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September 2, 2025

City of Vancouver Public Art Committee & Public Art Program Staff
Cultural Services
Arts, Culture, and Community Services
City of Vancouver
453 West 12th Avenue
Vancouver, BC V5Y 1V4

Dear City of Vancouver Public Art Committee & Public Art Program Staff

This letter includes the city of Vancouver's Public Art committees' specific comments regarding the 701 Kingsway Preliminary Public Art Plan (PPAP) which was presented on July 14th, 2025.

1. Research possibilities for artworks with potential links with McAuley Park:

We have provided detailed research on McAuley Park, along with references to potential artworks connected to the park (p.18). While the public art cannot be located within the park itself, artists are welcome to explore connections to the park through their concepts and choice of materials, if appropriate to their work.

2. Consider any sound issues in consideration of the public art, including echoes from street noise, sound absorption of material including plants, and the water feature as well as the possibility of sound-based works:

Considerations of sound from the street, such as traffic, public transit, pedestrians, and general urban activity, are an inherent part of city life. Design elements, project massing, including plant material selection and the water feature, will help reduce street noise. The courtyard is envisioned as an urban oasis, inspired by Paley Park in New York.

Artists working with sound, or those incorporating sound into their proposals, are encouraged to consider the acoustics of the courtyard, as well as the possibility of integrating other media such as an online component. An example of multimedia integration in public art is the upcoming work by Cindy Mochizuki for PCI West 41st. In this project, Mochizuki combines a sculptural element with a responsive website that hosts a time-based sound and animation piece.

3. Continue to identify barriers for equity-seeking groups in the selection of long-lists, panels, and advisors, and strategies for addressing those barriers be implemented and demonstrated:

We recognize that identifying and addressing barriers for equity-seeking groups is an ongoing and collaborative process. We actively seek input from our partners and stakeholders to ensure that our approaches remain responsive and effective. The following strategies are currently in place:

- **Accessible Applications for Artists:** An online application form is available on our website, and submissions are also accepted by email. Submissions are quick and easy and can include sending us a link to a website or sharing a few images. This approach ensures that artists and arts professionals have multiple avenues to express interest in upcoming opportunities.
- **Inclusive Opportunities:** Opportunities are open to all members of the arts community, including those wishing to be considered as artists, selection panel members, or community advisors. We encourage community members to apply online through our website or send an email or call our office and let us know if they would like to be considered as a selection panel member or community advisor.
- **Capacity Building:** Artists who are new to the public art process are invited to apply to participate as selection panel members, providing them with practical experience and strengthening their understanding of the process.
- **Peer Recommendations:** Selection panel members are encouraged to recommend artists for future opportunities, thereby broadening awareness and increasing the visibility of underrepresented voices.

4. Better integrate the equity statement policies with proposal requirements and selection processes.

Although artist proposals are typically submitted digitally and include written and visual components, we have expanded submission options to allow multiple modes of communication, including audio, oral discussion, or pre-recorded video, depending on the artist's preference. We also support artists during concept proposal presentations by allowing a trusted third party to present on their behalf or provide support. This may include, but is not limited to, family members, colleagues, friends, or interpreters.

To further promote diversity and inclusion, we have established an **Access Fund**, supported through the project contingency, to assist artists who face barriers in the application process. Artists may request funding of up to \$1,000.00 to support the preparation and presentation of their proposals. Any unused funds will be go back into contingency for the overall project.

The Access Fund is intended to support equity-deserving artists throughout the development of their concept proposals. Funding is provided on a case-by-case basis, in addition to the concept proposal fee, and is designed to address systemic barriers. Artists from equity-deserving communities are encouraged to speak with a member of our team to discuss their individual needs and identify appropriate support options.

Support may include, but is not limited to:

- Artist assistants or project coordination support
- Assistance developing visualizations and renderings
- Help preparing presentation packages
- Tutors or editors for written proposal development
- Local transportation to proposed artwork sites
- Childcare during proposal development or site visits
- Language interpretation and translation for artists who are deaf or who prefer to develop proposals in a language other than English (with transcription into English)
- Other accessibility-related needs identified by the artist

5. Consider the seniors community in the neighbourhood for community engagement and the advisory panel

We have included a member from the 411 Seniors Centre Society on the community advisory.

6. Reconsider the developer's contingency to establish a higher allowance for unforeseen additional costs.

We have increased the developer's contingency from \$1,062.05 to \$8,670.00 amount to support the artist and the artwork.



QUALEX-LANDMARK - 701 KINGSWAY
DETAILED PUBLIC ART PLAN

708 E 15TH AVE, VANCOUVER, BC

September 2, 2025

BALLARD FINE ART
ART ADVISORY



The 701 Kingsway development site is located on the traditional, unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and sə́lilwətaʔt (Tsleil-Waututh) Nations, who have lived throughout this region for thousands of years.

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PROJECT DETAILS

REQUESTED ADDRESS	708 E 15th Ave, Vancouver, BC
PUBLIC ART BUDGET	\$302,522.22
FSR:	152,789 sq. ft.

PROJECT TEAM

PROJECT APPLICANT | QUALEX-LANDMARK FRASER LIVING INC.

Suite 670, 999 Canada Place
Vancouver, BC. V6C 3E1

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Leyli Jalali | Development Manager
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LANDSCAPE ARCHITECT | PFS STUDIO

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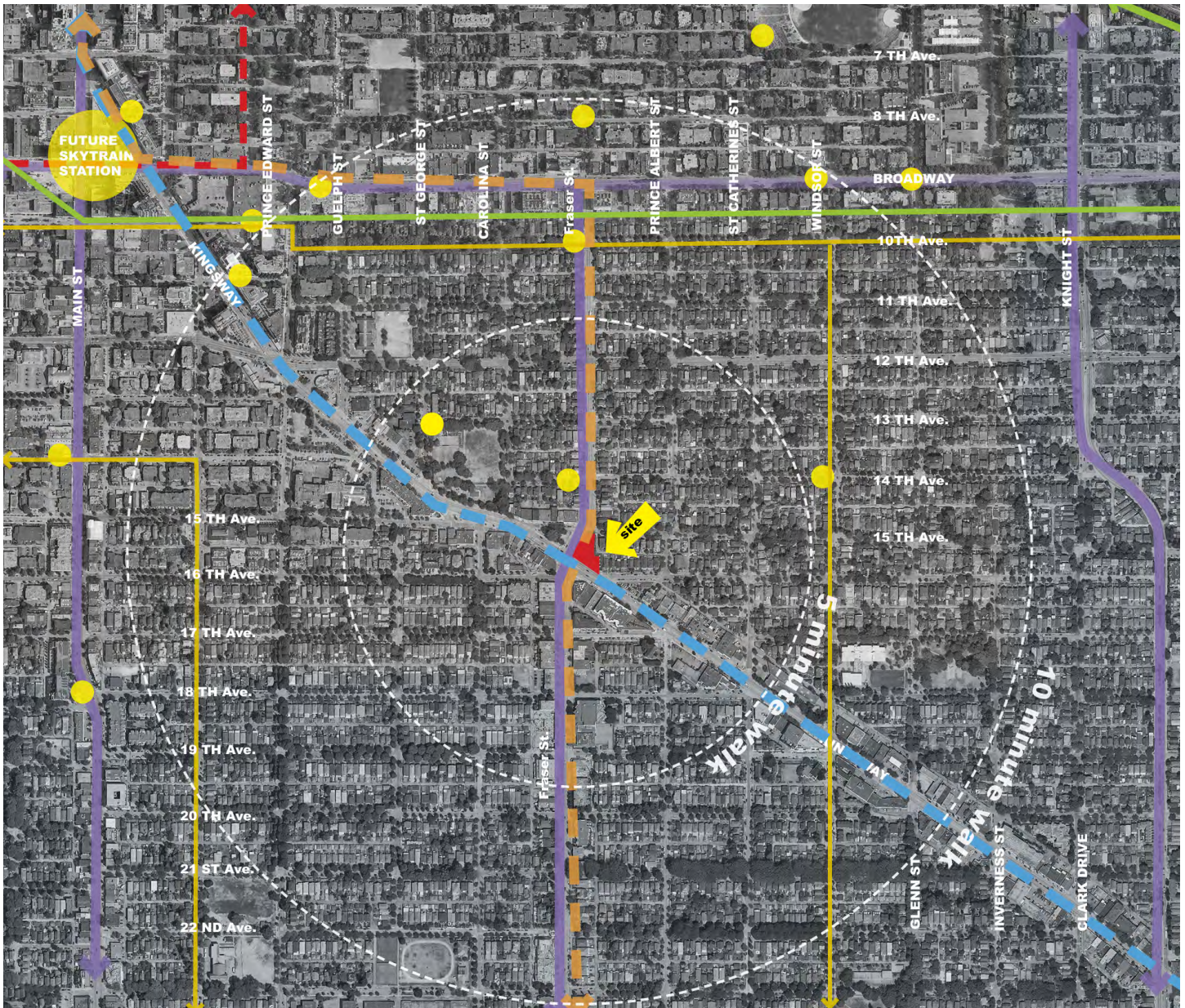
Chris Mramor | Senior Associate
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PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.

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CONTEXT MAP



Context map showing location of the Kingsway development within Vancouver's Mount Pleasant District

Site Location

-  Truck route
-  Future greenway
-  019 / N019 Downtown Bus
-  008 / N008 Fraser / Downtown
-  Future Skytrain
-  Dedicated Bike Lane
-  MOBI Bike Station

SITE PLAN



*Slight adjustment to the site plan has been applied to address DP conditions and coordination.

LANDSCAPE PLAN



NOTES

- 1 This plan is "NOT FOR CONSTRUCTION" and is to be submitted for review by Engineering Services a minimum of 6 weeks prior to the start of construction. The plan is not to be used for construction work on public property; only sign units with plans resolve "NOT FOR CONSTRUCTION" are allowed. The plan is to be used for Engineering, Development and Major Projects and sign units for your Engineering, Building Site Inspector for details.
- 2 Tree species, free standing, single and located to the south of the General Services Center are to be removed. New trees must be of good standard, minimum 8" caliper; and must be of the appropriate kind and size. The quantity and species volume is indicated on Engineering and Development plans. The volume is based on a standard of 1" diameter = 1 cubic ft. and must be obtained according to volume based on the site conditions. Root protection is required on all trees adjacent to the sidewalk and must be done on each street side adjacent to the sidewalk and on the north side of the facility. The plan must be approved by the sidewalk gages. Contact Park Board at plow@cityofpawnee.org or call for inspection after tree planting.
- 3 Any required General Infrastructure Project (GIP) 701 Kingsway will be up for city-owned design.
- 4 Off-site assets are to be constructed to the satisfaction of the General Manager of Engineering Services and as per the City of Pawnee Economic Development Department. The plan is to be determined once the City Economic is received.
- 5 Contact the Parks Board at plow@cityofpawnee.org for information to obtain permission for the removal of City trees. Complete all permit processes with the Permitting Park Board for the appropriate value of the trees.

ARBORIST INCLUSION NOTES

- 1 This plan is "not for construction" and it is submitted to review of the Engineer's department a minimum 8 weeks prior to the start of any construction proposed for public property. No work on public property may begin until such plans receive "for construction" approval as related permits are issued. Please contact the Engineer's department for service and/or engineering, building site inspectors for details.
- 2 Abandon inclosures require a person or site supervision of all work within any tree protection zone and within 3 feet of any tree protection zone as designated by the tree protection barriers.
- 3 Abandon inclosures is required for excavation, vertical shaft installation, and trenching, and any other work within the formal tree protection barrier area within the property line.
- 4 Abandon inclosure is required for excavation, vertical shafting and installation, utility trenching, tree removal and final landscaping near trees 1 to 5'.
- 5 Abandon inclosure is required for removal of tree #104 utilizing spot grinding and final landscaping.
- 6 Abandon inclosure is required for site office trailers installation, pouring and final landscaping near trees #102 & #105.
- 7 Abandon inclosure is required for removal of tree #104 utilizing spot grinding and final landscaping.
- 8 Abandon inclosure required for installation of any temporary structures, excavation, pouring and final landscaping near trees #132 & #134.
- 9 Treeing for utility connections to be coordinated with parks board & engineering department to assure safety of root zones of adjacent trees. Methods of tree protection for street trees to be approved by park board.

PROJECT DESCRIPTION



701 Kingsway is a comprehensive mixed-use rental development located at the corner of two of Vancouver’s most important arterial roads, Kingsway and Fraser Street. Rezoned as CD-1 under the Broadway Plan in November 2024, which provides a roadmap for the exciting evolution of this key arterial hub, the project will directly contribute to the realization of the City’s goal of integrating new housing, jobs, and amenities around the new Broadway Subway. Sited on the southbound view axis of Fraser Street, 701 Kingsway’s unique urban fabric is shaped by the diagonal of Kingsway and the shifting street grid of Fraser Street. Resulting in a landmark seven-sided site with three distinct street frontages, the development’s high visibility, and careful integration with existing neighbourhood character, emphasize the social sustainability of this vibrant Mount Pleasant community environment.

701 Kingsway features a 24-storey residential tower with 200 secured rental homes, 20% of which are designated as below-market rental rates. Over 6000 sq ft of commercial space is provided over the course of the site, with continuous, active frontages along both Kingsway and Fraser Street. Two levels of underground parking accommodate 60 car stalls and 428 bicycle stalls. Importantly, the proposal includes an outdoor publicly accessible courtyard (POPS), expanding the local network of public spaces and creating inviting places for visitors and residents. Alongside the residential component, a variety of indoor and outdoor amenity spaces offer opportunities for both active and passive activities. Shared balconies along the height of the south tower elevation provide unique, high-density space where residents have the chance to meet and linger.



Rendering: View from McAuley Park looking east

A 2-storey pavilion enlivens the development, relating to the scale of the nearby village on East 15th Avenue and creating a neighbourhood destination at the corner of Fraser Street and Kingsway. Serving as a transition in height to the single-family homes to the east and ensuring a human scale, this also allows for sun in the POPS. Active, landscaped amenity spaces on level 2 are visible from the street, animating Kingsway and creating an approachable feel. The POPS is designed as a calm, enclosed courtyard space, shielded from the noise of Kingsway and Fraser Street. Featuring trees and a water feature, the courtyard offers an oasis-like atmosphere that enhances visitors' experience while addressing sound absorption concerns. Oriented towards McAuley Park, the courtyard creates a visual and spatial connection between these two public spaces. CRUs wrap around both Fraser Street and Kingsway, animating the courtyard and allowing for life to spill out from the shops. The distinct geometry of the pavilion combined with the POPS and new shop fronts respect the existing character of the neighbourhood while offering something new to this popular area of Mount Pleasant.

Unprecedented in scope, 701 Kingsway is poised to play an important role in the enlivening of this bustling urban precinct, reinforcing the pedestrian-friendly and community-oriented atmosphere of Mount Pleasant. Working with tenets of the Broadway Plan, 701 Kingsway will serve as a high-quality and sustainable development within Vancouver and beyond, delivering a strong sense of design while providing necessary rental housing for the growing population. In the same spirit, the public art at 701 Kingsway will be dynamic and welcoming, marking the site as a destination within this well-loved zone.



Rendering: Aerial view of the Kingsway development



Rendering: View looking east



Rendering: Kingsway Streetscape

PUBLIC REALM



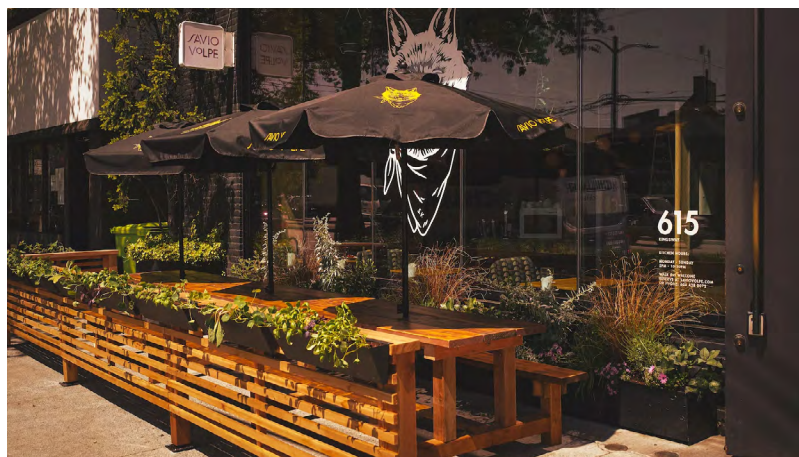
Kingsway looking East

Ideally situated at the centre of Vancouver, in the neighbourhood of Mount Pleasant, 701 Kingsway is a vibrant community within one of the City's most bustling and accessible cores. As a zone currently benefiting from significant transformation as the various phases of the Broadway Plan are implemented, 701 Kingsway is poised to contribute in a landmark way to the public realm of this historic community. Adding commercial retail space, as well as outdoor social areas, 701 Kingsway will build upon Mount Pleasant's rich social, historic, and cultural fabric. This transit-oriented development supports the everchanging needs of the surrounding community, fostering an inclusive and vibrant public realm for residents and visitors alike.

The project site sits at an important intersection within the Mount Pleasant neighbourhood. Part of an evolving and densifying context, this project will demonstrate a number of sustainable initiatives and unique programmatic elements that can be woven into the area's new multi-family housing options. 701 Kingsway's unique site and responding street level plan take the opportunity to provide a rare public space on private property and features a public courtyard located in the heart of the development. This courtyard will contribute to the destination greenspaces of McAuley and Robson Parks immediately west of the development and will offer a place of respite at this busy Kingsway and Fraser intersection. Commercial retail frontages along Kingsway and Fraser Streets meet at the intersection corner where the courtyard trees and signage announce the courtyard to the street. Retail frontages and entries wrap and surround the courtyard activating and bringing life to its edges. The courtyard is oriented to provide a direct visual connection to McAuley Park across the street and is west facing to capture full sun in the late afternoon during winter months and well into the evening during summer.



Car Free Day 2015, Main Street



Outdoor Patio at Savio Volpe, Kingsway

701 Kingsway will also be served by the Broadway Subway Skytrain Station located at East Broadway and Main St, which is approximately 1 kilometer (20 minute walk or 5 minute drive) from the development. 701 Kingsway is well connected to the city's bike network, as it is located equidistant from both the Prince Edward Street and Windsor Street bike routes, running north-south, and four blocks from the East 10th bike route, running east-west. The site is also close to Robson Park, a greenspace that features a playground, wading pool, field house, community garden, tennis, basketball and ball hockey courts, as well as a soccer field, and McAuley Park, a small public park that often plays host to community events.

Surrounded by a wider network of social, commercial, and cultural amenities, including shops, cafes, restaurants, art galleries, and public spaces that nurture creativity and livability within Mount Pleasant, 701 Kingsway will foster a diversity of social activity, both reflecting and contributing to the neighbourhood's distinct character. Reflecting with care the needs of its resilient and vibrant Mount Pleasant community, 701 Kingsway seeks to support the City's goals of strengthening and diversifying the area as an eclectic and walkable mixed-use zone close to rapid transit by providing opportunities for additional housing, job space, amenities, cultural facilities, and local-serving retail/service uses. 701 Kingsway is committed to fostering a quality and engaging public realm that will enhance the neighbourhood character by providing successful and desirable places to live, work, and play, increasing community connectivity and enhancing livability.



Hidden Alleyway Community Garden, 13th Avenue and Fraser Street



Mount Saint Joseph Hospital



Robson Park

MCAULEY PARK



McAuley Park



Memorial of Vietnamese Boat People by Vivi Vo Hung Kiet

McAuley Park is the smallest fully-named park in the City of Vancouver. Located within the triangular median formed by Fraser Street, Kingsway, and East 15th Avenue, the park occupies a modest green space in the heart of the Fraserhood neighbourhood—a culturally vibrant area known for its concentration of cafés, restaurants, and small businesses.

Despite its size, McAuley Park accommodates a number of community-oriented features, including shaded seating areas, a memorial commemorating the Vietnamese boat people, and flag installations that contribute to the park's visual identity. It serves as a gathering space within the neighbourhood, offering a place for passive recreation and reflection in a densely built environment.

The park is named in honour of Harvey and Theresa McAuley, long-time East Vancouver residents recognized for their exceptional civic engagement and volunteerism. As dedicated participants in community consultations and as active Neighbourhood Watch volunteers, the McAuleys played a vital role in fostering a sense of local stewardship. Their consistent advocacy and involvement helped shape the social fabric of their neighbourhood, and the park stands as a lasting tribute to their contributions.

The public art for 701 Kingsway will seek to connect with the rich neighbourhood context and public realm in a meaningful way, and while the public art cannot be located within the park itself, artists are encouraged to explore connections to the park through their concepts and choice of materials.

THE BROADWAY PLAN



Aerial view of Broadway and the downtown skyline

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

The Broadway Plan aims to delineate a clear and flexible policy framework to guide growth, positive change, and the delivery of public benefits within the Broadway neighbourhoods, considering both long-range and short-term goals. Integral to the Broadway Plan is the new Broadway Subway, which will provide high-quality rapid transit to create complete, inclusive, and affordable transit-oriented neighbourhoods. The Broadway Subway will deliver improved city-wide connections, an enhanced public realm, and ease of sustainable movement whether it be walking, cycling, or rolling.

The Broadway Subway is an approximately six-kilometre extension of the Millennium Line, and a key new link in Metro Vancouver's rapid transit system. Enhancing connections from Vancouver to additional eastern growth centres — such as Burnaby, Coquitlam and Surrey — the Broadway Subway will eventually also connect west to UBC. The Broadway Subway will also intersect with the Canada Line, providing improved connections to Downtown, the Vancouver International Airport, and central Richmond. The Broadway Subway will link to the Millennium Line at VCC-Clark station and provide six new stations: Great Northern Way-Emily Carr, Mount Pleasant, Broadway-City Hall, Oak-VGH, South Granville, and Arbutus.

HISTORY & COMMUNITY CONTEXT



Mount Pleasant looking north, 1890s

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

Central to the history of Kingsway, which stretches diagonally from Vancouver’s Main Street just south of 7th Avenue to the Burnaby-New Westminster border where it becomes 12th Street, is its previous iteration as a centuries-old Indigenous walking trail. Established by numerous Coastal Salish peoples including the Skwxwú7mesh, the Tsleil-Waututh, the xʷməθkʷəy̓əm, the Qayqayt, the Kwantlen, the Katzie, and many other nations who uses the Sto:lo, also known as the Fraser River.

Less than 100 years ago, the area that we know today as Mount Pleasant, within which 701 Kingsway is located, was a forest of huge fir trees saddled by the tidal flats of False Creek. The rich natural ecosystem of plants, birds, and animals made the area one of natural abundance for the Musqueam, Squamish, and Tsleil-Waututh peoples, supporting a deeply symbiotic and rich cultural connection to the land.



Indigenous Village near Alexander & Columbia, 1898



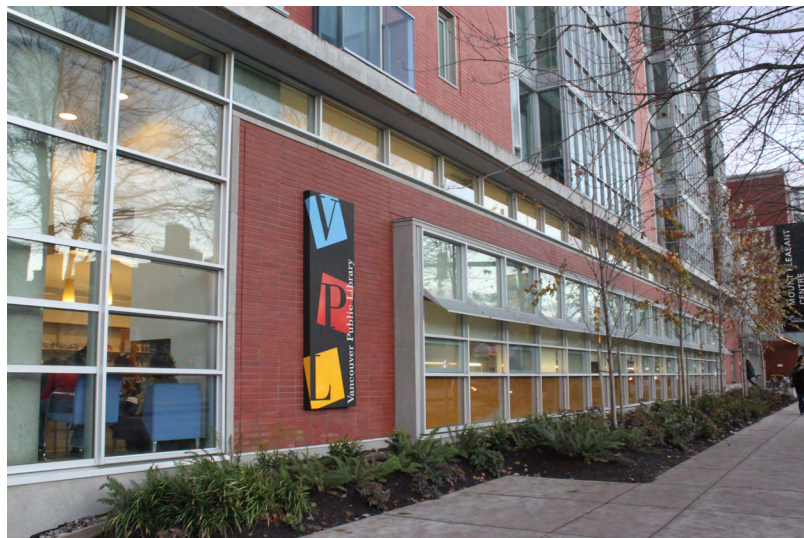
Hastings Sawmill, 1925

In 1858, the Fraser River Gold Rush dramatically reshaped the Vancouver area, and the wide network of First Nations trails could no longer carry the many residents and visitors who had flooded the area. In 1859, in a precursor to Canada's Indian Act first introduced in 1876, all land in British Columbia was declared as belonging to the Crown, with members of Indigenous groups displaced from their communities. In 1860, the trail we know today as Kingsway was opened to facilitate military movement between Vancouver's historic Gastown and the capital in New Westminster. Cutting diagonally across Burrard Peninsula, the road traversed at an angle along present-day Vancouver's street grid, a distinctive point of mapping still visible today. The road was augmented in 1892, when the parallel-running interurban line connecting Vancouver and New Westminster was opened, and Burnaby was officially incorporated as a municipality. With added ease of movement, the surrounding area became increasingly more attractive to settlers, and in 1912 the provincial and municipal governments came together to upgrade the road and in 1913, the road was officially opened as Kingsway.

By the early 1910s, with the help of surrounding developing infrastructure, Mount Pleasant was Vancouver's first developed suburb, with a thriving community that included many businesses, homes, and an electric streetcar. Up until the 1950s, Mount Pleasant retained its mix of industrial warehousing and light manufacturing, combined with commercial and residential zones. During the Second World War, Mount Pleasant was home to Vancouver's first high-tech industry, where radio equipment was manufactured for the Allied effort. The 1960s and 70s saw low-rise apartment buildings and offices replacing most of the houses in the north-east sector of Mount Pleasant, as well as the proliferation of a thriving arts community, including several important arts institutions that remain an integral part of the City's cultural fabric today. Among these institutions are artist-run centres the Western Front (8th Ave and Scotia Street) and VIVO (formerly 4th Ave and Main Street, now 2625 Kaslo Street). In 1973, the Western Front was founded by eight artists who were inspired to create a space for the exploration and creation of new art forms. VIVO, also incorporated in 1973, was the first video exchange library and one of the earliest international video centres and Canadian artist-run centres. As the arts scene in Mount Pleasant flourished, a growing number of studios and artists moved into the vicinity. In the 1990s, the first live-work spaces were built in the area.



Robson Park



Vancouver Public Library, Mount Pleasant Branch

Today, Mount Pleasant is a vibrant and eclectic area known for its heritage buildings, vibrant artistic community, arts + culture venues, and arts-focused festivals. Mount Pleasant is committed to fostering initiatives based on values of inclusion, social justice and accessibility to people of various incomes, ethnicities, orientations, ages and abilities. Having undergone an exciting revitalization in recent years, Mount Pleasant prospers as a community known for its unique variety of locally owned shops and restaurants, galleries, studios and artistic residents, heritage buildings, and grass roots initiatives.



Cavell Gardens Independent Senior Care Home



Former and current Mount Pleasant riding MLAs Melanie Mark (left) and Joan Phillip (right)

PUBLIC ART CONTEXT

Public art plays a key role in energizing public space, inspiring thought, dialogue, and transforming sites of work, live, and play into welcoming, engaging, and enjoyable environments. The public artwork seeks to underline these values, integrating seamlessly into the wider public art context of both the Mount Pleasant and nearby Greater Vancouver communities.

In keeping with The City's of Vancouver's Culture Shift, which "sites public art as a key contributor in building a strong, inclusive and meaningful public realm" and the City of Vancouver Public Art Program mission to produce high quality public art that enriches Vancouver's urban environment and provide a unique identity for individual developments, the 701 Kingsway project will contribute to the shaping of this neighbourhood in a significant and exciting way.

A noteworthy public artwork is along Kingsway is artist Sonny Assu's *Kingsway Trail*. Commissioned for Vancouver's 125th Anniversary, the work consists of a series of street markers spanning from Main Street to Boundary Road, tracing the path of an ancient Indigenous foot trail that once linked the Fraser River to False Creek and English Bay. Designed in the artist's signature style, where Coast Salish forms meet the visual language of pop culture and highway signage, the markers bring forward the layered histories of the area.

Mount Pleasant offers a rich public art context with a much-celebrated creative itinerary that features a host of wide ranging permanent, temporary, program and platformed public art works, establishing a culturally significant destination for residents and visitors to the area and creating opportunity to inspire conversation and gathering.



Vivi Vo Hung Kiet, 'Vietnamese Boat People Memorial'
2018, 600 E 15th Ave



Debra Sparrow, 'Blanketing the City', 2018, Kingsway and East 12th



Khan Lee, 'Rain', 2018, 333 East 11th Ave



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



Fintan Magee, 'The Evening', 2020, 333 East 11th Ave



Scott Massey, 'Kingsway Luminaires', 2009, Kingsway
at Knight Street

PUBLIC ART OPPORTUNITY

The proposed primary public art location is identified as the area within the POPS courtyard space, which is envisioned as an urban oasis inspired by Paley Park in New York. This location offers potential to integrate with the exterior façade and water feature (Site #1). If the exterior façade and water feature are considered by an artist, it will be important that the proposed artwork functions independently of the water flow, as the water is intended to be turned off during the winter months. A second site location may also be considered that includes the landscape area at the intersection of Fraser Street and East 15th Street (Site #2). The site locations offer good public visibility, accessibility, with multiple engagement opportunities for both residents and visitors as well as motorists, cyclists, and pedestrians along Kingsway and Fraser Street.

PUBLIC ART OPPORTUNITY – SITE LOCATIONS

Site #1: the POPS courtyard space, including potential integration with the exterior façade with a water feature

Site #2: the landscape area at the intersection of Fraser Street and East 15th Street

An artist may consider more than one site for the public art opportunity. The two sites may be broadly considered by an artist and offer a wide range of form and material as well as potential for a single or expanded series of related works that may involve an integrated approach working in concert with the landscape design and hardscape features such as planters and seating elements. An artist or artist team may also consider various forms of media, including light and sound. Artists working with sound, or those incorporating sound into their proposals, are welcomed to consider the acoustics of the courtyard, as well as the possibility of integrating other media such as an online component.



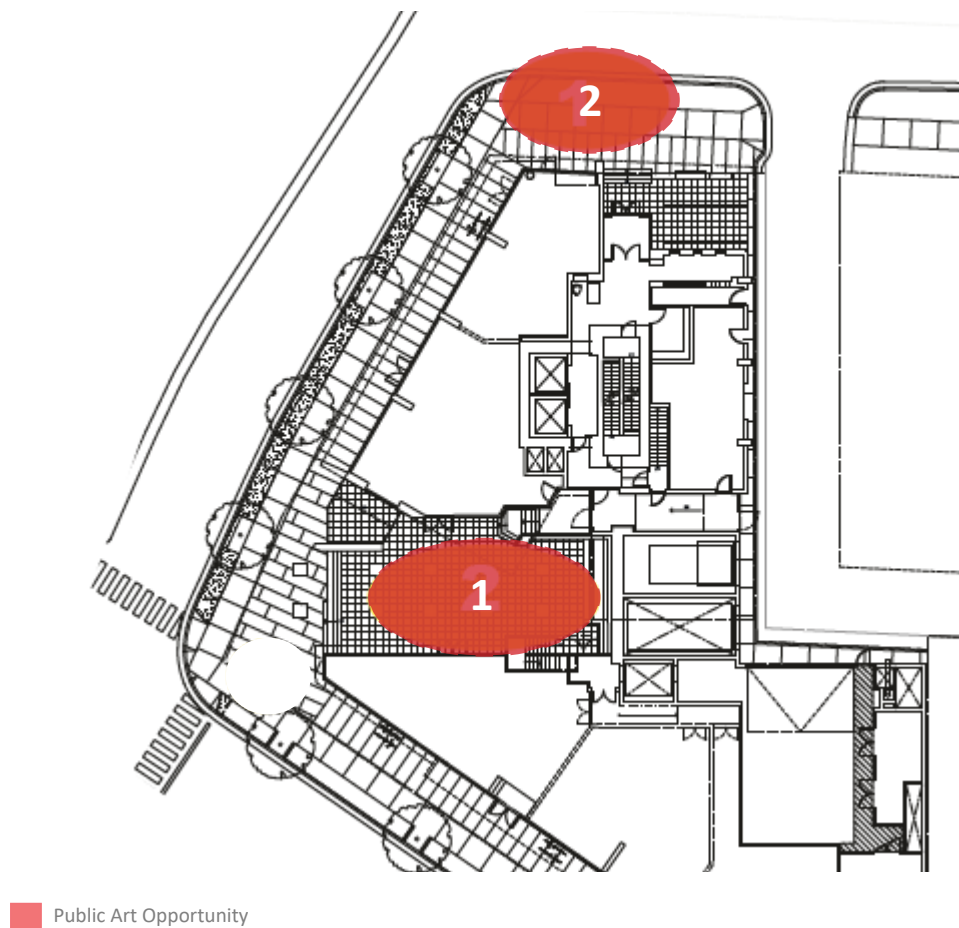
Illustrated Plan: Public Art Opportunities at the Kingsway development.

Public Art Opportunity

The public art will act as a significant marker for the development, contributing to a dynamic, connected and enjoyable public realm within the neighbourhood. The public art sites have been proposed to support social activity and promote neighbourhood interconnectedness in a welcoming built environment, with a strong emphasis on enhancing connectivity to the adjacent McAuley Park as an integral community space. The public art at the plaza will foster and encourage community engagement, supporting the lively bustle of everyday life as well as moments of quiet and reflection.

The artist or artist team selected will be given as much creative freedom as possible to activate the identified site location(s), integrating art to the architectural and landscape design as well as community contexts in a meaningful and lasting way. An artist will be selected early in the development process with the opportunity to work closely with the design team. 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 and its commitment to visual art.

Qualex-Landmark proposes to host an enduring artwork that speaks to diverse audiences, inviting engagement and dialogue on many levels while celebrating and enhancing local culture in this vibrant upcoming Mount Pleasant neighborhood.



PRECEDENT IMAGES



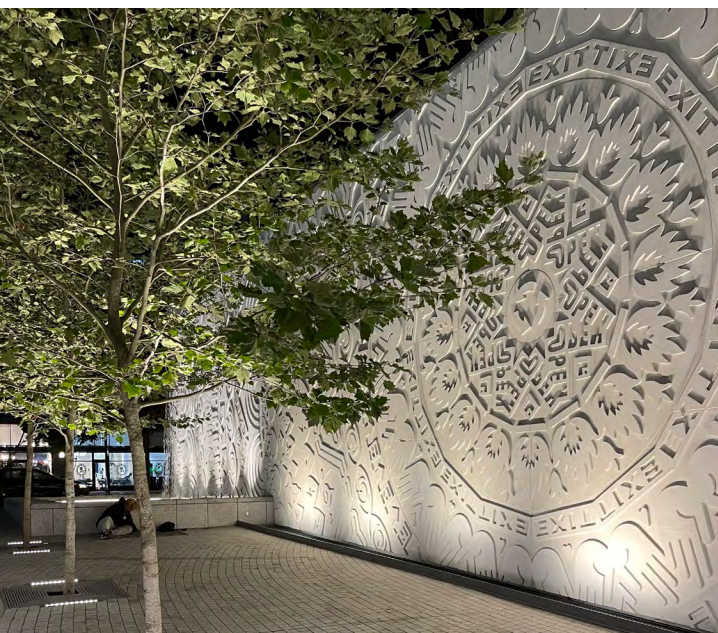
Marie Khouri, *Sit With Me, Share With Me*, 2021, West Vancouver BC



Karen Kazmer, *Passing Through*, 2019, Vancouver BC



ie creative, *coming home*, 2014, North Vancouver BC



Gunilla Klingberg, *Wheel Of Everyday Life*, 2022, Vancouver BC



Michael Nicholl Yahgulanaas, *Fin*, 2022, Vancouver BC

PUBLIC ART BUDGET

The total public art budget for the 701 Kingsway 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 **\$302,522.22** is based on the eligible project FSR of 152,789 square feet.

The total public artwork budget will be allocated to administrative costs, the public artwork, developer contingency, interpretive signs or plaques, and 10% art fund fee paid to the City of Vancouver.

Administrative costs will include art consultant fees, the artist selection process, and artist, selection panel and advisory honorariums. The amount allocated for the public artwork includes the artist fees, artwork fabrication, storage, transportation, installation, engineering certificates, construction coordination and site preparation, lighting, final documentation, professional images of completed work and insurance, plus applicable taxes.

Public Artwork.....	\$190,000.00
Public Art Administration.....	\$66,600.00
Selection Process and Honoraria.....	\$36,600.00
Artist Honoraria (\$6,500 x 4)	\$26,000.00
Community Advisory (\$1,000 x 3)	\$3,000.00
Selection Panel Honoraria (\$1,200 x 3)	\$3,600.00
*Artist Access Fund (\$1,000 x 4)	\$4,000.00
Public Art Consultant	\$30,000.00
*Developer's Contingency	\$8,670.00
Plaque	\$2,000.00
Photo Documentation Licenses.....	\$5,000.00
10% Civic Program Contribution	\$30,252.22
TOTAL PUBLIC ART BUDGET	\$302,522.22

*Note: Any unused Artist Access Fund will be returned to the Developer's Contingency.

*Note: The Developer's Contingency may be utilized to support the elimination of identified barriers for equity-seeking groups in the selection of longlists, panels, and advisors. Strategies for addressing these barriers will be implemented and demonstrated.

TIMELINE

TARGET PROJECT TIMELINE

Public Hearing	November 2024
DP Application.....	December 2024
DP Issuance	October (Potentially September) 2025
Occupancy.....	December 2027

TARGET PUBLIC ART TIMELINE

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

* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be thoughtfully considered throughout the public art selection process. A non-voting community advisory will be established and consist of three representatives from the local community, including a local resident and a representative from the Squamish, Musqueam or Tsleil Waututh Nations. The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of **\$1,000.00** for their work.

Opportunities are open to all members of the arts community, including those wishing to be considered as artists, selection panel members, or community advisors. We encourage community members to apply online through our website or send an email or call our office and let us know if they would like to be considered as a selection panel member or community advisor.

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 vital insights into shared community values as well as aspirations around public art. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide community insights and note worthy aspects about the local community that would be helpful to the artists in considering their concept proposals. Smaller informal coffee meetings may be hosted by the consultant with members of the local community for further feedback and input on the public art opportunity.

Proposed Community Advisors:

Chrystal Sparrow, Artist, Member of the Musqueam Indian Band and Cultural Advisor
Monica Murguia, Communications and Volunteer Coordinator, 411 Seniors Centre Society
Sandeep Johal, Artist with public art in the area

Alternates:

Olivia George, Artist, Member of the Tsleil-Waututh Nation
Khan Lee, Artist with public art in the area

SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant, Ballard Fine Art. The community advisory will provide local community insights and commentary during the artist selection process. Selection Panel members and Community Advisors are encouraged to recommend artists for future opportunities, and Ballard Fine Art also hosts an online application form for artists to submit their work for consideration.

The proposed selection process is a two-stage invitational to professional artists or artist teams with a voting selection panel. The selection panel will consist of five members; and will include three representatives from the Vancouver Art Community and two members from the Qualex project design team. The representatives from the Art Community will be paid an honorarium of **\$1,200.00** for their work.

Proposed Selection Panel Members:

Cyrus Navabi, President, Qualex-Landmark
Chris Phillips, Founding Principal, PFS Studio
Sanja Sladojevic, Executive Director, Mount Pleasant Family Centre Society
Makiko Hara, Curator
Jeanette Lee, Artist

Alternates:

Adrian Sinclair, Artist, Local Resident
Olivia Di Liberto, Artist, Local Resident

Stage One

In stage one of the selection process, the selection panel will be oriented to the 701 Kingsway development project, the public art site and opportunity as well as the community contexts with the opportunity to meet with the community advisory. Ballard Fine Art and the art professionals will conduct in-depth research and nominate a long list of suitable artists or artist teams for consideration by the selection panel.

The selection panel will collectively review and discuss the merits of the artists' past work and potential fit with the respective public art opportunity. Upon review, the selection panel will nominate a short-list of four artists to develop a concept proposal. The short-listed artists will be invited to develop concept proposals for the public art opportunity. The short-listed artists will be provided with an honorarium of **\$6,500.00** for their work, paid upon receipt and presentation of their concept proposal.

Stage Two

In stage two, The shortlisted artists will be provided with an in-depth orientation to the project and public art site and opportunity (s) and the community contexts. In addition, the artists will be invited to meet the design team and community advisory.

Although artist proposals are typically submitted digitally and include written and visual components, we have expanded submission options to allow multiple modes of communication, including audio, oral discussion, or pre-recorded video depending on the artist's preference. We also support artists during concept proposal presentations by allowing a trusted third party to present on their behalf or provide support. This may include, but is not limited to, family members, colleagues, friends, or interpreters.

To further support diversity and inclusion we have established an Access Fund, supported through the project contingency allocation, to assist artists who face barriers in the application process. Artists may request funding of up to **\$1,000.00** to support the preparation and presentation of their proposals. Any unused funds will be go back into contingency for the overall project.

The Access Fund is intended to support equity-deserving artists throughout the development of their concept proposals. Funding is provided on a case-by-case basis, in addition to the concept proposal fee, and is designed to address systemic barriers. Artists from equity-deserving communities are encouraged to speak with a member of our team to discuss their individual needs and identify appropriate support options.

Support may include, but is not limited to:

- Artist assistants or project coordination support
- Assistance developing visualizations and renderings
- Help preparing presentation packages
- Tutors or editors for written proposal development
- Local transportation to proposed artwork sites
- Childcare during proposal development or site visits
- Language interpretation and translation for artists who are deaf or who prefer to develop proposals in a language other than English (with transcription into English)
- Other accessibility-related needs identified by the artist

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, installation requirements, names of fabricators and maintenance requirements
- 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 budget, timeline, implementation, safety, maintenance
- v) Artistic quality of artwork presented in the documentation of past work
- vi) Availability

Please note: If no submission warrants consideration, Qualex-Landmark reserves the right not to award the commission.

DIVERSITY, EQUITY AND INCLUSION

Equity Strategy Statement

Ballard Fine Art acknowledges that marginalized artists and creatives face systemic barriers including racism, sexism, homophobia, transphobia, 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 processes 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 a 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 advance our commitment, Ballard Fine Art has developed an initial framework to identify and reduce barriers while creating supportive collaborative pathways for artists. Following the City of Vancouver's Equity Framework, we acknowledge the distinct ongoing colonialism experienced by Host Nations and urban Indigenous people, separate from oppression faced by other equity-deserving groups.

Our strategy centers on equity rather than equality, with equity aiming for fairness by providing resources and opportunities tailored to individual needs, while equality focuses on treating everyone the same way regardless of different starting positions. The most equitable approach involves providing support to those facing disadvantages, thereby ensuring they have fair access to any opportunity, which recognizes that individuals may require different supports to achieve the same outcome. We view equity as an evolving process that requires continuous feedback from diverse curators, educators, Indigenous elders, knowledge keepers, artists, and the communities we serve, with our strategy focusing on three key areas: lowering barriers to connection, supporting applications, and providing assistance throughout the public art process.

Guiding Principles for Language Use

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

Lowering Barriers to Entry

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

1. Website Submissions

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 & Community Members

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

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

Ballard Fine Art'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 artist calls are distributed through various channels to reach a wider audience.

4. Design-Only Submissions

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

5. Studio Visits and In-Person Meetings

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

Supporting Artists Through the Public Art Process

We acknowledge that once an artist is shortlisted there may still be 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 requires considerable time and effort, which deserves fair compensation and respect for artists' professional work. Our commitment to equitable practices includes paying honorariums that align with CARFAC fee schedules, ensuring artists receive appropriate remuneration for their creative contributions throughout the selection process.

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

- **Addressing Communication Barriers**
We recognize that literacy, language and communication preferences vary significantly across diverse communities, and traditional communication formats may create unnecessary barriers for many talented artists seeking to participate in the public art process. To address this challenge, we offer multiple alternative communication methods tailored to individual preferences and needs, including phone calls, in-person meetings, video conferencing, text messages, and audio recordings. Our team is committed to adapting our communication approaches to ensure every artist feels comfortable and respected throughout the entire engagement process, recognizing that flexibility in our communication practices is essential to creating truly inclusive artistic opportunities.
- **Accessibility and Accommodations**
We are developing an intake process designed to proactively capture artists' communication preferences, schedule availability, accessibility requirements, and culturally specific needs to ensure our engagement is respectful, appropriate, and effective from the very beginning. In working with Indigenous communities and artists, we honor oral traditions and storytelling as legitimate and valuable methods of presenting art concepts and ideas, moving beyond colonial expectations of written proposals to embrace diverse cultural approaches to creative expression.

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

REFERENCES

<https://bylaws.vancouver.ca/zoning/zoning-by-law-district-schedule-c-2.pdf>

<https://guidelines.vancouver.ca/policy-plan-broadway.pdf>

<https://vancouver.ca/files/cov/equity-framework.pdf>

<https://vancouver.ca/files/cov/vancouver-culture-shift.pdf>

<https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf>