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Thursday, January 22, 2026

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

Response to November 17, 2025 Public Art Committee Motion

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

This letter outlines our consideration and response to the city of Vancouver's Public Art committees' specific comments regarding the Nicola Real Estate - 2111 Main St Preliminary Public Art Plan (PPAP) which was presented on November 17, 2025.

1. Barriers for Equity-Seeking Groups

Committee Feedback: *Barriers for equity-seeking groups in the selection of long-lists, panels, and advisors be identified and strategies for addressing those barriers be implemented and demonstrated.*

Response (Diversity, Equity and Inclusion Strategy, p. 35):

Barrier: Artists from equity-deserving communities lack resources for proposal development including visualization materials, renderings, childcare, or transportation.

Remedy: Access Fund provides up to \$1,000 per artist for these costs beyond standard honoraria, addressing individual needs case-by-case.

Barrier: Traditional written submissions exclude artists working in oral traditions or languages other than English, particularly affecting Indigenous and newcomer artists.

Remedy: Multiple submission formats accepted—audio, video, oral presentations—with support for trusted third parties to present on artists' behalf.

Barrier: Artists outside institutional networks remain invisible to selection processes.

Remedy: Develop longlists through peer recommendations, studio visits, and accessible Expression of Interest calls distributed through diverse networks such as local arts organisations, artist collectives, social media and studios.

Barrier: Emerging artists lack experience navigating municipal public art processes.

Remedy: Capacity-building initiatives include inviting new artists to serve on community advisory/selection panels, providing one-on-one support for proposal development, and simplifying submission requirements for EOI processes. Design-only submissions welcome artists without fabrication experience.

2. Architect-Artist Collaboration

Committee Feedback: *Include an explicit outline of methods of collaboration between architects and artists in the early stages of the process before architectural design is finalized.*

Response (Public Art Opportunity, p21):

Artist Orientation Meeting (Q4 2026): Shortlisted artists meet with developer, architect, landscape architect, and design team before design finalization. Artists receive comprehensive drawings, material specifications, and site measurements to inform conceptual development that can influence structural and design elements.

Artist Kickoff Meeting (Q1 2027): Selected artist joins integrated design team for collaborative refinement, enabling influence over design provisions—structural support for suspended works, electrical infrastructure for lighting, ground plane modifications—before construction documentation is finalized.

3. City Centre Artist Lodge Tenants

Committee Feedback: *Special attention be given to the current artists operating on site for opportunities to provide public art, as well as for positions on the community advisory and selection panels.*

Response (Public Art Opportunity, p. 21 and Community Engagement Strategy, p. 30):

We will ensure that special consideration will be given to tenants of the City Centre Artist Lodge regarding opportunities to provide public art, as well as participation in the community advisory panel.

Many community members and organisations were consulted during early stakeholder engagement, with insights from multiple current City Centre tenants as well as the creation of a survey inviting input from artists operating onsite.

4. Main Alley Mural Budget Flexibility

Committee Feedback: *Explore the opportunity with public art staff to withhold an allowance of funds for future mural opportunities along Main Alley in lieu of providing completed murals at occupancy.*

Response (Budget, p. 28):

Together with the Project Owner, we will consult with City of Vancouver public art staff regarding the potential for reserving those funds allocated for Opportunity 2 (Main Alley murals) for future mural programming in Main Alley in lieu of providing completed murals at occupancy.

5. First Nations Representation in Selection Panel

Committee Feedback: *Include Local First Nations in the selection panel.*

Response (Community Engagement Strategy, p. 30 and Selection Process, p. 38):

We have included Chrystal Sparrow, artist and Musqueam Indian Band member, as a cultural advisor participating on the Community Advisory Panel, as well as Xwalactun, artist and Squamish Nation member, as a voting member of the Selection Panel.

6. Community Engagement Outcomes

Committee Feedback: *Include outcomes of early stakeholder and community engagement.*

Response (Community Engagement Strategy, p. 30-33):

Community Engagement Outcomes pages have been included following p. 31, outlining the early outcomes of our conversations with Paul Wong (artist, local resident and VIVO co-founder), Alexis Greenwood (Branch Manager, VPL Mount Pleasant), Hannah Hashimoto (James Black Gallery), Sara Quine (owner of Shoebox Art, City Centre Artist Lodge tenant) and Mallory Donen (artist and City Centre Artist Lodge tenant representative), among other key community members and local cultural organizations.

We have listed our findings on p. 32-33 of the Detailed Plan, and included them below for ease of reference:

Values:

- Honor Mount Pleasant’s unique artistic legacy and cultural vibrancy
- Ensure public art reflects the diversity of the Mount Pleasant community
- Ensure art is welcoming and accessible to diverse audiences
- Maintain Mount Pleasant’s distinctive character (“keep Mount Pleasant weird!”)
- Prioritize input from Indigenous, black, people of color, queer, disabled and other historically marginalized artistic voices
- Prioritize climate action and ecological awareness in public art initiatives
- Value narratives that explore both historical and contemporary community experiences
- Create spaces that are authentically reflective of local identity
- Celebrate creative risk-taking and unconventional artistic approaches

Observations:

- Strong existing partnerships between local organisations like VPL Mount Pleasant, Mount Pleasant Community Centre, and Mount Pleasant Neighbourhood House
- Community includes practicing artists focused on climate change, social justice, and identity
- Foot Traffic Patterns: Pedestrian activity varies, with higher engagement during weekend events
- Existing installations like the motel rooftop figure spark conversation about urban issues
- The 1970s-’80s transformed Mount Pleasant into an artistic destination
- East Vancouver demonstrates an enthusiastic appreciation for art, with strong sales of affordable and local artworks
- North Main neighborhood has evolved into a technology and innovation hub
- Recognition of potential tensions around development’s impact

Recommendations

- Explore interactive multimedia installations, murals, and light-based art (backlit panels, creative lighting)
- Prioritize representation of Indigenous, black, people of color, queer, disabled and other historically marginalized artists
- Incorporate themes addressing environmental crisis through rewilding and ethnobotany
- Draw inspiration from resonant local works like Ken Lum's *East Van Cross*
- Invite artists to assess opportunities and suggest possible mediums
- Create a dynamic gathering space reflecting the neighborhood's confluence of tech, innovation, and artistic practice
- Approach public art with awareness of development's impact on existing artist communities

We feel that these early outcomes demonstrate a strong start to the community engagement process for 2111 Main St, highlighting community values and honoring Mount Pleasant's collaborative cultural legacy. In addition, we will encourage shortlisted artists to conduct their own research and outreach with local arts and culture organizations to ensure the public art is in keeping with the spirit and character of the community.



2111 MAIN

DETAILED PUBLIC ART PLAN

JANUARY 22, 2026

SUBMITTED BY:

BALLARD FINE ART
ART ADVISORY

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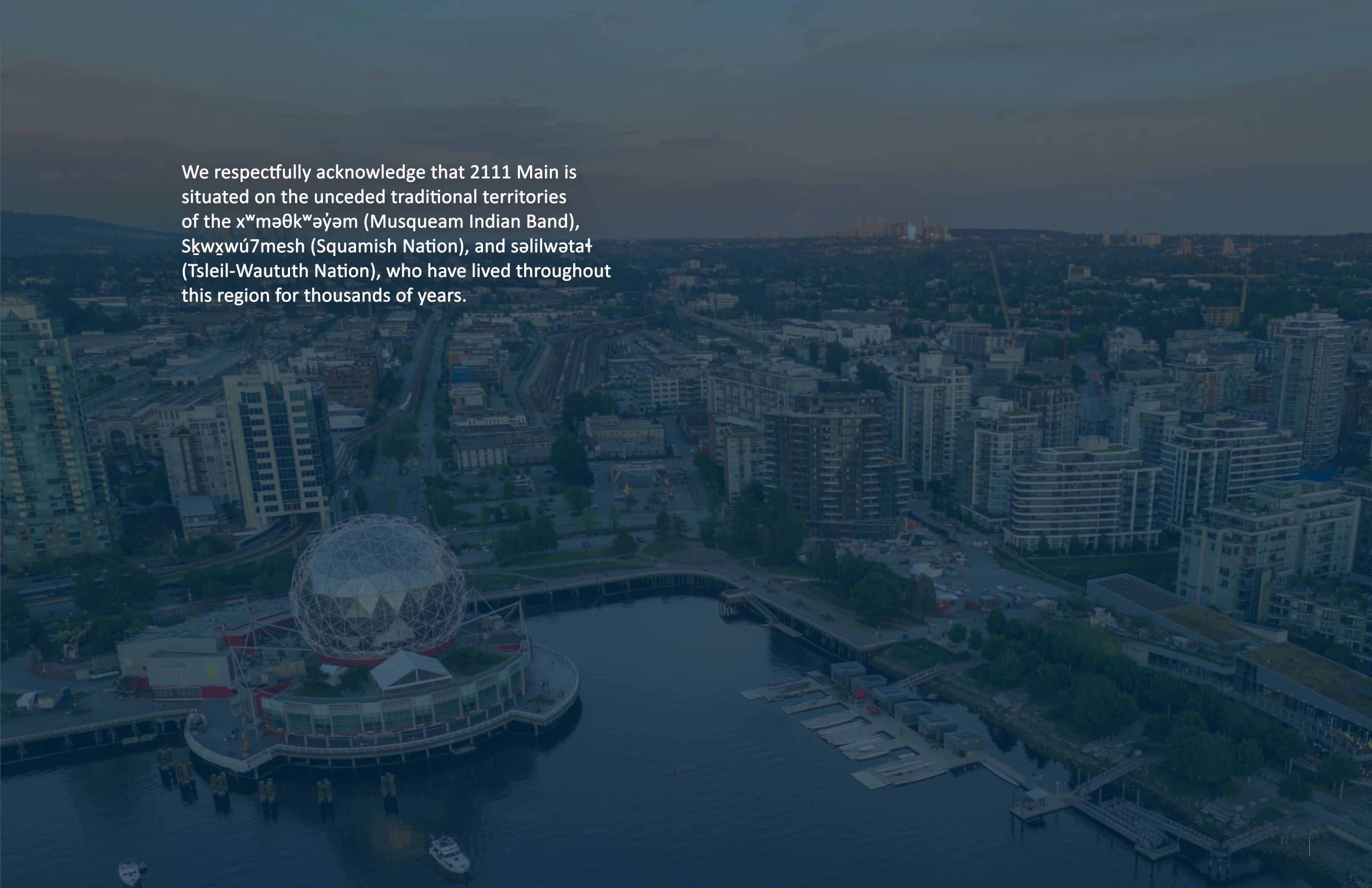
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“
**Art is too important
 not to share.**
- Romero Britto
 ”



We respectfully acknowledge that 2111 Main is situated on the unceded traditional territories of the x^wməθk^wəyəm (Musqueam Indian Band), Sḵw̓x̓wú7mesh (Squamish Nation), and səlilwətał (Tsleil-Waututh Nation), who have lived throughout this region for thousands of years.



PROJECT DETAILS

PROJECT TEAM

Owner

1333265 B.C. Ltd
Suite 500
1508 West Broadway
Vancouver, BC
604 739 6450

Architect

Musson Cattell Mackey Partnership
Oceanic Plaza
Suite 1900
1066 West Hastings Street
Vancouver, BC
604 687 2990

Landscape Architect

HAPA Collaborative
403- 375 West Fifth Avenue
Vancouver, BC
604 909 4150

Public Art Consultant

Ballard Fine Art Ltd.
450- 319 West Pender Street
Vancouver, BC
604 922 6843

Project Address

2111 Main St
Vancouver BC

Legal Description

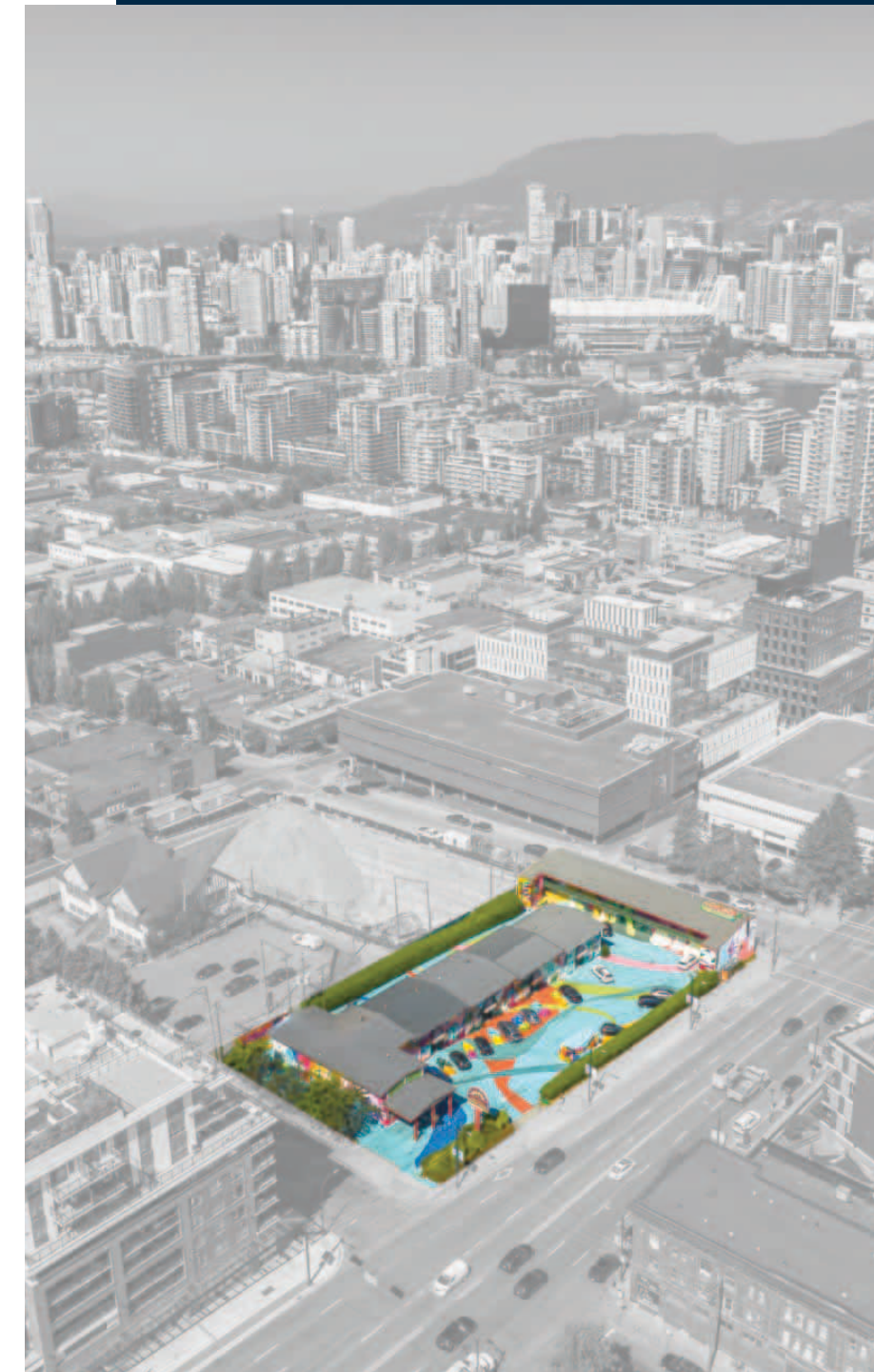
LOTS 6 TO 11, ALL OF BLOCK 30 DISTRICT LOT
200A PLAN 197; PIDS 014-878-194 ,014-878-208,
014-878-232, 014-878-241, 014-878-356, AND
014-878-364

Project Location

Mount Pleasant- Broadway Plan

Public Art Budget

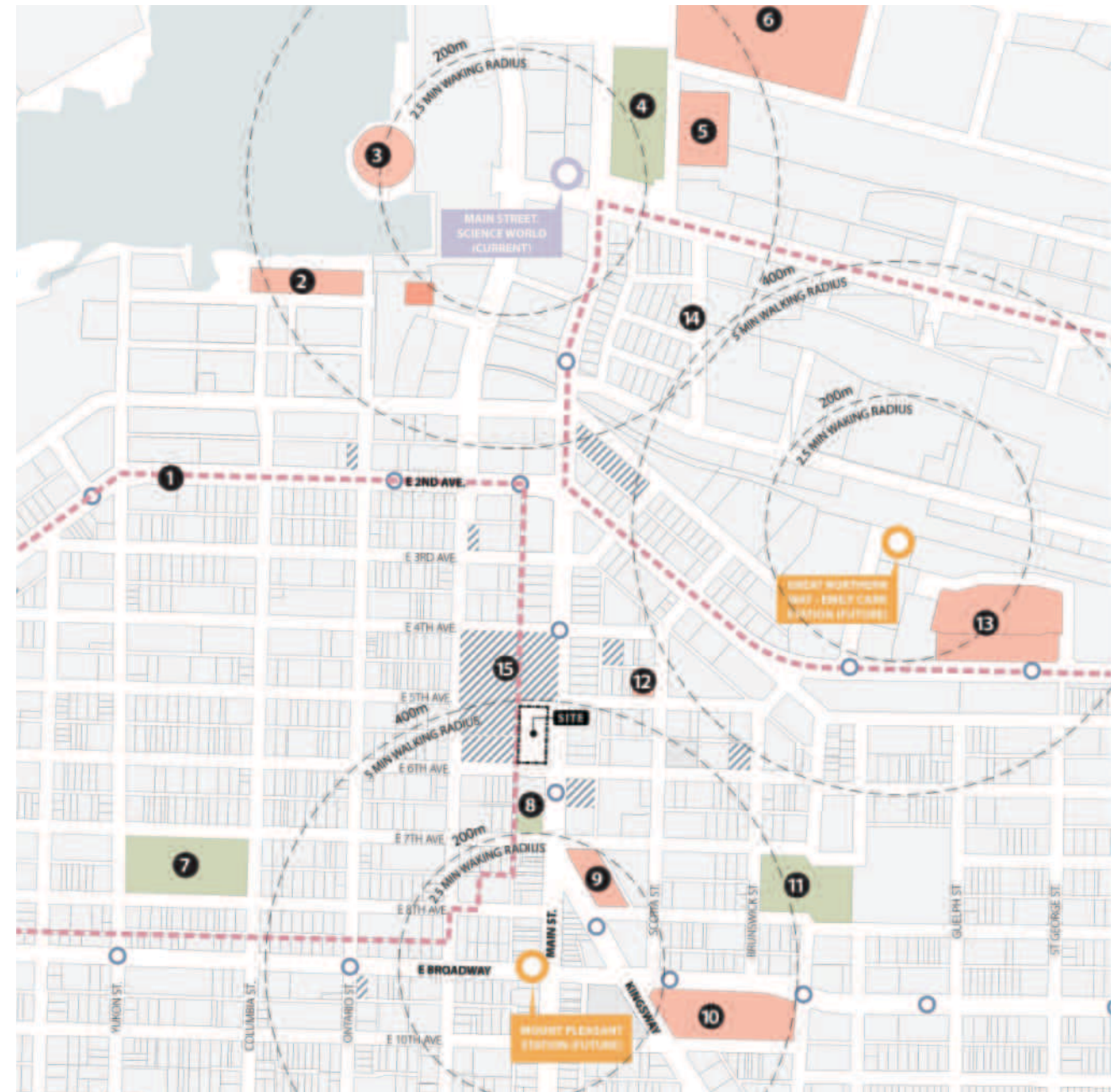
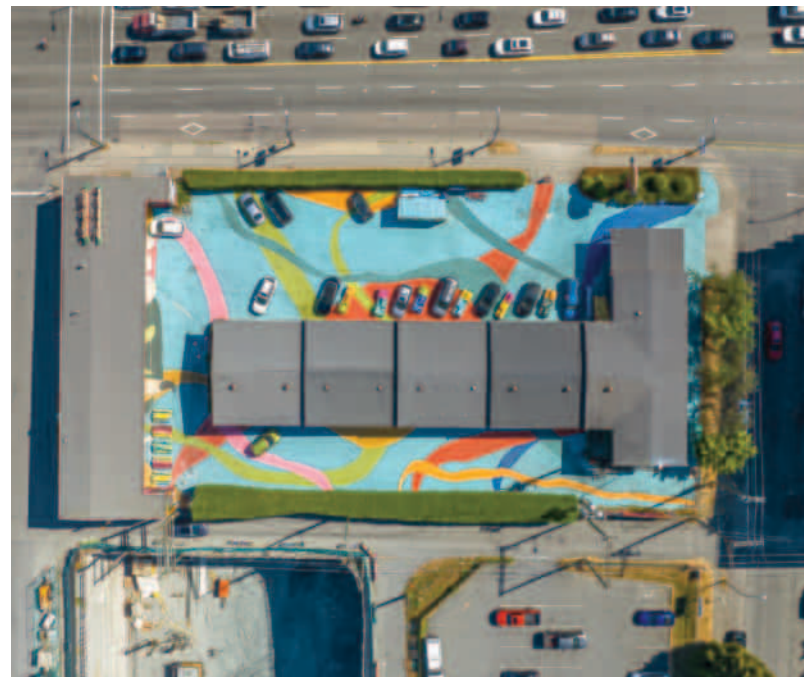
\$694,577.00



SITE CONTEXT

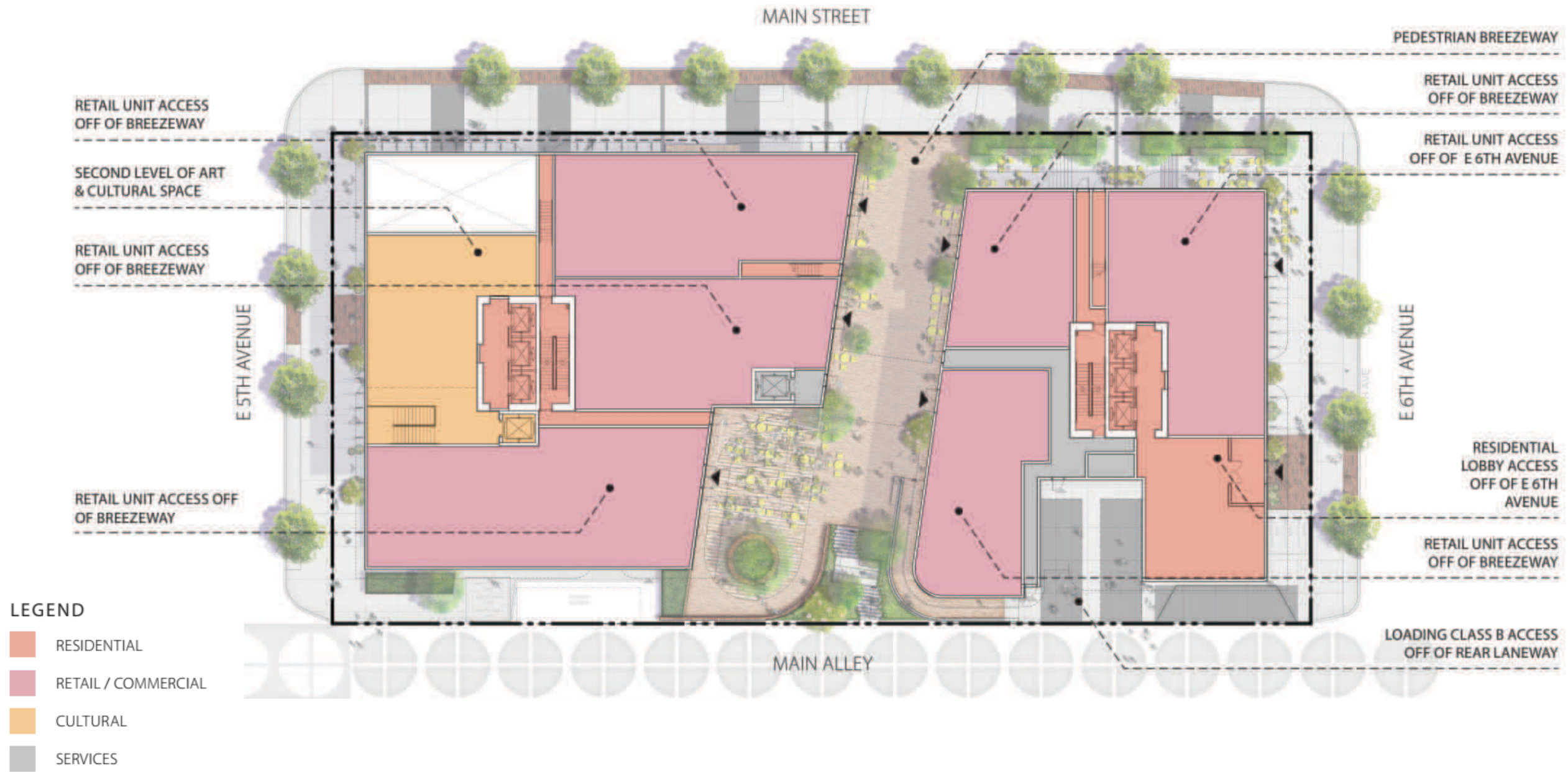
The existing site is zoned IC-1 which permits light industrial compatible use with adjoining residential and commercial districts. The maximum height allowed is 12.20 m (40.03 ft), however the Broadway Plan has identified the parcel to be reconsidered as an “Area for Higher Buildings”, allowing 25 storeys or a building height up to the underside of Queen Elizabeth Park Viewcone 3.2.4. or 79.30 m (260.17 ft). The existing site comprises the entire block bounded by Main Street, East 6th and East 5th Avenue and a lane to the west.

The 3,233 sq.m. (34,905 sq.ft.) site was previously home to the City Centre Motor Hotel, established in 1954. Rather than leaving the site vacant or immediately demolishing the existing structure after purchasing it for redevelopment in 2021, Nicola Wealth Real Estate engaged with the Narrow Group to provide 75 artist studios as an interim use during entitlements of a future project.



- LEGEND**
- 1 MOUNT PLEASANT INDUSTRIAL AREA
 - 2 CREEKSIDE COMMUNITY RECREATION CENTRE
 - 3 SCIENCE WORLD
 - 4 THORNTON PARK
 - 5 PACIFIC CENTRAL STATION
 - 6 ST. PAUL'S HOSPITAL (FUTURE)
 - 7 JONATHAN ROGERS PARK
 - 8 7TH & MAIN URBAN PARK (FUTURE)
 - 9 MOUNT PLEASANT COMMUNITY CENTRE
 - 10 KINGSGATE MALL
 - 11 GUELPH PARK / DUDE CHILLING PARK
 - 12 NATIVE EDUCATION COLLEGE
 - 13 EMILY CARR UNIVERSITY OF ART + DESIGN
 - 14 INNOVATION HUB (FUTURE)
 - 15 MAIN ALLEY CAMPUS (FUTURE)
 - 16 123 E 6TH AVENUE (FUTURE)
 - TRANSIT STOPS
 - ▨ DEVELOPMENTS IN PROGRESS
 - ADJACENT AMENITIES
 - PUBLIC OPEN SPACE
 - ▭ CHARACTER AREA

SITE PLAN



PROJECT OVERVIEW

2111 Main Street is a comprehensive mixed-use rental development set to enhance the cultural hub of Mount Pleasant by providing much-needed rental housing to one of the City's most beloved, creative, and diverse neighbourhoods. Positioned between 5th and 6th Avenue along Main Street, 2111 Main consists of two distinct towers separated by a breezeway. 2111 Main is centrally located, just minutes from Downtown, as well as the future St Paul's Hospital, arts and culture destinations, and a plethora of neighbourhood amenities. As a city block, 2111 Main Street will integrate new housing, new retail, community space, and enhanced public streetscapes, becoming not only a cultural destination but also a centralized hub, active both day and night.

Building on the goals and aspirations of the Broadway Plan and taking inspiration from the success of the unique City Centre Artist Lodge, 2111 Main seeks to bring forward a rental housing community underpinned by eclectic retail, creating a vibrant arts & culture community amenity destination. The project will provide activation on all frontages, ensuring connectivity between Main Street and the Mount Pleasant Industrial Area. Furthermore, the building itself will serve as a canvas, offering locations for further collaborations with the City's many talented muralists and artists.

2111 Main responds to Vancouver's housing shortage by offering 446 units of rental housing with 20% secured below market rents - in alignment with the core objectives of the Housing Vancouver Strategy, which aims to provide diverse and accessible housing options to the city's residents. The housing mix will serve the broader community with suite sizes ranging from studios to 3-bedrooms and with 40% of the unit mix made suitable for family-type housing (2- to 3-bedrooms). Through a comprehensive approach, 2111 Main seeks to elevate the standard of rental amenities for its residents, enhancing pedestrian spaces, providing extensive bike facilities, and introducing three outdoor amenity spaces.



Rendering of the full site looking West from Main St

2111 Main's design is inspired by its location within one of Vancouver's most historic and culturally significant neighborhoods, Mount Pleasant. Blending masonry brickwork, Edwardian touches, and storefront glazing, 2111 Main reinterprets traditional influences into a modern vernacular juxtaposed with a contemporary palette. Offering a unique opportunity to enrich and enhance the existing character and urban fabric through thoughtful design combined with art and cultural integration, the project ensures active uses on all three street frontages, addressing the challenge of Main Street's busy arterial nature.

The towers' residential lobbies are accessible from 5th and 6th Avenues, while retail spaces provide pedestrian activation along Main Street. An arts and culture space is accessed off East 5th Ave. Notably, the building is set back from the southeast corner of Main Street, providing an additional buffer through landscaping. On the ground floor, the glazing is setback to provide additional protection from the weather and street environment. The use of primarily glass at the ground plane strengthens the visual connection and porosity between the public realm and the building's interior, creating a more engaging Streetscape.

Comprising seven distinct components, the building's podiums utilize diverse facade materials and textures to break down the scale further. By integrating a curved plan form, the podiums adopt a softer and more inviting expression on the lower levels, enhancing interaction with the public realm. The proportions, materiality, and uniform rhythm of the podium's vertical window openings reference architectural characteristics of heritage buildings found within the neighborhood, adding to aesthetic cohesion. By setting the towers back from the podiums, a distinct hierarchy is established, underscoring the prominence of the podium forms and their relationship to the ground.

This approach ensures that the tower forms, while simplified, take on a secondary role compared to the dynamic prominence of the podiums. Drawing inspiration from the vertical columns of basalt igneous rock, the towers feature stepped volumes as they ascend, introducing a varied expression at the top that complements the podium form.

The breezeway is a critical aspect of the development and is envisioned as a protected environment programmed with small-scale retail and restaurant spaces. By carving the public realm into the site, the project fosters a stronger connection between pedestrians and the building, while also opening avenues for new human-centric connections. The breezeway, in turn, acts as a mid-block link to Main Alley and the City Cultural space within the adjacent 123 E. 6th Heritage Building. This strategic design element creates an interface through which the vibrancy of Main Alley's program can extend, further enriching the project's connection to the surrounding city form.

Unprecedented in scope and scale, 2111 Main is poised to take centre stage as part of this lively urban precinct. Reinforcing the pedestrian-friendly and community-oriented atmosphere of Mount Pleasant, 2111 Main will serve as a high-quality and sustainable development within Vancouver and beyond, delivering a strong sense of design while celebrating this bustling region. In the same spirit, the public art at 2111 Main will be dynamic and innovative, marking the site as a destination within this emerging zone and paying homage to the legacies of arts and culture that have defined the area for years.



Rendering of the Plaza looking East towards Main St



Rendering of the Breezeway looking West towards Main Alley

PUBLIC REALM

Main Street has long served as a vital north-south corridor connecting Vancouver’s diverse neighborhoods, and the Mount Pleasant area surrounding 2111 Main Street represents one of the city’s most culturally rich and historically significant districts. The neighborhood has evolved from its industrial roots into a vibrant creative hub, anchored by local artists, independent businesses, and a strong sense of community identity. The area benefits from exceptional public amenities, including the Mount Pleasant Community Centre at 1 Kingsway, which offers a dance studio, fitness centre, gym, games room, youth centre, child care centre, and programs for all ages and abilities. The 30,000 square foot facility, opened in December 2009, also houses the Mount Pleasant Branch of the Vancouver Public Library, Whisk Matcha Café and Level V Bakery, creating a true community hub where residents and visitors can access essential services, recreational opportunities, and social gathering spaces.

The neighborhood’s public realm is further enriched by numerous parks and green spaces that provide respite and recreational opportunities within the urban fabric. Jonathan Rogers Park, located in the Mount Pleasant area, offers multiple sports fields, a playground, and community garden that adds colour and vitality to the park, serving as a central gathering place for families and sports enthusiasts. The area is also home to the quirky and beloved Dude Chilling Park (officially Guelph Park), which features a light-hearted sign created by artist Victor Briestensky that has achieved official public art status after community advocacy. Other nearby green spaces include Rainbow Park, Mount Pleasant Park, Tea Swamp Park, and the renowned Queen Elizabeth Park, creating a network of outdoor amenities that support active lifestyles and community connection. With excellent transit connectivity through the nearby Main Street-Science World Station and future Great Northern Way and Mount Pleasant Stations, the area attracts a diverse mix of residents, creative professionals, students, and visitors who contribute to its dynamic street life.



Main and Kingsway intersection



Chillin’ in the Park Music Series (Mount Pleasant BIA)



Vancouver Public Library, Mount Pleasant Branch (Ballard Fine Art)



Mount Pleasant Neighbourhood House



Shoebbox Art, mobile art store (Sara Quine)

Central to the vision for 2111 Main Street is the creation of multiple interconnected public spaces that will serve as catalysts for community engagement and cultural expression, building upon the neighborhood's existing cultural infrastructure. The 5,000 square-foot Arts and Culture Amenity Space, prominently positioned along East 5th Avenue, will function as both a cultural anchor and a generator of year-round activity, complementing the established community services and adding to Mount Pleasant's reputation as an artistic enclave. The strategic placement of this amenity, combined with the proposed closure of 5th Avenue to vehicular traffic, will transform the streetscape into a pedestrian-focused cultural corridor that connects seamlessly with the adjacent Main Alley collaborative campus and the broader network of community amenities.

The development's thoughtful integration of outdoor terraces, enhanced landscaping, and sophisticated lighting design will create a multi-layered public realm that remains active throughout the day and evening hours, while ground-level restaurants and cafés with outdoor seating will animate the Main Street frontage. Together with the existing community centre, library, parks, and cultural venues, these elements will establish 2111 Main Street as a distinctive node within Mount Pleasant's cultural landscape, fostering an inclusive and dynamic environment where the neighborhood's artistic heritage continues to evolve and flourish alongside its strong foundation of public services and community amenities.



Jonathan Rogers Park (Sabrina Miso Creative)



Forecast Coffee on Main St feat. a mural by Dene artist Melanie Jewell (Mount Pleasant BIA)



Sing Sing Patio (Mount Pleasant BIA)



Cyclists at Main St and 10th Ave

COMMUNITY CONTEXT

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səilwətał (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, is situated on the unceded territory of Canada’s First Nations, and the protection of this culture, 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.

Less than 100 years ago, the area that we know today as Mount Pleasant, within which 2111 Main Street 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.

The first Europeans arrived in the area in the 1850s, spurred in part by the Gold Rush. In 1869, Henry Valentine Edmonds, the clerk of the municipal council in New Westminster, acquired the land north of what is today Broadway, anticipating its role as home to the terminal of a transcontinental railway due to its proximity to a natural harbour. In the 1870s, a bridge was built across the narrows of False Creek to Mount Pleasant, establishing a vital connection between Gastown and what would become Main Street. The bridge and proximity to the water, along with the establishment of the Canadian Pacific Railway in 1887, brought tremendous life and industry to the area, including a number of breweries, the Vancouver Tannery, and Hastings Sawmill, the city’s largest industrial enterprise until the First World War.

By 1912, 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 post-war era brought significant changes to Mount Pleasant’s urban landscape. Throughout the 1950s and 1960s, the remaining houses in the industrial area disappeared and more industries, low-rise offices and warehouses moved in. In 1954, the iconic City Centre Motor Hotel was established at 2111 Main Street, and quickly became a landmark representing both the era’s automobile-oriented development and Vancouver’s growing tourism industry.



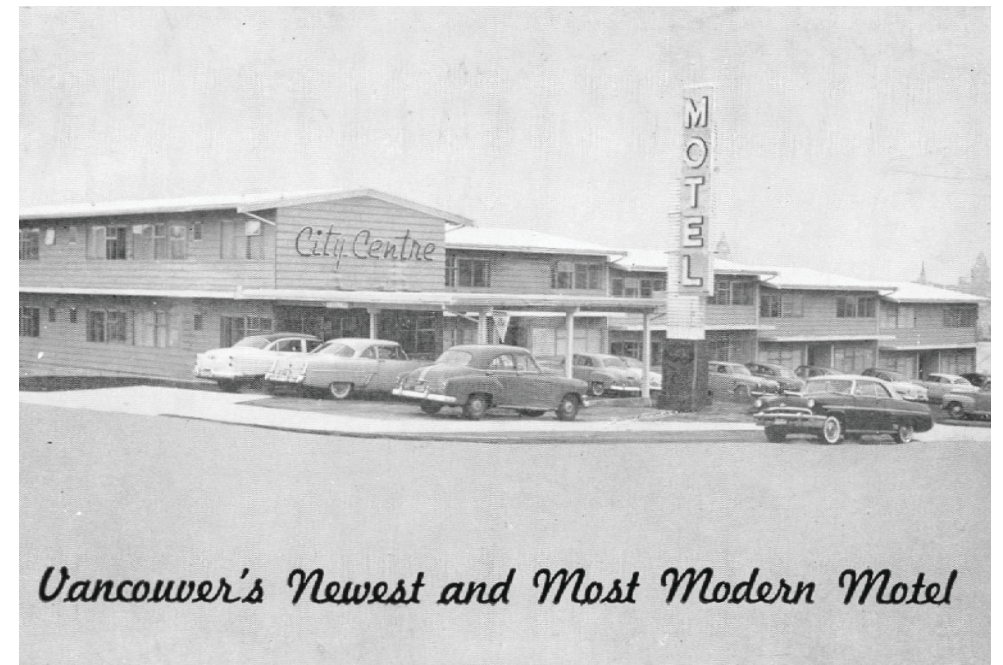
View of Mount Pleasant looking North from the Lee Building, 1913 (CVA)



Conductors in front of Mount Pleasant open side streetcar, 1918, (CVA)



Corner Main and Broadway, circa 1970s (CVA)



City Centre Motel Postcard (1954, Old Vancouver Archive)

Mount Pleasant's Artistic Legacy

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.

The emergence of artist-run centres in Mount Pleasant reflected broader cultural shifts happening across North America during the 1960s and 70s. As artists sought alternatives to traditional gallery systems and institutional structures, they began creating their own spaces for experimentation and community building. Mount Pleasant's industrial character, with its warehouses and affordable rent, made it an ideal location for these pioneering ventures.

Throughout the 1980s and 90s, Mount Pleasant's arts ecosystem continued to expand. The success of the Western Front and VIVO attracted other cultural organizations to the area. Artspeak, a critical writing organization founded in 1983, established itself on Main Street, becoming a vital platform for contemporary art discourse and criticism. The Helen Pitt Gallery, another important artist-run space, also found its home in the neighborhood, focusing on emerging and experimental practices.

The area's transformation accelerated with the establishment of commercial galleries alongside the artist-run centres. Equinox Gallery, one of Vancouver's leading contemporary art galleries, opened on Main Street in the 1990s, followed by other commercial spaces that created a dynamic mix of non-profit and commercial art venues within walking distance of each other.



Founding members of the Western Front, 1970s (Western Front Archive)



Western Front Archive



Glenn Lewis, *New York Corres Sponge Dance School of Vancouver, 1973* (Hank Bull/Western Front Archive)



Artist Paul Wong and members of the Mainstreeters, circa 1970s (courtesy Paul Wong)



Colour research props, 1970, (Morris/Trasov Archive)



Vincent Trasov, co-founder of the Western Front, running for Mayor of Vancouver as Mr Peanut in 1974 (courtesy of the artist)



August Klntberg, *It Happens At Night, 2013* (courtesy of the artist)

Present Day

Today, Mount Pleasant stands as one of Vancouver's most dynamic cultural districts, characterized by its distinctive heritage architecture, thriving artistic community, and diverse array of cultural venues. The neighborhood pulses with creative energy along Main Street—one of Vancouver's most eclectic thoroughfares—which serves as an artery for artistic expression through independent galleries, design studios, and performance spaces. This cultural corridor hosts several celebrated annual events including the Vancouver Vaisakhi Festival, Main Street Car Free Day and, beginning in 2025, the Pleasant Day Festival in August, which will further cement the area's reputation as a hub for community celebration and artistic innovation.

Mount Pleasant's community identity is deeply rooted in values of inclusion, social justice, and accessibility for all. The neighborhood has undergone thoughtful revitalization while maintaining its distinctive character, emerging as a model for equitable urban development that preserves cultural heritage. This community ethos aligns with the Broadway Plan's emphasis on creating inclusive cultural spaces that reflect diverse perspectives and provide affordable options for artists and cultural workers to live and create within the neighborhood. The plan's focus on retaining and expanding spaces for cultural engagement directly supports Mount Pleasant's existing ecosystem of galleries, studios, and performance venues that contribute to the area's unique sense of place and cultural vitality.

The neighborhood's success is supported by a network of dedicated community organizations including the Mount Pleasant BIA, the Native Education College, and the Mount Pleasant Community Centre, which work collaboratively to nurture the district's distinctive character. These organizations play crucial roles in advocating for the community's needs while supporting the locally owned businesses, independent restaurants, and grassroots initiatives that make Mount Pleasant a destination within Vancouver. As Mount Pleasant continues to evolve, these combined efforts will help ensure that arts and culture remain central to the neighborhood's identity, creating a vibrant, inclusive district where creativity flourishes amidst thoughtful urban development.



Event attendees at The Birdhouse Art Space (Gabriel Martins)



Science World presentation at Mount Pleasant street party (Fiona Samson)



Poster for Pleasant Day Festival 2025 by Victoria Sieczka (Mount Pleasant BIA)



City Centre Activation (Sabrina Miso Creative)



Drag performance at City Centre Artist Lodge (Sabrina Miso Creative)



Artist Lawrence Paul Yuxweluptun at Gene Coffee Bar at Main and Kingsway (Ballard Fine Art)



Carnaval Del Sol, Jonathan Rogers Park (Carnaval Del Sol Facebook Page)



Car Free Day (Mount Pleasant BIA)



Food trucks at Mount Pleasant street Party (@carrot.ee Photography)



Vancouver Public Library, Mount Pleasant Branch (Mount Pleasant BIA)

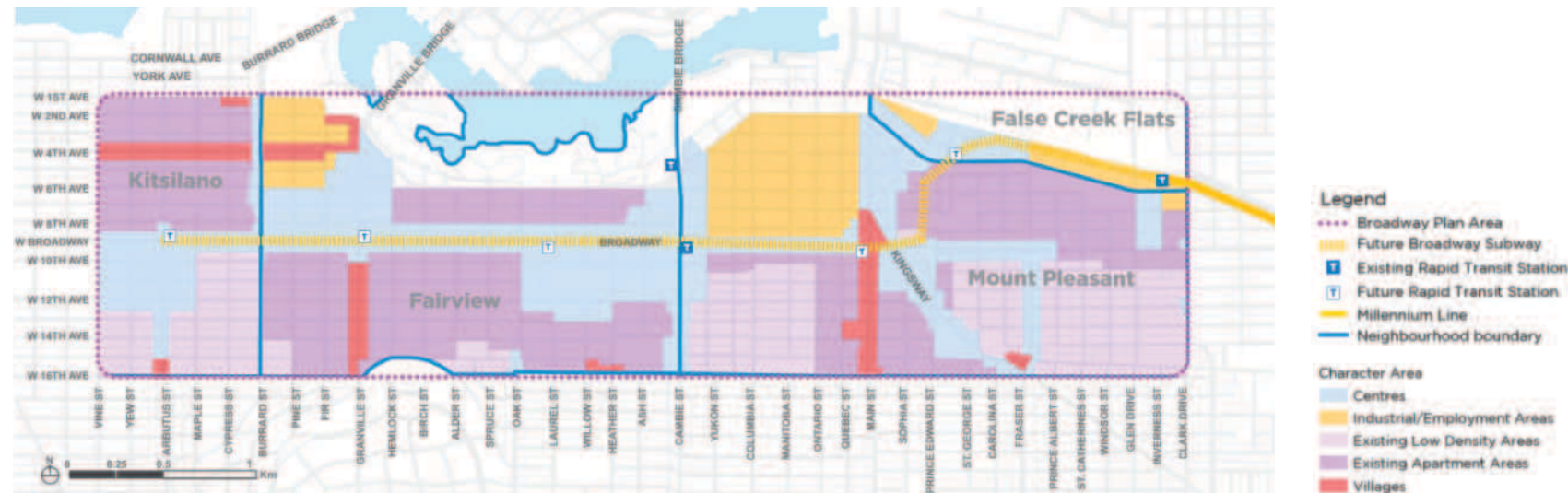
THE BROADWAY PLAN

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 neighbourhoods of Mount Pleasant, Fairview, and Kitsilano, the 30-year plan provides a roadmap for thoughtful integration and proliferation of a range of housing and employment areas, as well as diverse retail opportunities, services, and amenities. Developed in conjunction with a wide range of stakeholders and extensive community consultation, the Broadway Plan will ensure the collective goal of building an abundance 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 Plan outlines key directions for arts and culture:

- Enhance the visibility of Musqueam, Squamish and Tsleil-Waututh Nations for self-determination, reconciliation, and equity
- Expand and support arts, culture and music spaces, while removing barriers for new affordable spaces
- Remove regulations blocking cultural spaces and events
- Provide affordable housing with shared art production spaces for artists
- Invest in public art for plazas, parks and streets, integrating art into daily life



Character Areas Map; Broadway Plan, p37

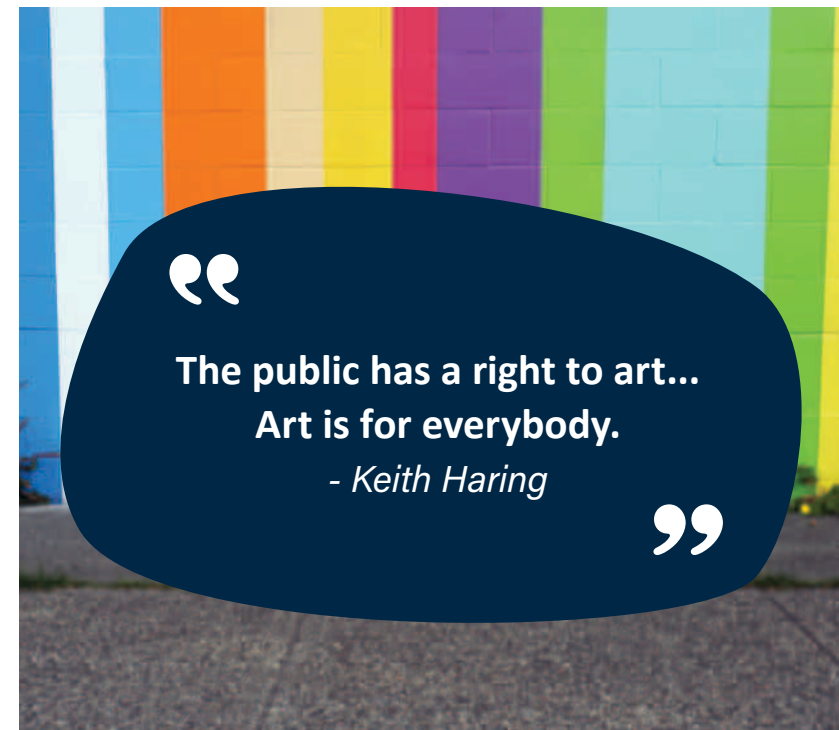


'The Present is a Gift' by Drew Young & Jay Senetckho, corner of Main and Broadway

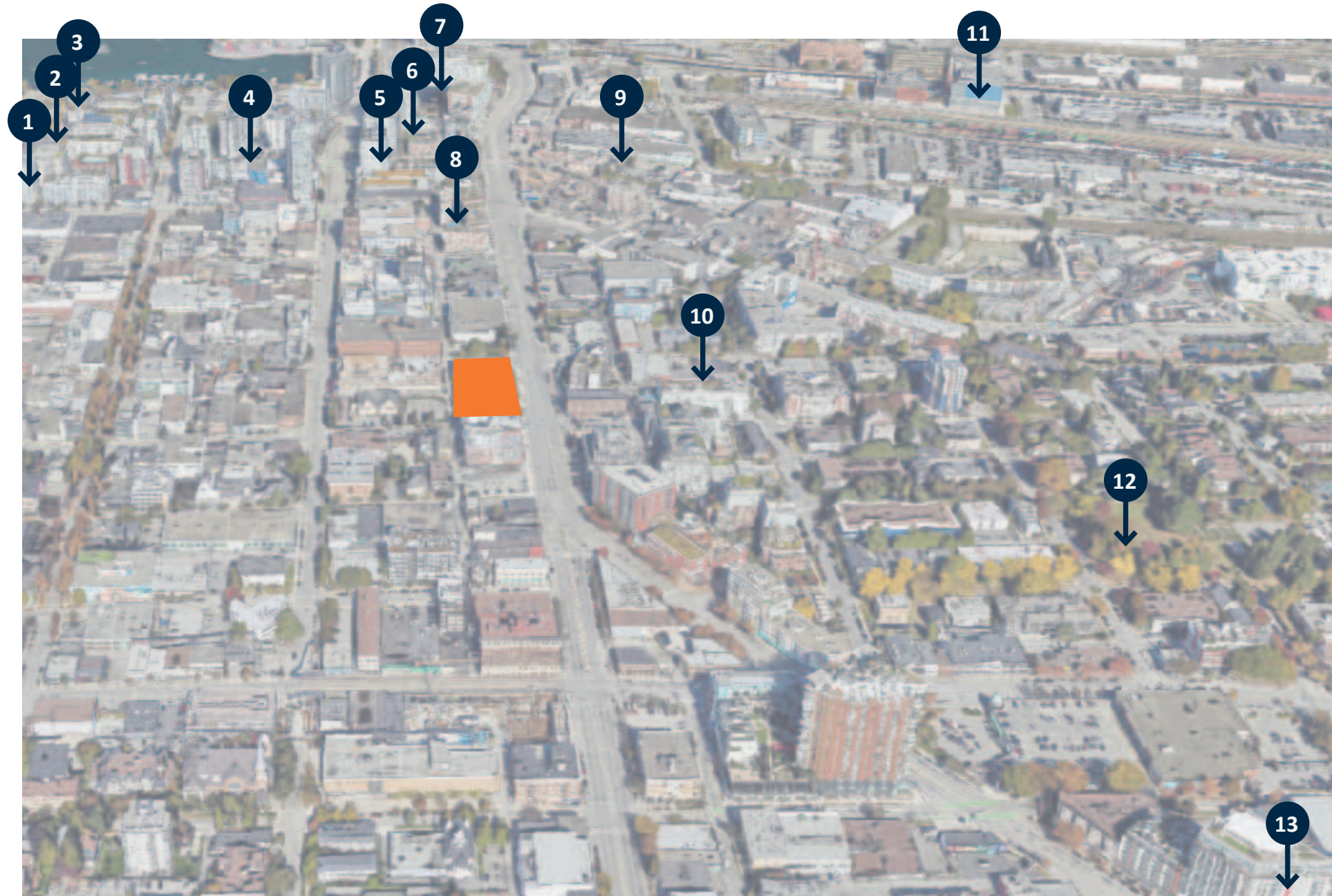
PUBLIC ART CONTEXT

Public art has the power to punctuate everyday environments, animate public space and inspire community participation in the creation of our urban landscape. Reflecting Mount Pleasant’s unique culture, heritage, and natural environment, the public artwork at 2111 Main Street will operate within the City’s broader goal of building a sense of community identity and a deep-rooted sense of place through public art. Mount Pleasant’s rich artistic legacy, from its industrial roots to its emergence as a creative hub, provides a compelling backdrop for public art that can honour the neighbourhood’s evolution while celebrating its contemporary vibrancy.

Mount Pleasant’s existing public art collection encompasses a range of styles and media, fostering engagement and social connectivity in diverse sites such as community centers, commercial corridors, heritage buildings, local businesses and integrated along streetscapes and public walkways. The development site is in close proximity to a variety of public artworks in the City of Vancouver’s collection, including many murals facilitated by Vancouver Mural Festival and the Mount Pleasant Community Art Screen. 2111 Main Street offers an exciting opportunity to create dynamic and enduring public art that resonates with diverse audiences, encourages community interaction, and contributes to the rich cultural fabric that affirms Mount Pleasant as one of Vancouver’s most vibrant and authentically creative neighbourhoods.



PUBLIC ART CONTEXT MAP



- 1 *Refined*, Jill Anholt, 2016, 1- 88 West 1st Avenue, Manitoba Plaza
- 2 *The Birds*, Myfanwy MacLeod, 2010, 1650 Manitoba St.
- 3 *Vancouver 2010 Olympic Truce Installation*, Corrine Hunt, 2010, Milton Wong Plaza
- 4 *Eyes On The Street*, Marie Khouri & Charlotte Wall, 2018, 1661 Quebec Street
- 5 *Substation Pavilion*, Cedric Bomford, 2014, 108 East 1st Avenue
- 6 *Nail Farm*, Christian Kliegel, 2014, 1650 Quebec / 110 Switchmen Street
- 7 *Ninth Column*, Liz Magor, 2014, 1618 Quebec Street
- 8 *Speaker A*, Vanessa Kwan, 2021, 180 East 2nd Avenue
- 9 *A New Light In Town*, Alex Morrison, 2010, 281 Industrial Avenue
- 10 *Wilp*, Norman Tait, Robert Tait, Isaac Tait, Wayne Young, Harry Martin, 1985, 285 East 5th Avenue, Native Education Centre
- 11 *A Long Conversation (for Oona)*, Peter Gazendam, 2017, 438 Terminal Avenue, Columbia College
- 12 *Reclining Figure*, Michael Dennis, 1991, 400 8th Avenue
- 13 *Rain*, Khan Lee, 2018, 333 East 11th Ave



1

Jill Anholt, 'Refined', 2016 (Michael Elkan Photography)



7

Liz Magor, 'Ninth Column', 2014 (Maureen Smith Photography)



8

Vanessa Kwan, 'Speaker A', 2021 (Rachel Topham Photography)



10

Norman Tait, Robert Tait, Isaac Tait, Wayne Young, Harry Martin, 'Wilp', 1985 (City of Vancouver)



2

Myfanwy MacLeod, 'The Birds', 2010 (Robert Keziere)



6

Christian Kliegel, 'Nail Farm', 2014 (Barbara Cole)



9

Alex Morrison, 'A New Light In Town', 2010 (City of Vancouver)



11

Peter Gazendam, 'A Long Conversation (for Oona)', 2017 (Blaine Campbell Photography)



3

Corrine Hunt, 'Vancouver 2010 Olympic Truce Installation', 2010 (City of Vancouver)



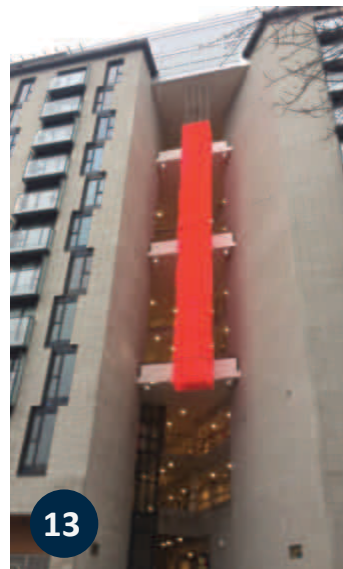
4

Marie Khouri & Charlotte Wall, 'Eyes On The Street', 2018 (Courtesy of the artists)



5

Cedric Bomford, 'Substation Pavilion', 2014 (Michael Love)



13

Khan Lee, 'Rain', 2018



12

Michael Dennis, 'Reclining Figure', 1991 (City of Vancouver)

Vancouver Mural Festival & Main Alley Mural Corridor

Born from a grassroots vision to reimagine how art could be experienced and integrated into urban spaces, Vancouver Mural Festival emerged in 2016 as a transformative force in the city's cultural landscape. What began as a summer celebration quickly evolved into something far more substantial—a year-round arts consultancy that bridged the gap between creative expression and community development. The festival's collaborative approach brought together diverse clients, local artists, and community groups to create meaningful, arts-driven projects that extended well beyond Mount Pleasant's boundaries, establishing Vancouver as a recognized destination for public art and cultural tourism.

Running for nearly a decade, the Vancouver Mural Festival left an indelible mark on the city's visual identity, creating a living gallery of more than 400 murals and public installations that continue to define neighbourhoods long after the organization ceased operations in January 2025. The festival's legacy extends beyond mere decoration; these artworks became integral to the community's character, transforming blank walls into storytelling canvases that reflect the diverse voices and experiences of Vancouver's residents. Each piece contributed to a growing network of public art that made culture accessible to everyone, regardless of economic background or artistic knowledge.

The partnership between Vancouver Mural Festival and the development site at 2111 Main Street exemplified the organization's commitment to creating lasting cultural infrastructure. The location served as the City Centre Hub, hosting the popular Pop-up Patio and energetic Block Party events that became cornerstone gatherings for the Mount Pleasant district. This collaboration demonstrated how temporary activations could evolve into permanent cultural assets. Continuing this legacy, 2111 Main Street's dedicated exterior canvas space and ground-level areas designed to nurture artistic expression and community gathering will ensure that the festival's spirit of placemaking and cultural identity continue to thrive in Mount Pleasant.



Fintan Magee, 'The Evening', 2019



Debra Sparrow, 'Blanketing the City III', 2018



Siobhan Joseph, 'The Matriarch', 2019



Main Alley Murals: Bronwyn Schuster, Andy Dixon

PUBLIC ART OPPORTUNITY

Following site analysis and discussions with the project team and community members, two key public art site locations have been identified for the development site at 2111 Main, offering high public visibility, accessibility and engagement opportunities for diverse audiences.

Shortlisted artists will have the opportunity to meet with the developer, architect, landscape architect, and design team before design finalization at the **Artist Orientation Meeting** (Q4 2026). Artists will receive comprehensive drawings, material specifications, and site measurements to inform conceptual development that can influence structural and design elements.

Additionally, the selected artist/s will join the integrated design team for collaborative refinement, enabling influence over design provisions—structural support for suspended works, electrical infrastructure for lighting, ground plane modifications—before construction documentation is finalized. This relationship is established at the **Artist Kickoff Meeting** (Q1 2027) following confirmation of the final selected artist/s.

Site 1: Central Plaza & Breezeway

Opportunity 1A:
Central Plaza and Breezeway

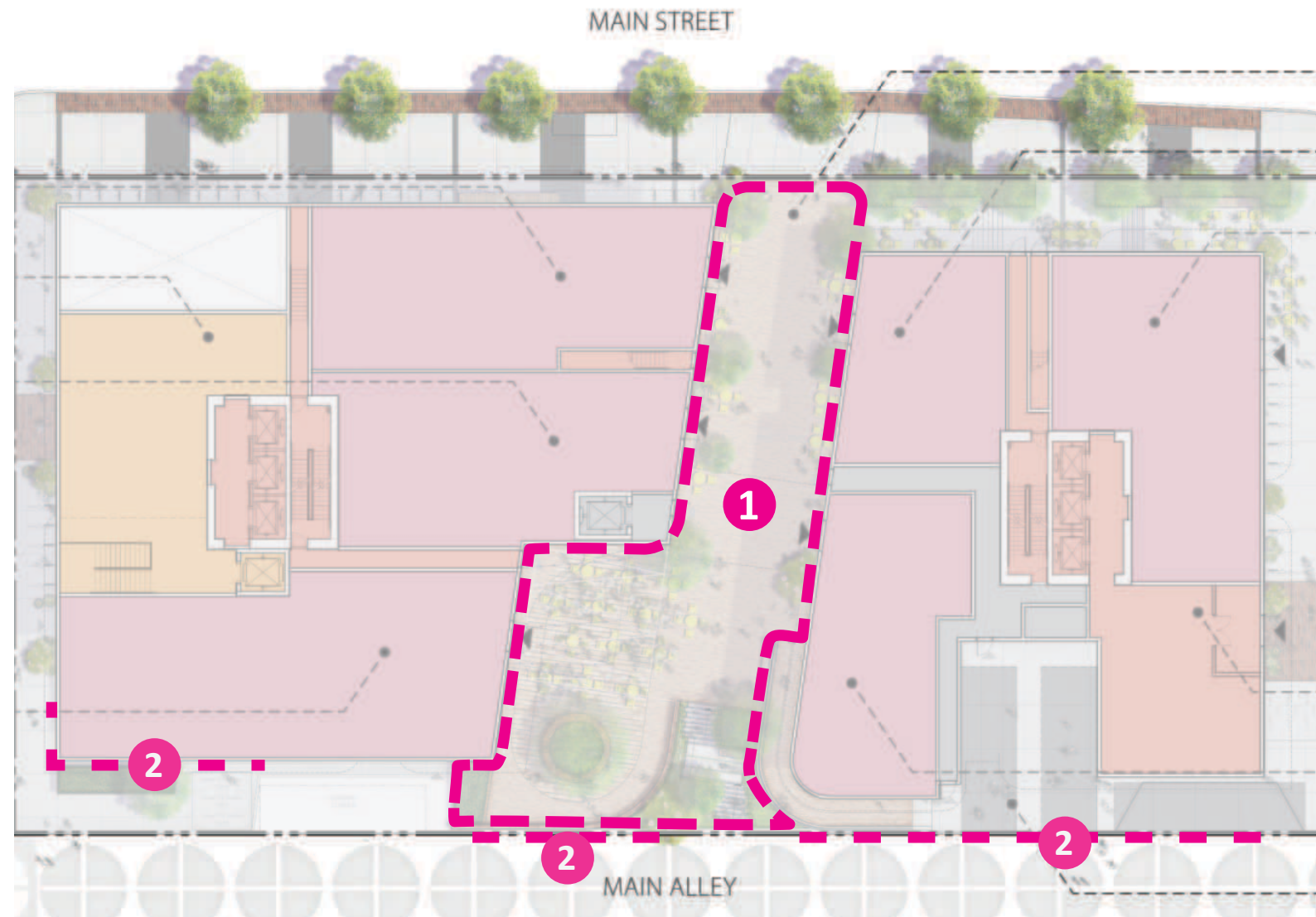
Opportunity 1B:
Underside of Outdoor Terrace Bridge (above Breezeway)

Opportunity 1A & 1B is envisioned for a single artist or artist team.

Site 2: Main Alley

Opportunity 2:
Main Alley Murals (4 x facades)

Opportunity 2 is envisioned for a single artist or artist team with mural experience.



Site 1: Central Plaza & Breezeway

Opportunity 1A:

Central Plaza and Breezeway

- Opportunity 1A is identified as the Central Plaza and Breezeway
- Offers an expansive and open opportunity for artists to consider a wide range of approaches
- Artists may consider a wide range of approach in 2- and 3-dimensional form, including sculpture series, integrations with the ground plane and landscape/hardscape features such as planters and seating, as well as innovative media and lighting.
- Artists may consider overhead/vertical integrations to maintain ground-level programming flexibility
- Ground plane provides opportunity for creative wayfinding and visual continuity throughout the Breezeway and Plaza with use of decorative tile, brickwork, or etched concrete
- Potential to incorporate original City Centre Motel signage for local character and preservation of site heritage
- Public art in this location will establish a distinctive presence and sense of place for residents, workers and visitors
- With unique wayfinding and placemaking qualities, the public artwork will contribute to the cultural vibrancy of Mount Pleasant, building legacy, civic pride, and community identity
- Selected artist will work closely with project design team, becoming an integral part of the placemaking design process



** Artists may consider one or a combination of opportunities within Site 1.*

Site 1: Central Plaza & Breezeway

Opportunity 1B:

Underside of Outdoor Terrace Bridge (above Breezeway)

- Opportunity 1B is identified as the Underside of the Outdoor Terrace Bridge (above the Breezeway)
- Artists may consider integrating with the underside of the Bridge
- Wide range of approach in 2- and 3-dimensional form and materials including innovative media and lighting
- Could involve a suspended work
- Offers high visibility and impact while preserving ground-level flow, supporting the breezeway's programming versatility
- Potential to incorporate original City Centre Motel signage for local character and preservation of site heritage
- Public art in this location will establish a distinctive presence and sense of place for residents, workers and visitors
- Potential for thoughtful art-architecture integration that transforms a potentially underutilized overhead space
- Selected artist will work closely with project design team, becoming an integral part of the placemaking design process



** Artists may consider one or a combination of opportunities within Site 1.*

Site 2: Main Alley

Opportunity 2:

Main Alley Murals (4 x facades)

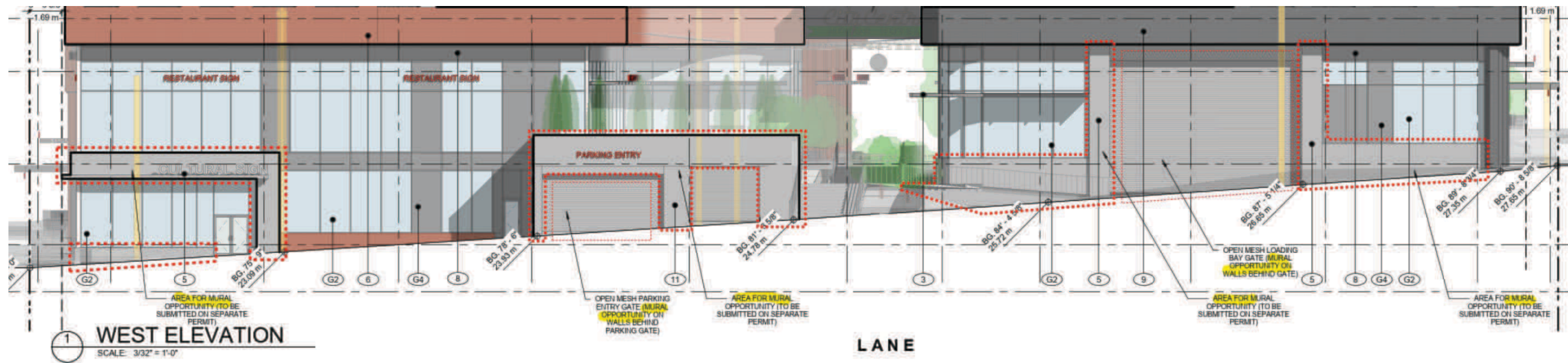
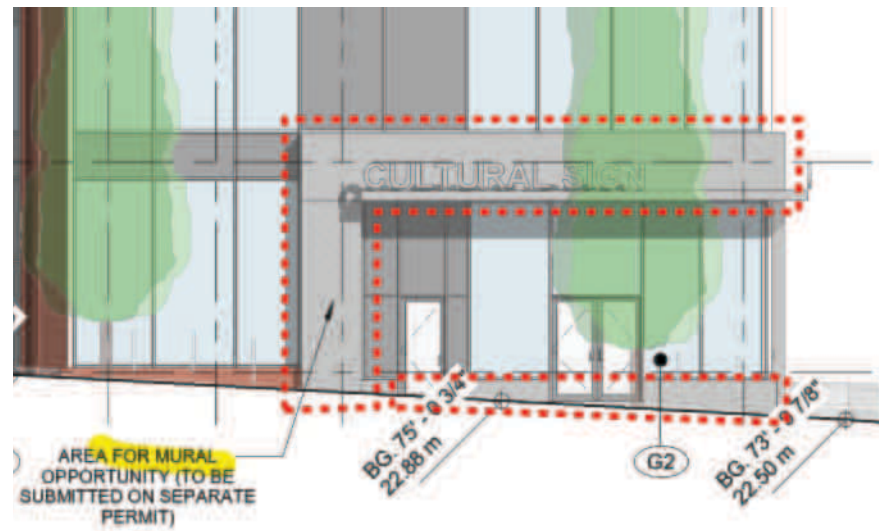
- Four ground-level facade surfaces on western elevation of 2111 Main St have been identified as site locations for mural artworks
- Intimate viewing distances in alley context with high public visibility and accessibility
- Murals will connect with the established mural context in Mount Pleasant and the existing mural corridor extending in both directions along Main Alley
- Envisioned for a single artist, or artist team
- Should represent Mount Pleasant's cultural diversity and creative community
- Contributes to a distinctive sense of place with creative wayfinding opportunities
- Adds vibrancy to Main Alley and contributes to the unique cultural identity of Mount Pleasant



Site 2: Main Alley

Opportunity 2:

Main Alley Murals (4 x facades)



PRECEDENT IMAGES

PLAZA & BREEZEWAY



Morag Myerscough, 'Joy Garden', 2020, UK



Studio Boloz, 'Intersections', 2014, Poland



Sale Grosso Studio, 'Parole in Piazza', 2023, Italy



Ben Reeves, 'Viewpoint', 2022, Vancouver



Sam Allen, 'Hannay Lane', 2021, Australia



Caitlin McDonagh, 'The Garden', 2021, Vancouver



Astrain Studion Architects, 'City Blocks', 2019, UK



Studio Zenga, 'Woodland Reflections', 2025, Vancouver



Dasic Fernandez, 'Rice Terraces', 2021, New York



Jeppe Hein, Social Benches, 2017, New York

PRECEDENT IMAGES

MURALS



Dalkhafine, 'Untitled', 2022, Montreal



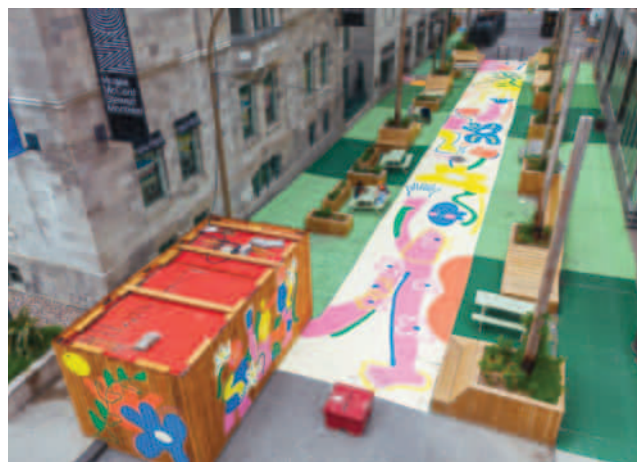
ARYZ, 'Let's pretend nothing is happening.' 2024, Montreal



KC Hall, 'Raven Transformation', 2019, Vancouver



Drew Young, 'Flutter', 2018, North Vancouver



Kezna Dalz, 'La Ruelle Du Musée', 2025, Montreal



Jason Cantoro, 'Le Monde Intérieur', 2018, Montreal



Tristesse Seeliger, 'Union at 08.08.2022 (6:25 pm)', 2022, Vancouver



Cyrielle-Tremblay, 'Courte Pointe', 2024, Montreal



Sandeep Johal, 'Girls Are Fierce Like Tigers', 2017, Vancouver



Alex Stewart, 'Vibrance Overgrown', 2022, Vancouver



Julia Iredale, 'Floating (eye)land', 2016, Vancouver



Priscilla Yu, 'Befriend Your Inner Demons', 2017, Vancouver

PUBLIC ART BUDGET

The total public art budget for 2111 Main is **\$694,577.00**.

The proposed amount designated for public art opportunities 1A and 1B is **\$400,000.00**, and includes artist fees, artwork materials and fabrication, detailed design drawings, engineering drawings and certificates, construction coordination and site preparation, lighting (specific to the artwork), artwork insurance, artwork storage (if required), delivery, installation, any travel-related expenditures, plus applicable taxes.

The proposed amount designated for public art opportunity 2 is **\$80,000.00**, and includes artist fees, detailed designs, site preparation, installation and artwork insurance, plus applicable taxes. Ballard Fine Art and the Project Owner will consult with the City of Vancouver Public Art staff regarding the potential for reserving these funds for future mural programming in Main Alley, per feedback from the Public Art Committee following the Preliminary Public Art Plan presentation.

The artists selected will be responsible for a general public liability insurance policy and WCB insurance if required. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead.

Administrative costs include the public art consultant fee and the artist selection process.

Base Cost:

If an artist's project makes use of base building components (such as a window, door, architectural or infrastructure feature) then only that cost added to the base cost by the artist's process is an allowable cost. City staff will review base-cost allocations to ensure art budgets are fully available for artwork (per City of Vancouver Public Art Policy and Procedures for Rezoned Developments).

Budget Allocation:

Public Artwork.....	\$480,000.00
Site 1 (Central Plaza & Breezeway)	\$400,000.00
Site 2 (Main Alley Murals)	\$80,000.00
Public Art Administration	\$110,000.00
Site 1: Artist Honoraria (\$6,500 x 4).....	\$26,000.00
Site 2: Artist Honoraria (\$2,000 x 4).....	\$8,000.00
Selection Panel Honoraria (\$2,000 x 3).....	\$6,000.00
Community Advisor Honoraria (\$1,000 x 3).....	\$3,000.00
*Artist Access Fund	\$6,000.00
Community Engagement.....	\$1,000.00
Public Art Consultant	\$68,000.00
Signage/Plaques	\$5,000.00
Artwork Photography	\$4,500.00
Project Contingency	\$17,619.30
10% Civic Contribution	\$69,457.70
TOTAL PUBLIC ART BUDGET	\$694,577.00

Note: All cost savings or unused funds remaining from the administration and project contingency portion of the budget will be put towards the artwork. Unspent funds at the time of project completion will be re-directed to the City of Vancouver Public Art Reserve.

** Artist Access Fund will be released at the sole discretion of the Developer, and any unused funds returned to the project contingency*

PROJECT TIMELINES

Target Project Timeline

Development Permit Application Date.....	Q2 2025
Development Permit Issuance.....	Q1 2026
Construction Completion.....	TBC

Target Public Art Timeline

Preliminary Public Art Plan Submission.....	Q4 2025
Detailed Public Art Plan Submission.....	Q1 2026
Open Call Announcement and Distribution	Q1 2026
Selection Panel Meetings- Review Long List of Artists.....	Q3 2026
Short-listed Artists’ Invitations.....	Q3 2026
Artists Orientation Meetings	Q4 2026
Selection Panel Meetings- Artist Presentations/Interviews.....	Q4 2026
Final Artist Selections.....	Q1 2027
Artist Contracts	Q2 2027
Art Installations.....	TBD

Note: Dates are best estimated targets and are subject to change



COMMUNITY ENGAGEMENT STRATEGY

Community engagement lies at the heart of meaningful public art.

Community consultation and public engagement will be thoughtfully considered throughout the public art selection process, recognizing Mount Pleasant's established history of collaborative and community-driven cultural initiatives. 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 Tseil 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 **\$1000.00** for their work.

The community engagement strategy is designed to generate meaningful feedback and insights from a diverse range of artists, long-time residents, and cultural stewards who understand the neighbourhood's evolution and creative spirit. The resulting information will be woven into the Project Terms of Reference, ensuring that the voices of those who have contributed to Mount Pleasant's artistic legacy are considered and reflected throughout the public art process.

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 (Musqueam Indian Band Member and Artist)
- Alexis Greenwood (VPL Mount Pleasant Branch Manager and Artist)
- Mallory Donen (Artist and City Centre Artists Lodge Tenant)



Squamish artist Xwalacktun (Rick Harry) (Courtesy ECUAD)



Sara Quine, Owner of Shoebox Art at City Centre Artist Lodge

Established early in the public art process, the **community engagement strategy** will be multi-layered and inclusive, and includes a combination of the following:

- **Research:** Conduct background research into relevant community stakeholders and potential opportunities for community engagement
- **Focused Engagement:** Host small, informal coffee meetings with community members to gather early feedback on the public art opportunity and potential artists.
- **Open House:** Host an in-person or online open house to present the public art plans, facilitate dialogue, and gather final community feedback before finalizing decisions.

This strategy ensures the public art at 2111 Main Street reflects Mount Pleasant’s identity while meeting Nicola Wealth’s goals for a vibrant and inclusive development. The community consultation and engagement strategy is intended to provide a framework for considering the rich cultural and historical context of Mount Pleasant, and will be further refined based on feedback and public engagement with the groups identified as part of our research.

Engaging with local artists and community members in the early stages of the process will ensure the resulting public art not only honours Mount Pleasant’s artistic heritage but also strengthens the social fabric that has made this community a cultural cornerstone of Vancouver. This approach respects and builds upon the creative talent and cultural wisdom that exists within Mount Pleasant, fostering authentic connections between the public art, the place, and the people who make the neighbourhood so unique.

Particular consideration will be given to engagement and feedback from tenants of the City Centre Artist’s Lodge, located on the development site, and artists and creative professionals within this vibrant community will be a critical part of shaping the public art process for 2111 Main St.

Local Arts & Culture Organizations

- Access Gallery
- ANZA Club
- Aphotic Theatre
- Arts Factory Society
- Astro Artist Facility
- B-Side Radio
- Centre for Digital Media
- City Centre Artist’s Lodge
- Colourstrings Conservatory of Music
- CSA Space
- Dancehouse
- Dusty Flowerpot Cabaret Society
- eatART Foundation
- Emily Carr University of Art and Design
- Fox Cabaret
- GNW Scene Shop
- Goh Ballet Academy
- Gracie Barra Vancouver
- Grunt Gallery + Community Screen
- James Black Gallery
- Liquidation World
- Or Gallery
- Out/Innerspace Dance Studio
- Public Disco
- Pulpfiction Books
- Rath Art Supplies
- Red Gate Arts Society
- Sarah McLaughlin School of Music
- Shoebox Art
- The Beaumont Studios
- The Birdhouse
- Biltmore Cabaret
- Tightrope Theatre
- Titmouse Animation Studios
- Vancouver Biennale
- Vancouver Central School of Music
- Vancouver Co-operative Radio
- Vancouver Institute of Media Arts (VanArts)
- Western Front
- Wild Brain Animation Studio

Community Hubs and Organizations

- Car Free Vancouver Society
- EarthHand Gleaners Society
- Environmental Youth Alliance
- Jewish Family Services
- Kingsgate Mall
- Mount Pleasant BIA
- Mount Pleasant Community Centre
- Mount Pleasant Community Policing Centre
- Mount Pleasant Neighbourhood House
- Native Education College
- Ravensong Community Health Centre/Midtown Mental Health Team
- Sword Fern Collective
- Vancouver Heritage Society
- Vancouver Native Housing Society
- VPL Mount Pleasant Branch



Photo courtesy ECUAD

Early Community Engagement Outcomes:
What We Heard

- VALUES
- OBSERVATIONS
- RECOMMENDATIONS

“ **Keep Mount Pleasant weird!** ”



Utilize innovative display techniques to create an immersive environment

Create spaces that are welcoming, thought-provoking and authentically community-driven

“ **Main Street is about stories; real, imagined or invented.** ”
- Paul Wong



Celebrate the vibrant, unconventional history of Mount Pleasant beyond traditional narratives

Functionality and interactivity is important; shelter, seating, playgrounds - elements that allow different generations to interact



East Vancouver demonstrates a strong appreciation for creative risk-taking and unconventional artistic approaches

Mount Pleasant is home to many climate action and environmental stewardship initiatives

Approach public art with sensitivity to potential displacement and community impact

Consider elements like rewilding, greening spaces, and ethnobotany

Climate action and environmental responsibility

Capture the area's innovative spirit and cultural dynamism with storytelling





VALUES

- Honor Mount Pleasant’s unique artistic legacy and cultural vibrancy
- Ensure public art reflects the diversity of the Mount Pleasant community
- Ensure art is welcoming and accessible to diverse audiences
- Maintain Mount Pleasant’s distinctive character (“keep Mount Pleasant weird!”)
- Elevate Indigenous, black, people of color, queer, disabled and other historically marginalized artistic voices
- Prioritize climate action and ecological awareness in public art initiatives
- Value narratives that explore both historical and contemporary community experiences
- Create spaces that are authentically reflective of local identity
- Celebrate creative risk-taking and unconventional artistic approaches

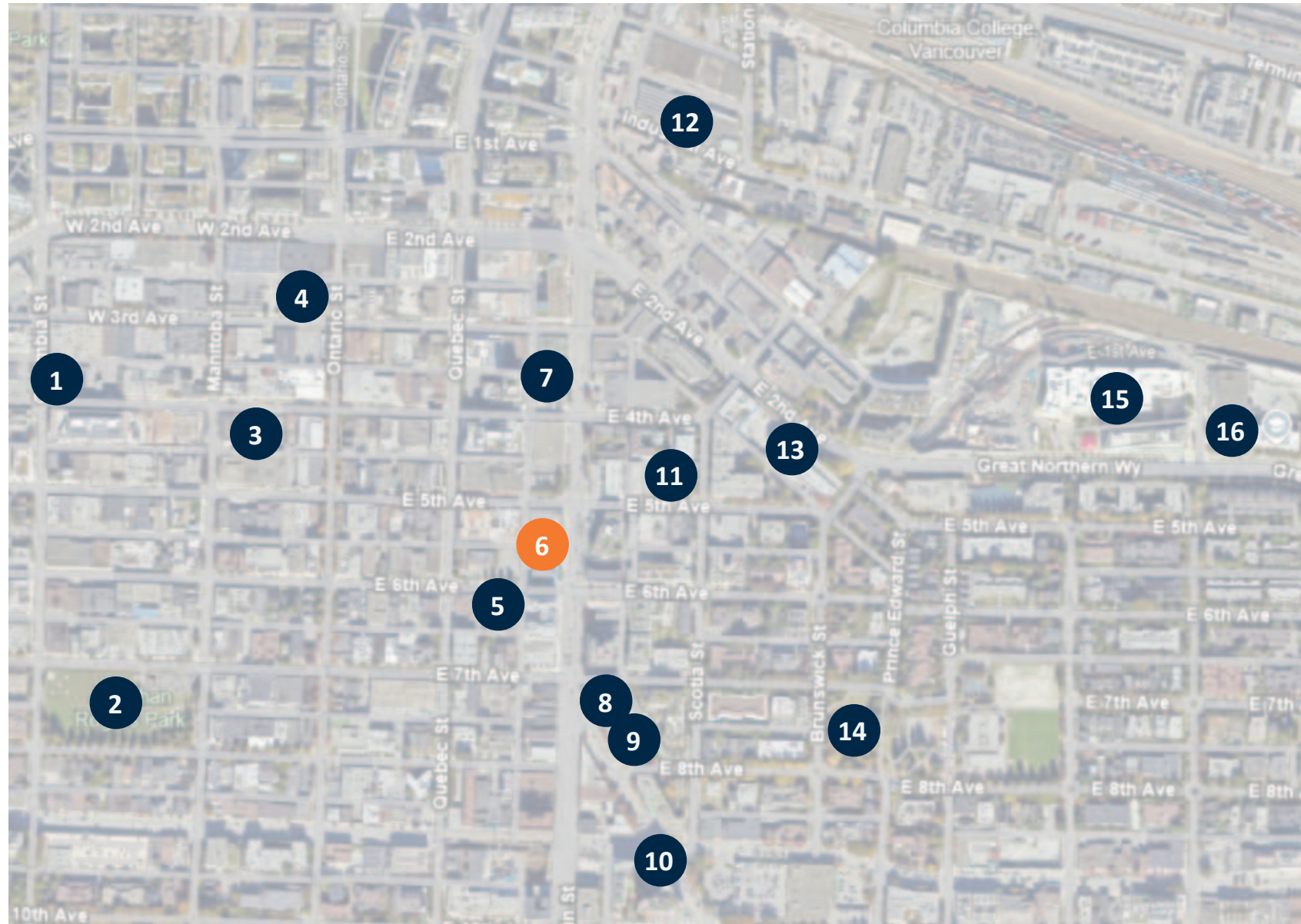
OBSERVATIONS

- Strong existing partnerships between local organisations like VPL Mount Pleasant, Mount Pleasant Community Centre, and Mount Pleasant Neighbourhood House
- Community includes practicing artists focused on climate change, social justice, and identity
- Foot Traffic Patterns: Pedestrian activity varies, with higher engagement during weekend events
- Existing installations like the motel rooftop figure spark conversation about urban issues
- The 1970s-’80s transformed Mount Pleasant into an artistic destination
- East Vancouver demonstrates an enthusiastic appreciation for art, with strong sales of affordable and local artworks
- North Main neighborhood has evolved into a technology and innovation hub
- Recognition of potential tensions around development’s impact

RECOMMENDATIONS

- Explore interactive multimedia installations, murals, and light-based art (backlit panels, creative lighting)
- Prioritize representation of Indigenous, black, people of color, queer, disabled and other historically marginalized artists
- Incorporate themes addressing environmental crisis through rewilding and ethnobotany
- Draw inspiration from resonant local works like Ken Lum's *East Van Cross*
- Invite artists to assess opportunities and suggest possible mediums
- Create a dynamic gathering space reflecting the neighborhood's confluence of tech, innovation, and artistic practice
- Approach public art with awareness of development's impact on existing artist communities

ARTS AND CULTURE CONTEXT MAP



- 1 Astro Artist Studios
- 2 Jonathan Rogers Park
- 3 The Birdhouse Studios
- 4 Titmouse Animation Studio
- 5 James Black Gallery
- 6 2111 Main St
- 7 Red Gate Arts Society
- 8 Mount Pleasant Branch - Vancouver Public Library
- 9 Mount Pleasant Community Centre
- 10 Mount Pleasant Community Screen
- 11 Arts Factory & GNW Scene Shop
- 12 Native Education College
- 13 Grunt Gallery
- 14 Guelph Park
- 15 Emily Carr University of Art and Design
- 16 Centre for Digital Media

DIVERSITY, EQUITY AND INCLUSION STRATEGY

Ballard Fine Art recognizes that marginalized artists face systemic barriers including racism, sexism, homophobia, transphobia, colonialism, ableism, classism, religious discrimination, and ageism. As public art consultants, we are committed to supporting artists from equity deserving communities in overcoming barriers within established colonial public art practices.

Following the City of Vancouver's **Culture|Shift** strategy and **Equity Framework**, we acknowledge the distinct ongoing colonialism experienced by Host Nations and urban Indigenous people. Our approach prioritizes equity over equality, providing tailored resources based on individual needs rather than treating everyone identically.

Our evolving equity strategy focuses on three key areas:

- Lowering barriers to connection
- Supporting artists through the application process
- Providing assistance throughout the public art process

We seek and incorporate feedback from diverse curators, educators, Indigenous elders, knowledge keepers, artists, and communities on an ongoing basis to improve our practices and foster truly inclusive public art.

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.

Barrier: Artists from equity-deserving communities lack resources for proposal development including visualization materials, renderings, childcare, or transportation.

Remedy: Access Fund provides up to \$1,000 per artist for these costs beyond standard honoraria, addressing individual needs on a case-by-case basis.

Barrier: Traditional written submissions exclude artists working in oral traditions or languages other than English, particularly affecting Indigenous and newcomer artists.

Remedy: Ballard Fine Art provides a dedicated section on our website where artists can share their information via online form, email or calling us directly. To reduce barriers, we also accept images, audio and video recordings, links to websites, social media posts, and emails in conducting the selection process. We recognize that many artists prefer in-person conversations and if available, studio visits. We routinely schedule studio visits or casual coffee meetings to foster connections with artists.

Barrier: Artists outside institutional networks remain invisible to selection processes.

Remedy: 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. In developing longlists, Ballard Fine art utilizes peer recommendations, studio visits, and broad Expression of Interest calls through diverse channels.

Barrier: Emerging artists lack experience navigating municipal public art processes.

Remedy: Capacity-building initiatives include inviting new artists to serve on community advisory/selection panels, providing one-on-one support for proposal development, and simplifying submission requirements for EOI processes. Design-only submissions welcome artists without fabrication experience.

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.



Matt Hanns Schroeter, 2022 (Mavreen David Photography)

“As a practice, cultural equity identifies and addresses the systemic discrimination built into cultural norms and practices within art and culture institutions and systems.”

- Culture|Shift



SJ Valiquette, *Pride, Robson Square 2024, Downtown Van BIA*



Odera Igbokwe, *Black Strathcona Resurgence Project, 2021 (Mavreen David Photography)*



Courtesy Tsleil-Waututh Nation website

Supporting Artists Through the Application 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 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, 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.

Supporting Artists Through the Public Art 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.

"Arts and culture embody our most deeply held values and aspirations, and imagine the futures people long for."

- **Culture|Shift**



Sandeep Johal (Photo by Jackie Dives)



Bracken Hanuse Corlett, 'Listening. On. and Waking Terrain' (Rachel Topham Photography)

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.

Resources:

- [A Guide to the Pronunciation of Indigenous Communities and Organizations in BC](#)
- [BC Office of the Human Rights Commissioner- From Hate to Hope: Inquiry into hate in the COVID-19 pandemic](#)
- [Beyond Territorial Acknowledgments](#)
- [Catalyst- Why Diversity and Inclusion Matter](#)
- [Centre For Assessment and Policy Development- Training For Racial Equity and Inclusion](#)
- [City of Vancouver- Equity Framework Document](#)
- [Disability Justice Network of Ontario- A History of Disability Rights and Justice In Canada](#)
- [Diversity, Equity and Inclusion Standards for Organizations Around the World](#)
- [Everyday Democracy- Resources](#)
- [Government Alliance for Race and Equity's "Why working for racial equity benefits everyone"](#)
- [GARE- Racial Equity: Getting to Results](#)
- [Hill Strategies- Artists in Canadian Municipalities in 2016](#)
- [Ontario Association of Interval & Transition Houses- How Does Intersectionality Work?](#)
- [PACE- Measuring Community Change](#)
- [PRE- Marking Progress: Movement Towards Racial Justice](#)
- [UBC- Intersectionality: What It Is and Why It Matters](#)
- [Why Diversity and Inclusion Matter: Quick Take](#)

SELECTION PROCESS

The artist selection process for **Site 1 (Breezeway and Plaza)** will be a two-stage invitational, with a voting selection panel.

In stage one of the selection process, the selection panel will be oriented to the 2111 Main development project, the public art opportunities and the community context. Ballard Fine Art will conduct in-depth research and nominate a longlist of suitable artists or artist teams for consideration. The selection panel will collectively discuss the merits of the nominated artists' past work and potential fit with the respective public art opportunities. Upon review, the selection panel will determine a shortlist of 4 artists to develop a concept proposal.

In stage two, shortlisted artists will be invited to develop and present a concept proposal to the selection panel. The shortlisted artists will be oriented to the public art opportunities, project, site, and community context, with an opportunity to meet with the developer, community advisory and design team. Each shortlisted artist will be paid an honorarium of **\$6,500.00** for their work, paid upon receipt and presentation of the concept proposal.

The selection process for **Site 2 (Main Alley Murals)** will be an Expression of Interest (EOI), with a voting selection panel. Interested artists are encouraged to submit an EOI for consideration by the selection panel.

In stage one of the selection process, the selection panel will be oriented to the 2111 Main development project, the public art opportunity and the community context. The selection panel will collectively discuss the merits of the EOI submissions and potential fit with the public art opportunity. Upon review, the selection panel will determine a shortlist of 4 artists to develop a concept proposal.

In stage two, the shortlisted artists will be invited to develop and present a concept proposal to the selection panel. The shortlisted artists will be oriented to the public art opportunity, project, site, and community contexts, with an opportunity to meet with the developer, design team and city representatives. Each shortlisted artist will be paid an honorarium of **\$2,000.00** for their work, paid upon receipt and presentation of the concept proposal.

To ensure curatorial cohesion, the proposed Selection Panel members will be involved in the artist selection for both opportunities 1 and 2. Community Selection Panel members will be paid an honorarium of **\$2,000.00** for their work.

All stages of the selection process will be facilitated by Ballard Fine Art.

Proposed Selection Panel Members

- Xwalacktun (Squamish Nation member and Artist)
- Paul Wong (Artist and local resident)
- Kate Barry (Manager, Arts Factory Society)
- Andre Linaksita (Development Director, Nicola Real Estate)
- Peter Odegaard (Architect, MCMP)

Alternates:

- Vanessa Kwan (Curator, Emily Carr University and Artist with public artwork nearby)
- Jude Kusnierz (Executive Director, The Beaumont Studios)
- Shaun Dacey (Director, Richmond Art Gallery)

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.

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. 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

Site 1: Opportunities 1A and 1B Selection Criteria

- 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. Demonstrated public art experience working with commensurate budgets
- iv. Understanding of the project architecture, the site and its contexts
- v. Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety and maintenance
- vi. Artistic quality of artwork presented in the documentation of past work
- vii. Consideration for proposed key elements
- viii. Availability

Site 2: Opportunity 2 Selection Criteria

- i. Demonstrated understanding of the public space and the impact on the proposed site
- ii. Demonstrated experience with mural projects
- iii. Understanding of the project architecture, the site and its contexts
- iv. Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety and maintenance
- v. High quality artistic content and documentation of past work
- vi. Consideration for proposed key elements
- vii. Availability

REFERENCES

- [2111 Main - Application for Rezoning](#)
- [Broadway Plan, City of Vancouver](#)
- [Culture|Shift: Blanketing the city in arts and culture, City of Vancouver](#)
- [Equity Framework: Getting our house in order, City of Vancouver](#)
- [Public Art Committee By-law No. 6870, City of Vancouver](#)
- [Public Art Policy And Procedures For Rezoned Developments, City of Vancouver](#)

