall

The City of Vancouver has multiple examples of Public Art Integrated on Feature Walls. For example:



- Devon Knowles, *Walking Spectrum*, 2021. Vancouver, BC (pictured left)
- Gunilla Klingberg, *Wheel of Everyday Life*, 2022. Vancouver, BC (pictured right)

### 10.3. Art Location 3: Art Integrated into Plaza Columns

Two storey columns wrap the exterior of the towers and create continuity of design across the development. To highlight the plaza, the artist may consider designing or enhancing the columns in the space.

Around the public plaza there are 6 square columns and an interior circular column. The square columns are 2.6 feet by 2.6 feet deep and 27 feet tall.



Rendering of development facing Corner of West Broadway and Laurel St.  
Columns highlighted in pink.



The City of Vancouver has multiple examples of Public Art Integrated on Columns, shown on the following page(s):



- Cameron Kerr, *Pattern Reflection*, 2017 (pictured left)
- Lyse Lemieux, *Personnages*, 2021 (pictured right)
- Liz Magor, *Ninth Column*, 2014 (pictured left)



- Gathie Falk, *Ten Baseball Caps*, 2020 (pictured right)



#### 10.4. Art Location 4: Ground Treatment on Plaza

The plaza is 1,656 sq feet. This is an ample opportunity to create a unique integrated pavement proposal throughout the space that links with the locations of the street furniture. Furthermore, the ground treatment could be designed in conjunction with the other locations suggested in the Plan.



Rendering of development facing Corner of West Broadway and Laurel St. Ground Treatment highlighted in pink.

#### 11. Artist Selection Process

TAP and Bosa recommend pursuing a two-stage competition.

Tatar Art Projects (TAP), with the help of the Selection Panel and guidance of the Community Advisory, will compile an extensive and well-researched list of artists for the project (approximately 10). The long list will include artists with varied experience, practice in diverse mediums, a range of aesthetics, and artistic intentions.

TAP will have informal conversations with each long-list artist about their artistic practice, qualifications, and availability for the project fulfilled by TAP. Note: there is no compensation for an informal conversation.

The development team, art consultant, Selection Panel and Community Advisory will review the long list to create a shortlist of artists. The Community Advisors will not be

voting, but their thoughts will be shared in the decision-making process. Artists will be evaluated based on several criteria: public art experience, aesthetics, connection, and interest in the Site's multiple narratives and/or histories.

As a result, the Artist shortlist (3 artists) will comprise of artists with unique artistic practices that will provide us with diverse concepts and sources of inspiration. The shortlisted artists will be provided with an orientation meeting led by TAP with a presentation by the Community Advisory to provide a greater understanding of the site.

A competition brief will be sent to the shortlisted artists. They will then prepare detailed proposals. Each shortlisted artist will be provided with a fee of \$5,000.00 to \$8,000.00 to create the proposal. The shortlisted artists will be given at least 8 weeks to prepare their concepts.

The shortlisted Artists will present their concepts to the Selection Panel. Through a discussion/consensus process, the Selection Panel will select one Artist to be awarded the commission.

Ultimately, BOSA and TAP will contact the winning artist to develop the public art and work with the project team (project managers, architects, consulting engineers, etc.) to execute the public art plan.

## 12. Selection Panel

The Selection Panel will consist of 5 individuals. The panel will include a representative from the development team and a member of the landscape or architectural firm on record.

The following three panellists will be Art Professionals who are knowledgeable of contemporary art practices and understand issues surrounding art in the public realm. Three panellists will be chosen from the following list.\* The list below represents the types of candidates we will be selecting for the panel. The list will be altered based on availability for the Detailed Public Art Plan.

- Jill Anholt - Local Artist
- Sonny Assu - Artist and member of the Ligwilda'xw
- Jason Baerg - Artist, OCAD Educator, Indigenous Consultant
- Ellie Chung - Interim Director, Centre A: Vancouver International Centre for Contemporary Asian Art
- Andrea Curtis and/or Natalia Lebedinskaia - Mural Fest
- Marie Khouri - Local Artist
- Levi Nelson - Artist from Lil'wat Nation
- Melanie O'Brian - Associate Director/Curator at the Belkin Gallery

\*subject to change

### 13. Community Advisory

The Community Advisors will provide social/cultural/historical context to the Selection Panel and shortlisted artists to enhance their understanding and inspiration for the public art opportunity.

Community engagement will be initiated during the artist selection process and continue throughout the final artwork selection.

Proposed Community Advisors (longlist):

- Representative from xʷməθkʷəʔəm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and/or səliłwətał (Tseil-Waututh) Nations
- Representative health and medical field in an area
- Local Resident Artist
- Member of Local Business Community
- Member of Local Business Community (specifically a restaurant owner)

### 14. Estimated Public Art Budget

\$400,000.00	Public Art
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\$24,000.00	Artist Concept Proposals (3 x \$8,000.00)
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\$5,000.00	Selection Panel Honorariums (3 x \$1,500.00)
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\$3,000.00	Community Advisory Honorariums (3 x \$1000.00)
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\$5,000.00	Travel and Accommodation of Artists and Art Consultants
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\$50,000.00	Public Art Consultant Preparation of Public Art Plans, presentations to VPAC, planning and administration of artists, assistance in shortlisting final candidates, preparation of Artist Brief, management of Selection Panel sessions, assistance in the preparation of artist agreement(s), advise on artwork design development, project management and installation coordination, travel and accommodation, post-completion conferences with the Owner and any other stakeholders, in addition to other activities.
\$12,000.00	Developer's Contingency
\$54,724.00	Civic Program Contribution
<b>\$554,724.00</b>	<b>Total Contribution</b>

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## 15. Public Art Schedule and Development Schedule

### 15.1. Public Art Schedule

Public Art Checklist Submission	April 2023
Preliminary Public Art Plan Submission & Presentation	July 2024
Detailed Public Art Plan Submission & Presentation	November 2024
Selection Panel Meetings - Review and Exchange of Longlist of Artists	January 2025
Shortlisted Artist Invitations and Artist Terms of Reference Delivered	March 2025
Shortlisted Artist Proposal Submissions and Presentations with Selection Panel Meeting	May 2025
Final Artist Selection	September 2025
Artist Contract	January 2026
Artwork Installation	January 2027

### 15.2. Development Project Timeline

Public Hearing	January 30, 2020
Rezoning Enactment	December 6, 2022
Development Permit Application	August 9, 2022
Development Permit Issuance	March 2024
Occupancy	January 2027