

Jan Ballard
Ballard Fine Art
319 Pender Street West
Unit 450
Vancouver, BC
V6B 1T3

Monday, September 22, 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 Aragon - 2851 E 49th Ave Preliminary Public Art Plan (PPAP) which was presented on January 13th, 2025.

1. "Consider a broader, more innovative call for artists particularly aimed at new and emerging artists, and explore strategies for implementing such a call;"

A comprehensive Expression of Interest (EOI) process for the public art installation at 2851 E 49th Avenue will prioritize accessibility as a 'Design-Only' opportunity that removes traditional barriers for emerging artists and equity-denied groups. The EOI will be shared widely with organizations including (but not limited to) Outsiders & Others, BC Arts Alliance and Community Arts Council of Vancouver to ensure diversity and inclusion in the selection process. Shortlisted artists will be compensated in accordance with CARFAC guidelines, with an additional Access Fund available for artists who require support to participate fully in the selection process.

2. "Revise the marked-up project images on page 17-18 of the plan and include more diverse precedent images to allow greater flexibility for artists, so that the public art opportunity does not present as too prescriptive;"

The marked-up project images have been revised to encompass the entire balcony frontage which significantly expands the area for an artist's creative work. The DPAP also includes a broader range of examples of how other artists have approached similar opportunities, in addition to the precedent images shared in the PPAP: Barking Central in London, demonstrating the impact of site-wide color gradients; privacy panels at Pueblo Serena in Mexico, showcasing creative use of negative space; and the Art Balcony designs for Uncle Bob's Place in Seattle, an excellent example of a community-informed public art project.

This expanded collection of precedent images better communicates the full spectrum of possibilities and approaches available to artists responding to this public art opportunity.

3. “Provide clarity around base building costs to ensure that the artwork enhances base balcony façades rather than replaces them;”

Page 19 (‘Public Art Opportunity’)

The project architect has confirmed that the art screen was never considered as part of the architectural design and base building cost for the proposed 2851 East 49th Avenue development. The originally planned guardrail system for the project was composed of glass panels with steel frames, and the proposed art screens will be installed in addition to the planned guardrail system. Therefore, the original art screens are not considered a part of the base building cost, and any public art funding allocations will be used solely for the design, fabrication and installation the art screens.

Page 22 (‘Public Art Budget’)

Base costs: For any public art opportunity that will be integrated with the building architecture, the public art budget will not include the base cost of the development’s proposed components and materials. The public art budget is separate and in addition to the costs associated with the proposed hardscape and landscape components and materials.

4. “Provide more flexibility to artists for determining artwork materials, in consultation with engineers.”

Page 19 (‘Public Art Opportunity’)

The artist will be given as much creative license as possible to activate the identified site location with a public artwork that invites engagement in a meaningful and lasting way. The selected artist will have significant input in determining the artwork materials, in consultation with project engineers/consultants. The artist will be selected early in the development process with the opportunity to become an integral member of the design team.

We hope these comprehensive revisions sufficiently address the concerns and goals of the Public Art Committee and demonstrate our commitment to creating an inclusive, innovative, and meaningful public art opportunity. We believe the enhanced approach outlined above will result in a distinctive artwork that enriches the community while supporting artists and fostering creative excellence. We look forward to your feedback.

With best regards,



Jan Ballard



ARAGON PROPERTIES
DETAILED PUBLIC ART PLAN

2851 EAST 49TH AVENUE, VANCOUVER

September 24, 2025

BALLARD FINE ART
ART ADVISORY

TABLE OF CONTENTS

Project Details5

Project Team6

Context Map7

Site Plan.....9

Project Description10

Public Realm.....13

Community Context.....15

Public Art Context17

Public Art Opportunity.....19

Precedent Images21

Public Art Budget22

Timelines.....23

Community Engagement Strategy.....24

Selection Process25

Diversity, Equity And Inclusion.....27

PROJECT DETAILS

PROJECT ADDRESS	Building: 2581 East 49th Avenue, Vancouver, BC Townhouses: 2838-2869 East 49th Avenue, Vancouver, BC
LEGAL ADDRESS	Lots 15 to 20 of Block 9 North West 1/4 of District Lot 337 Plan 8117; PIDs 010-240-535, 008-071-594, 010-240-560, 004-912-616, 003-896-251 and 010-240-837
PUBLIC ART BUDGET	\$200,580.34
FSR:	101,303.2 sq.ft

PROJECT TEAM

PROJECT OWNER | ARAGON PROPERTIES LTD.

1628 W 1st Ave #201
Vancouver, BC V6J 1G1

Lenny Moy | President
lmoy@aragon.ca

PROJECT DEVELOPER | ARAGON PROPERTIES LTD.

1628 W 1st Ave #201
Vancouver, BC V6J 1G1

Lenny Moy | President
lmoy@aragon.ca

DESIGN ARCHITECT | YAMAMOTO ARCHITECTURE

33 E 8th Ave #202
Vancouver, BC V5T 1R5

Darryl Dy | Architect
info@yamamotoarchitecture.com

LANDSCAPE ARCHITECT | ETA LANDSCAPE ARCHITECTURE

1690 W 2nd Ave
Vancouver, BC V6J 1H4

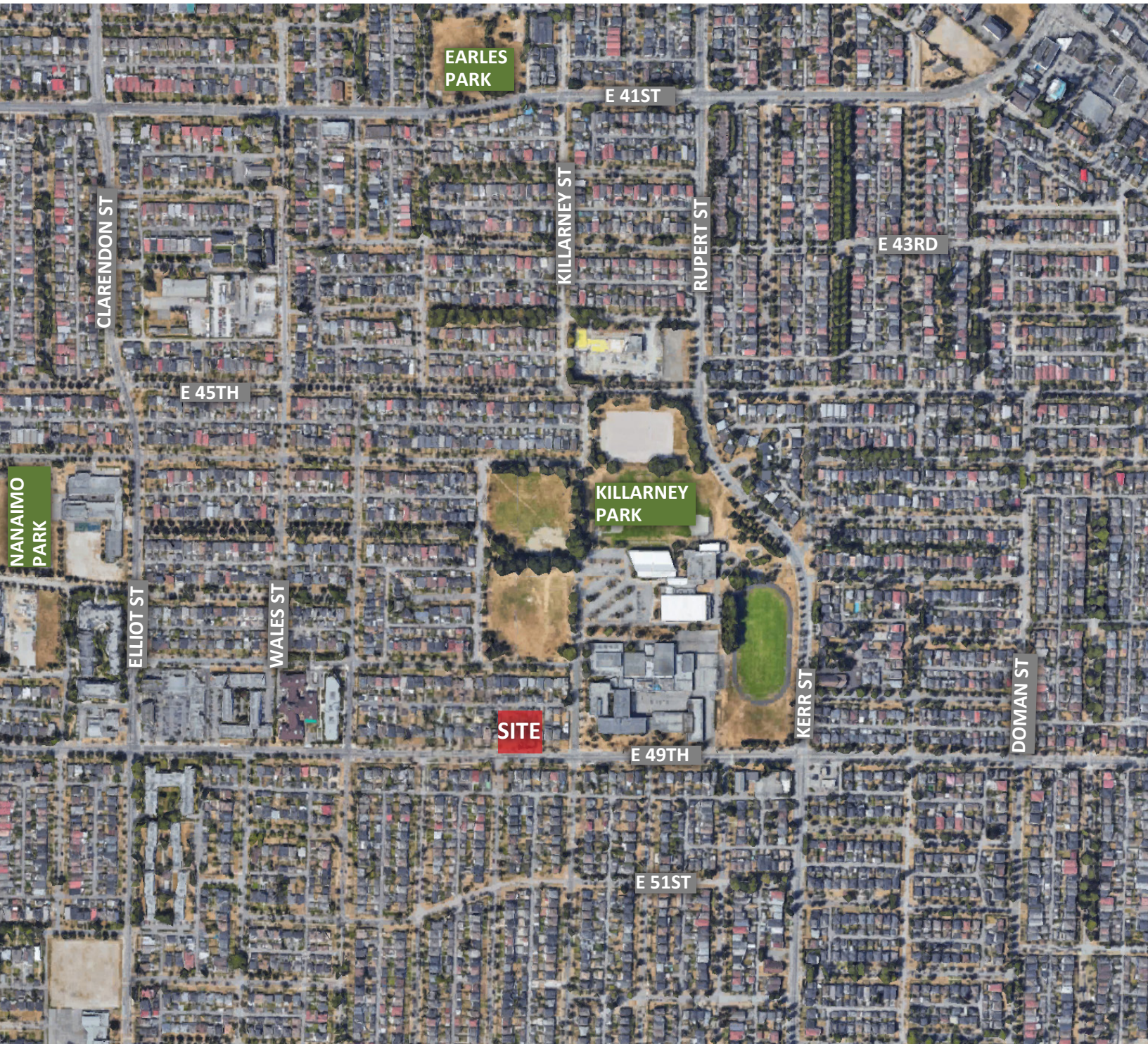
Daryl Tyacke | Landscape Architect
daryl@etala.ca

PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.

450-319 West Pender
Vancouver, BC V6B 1T3
604.922.6843

Jan Ballard | Principal
jan@ballardfineart.com

CONTEXT MAP



Context map showing location of the E49th development



-  BUS STOP
-  SUBJECT PROPERTY
-  500M WALKING CIRCLE
-  FTN BUS ROUTES
-  BIKE ROUTE
-  PARKS / GREEN SPACES

SITE PLAN



PROJECT DESCRIPTION



Rendering: View of the Lobby Entrance - South Elevation

2851 East 49th Avenue is a 5-storey market rental residential development located in the heart of the Killarney neighbourhood, resting proximally along the border between Vancouver and Burnaby. The development is one of eight newly proposed neighbourhood builds, largely 4-6 storey mixed use residential buildings, set to provide greater housing density throughout the surrounding area. With a total site area of 46,198 sq. ft, 2851 East 49th will allocate a total of 40% of the units towards supporting family housing, 26% of which are two bedrooms, while 14% are three-bedroom townhouses. The site is an ideal location for residents given the proximity to a wide array of community resources such as the community centre, various schools, transit lines and local retail.

The development is comprised of a series of apartments fronting East 49th avenue, as well as 20 townhouses running adjacent to the lane. Running parallel between both the apartments and townhouses is a semi-private courtyard space, enhancing the overall livability and spaciousness of the development. As well, a large outdoor amenity space is provided at the corner of L1, situated to surround the two existing trees on site; these trees offer increased shade and will support anticipated lounge and gathering activities within the space.



Rendering: View of the apartment along East 49th Avenue

A key development feature includes the preservation of existing mature trees present on site which impacts the overarching footprint, necessitating adaptations to the massing strategy as well as the building form and height. Horizontal breaks are incorporated into the middle of the build on both the North and South sides, the southern-most break allowing retention space for a prominent Douglas Fir. Contemporary in its expression, the project design remains simple and refined whilst responding to the pre-existing aesthetic language of the surrounding neighbourhood. Varying textures, patterns, and materials are employed throughout the architectural program to create visual interest, bolstered in part by the proposed art screens that will be incorporated along the vertically stacked building balconies.

Well-served by bus and rapid transit options, 2851 East 49th is south of the Expo Line's Joyce Collingwood Station, connecting the development to greater Vancouver looking north-west and Burnaby to the east. The development is situated with an active area boasting a variety of local amenities and green spaces, with Metrotown and its many offerings a mere 10-minute drive east.



Rendering: View of the townhouses along the lane



Renderings, left to right: View of the apartment balconies, view of the building from south-east and north-west aerial perspectives

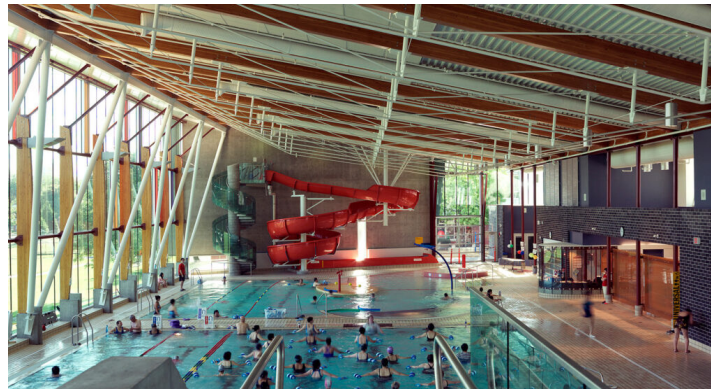
PUBLIC REALM

2851 E 49th Ave is envisioned as an accessible and diverse new transit-oriented community, offering thoughtfully designed and functional spaces set to contribute to the growth of this key Vancouver enclave. Enhancing public life while encouraging intergenerational interaction and well-being, particularly as it relates to the neighbouring school and community centre, the architecture and landscape design prioritise a human-scaled experience. Providing outdoor social spaces as well as pedestrian and bike paths that connect to the wider network of neighbouring greenways, public transit routes, and road infrastructure, 2851 E 48th will build upon Killarney's rich social, historic, and cultural fabric. The development supports the ever-changing needs of the surrounding neighbourhood, fostering an inclusive and vibrant public realm for residents and visitors alike.

2851 E 49th Ave will contribute to the vitality of the community context by incorporating active uses and high-quality building design, befitting its unique location at the heart of Killarney. Acknowledging the diversity of its vibrant, walkable neighbourhood, the development's unique siting adjacent to Killarney Secondary School and Killarney Community Centre will have a lively impact on the ground plane. Alongside bustling street activity spurred from these amenities, a dog park, pool, ice rink, green space, and running track also activate the site. In addition, a number of further parks in the area create flexible, public spaces for leisure and gathering. These parks include Nanaimo Park and Earles Park, as well as the expansive Fraserview Golf Course, Champlain Heights Park, and dog-friendly Everett Crawley Park slightly further south.



Vancouver Public Library, Collingwood Branch



Killarney Community Centre Pool



Nanaimo Park



Killarney Street

2851 E 49th Ave and its arterial 49th Avenue location is a vibrant, urban and culturally-diverse community. Extremely well-connected to Vancouver and beyond, the area is served by buses, including an upcoming rapid-transit line along 49th Ave, as outlined in the Vancouver Plan (2022), which would connect the University of British Columbia Campus to Metrotown in Burnaby. As a transit-oriented rental development, 2851 E 49th Ave supports the Vancouver Plan's three "Big Ideas": 1) Equitable housing and complete neighbourhoods for all 2) An economy that works for all and 3) Climate protection and restored ecosystems.

Designed to meet the needs of its diverse Killarney community, 2851 E 49th Ave will facilitate a ground plane that is cohesive and legible. Providing an active, animated backdrop for day-to-day life, 2851 E 49th Ave will contribute in a meaningful way to this beloved district while increasing housing choices for rental households. Thoughtfully considering the surrounding context, 2851 E 49th Ave will become an important part of Killarney's public network, creating a welcoming and accessible destination for all.



Killarney Community Centre



Fraserview Golf Course



Killarney Secondary School

COMMUNITY CONTEXT

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Skwx̱wú7mesh (Squamish), and Selíł 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.

2851 E 49th Ave is located within Vancouver’s Killarney neighbourhood, bounded by East 41st Avenue and Kingsway to the north, Boundary to the east, Elliott Street and Vivian Drive to the west, and the Fraser River to the south. Within the canon of City Planning, Killarney was one of Vancouver’s last developed regions. The first European settler, William Rowling, arrived in 1868, to a vast forest of hemlock and cedar providing a rich ecosystem in which the local Indigenous peoples existed. The area’s largest salmon stream was Still Creek, which flowed where Killarney Park can now be found. A surveyor in the British military, Rowling received the only land military grant in Vancouver for his service, and settled with his family along the 3.5km stretch of riverfront along the Fraser. In 1878, George Wales was the first European to land in northern Killarney, buying 221 acres for \$1 an acre. The remaining land was auctioned off in 160-acre parcels in 1888, and by 1890, the No. 1 Road (now 45th Avenue) and the No. 2 Road (now 54th Avenue) were built along the properties’ northern boundaries. In 1891, an integral transportation route was built: the interurban line. With tracks following along current day Vanness Avenue and crossing Kingsway at Central Park, the interurban route connected the growing community to neighbouring villages and spurred both residential and commercial development.



Killarney Secondary School Site, 1950s



Still Creek, 1970s



Interurban Railway Car



Aerial view from Killarney neighbourhood looking North

Between 1892 and 1929, Killarney was considered a part of the District of South Vancouver, with much of the area devoted to farmland. In 1913 Westminster Road was paved and renamed Kingsway, and gradually businesses along this major arterial connector began to flourish. When the bog area south of No.1 Road (now 45th Avenue) was drained and developed at Killarney Street, and the new high school and community centre were built in the late 1950s, the area became known as Killarney. This likely had to do with the large influx of Irish Canadians who made the area home.

With the end of the Second World War came an increased demand for housing and amenities, and Vancouver's major landholder, the Canadian Pacific Railway (CPR), opened the lands to development. In the 1970s, the southern part of the area was transformed into Champlain Heights, a residential neighbourhood with cul de sacs and winding roads meant to slow traffic and provide much needed housing for the City's growing population. Killarney has always been a diverse neighbourhood with a variety of housing types; in fact, Vancouver's first cooperative housing development, DeCosmos Village, was built in Killarney in 1970.

Today, even as one of Vancouver's youngest communities, Killarney is a vibrant, diverse area featuring a wide array of people and amenities. With a variety of residential neighbourhoods, residents value the area's distinct single-family neighbourhoods, classic bungalow homes, and green spaces, alongside new densification and shopping opportunities, including the burgeoning River District. The public art opportunity at 2851 E 49th Ave seeks to engage a wide range of audiences on a multitude of levels, playing an integral role in this exciting new development. 2851 E 49th Ave will foster neighbourhood creativity, dialogue, and connectivity, enhancing community identity while supporting the vitality of this rapidly growing area.



Central Park



Joyce Collingwood Station



Dr. George M. Weird Elementary School

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 East 49th seeks to underline these values, integrating seamlessly into the wider public art context of both the Killarney 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;
- Be challenging, risk-taking, creative and innovative in pursuit of great artworks;
- Reflect the distinct character and experience of neighbourhoods and diverse communities;
- Stimulate civic discourse, re-examine narratives and imagine new futures through creative interventions;
- Craft exceptional opportunities for artists – local, national and international, emerging and established – to engage with the public realm through typical and atypical media.

Given the site's position along the City's boundary, it presents a unique opportunity to enliven an area largely untouched by public art. Situated alongside Killarney Park, hosting both Killarney Community Centre as well as Killarney Secondary School, the local context boasts a high degree of foot traffic and interaction despite the residential landscape. East 49th is positioned to contribute to the burgeoning cultural development of this neighbourhood in a new and exciting way. While the immediate surroundings throughout the Killarney neighbourhood remain pre-dominantly empty, key public artworks north of the site include Charms by Vanessa Brown, Still Here by Carmen Rosen, and 108 Steps by Khan Lee.



Brent Sparrow, 'Bright Futures', 2010, Vancouver BC



Carmen Rosen, 'Still Here', 2016, Vancouver BC



Vanessa Brown, 'Charms', 2021, Vancouver BC



Khan Lee, '108 Steps', 2018, Vancouver BC



Mosaic at Killarney Park, artist unknown

PUBLIC ART OPPORTUNITY

Following detailed site analysis with the Aragon design team, the primary public art opportunity has been identified as the series of screens fronting the building's residential balconies. Each panel is estimated to measure 9' wide and 4' tall, for a total of 28 art screens across the expanse of the building. Due to the integrated nature of the opportunity, Aragon and the project design team will collaboratively support the artist and help manage the fabrication and installation process. A design fee will be provided to the selected artist, including the artist fee, concept development, detailed design, engineering and project oversight; the remaining funds will be dedicated to the artwork fabrication. As a key design component of the building, the proposed opportunity offers a high degree of visibility with strong engagement opportunities for both residents, visitors, and passersby alike.

A comprehensive Expression of Interest (EOI) process for the public art installation at 2851 E 49th Avenue will prioritize accessibility as a 'Design-Only' opportunity that removes traditional barriers for emerging artists and equity-denied groups. The EOI will be shared widely with organizations including (but not limited to) Outsiders & Others, BC Arts Alliance and Community Arts Council of Vancouver to ensure diversity and inclusion in the selection process. Shortlisted artists will be compensated in accordance with CARFAC guidelines, with an additional Access Fund available for artists who require support to participate fully in the selection process.



Public Art Opportunity

Public art at the proposed site location offers a unique opportunity for public engagement, providing a significant contribution to the experience and enjoyment of the public realm. Elevated from the ground plane, the screens are highly visible with sight lines for pedestrians, cyclists, and vehicles travelling along East 49th Avenue. The screens allows for maximum accessibility from passersby, creating a distinctive wayfinding element that contributes to visual interest and placemaking within the neighbourhood. Situated in the heart of Killarney, the public art will support both quiet and bustling moments, while enhancing the flow and integration between public spaces, activating and energizing the public realm. The public art opportunity at 2851 E 49th Avenue will be the first of its kind for the neighbourhood, adding to the cultural vibrancy of this lively residential community.

The artist will be given as much creative license as possible to activate the identified site location with a public artwork that invites engagement in a meaningful and lasting way. The selected artist will have significant input in determining the artwork materials, in consultation with project engineers/consultants. The artist will be selected early in the development process with the opportunity to become an integral member of 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 and investment in visual art.

The project architect has confirmed that the art screen was never considered as part of the architectural design and base building cost for the proposed 2851 East 49th Avenue development and will not be moving forward. The guardrail system for the project has always been planned to be glass + steel frames; the proposed art screens will be installed in addition to the glass guards and therefore are not considered a part of the base building cost. Any public art budgetary funds received is to be strictly used solely for the development and application of the art screen.

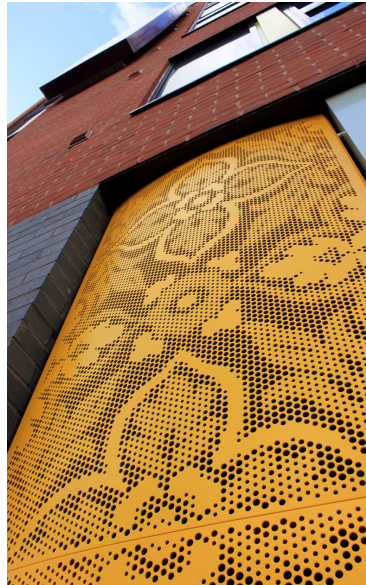


 Public Art Opportunity

PRECEDENT IMAGES



Jean Bocabeille Architecture, Paris, France



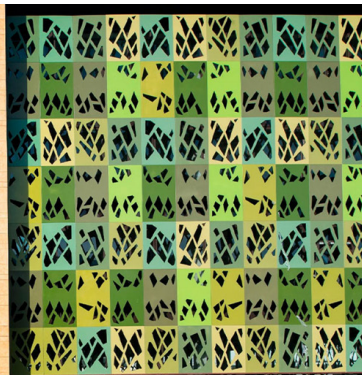
Bruce Williams, 'Chelmsford Damask', UK



Estudio Larrain, Larado Hotel, San Cristobel, Mexico



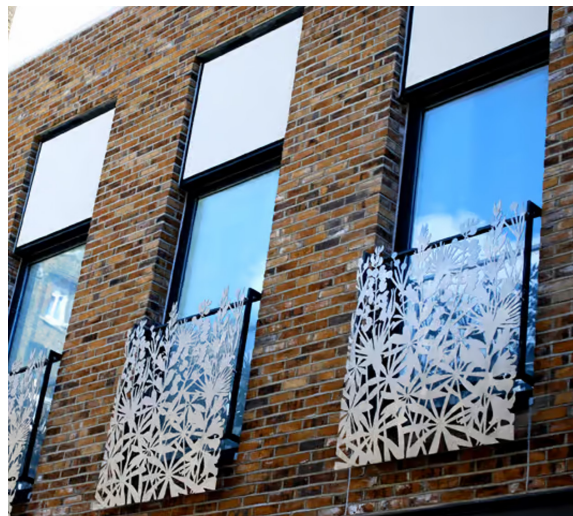
Carranza & Ruiz Architects, Pueblo Serena, Mexico



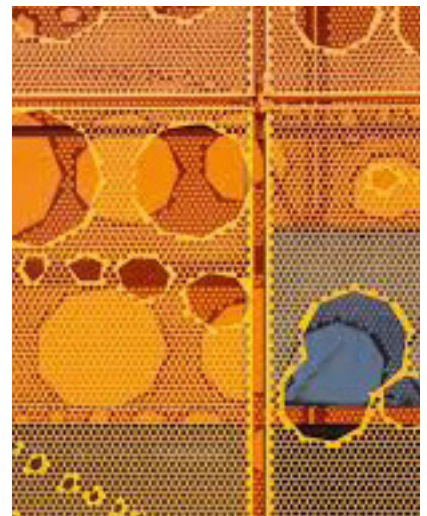
Barking Central, AHMM Architects, London UK



Uncle Bob's Place Art Balconies, Seattle



ArtProjects, Bentinck Mews Juliet Balconies, London UK



Jakob & Macfarlane, 'Le Cube Orange', France

PUBLIC ART BUDGET

The total public art budget for the East 49th 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 **\$200,580.34** is based on the proposed project FSR of 101,303.2 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.

Base costs: For any public art opportunity that will be integrated with the building architecture, the public art budget will not include the base cost of the development's proposed components and materials. The public art budget is separate and in addition to the costs associated with the proposed hardscape and landscape components and materials.

BUDGET ALLOCATION

Public Artwork.....	\$135,000.00
Design, Consultation and Construction Management Fee (Artist)	\$35,000.00
Fabrication and Installation.....	\$100,000.00
Public Art Administration.....	\$36,900.00
Public Art Consultation	\$21,000.00
Selection Process and Honoraria	\$15,900.00
Artist Honoraria (\$2,500 x 3).....	\$7,500.00
Selection Panel Honorarium (\$1,000 x 3)	\$3,000.00
Community Advisory (\$800 x 3).....	\$2,400.00
*Artist Access Fund (\$1,000 x 3).....	\$3,000.00
Photography	\$2,000.00
Plaque	\$2,000.00
**Project Contingency	\$4,622.34
10% Civic Program Contribution	\$20,058.00
Total Public Art Contribution	\$200,580.34

*Note: Artist Access Fund will be released at the sole discretion of the Developer, and any unused funds returned to the Developer's Contingency

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

TIMELINES

TARGET PROJECT TIMELINE

Public Hearing	September 2023
Rezoning Enactment Date	October 2023
DP Application.....	December 2023
DP Issuance.....	May 2025
Occupancy.....	March 2026

TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	January 2025
Detailed Public Art Plan Presentation.....	November 2025
Selection Panel Meeting – Review Long List of Artist	January 2026
Short-listed Artists’ Invitation	February 2026
Artists Orientation Meeting.....	February 2026
Selection Panel Meeting – Artist Presentations	March 2026
Final Artist Selection	April 2026
Artist Contract.....	May 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 East 49th project's public art selection process. A non-voting community advisory will be established and consist of three representatives from the wider Killarney community.

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 (1) 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. Community Advisors will be paid an honorarium of **\$800.00** for their work, with additional funds commensurate with the scope of work.

Proposed Community Advisors:

Chris Parker, Principal, Killarney Secondary School
June Yee, President, Killarney Community Centre Society
Jody Broomfield, Artist, Squamish Nation

Alternates:

Xwalacktun, Artist, Squamish Nation
Carol Mendes, Arts and Culture Manager, Collingwood Neighbourhood House

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 the artist selection process. The selection process will be a two-stage open call with an Expression of Interest (EOI) to local, regional, and national artists, with a voting selection panel. The selection panel will consist of five members and will include three members from the Vancouver art community and two members from the development design team. Members of the selection panel, excluding members from the development design team, will be paid an honorarium of **\$1,000.00** for their work.

Proposed Selection Panel Members:

Lenny Moy, Founder and President, Aragon Properties
Taizo Yamamoto, Owner, Yamamoto Architecture
Christian Zenga, Artist
Sandeep Johal, Artist
Thomas Cannell, Artist, Musqueam Indian Band

Alternates:

Janet Wang, Artist
Rebecca Bayer, Artist

Stage One

In stage one of the selection process, artists will be invited to submit an Expression of Interest (EOI) for consideration by the selection panel. The selection panel will be oriented to the Aragon development project, the public art design opportunity and the community context. Ballard Fine Art will review the EOI submissions and determine a longlist of suitable artists or artist teams for consideration. The selection panel will collectively discuss the merits of the submitted artists' past work and potential fit with the respective public art opportunity. Upon review, the selection panel will determine a shortlist of three (3) artists to develop an artwork design proposal.

Stage Two

In stage two, the shortlisted artists will be invited to develop artwork design 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 shortlisted artists will be provided with an honorarium of **\$2,500.00** for their work, paid upon receipt and presentation of their artwork design proposal. Following the selection panel review of the proposals, a final artist and artwork design will be recommended for selection. The final artist/artist team selected will enter a contract agreement with Aragon to complete the proposed artwork design.

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

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, 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. Funds will be released at the sole discretion of the Developer, and any unused funds will be go back into contingency for the overall project. 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

Artists' EOI Submissions are to include:

- i) Cover letter briefly outlining the artistic approach to the site and public art opportunity (500 words maximum)
- ii) Current CV (2 pages maximum)
- iii) High quality digital images of past work submitted as a folder link from WeTransfer, Dropbox, GoogleDrive, OneDrive etc (10 images maximum)
- iv) Annotated image list of past work including: title, medium, date, dimensions and corresponding image number
- v) Artist contact information

The Short-listed Artists' Public Art Design Proposals are to include:

- i) Public art proposal (1-2 pages or artist's preferred format)
- ii) Visualization tools (renderings, models or other formats)
- iii) Details of all materials, finishes, colours, dimensions
- iv) 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) Artistic quality of artwork presented in the documentation of past work
- v) Availability

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. 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 from equity-deserving communities may request funding of up to **\$1,000.00** to support the preparation and presentation of their proposals. Funds will be released at the sole discretion of the Developer, and any unused funds will be go back into contingency for the overall project.

2. Encouraging a Wide Range of Media

We actively work with artists across diverse media, including sound art, new media, textiles, and community and social practice. 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

City of Vancouver - Public Art Policy And Procedures For Rezoned Developments

<https://guidelines.vancouver.ca/policy-public-art-for-rezonings.pdf>

City of Vancouver - Zoning and Development Bylaw

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

City of Vancouver - Broadway Plan

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

City of Vancouver - Equity Framework

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

City of Vancouver - Culture Shift: Blanketing the City in Arts and Culture

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

City of Vancouver - Making Space For Arts and Culture

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

City of Vancouver - Public Art Committee By-Law No. 6870

<https://bylaws.vancouver.ca/6870c.PDF>