

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

Monday, November 24, 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 PCI – 2096 W Broadway & 2560 Arbutus St.; Qualex - 701 Kingsway Preliminary Public Art Plan (PPAP) which was presented on June 16th, 2025.

1. Detailed strategy for their community consultation, including local First Nations and local surrounding community:

We have included a Community Engagement Strategy on **page 24** of the Detailed Public Art Plan. The strategy has two components.

First, the project will be guided by a selection panel composed of representatives from xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh Úxwumixw (Squamish), and səliłwətał (Tsleil-Waututh) Nations, ensuring the project is meaningful and aligned with Indigenous direction. In addition, the broader Broadway and Arbutus neighbourhood will have the opportunity to provide input. The panel will advise early in the process on how best to establish touchpoints with non-Indigenous community members. These exchanges will build relationships and strengthen community connection to the artwork.

This approach prioritizes Indigenous leadership while ensuring engagement occurs at the neighbourhood level in ways determined by the Indigenous panel. The goal is to build relationships around the artwork—deepening ties between people, the work, and the community—while recognizing that the content of the artwork arises through Indigenous cultural practices and knowledge systems. Community advisors will receive \$750.00 for their contribution.

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

We recognize that identifying and addressing barriers for equity-seeking groups is an ongoing and collaborative process. We regularly seek input from partners and stakeholders to ensure our approaches remain responsive and effective. We have updated our Diversity Equity and Inclusion Strategy on **page 25**. Current strategies include:

- **Accessible Applications for Artists:** Submissions are accepted online or by email and may include links, images, or social media posts to simplify the process.
- **Inclusive Opportunities:** We welcome applications from artists, community members, and arts professionals wishing to participate as artists, selection panel members, or community advisors. Interested individuals can contact our office directly to be considered.
- **Capacity Building:** Artists new to the public art process may serve as selection panel members to gain experience and insight into the process.
- **Peer Recommendations:** Selection panel members are encouraged to recommend artists for future opportunities to help expand representation.

We also support multiple modes of communication for artist submissions and presentations, including written, visual, audio, or pre-recorded video formats. Artists may have a trusted person (family member, colleague, friend, or interpreter) present or assist on their behalf. To further promote diversity and inclusion, we have established an **Access Fund**, supported through the project contingency, to assist artists who face barriers during the application process. Artists may request up to \$1,000.00 to help prepare and present proposals. Any unused funds will be returned to the overall project contingency.

The Access Fund provides support on a case-by-case basis, addressing systemic barriers that may prevent participation. Support may include:

- Project coordination or assistant support
- Help developing renderings or presentation materials
- Tutoring or editing for proposal writing
- Local transportation or childcare support
- Language interpretation or translation
- Other accessibility-related needs identified by the artist

3. Articulate potential coordination with the Arbutus Greenway revitalization:

The public art opportunity will be located on the development property and not directly within the Arbutus Greenway. However, to ensure alignment with the Greenway's vision and goals, artists will receive background information on the Arbutus Greenway during their orientation session. The selection panel will also be provided with this context to help evaluate proposals that meaningfully complement and enhance the experience of the Greenway.




DETAILED PUBLIC ART PLAN

2096 West Broadway & 2560 Arbutus Street
Vancouver, BC

NOVEMBER 24, 2025

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The 2096 West Broadway and 2560 Arbutus Street development site is located on the traditional, unceded territories of the x^wməθk^wəy̓ əm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish Nation) and səliłwətał (Tsleil-Waututh) Nations.

PROJECT DETAILS

PROJECT ADDRESS 2096 West Broadway & 2560 Arbutus Street

LEGAL ADDRESS Lot 1 and the west ½ of Lot 2 both of Plan 590, and Lot E (See 624688L), Plan 1949 All of Block 345 district lot 526 New Westminster district.

PUBLIC ART BUDGET \$453,073.50

PROJECT OWNER | PCI DEVELOPMENTS

300 – 1030 West Georgia Street,
Vancouver, BC V6E 2Y3
250-618-5363

Mike Dillman | Development Manager
mdillman@pci-group.com

ARCHITECT | MUSSON CATTELL MACKEY PARTNERSHIP

Suite 1900 – 1066 West Hastings Street
Vancouver, BC V6E 3X1
604 681 1771

Peter Odegaard | Partner
podegaard@mcmparchitects.com

LANDSCAPE ARCHITECT | DURANTE KREUK LTD.

102 – 1637 West 5th Avenue
Vancouver, BC V6J 1N5
604 684 4611

Dylan Chernoff | Landscape Architect
dylan@dkl.bc.ca

PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.

#450 – 319 West Pender Street
Vancouver, BC V6B 1T3
604 922 6843

Jan Ballard | Principal
jan@ballardfineart.com

INTRODUCTION

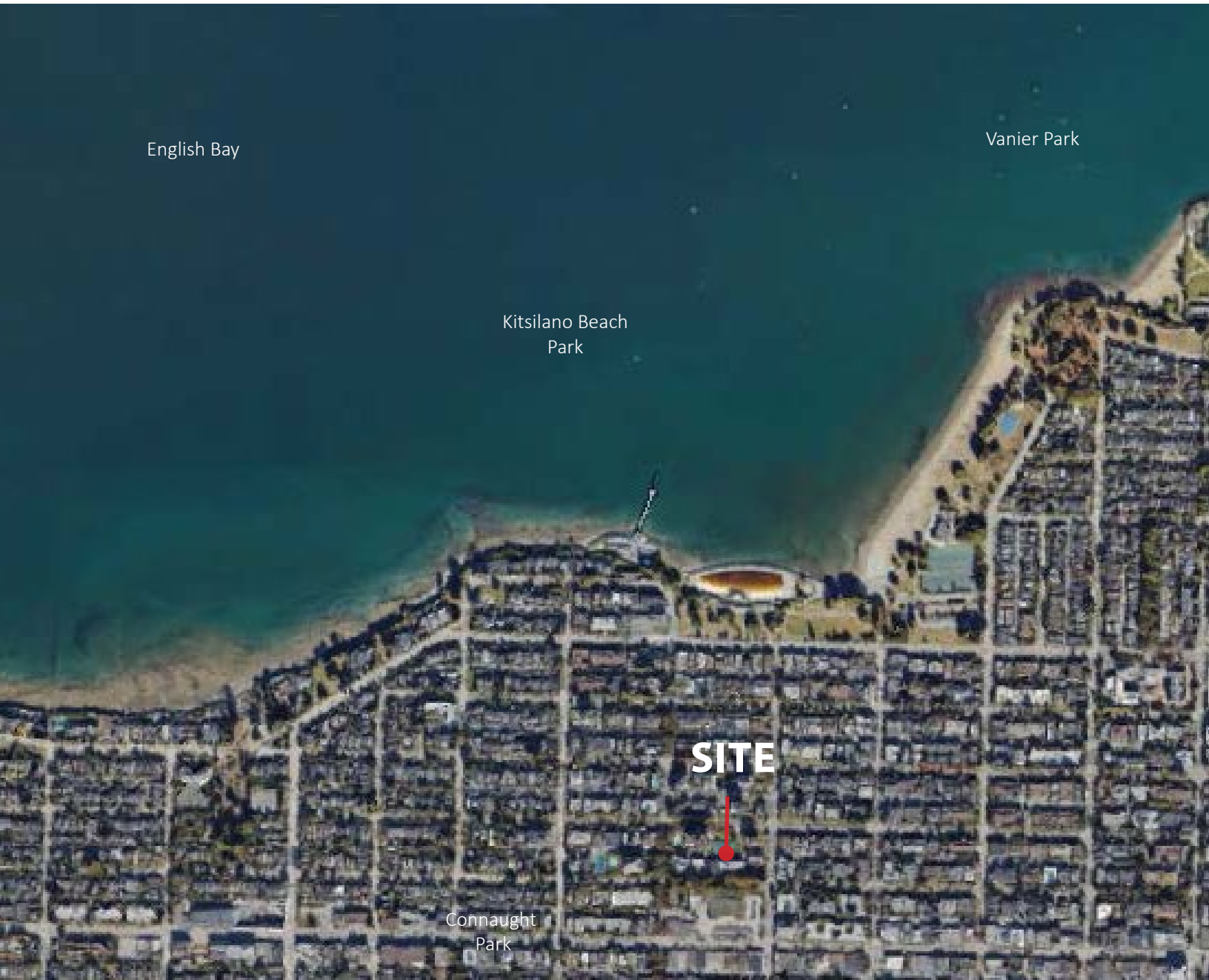
2096 West Broadway & 2560 Arbutus Street development, prominently located at the corner of West Broadway and Arbutus Street in Vancouver's Arbutus/Broadway South neighbourhood, presents an exciting opportunity to feature engaging public artwork. Fostering a variety of community uses all the while contributing much-needed housing stock to the area, the development aspires to establish a welcoming public realm, creating numerous opportunities for interaction. PCI Developments is committed to hosting a captivating public artwork that speaks to the spirit and character of one of Vancouver's most established urban communities.

To ensure the highest quality and creativity of the public artwork, PCI Developments has chosen to pursue the Option A selection process, engaging the services of Ballard Fine Art Ltd. to provide public art consultation. The developer looks forward to working with the City of Vancouver and the selected artist to facilitate a dynamic public artwork that will contribute to the artistic and cultural landscape of Vancouver in a meaningful and enduring way

View of 2096 West Broadway & 2560 Arbutus Street from Arbutus Street, looking Northeast.



CONTEXT MAP



Aerial view of Kitsilano with the site highlighted in red. Image Source: Google Earth.

PROJECT OVERVIEW



Rendering of 2096 West Broadway & 2560 Arbutus Street looking south.

LOCATION

- The site is located on West Broadway and Arbutus Street and is part of the Broadway/Arbutus south neighborhood which is outlined in the City of Vancouver's Broadway Plan
- The site borders the Arbutus Greenway (Electric Alley precinct), a key walking and bicycling corridor.
- The site, rich in history, was previously home to Fletcher's Dry Cleaning, a beloved local landmark.

PROJECT DETAILS

- 30-Storey Mixed use building;
- 260 secured rental units, 20% at below market rates;
- Commercial space on the ground floor;
- Space for the Ohel Ya'akov Community Kollel;
- A Broadway Subway station entrance for Arbutus Station across the street.

PROJECT DESCRIPTION

West Broadway and Arbutus Street is located along the 'great street' of West Broadway at Arbutus Street, as identified by the City of Vancouver's Broadway Plan. Featuring a 30-storey rental residential building with ground floor retail, and the future home to Ohel Ya'akov Community Kollel (the Kollel), the project is situated in a sustainable transportation hub, with the future Arbutus Station across the street from the site. The site is also bordered by the Arbutus Greenway (Electric Alley precinct), which is a prominent arterial walking and bicycling corridor.

West Broadway and Arbutus Street will contribute to the aspirations of the Broadway Plan by strengthening the mixed-use character of this area, considerate in activating all faces of the building at grade, providing commercial retail and cultural spaces at a critical intersection along the Broadway corridor, and bringing life to the adjacent Greenway. With an FSR area of 228,825 square feet, the building program includes 8,672 square feet of space for the Kollel to provide community gathering space including an opportunity for a public facing café, 6,142 square feet of commercial retail use at grade, and 216,005 square feet/260 units of 100% rental residential with 35% of the units being two or three bedrooms suitable for families.



Rendering of 2096 West Broadway & 2560 Arbutus Street looking east.

The entrance to the Kollel Community Center is located on Arbutus Street, while the main residential lobby is situated on the far side of the building, along the Arbutus Greenway. The secondary Arbutus Station entrance is at the northwest corner, facing north onto the plaza and Broadway. There are two large amenity spaces for the residential portion, each with substantial outdoor roof decks that have access to natural light and views. These amenity spaces will be designed in accordance with the High-Density for Families with Children guidelines and include elements such as children’s play and common social spaces.

Retail space at grade is porous and welcoming, oriented to all four sides of the site with consideration for various types of retail and flexible demising to enhance the public realm on all sides of the building. Consideration has been given to high quality materials at grade and a continuous pedestrian experience that connects West Broadway, the Arbutus Greenway, and a thoughtful transition to the adjacent residential areas. A plaza on the north frontage of the building will further enhance neighbourhood integration of the property with the controlled pedestrian crossing to Arbutus Station.

The development’s compact east-west site footprint enables an elegant tower design fronting West Broadway, closely aligned with the future Arbutus Station and other upcoming developments along Broadway. A six-story podium transitions to a two-story volume housing the Ohel Ya’akov Community Kollel on W10th Ave. The robust landscape design integrates seamlessly with the building and anticipates future enhancements to the Arbutus Greenway.



Rendering of 2096 West Broadway & 2560 Arbutus podium rooftop garden amenity space.

The design features soft, curving balconies with horizontal banding on the tower, complemented by bronze-colored panels for visual interest and cohesion. The podium incorporates brick cladding inspired by the neighborhood, providing identity to the Kollel while harmonizing with the tower. High-quality materials, bronze detailing, and varied canopies enhance the pedestrian experience on all sides of the site. The project meets or exceeds the City of Vancouver’s Green Buildings Policy for Rezoning.

Notably, the development includes a new home for the Ohel Ya’akov Community Kollel, a vibrant registered charity offering Jewish education, cultural programs, and community events. The design provides the Kollel with a distinct identity at 10th & Arbutus, featuring a ground-level café and outdoor worship space, ensuring its continued contribution to the community.

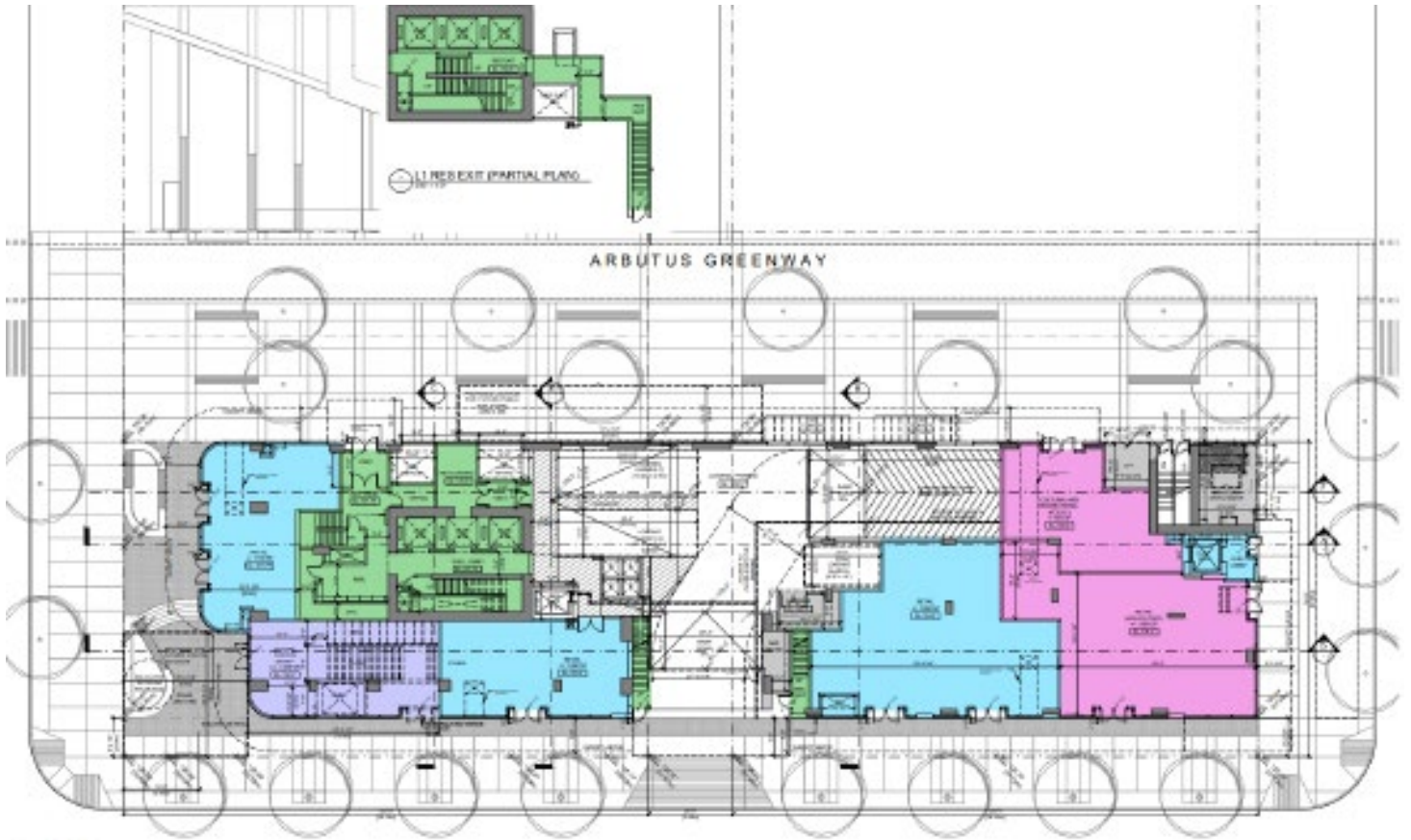


Rendering: View of the Arbutus Greenway, looking north.



Rendering: Corner of Broadway and Arbutus looking south.

SITE PLAN



Development drawing of ground floor.

PUBLIC REALM

Envisioned as an engaging and inclusive new addition to the neighbourhood, 2096 West Broadway & 2560 Arbutus offers thoughtfully designed and functional open spaces, enhancing public life and encouraging community interaction between a multitude of users. The architecture and landscape design prioritize the human experience, contributing 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. Building upon the area’s rich social, historic, and cultural fabric, this transit-oriented development supports the ever-changing needs of the surrounding community, fostering a comprehensive and vibrant public realm for residents and visitors alike.

Active and varied uses front all public areas of the project, enhancing both the development and community of Arbutus/Broadway South as a whole. At the property line, the ground plane features concrete and exposed aggregate, creating a legible and high-quality public space for walking, cycling, and more. At the beginning of the proposed Electric Alley zone, a small plaza will open on to Broadway. Featuring benches where residents and visitors can stop and sit, PCI will coordinate with the City to ensure Arbutus Greenway is kept open and unobstructed. To further expand upon this well-used arterial node, an additional 3.5-Metre-wide cycling and walking path will be provided along the Arbutus Greenway, connecting to the W10th Ave Bike Path.



Photograph of the Arbutus Greenway.



Photograph showing the popular Arbutus Coffee Shop.



Photograph of a Pre-Purim Party for the Latin American community at Kollel. Image credit: Rabbi Smulik Yeshaahu.



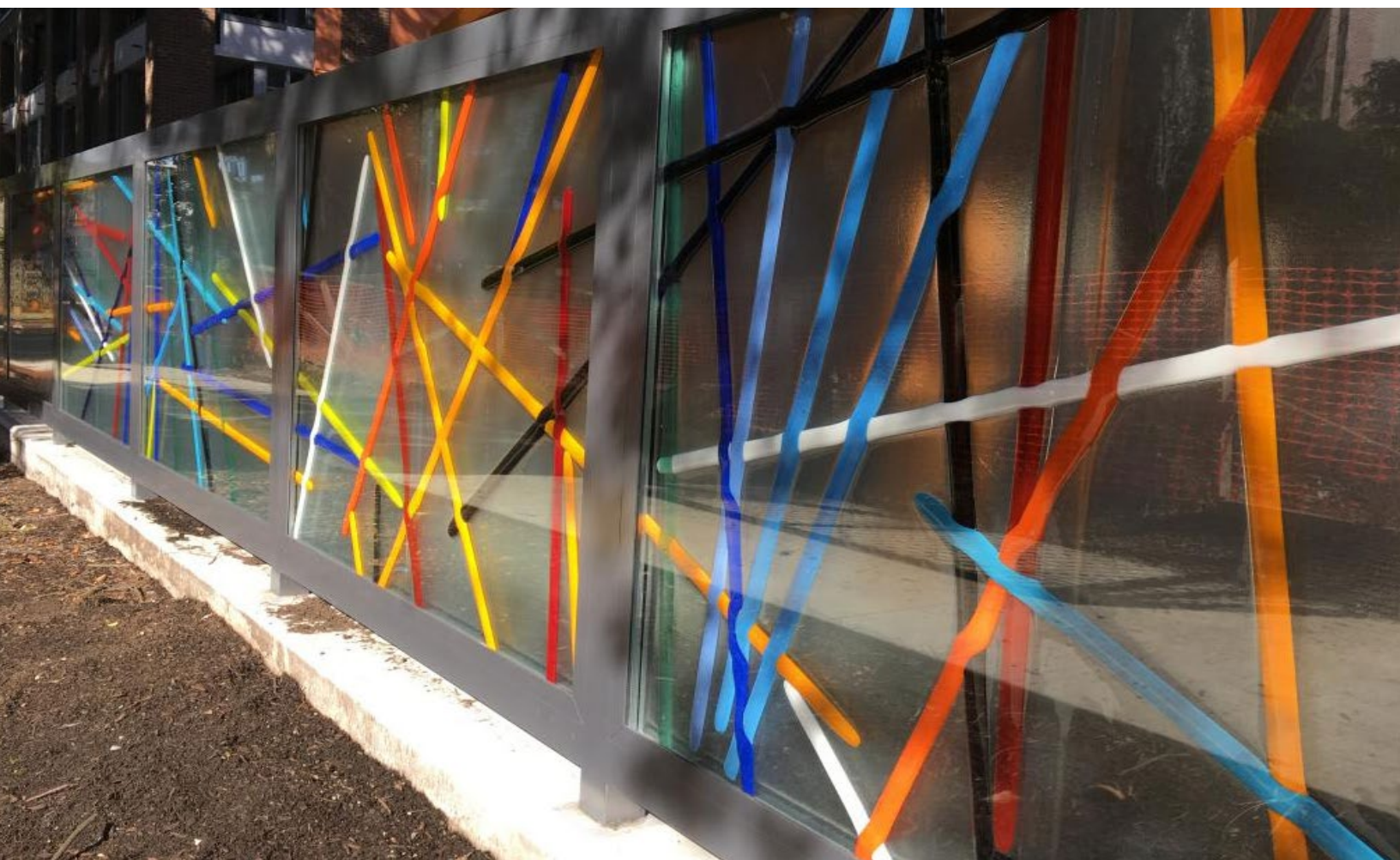
Photograph showing skiers on the Arbutus Greenway.

PUBLIC ART CONTEXT

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

In keeping with The City of Vancouver’s Culture Shift, which “sites public art as a key contributor in building a strong, inclusive and meaningful public realm” and the City of Vancouver Public Art Program mission to produce high quality public artworks that enrich Vancouver’s urban environment and provide a unique identity for individual developments, 2096 West Broadway & 2560 Arbutus will contribute to the shaping of this neighbourhood in a significant and exciting way.

The Arbutus Greenway is a vital part of the neighborhood, evolving into a dynamic linear public green space that blends recreation and culture in Vancouver. A key feature of the Greenway is its celebrated creative itinerary, showcasing a diverse array of permanent and temporary public artworks through initiatives like Capture Photography Festival, Platforms, and Launchpad. These art installations have established the Greenway as a culturally significant destination, offering residents and visitors opportunities for inspiration, conversation, and community gathering.

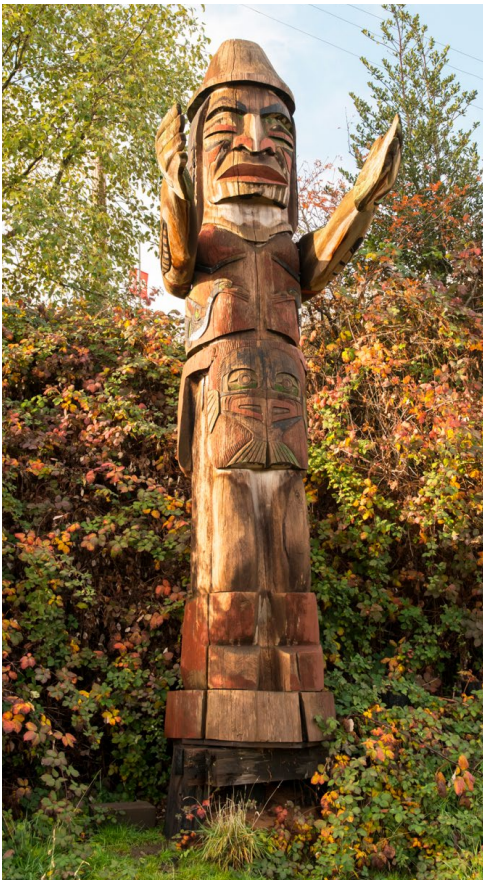


Art.Site, Pick-Up Sticks, 2017. Maple and West 10th Vancouver BC.

PUBLIC ART MAP



Map of the Arbutus Greenway highlighting public art locations and neighborhood parks in the Arbutus Ridge area.



1. Darren Yelton, *Welcome Figure*, 2006. False Creek seawall, Vancouver, BC. (No longer in place)



2. Lauren Brevner & James Harry, *Weaving Culture, Sinulhka Story of the Double Headed Serpant*, 2018. West Broadway & Arbutus. (No longer in place)



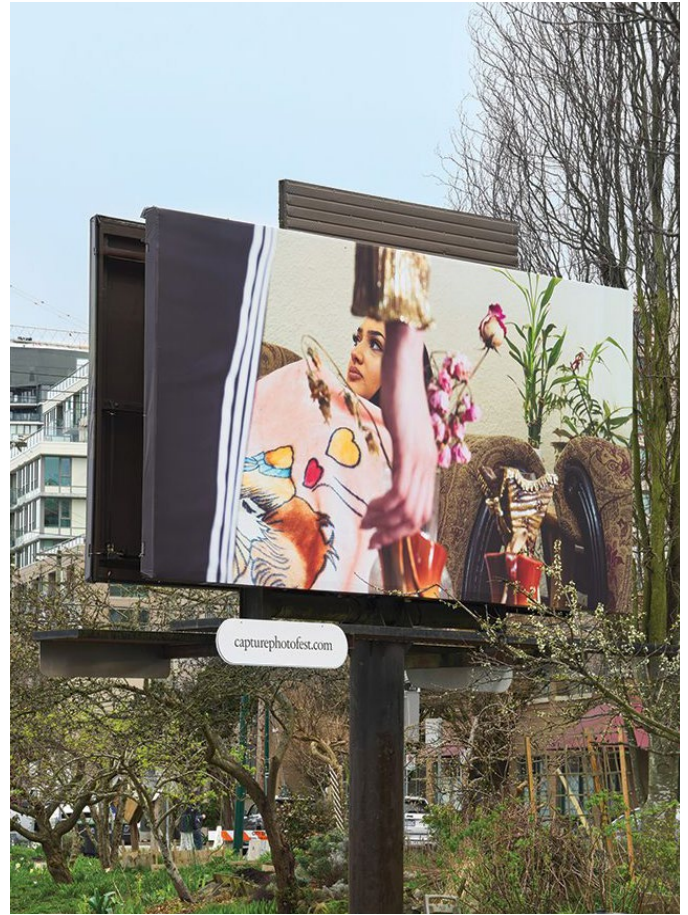
3. Tim Barnard, *Untitled*, 2017. Arbutus Greenway at West 5th Avenue and Fir Street Vancouver, BC.



4. Jim Hart, *Three Watchmen*, 2003. Quilchena Park, Vancouver, BC.



5. Kai Lai, *Coastal Hills Overture*, 2024. Displayed on one of five programmable billboards along 6th Avenue between Burrard and Fir Streets, as part of the City of Vancouver's Launch Pad public art program.



6. Farah Al Qasimi, *Sisters*, 2022. Courtesy of the Artist, The Third Line, and François Ghebaly Gallery. Photo: Dennis Ha. Part of Capture Photofest 2024. Located Arbutus Greenway, between Burrard St & Fir St.



7. Viviane Sassen, *Untitled 017 from Roxane II series*, 2017. Courtesy of the Artist and Stevenson. Photo: Michael Love. Part of Capture Photofest 2023. Located Arbutus Greenway, between Burrard St & Fir St.

PUBLIC ART OPPORTUNITY

This opportunity is open to xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh Úxwumixw (Squamish Nation) or səliłwətał (Tsleil-Waututh) nations artists or artist teams. The public art process seeks to honor the historical and cultural significance of the land while aligning with reconciliation and decolonization strategies outlined by PCI, TransLink, and the City of Vancouver’s Culture Plan for 2020-2029 ‘Culture|Shift: Blanketing the city in arts and culture.

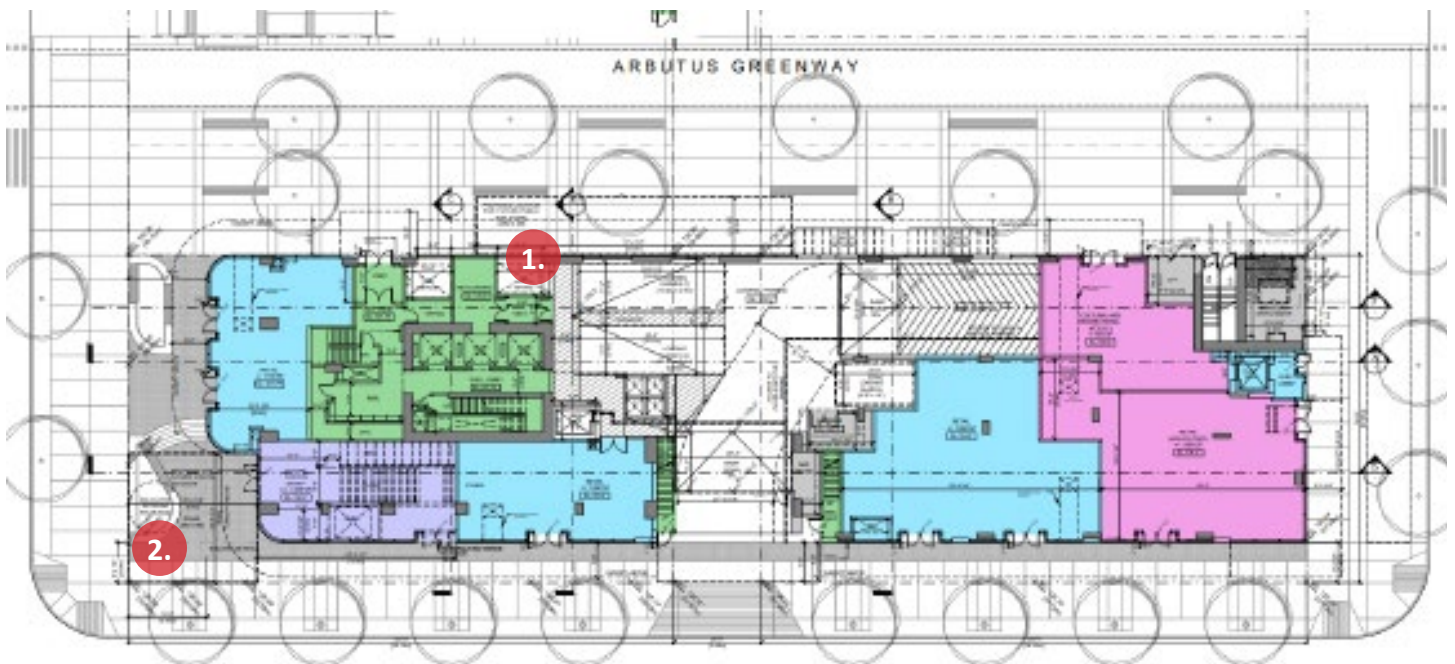
Following detailed site analysis with the PCI design team, the City of Vancouver, and TransLink have identified a public art opportunity across two sites. The first public art location is the exterior building Façade located parallel to the Arbutus Greenway (#1). The second public art location is the historic Fletcher’s Dry-cleaning Sign located on the corner of West Broadway and Arbutus Street (#2). Both sites offer good public visibility, accessibility, with multiple engagement opportunities for residents and visitors. One artist or artist team will be selected for both opportunities.

Public art at either of the proposed site locations may provide a significant contribution to the experience and enjoyment of the public realm by creating an innovative and engaging context for pedestrians, cyclists, and motorists (Site 2) travelling along the busy Arbutus Street. Creating a welcoming and engaging context while supporting the hustle and bustle of everyday life, the artwork in the Greenway (Site 1) will allow for moments of contemplation for passersby. Possessing unique wayfinding and placemaking qualities, the public artwork may contribute to the cultural vibrancy of this urban community, building civic pride, and community identity.

PUBLIC ART OPPORTUNITY – SITE LOCATIONS

Site 1: Exterior Building Façade along the Arbutus Greenway

Site 2: Fletcher sign located on the corner of West Broadway and Arbutus Street



1. Exterior Building facade

- Artwork will be integrated into the exterior building façade adjacent to the Arbutus Greenway.
- Art opportunity provides visual interest to the exterior of the building.
- Located in a high-visibility area with significant foot traffic, ensuring strong public engagement.
- The site complements and builds upon existing public art initiatives along the Arbutus Greenway.



Rendering of the façade highlighting the secondary art opportunity, outlined in red.

2.

Fletchers Dry Cleaning Sign

- Artwork integrated with the historic Fletchers Dry cleaning Sign located on the corner of West Broadway and Arbutus.
- The Fletcher’s Dry Cleaning Sign is an iconic Vancouver landmark since 1968. The sign reflects a quintessential 1960s aesthetic, capturing Vancouver’s history and Broadway’s significance as a major traffic thoroughfare.
- Artists are encouraged to explore a range of style and subjects to reimagine the sign.
- The opportunity allows the artist to consider the connection between the site and the Arbutus Greenway Plan.
- A prominent location for artwork that invites the public to connect with the site and the adjacent Arbutus Skytrain Station.



Rendering of the Primary Art Opportunity, highlighted in red.

PUBLIC ART BUDGET

The total public art budget for the 2096 West Broadway and 2560 Arbutus Street 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 \$453,073.50 is based on the eligible project FSR of 228,825 sq. ft.

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

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

Public Artwork (Sign Restoration, Artist Design and Fabrication Install)	\$300,000.00
Selection Process and Honoraria.....	\$28,350.00
Artist Honoraria (\$7,500 x 3)	\$22,500.00
Selection Panel Honoraria (\$1,200 x 3).....	\$3,600.00
Community Engagement Advisors (\$750 x 3)	\$2,250.00
Access Fund*	\$3,000.00
Public Art Consultant	\$45,000.00
Project Contingency.....	\$15,416.00
Photography.....	\$3,500.00
Blessing Ceremony	\$10,000.00
Plaque	\$2,500.00
10% Civic Program Contribution	\$45,307.35
TOTAL PUBLIC ART BUDGET	\$453,073.50

*Note: Any unused Artist Access Fund will be returned to the Project Contingency.

TIMELINE

TARGET PROJECT TIMELINE

Development Permit Application	Fall 2024
Rezoning Enactment	End 2024
Development Permit Issuance.....	Spring 2025

TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation	June 2025
Indigenous Relations Letter Sent to First Nations from TransLink	August 2025
Nations Will be Given Four Weeks to Review the Letter and Respond	
Detailed Public Art Plan Presentation.....	January 2026
Open Call to Artists distributed through the Nations.....	February 2026
Selection Panel Meeting, Long List and Artist Submissions from the Open Call	March, 2026
Short-listed Artists' Invitation	April 2026
Artists Orientation Meeting.....	May 2026
Selection Panel Meeting – Artist Presentations	June 2026
Final Artist Selection	July 2026
Indigenous Relations Thank-You Letters sent to Unselected Artists from TransLink	August 2026
Artist Contract.....	September 2026
Art Installation.....	2029

* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

SELECTION PROCESS

This will be a combined Open Call and Invitational Call process.

All stages of the selection process will be facilitated by public art consultant Ballard Fine Art. The selection process will follow a two-stage invitational and an Open Call Process for professional artists or artist teams, with a selection panel overseeing the process. The panel will consist of five members: one representative from x^wməθk^wəyəm (Musqueam), one from Sk̓wx̓wú7mesh Úxwumixw (Squamish Nation), one from səilwətał (Tsleil-Waututh), one from PCI Developments, and one from TransLink. Selection panel members, excluding those from PCI and TransLink, will receive an honorarium of \$1,200.00 for their participation.

Proposed Selection Panel Members (5 Voting Members):

One representative each from the x^wməθk^wəyəm (Musqueam), Sk̓wx̓wú7mesh Úxwumixw (Squamish Nation), and səilwətał (Tsleil-Waututh) Nations, with a preference for art professionals, including curators, cultural workers, or language experts.

One representative from TransLink: Kara Manhal.

One representative from PCI Developments.

Advisory Panel (1 Non-Voting Member):

Johnny Reyes from TransLink's Indigenous Relations Department will participate to provide Indigenous representation on the advisory panel.

Stage One

In the first stage of the selection process, TransLink will distribute an Open Artist Call to the three Nations. The open call will be open for a minimum of four weeks. Artists who respond to the open call will be included in the artist longlist.

Once the selection panel is established, panel members will be introduced to the West Broadway and Arbutus development project and the associated public art opportunity. Ballard Fine Art, in collaboration with the panel, will conduct in-depth research to identify a longlist of qualified artists or artist teams. The panel will review these nominated artists, assess their past work, and evaluate their suitability for the project. Panelists will also review all submissions received through the open call.

Following this review, the panel will select a shortlist of three artists to develop concept proposals.

Stage Two

In the second stage, the shortlisted artists will be invited to develop concept proposals. They will receive an in-depth orientation to the project, site, public art opportunities.

Each shortlisted artist will receive a \$7,500.00 honorarium upon submission and presentation of their concept proposal. After reviewing the proposals, the selection panel will recommend a final artist and artwork for selection.

Before notifying the selected artist, PCI Developments and TransLink will have the opportunity to review the chosen concept and provide written feedback on any technical or conceptual concerns. These comments will then be addressed collectively by the selection panel.

The final selected artist or artist team will enter into a contract agreement with PCI to complete the

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

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

Support may include, but is not limited to:

- Artist assistants or project coordination support
- Assistance developing visualizations and renderings
- Help preparing presentation packages
- Tutors or editors for written proposal development
- Local transportation to proposed artwork sites
- Childcare during proposal development or site visits
- Other accessibility-related needs identified by the artist

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

1. Written public art proposal (1-2 pages) or equivalency in another format
2. Visualization tools (renderings and/or models) or other visuals
3. A detailed public art cost estimate
4. Project timeline (duration)
5. CV and examples of past projects

Artist/Artist Team Selection Criteria for Stage Two

1. High quality and innovative concept with a clear vision of the final artwork
2. Demonstrated understanding of the public space and the impact on the proposed site
3. Understanding of the project architecture, the site and its contexts
4. Artistic quality of artwork presented in the documentation of past work
5. Availability

Please note: If no submission warrants consideration, PCI reserves the right not to award the commission. TransLink requests that any decision not to award a short-listed artist the commission be discussed with TransLink to seek potential solutions.

TransLink and PCI secures the rights to images, videos and other media for promotional purposes as part of the artist contract.

Please direct any questions to:

Ballard Fine Art Ltd.
604 922 6843 | info@ballardfineart.com
Attn: Jan Ballard

COMMUNITY ENGAGEMENT STRATEGY

The Broadway and Arbutus development offers an important opportunity for xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh Úxwumixw (Squamish), and səliłwətał (Tsleil-Waututh) artists and artist teams to create artwork rooted in their identity and culture that are grounded in Indigenous knowledge, teachings, stories, and community connections. As part of their practice, the artists themselves determine when and how they draw on their communities and traditions in shaping their concepts.

The project and artist vision will be shaped and guided by a selection panel composed of xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh Úxwumixw (Squamish), and səliłwətał (Tsleil-Waututh) representatives, ensuring the project is meaningful and aligned with Indigenous direction.

In addition, the broader Broadway and Arbutus neighbourhood will have the opportunity to provide insights. The panel will advise, early in the process, on how best to establish touchpoints with non-Indigenous community members. These touchpoints will serve as relational exchanges that allow Indigenous and non-Indigenous members to meet and build ties with one another that strengthen their connection to the project.

This approach prioritizes Indigenous direction and ensures that engagement occurs at the neighbourhood level in ways determined by the Indigenous panel. The intention is to build relationships around the artwork — deepening ties between individuals, the work, and communities — while respecting that the content of the artwork arises through the artists from Indigenous cultural practices and knowledge systems.

Three neighbourhood representatives, which may be suggested by Ballard Fine Art for the panel's consideration, include:

Rabbi Shmulik Yeshayahu, Director of the Ohel Ya'akov Community Kollel

Natalie Purschwitz, Artist, Elm Park Fieldhouse Project

A representative from Reach for the Stars Montessori

These representatives will receive up to \$750.00 for their time, depending on the type of engagement recommended by the panel.

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 artist's concept proposal. Some artists may face unique disadvantages depending on their life experiences and career stages. To mitigate these challenges, we provide:

1. Individualized Support

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

2. Encouraging a Wide Range of Media

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

3. Compensating Artists for Shortlisted Proposals

We recognize that creating proposals requires considerable time and effort, which deserves fair compensation and respect for artists' professional work. Our commitment to equitable practices includes paying honorariums that align with CARFAC fee schedules, ensuring artists receive appropriate remuneration for their creative contributions throughout the selection process.

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

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

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

REFERENCES

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

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

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

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