



**PRELIMINARY PUBLIC ART PLAN**  
2950 PRINCE EDWARD  
VANCOUVER, BC

APRIL 30, 2026

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# PROJECT DETAILS

**PROJECT ADDRESS** 2950 Prince Edward, Vancouver, BC

**PUBLIC ART BUDGET** \$891,233.64

# PROJECT TEAM

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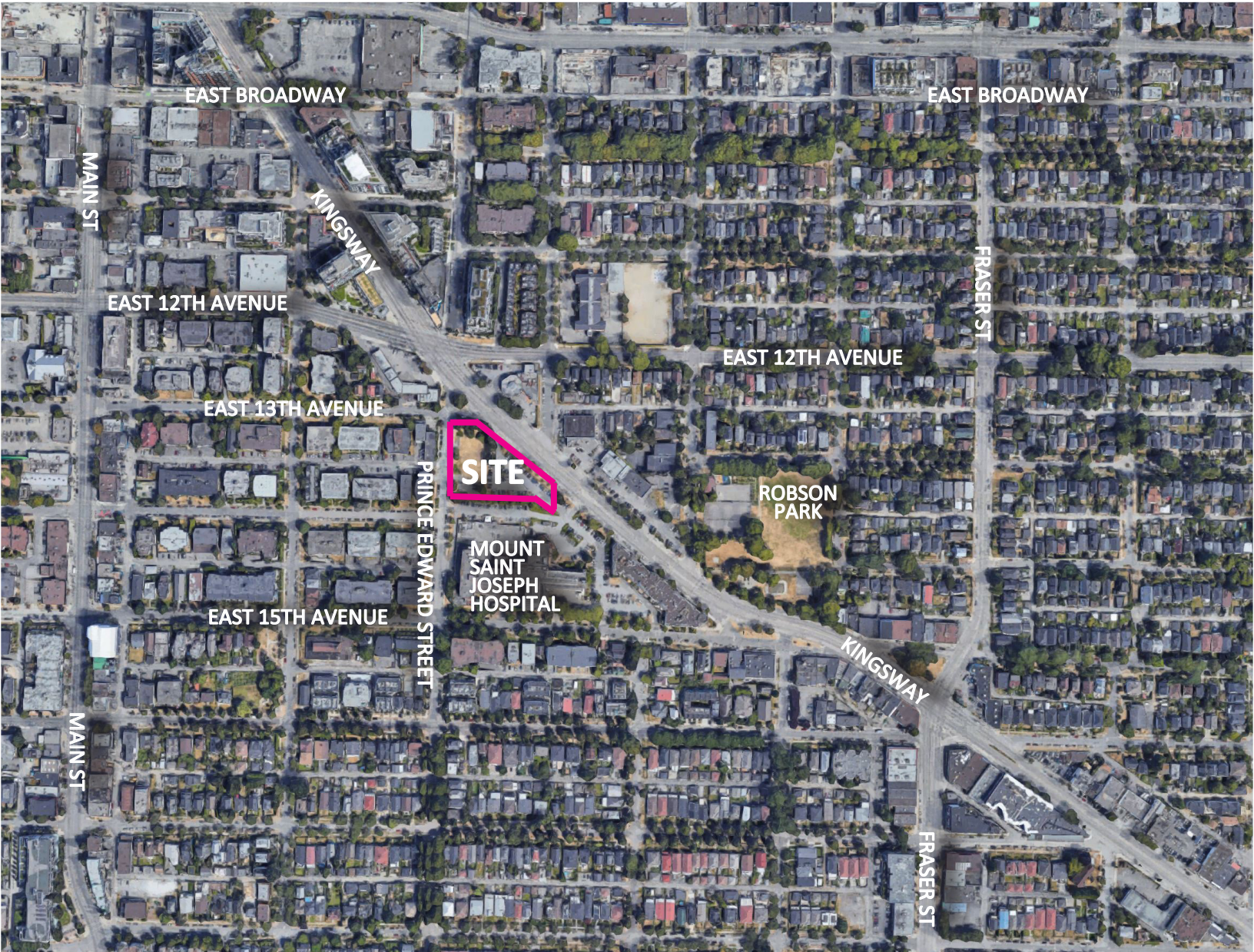
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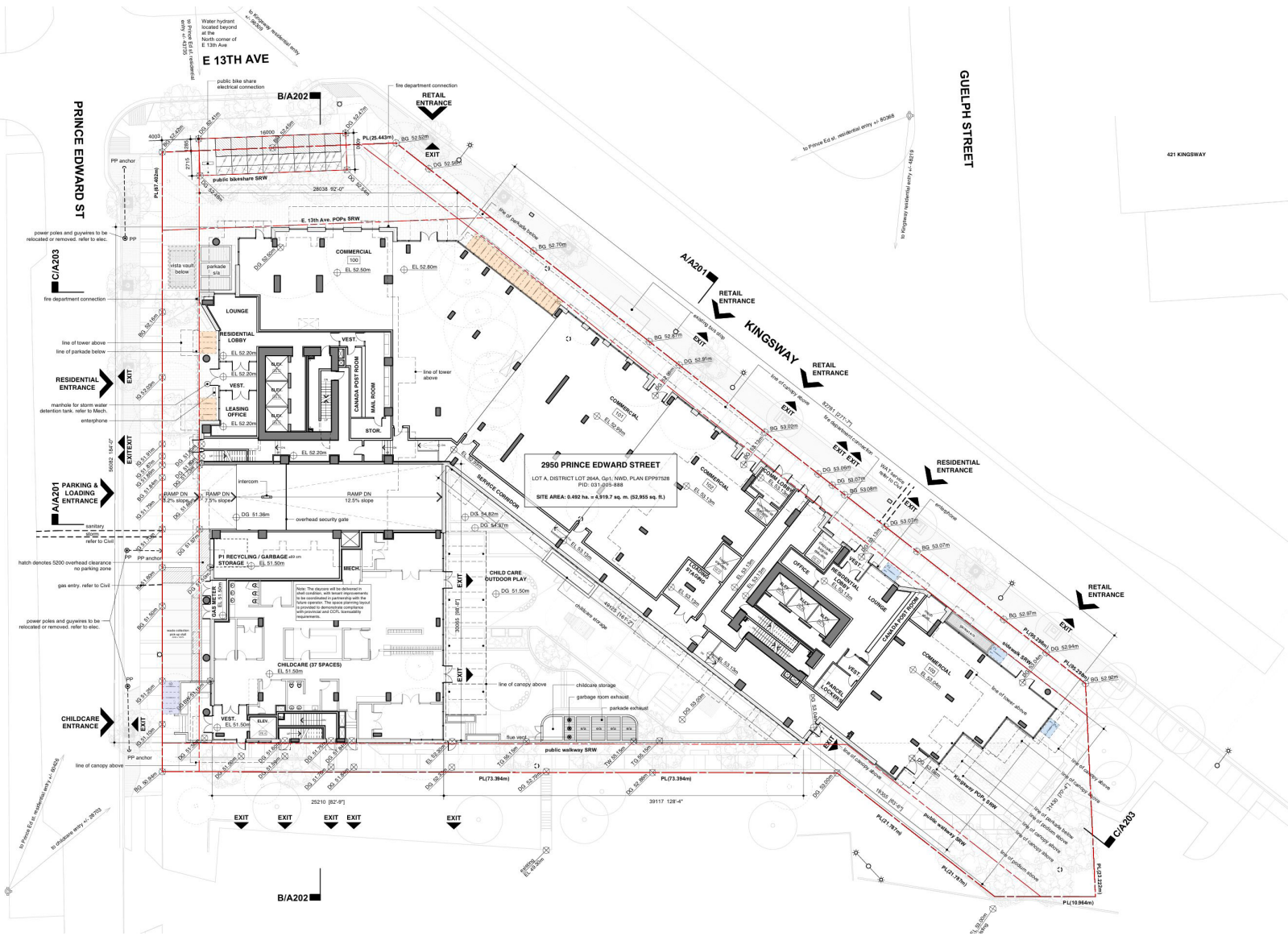
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# CONTEXT MAP



Site context map with 2950 Prince Edward site shown in pink

# SITE PLAN



Site plan of 2950 Prince Edward site

# LANDSCAPE PLAN



Landscape plan of 2950 Prince Edward site

# PROJECT DESCRIPTION



*Rendering View of the 2950 Prince Edward site from Kingsway*

2950 Prince Edward sits in a prime, dynamic location at the heart of Mount Pleasant. Proposing a high standard of architectural design, livability, and sustainability, the proposed development is comprised two residential tower forms atop a 6-storey mixed-use podium, totaling 32- and 25-storeys including the amenity roof levels. Situated on a triangular site, 2950 Prince Edward is bounded by Kingsway to the North, E 13th Ave and Prince Edward Street to the west, and a new pedestrian mews to the south.

The development features 545 residential units (20% at below market rental rates), 35% of which will 2-bed and family units. With an FSR of 450,118 sf, 2950 Prince Edward includes 1-bed, 2-bed, and 3-bed homes, exceeding the Family Room Policy requirements for 2- and 3-bedroom units. Family unit distribution is generous, with approximately half of the family units located in the tower forms and the other half located in the podium form. The podium, home to an active retail environment that is in alignment with the greater Public Realm Framework Policy and goals of the Broadway Plan, occupies much of the site, with a continuous street-wall that steps back from the existing curb on Kingsway to allow for widened sidewalks, landscaping, and potential Privately Owned Public Space (POPs).

2950 Prince Edward's tower articulation is conservative, minimizing the overall envelope area and maximizing efficiency of the high-performance envelope. Preliminary tower massing proposes offset floor plans that create a shifting tower expression, dividing the longitudinal tower massing in half to provide visual interest at the tower edges. A mix of Inset and cantilevered balconies are proposed to provide additional articulation, breaking up the perceived massing of the broad-side elevations. Finer-grain architectural expression and colour will be explored through the use of various cladding materials and tinted glazing.

Residential amenity is substantial, and includes large rooftop amenity rooms on both towers that open directly onto large outdoor open spaces, providing areas for diverse programming with sweeping views to downtown and the North Shore mountains. In addition, a childcare facility is proposed on level 1 at the southwest corner of the site. This childcare space is designed to accommodate up to 37 children, providing a valuable, convenient resource for families within the development and the surrounding community. Its inclusion supports broader goals of creating a family-friendly, complete community with accessible early childhood services.

Reflecting with care the needs of its vibrant Mount Pleasant community, 2950 Prince Edward seeks to support the City's goals of creating developments that encourage a sense of belonging and connection to place while improving equity and access to services. QuadReal is committed to fostering a quality and engaging development that will enhance the neighbourhood character by providing successful and desirable places to live, work, and play, increasing community connectivity and enhancing livability.



*Aerial view rendering of the 2950 Prince Edward site, looking North from East 14th Street*

# PUBLIC REALM



*Mount Pleasant at Main and Kingsway, looking North*

Envisioned as an engaging and welcoming neighbourhood environment, 2950 Prince Edward offers thoughtfully designed and functional open spaces, enhancing public life and encouraging community interaction. 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 Mount Pleasant's rich social, historic, and cultural fabric, this transit-oriented development supports the ever-changing needs of the surrounding community, fostering an inclusive and vibrant public realm for residents and visitors alike.

2950 Prince Edward will contribute to the vitality of the community context by incorporating active uses and high-quality building design, befitting its unique location at the beginning of Kingsway. Acknowledging the diversity of its vibrant, walkable neighbourhood, siting and positioning of the tower on Kingsway provides a strong street-wall presence, while the tower fronting Prince Edward Street provides a large 7.3 m setback from the west property line to maximize separation to the adjacent properties. Large step-downs at the rooftop amenity rooms work not only to articulate the towers but also to reduce shadow impact on the ground plane.



*Car Free Day 2015, Main Street*



*SPRING IN MOUNT PLEASANT*

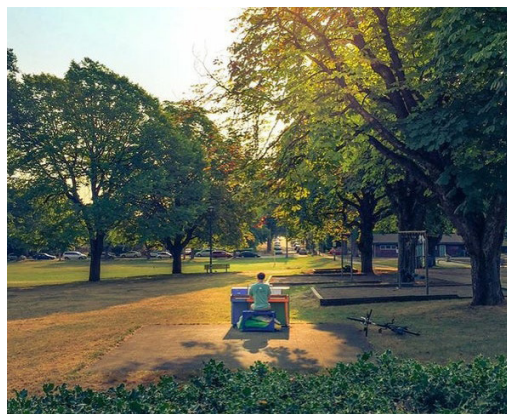
The ground floor commercial spaces enable people to easily walk to their daily needs by providing a mix of services, shops, housing and jobs. These ground floor retail units align with the Broadway Plan Policy, which encourages outdoor restaurant/café patios to be integrated into the overall architectural expression. Alongside bustling street activity spurred from commercial uses along Kingsway, a number of additional parks in the area create flexible, public spaces for leisure and gathering. These parks include Robson Park, Tea Swamp Park, Mount Pleasant Park, McAuley Park, and Guelph Park. Importantly, the development is adjacent to Mount Saint Joseph Hospital, an acute care community hospital and long-term care home.

2950 Prince Edward and its arterial Kingsway location is a vibrant, urban and culturally-diverse community. Extremely well-connected to Vancouver and beyond, the area is served by buses and also the upcoming Broadway Subway, which will deliver improved city-wide connections, an enhanced public realm, and ease of sustainable movement whether it be walking, cycling, or rolling.

Designed to meet the needs of its diverse Mount Pleasant community, 2950 Prince Edward will facilitate a ground plane that is cohesive and legible. Providing an active, animated backdrop for day-to-day life, 2950 Prince Edward will contribute in a meaningful way to this beloved district. Thoughtfully considering the surrounding context, 2950 Prince Edward will become an important part of Mount Pleasant’s public network, creating a welcoming and accessible destination for all.



*Mount Pleasant Farmer’s Market*



*Robson Park*



*Mount Saint Joseph Hospital*

# THE BROADWAY PLAN



*Aerial view of the downtown Vancouver skyline*

Spanning the length of Broadway Avenue between Vine Street and Clark Drive, the Broadway Plan is a comprehensive area plan completed by the City of Vancouver in June 2022. The 30-year plan will focus on three distinct Vancouver neighbourhoods – Kitsilano, Fairview, and Mount Pleasant. The purpose of the plan is to provide a policy that outlines a thoughtful and considered approach to the social and economic development of these neighbourhoods, by leveraging the opportunity of the new Broadway Subway to create a comprehensive guide for the areas that will be affected by these upcoming changes. The Broadway Plan will ensure the goal of providing an engaging environment of live, work and play for decades to come, setting Broadway Avenue up to be the east-west spine of the city.

Developed in consideration of a variety of stakeholder groups and with extensive community consultation, the Broadway Plan provides a policy framework to integrate new housing, job space and amenities to the area. With over half of the area's population choosing to travel using sustainable methods – walking, rolling, cycling or taking transit- the new Broadway Subway plan will be integral in providing high-quality and accessible transit options.

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

# COMMUNITY CONTEXT



*Mount Pleasant looking north, 1890s*

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

Less than 100 years ago, the area that we know today as Mount Pleasant, within which 2950 Prince Edward 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 Tseil-Waututh peoples, supporting a deep spiritual, cultural, and economic connection to the land. A dynamic part of the region’s history and cultural fabric, prior to European settlement the street now known as Kingsway was a foot trail used by the area’s First Nations for hundreds of years. The trail was a primary mode of transportation between hunting areas, gathering places, and different summer camps that were used for harvesting for many Coast Salish peoples. In 1858, the Fraser River Gold Rush dramatically reshaped the Vancouver area, and the wide network of First Nations trails could no longer carry the many residents and visitors who had flooded the area.



*Indigenous Village near Alexander & Columbia, 1898*



*Hastings Sawmill, 1925*

The first Europeans arrived to 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 1860, the trail we now know as Kingsway was opened to facilitate military movement between Vancouver's historic Gastown and the capitol in New Westminster. 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 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.



*Vancouver Mural Festival*



*Vancouver Public Library, Mount Pleasant Branch*

Today, Mount Pleasant is a vibrant and eclectic area known for its heritage buildings, artistic residents, cultural venues, and arts-focused festivals. Mount Pleasant is committed to fostering initiatives based on values of inclusion, social justice and accessibility to people of various incomes, ethnicities, orientations, ages and abilities. Having undergone an exciting revitalization in recent years, Mount Pleasant prospers as a community known for its unique variety of locally owned shops and restaurants, galleries, studios and artistic residents, heritage buildings, and grass roots initiatives. Notable community organizations that support the residents, visitors and business owners of Mount Pleasant include the Mount Pleasant Business Association, the Native Education College, and the Mount Pleasant Neighbourhood House.



*Mount Pleasant Neighbourhood House*



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

# PUBLIC ART CONTEXT

Public art plays a key role in energizing public space, inspiring thought and dialogue, and transforming sites of work, live, and play into welcoming, engaging, and enjoyable environments. The public artwork for 2950 Prince Edward seeks to underline these values, integrating seamlessly into the wider public art context of the Vancouver community.

In particular, public art at 2950 Prince Edward will support the Broadway Plan's goals of prioritizing artist-centred approaches and respectful relations in service of a city where art is integrated into daily life. By 2050, the area reached by the Broadway Plan aims to support a thriving arts community, one that is home to a far reach of artists, diverse cultural traditions, growing cultural industries, signature public artworks, and a flourishing music scene. An increased visibility of the Musqueam, Squamish and Tsleil-Waututh Nations and urban Indigenous communities will be privileged. The Broadway Plan will contribute to this success by supporting equitable distribution and access to arts, culture, and heritage spaces to match growth and necessity.

2950 Prince Edward is positioned to contribute to the shaping of this neighbourhood in a significant and exciting way. The development site is in close proximity to a variety of public artworks in the City of Vancouver's collection including many murals created in conjunction with the Vancouver Mural Festival, as well as the Mount Pleasant Community Art Screen.



Khan Lee, *Rain*, 2018. 333 East 11th Ave



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



Corrine Hunt, *Vancouver 2010 Olympic Truce Installation*, 2010. Milton Wong Plaza.



Debra Sparrow, *Blanketing The City: A Mural Series*, 2018, Kingsway and East 12th.



Fintan Magee, *The Evening*, 2020, 333 East 11th Ave.



Ashley Guidon, *Untitled*, 2016. Mount Pleasant Neighbourhood House, 800 E Broadway



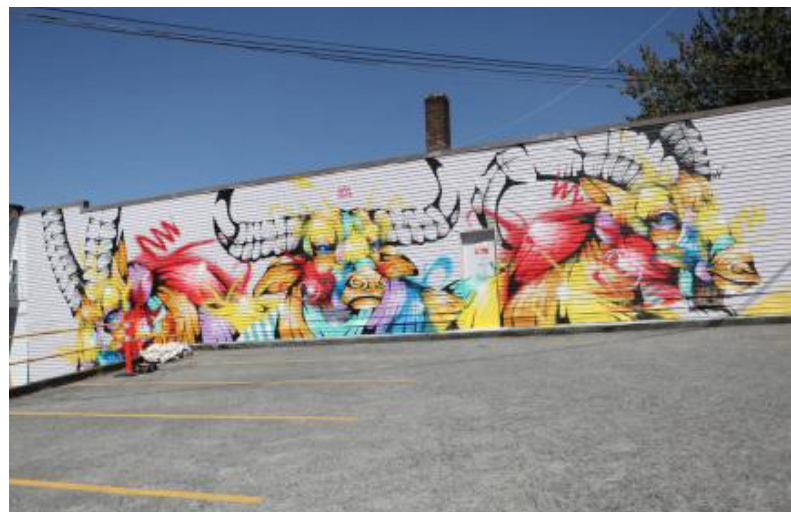
Andrea Wan, *Handhug*, 2016. 3010 Main Street.



Jay Senetchko & Drew Young, *The Present is a Gift*, 2016, Main Street & 10th Ave



James Knight & Ilya Viryachev, *Sutton Boys*, 2015, 2858 Main Street.



Taka Sudo, *Horns*, 2016. 2434 Main Street.

# PUBLIC ART OPPORTUNITY

Following detailed site analysis with QuadReal and the City of Vancouver, the primary public art site location has been identified as the landscaped area at Kingsway and 13th Avenue. The proposed site location for public art at the northern edge of the development offers good public visibility and accessibility, as well as multiple engagement opportunities for a diverse audience. The site location offers an artist the opportunity to consider a range of possibilities in three dimensional form, approach and material.



Site landscape plan with the public art opportunity shown in pink

The intention of the public art opportunity is for a sculpture or series/sequence of related artworks that will contribute to a lively public realm. The public art is envisioned as having an awareness of human scale, providing increased opportunities for engagement while supporting the pedestrian experience within the Mount Pleasant neighbourhood. With strong visual connections and accessibility, the public art at this location will contribute placemaking and create a welcoming and engaging context for residents, visitors, pedestrians, cyclists and motorists alike.

Long-term maintenance as well as public safety will be key considerations for an artist. The selected artist will be given as much creative license as possible to activate the identified site location, integrating art to the landscape design as well as community context in a meaningful and lasting way. An artist will be selected early in the development process with the opportunity to engage with the design team.

The public art will be carefully considered, in keeping with the vision of the development as well as the City of Vancouver public art program and its commitment to visual art. QuadReal Property Group proposes to host an enduring public artwork as part of the 2950 Prince Edward development that speaks to diverse audiences, inviting engagement and dialogue while celebrating and enhancing local culture.



*Rendering of 2950 Prince Edward site facing south, with the public art opportunity shown in pink*

# PRECEDENT IMAGES



Alex Proba, *Sanctuaries of Belonging*, 2025. Surrey, BC



Marc Quinn, *Spiral of the Galaxy*, 2013. Austin, TX



Claudia Wieser, *Rehearsal*, 2022. New York, NY



Douglas Coupland, *The Golden Tree*, 2015. Vancouver, BC



Kimsooja, *Unwrapping the Horizon*, 2025. Burnaby, BC

# PUBLIC ART BUDGET

The total public art budget for the 2950 Prince Edward Street development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 x each square foot contributing to the FSR calculation. An estimated Total Public Art Budget of **\$891,233.64** is based on the eligible project FSR of 450,118 square feet.

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

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

Public Artwork.....	\$675,000.00
Public Art Consultant .....	\$68,000.00
Artist Honoraria (\$8,000 x 3) .....	\$24,000.00
Selection Panel Honoraria (\$1,500 x 3) .....	\$4,500.00
Community Advisory Honoraria (\$1,000 x 3) .....	\$3,000.00
Developer’s Contingency .....	\$17,610.28
Artwork Unveiling Event .....	\$3,000.00
Plaque .....	\$2,000.00
Professional Photography License .....	\$5,000.00
10% Civic Program Contribution .....	\$89,123.36
<b>TOTAL PUBLIC ART BUDGET .....</b>	<b>\$891,233.64</b>

# TIMELINES

## TARGET PROJECT TIMELINE

Rezoning Submission .....	January 2024
Public Hearing .....	March 2025
DP Submission .....	September 2025
DP Issuance .....	August/September 2026
Construction Commencement .....	Fall 2026
Construction Completion.....	Fall 2029
Occupancy.....	2029

## TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	May 2026
Detailed Public Art Plan Presentation.....	July 2026
Selection Panel Meeting – Review Long List of Artist .....	January 2027
Shortlisted Artists’ Invitation .....	January 2027
Artists Orientation Meeting.....	February 2027
Selection Panel Meeting – Artist Presentations .....	April 2027
Final Artist Selection .....	April 2027
Artist Contract.....	July 2027
Art Installation.....	2030

\* DATES ARE BEST ESTIMATED TARGETS AND SUBJECT TO CHANGE

# EQUITY 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.

## 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 Submission

Ballard Fine Art provides a dedicated section on our website where artists can share their information by filling out a form or emailing us directly. To reduce barriers, we accept images, links to websites, social media posts, and emails.

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

We recognize that artists from equity-denied communities 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 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.

## **Supporting the Application 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. To further support diversity and inclusion we have established an Access Fund, supported through the project contingency allocation, to assist artists who face barriers in the application process. Artists from equity-deserving communities may request funding of up to **\$1,000.00** to support the preparation and presentation of their proposals. Funds will be released at the sole discretion of the Developer, and any unused funds will be go back into contingency for the overall project.

## 2. Encouraging a Wide Range of Media

We actively work with artists across diverse media, including sound art, new media, textiles, 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.

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

– Culture|Shift

## **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:

### 1. 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.

### 2. 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.

# COMMUNITY ENGAGEMENT STRATEGY

Community consultation and public engagement will be carefully considered throughout the 2950 Prince Edward artist selection process. A community advisory will be established and consist of three representatives from the local Mount Pleasant community. The relationship that the 2950 Prince Edward public art will have to its surroundings and end users will be a central consideration by the advisory members.

The advisory members will include a representative from the Mount Pleasant community, a local neighbourhood resident, and a representative from the Squamish, Musqueam or Tsleil-Waututh Nations. The role of the community advisory representatives will be to provide feedback and commentary to the selection panel and shortlisted artists. The advisory will meet with the selection panel to provide insights into the community aspirations around public art and potential artists. In addition, the community advisory will meet with the shortlisted artists during the artist orientation meeting and provide community insights to help inform artists in development of the artist concept proposals. One community advisory member will be invited to the shortlisted artist concept proposal presentations to offer feedback and commentary related to community context.

The community advisors will play an integral role in the selection process, providing a voice for the community as well as guidance regarding opportunities for the celebration of the work upon completion. Advisors will be paid an honorarium of \$1,000.00 for their advisory work.

## **Proposed Community Advisors:**

Devika Ramkhelawan, Executive Director, Mount Pleasant Neighbourhood House  
Vanessa Kwan, Artist with artwork in the area, Director and Curator of the Libby Leshgold Gallery  
Chief Jen Thomas, Tsleil-Waututh Nation

## **Alternates:**

Whess Harman, Curator, Grunt Gallery

# SELECTION PROCESS

All stages of the selection process will be facilitated by public art consultant Ballard Fine Art. The community advisory will provide commentary and feedback during this process.

The selection process will be a two-stage invitational to professional artist/artist teams with a selection panel. The selection panel will consist of 5 members and will include 3 members from the Vancouver Art Community and 2 members from the 2950 Prince Edward design team. Members of the selection panel, excluding members from the 2950 Prince Edward design team, will be paid an honourarium of \$1,500.00 for their work.

## **Proposed Selection Panel Members:**

Paul Faibish, Senior Vice President, Development, QuadReal Property Group  
Michael Fugeta, Architect, Associate Principal, Acton Ostry  
Gordon Grant, Councillor, Musqueam Indian Band  
Makiko Hara, Curator  
Rebecca Bayer, Artist

## **Alternates:**

Germaine Koh, Artist  
Ron Tran, Artist  
Peter Yelton, Senior Protocol Officer, Squamish Nation

## **Stage One**

In stage one of the selection process, the selection panel will be oriented to the 2950 Prince Edward development project, the public art opportunity and the community context. Ballard Fine Art will conduct in-depth research and nominate a long list 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 opportunity. Upon review, the selection panel will determine a short-list of 3 artists to develop a concept proposal.

## **Stage Two**

In stage two, the shortlisted artists will be invited to develop a concept proposal. The shortlisted artists will be provided with an in-depth orientation to the project and site, the public art opportunity, and the community contexts, and will have an opportunity to meet the design team and community advisory. The shortlisted artists will be provided with an honorarium of \$8,000 for their work, paid upon receipt and presentation of their concept proposal.

Following the selection panel's review of the shortlisted artist proposals, a final artist and artwork will be recommended for selection. Prior to notifying the final artist nominated, the 2950 Prince Edward owner and design team will have an opportunity to review the nominated artist's concept. The final artist/artist team selected will enter a contract agreement with QuadReal Property Group to complete the proposed artwork on time and budget.

#### The Shortlisted Artists Public Art Proposal May Include

- i) Public Art Concept
- ii) Visual Aids (Rendering/Models)
- iii) Detailed Public Art Budget
- iv) Project Timeline
- v) Details of all materials, finishes, colours, dimensions, installation requirements, names of fabricators and maintenance requirements.
- vi) CV and examples of past projects

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

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

Following the selection panel review of the artist proposals, a final artist and artwork will be recommended for selection. Prior to notifying the final artist nominated, the 2950 Prince Edward owner, design team and selection panel members will have an opportunity to review the nominated artist's concept and provide a written response to each, notifying any specific technical or ideological issues. These comments will then be addressed by the selection panel as a whole. The final artist/artist team selected will enter a contract agreement with QuadReal Property Group to complete the proposed artwork on time and budget.

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

Please direct any questions to:  
Ballard Fine Art Ltd.  
604 922 6843 | [info@ballardfineart.com](mailto:info@ballardfineart.com)

# SELECTION PANEL BIOGRAPHIES

## **Paul Faibish**

Senior Vice President, Development, QuadReal Property Group

Paul Faibish is a seasoned real estate development professional with extensive experience in leading development projects. Currently serving as Senior Vice President of Development at QuadReal Property Group, Paul has previously held senior roles at Anthem Properties Group and Ledingham McAllister. Paul holds a Master's degree in Community and Regional Planning from The University of British Columbia and a Bachelor of Arts in Urban Studies/Sociology from the University of Toronto.

## **Michael Fugeta**

Architect, Associate Principal, Acton Ostry

Michael is a Principal at Acton Ostry, an Architect AIBC and a registered member of the Royal Architectural Institute of Canada. Michael received a Master of Architecture and Bachelor of Fine Arts from the University of British Columbia and attended the Hamburg University of Applied Sciences, Germany.

## **Gordon Grant**

Councillor, Musqueam Indian Band

Gordon Grant is a councillor with the Musqueam Indian Band, where he contributes to governance, community planning, and the advancement of Musqueam interests. As a member of a Coast Salish Nation with deep ancestral ties to the lands around the lower Fraser River, his work is grounded in supporting cultural continuity, stewardship of traditional territories, and sustainable development. In his role on Council, Grant collaborates on initiatives that strengthen economic opportunities, protect Musqueam rights and title, and enhance the wellbeing of current and future generations.

## **Makiko Hara**

Curator

Makiko Hara is an independent curator, born in Tokyo, Japan, who lives and works in Vancouver. Hara was the chief curator at Centre A from 2007 – 2013. Her curatorial practice aims to create platforms for dialogue and exchange across the Pacific Ocean. Her ongoing, long-term research project considers the transformation of women artists' art practices as they age with wisdom.

## **Rebecca Bayer**

Artist and Educator

Rebecca Bayer combines ecological awareness with sensory experience, transforming familiar environments into places of connection and curiosity. Her work fosters pause, play, and social engagement while deepening relationships with the natural world. Rebecca holds a Master of Architecture from the University of British Columbia, a Master of Fine Art from Central Saint Martins UAL, and a Bachelor of Fine Art from Queen's University. She teaches at Emily Carr University of Art + Design.

**Xwalacktun**

Artist, Squamish Nation (Alternate)

Xwalacktun, also known as Rick Harry, is a descendant of Squamish and Kwakwak'wakw ancestry. He creates native art that bridges the past, present, and future, echoing the traditions of his ancestors. Specializing in Coast Salish style, Xwalacktun seamlessly blends tradition with contemporary expression, catering to a diverse clientele from individuals to corporations. His artworks transcend decoration, becoming cherished treasures and iconic landmarks. Driven by a commitment to excellence and cultural preservation, Xwalacktun continues to push boundaries in native art, leaving an indelible mark on both the artistic landscape and the communities he serves.

**Ron Tran**

Artist (Alternate)

Ron Tran is an artist based in Vancouver, Canada. His practice incorporates sculpture, photography, video, performance and installation. He is invested in the social and political nature of space which he foregrounds through interruptive strategies and collaborative practices that engage the public and gallery.

**Germaine Koh**

Artist & Educator (Alternate)

Germaine Koh is an artist and organizer whose work ranges widely across media. Her work adapts familiar objects, everyday actions, and common spaces to create situations that look at the significance of communal experiences and the connections between people, technology, and natural systems. Koh earned an M.F.A. from Hunter College, City University of New York; a B.F.A. and a B.A. in Theory and History of Art from University of Ottawa; and an Associate Diploma in Building Construction Technology from British Columbia Institute of Technology. She is based on the west coast in traditional Coast Salish territories.

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