



DETAILED PUBLIC ART PLAN

1434 and 1456 West 8th Ave

VANCOUVER, BC

MAY 7, 2026

The site of 1434 and 1456 West 8th Ave is located on the traditional, unceded territories of the x^wməθk^wəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səlilwətał (Tseil-Waututh) Nations, who have lived throughout this region since time immemorial.



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PROJECT DETAILS

PROJECT ADDRESS 1434 and 1456 West 8th Ave, Vancouver, BC V6H 1E1

LEGAL ADDRESS PID 032-679-319
Lot 1 Block 331
District Lot 526 Group 1
New Westminster District Plan EPP145091

PUBLIC ART BUDGET \$272,465.82

SQUARE FOOTAGE 137,609 Sq.Ft

FSR 8.08

PROJECT TEAM

PROJECT OWNER | PCI DEVELOPMENTS

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Vancouver, BC V6E 2Y3

Mike Dillman | Senior Development Manager

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PROJECT DEVELOPER | PCI DEVELOPMENTS

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PUBLIC ART CONSULTANT | BALLARD FINE ART LTD.

850 – 609 W Hastings St

Vancouver, BC V6B 4W4

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Jan Ballard | Principal

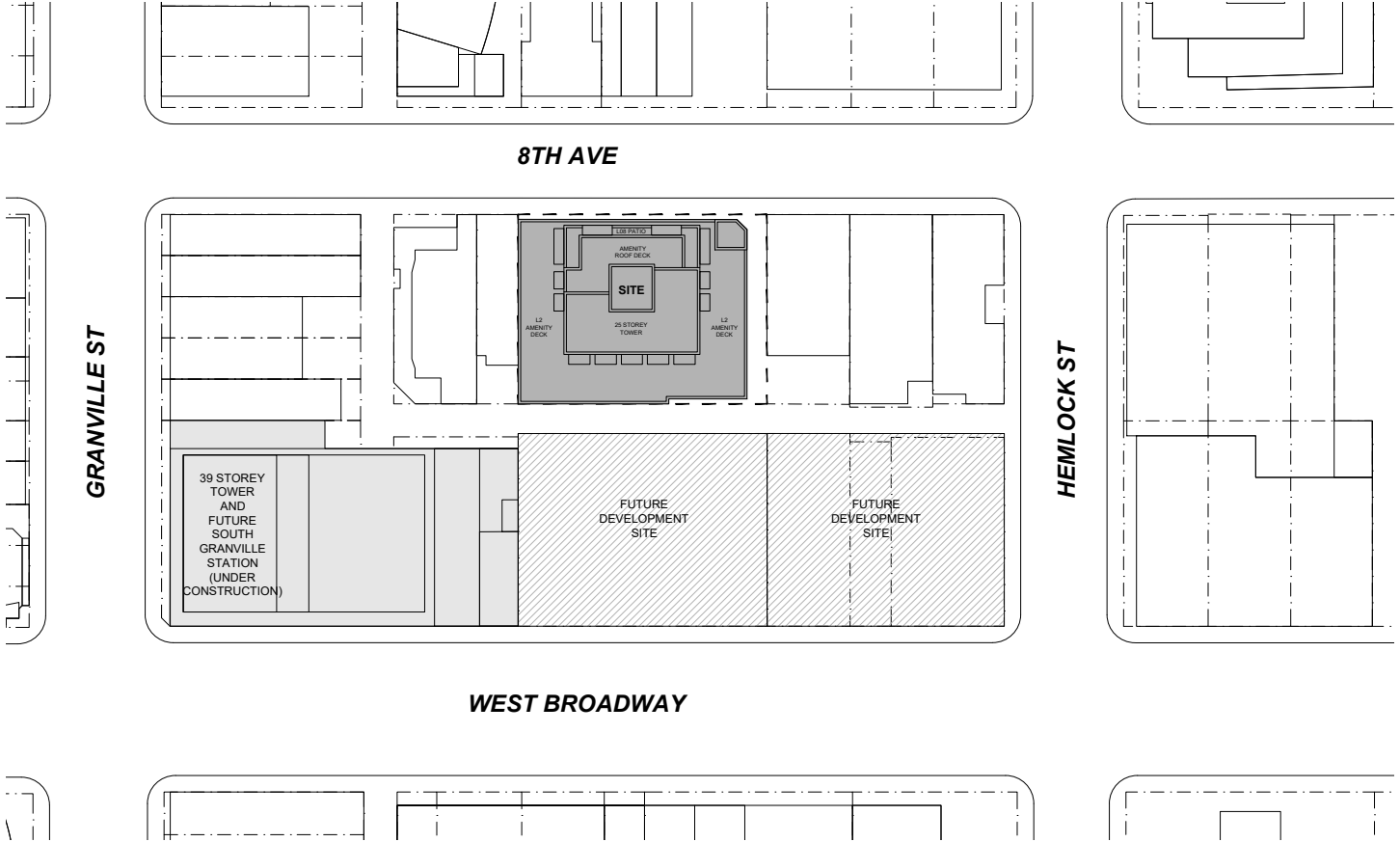
jan@ballardfineart.com

CONTEXT MAP



Aerial view of development site

SITE PLAN



MID-BLOCK GREENWAY CONNECTION



A mid-block connection, as recommended by the City, was introduced at the rezoning stage as part of a broader emerging pedestrian network. This network is intended to link northward to the existing mid-block route along West 7th Avenue and extend toward Granville Loop Park.

The connection is envisioned as an animated and safe public space, incorporating pedestrian-scaled lighting, a high degree of transparency, and natural surveillance from adjacent uses, including glazing and active frontages. The design emphasizes visibility, openness, and user comfort, and presents an opportunity to integrate public art to further enrich the user experience and identity of the space.

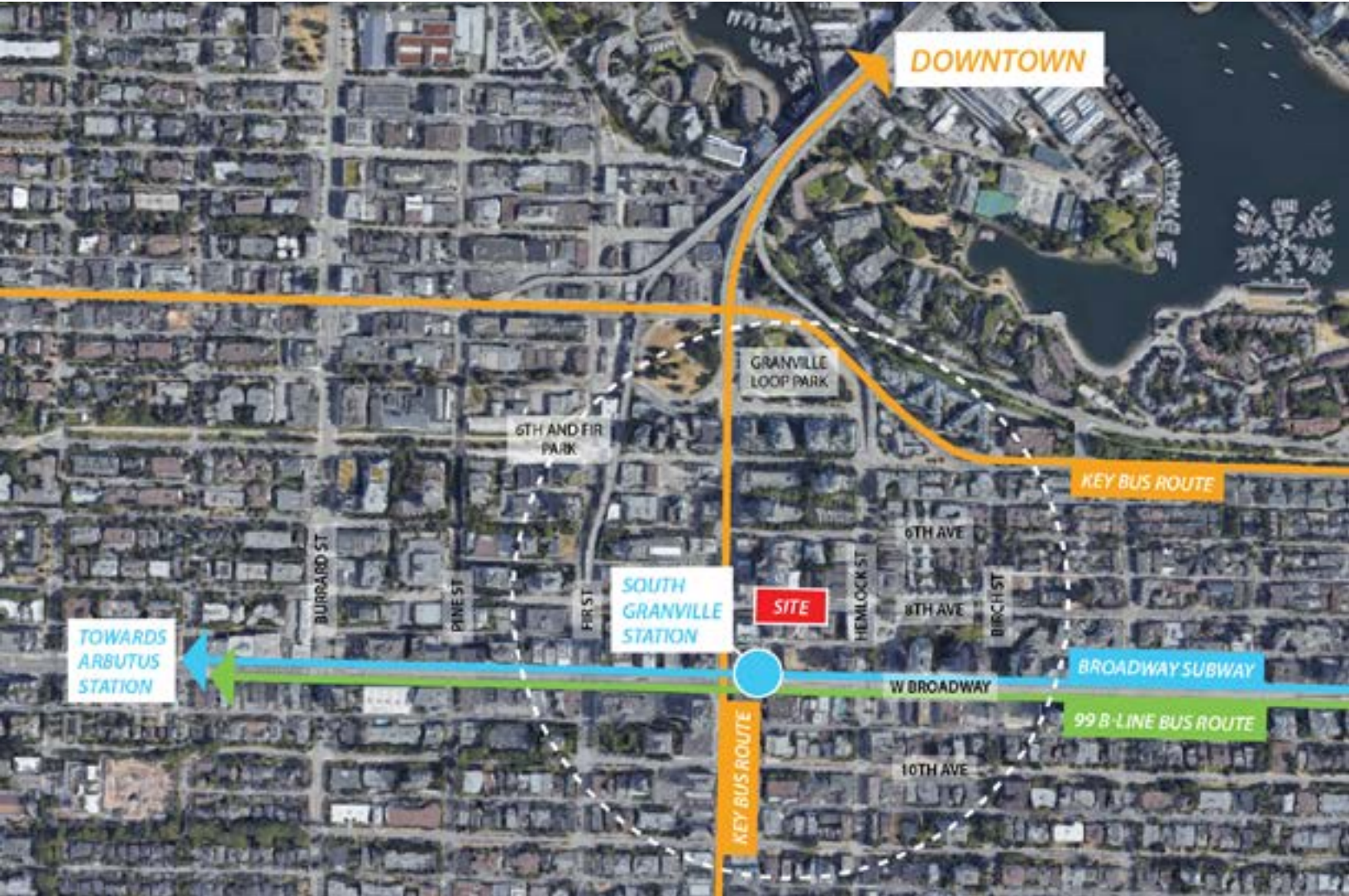
As per City guidance, the connection will have a minimum width of 7.5 m (24.6 ft.) and may be shared with the adjacent property to the east. This approach aligns with commentary provided through the rezoning enquiry response for the project located directly south (1431 W Broadway), further reinforcing the importance of connectivity within the area.

The greenway connection will remain open to the sky and will be designed as a safe, attractive, and legible route for both pedestrians and wheeled users. Given existing grade challenges, the design prioritizes universal accessibility. Where stairs are required, a complementary exterior stairlift (e.g., Garaventa Lift) will be provided to support wheeled movement, including strollers and mobility devices—particularly important during interim conditions prior to full build-out of the greenway.

A cohesive landscape strategy will integrate high-quality hardscape and softscape elements to enhance the overall user experience. The design also anticipates future redevelopment of adjacent sites, enabling the connection to extend and integrate into a continuous mid-block network over time, with the goal of strengthening pedestrian flow and public realm continuity.

Overall, the mid-block connection is intended to function as more than a circulation route; it will serve as a welcoming and well-designed public amenity that contributes to neighbourhood connectivity, safety, and urban vitality.

TRANSIT MAP



Site Location Map with Key Transit Routes

PROJECT DESCRIPTION



Rendering of 1434 and 1456 West 8th Ave

1434 West 8th Ave is a 25-storey rental residential tower with ground floor retail space facing West 8th Ave. The site is situated in the Granville/Burrard Slopes – Area C, part of the Broadway Corridor. The project is adjacent the future South Granville SkyTrain station currently under construction at the corner of Broadway and Granville, which creates a prime opportunity to add rental housing and retail spaces close to new and existing rapid transit networks.

The proposed design will contribute to the aspirations of the Broadway Plan by strengthening the mixed-use character of the area creating a new “centre” at Granville and Broadway, while contributing much needed rental stock and commercial amenities to the neighbourhood at large. 1434 West 8th Ave provides 143 residential units with 20% offered at below-market rents, as well as amenity spaces above level 2 and atop the tower. Importantly, 50% of units will be family-oriented, with 10% being 3-bedrooms.



Renderings of the retail spaces looking south from West 8th Avenue.

The lower residential tower floorplate is 6,500 sq.ft which complies with the targets outlined in the Broadway plan. It becomes smaller at 5,500 sq.ft above level 9, with a total residential density of 123,885 sq.ft. The project will also feature 5,550 sq.ft of retail space at grade.

The tower is positioned fronting West 8th Avenue, leaving room for future developments on the block. The tower form is set back after Level 9 to create a slender elegant form that will be distinct yet appropriate within the context of other Broadway Plan projects. A new mid-block connection will be provided on the east side of the site to facilitate pedestrian traffic through the area.

A generous rooftop residential amenity is also provided with indoor and outdoor programming. The residential 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. The orientation and massing of the tower has been informed by the Broadway plan, as well as existing and future proposals.



Rendering of the residential amenity podium.



Material samples and rendering of the alley walkway from West 8th Avenue.

The tower form is separated into light and dark masses with the commercial podium levels and the mid-block connection characterized by an elegant white glazed brick punctuated by contrasting charcoal metal panel work and ironmongery. Varying material textures identify the various entrances, creating a refined tone at the street level. Elements of the podium are carried part way up the tower for the first few street facing residential levels to further balance the overall composition of the building with a more human scale. Here the brick changes color and is expressed with a textured motif between the glazed areas to enhance the crafted feel of the brick façade. A unified material language with distinct design features and an elevated, industrial sensibility is created.

Supporting additional housing, employment, amenities, cultural uses, and local-serving retail strengthens and diversifies Granville/Burrard Slopes as a vibrant, eclectic and walkable mixed-use area near rapid transit. The project contributes to the area's transition from a low-density corner to a sustainable and lively urban hub.

PUBLIC REALM

1434 West 8th Ave is envisioned as an engaging and welcoming neighbourhood-focused environment that enhances public life through transit routes, and surrounding infrastructure. Grounded in South Granville’s social, historic, and cultural context, the project supports an inclusive and vibrant public realm for residents and visitors.

Active uses front all public edges of the site, strengthening street life along 8th Avenue while the south-facing lane and connections to adjacent buildings create a cohesive and inviting streetwall condition.



View of Granville Street from the Granville Street Bridge.



South Granville Plaza.

Surrounded by a diverse mix of shops, cafés, restaurants, art galleries, and cultural amenities, the project supports a range of social activity that reflects and contributes to South Granville’s distinct identity, including its evolution as the “Armoury District.” Located one block from a future Broadway SkyTrain station, the development encourages transit use and supports a car-light lifestyle through improved pedestrian and cyclist connections.

Overall, 1434 West 8th Ave aligns with the City’s goals of strengthening South Granville as a diverse, animated, and walkable mixed-use neighbourhood, enhancing connectivity, livability, and long-term community value.

SOUTH GRANVILLE

South Granville is located south of downtown, west of False Creek, and bordered by Shaughnessy, Kitsilano, and Fairview. It is a vibrant neighbourhood marked with public plazas, restaurants, art galleries, and lush greenery. Heritage buildings, murals, and locally-owned cafes create an active pedestrian experience. Improved transit and bridge connections now provide improved accessibility to South Granville's iconic shops and parks.



From left to right, top to bottom:

1. Stanley Theatre at Granville and Broadway
2. South Granville district sign
3. Retail storefronts along South Granville
4. Cyclist on South Granville
5. Storefront on South Granville Street

THE BROADWAY PLAN

Focus public art investment in public spaces, including plazas, parks, and as a component of complete streets, to centre art in daily life.

- The Broadway Plan, Key Directions for arts and culture



Aerial view of Broadway and the downtown skyline

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

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

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



View of South Granville facing North

The Broadway Plan area is home to many artists, diverse cultural organizations and growing cultural industries, and seeks to continue its support for a thriving arts community by providing access to arts, culture and heritage spaces. The area will host presentation spaces, public art, galleries, theatres and venues for music, events and nightlife.

The Broadway Plan supports the establishment of arts and cultural districts to preserve and enhance existing clusters of arts, cultural, and music production and presentation spaces in the area, including the Granville/Burrard Slopes neighbourhoods and Mount Pleasant Industrial Area. The Broadway Plan area will focus public art investment in public spaces, including plazas, parks, and as a component of complete streets, to centre art in daily life and foster culturally specific spaces that reflect the living and historical communities of the city. Public art is to play an integral part in enhancing the presence and visibility of arts and cultural districts by distinguishing and reflecting the unique character and identity of this area.

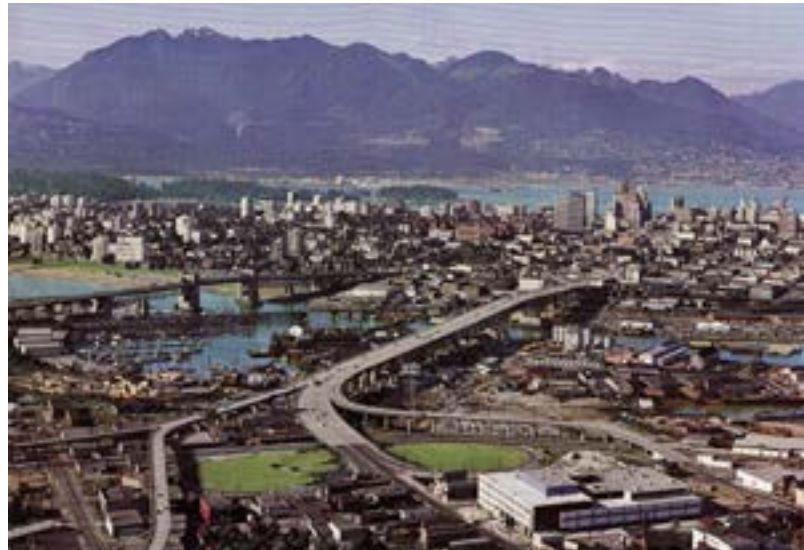
The Broadway Plan’s directives for arts and culture nurtures and supports the creation of opportunities for public engagement, building meaningful community connection and reflecting on cultural histories.

COMMUNITY CONTEXT

Since time immemorial, the xʷməθkʷəy̓əm (Musqueam), Skwx̱ wú7mesh (Squamish), and selílwitlh (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.



Canada Chain and Forge Company on Granville Island, c.1929



Vancouver: Downtown, False Creek and Granville Island, c.1964

Less than 100 years ago, the area that we know today as False Creek and Fairview Slopes, within which 1434 West 8th Ave is located, was a forest of huge fir trees. 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. When the first European settlers arrived to the Burrard Inlet in the late 1850s, False Creek was five times the present size and included a large tidal mud flat.

Fairview was named in 1886 by CPR Land Commissioner L.A. Hamilton. Hamilton’s survey established the numbered system of east-west avenues and named the cross streets after trees. In 1887, the CPR, at the request of Vancouver City Council, agreed to locate its Pacific terminal yards on the north side of the Creek. The forest was replaced by shipbuilding yards, sawmills, shingle mills, and various woodworking plants. In 1916, Granville Island was created from soil dredged from False Creek.

In 1928, the CPR and the provincial government swapped land to give each consolidated holdings, the CPR on the north side and the province on the south side. Another land swap in 1968, through which the City acquired the land from the province, prepared the way for the present residential and recreational development and marked the beginning of another transformation.

Fairview Slopes, which overlooks False Creek from the south, began to develop following the construction of the Fairview Beltline (a streetcar loop built from downtown through Fairview along Broadway) and the opening of the Granville and Cambie Street bridges. In 1902, the City purchased 5.5 acres (two city blocks) from the CPR for \$5,500, for a new hospital at 10th Avenue and Heather Street. Land was in demand for residential development during these years and a number of substantive homes were built in the area. In 1909, Ninth Avenue was renamed Broadway to reflect the street’s position as a thriving, trendy high street.

From the early 1920s to the early 1960s, Fairview Slopes was zoned for 3-storey apartments and throughout the 1950s, the area south of Broadway developed as an apartment district. Broadway, as well as Granville



Entrance to Granville Island.



Outdoor Yoga class in South Granville.

and Cambie Streets, became important neighbourhood commercial strips. At the same time, the Slopes were rezoned to industrial use, and some houses were replaced with small industries.

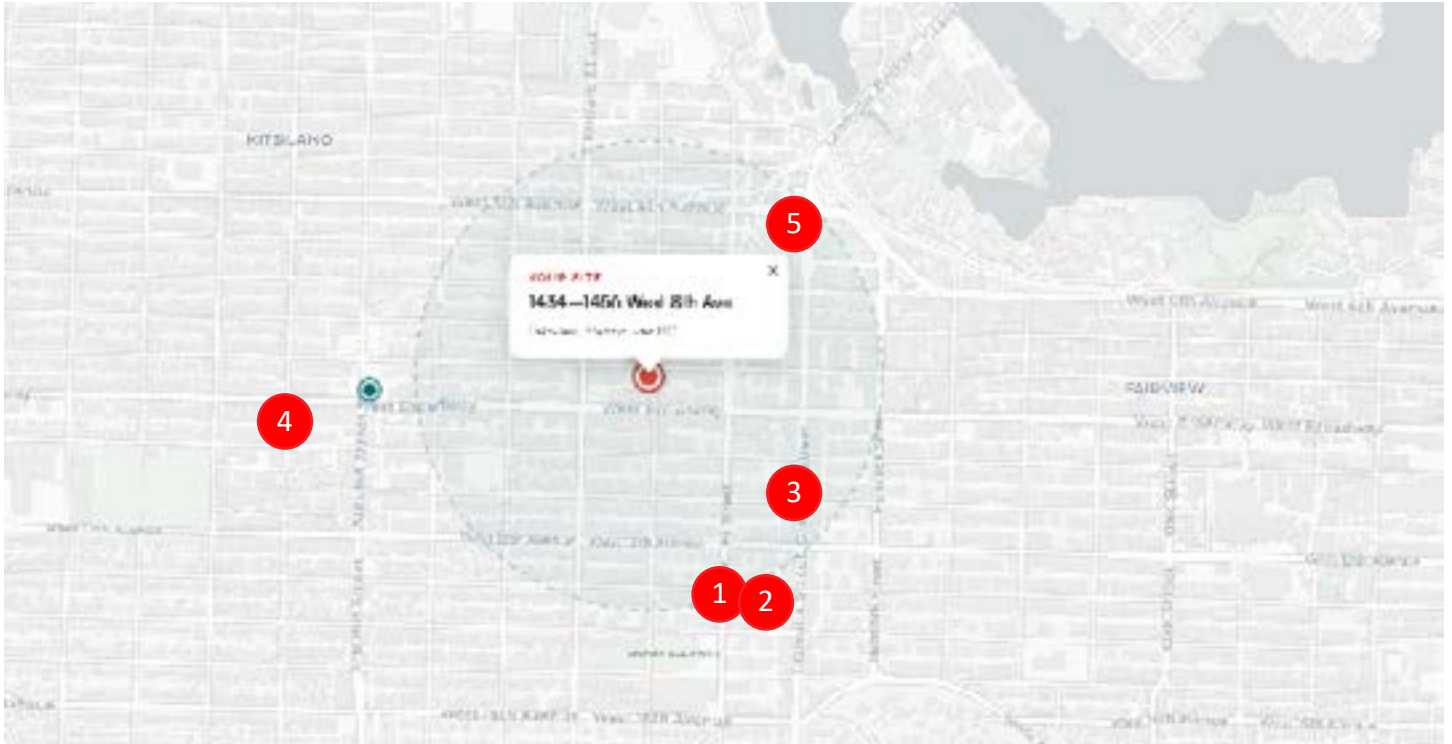
The 1970s were a time of dramatic change for both False Creek and Fairview Slopes. Based on the recommendations by citizens, two advisory review panels, and City staff, policies which laid out guidelines for redeveloping False Creek were adopted by City Council in 1973. The new City policy required a range of housing, including co-ops, non-market rental housing and condos, to provide a social mix that reflected the City's income and social composition. The City also decided to keep ownership of most of South False Creek.

Concurrent with the planning for South False Creek, plans to redevelop Granville Island were also being considered. In 1972, administration for the 15-hectare (37 acres) island, was transferred from the National Harbours Board to Canada Mortgage and Housing Corporation and a movement to rejuvenate the site started to gain momentum. Early in 1976 the Granville Island Trust was formed to advise on the Island's future. The first phase of the Island's redevelopment, the Public Market, opened in 1979, soon followed by the Maritime Market, Emily Carr College of Art, theatres, artist's studios, craft galleries, and restaurants.

As the City's plans for False Creek took shape, pressure arose to redevelop the Slopes for high density uses. The area was rezoned in 1972 from industrial to residential/commercial. Fairview Heights, a small fifteen-block area extending south of Vancouver Hospital and Health Sciences Centre (formerly Vancouver General Hospital), was rezoned in 1984 from a duplex to a low-rise apartment zone. Since then, the area has been extensively redeveloped providing additional housing opportunities for those employed in the downtown

Today, Broadway and Granville, just one block south of 1434 West 8th Ave, marks a critical intersection between two of Vancouver's most significant streets and transportation corridors. Granville St is one of the city's most important North-South arterials that connects downtown with Vancouver's Westside, Richmond, and beyond. Its intersection at West Broadway frames the gateway to Vancouver's city centre, dramatized by topography that slopes down significantly towards False Creek. The site is located in the heart of the South Granville neighbourhood which spans from the foot of the Granville St Bridge to W 16th Avenue. South Granville is an upscale yet welcoming shopping and arts district located in close proximity to Shaughnessy to the South, Kitsilano to the West, and Granville Island and downtown Vancouver to the North. Within a 5- to 15-minute walk, there are abundant public amenities such as parks, schools, Granville Island Market, and the False Creek Community Centre.

PUBLIC ART CONTEXT



From left to right, top to bottom:

1. James Harry and Lauren Brevner, *Sínulhçay*, 2025.
2. Lutz Haufschild, *Wind Blown Mounds*, 1975.
3. Patricia Thomas and Lionel Thoma, *Nature's Own Geometry*, 1965.
4. Art.site, *Pick-up Sticks*, 2017.
5. Stonecoat Industries, *Untitled (100)*, 1968.



PUBLIC ART OPPORTUNITY

The Mid-block Pedestrian Connector (Greenway) is identified as the prime location for public art. The public art opportunity offers local, emergent artists or artist teams from diverse backgrounds and experiences to showcase art practices that includes both 2- dimensional or 3-dimensional form.

The Pedestrian Connector (Greenway) is a community mid-block public pedestrian and bike route on the east side of the site. Running north- south, the pedestrian connector links West 8th Street through to the lane, extending to West Broadway, including a future development to the south.

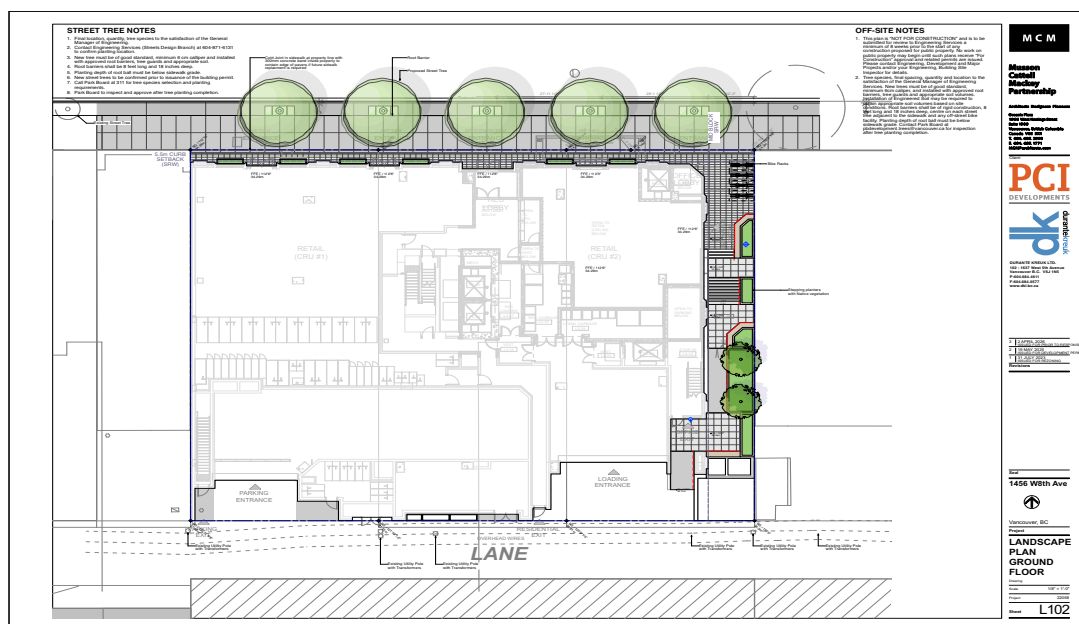
Located near West 8th Avenue, the Pedestrian Connector offers excellent community engagement, accessibility, and visibility to residents, workers, commuters, and passersby. The Connector will have excellent vantage points from West 8th and the laneway, and benefits from frequent pedestrian and bike traffic. Public Art situated within the Connector will contribute the vibrancy of the public realm and provide to wayfinding and placemaking on the eastern edge of the site. It supports both the hustle and bustle of everyday life as well as moments of quiet reflection and solitude.

The Pedestrian Connector provides the opportunity for a public art intervention that integrates the architectural features of the project in an innovative and creative way. Artists will work closely with the project architect and landscape architect to consider the site locations. Two potential areas for consideration are the expansive glass facades situated within the pedestrian corridor and wrapping the corner to the laneway, and the large planters and ground plane. Both options offer opportunities for integration with the landscape hardscape.

One artist or artist team will be selected for the public art intervention. The artist will be given creative license to activate the Mid-Block Pedestrian Connector thoughtfully integrating the architecture and landscape architecture in a manner that promotes community connection. The artist will be engaged early in the process and work closely with PCI, the architect, and the landscape architect as part of the design team. The public art will align with the vision of the development and the City of Vancouver’s Public Art Program, aiming to deliver an enduring work that invites engagement, fosters dialogue, and celebrates local culture.

Opportunity 1: Architectural integration with the glass facade facing the mid-block Greenway, wrapping around the laneway-facing corner

Opportunity 2: Softscape and hardscape integration in the planters and ground plane facing the mid-block Greenway



PUBLIC ART OPPORTUNITY | SITE LOCATIONS

Opportunity 1: Architectural integration with the glass facade facing the mid-block Greenway, wrapping around the laneway-facing corner

Opportunity 2: Softscape and hardscape integration in the planters and ground plane facing the mid-block Greenway



1 Architectural Integration with the Glass Facade

- Artwork immersed within the building glass facade
- Prime public art opportunity for its visibility and potential for interior and exterior integration
- The opportunity allows for an expansive potential of materials and conditions that speak to the nature of both the building and site
- The opportunity allows an artist or collective to work within a highly utilized and interactive space



1 Glazing Intervention Along the Mid-block Greenway



2 Softscape and Hardscape Integration in Planters and Ground Plane

- Prime exterior public art opportunity
- Artwork can be a singular sculpture or series of sculptures allowing for an array of material exploration within the planters
- The opportunity contributes to wayfinding and placemaking as a highly recognizable outdoor feature
- The opportunity allows an artist to develop an interactive connection with the community



FACADE PRECEDENT IMAGES



From left to right, top to bottom:

1. Rebecca Bayer – *Giant Vancouver*, 2018. Vancouver
2. Thomas Cannell – *Sea to Sky*, 2021. Richmond
3. Devon Knowles – *Walking Spectrum*, 2021. Vancouver
4. Christian Moeller – *Spectators*, 2012. Florida
5. Lyse Lemieux – *Full Frontal*, 2017. Vancouver

EXTERIOR GROUND PLANE PRECEDENT IMAGES



From left to right, top to bottom:

1. Babak Golkar – *Parallax View*, 2023. Vancouver
2. Eric Robertson – *Chub Creek*, 2019. Burnaby
2. Pierre Poussin – *Variagation Courtyard*, 2020, Toronto
4. Jill Anholt – *The Flats*, 2024. Vancouver
5. Mary Anne Barkhouse – *Grace*, 2007. Oshawa

PUBLIC ART BUDGET

The total public art budget for the PCI West 8th development project adheres to the City of Vancouver Public Art Policy, calculated as \$1.98 per square foot contributing to the FSR calculation. An estimated Total Public Art Budget of \$272,465.82 is based on the proposed project building of 137,609 square feet.

The amount designated for the artwork is \$170,000.00 and includes the artist fee, artwork materials and fabrication, engineering drawings and certificates, construction coordination and site preparation, lighting (specific to the artwork), artwork insurance, artwork storage (if required), transportation, installation, plus applicable taxes. The artist selected will be responsible for a general public liability insurance policy. Premium for this coverage will be assumed as a cost of doing business and part of the studio overhead.

Administrative costs will include art consultant fees, the artist selection process, artist, community advisory and selection panel honorariums.

TOTAL PUBLIC ART BUDGET

Public Artwork.....	\$170,000.00
10% Civic Program Contribution.....	\$27,246.58
Public Art Consultation	\$27,000.00
Artist Honoraria (\$7,500 x 3).....	\$22,500.00
Selection Panel Honorarium (\$1,200.00 x 3)	\$3,600.00
Community Advisory (\$1,000.00 x 3).....	\$3,000.00
Photographs and Documentation License	\$5,000.00
Plaque	\$2,000.00
Developer’s Contingency*	\$12,119.24

Total Public Art Contribution \$272,465.82

*The contingency is a reserve portion of the budget set aside to cover unexpected costs related to the public art work during planning, engineering, material procurement, production, fabrication, and/or installation. Remaining contingency may be allocated towards a public art unveiling or Blessing Ceremony with the community to celebrate the public artwork upon installation.

TIMELINES

TARGET PROJECT TIMELINE

Public Hearing	January 2025
Rezoning Enactment Date	November 2025
DP Application.....	May 2025
DP Issuance	February 2026
Occupancy.....	TBD

TARGET PUBLIC ART TIMELINE

Preliminary Public Art Plan Presentation.....	February 2026
Detailed Public Art Plan Presentation.....	May 2026
(The Detailed Public Art Plan will be tied to the above-grade building permit, currently targeted for Q3/Q4 2026)	
Selection Panel Meeting – Review Long List of Artist	June 2026
Short-listed Artists’ Invitation	June 2026
Artists Orientation Meeting.....	June 2026
Selection Panel Meeting – Artist Presentations	September 2026
Final Artist Selection	September 2026
Artist Contract.....	October 2026
Art Installation.....	TBD

* 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 is home to nearly 40,000 professional artists, with a high concentration in Metro Vancouver. Many artists and creatives remain underrepresented in public art due to structural barriers. To broaden access, we employ the following approaches:

1. Website Submissions

Artists may share their work through a dedicated section on our website by completing a form or contacting us directly. To reduce barriers, submissions may include images, website links, social media content, or emails.

2. Recommendations from Art Professionals, Cultural Workers, and Community Members

We value artist recommendations from community members and advisory panels to help identify overlooked talent, particularly among artists who may face barriers related to literacy, time, technology access, or familiarity with colonial art processes.

3. Expressions of Interest (EOIs) and Requests for Information

Ballard Fine Art issues EOIs across multiple municipalities. These opportunities provide accessible entry points—often at smaller budgets—for artists who are new to public art. Distribution methods are tailored to each project to reach a wide audience.

4. Design-Only Submissions

Design-only submissions are facilitated to support artists who may not have experience with fabrication, engineering coordination, or budget management, lowering barriers to participation.

5. Studio Visits and In-Person Meetings

We recognize that many marginalized artists prefer in-person engagement. When possible, we schedule studio visits or informal meetings to build relationships and discuss artistic practices and public art processes.

Supporting the Application Process

Supporting the Application Process

We acknowledge that shortlisted artists may continue to face barriers when developing concept proposals. To address these challenges, we provide the following supports:

1. Individualized Support

Shortlisted artists are encouraged to meet one-on-one with our team to review the selection process and proposal development. Support may include application guidance, curatorial feedback, past project references, and presentation assistance.

An Access Fund, supported through the project contingency, is available to artists from equity-deserving communities. Artists may request up to \$1,000 to support proposal preparation and presentation. Funds are released at the discretion of the Developer, with unused funds returning to overall project contingency.

2. Encouraging a Wide Range of Media

We work with artists across diverse media, including sound, new media, textiles, community and social practice, and performance. We actively encourage artists working in historically underrepresented mediums—such as weaving, photography, literary arts, and new media—to adapt their practices for the public realm. Curatorial support and coordination with fabricators are available upon request.

3. Compensating Artists for Shortlisted Proposals

We recognize that proposal development requires significant professional time and expertise. Shortlisted artists are compensated through honorariums aligned with CARFAC fee schedules, ensuring fair remuneration throughout the selection process.

Supporting Artists Through the Public Art Process

Every public art project is unique and may require tailored approaches and accommodations. Key areas for continued improvement include:

1. Addressing Communication Barriers

We recognize that communication preferences vary widely. To support participation, we offer flexible communication methods, including phone calls, in-person meetings, video conferencing, text messages, and audio recordings. Our team adapts communication approaches to ensure artists feel respected and supported.

2. Accessibility and Accommodations

We are developing an intake process to proactively identify communication preferences, accessibility needs, scheduling considerations, and culturally specific requirements. In working with Indigenous artists and communities, we honor oral traditions and storytelling as valid and meaningful forms of presenting artistic concepts.

COMMUNITY ENGAGEMENT

When working with Community Advisors on the public art artist-selection process, advisors provide local and site-based perspectives, neighborhood context, and insight into community values. Their role is to represent community voices in an advisory capacity rather than serve as final decision-makers.

There is no single standard honorarium amount for Community Advisors. Honoraria are typically determined by considering each advisor's experience, expertise, role, time commitment, and the complexity of the selection process. In our approach, honoraria may be provided to advisors who contribute specialized arts knowledge, extensive panel experience, or who are expected to undertake significant preparation and review time. Depending on the project, compensation may be structured as either a flat honorarium or an hourly rate that reflects comparable professional advisory work.

Honoraria for Community Advisors generally take into account the full scope of participation, including preparation, meeting attendance, application or artist review time, and any required follow-up work, rather than compensating only for attendance at meetings.

Proposed Community Advisors:

Andrea Galbraith, Firehall Branch Library

Patrick O'Neill, Artistic Director, Arts Umbrella

Jen Thomas, Former Elected Chief of the Tsleil-Waututh Nation, serving from 2021-2025

Alternatives:

False Creek YMCA Child Care

Myfanwy Mcleod, Artist

COMMUNITY ADVISOR BIOGRAPHIES



Andrea Galbraith

Andrea Galbraith is a Branch Head for the Vancouver Public Library Firehall Branch in Kitsilano, Vancouver. She has given the VPL over 15 years of service and is passionate about making connections with her community and advocating for outreach. Andrea’s previous work is wide-ranging from reference service to technology training, event hosting, children’s programming, and outreach.



Patrick O’Neill

Patrick O’Neill is a multidisciplinary artist of settler descent born and raised on the traditional, unceded and ancestral territories of the Coast Salish peoples – the Sḵwxwú7mesh (Squamish), Stó:lō and Səlílwətaʔ/Səlilwitulh (Tseil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations (Vancouver, Canada). He works across performance, 3D rendering, video, writing, and sculpture to create works that invoke humour, play and criticality. Prior to being named Audain Artistic Director of Art & Design at Arts Umbrella in 2021, Patrick had worked for nearly ten years as an arts educator throughout organisations in Vancouver, BC – including at the



Jen Thomas

Former Chief Jen Thomas, daughter of former Chief Maureen Thomas and Stanley Thomas, is a proud səlilwətaʔ (Tseil-Waututh Nation) Member with decades-long experience advocating and implementing effective social initiatives. She has been and a member of the TWN Housing Committee for over 15 years, supporting Members’ housing needs, market and non-market deliverables, and financial transparency in reporting. Jen believes Indigenous participation is vital for reconciliation, particularly when it comes to safe and affordable housing. She is a champion for youths development, forging community for future generations.

SELECTION PROCESS

All stages of the selection process will be facilitated by the public art consultant, Ballard Fine Art. A community advisory group will provide feedback and commentary throughout the process. The selection will follow a two-stage invitational format, open to professional artists and artist teams, and will be adjudicated by a five-member selection panel. The panel will include three members from the Vancouver arts community and two representatives from the PCI Development team. Panel members from the arts community will each receive an honorarium of \$1,200.00 for their participation. **The artists on the panel offer a diversity of perspectives that speak to the greater community and under-represented groups.**

Proposed Selection Panel Members:

- Gishlaine Brown-Kossi, Artist
- Mike Dillman, Development Manager, PCI Developments
- Landon Mackenzie, Artist
- Aaron Petruic, Architect, Musson Cattell Mackey
- prOphecy sun, Artist

Alternative Proposed Selection Panel Members:

- Khan Lee, Artist
- Bill Pechet, Artist
- Janet Wang, Artist

Stage One:

In stage one of the selection process, the selection panel and 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 be oriented to the development project, the public art opportunity and the community context. Long-listed artists are selected using wide-ranging criteria that emphasizes diversity and aims to be inclusive of under-served artists and communities. This can include diverse perspectives, culture, and lived experience. It also takes into account a range of artistic practice, media, and styles. 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 three artists to develop a concept proposal.

Stage Two:

In stage two, the short-listed artists will be invited to develop concept proposals. The shortlisted artists will be provided with an in-depth orientation to the project and site, the public art opportunities, and the community context. In addition, the artists will be invited to meet the design team and community advisory.

The short-listed artists will be provided with an honorarium of \$7,500.00 for their work, paid upon receipt and presentation of their concept proposal. Following the selection panel review of the artist proposals, a final artist and artwork will be recommended for selection. The final artist/artist team selected will enter a contract agreement with PCI to complete the proposed artwork on time and budget.

Short-Listed Artists – Proposal Requirements:

Artists or artist teams invited to Stage Two must submit a comprehensive public art proposal that includes the following:

- A proposal and/or alternative portfolio format outlining the concept
- Artist/artist team CV and examples of previous public art projects
- Visual representation of the proposed artwork (renderings and/or models)
- A detailed cost estimate for the proposed artwork
- Project timeline, including key phases and duration
- Description of all materials, finishes, colours, and dimensions

Artist/Team Selection Criteria:

Artists or artist teams invited to Stage Two must submit a comprehensive public art proposal that includes the following:

- High quality and innovative concept with a clear vision of the final artwork
- Demonstrated understanding of the public space and the impact on the proposed site
- Understanding of the project architecture, the site and its contexts
- Demonstrated feasibility in terms of a detailed budget, timeline, implementation, safety, and maintenance

Please direct any questions to:

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

SELECTION PANEL MEMBER BIOGRAPHIES



Ghislain Brown-Kossi (Artist)

Ghislain Brown-Kossi is a visual artist based in Vancouver who describes his practice as “archaeological pop.” Born in Lyon in 1983 and raised near Paris, he combines ancient symbols, pop colours, and abstract forms to explore cultural connection, unity, and solidarity across time and place.



Mike Dillman (PCI)

Mike Dillman is a multifamily residential real estate professional, currently working as a Senior Development Manager at PCI Developments. Past roles include development manager for a highly accoladed multifamily developer in midtown Toronto and analyst positions with a major Canadian commercial real estate developer and with one of Canada’s largest retailers. He holds an MBA from the Schulich School of Business.



Landon Mackenzie (Artist)

Landon Mackenzie is a senior Canadian painter based in Vancouver, known for her large-format, research-driven canvases that explore geography, history, and systems of mapping. Mackenzie taught for decades at Emily Carr University of Art + Design, where she is now Professor Emerita, and has received numerous honours, including the Governor General’s Award in Visual and Media Arts in 2017 and the Quebec Biennale of Painting first prize in 1981.



Aaron Petruic (Architect, MCM)

Aaron Petruic is an Architect AIBC and Associate Principal at MCM Architects, with over a decade of experience leading the design of complex mixed-use developments across the Lower Mainland. He is known for his collaborative, design-focused approach as a project lead. A graduate of University of British Columbia with a Master of Architecture, he has also served as a panel member on the City of Vancouver Urban Design Panel.



prOphecy sun (Artist)

prOphecy sun is a Vancouver-based interdisciplinary performance artist and researcher whose practice spans movement, video, sound, and installation. She holds a PhD in Philosophy in Arts + Technology from Simon Fraser University, has held a Jack and Doris Shadbolt Fellowship, and has presented work in festivals, conferences, and galleries locally and internationally.



Khan Lee (Alternate)

Khan Lee is a Vancouver-based artist born in Seoul, Korea, who studied architecture at Hong-Ik University before moving to Canada to study fine art at Emily Carr University of Art + Design. His practice includes sculpture, installation, video, and performance, often using everyday objects and experimental processes to examine relationships between material and immaterial forms.



Bill Pechet (Alternate)

Bill Pechet is a Vancouver artist and designer whose work moves between public art, architecture, landscape, and urban design. He studied Geography and Visual Arts at the University of Victoria and Architecture at the University of British Columbia, and he has taught in UBC’s architecture and environmental design programs since 2000.



Janet Wang (Alternate)

Janet Wang is a Vancouver-based visual artist and educator whose practice integrates painting, drawing, sculptural installation, and new media. She earned a BFA from the University of British Columbia and an MA in Studio Practice from the University of Leeds, and she serves as an Associate Professor at Emily Carr University of Art + Design.