



**DETAILED PUBLIC ART PLAN**

1555 & 1581 WEST 7TH AVENUE, VANCOUVER

MARCH 19, 2025

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# PROJECT DETAILS

<b>PROJECT ADDRESS</b>	1555 & 1581 West 7th Avenue, Vancouver, BC
<b>LEGAL ADDRESS</b>	Lot G, Block 290, District Lot 526, Plan 20635 Lot B, Block 290, District Lot 526, Plan 9153
<b>PUBLIC ART BUDGET</b>	\$353,952.71
<b>FSR:</b>	178,764 SF

# PROJECT TEAM

**PROJECT OWNER | CANDEREL WEST 7TH LIMITED PARTNERSHIP**

505 Burrard Street  
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**Ryan Jenkins** | Senior Director, Investments & Development  
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**PROJECT DEVELOPER | CANDEREL WEST 7TH LIMITED PARTNERSHIP**

505 Burrard Street  
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**Russel Acton** | Principal  
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**LANDSCAPE ARCHITECT | PERRY AND ASSOCIATES**

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Vancouver, BC V5T 1V9

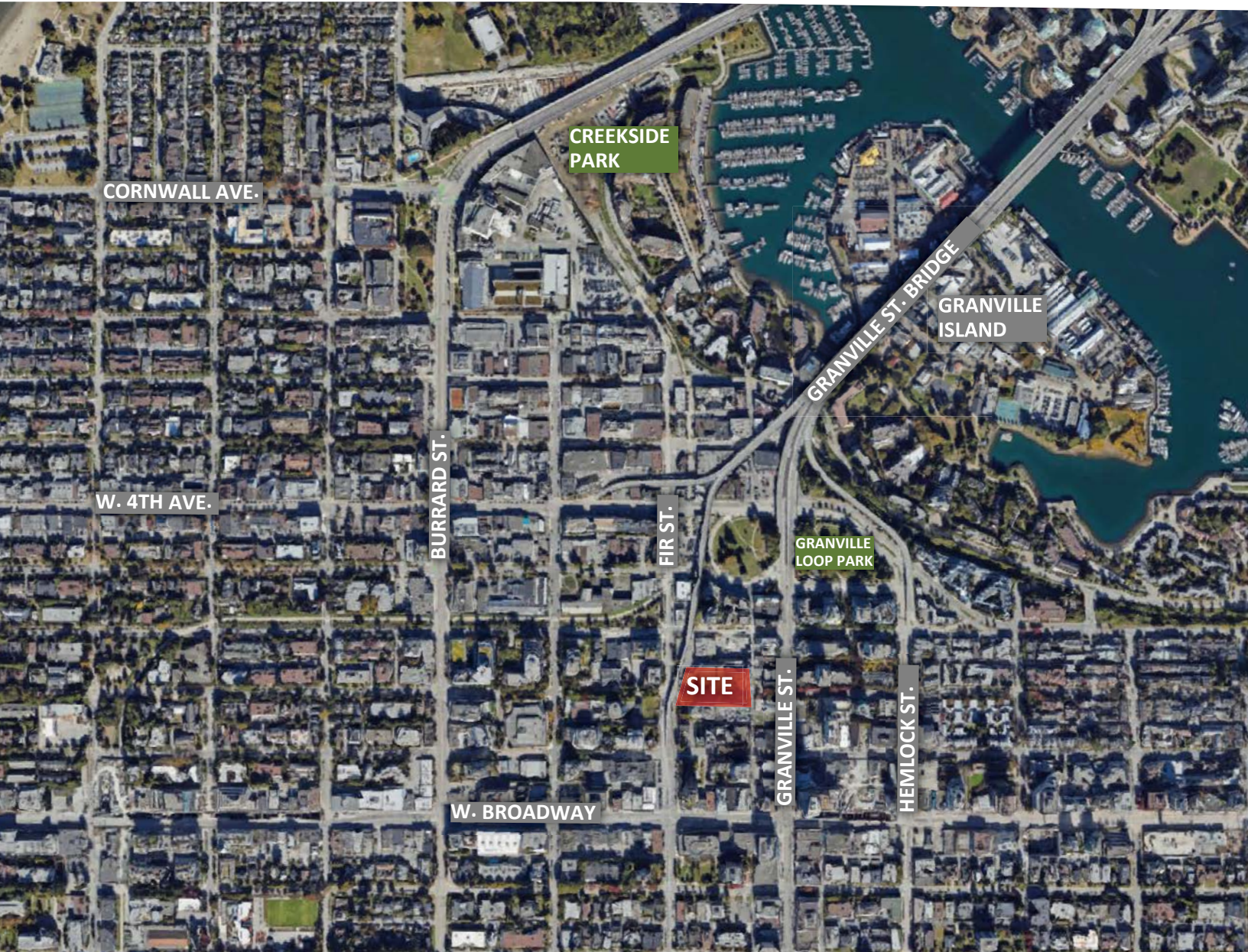
**Michael Patterson** | Principal  
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**PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.**

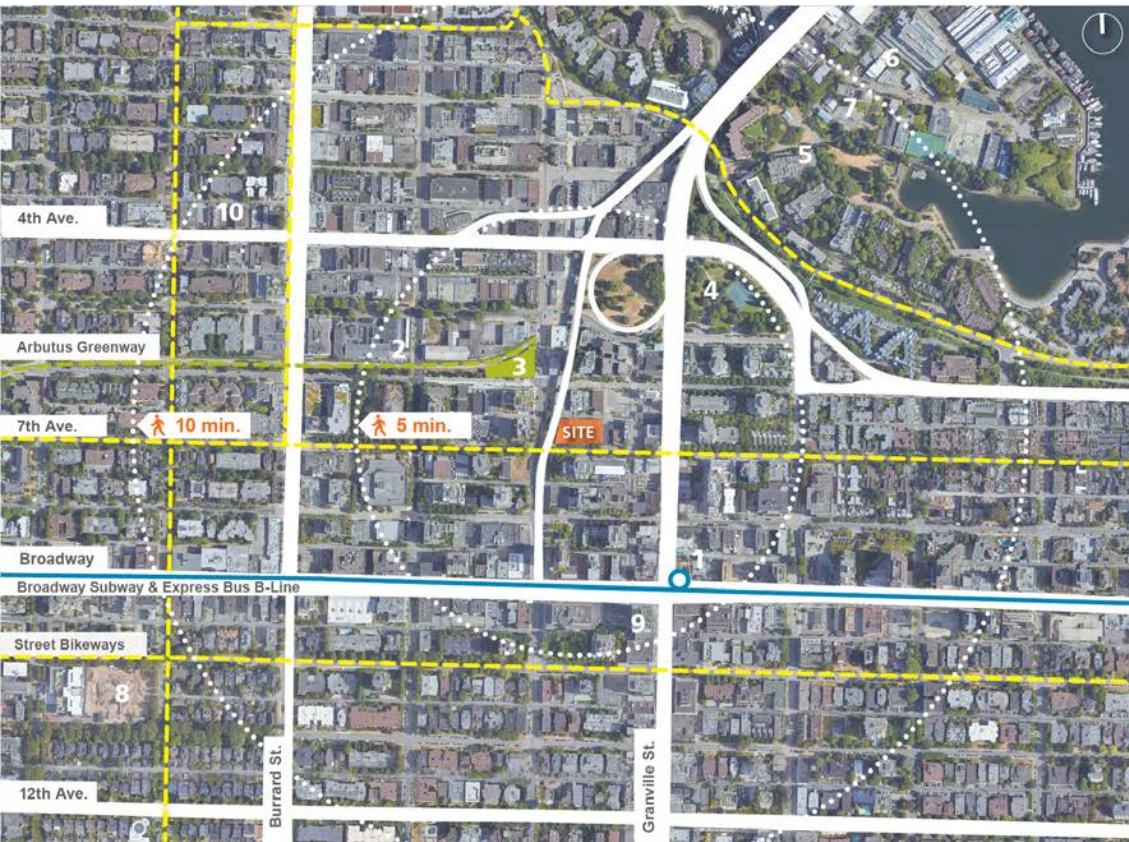
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# CONTEXT MAP



Context map showing location of the West 7th development



- 1** Broadway Subway South Granville Station & Broadway express bus B-Line
- 2** Arbutus Greenway
- 3** 6th & Fir Park
- 4** Granville Loop Park
- 5** Sutcliff Park
- 6** Granville Island
- 7** False Creek Community Centre
- 8** Lord Tennyson Elementary School
- 9** South Granville Shopping District
- 10** West 4th Avenue Shopping District



# SITE PLAN

ALL DRAWINGS ARE UNLESS OTHERWISE SPECIFIED.  
 DIMENSIONS AND NOTES TAKE PRECEDENCE OVER GRAPHIC REPRESENTATION.  
 THE CONTRACTOR SHALL VERIFY ALL DIMENSIONS AND NOTES AND REPORT TO THE ARCHITECT.  
 THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS.  
 THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY CONSTRUCTION SCHEDULES.  
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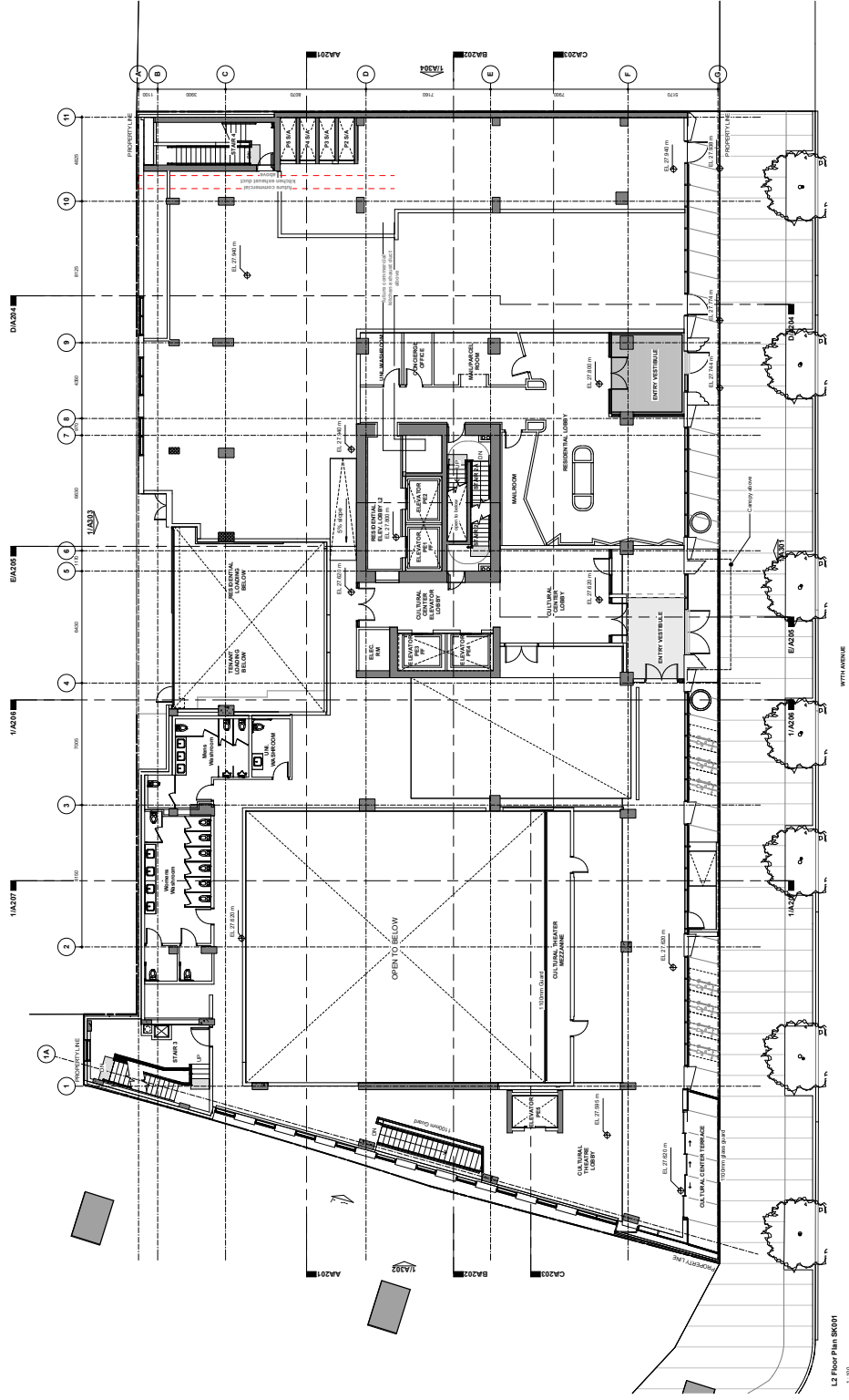
NOT FOR CONSTRUCTION

**ACTON  
 OSTRY  
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 111 E. 8th Avenue  
 Canby, OR 97106  
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**La Maison de la  
 Francophonie**  
 Canby  
 1555-1581 West 7th Avenue

DATE	2024.05.10
SCALE	AS SHOWN
CD	
NO.	306
DR.	SK001

L2 Plan  
 SK001



L2 Floor Plan SK001  
 1/4\"/>

# PROJECT DESCRIPTION



*Rendering: Aerial view of the development*

The project aligns with the intent of the Broadway Plan to strengthen and diversify the Granville/Burrard Slopes area as a vibrant, eclectic and walkable mixed-use area located close to rapid transit that provides housing, job space, amenities, cultural facilities and local-serving retail and service uses that contribute to the realization of complete sustainable neighbourhoods. The shared intent of La Maison de la Francophonie de Vancouver (La Maison) and Canderel West 7th Limited Partnership (Canderel) is to deliver a new mixed-use cultural, commercial and residential development that includes expansion of the existing La Maison, whose mission is to gather Francophones and Francophiles in a unique place to meet, exchange, experiment and to spread Francophonie culture in Vancouver.

The proposed 21-storey mixed-use development will provide new facilities for La Maison in a 2-storey podium housing a mix of cultural, performance, administrative and retail uses, atop which will be 19 storeys of strata residential housing. The development will generate 122 units, of which 66% will be two- and three-bedroom family homes. The redevelopment will revitalize and expand on the existing facility to provide approximately 4,063 sm (43,732 sf) of new cultural and community centre area, aligning with the key directions of the Broadway Plan Arts and Cultural Policies, in particular to retain, and/or expand existing services and to support new arts, cultural, and music spaces within the Broadway corridor.





Rendering: View of the Cultural Centre Entrance

The proposed height is the result of careful consideration of several detailed massing studies with shadow analyses undertaken in an effort to limit shadow impact at the nearby 6th and Fir Park that is located to the northwest; vertical articulation, rounded balconies and stepped massing at the upper floor levels of the tower reduces apparent massing and limits shadowing on the park. The horizontal massing of the cultural community podium is embellished with a decidedly vertical expression of architectural components that compliments the vertical articulation of the residential tower above. The project proposes a high standard of architectural design, livability and sustainability for the Granville/Burrard Slopes neighbourhood. The residential tower is set back a minimum of 19.8 m (65') from the Granville Bridge Fir Street off-ramp to achieve acoustic buffering and visual separation from vehicular traffic. In addition, the residential units are spacious with good access to daylight and include large balconies that offer a generous amount of private outdoor open space for each home.

Indoor and outdoor amenity space for residents is located to the west on top of the podium to provide acoustic and visual buffering for residential units from passing vehicular traffic. The residential amenity will include a multi-purpose room, community kitchen, games room and fitness centre with direct access to a variety of hard and soft outdoor landscaped zones that will receive good solar exposure throughout the day.

## La Maison de la Francophonie de Vancouver

La Maison de la Francophonie de Vancouver, Société en commandite is a limited partnership that was founded April 25, 1988 to acquire and operate a building as a Francophone community centre. It is a not-for-profit corporation and a charity registered with Revenue Canada and Revenue Québec.

La Maison currently has thirteen limited partners. Each of these partners is a not-for-profit organization, incorporated under the B.C. Societies Act. Most of these partners are also tenants within the building known as La Maison de la Francophonie. Each partner organization has a distinct membership and a distinct Board of Directors.

Since the purchase of the building in 1989 and its official opening in June 1990, La Société Maison de la Francophonie de Vancouver has undertaken a number of infrastructure improvement projects to ensure that members of the community have access to a suitable environment in which to take part in activities organized by the Francophone associations and Vancouver based various arts groups.

Since the opening in 1990, La Maison de la Francophonie de Vancouver has served as a gathering place for Francophones and Francophiles in the Greater Vancouver area. This makes it a unique place to meet, exchange and experiment:

- A hosting place for the Francophone organizations that meet the cultural, educational, social and economic needs of the Francophone community;
- A place of expression and development for Francophones;
- A place where Francophiles can learn and experiment in Vancouver

As a community centre, La Maison houses a number of Francophone associations offering a range of services and activities in French. In addition to the services and activities offered by the associations, the multipurpose hall Studio 16 is available for theatrical and artistic performances, concerts, conferences, meetings, socials and community activities.





Rendering: View of the Cultural Centre Entrance



Renderings: View of the Cultural Centre Entrance



# PUBLIC REALM

At the ground plane, the proposed development has prioritized the intimate relationship with the street allowing for an animated building frontage that is activated by the commercial retail, theater and lobby uses. These spaces will be paved to provide a durable, resilient, and accessible frontage along 7th Avenue. The podium is set back 1.8 m (6') on W 7th Ave in order to provide widened sidewalks, protected bicycle lanes and a series of public realm interventions along the W 7th Ave length of the podium that include: a linear cantilevered bench at the prow; a small platform for impromptu performances; direct street access from the theatre lobby; a bicycle rack; entry portals for both La Maison and the residential tower; and, outdoor seating for a cafe. The La Maison podium wraps the corner at W 7th Ave and along the Fir Street off-ramp to form a dramatic angular prow that offers fully glazed views into the theatre lobby and gallery space to animate the cultural community centre to passersby.



*Development rendering from 6th and Fir Park*



*Granville Street*



*Granville Island*

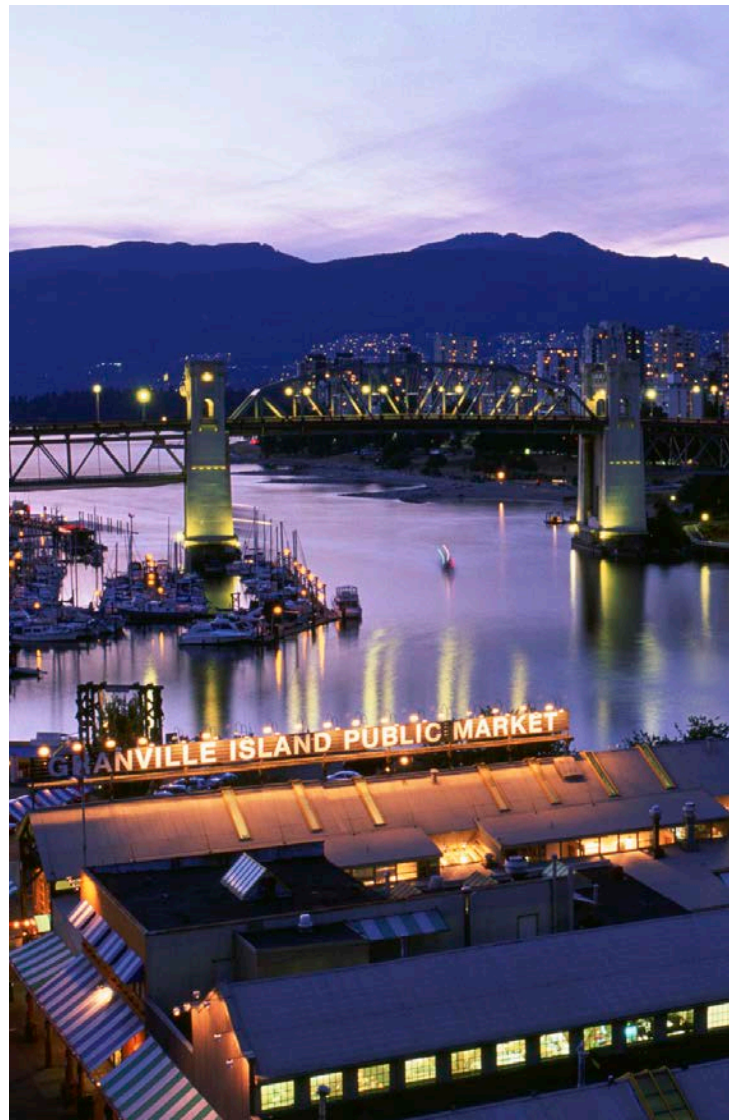
The surrounding area is well serviced by transit and functions as an essential connector route for pedestrian and vehicular traffic alike; the Broadway Subway South Granville Station and the Broadway express bus B-Line are located approximately 300m from the site, equivalent to a 3-4 minute walk. The site is adjacent to the W 7th Ave Local Street Bikeway and close to the Arbutus Greenway All-Ages-and-Abilities Network protected bikeway. In addition, the site is situated at the base of the Granville Street Bridge, one of Vancouver’s essential transportation gateways to the Downtown core. Somewhat uniquely, the site is bordering the intersection of various key regions situated throughout the lower mainland including South Granville, False Creek, the tail end of 4th connecting Kitsilano, and Granville Island, imbuing the location with innate vibrancy and cultural vitality inherent to Fairview. The site is close to a variety of outdoor amenities, including Granville Loop Park and 6th and Fir Park, the latter of which rests at the base of the Arbutus Greenway. The Greenway, a 9km stretch of converted railway corridor, provides an expansive pedestrian trail that carries South towards the Fraser River. Granville Island, a well loved shopping district, is highly accessible and a short walk from the project site, alongside the expanse of False Creek’s inner harbour including Creekside Park to the West and Charleson Park to the East.



6th and Fir Park



The Arbutus Greenway



Aerial view of Granville Island & the Granville Street Bridge

# COMMUNITY CONTEXT

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Skwx̱wú7mesh (Squamish), and Selíwítulh (Tsleil-Waututh) Nations have lived on, and stewarded, the lands on which the City of Vancouver was built. The history and culture of the Musqueam, Squamish, and Tsleil-Waututh peoples is a living one—Vancouver, and 95% of British Columbia, are situated on the unceded territory of Canada’s First Nations, and the protection of this cultural heritage and visibility is paramount as City policy changes and grows. Less than 100 years ago, the area that we know today as False Creek and Fairview Slopes, within which the site is located, was a forest of huge fir trees. The rich natural ecosystem of plants, birds, and animals made the area one of natural abundance for the Musqueam, Squamish, and Tsleil-Waututh peoples, supporting a deep spiritual, cultural, and economic connection to the land. When the first European settlers arrived to the Burrard Inlet in the late 1850s, False Creek was five times the present size and included a large tidal mud flat.

Fairview was named in 1886 by CPR Land Commissioner L.A. Hamilton. Hamilton’s survey established the numbered system of east-west avenues and named the cross streets after trees. In 1887, the CPR, at the request of Vancouver City Council, agreed to locate its Pacific terminal yards on the north side of the Creek. The forest was replaced by shipbuilding yards, sawmills, shingle mills, and various woodworking plants. South Granville was unofficially established in 1907, when Richard Marpole introduced the plans for Shaughnessy Heights, the Canadian Pacific Railway’s newest “upscale” subdivision throughout the surrounding area. Granville street, originally titled Centre Street, was similarly established within the year as the area continued to evolve. In 1915, as the Port of Vancouver experienced continued growth, a 14-hectare (35-acre) island was approved to be developed by the Vancouver Harbour Commission as a reclamation project underneath the Granville Street Bridge. Approximately 760,000 cubic metres of fill was brought in to secure the foundation in 1916, the efforts led by Alvin Kingston. Originally called Industrial Island, the area was eventually called Granville Island, paying homage to its surroundings. The Island’s first tenant was B.C. Equipment Ltd., an industrial company that repaired and assembled heavy equipment for mining and forestry industries. Some of the original buildings, namely the B.C. Equipment’s initial structure continues to stand today and house elements of the Granville Island Public Market.



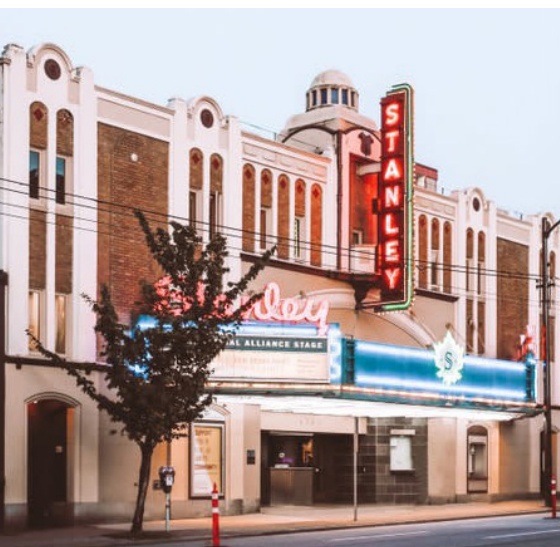
*National Machinery Company Ltd. on Granville Island*



*Aerial view looking north over Granville Island, 1953*

From the early 1920s to the early 1960s, Fairview Slopes was zoned for 3-storey apartments and throughout the 1950s, the area south of Broadway developed as an apartment district. Broadway, as well as Granville and Cambie Streets, became important neighbourhood commercial strips. At the same time, the Slopes were rezoned to industrial use, and some houses were replaced with small industries. The 1970s were a time of dramatic change for both False Creek and Fairview Slopes. Based on the recommendations by citizens, two advisory review panels, and City staff, policies which laid out guidelines for redeveloping False Creek were adopted by City Council in 1973. The new City policy required a range of housing, including co-ops, non-market rental housing and condos, to provide a social mix that reflected the City's income and social composition. The City also decided to keep ownership of most of South False Creek. As the City's plans for False Creek took shape, pressure arose to redevelop the Slopes for high density uses. The area was rezoned in 1972 from industrial to residential/commercial. Fairview Heights, a small fifteenblock area extending south of Vancouver Hospital and Health Sciences Centre (formerly Vancouver General Hospital), was rezoned in 1984 from a duplex to a low-rise apartment zone. Since then, the area has been extensively redeveloped providing additional housing opportunities for those employed in the downtown core and with Vancouver General Hospital. Following the 1984 area rezoning, in 1989 the La Maison property was bought and renovated into the current La Maison de la Francophonie building, making it a cultural hub with the incorporation of the theatre space named Studio 16. The latter has hosted many of Vancouver's theatre festivals and small theatre companies as well as musical offerings and the street festival Festival d'Été.

In June 2022, the City of Vancouver completed The Broadway Plan, a comprehensive area plan for the future of Broadway between Clark Drive and Vine St. Encompassing the key neighbourhoods of Mount Pleasant, Fairview, and Kitsilano, the 30-year plan provides a roadmap for the thoughtful integration and proliferation of a range of housing and employment areas, as well as diverse shops, services, and amenities. The Broadway Plan supports the establishment of arts and cultural districts to preserve and enhance existing clusters of arts, cultural, and music production and presentation spaces in the area, including the Granville/Burrard Slopes neighbourhoods and Mount Pleasant Industrial Area. The Broadway Plan area will focus public art investment in public spaces, including plazas, parks, and as a component of complete streets, to centre art in daily life and foster culturally specific spaces that reflect the living and historical communities of the city. Public art is to play an integral part in enhancing the presence and visibility of arts and cultural districts by distinguishing and reflecting the unique character and identity of this area.



*The Stanley Theatre*



*Mural along South Granville*



*Festival d'été*

# PUBLIC ART CONTEXT

Public art plays a key role in energizing public space, inspiring thought and dialogue, and transforming sites of work, live, and play into welcoming, engaging, and enjoyable environments. The public artwork for La Maison seeks to underline these values, integrating seamlessly into the wider public art context of both the Broadway and greater Vancouver communities. The City of 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;
- 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

An additional facet of the development’s cultural context is its proximity to “Gallery Row”, an important part of South Granville’s cultural history. Gallery Row was born with the opening of Bau-Xi Gallery in 1965, one of Vancouver’s oldest existing contemporary galleries. Over the course of the next half a century, a high concentration of some of the City’s most celebrated Commercial galleries called the stretch of Granville Street, from the mouth of the Granville Street Bridge up to 16th Ave, home. These included Catriona Jeffries, Monte Clarke, and Equinox Galleries, all of which have since moved east, as well as Ian Tan, Kurbatoff, Marian Scott, Petley Jones, and Uno Langmann among others, which remain in the area today. With a wide range of work represented, from contemporary Indigenous artwork to 19th century painting, the galleries of this landmark destination form a unique backdrop for La Maison’s public art. La Maison also hosts art exhibitions and plans to continue doing so in its renewed premises, along with the inclusion of a small theatre space.



Sean Jantzi, *Summer in the Garden*, 2020. Vancouver, BC



Debra Sparrow, *Blanketing the City*, 2018. Vancouver, BC





Lauren Brevner and James Harry, *Sínulhkay*, 2025 (render). Broadway and Granville, Vancouver BC



Debra Sparrow, *Sínulhkay*, 2025 (render). Broadway and Granville, Vancouver BC



Art.site, *Pick-up Sticks*, 2017. Vancouver, BC



StoneCoat Industries, *Untitled 100*, 1986. Vancouver, BC



James Harry & Lauren Brevner, *Story of the Double Headed Serpent*, 2018. Vancouver, BC

# PUBLIC ART OPPORTUNITY

Following detailed site analysis with the Canderel design team and the City of Vancouver, two key public art opportunities have been identified; the first opportunity is the entryway to the La Maison Community Cultural Centre building fronting 7th Ave featuring an angular proscenium-like frame. The second opportunity is the glazing along the building podium facing the Fir Street off-ramp wrapping 7th Avenue, with clear sight lines of the interior theatre lobby.

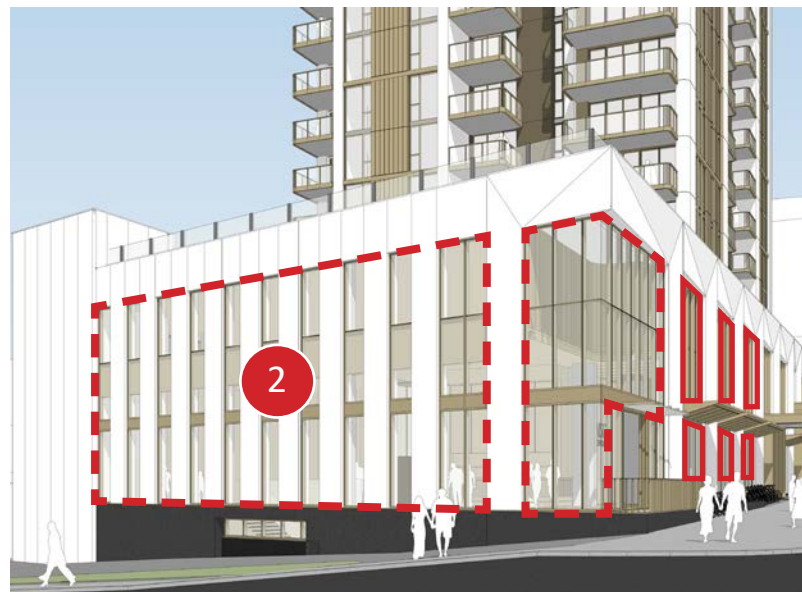
## PUBLIC ART OPPORTUNITY | SITE LOCATIONS

Site 1: The Community Cultural Centre entrance along 7th Avenue

Site 2: The glazing treatment along Fir Street, wrapping 7th Avenue

As key focal point situated near the corner of 7th and Fir, the proposed sites may offer an opportunity for strengthened place-making and way-finding, enlivening the public realm. The public art may also consider interior and site furnishings as connective elements. As a key central community social gathering space, the Community Cultural Centre will support social activity, and contribute to vibrant cultural exchange, offering meaningful community connections. The proposed centre will be a key contextual consideration for the artist in the development of their public art concept proposals.

An artist will be provided with as much creative license as possible to activate selected locations, integrating art to the architectural design as well as the community contexts in a meaningful and lasting way. An artist will be selected early in the process with an opportunity to become integral members of design team and work in close collaboration with Canderel and La Maison, along with the architect and landscape architect. The public art will be carefully considered, in keeping with the vision of the development as well as the City of Vancouver Public Art Program. Canderel and La Maison propose to host an enduring artwork that speaks to diverse audiences, inviting engagement and dialogue on multiple levels while celebrating local culture.



Public Art Opportunities

# 1

## Community Cultural Centre Entrance

- Artwork integrated with the canopy and adjacent walls of the entryway structure, welcoming guests to the cultural centre
- The artist can explore both 2-dimensional and 3-dimensional approaches
- The opportunity allows exploration with a wide range of materials, including light
- The walls and canopy of the entrance provide an expansive surface for the artist to consider
- The opportunity allows an artist to consider the connection between the external architectural features and the interior space of the building, bridging the two as a connective gateway

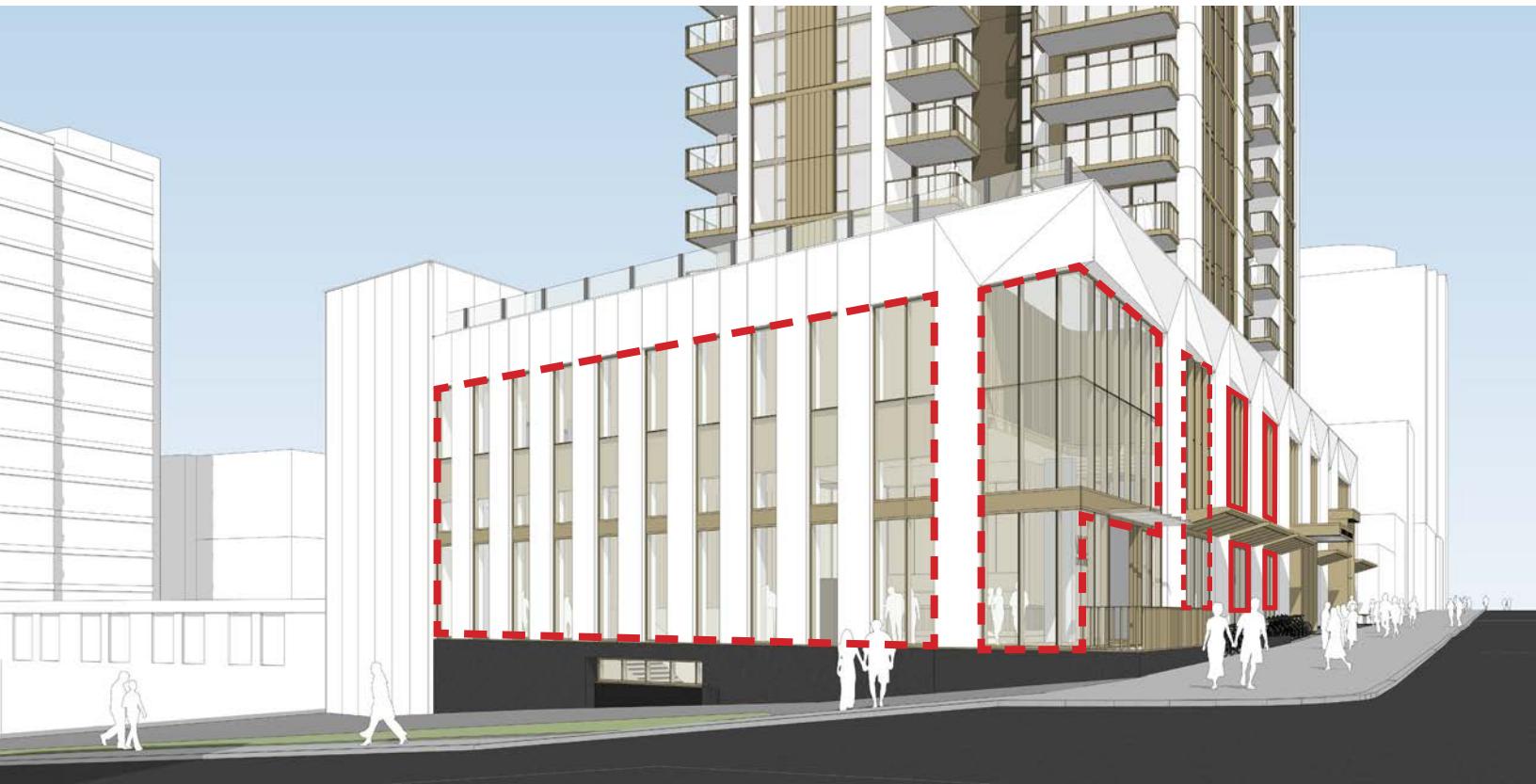


Site 1: Community Cultural Centre entrance

# 2

## Building Glazing

- Artwork integrated with the building glazing may offer a coloured treatment or pattern on the glass
- This public art opportunity provides a series of expansive linear surfaces that are visually permeable, allowing for exploration surrounding opacity and light
- The artwork budget will be separate from the glazing base cost
- The interiors behind the glazing house the cultural community centre lobby area and adjoining corridors at the ground plane, and office space on the upper floor.
- The interior space, along with furnishings, adjacent to the public art may be considered as a connective visual element.



Site 2: Building glazing

# PRECEDENT IMAGES



*Devon Knowles, Walking Spectrum, 2021. Vancouver, BC*



*Annie Briard, In Possible Lands, 2021. Montreal, QC*



*Ben Reeves, Viewpoint, 2020. Vancouver, BC*



*Brooks + Scarpa Architects, 2012. CamRaleigh, Raleigh, NC, USA*



*Gunilla Klingberg, Wheel of Everyday Life, 2022. Vancouver, BC*

# PUBLIC ART BUDGET

The total public art budget for the La Maison development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. An estimated Total Public Art Budget of \$353,952.71 is based on the proposed project FSR of 178,764 square feet.

The amount designated for the artwork is \$245,000.00 and includes the artist fee, artwork materials and fabrication, engineering drawings and certificates, construction coordination and site preparation, lighting (specific to the artwork), artwork insurance, artwork storage (if required), transportation, installation, plus applicable taxes. The artist selected will be responsible for a general public liability insurance policy. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead.

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

**Base Costs:** As an infrastructure integration project, the building base costs associated with the public art site locations are separate from, and in addition to, the base costs of the development's proposed components and materials.

## BUDGET ALLOCATION

Public Artwork .....	\$245,000.00
Public Art Administration .....	\$65,500.00
Public Art Consultation .....	\$35,500.00
Selection Process and Honoraria .....	\$30,000.00
Artist Honoraria (\$8,000 x 3) .....	\$24,000.00
Selection Panel Honorarium (\$1,000 x 3).....	\$3,000.00
Community Advisory (\$1,000 x 3) .....	\$3,000.00
Photo Documentation License .....	\$2,000.00
Plaque .....	\$2,000.00
Developer's Contingency .....	\$4,057.71
10% Civic Program Contribution .....	\$35,395.00
<b>TOTAL Public Art Contribution .....</b>	<b>\$353,952.71</b>

Note: All cost savings or unused funds remaining from the administration and developer's contingency portion of the budget will be put towards the artwork.

# TIMELINES

## TARGET PROJECT TIMELINE

Public Hearing .....	April 2025
Rezoning Enactment Date .....	December 2025
DP Application.....	May 2025
DP Issuance .....	February 2026
Occupancy.....	July 2029

## TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	November 2024
Detailed Public Art Plan Presentation.....	April 2025
Selection Panel Meeting – Review Long List of Artist .....	May 2025
Short-listed Artists’ Invitation .....	May 2025
Artists Orientation Meeting.....	June 2025
Selection Panel Meeting – Artist Presentations .....	July 2025
Final Artist Selection .....	July 2025
Artist Contract.....	Early Fall 2025
Art Installation.....	Q4 2029

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

# EQUITY STRATEGY

Ballard Fine Art acknowledges marginalized artists and creatives face systemic barriers which may include racism, sexism, colonialism, ableism, classism, religious discrimination, and ageism. As public art consultants, we are committed to encouraging and supporting artists from diverse backgrounds and life experiences in helping to overcome barriers to established colonial public art process and practices. Valuing a diversity of voices in the public art process and striving to contribute to socially and culturally safe environments for artists is fundamental to our vision in helping to foster inclusivity and accessibility for marginalized artists in the creation of range of visual expressions and experiences.

Vancouver's Culture|Shift: Blanketing The City in Arts document (2022) serves as the City's strategy for promoting and supporting cultural activities across the city. Within this plan, the city has identified strategic directions, including Cultural Equity and Reconciliation.

To support this effort, Ballard Fine Art has created an initial framework aimed at identifying and reducing barriers while fostering new, supportive ways of collaborating with artists. We recognize that achieving equity is an ongoing and evolving process, which will include gathering feedback from a diverse range of curators, educators, Indigenous elders, knowledge keepers, artists, and the broader communities we serve. Our equity strategy is divided into three key areas aligned with the public art process: lowering barriers to connection, supporting applications, and assisting artists throughout the public art process.

## **Lowering Barriers to Connection**

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

### **1. Website Submission**

Ballard Fine Art provides a dedicated section on our website where artists can share their practices by filling out a form or emailing us directly. To reduce barriers, we accept images, links to websites, social media posts, and emails. While cover letters and additional information are not required, we encourage applicants to share a brief biography to provide context for their practice.

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

We understand many Indigenous and marginalized artists face challenges that may include literacy issues, time constraints, computer and technology related skills, familiarity with colonial public art practices and expectations within the art sector. Artists may not have capacity or resources to regularly review and submit responses or applications to formal Art Calls with a set of criteria which furthers restrictions to accessibility. Artist recommendations from community members, advisory panel and selection panel members will contribute to the ongoing awareness of marginalized artists, their practice and interest. We welcome the opportunity to expand our knowledge and understanding of artists not previously selected for public art long lists or projects.



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

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

### 4. Design-Only Submissions

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

### 5. Studio Visits and In-Person Meetings

Ballard Fine Art recognizes many marginalized artists prefer in-person conversations and if available, studio visits. We routinely schedule studio visits or casual coffee meetings to foster connections with artists. We value these opportunities to meet and gain insights about artists' practices and discuss the public art process and its respective challenges.

## **Supporting the Application Process**

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

### 1. Individualized Support

Artists shortlisted for opportunities are encouraged to meet one-on-one with our team to review the selection process and discuss their proposals. While each public art process is unique, we provide resources for artists which can range to include informal meetings, past work examples, application guidance, curatorial support, and other forms of presentation support.

### 2. Encouraging a Wide Range of Media

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

### 3. Compensating Artists for Shortlisted Proposals

We recognize that creating proposals take up considerable time and effort and we pay honorariums aligned with CARFAC fee schedules.

## **Public Art Process**

Every public art process is unique, requiring tailored approaches. Key areas of improvement include:

### **1. Addressing Communication Barriers**

We recognize that literacy and language preferences vary across communities, and written communication may not work for all artists. To address this, we offer alternative communication methods based on individual preferences, such as phone calls, in-person meetings, or text messages. We are developing an intake process to capture artists' communication preferences, availability, and culturally specific needs. In working with Indigenous communities and artists, oral traditions are honoured with alternative ways of presenting art concepts and ideas.

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

#### **References:**

<https://hillstrategies.com/resource/artists-in-canadian-municipalities-in-2016/>

# COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be thoughtfully considered throughout the project's public art selection process. A non-voting community advisory will be established and consist of three representatives from the wider Burrard Slopes/South Granville area.

The role of the community advisory representatives will be to provide feedback and commentary to the selection panel and shortlisted artists. The advisory will meet with the selection panel to provide insights into the community aspirations around public art and potential artists. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide input towards the development of the artist concept proposals. One community advisor will be invited to participate in the selection panel meeting involving the artist concept proposal presentations.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of \$1,000 for their work, with additional funds commensurate with the scope of work.

#### **Proposed Community Advisors:**

Ivy Haisell, Executive Direction, South Granville BIA

Patrick O'Neill, Artistic Director of Visual + Applied Arts, Arts Umbrella

Chrystal Sparrow, Artist and Cultural Advisor, Musqueam Nation

#### **Alternates:**

Meghan Goertzen President, False Creek Community Association

Teddy Chan, Executive Director, Kitsilano Neighbourhood House

Olivia George, Artist, Tseil-Wautuh Nation

# SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant, Ballard Fine Art. The community advisory will provide commentary and feedback during this process. The selection process will be a two-stage invitational to professional artist/artist teams with a selection panel. The selection panel will consist of 5 members and will include 3 members from the Vancouver Art Community and 1 member from both the Canderel and La Maison teams. Members of the selection panel, excluding members from both Canderel and La Maison, will be paid an honorarium of \$1,000 for their work.

## **Proposed Selection Panel Members:**

- Ryan Jenkins, Senior Director, Investments & Development, Canderel West 7th LP
- Jean-Francois Packwood, Executive Director, Conseil culturel et artistique francophone de la Colombie-Britannique (CCAFCB)
- Jeanette Lee, Artist
- Cate Rimmer, Independent Curator
- Thomas Canell, Artist, Musqueam Nation

## **Alternates:**

- Brenda Crabtree, Nlaka’pamux/Sto:lo, Curator and Arts Professional
- Aleen Sparrow, Artist, Musqueam Nation

## **Stage One**

In stage one of the selection process, the selection panel will be oriented to the development project, the public art opportunity and the community context. With an opportunity to meet with the community advisory, Ballard Fine Art and the selection panel will conduct in-depth research and nominate a long list of suitable artists or artist teams for consideration. Given the Francophonie cultural context of the project, Francophonie artists will be considered and encouraged. The selection panel will collectively discuss the merits of the nominated artists’ past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a short-list of 3 artists to develop a concept proposal.

## **Stage Two**

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

The short-listed artists will be provided with an honorarium of \$8,000 for their work, paid upon receipt and presentation of their concept proposal. Following the selection panel review of the artist proposals, a final artist and artwork will be recommended for selection. The final artist/artist team selected will enter a contract agreement with Canderel to complete the proposed artwork on time and budget.

### **The Short-listed Artists' Public Art Proposals are to Include**

- i) Written public art proposal (1-2 pages)
- ii) Visualization tools (renderings and/or models)
- iii) A detailed public art cost estimate
- iv) Project timeline (duration)
- v) Details of all materials, finishes, colours, dimensions
- vi) CV and examples of past projects

### **Artist/Artist Team Selection Criteria for Stage Two**

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

Please direct any questions to:

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