

**THE BLUE CABIN FLOATING ARTIST RESIDENCY (BCFAR)
Feasibility Study**

March 2018



Photo Credit: Michael Jackson

Produced by:

WILD IDEAS ARTS CONSULTING

Su Ditta

su.ditta@sympatico.ca

705-749-9101

TERRITORIAL ACKNOWLEDGEMENT

This project takes place on the unceded ancestral lands of the
Musqueam, Squamish and Tsleil-Waututh peoples.

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1.0 EXECUTIVE SUMMARY

The Blue Cabin Floating Artist Residency (BCFAR) is a project with deep roots in the foreshore heritage of Vancouver's North Shore and in the art history of British Columbia. This initiative has multiple phases beginning with the saving of the "Blue Cabin" that was, for five decades, the home and studio of celebrated West Coast artists Al Neil and Carole Itter. The vision for the project is to restore the Blue Cabin as an artist studio and mount it to a floating platform along with a tiny house to operate as a vital, one-of-a-kind floating mobile artist residency program that moors indifferent locations along waterways in the Vancouver region.

The project has been an extraordinary undertaking by three of Vancouver's most creative, experienced, competent and tenacious arts organizations: grunt gallery (Glenn Alteen), Other Sights for Artists' Projects (Other Sights) (Barbara Cole and Marko Simcic) and Creative Cultural Collaborations (C3) (Esther Rausenberg). The scope of this group, constituted as the Blue Cabin Committee and supported by various staff members and many volunteers from the arts, culture and heritage communities as well as the private sector, is to plan and execute the salvage of the Blue Cabin, ensure its safe storage and successfully manage all aspects of its remediation and restoration, select a floating marine platform, commission the design and building of the tiny house, and make final decisions on facilities, moorage sites and operating models for the artist residency.

Wild Ideas Arts Consulting was commissioned by the Committee to undertake this Feasibility Study to explore options for the design, development and delivery of a viable and sustainable residency program centered on this studio/cabin.

As part of this Feasibility Study process, and through a variety of planning exercises, the Blue Cabin Committee worked together to establish a clear vision and mission for the residency. This work allowed the group to develop clear goals and objectives for the future.

The environmental scan allowed the Committee to review and assess the market environment for residency programs and compare and contrast their ideas for the BCFAR with other residency programs both locally and in a global context. A clear need was identified for a new residency program that was flexible, artist-centered and responsive, engaged the public in deep and serious ways through multiple vehicles and platforms, and that respected both the history of the area and its current social and environmental circumstances.

Stakeholder engagement through focus groups and interviews provided clear direction for shaping the profile of the residency program and its curatorial processes and indicated that the BCFAR was a very welcomed addition to the cultural milieu of the region. Respondents were enthusiastic about the project and expressed complete confidence in the capacity of the Blue Cabin Committee to complete the start-up phase and manage the ongoing operations. There was a definitive indication that a wide variety of organizations, groups and institutions, as well as individuals, were both willing and able to collaborate on different aspects of the residency program and offer a wide-ranging inventory of support and connections.

Several operating models, including curatorial paradigms, were developed and reviewed, and the hard

decision was made to establish a transitional governance and management model that is a more robust version of the current one. Further plans for a preferred permanent model were outlined. A partnership agreement outlining clear roles and responsibilities has been established.

Research was conducted on the costs of running such a residency, and potential revenues to support it. Pro forma budgets were developed and reviewed. Staff, Board members and accounting personnel have all participated in these exercises and a viable and sustainable financial plan is in place.

A wide variety of sites were investigated and reviewed and a major shift defined. The BCFAR will undertake a pilot period for the first one to three years on one or more of the identified False Creek sites to test the limits of the marine platform and facility operations. During this period, further research and negotiations will be undertaken to determine the most viable sites for the BCFAR and where and how it might best and most effectively be accommodated.

The Blue Cabin Floating Artist Residency is an extraordinary undertaking that has already met exceptional success. Salvaging and remediating the cabin was in itself a phenomenal contribution to counter-culture heritage restoration and a remarkable tribute to the early years of Vancouver's contemporary art scene. The Blue Cabin Floating Artist Residency represents one of the most inspiring and innovative in the world. There is a clear need and desire for the endeavour, confidence in the abilities and capacity of the team behind it, and well researched and tested operating models and management plans in place.

2.0 INTRODUCTION

The Blue Cabin Floating Artist Residency is a project undertaken by three not-for-profit arts organizations (grunt gallery, Other Sights and C3, situated in Vancouver, British Columbia. Working together as a collaborative team, this group has pursued an initiative to save the studio/cabin of two well-known Vancouver artists, Al Neil and Carole Itter, from demolition, and following its safe move and remediation, to design, build, develop and deliver a "mobile" artist residency program operating on the waterways of the area.

Su Ditta of Wild Ideas Arts Consulting was hired in April 2017 to undertake a Feasibility Study for the Operations Phase of the project and to support the planning stages of that work. The Study was intended to gather the information necessary to determine how the Residency Program component of the project could be viable and sustainable. Su Ditta worked with the Blue Cabin Committee from April 2017 to January 2018 to undertake this work and provide the analysis and information contained in this report.

2.1 History and Background

The Blue Cabin is the name given to a small cabin built in 1927 by a Norwegian shipbuilder and started its life as a float-home, most likely originally sited in Coal Harbour. In 1932, the original builder moved it onto the North Vancouver foreshore on the eastern edge of property owned by McKenzie Barge & Marine Ways (previously McKenzie Barge & Derrick Company) where he worked. It has been inhabited ever since then, undergoing a major renovation in the early 1950s. The cabin sat on the shores of Indian Arm for over 80 years

and was and one of the last examples of a rapidly disappearing heritage building-type, the “foreshore squat.” The Cabin represents the last vestiges of a cultural tradition of artists living in squatters’ shacks over that period – including Malcolm Lowry who wrote his epic novel *Under the Volcano* there in the 1940s. Artist Tom Burrows, Greenpeace activist Dr. Paul Spong and many others have lived along this foreshore.

Tenancy in the Blue Cabin was taken up in 1966 by jazz musician and artist Al Neil, who occupied it as a studio space away from the city centre. In 1979, Al’s partner, artist Carole Itter, joined him in making work at the cabin. For a time, Al “paid rent” through his services as an unofficial security guard for McKenzie Barge. In the late 1960s and ‘70s, Port Metro and the municipality eradicated all of the alternative shelters that still occupied the foreshores of the Inlet. The Blue Cabin was spared from this purge because its ownership was assumed to be related to the operations of McKenzie Barge. In 2013, the McKenzie Barge site was purchased by Polygon Homes for condominium development, and Al and Carole were evicted. In response, with Al and Carole as catalysts, a partnership of artists and arts organizations was formed to save the cabin and repurpose it to honour its long history as an artistic heritage site. With the support of Polygon Homes and Michael Audain, it was moved in June 2015 to Canexus, a chemical plant a couple of miles away, where it sat in secure storage for the next two years.

After the cabin was moved to storage, Heritage Planner Hal Kalman and Conservator Andrew Todd developed a Heritage Conservation Report. The newly-formed Blue Cabin Committee undertook initial planning exercises and emerged with a vision to put the cabin on a small floating platform as a studio, with a commissioned tiny house as an artist’s residence. The vision is that the residency will move between Vancouver and North Vancouver. After initial support from the District of North Vancouver, grunt gallery and Heritage BC, the group organized a fundraising campaign and has raised over \$200,000 in capital support towards the work on the cabin.

An initial “Preliminary -Feasibility Report” was commissioned from Barbara Cole of Cole Projects on the feasibility of the residency and the initial logistics of putting it on the water (Aug 2016).

In June 2017, the cabin was moved to Maplewood Farm with the support of the District of North Vancouver. Jeremy and Sus Borsos, artists with a history of making new constructions out of heritage materials on Mayne Island and also in Europe, worked over the next six months on remediation of the cabin, taking it apart both inside and out. The cabin was insulated, a new roof was installed, the exterior painted and the inside stripped back and refinished, highlighting the original features.

Blue Cabin Post-Renovation Photographs



Photo Credits: Sus and Jeremy Borsos

The remediation was awarded the honour of “Change Maker” by BC Museums Association, and Jeremy and Sus were featured in the Association’s *Roundup Magazine*, *Change Makers 2018* issue. The project has been in the news since the cabin’s threatened demise in 2014, and the Blue Cabin Committee has built a strong profile and high recognition that has spread well beyond the arts community. During the remediation, 37 posters were found under the floorboards from a variety of cultural and sporting events taking place in 1927. The cabin has clearly become a distinctive cultural icon.

The Blue Cabin Floating Artist Residency project has attracted considerable volunteer time, labour and donated support, including the Conservation/Heritage Report, and financial and practical support from both Polygon Homes and Supreme Movers in actually moving the cabin. McManus Consulting Principal, Michael Jackson, has worked with the Blue Cabin team as a volunteer through Project Mangers Volunteers for two years, and Canexus stored the cabin for two years at no cost. Bush, Bohlman & Partners’ Senior Partner, Clint Low, has acted as a Structural Engineer on aspects of the project on a pro bono basis.

The Blue Cabin Floating Artist Residency project is currently in the process of designing and developing the floating platform and commissioning the tiny house. As part of the work on the Feasibility Study, the Blue Cabin Committee has developed an operating, management and curatorial model for delivering the residency on an ongoing basis.

3.0 PROJECT PURPOSE AND SCOPE

Our purpose is to develop the BCFAR as an artist residency on the Lower Mainland’s waterfronts. The Committee is charged with the BCFAR’s administration and maintenance as well as determining its curatorial focus and program schedule. The BCFAR project is a multi-phased undertaking that will evolve as per below:

1. Feasibility Study: Outlines the ongoing development of the residency and presents models for organizational structures, partnerships and governance

2. Business Plan: Outlines the planning and rationale to support the BCFAR including construction and ongoing operating costs
3. Blue Cabin Remediation: Repair, refurbishment and structural stabilization of the cabin's structure
4. Tiny House: Design, engineering and construction of the tiny house
5. Floating Platform: Design, engineering and construction of the floating platform
6. Installation of the cabin, tiny house, energy and water systems on the floating platform
7. Residency: Development of a governance, administrative and maintenance structure for the ongoing residency

The goals and objectives of the Blue Cabin Floating Artist Residency Feasibility Study were to:

- Develop a Vision and Mission for the project
- Undertake some essential contextual research
- Understand the cultural context and broader environment and the position the BCFAR might take in that environment
- Reach out to potential stakeholders and supporters to assess needs and evaluate capacity
- Review potential sites for the Blue Cabin Floating Artist Residency, develop a detailed analysis and determine optimum locations
- Determine if an agreeable, effective and efficient governance, operating and management model could be developed and confirmed
- Assess support and potential partners for the project
- Refine a model and profile of the residency program itself and see if the aspirations were actually deliverable
- Test the support for the project in the community
- Assess the capacity of the core Blue Cabin team to deliver the final capital stage as well as the ongoing residency
- Complete realistic financial model for the ongoing operations

4.0 METHODOLOGY

External Consultant

An external consultant with specialized experience in the field was contracted to undertake the Feasibility Study. Su Ditta, of Wild Ideas Arts Consulting, has extensive knowledge of the arts in Canada and British Columbia through her work at the Canada Council for the Arts and as a planning consultant with a variety of organizations across the country. She has experience in residency management through work at the Banff Centre for the Arts and she has reviewed proposals for multiple residency programs through the Flying Squad Program (Organizational Development and Capacity Building) at the Canada Council for the Arts.

The objective in hiring external consultant was a desire to ensure the necessary expertise to undertake the range of work required for the study, maintain objectivity and ensure appropriate time and resources were devoted to a complex project. The consultant was commissioned by and reported to the Blue Cabin Committee, with Glenn Alteen as the lead contact/liaison for the Committee.

Governance of the Feasibility Study

The consultant reported to the Blue Cabin Committee through Project Lead Glenn Alteen and worked with the Committee and individual members of the Committee as required.

4.1 Phase One: Research

The consultant undertook a review of the two **previous reports** on the Blue Cabin project:

- *A Plan for the Conservation and Re-use of the Blue Cabin (Architectural Conservation and Architectural History)*, Harold Kalman, February 2016.
- *Blue Cabin Floating Artist Residency: Preliminary Feasibility Report*, Cole Projects, August 2016.

These documents provided research on the history of the Blue Cabin, assessment and analysis of the restoration/remediation/preservation stage of the BCFAR project, a review of potential sites and capital and start-up costs, a report on anticipated impacts on operating costs for different facilities models, and additional information needed to assess the feasibility of the project's ongoing operations. Summary notes were developed and reviewed with Glenn Alteen and integrated into the planning work.

In addition, the consultant undertook a review of **previous grant applications** written during earlier phases of the project, to consolidate a foundation of preliminary thinking and early visions of the residency plan. Knowledge and information gaps and potential issues were noted and used to inform subsequent planning sessions, stakeholder interviews and focus groups.

Background and **comparative research** was conducted through a review of information available on the ResArtis (London, UK) website (www.resartis.org) and the Artist Residencies Act (Canberra, Australia) website (<https://www.arts.act.gov.au/funding/arts-residencies-ac>). ResArtis provides listings and tool kits for the development and management of new residency programs including templates for Feasibility Studies.

Knowledge and factual information gathered from this review of background research directly informed the development of the BCFAR operations and program profile, and provided critical benchmarks for establishing the parameters of the residency and testing its viability and sustainably.

4.2 Phase Two: Discovery

Project Review

A Skype meeting was organized (April 2017) to introduce the consultant to the broader project planning team (the Blue Cabin Committee including the lead partners and additional grant gallery staff) and to review work on the project to date.

Reporting and Planning Tools

It was agreed that the consultant would report, with debriefings, to Glenn Alteen (grant gallery) on the results of research and stakeholder interviews on an ongoing basis and that the entire Blue Cabin Committee would gather for three Planning Meetings with the consultant. Three interim reports were provided as the work proceeded.

Project Leads and Key Stakeholder Interviews

Detailed one-on-one interviews were conducted (summer & fall 2017) with the senior leadership of the three partnering organizations at the core of the Blue Cabin Committee: Glenn Alteen (Program Director, grunt gallery), Barbara Cole and Marko Simcic (Other Sights) and Esther Rausenberg (C3). Questions asked in these interviews can be found in Appendix 1.

Potential issues, gaps and strengths were identified. The consultant met with Glenn Alteen to summarize the results of these interviews, and outcomes were reviewed at the first Blue Cabin Committee Planning Meeting.

4.3 Phase 3: Stakeholder And Community Engagement

Several approaches to stakeholder and community engagement were undertaken as investigative tools in the execution of the Feasibility Study, including: in person, one-on-one, telephone and Skype interviews; focus groups; and email exchanges.

The process to identify the interviewees/focus group participants, as well as a detailed list of questions asked, can be found in Appendix 1.

Needs Analysis and Capacity Assessment Component: Interviews

This phase of the project included a series of “mixed source” interviews with a wide variety of potential stakeholders, including all members of the Blue Cabin Committee, selected grunt gallery staff and Board Chair, various artists and curators, gallery directors, arts faculty members at local universities, Tsleil-Waututh Nation Project Analysts, a North Vancouver City Council member, museum directors, and potential partners and allies in Vancouver and on the North Shore. (Please see Methodologies).

This part of the work on the Feasibility Study continued the discovery aspect of the project to gather evidence from key stakeholders who were knowledgeable about the local cultural milieu, including its history, heritage and contemporary art scene. Those interviewed understand the management and operational challenges of an undertaking such as this and could make an informed assessment of the capacity of the collaborating partners to successfully achieve their goals and objectives. Questions and probes were designed to see if there was a “taste” for the project in the community, if key stakeholders are on board and enthusiastic, and what further work, if any, might be required to deepen their engagement with and support for the project.

Interviews were designed to assess what kind of initial and ongoing support might be expected, and to gather any new ideas and document any concerns. Respondents were asked to review their understanding of the proposed residency program and its history, and to comment on the need for such an initiative, what it might focus on, and its feasibility and potential. Altogether, 33 respondents were interviewed. Interviews were typically between 45 minutes and 1 hour. All interviewees were offered complete confidentiality. With the exception of the meetings with the Tsleil-Waututh Nation Project Analysts and one with District of North Vancouver Councillor Lisa Muri, which were conducted with grunt gallery Director Glenn Alteen, all interviews were done by consultant Su Ditta alone.

Timing

Interviews were conducted between May and November 2017. This is the period during which the Blue Cabin had been successfully removed from its original location on the North Shore and safely transferred to Maplewood Farm for restoration and remediation. The restoration and remediation team of Jeremy and Sus Borsos is well known and deeply respected in the community. The Blue Cabin Committee and grunt gallery staff had undertaken very successful communication initiatives about the project and almost all those interviewed had a clear understanding of the basic goals, objectives and plans for the Blue Cabin and the residency program.

A final report was provided to the Blue Cabin Committee and grunt gallery's Board on the results of the main round of stakeholder interviews.

4.4 Phase: Focus Groups

Working with the Blue Cabin Committee, grunt gallery staff identified artists and curators to participate in a focus group. Private invitations were issued and one open focus group invite was published on Facebook. In total, 12 people participated in these focus groups. Each focus group included:

- A review of the Blue Cabin Project and update on its current status;
- An opportunity for participants to discuss where the project "fits" in the current landscape of artist residencies (locally, provincially, nationally and internationally);
- An opportunity to brainstorm what kind of residency program might interest them personally (services, facilities, support, duration, expectation and outcomes);
- Development of a list of residencies "Dos and Don'ts";
- And an open space to make general comments.

The consultant reported to Glenn Alteen after each focus group and a written summary report was provided to the Committee. See Appendix 1 for detailed comments/results from the focus groups.

4.5 Phase 5: Planning Sessions

The consultant led three Planning Sessions with the core Blue Cabin Committee members that occasionally included additional staff from grunt gallery. These sessions allowed the Committee to review results from the stakeholder engagement sessions, share new information and ideas and develop the core goals and objectives, vision, mission, management and operating infrastructure models for the project, as well as a series of potential residency profiles. Site options were reviewed, as was a comparative market analysis (undertaken through a positioning/competition exercise). Critical issues were identified at each session and next steps determined.

4.6 Phase 6: Budget Planning

The consultant worked to develop a projected 5-year pro-forma budget for the Blue Cabin Floating Artist Residency operating budget. The budget covers Final Phase (post remediation) start-up and fit-up costs as well as estimated ongoing, annual operating/administrative expenses, facilities costs, marketing and communications expenses, revenue generation costs, program and public engagement expenses, and estimated revenue sources and income benchmarks. The budget includes a number of revenue sources that

were identified as such through our extensive research. A broader pro forma (projected) budget was also created for the first few years of residency operations. There are detailed calculation notes for all line items in the pro forma budget (Appendix 6).

Budgets were subsequently reviewed by Glenn Alteen, grunt gallery's finance person, grant writing and administrative staff, and Blue Cabin Committee members.

4.7 Phase 7: Knowledge Transfer and Reporting

In addition to regular reporting and debriefing with Committee lead Glenn Alteen, the consultant delivered three Interim Reports and a short report to grunt gallery's Board. The Blue Cabin Committee provided the technical information included in the final Feasibility Study, and either Glenn Alteen or the whole Blue Cabin Committee reviewed and approved each section of the report. In addition to the Feasibility Study (report) Wild Ideas Arts Consulting will provide a detailed package of technical information once the project is complete (see appendices).

5.0 VISION AND MISSION DEVELOPMENT

The Blue Cabin Committee and other staff met with the consultant to undertake planning exercises in May 2017. This included a review of the basic goals and objectives of the project and some general brainstorming of the residency's organizational identity and vision. The discussions took place in a group format and any follow-up work was completed as post-planning "homework" and submitted by email. Participants were asked a series of questions (see Appendix 3 for detailed list of findings). They engaged in two visioning exercises, and were asked additional questions to create the necessary environment to develop the overall mission mandate for the project.

RESIDENCY PROGRAM OVERVIEW, RECOMMENDATIONS AND FINDINGS



The Floating Blue Cabin Artist Residency: Rendering Marko Simcic

6.0 CONTEXT / SCOPE / VISION / MISSION

6.1 Introduction

Establishing viable parameters for the BCFAR was a central part of this Feasibility Study. The study considered the capacity of the partnering organizations to manage the residency through the execution of the following exercises, which were executed by the Blue Cabin Committee throughout the duration of the study:

- A review of selected, interesting or comparable residency programs;
- An assessment of the needs and gaps in existing local and regional residency programs;
- An inventory of needs based on the responses of artists and other stakeholders;
- An analysis of the potential organizational, financial and human resources of the partnering organizations.

6.2 Environmental Scan: Local and Regional Artist Residency Programs

The consultant conducted an extensive environmental scan of local and regional artist residency programs. While the resulting list is not an exhaustive one, it is clear that there are multiple residency opportunities in the Vancouver region, in Victoria and along the mainland coast. Many have developed over the past decade and are quite diverse in what they offer in terms of support, duration of stay and expectations. Residency programs are appreciated by local artists and audiences alike. Some of the more “popular,” high profile residencies were curated and others employed open calls, but both were short term projects. However, there

are serious gaps in this landscape and the review highlighted some of the needs that the Blue Cabin Floating Artist Residency would fill:

- Most are discipline-specific;
- Few offer a subsidy;
- Many are attached to institutions and must fulfill institutional mandates;
- Durations are usually fixed and not responsive to specific artistic visions or curatorial explorations;
- Most have a static location and mandate;
- Most impose specific outcomes;
- Few propose multi/inter/cross or transdisciplinary options;
- Some are specifically geared to artists who are at a particular stage of their careers;
- Residencies with a distinct character and history were rare;
- None offered the potential of mobility or were imbedded in contemporary art history that questioned the notion of residency, art production or marginalized art and social histories;
- None offer the broad curatorial overview of the Blue Cabin Committee or a flexible curatorial and open application model.

Responses from artists in stakeholder interviews and focus groups reviewed the pros and cons of many of the residencies in this environmental scan, and identified a clear need for and appreciation of the proposed Blue Cabin Floating Artist Residency model.

As part of the Positioning Exercise, the Blue Cabin Committee was asked to create an inventory of inspiring artist residency programs that might influence the plans for this new endeavour. The results of this list can be found in Appendix 2.

The committee was impressed with and aspired to create a residency program and experience that was:

- Flexible in its program or curatorial model;
- Adaptable in terms of working on a project-by-project basis, if desired;
- Offered a wide range of possibilities in terms of expectations and options for outcomes;
- Provided subsistence stipends and artists fees, if possible and when appropriate;
- Artist-centered;
- Engaged audiences in innovative ways;
- Provided meaningful community connections;
- One where the site, environment, history and experience of the residency itself was an important piece of the overall project.

The Blue Cabin Committee noted that many complex and successful residency programs were developed and delivered by small and mid-sized organizations with modest management infrastructure.

6.3 BCFAR Curatorial Purpose/Scope

The Blue Cabin Floating Artist Residency provides professional artists with a unique opportunity to live and work in a completely restored and outfitted heritage cabin/studio with deep historical roots in both the foreshore past of North Vancouver on the West Coast of British Columbia and the early years of Vancouver's

contemporary art scene and professional practice. Situated on a floating platform that is intended to roam, and anchored in a marine environment, the residency features a state of the art, self-sustaining “tiny house” as accommodation. Responding to the unique environment, landscape and heritage of the BCFAR will be a central feature of the residency experience. This is an artist-centred residency that welcomes local, regional and national participants as well as international guests.

This residency is open to professional artists in all disciplines (with a focus on media and visual arts) and supports creative development of all kinds, for artists at all stages of their careers, and is intended to support artists who wish to undertake research, reflection, contemplation, production, or presentation activities. Artists may be asked to propose a program of public engagement (open studios, talks, on-line archives, workshops etc.) as a required outcome of the residency or simply undertake a program of research or project development.

The BCFAR will initially use two approaches to developing program and selecting artists:

- Calls for Proposals will be issued by the BCFAR Committee in relationship to specific opportunities (example: collaboration/partnership with City of Vancouver for Northeast False Creek - providing residency space for commissioned artists developing projects for the area)
- The BCFAR Committee initiates projects and calls (in which case, all 3 organizations could propose projects in relation to their respective mandates)

6.4 Vision and Mission

Upon review and integration of the developmental sessions in May 2017 (see Appendix 2), the Blue Cabin Committee approved the following Vision and Mission Statements:

Vision

The Blue Cabin Floating Residency is a mobile artist residency that inspires curiosity, engagement and exchange by providing artists with the time, space and support to reflect, research and make work in dialogue with the Blue Cabin’s history and the natural setting of the Vancouver waterways, while providing the public with a distinct and diverse perspective of our heritage.

Mission

To provide a unique residency experience for professional artists from multiple disciplines, generations and locations.

To create a hub for research, engagement and production that reflects the Blue Cabin’s links to artistic practice and the various visible and invisible histories of the foreshore, and providing access, through public programming, to these histories.

To strengthen the contemporary art community by facilitating and opening conversations and cross-cultural exchanges on the environment, foreshore histories, present-day issues, and the crisis of space in the urban metropolis.

To build partnerships that connect education, preservation and creative thinking with diverse communities and publics in a manner that encourages and supports alternative ideas.

7.0 FACILITIES DESCRIPTION

Design Perspective

The expertly crafted 1927 structure has retained all of its original, intended design and decorative elements. The interior, including the original floor boards, has been restored into an open-floor plan. (The floor boards reveal how the space was originally organized into three smaller rooms.) This more open space is punctuated by the astonishing vernacular kitchen near the entry, also returned to its original form but repurposed to serve a commissary/office function.

Windows, restored with century-old glass, echo the surface of water with their unique rippled effect. Every original board, returned to its original position, retains an archive of colour from past to present, carefully refinished by hand. The old growth wood that the entire structure was originally constructed with, creates a warm glow inside the room.

As the very last of its kind, the outward appearance of the cabin is unlike anything recent generations have seen, and all who do are immediately drawn to its cheerful character. "A boathouse," "a gypsy wagon" and "the interior of a train car," are just some of the ways it has been described by the over 30,000 people who have followed its restoration and remediation progress so far.

Studio/Cabin Description

- The Blue Cabin (studio) has interior dimensions of 13'-2" x 24'-6" x 8'-4" at its highest point (to 7'-4" at underside of exposed joists).
- The cabin is all-wood construction, is insulated throughout and has original single-glazed windows with storm windows.
- Finishes are also all wood (floors, walls, ceilings, trim).
- The room will be heated via baseboard electric heating, passive cooling.
- It will be outfitted with power, shelving, desk, chair, provision for a/v system, work table, cupboards, lighting, resting chair.
- There will be no plumbing inside the cabin.

Tiny House Description

- The house will be purpose designed and built of wood construction.
- It will be approximately 500 sq. ft. in total floor area, on two levels, and includes areas for sleeping (for two), dining, living, cooking areas and a three-piece washroom with shower.
- Set up will include kitchen equipment, cleaning supplies, tool kit, bedding and bathroom linens, tables, chairs, bed, couch, shelving, cabinet for storage, lighting.
- There will be a fridge, stove, sink and washing machine.
- An additional two-piece powder room will be provided to serve visitors and event groups.
- There will also be outdoor cooking facilities including outdoor sink and hose.

Platform Description

- The platform will be made of concrete filled with foam.

- Dimensions are expected to be approximately 52' x 32' x 5' high.
- It will include a series of infrastructure elements: 8 cleats around the perimeter for anchoring and mooring, bull rail, rub rail, guardrail, internal void space from electrical conduit and water storage tanks, retractable access ramp.
- Exterior lighting to serve outdoor areas around the buildings, which will provide space for gatherings of up to 20 people.
- Some external furniture and storage.

General Facilities Information

- Power will be a combination of solar, generator and “plug-in to moorage dock provided” power.
- Water will be stored in holding tanks.
- Sewage will be via an on-site system with periodic pumping out as required.
- Project will be provided with all required safety systems.
- All elements of the project (cabin, house, platform) are/will be designed and/or engineered to meet all relevant safety, bylaw, and building code standards and will be signed off by appropriate design professionals.

See Appendix 4 for Committee questionnaire results regarding Residency’s desired physical and service attributes.

8.0 ORGANIZATIONAL AND OPERATING MODEL

The Blue Cabin Committee had undertaken all the work on the Blue Cabin Floating Artist Residency project up to and including the restoration and remediation of the Blue Cabin, the Conservation Plan, Pre-feasibility Study and this Feasibility Study. They did so as a relatively informal collective or consortium of the principal staff persons from the three founding organizations: grunt gallery, C3 and Other Sights. While headquartered at grunt gallery and led by Glenn Alteen, responsibilities, such as budgeting and fundraising, relationships building, writing and research were divided up and tackled collaboratively. All participants also contributed advice and direction at regular meetings. Additional personnel were involved from time to time, and several grunt gallery staff attended meetings intermittently and undertook specific tasks.

Long-term planning for the management and day to day operations of BCFAR, when it is “up and running,” requires a clearly established model and an agreement between the collaborators on who will do what, when and how.

PARTNER PROFILES

Business Name	Date of Incorporation as a NFP	Average Annual Budget	Fiscal Position	Number of Employees	Number of Board Members	Board Members and Positions
Visible Art Society (dba grunt gallery)	August 29, 1990	\$425,000	Operating at a surplus	4 employees 10-15 contractors	7	Officers: Karen J. Kazmer, President Jessie G. Caryl, Vice President Karlene Harvey, Secretary Directors: Osvaldo O.R. Ramirez Castillo, Charlene Vickers, Pong Yananissorn, and Fiona Mowatt Officers: Barbara Bourget, Chair Mira Malatestinic, Vice-Chair Martha Burton, Treasurer Directors: Heather Tremain, Richard Tetrault, and Jerry Whitehead Officers: Holly Schmidt, President Clint Burnham, Vice President Patrik Andersson, Treasurer Jordan Wilson, Secretary Director: Cease Wyss
Creative Cultural Collaborations Society	August 12, 2010	Ranges from \$20,000 to \$80,000 (C3 Society is a project-based organization)	Operating at a surplus (\$20,000)	2*	6	Officers: Barbara Bourget, Chair Mira Malatestinic, Vice-Chair Martha Burton, Treasurer Directors: Heather Tremain, Richard Tetrault, and Jerry Whitehead Officers: Holly Schmidt, President Clint Burnham, Vice President Patrik Andersson, Treasurer Jordan Wilson, Secretary Director: Cease Wyss
Other Sights for Artists' Projects Association	May 18, 2005	Ranges from \$150,000 to \$250,000**	Operating at a surplus (Ranging from \$5,000 to \$24,000)	1***	5	Officers: Holly Schmidt, President Clint Burnham, Vice President Patrik Andersson, Treasurer Jordan Wilson, Secretary Director: Cease Wyss

* Esther Rausenberg and Richard Tetrault are Co-Artistic Directors, hired on a project basis (these are not salaried positions).

** Other Sights was project-based from 2005 to 2016. It now receives core funding from the Canada Council and will continue to apply for project funding from other funders.

*** Other Sights has created a General Manager position and will be hiring in April 2018. Barbara Cole, Marko Simcic, and Vanessa Kwan are members of the Producers Team; they invoice as consultants for services when their expertise is requested (these are not salaried positions).

8.1 Operating Model Options

The Blue Cabin Committee worked with the consultant to develop five initial corporate management and administration models for both operations and program delivery functions. The top three are summarized here:

Model One: Current Model

grunt gallery leads with support from current team/consortium partners

Pros	Cons
Strong corporate history	Unequal risk
Institutional memory	Lack of clarity (future)
Mature, experienced collaborators	As an operating model ⚠️ Potential for inequalities
Deepens/expands institutional identity	Too big, too much syndrome
Continues to relate to organizations' mandate	Long-term inequity in HR Resources

Credible Leadership Model	Vulnerability ⑦ Who is hosting? Who is advising?
Management infrastructure in place	Will it be seen as a grunt gallery initiative?
Consolidated & diversified skill set	Allocating time maybe contentious

Model Two: Separate Entity Model

Create new NFP society, and ultimately, a charity

Pros	Cons
Clear focus	Technical set-up
Independent direction and planning	Brand ID: charitable status/NFP
Dedicated entity	Initial organization set-up: board set up, infrastructure set-up, policies and insurance is demanding and time consuming
Unique vision and mission	Financial management
Clean funding slate/growth potential	Long timeline ⑦ declining interest and energy (need x years of existence and operations to apply for funding)
Liberate 3 founding organizations	Start-up costs, staffing challenges
Unburdened mandate	No history
Dedicated staff	Staff would be new?
Diverse funding base	Uptake on funding streams unclear

Model Three: Third Party Owner Model

Sell or transfer responsibility

Pros	Cons
Offload services and management	Lose control of vision and ongoing content?
Funding increases	Loss of independent spirit
Regulation management	Antithetical to spirit and buried in bureaucracy

Funding stability	Shift in identity
Unburden current partners	Loss of investment
No financial risk to founding boards	Getting right fit
Perpetual responsibility	No guarantees for future
Pay us to manage it	Confusion and conflict

8.2 Selected Blue Cabin Floating Artist Residency Operating and Management Model

After considerable review and discussion, consultation with a lawyer and conversations with funders, the Blue Cabin Committee has decided on a transitional model that will operate for at least 2- 3 years and will review its effectiveness during that pilot period. The most likely alternative option at some point would be the creation of a separate entity. An agreement between the collaborating organizations has been developed.

See Appendix 4 for Committee questionnaire results regarding Residency’s desired physical and service attributes.

See Appendix 6 for a detailed copy of the final Blue Cabin Residency Agreement document.

9.0 SITE REVIEW AND SITE SELECTION

Background

One of the great, built-in strengths of the Blue Cabin Floating Artist Residency is its potential to be mobile. This dynamic quality will engage artists and communities in a variety of ideas and conversations inspired by and responding to the residency’s potential to change locations, the participants’ personal experiences and the current social, political, environmental and cultural conditions of the area. However, at the present time, the roaming, roving aspiration of the BCFAR is facing some challenges in terms of mobility barriers (weather conditions, anchorage and mooring, insurance issues). The Feasibility Study acknowledges that the first two to three years in Vancouver will serve as a vital pilot period and that further research and investigation will be needed to achieve the full roaming potential of the BCFAR.

“The aspiration to return artists Al Neil and Carole Itter’s cabin to the foreshore to serve as a studio aboard a roving, off-the-grid, floating artist residency is inspirational, daring, and logistically complex. Crossing over jurisdictional boundaries, the Blue Cabin Floating Artist Residency will assert a presence for art, heritage and culture amongst the economies of trade that dominate our region’s waterways.” - B. Cole, **BLUE CABIN FLOATING ARTIST RESIDENCY: PRELIMINARY FEASIBILITY REPORT**, August 2016.

9.1 Phase One: Original Site Review and Analysis

The Preliminary Feasibility Study produced by Barbara Cole (Cole Projects; Aug 2016), who is also a principal member of the Blue Cabin Committee and Other Sights, initially identified four potential sites for moorage. Ideally, the plan was to move the BCFAR once a year. Each site was chosen not only for its physical properties and marine moorage “comfort and fit,” but also for the possible “resident partners/hosts,” and, as Cole suggests, for the potential each of these sites has to offer rich possibilities for engagement with different organizations and publics. These initial sites included:

- i. **Indian Arm (Cates Park):** Steep-sided, salt-water glacial fjord. Traditional territory of the Tsleil-Waututh Nation and location of summer houses and camps, renowned for abundant food supplies. Outstanding potential for engagement with First Nations cultural histories and contemporary waterway use. Location of the Blue Cabin for over 80 years.
- ii. **Burrard Inlet (Port of Vancouver):** Vancouver Fraser Port Authority, Transport Canada (contemporary working waterfront/harbour, international trade/movement and storage of goods, labour history).
- iii. **False Creek:** Historically-shared waterway of the Musqueam, Tsleil-Waututh and Squamish Nations (rich source of food supply, diversity of sea and plant life, later railway lands, sawmills, etc.). False Creek was the site of Expo 86, and more recently, is lined with condominium towers in all directions. A residency located here would lend itself to deep social and educational exchange with a variety of communities with diverse interests. Potential partners include CitySudio (City Hall innovation hub) and “Floating School” (Justin Langlois et al). Could explore leisure, play, retreat and experimentation as ideal and resistant educational platforms.
- iv. **Fraser River:** Lower Fraser River (lowlands). Potential moorage sites in close proximity to some of natural resource-based industries along the lower Fraser. Originally home to half of the province’s Indigenous population, it was a key transportation corridor and source of food. Colonialization brought fur trade, gold rush, lumber mills, fishery operations, and agriculture, and later, port activity, recreation and marine transportation. History of major floods is a factor, as are poor conditions at the mouth of the Fraser that could swamp a floating platform. Potential for engagement with business, fishing and other resource-based industries.

9.2 Phase Two: Current Site Review and Analysis

Pilot Period

Cole’s report was written in August 2016. Over the past 18 months, research and discussions with local authorities, potential partners, marine engineering experts and other specialists have continued. As part of this Feasibility Study, the consultant also interviewed arts professionals who had developed challenging residency programs. Respondents indicated that it was best practice to start slowly, pilot the Blue Cabin Floating Artist Residency in one primary location for a one to three-year period and transition to a moveable, roving residency as confidence in the floating platform and expertise in transport and mooring develops. Similar advice was provided in a second round of conversations with Tsleil-Waututh Nation program and project analysts.

It was further determined that this initial period would best be delivered in/at a site where partnerships, public engagement and social activities could most easily be developed and delivered, and where any practical demands of the cabin/studio, tiny house or general facilities operations and maintenance requirements could most easily be met. The pilot period of the project will allow the basic residency program to be delivered while more complex sites and engagements are negotiated and developed for a later date while the operating model transitions. This will also allow for additional research and investigation of mobility options.

9.3 Pilot-Period Site Selection: False Creek

History and Background

False Creek was a shared waterway of the Musqueam, Squamish and Tsleil-Waututh nations and was used as a source for sustenance with an abundant food supply. Until the late 1800s, the creek was five times its present size and its shoreline extended far beyond what is currently seen today. At the opening of the creek from Burrard Inlet, sand bars stretched across its mile-long breadth, while at its terminus to the east, a large tidal mud flat supported a rich diversity of sea and plant life. Until 1915, this mud flat extended as far east as to what is now Clark Drive.

By 1917, the area between Main Street and Clark Drive was completely filled in; by 1919, both the Great Northern Railway (GNR) and Canadian Northern Railway had established their new western terminals here, all of which set into motion burgeoning industrial activity. In a matter of 30 years, saw mills, factories and port operations took over the creek and its shallow water became so polluted there was little hope it would ever recover. Industries began to move to other regions in the 50s, and by the early 70s, the redevelopment of Granville Island extended to the south shores where parks and housing edged toward the Cambie Bridge. Expo 86 occupied land on the north shore of False Creek, marking its transition from rail yard to condominium developments. Today, False Creek is lined with condominium towers in all directions and attempts are being made to restore pockets of the marine habitat that defined this once-fecund inlet.

False Creek Site Selection

Locating an artist residency project like the Blue Cabin Floating Artist Residency on False Creek lends itself to a highly socially-engaged and educationally-rich program, where possibilities for public engagement and exchange include a variety of accessible and expansive communities with divergent interests. To indicate the residency's potential range of function and impact at the False Creek location, four moorage sites have been identified. These sites represent the clearest possibility of utilizing the space for research, contemplation, production, education, exploration, community connection and innovation.

The Four False Creek Sites Currently Under Consideration

Each of the four locations is unique and offers different strengths and challenges – some may be appropriate for research residencies, others for social engagement. Advantages and disadvantages versus the mission and values of the residency will be given careful consideration before final decisions are made.

i. NORTHEAST FALSE CREEK (NEFC)



Site Description

NEFC is one of the last pieces of largely undeveloped land along the north side of downtown Vancouver's False Creek waterfront. Stretching from the Plaza of Nations to Science World and two blocks on either side of Main at Union Street, this 143-acre development will include two distinctly different private developments, a new civic park, and a number of cultural amenities. NEFC will be one of the few places along False Creek that offers a direct connection to the water and foreshore.

Offering clear site lines from the water to NEFC's evolving landscape, the False Creek East Basin represents an optimal location for moorage. Both of the private developments have water lots on the East Basin in proximity to the Plaza of Nations. There may be select, discrete opportunities to moor in this location in coming years as part of the developments' public art requirements.

Opportunities

A Comprehensive Area Plan for NEFC has been created and public art is seen as an important component for the future development of this area. A Public Art Master Plan authored by Blue Cabin Committee member Barbara Cole, in consultation with City of Vancouver Public Art Program Manager, Eric Fredericksen, proposes four different initiatives that are relevant:

- An Indigenous arts program
- An Artist-in-Residence program
- Artist-initiated projects
- A Partnership and Collaborations Program

The Blue Cabin Floating Artist Residency fits into all four streams, and discussions are underway for a collaboration with the City for the first year of the Blue Cabin's programming. The Blue Cabin (and its tiny house) would be moored at a site on NEFC and could return there from time to time in coordination with NEFC public art activity.

Although the completed build-out of the site is estimated at twenty years or more, public art activity within this area has already begun. Artists commissioned for public art projects at NEFC will have the opportunity to conduct research and test out ideas while living and working aboard the floating residency.

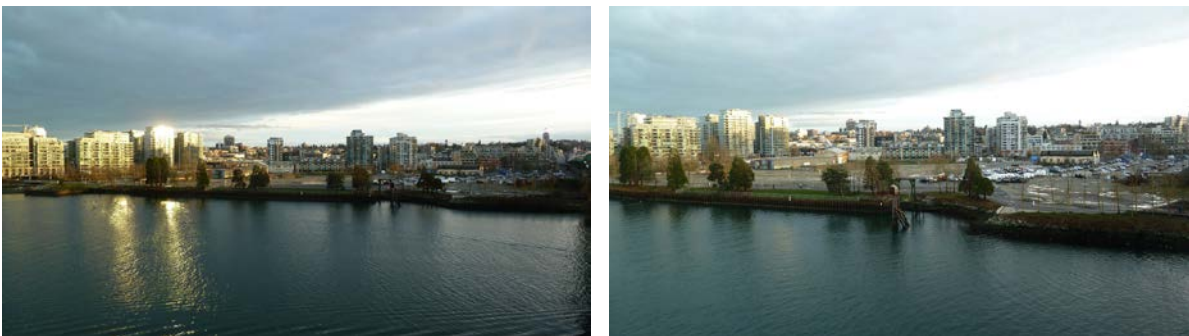
Strengths

- Early involvement in the development of an ongoing public art program;
- Opportunities for collaborations and partnerships with the City and/or local arts organizations;
- Proximity to a large-scale urban development project as a subject for investigation;
- Proximity to historical communities that surround the site: Yaletown, Chinatown, Downtown Eastside and Hogan's Alley;
- A large number of seawall pedestrians and cyclists;
- A large number of paddleboat users;
- Established relationship with the partnering body.

Challenges

- Easy access to amenities may vary depending on exact location
- Complete construction plan will unfold over a 20-year period
- This is the only site without power and water supply

ii. SOUTHEAST FALSE CREEK, BETWEEN HABITAT ISLAND (OLYMPIC VILLAGE) & THE CAMBIE BRIDGE



Site Description

This site was suggested to us by Vancouver City Planner Cultural Planner, Marg Specht, and Marnie Rice who worked on the City of Vancouver's 150 Celebrations including The Caravan Stage Company's project *Nomadic Tempest* (<http://caravanstage.org>). In support of *Nomadic Tempest*, the City serviced the site with water and electricity. Although intended to be self-sustaining and able to fully function in practical comfort off of the grid, the Blue Cabin Floating Artist Residency could take advantage of this already-existing infrastructure to augment its onboard systems and/or events taking place on the shore. The relationship between water and foreshore at this site is such that it allows audiences to assemble at the water's edge, allowing for activities occurring on the BCFAR to spill out to the water, foreshore and land.

There are vestiges of the site's industrial past close at hand because of its proximity to the old Cambie Works Yard. Development is eventually expected to move west from Habitat Island towards the Cambie Street Bridge, but this could be at least a decade away. Located under the Cambie Street Bridge, CityStudio, the City of Vancouver's "Innovation Hub", has expressed an interest in partnering with BCFAR on some of their research, exploration and educational projects. The Blue Cabin Committee did a walkabout with Duane Elverum (CityStudio Co-Director and Co-Founder) to review possible tie-ins with their students and guest

contributors. This could be the focus of an individual residency or an option for any residency (if of interest to the artist).

Strengths

- Ready access to utility services (water and electricity);
- Opportunities for gathering and engaging audiences on shore;
- Opportunities to engage with the nearby CityStudio initiatives and Creekside Community Centre programming and activities;
- Large numbers of seawall pedestrians and cyclists.

Challenges

- Security could present a challenge; on both land and water, this area is relatively dark and quiet at night, with fewer “eyes” on the site.

iii. GRANVILLE ISLAND



Site Description

Granville Island is an ideal place for the Blue Cabin Floating Artist Residency moorage because of its connection to industrial history and to the existing cultural community. Centrally located in a safe and well-used public environment, it would ensure a fulfilling experience for visiting artists and for peer-to-peer public engagement. The BCFAR would also provide new ways for Granville Island to implement some of the directions, goals and objectives of their new Strategic Plan (*Granville Island 2040 – Bridging Past and Future*). The residency would match some of the key themes of the report in cultural development, activation of the waterfront and artist residency opportunities.

“The Granville Island Trust is supportive of any creative and artistic endeavours that add to its already established reputation as a cultural oasis in the centre of the City of Vancouver. The relationship between the people of the Blue Cabin project and the Granville Island Trust is ongoing. No specific decisions have been made on this project but the door is always open for new suggestions.” - Alma Lee, CM, D.Litt. (Hon)

Since the earliest efforts to save the cabin, the Blue Cabin Committee has had a number of discussions with Alma Lee, a member of the Board of the Granville Island Trust. Canada Mortgage and Housing Corporation (CMHC), who manages and operates Granville Island, was in the midst of strategic planning at the time and was not able to make a firm commitment. That process is now complete; therefore, it is an excellent time to approach CMHC a second time and demonstrate how the Blue Cabin Floating Artist Residency project is of direct benefit and relation to its plan.

Strengths

- Site already has considerable cultural and historical value and is a lively public space, open to other arts events;
- Well-developed infrastructure of many kinds;
- Easy access to other urban amenities;
- Opportunity to work with them at the very beginning of a long term-strategic plan, where BCFAR is a good fit.

Challenges

- Resident artists may feel somewhat on display;
- Lack of privacy;
- Privacy concerns noted, there is already a float-home marina on the island and not all areas on the island get equal amounts of traffic.

iv. NORTH FALSE CREEK AT DAVIE



Site Description

This location is in the Concord Marina at the foot of Davie Street on False Creek. The seawall forms an arc around the water at this location, and is intersected by the Marina, connecting its widest points. Only the south side of the Marina is used, but a moorage location on the north side would position the Blue Cabin

between the seawall and the Marina, enhancing its view from the seawall and placing it within this secure and well-serviced Marina.

The BCFAR might resemble a piece of public art in this location. It would be viewable by the public, but would sit in a restricted-access location, assuring some level of privacy while maintaining access to amenities and the Roundhouse Community Centre, which has an encompassing, arts-focused mandate. The Marina is a private site, owned and operated by Concord Pacific, so negotiations with the company would be required to locate the residency in this location.

Strengths

- Privacy;
- Practical amenities and easy servicing.

Challenges:

- Successful negotiation with private company;
- Locked marina could present issue for welcoming public on-site.

Photo credits: Marlene Madison

10.0 CONCLUSION

Stakeholder interviews revealed a high level of general approval and enthusiasm for the project from multiple points of view and perspectives. There was clear evidence of confidence in the partners delivering the BCFAR, a belief that the enterprise was “doable” and “sustainable” and that it filled a clear need for both artists and audiences in a model that had enduring value and meaning. People identified this project as a model others should follow, welcomed it as a unique cultural landmark and applauded its potential for both community engagement and advancing artistic practice and creative production. Stakeholders welcomed the mix of artists from different locations, career stages and disciplines. There was also considerable interest in the potential of this residency to link heritage and contemporary art and build unique partnerships. In general, there were clear indications that this project would work well for artists, add value to the cultural community and be sustainable.

There is ample evidence that there is a perceived need for the project, that artists are eager to participate and that there is a willing and enthusiastic network of partners and collaborators to extend the residency’s foundations and ensure its success. Future residency program funders were enthusiastic in principle and willing to help develop solutions to technical barriers. The Blue Cabin Committee continues to work well together and to consistently generate public interest and new volunteers and donors. The team’s ability to cross sectors, break down silos and build relationships is exceptional and bodes well for the future.

The track record of success to date on this project is impressive and all of the evidence gathered and assessed in the course of our work on the Feasibility Study indicates that this is an absolutely viable project with strong foundations, excellent skill and knowledge sets at work, positive working relationships and a vision that meets the needs of the community.

APPENDIX 1: METHODOLOGY/RESEARCH/DISCOVERY

4.2 Phase Two: Discovery

Project Leads and Key Stakeholder Interviews

Detailed one-on-one interviews were conducted with the senior leadership of the three partnering organizations at the core of the Blue Cabin Committee: Glenn Alteen (Program Director, grunt gallery), Barbara Cole and Marko Simcic (Other Sights) and Esther Rausenberg (C3).

Each of these principals were asked a set list of questions to:

- Establish their view of the history of the project and its value as an active program for artists and audiences in the contexts of heritage, art history and the contemporary art milieu;
- Assess *if* and *why* another residency program in the region was needed;
- Determine why THIS residency is important (i.e., why it needs to happen now, what could make it unique and what impact it could make);
- Assess their participation and contributions to date;
- Gather insight on the anticipated roles of their respective organizations, in both the planning stages and during future operations of the residency;
- Review the current strengths and weaknesses of their organizations and their capacity to support the residency, including the level of board enthusiasm and engagement;
- Learn their perspective on the potential success of the enterprise and the factors leading to viability and sustainability.

4.3 Phase 3: Stakeholder and Community Engagement

Identifying Stakeholder and Community Engagement Participants

One-On-One Interviews

Step 1: The consultant worked closely with the Blue Cabin Committee to develop a list of participants/respondents to include in this outreach and probative exercise. This began with a brainstorming session with the Blue Cabin Committee where the team worked through the following questions:

- What do we need to know?
- What kind of information, perspectives and assessments do we need in order to determine the project's feasibility, viability and sustainability?
- Who needs to be a part of this process and for what reasons? (Advice, assessment, awareness, critical perspective, building alliances, technical knowledge, skills or experience, demographics, disciplinary perspective, community perspective?)
- Who might want to be part of this process?
- Who can think outside the box?
- Who will bring diverse perspectives?
- Who will bring honesty and integrity to the process?
- What different knowledge bases and experiential perspectives do we want to tap into?

- Who might offer longer term relationships, partnerships and support?
- Who might bring a rigorous critical eye?

Step 2: In this step, the group developed strategic targets. The Committee was in search of individuals who were ideal and/or suitable contacts under the following categories:

- Individual artists who have extensive residency experience
- Individual artists who have no residency experience
- Curators and critics
- Academics/teachers
- Gallery directors, directors of artist-run-centres and collectives, staff and board members, museum professionals and heritage professionals
- Professionals running residency programs
- Federal, municipal and provincial funders
- Potential community partners
- Relevant city officials, councillors from the District of North Vancouver and representatives from the Tsleil-Waututh people

An initial list of participants was developed and reviewed by Glenn Alteen and the consultant. Additions were made and the list was amended and adjusted throughout the Feasibility Study as new questions or issues were identified and potential networks developed. A standard list of questions was developed, and reviewed and approved by the Blue Cabin Committee.

A target list was established and personalized invitations were issued for each interview. Most of those on the list live in British Columbia or Ontario. All of those consulted were in turn asked to recommend other participants. The list included individuals who would be critical and supportive of the Blue Cabin initiative to produce holistic feedback and insight. Altogether, approximately 45 people participated in stakeholder engagement through interviews or focus groups. The consultant reported on the results to Glenn Alteen after each set of interviews and provided interim reports. The results were reviewed and discussed at Blue Cabin Committee Planning Meetings.

Respondents were asked questions from a series of set lists, which were tailored to their experience and interest in the project. Questions covered a wide range of topics, including:

- The participant's connection to the project and its team leaders;
- The strengths and weaknesses of this team (the Blue Cabin Committee);
- Their knowledge of the project and the history of the Blue Cabin, counter culture, heritage restoration, North Shore history and Vancouver art history;
- Their assessment of how the mission of the Blue Cabin Floating Artist Residency fit with the mission(s) of the core partner organizations;
- Their experience in being a resident artist or in delivering artist residencies;
- Their assessment of the need for a new residency opportunity;
- The value of a moveable, floating residency in a West Coast, marine environment;
- The "dos and don'ts" of such a residency program;

- What that new residency might “look like” from both a facilities and program point of view (scope, duration, disciplines, etc.)
- An analysis and assessment of potential partners and collaborators;
- An analysis and assessment of potential funding sources;
- Ideas for audience outreach, education programs and public engagement initiatives;
- Key benchmarks for success;
- Deal breakers; viability and sustainability benchmarks;
- The reputations of the principal members of the Blue Cabin Committee, including their collective experience, assessed organizational capacity, and ability to further develop and deliver the residency program as partners.

Stakeholder Interview Outcomes

The summaries provided below encapsulate the overall themes and trends of interview outcomes:

General Perceptions

- There is tremendous good will and enthusiasm for the Blue Cabin Floating Artist Residency, as an important heritage preservation endeavour, a project of art historical interest and urgency, and as a new initiative that will enrich the cultural life of Vancouver. Further, it will deepen the work of all of the area’s organizations involved in the development of contemporary art practice in a global framework. Stakeholders are positive about the project and show confidence in the team proposing it.
- Plans for the Residency Program itself, its “floating and roaming character”, the combination of studio and environmentally-sensitive, self-sustaining accommodation are viewed as innovative, necessary and highly attractive to local, regional, national and international artists.

Capacity to Complete the Initial Stages of the Project and Develop and Manage an Ongoing Residency Program

- The key people undertaking the cabin remediation and other aspects of the physical facilities side of the residency development (the tiny house and the marine platform) are considered, without exception, to be serious, skilled professionals and there is an excellent relationship between this group and the Blue Cabin Committee. That may not be a surprise to those involved, but it is a tremendous asset to the future of the project and bodes well for all aspects of this initiative.
- As project leaders, the grunt gallery staff and Board are perceived as very experienced, stable, clear, focussed and very well organized. They demonstrate an outstanding combination of realism and visionary thinking, bringing both a creative and critical perspective to planning and executing the project. Their long, successful, stable history and track record for innovation and excellence was identified as remarkable and essential by many stakeholders, as was their risk-taking ethos and “can-do” attitude. These qualities are absolute necessities for the success of the endeavour.
- The partners collaborating on the project (grunt gallery, Other Sights and C3, are independently well-known and deeply respected in the community. They are perceived as a team that works extremely

well together and has the ability to tackle complex ideas and issues in an effective and efficient manner, both at the organizational and individual levels. As a team, they bring high levels of local knowledge and understanding to this work, advanced project planning skills, passion, enthusiasm, and solid track records as competent and responsible arts managers. Collectively they have a deep and broad network of relationships and partnerships with a wide variety of both arts and community-based organizations. This project was seen to be well within their scope of abilities and several respondents commented on their collective insight and understanding of the needs of artists, the heritage and art historical import of the project and the process involved in building viable relationships and additional valuable partnerships as the residency project evolves. Several commented on the unique combination of risk-taking and responsibility evident in the history and practice of their organizations. There was evident respect and appreciation for all that this group had already done for their communities, what they had already contributed to date in an effort to preserve and conserve this vital part of both North Shore history and “counter culture restoration”, and for their innovative thinking and the unique approaches they would take to executing residency projects.

- A number of those interviewed highlighted the impressive ability of the Blue Cabin Committee to attract sponsors and supporters in the early stages of the project. They were impressed by the mix of support evident – from volunteer time, labour and donated services, to individual financial donations and public sector revenue generation. All of these demonstrated that this group had a high likelihood of realizing their vision and mission.
- Funders interviewed were, in general, remarkably forthright in their enthusiasm for the project and confidence in the team. They did point out some potential barriers to a smooth funding trajectory in terms of who might apply for funding, how it would relate to the existing funding paradigms of the partnering groups and the “fit” in terms of eligibility timelines. (Please see Operating Models). However, provincial, district and municipal funders were interested and positive about finding ways to meet this challenge.

Partnerships Potential

- Almost all stakeholders interviewed indicated that they supported the residency project in general, thought it would be an important and valued addition to the “scene”, and several expressed their interest in collaborating directly on the delivery of the residency and its public engagement programs. Suggested engagement and support included everything from financial cost sharing, to support for special projects, hosting public events, partnering on publications etc. This sentiment was shared by a wide variety of arts organizations including exhibition and presentation groups, production and creation organizations, and by heritage organizations and enthusiasts. This means the core team will enjoy a broad network of potential collaborators/partners/sponsors for each residency initiative.
- The Blue Cabin Floating Artist Residency was appealing to both contemporary art organizations and those with a heritage mandate and interest. Several stakeholders pointed out that the origins and histories of the Blue Cabin might welcome cross- and transdisciplinary projects and expand the scope and potential of public engagement projects. Partners might include environmental and natural

heritage groups as well as the expected arts collaborators. Researchers, scholars and educators may add valuable additions to the roster of residents and open new horizons on partnerships and collaborations.

- Potential partners on the North Shore, District of North Vancouver and the North Vancouver Museum and Archives have a very high regard for the project, its organizers and its potential. They are anxious to pursue further discussions and collaborations.
- There have been two meetings with the Tsleil-Waututh Nation Policy and Project Analysts, both very positive. They were very interested in having artists present in the community and particularly interested in artists whose work explored the history, culture and contemporary life of their people. They had some concerns about how the BCFAR might disturb the sea bed, and all agreed that they would be kept in the loop about the progress of the project and would meet again when more is known about the final floating platform and how it would be towed, anchored, moored.
- One respondent was somewhat hesitant and wanted to wait and see what the project might do to directly benefit their organization.

Needs Assessment

- The design and intended “shape” of this residency is viewed as unique, adding a valued new component to the existing scene while, in and of itself, offering a much-needed complement to existing residency programs and filling critical gaps in the availability of affordable studio space and support programs for artists in British Columbia.
- Organizations with similar mandates noted the potential of the BCFAR as something of a magnet for attracting compelling and otherwise potentially “out of reach” artists to Vancouver and maximizing the impact of their presence in the city or in other locations.
- The “roaming” potential of the residency was highlighted as a crucial compliment to the residency program, its accommodation and studio facilities, offering the possibility of an artist’s presence in areas/locations that would not otherwise have such an opportunity. This will mean that some funding sources will shift as well.
- The artists interviewed welcomed another residency opportunity in general, particularly one that was “artist-centred,” self-contained, and flexible in expected outcomes. Indeed, a residency program that was a “permanent fixture” (not a “one-off”), was identified as a significant need. The inclusion of financial support, as well as other services and “community connections” in the residency model was enthusiastically supported, since it would be addressing a clear needs and desires in the community.

4.4 Phase: Focus Groups Input

DOS	DON'TS
<p>PURPOSE</p> <ul style="list-style-type: none"> ● Include interdisciplinary, multi-disciplinary, cross-disciplinary, and transdisciplinary opportunities ● Make diversity a top priority ● Encourage intergenerational collaborations 	<p>PURPOSE</p> <ul style="list-style-type: none"> ● Do not allow funders to re-name or have philosophical/artistic control over the project ● Don't limit the possibilities ● Don't become a spectacle/production-based project
<p>FUNDING/FINANCING</p> <ul style="list-style-type: none"> ● Give money! Support the artist through stipends, in-kind, travel, etc. ● Provide financial support: food, materials, stipend, etc. ● Keep artists' costs / responsibilities down 	<p>FUNDING/FINANCING</p> <ul style="list-style-type: none"> ● Don't charge artists \$ to live in the cabin ● Don't be expensive ● Don't charge artists to use ● Don't charge an application fee ● Don't be cheap
<p>HISTORICAL CONNECTIONS</p> <ul style="list-style-type: none"> ● Maintain "local" reference: a "Vancouverist" / West Coast issues, history, art history, activist and environmental history ● Honour history of the Blue Cabin artists, Al Neil and Carole Itter, and their role in the development of Vancouver art history ● Keep the spirit of the cabin/Al/Carole alive ● Keep the faith with the philosophy of the original residents and the genesis of the project ● Embed the philosophies embodied by the lives and practices of Al Neil and Carole Itter into the values and vision of the Blue Cabin platform/residences (e.g. anti-spectacle) ● Stay true to their ethos 	<p>HISTORICAL CONNECTIONS</p> <ul style="list-style-type: none"> ● Don't make it too historical. Embrace the history and then move on. Don't be precious. ● Don't let the particular history of the cabin be lost ● Don't forget the origins and the environment ● Stop being critical of reasons why Blue Cabin had to move in the first place ● Don't forget the subversive nature of the original space
<p>FACILITIES</p> <ul style="list-style-type: none"> ● Continue the peripherality of the Cabin's relationship to the city/development/officialdom ● Keep the faith with the off-the-grid idea ● Privacy! Please give the artists privacy and enough time to get something done ● Not a temporary (sometimes) studio ● Ensure physical safety 	<p>FACILITIES</p> <ul style="list-style-type: none"> ● Don't be tied to one location ● Don't ignore potential safety and security issues ● Don't ignore accessibility challenges ● Don't leave the artist in isolation unless that is what they want

<p>STYLE AND CONTENT</p> <ul style="list-style-type: none"> ● Create conditions encouraging "mindful" freedom ● Support and encourage creative freedom of form and content ● Be Glamorous ● Make the Blue Cabin Floating Artist Residency about relationships and trust, in honor of Al & Carole ● Take risks ● Try to preserve some renegade flavour ● Nurture and invest in a continued discourse (not spectacle-based, but phenomenologically embodying the original values of Al and Carole's legacy) 	<p>STYLE AND CONTENT</p> <ul style="list-style-type: none"> ● Don't be a fishbowl ● Don't make the artist perform too much ● Don't require some sort of public display (i.e., it can be pure research) ● Do not allow public access 24/7 or make the residency into something that simply fills a public programming gap ● Don't expect artist to entertain public (unless they want to). Give clear expectations of community engagement ● Don't feel that it has to fit an existing model ● Don't "spectacle-ize" ● Don't be middle-of-the-road, mediocre – take risks ● Don't urbanize ● Don't parachute residents/artists in who do not have a reflective and aware practice regarding local/environmental concerns ● Don't "invade" the creation process
<p>MANAGEMENT</p> <ul style="list-style-type: none"> ● Give clear guidelines: what is provided in residency and what is not ● Keep the time period between application for, and the residency, as brief as possible 	<p>MANAGEMENT</p> <ul style="list-style-type: none"> ● Don't be paperwork heavy ● Do not allow hidden process of nominations. Transparency is important. ● Don't get overwhelmed by infrastructure ● Don't be bureaucratic ● Don't get top-heavy
<p>PUBLIC/COMMUNITY ENGAGEMENT OUTCOMES</p> <ul style="list-style-type: none"> ● Give clear expectations of community engagement ● Facilitate community engagement relevant to the history of Blue Cabin, (Cates Park) location, water resources ● Provide support for the artist to connect to local community ● Create ongoing relationships with other local organizations 	<p>PUBLIC/COMMUNITY ENGAGEMENT/OUTCOMES</p> <ul style="list-style-type: none"> ● Don't make it all about workshops and public engagement and kids ● Don't make presentation mandatory

APPENDIX 2: ENVIRONMENTAL SCAN AND POSITIONING

One of the first steps the Blue Cabin Committee undertook as part of their work on the Feasibility Study was an Environmental Scan to assess the residency “landscape” to determine if there was a positive environment for artist residencies in the region and if so:

- What models existed?
- How many were there?
- Who ran them and how?
- Who did they serve/accommodate?
- What were their strengths and weaknesses?
- Could specific gaps/needs be identified?
- Could early plans for the Blue Cabin meet needs, fill gaps and/or make a positive difference in supporting contemporary art practice and public engagement?

QUESTION #1: WHAT OTHER ARTISTS’ RESIDENCIES EXIST IN THIS ENVIRONMENT?

Municipal

- **Western Front:** Media Arts program, curated, media arts/music/multidisc.
- **City of Vancouver:**
- **Fieldhouse Activation Program** → In partnership with Vancouver Park Board. Provides space in a fieldhouse and access to parks to create activities that engage the community. Application.
- **Burrard Marina Field House** → Fieldhouse program, run by Contemporary Art Gallery (CAG). Hosts series of artists working toward participatory projects to be realized throughout 2017–2019. Supports artists whose practice moves beyond conventional exhibition making.
- **1265 Howe Street** → City of Vancouver will partner with non-profit arts/culture organization to operate and lease a new 10,872 square foot artist production studio facility for nominal rent.
- **Artist Studio Award Programs (Seven Studio Spaces)** → Studios (work-only and live-work) are awarded at significantly reduced rental rates, for a three-year term. Supports range of disciplines except amplified music, glassblowing and welding.
- **The Arts Factory (281 Industrial Avenue)** → City-owned industrial warehouse renovated to accommodate heavily subsidized artist studios. Primarily for artists working with industrial-based fabrication processes. No studio spaces for rehearsals or performances.
- **Artists in Communities Program** → Hosts artist residencies each year in participating community centres to support artists working in neighbourhoods and encourage a wide variety of interactions between artists and residents. Open to individuals and teams working in all disciplines, living in Metro Vancouver.
- **Twenty-Three Days at Sea** → Access Gallery et al (Vancouver; completed)
- **Deadhead** → Other Sights: large-scale sculptural installation mounted to a barge and towed by tug to different locations along Vancouver’s waterways. Site for local performances and public visits. Completed.
- **Historic Joy Kogawa House Writers’ Residency** → Historic Joy Kogawa House Society. Canadian writers with at least two professionally published titles.

- **Branscombe House Residency** → City of Richmond's Arts, Culture and Heritage Services. Canadian or international artists, any disc., 11 month, live-in.
- **Writer-in-Residence Program** → Richmond Library (Brighthouse) and Minoru Place Activity Centre and Arts Centre. Full-time residency position for Canadian writers, running September 30 to November 30 each year. 25% of writer's time spent on public programming, 75% on writing.
- **BAF Residency** → Burrard Arts Foundation. Provides honorarium, tailors residency to each artist. Visual arts. Culminates in exhibition in Vancouver. Accepts International artists.
- **Cemetery** by Paula Jardine → One-time artist-in-residence. Site-specific.
- **Other Project-Specific Residencies**, including Vancouver Biennale

Universities / Colleges

Langara College: The Langara College Centre for Art in Public Spaces no longer exists. While it was in operation, it supported one artist per year. The artist-in-residence would execute and publicly display an artwork while also engaging students through workshops and lectures.

Simon Fraser University (Vancouver)

- **Audain Visual Artist in Residence** → SFU's School for the Contemporary Arts. Seeks artists who have contributed significantly to the field of contemporary art, whose work resonates with local/international visual art discourses and who wants to share "artistic research."
- **SFU Woodward's Developmental Residency Program** → Seeks Canadian artists working in a range of disciplines. Supports mentorships, internships and exchange with SFU's Faculty of Communication, Art and Technology. Housed in the Goldcorp Centre.
- **The Ellen & Warren Tallman Writer in Residence Program** → SFU English Department. Provides one-on-one consultations for members of the SFU community on writing projects with the current writer-in-residence.

University of British Columbia (Kelowna and Vancouver)

- **Summer Artist Residency Program** → UBC Okanagan's Creative Studies. Gives emerging and established artists access to specialized facilities for sculpture, printmaking, painting, drawing, photography and multimedia to develop new work/research.
- **Writer-In-Residence** → UBC's Okanagan Faculty of Creative and Critical Studies. Allows 16 selected local writers the opportunity to receive a free critique of their work from the writer-in-residency.
- **Botanical Gardens Artist in Residence** → UBC Botanical Gardens (Vancouver). Seeks artists celebrating biodiversity in their work. Invitation only.
- **K'inadas Studio Residency** → 2017 Summer Indigenous Intensive: UBC-Okanagan. Artists-in-residence develop new work addressing ongoing complex responses to reconciliation and art-making practices as a radical methodology for decolonization/Indigenizing contemporary theoretical discourse and art praxis.
- **Canada Council Writer-in-Residence** → Green College, UBC (Vancouver). Residencies allow special guests to organize public talks, events and book launches.
- **Emily Carr University of Art + Design (Vancouver)**
- **Audain Distinguished Artist-in-Residence Program** → Audain School of Visual Arts. Supports two artists per year to live and work in Vancouver for a one- to three-month period, incl. living and travel expenses, support for production costs, exhibitions and honoraria.

- **Departments:** Other occasional residencies funded and directed by different departments and “schools”

Young Ambassadors Program → PuSh International Performing Arts Festival. Integrates the next generation of Vancouver’s young artists into the Festival and connects them with visiting Canadian and international artists.

- **Community Engaged Dance Residencies** → Made in B.C. Pairs regional communities with professional dance artists for intensive periods of learning and artistic collaboration. May provide artists time and space to work on projects if scheduling allows.
- **Artist-in-Residence Program** → The Dance Centre. Provides studio space and technical and administrative support for choreographers, artists and audiences.
- **The Dancelab Program** → The Dance Centre. Supports research and collaboration between dance artists and other art disciplines by fully subsidizing studio space at Scotiabank Dance Centre for 2 weeks.
- **Performing Arts Residencies** → The Firehall Centre.

Public Schools

- **The Artist in Residence (AIR) Program** → Vancouver School Board. Seeks practicing artists to lead workshops in drama, dance, music and visual art.
- **BIG IDEAS In-school** → Vancouver Biennale, Education. Residency for local professional artists to collaborate with teachers to foster creative and innovative learning, inter- and multidisc.
- **ArtStarts** → Vancouver School Board. Offers grants and other resources to artists and schools that want to collaborate, start residencies, etc.

Beyond Vancouver

- **Residency Programs for Artists and Writers** → Caetani Cultural Centre. For emerging and established visual artists in any medium. Self-funded residency in Vernon.

Victoria

- **Indigenous Artist in Residence Program** → City of Victoria. For a local artist to develop artistic works and engage the community in dialogue, workshops, events, and activities (one-year term).
- **Artist in Residence program** → City of Victoria. For a local artist to work with City staff and the community to identify and develop a creative artwork for one or more capital projects (one-year term).
- **U of Vic Artist-in-Residence (AIR) Program** → Available to artists working in visual arts, literary arts, performing arts, design or new media, whose creative work can be conducted in a university office.

QUESTION #2: WHAT INTERNATIONAL ARTISTS’ RESIDENCIES DO YOU KNOW AND ADMIRE?

- **Banff Centre for the Arts** → Offers range of residencies in multiple disciplines.
- **Worpswede Artist Residency (“The Colony”)** → Ministry of Science and Culture in Hanover & Lower Saxony Art Commission (Germany). Hosts artists, researchers, craftsmen and activists in Worpswede Martin Kausche studios. Incl. visual art, sculpture, music, literature, new Media, film-making.

- **Artist Residency** → MacDowell Colony (Vermont). Emerging and established artists may apply for: architecture, film/video arts, interdisciplinary arts, literature, music composition, theatre and visual arts.
- **Residency** → Bruna Press (Bellingham). “New independent artist-run publishing house specializing in works at the intersection of contemporary art and experimental writing.” During their residencies, participating artists and writers may initiate new work, conclude an existing project or begin the process of developing a future publication in collaboration with the press. Residencies may be taken for a duration of a few days or for a much longer period.
- **Artist-in-Residency Program** → Lookout Arts Quarry (Bellingham, WA). Offers living and studio space year-round for artists of all disciplines. Includes free access to certain spaces. Food costs are shared with residents and other artists.
- **Artist-In-Berlin Residency** → German Academic Exchange Service (Deutscher Akademischer Austauschdienst – DAAD). Approx. 20 grants awarded annually to international artists to stay for one-year in Berlin. Gives artists access and exposure to nation-wide communities and resources while fostering international contemporary scene in Berlin. Freedom of expression and creativity.
- **The Rauschenberg Residency** → The Rauschenberg Foundation (Captiva Island, Florida). Welcomes artists of all disciplines from around the world to live, work, and create. Seeks a diverse mix of artists interested in working in an interdisciplinary environment and open to collaboration.
- **Chinati Foundation's Artist in Residence Program** → Chinati Foundation (Marfa, Texas). Invites artists from range of backgrounds and disciplines to work in a striking, natural environment. Concludes with exhibit of artist’s work.
- **Fogo Island International Residency Program** → Fogo Island Arts (NFLD). Invites artists (wide range of disciplines) to live and work on Fogo Island for one to three months. Most expenses covered.
- **Artist in Residence Program** → Klondike Institute of Art & Culture (Yukon). Welcomes visual artists, media artists, interdisciplinary artists and curators to Dawson City from all regions of Canada and around the world. Professional, established and emerging artists accepted.
- **Santa Fe Institute Residencies** → Santa Fe Art Institute. Offers living and working space for one to three months. Subsidizes most costs. International applicants may apply. Often thematic. Fellowships for emerging artists.
- **Big Sur Writing Workshops** → Big Sur Writing at the Henry Miller Library in California. Hands-on intensive weekend designed to ready participants’ manuscripts for publication.
- **“Permanent Residencies”** → Fort Mason Center for Arts & Culture (San Francisco). Residents receive annual support from FMCAC, allowing them to focus on producing original artistic programming. Organizational focus.
- **Work Trade Residency Program** → A-Z West / Andrea Zittel (California). Seasonal residencies hosted in the Wagon Station Encampment.
- **Residency at ZK/U** → Centre for Art and Urbanistics (Germany). Cross-disciplinary exchange between artists, scholars and practitioners. Various spaces available for production, exhibiting, exchange and leisure, including the individual studio-apartments. Self-funded.

APPENDIX 3: VISION AND MISSION DEVELOPMENT

The Blue Cabin Committee met with the consultant to undertake some planning exercises in May 2017. This included a review of the basic goals and objectives of the project and some general brainstorming of the residency's organizational identity and vision. Questions posed & participants responses included the following;

Vision Exercise #1

What is driving our work?

- History of the foreshore including recent, colonial and pre-colonial periods
- The deeper meaning of the cabin and its use
- Environmentalism
- International connectedness
- Owning/capital/shared stewardship concepts and issues
- Commitment to preservation
- Belief in the value of this initiative and its validity
- Need, economic circumstances, economic pressures on artist and arts organizations
- Wanting to find new ways to engage communities and new audiences
- A sense of stewardship

Why this residency?

- Imaginative potential
- Gaze → flip-side of property-owning conventions
- "Floating" – practical and symbolic value
- Alternative format
- Renegade
- Off-the-grid
- Microcosm of history

Why here?

- Larger place
- "Moving" nature of situation here at many levels
- Economic crisis → Response
- North Shore histories and First Nations' histories
- Recording and witnessing
- Geographic realities
- View reversal (new perspectives, flip sightlines, water/ to shore)

Why now?

- Move society forward (society in general and our own not-for-profit organizations)
- Space issues (there are very few affordable studio spaces)
- Mobility is so attractive in so many ways

- Reuse/recycle/repurpose ethos
- This is a vessel to fill
- The Blue Cabin is a magnet (for new artists, struggling artists, great ideas)
- This situation requires an imaginative, positive response now (heritage crisis, gentrification, economic pressures)

Why are we the ones to do it?

- Capacity to work in a non-hierarchical mode
- Ability to work as a team
- Consolidate exceptional level of skills, experience and expertise
- Multiple capacities
- Exceptional ability to deal with complex structures
- Passion/interest
- Connects to all of our aims, goals and objectives
- Mutual respect
- Commitment to Indigenous history
- We need to fill this vacuum

Vision Exercise #2

What do you imagine the Blue Cabin Residency will do or be?

- A residency for artists on the foreshore, highlighted by Vancouver's history of the foreshore;
- A multidisciplinary floating artist residency (with a tiny house) for regional, national and international artists;
- A space to inspire, create, research, inform;
- An opportunity to bring art practice into public view in an integrated way;
- Layer art and heritage audiences through integrated programming initiatives;
- Moored in False Creek or Coal Harbour, with opportunities to re-site to other locations around Burrard Inlet;
- Off-the-grid, sustainable;
- An opportunity for artists from British Columbia, Canada and beyond to live, study and create in a space that evokes the distinct history and sensory experience of the south coast while at the same time inspiring residents to reflect on and adapt their own processes in the spirit of improvisation, playfulness, connection with nature and other qualities that have characterized Al Neil and Carole Itter's work and living arrangements over the past four decades;
- Moored within Vancouver region's waterways, the Blue Cabin Floating Artist Residency provides a remarkable live/work situation conducive to research and creative production;
- Support artists and art;
- Uniquely tied to its place/situation;
- The Blue Cabin Residency will be a residency that is sustainable, internationally desirable and widely known. It will be a fully-supported opportunity for artists that is adapted to the specifics of research-based practices and the landscape and waterways;
- Provide a hub for creative experiment;

- Provide a space for creative thinking and/or creative production;
- Be a space for conversations about art, community, alternative housing, waterways, Indigenous issues, environmental concerns, etc.;
- Presentation space: talks, group visits, tours;
- Intellectual space

What will the Blue Cabin achieve?

- Make Vancouver's histories available to visiting artists and the citizens of the City;
- Strengthen the art community;
- Connect communities and people, locally and internationally;
- Provide a space for diverse programming;
- Provide space for artists to create and research work for extended periods;
- Educate through artist talks, studio visits, residency related events;
- Preserve heritage and cultural legacy;
- Provide potential for unique partnership arrangements;
- Create a unique cultural landmark with a live, reoccurring activation that engages and provokes local and global audiences;
- Provide artists with the time, facilities and support to develop new works from within a unique vantage point: on the water, in an urban setting;
- Provide a model for other institutions, artists and organizations – and help to redefine what property, capital and 'destination' can look like – as shifting-yet-sustained, collaboratively-defined, expertly-stewarded program;
- Model new ways of creating opportunity and culture;
- Help develop individual artistic practices;
- Engagement of the community;
- Connection with history: architecture, uses over the years, art community.

At its best, what difference will the Blue Cabin make?

- Facilitate an intergenerational transfer between art and history within the city;
- Offer reciprocal benefit to artists, organizations and the community at large
- Benefit the general public;
- Open conversations around Blue Cabin's heritage, cultural history and its current use;
- Draw attention to issues around land development, housing and affordability and First Nations' history in Vancouver;
- Connect and inform;
- Create much-needed residency space in Vancouver;
- Promote public interest and international media attention;
- Inspire other projects;
- Demonstrate leadership;
- High visibility;
- Bring in new audiences;

- Provide wider awareness of historical and contemporary issues around creativity, community and space in Vancouver (as a distinct site of cultural production);
- Bring attention to the housing crisis, the financial challenges of living in the Lower Mainland and the unaffordable nature of sustained art practice by providing much-needed support and space for artists to live and work;
- Further the history of the foreshore as a site of abundance, resourcefulness and creativity;
- Differentiate our views and ideas around property and real estate in Vancouver and also how those impact the culture;
- Enrich the arts community;
- Welcome community engagement with local population, North Shore, Indigenous groups;
- Provide a platform to discuss contentious local issues.

If successful, what will the Blue Cabin look like? Or what will the art scene look like?

- More opportunities for people to engage with their histories and with visiting artists;
- An art scene that interfaces with other communities on the foreshore and encourages engagement between sectors;
- Diverse and inclusive programming;
- Partners/collaborators will program stimulating, distinct residencies;
- External organizations apply (with \$ in place) to program one residency per year (or 18 months);
- Four to six residencies per year;
- Artist engagement with public, e.g.: resident artist takes over Blue Cabin Instagram account;
- A gathering place for select cultural events;
- Heritage tours and talks during residency hiatus;
- Heritage information available on-site (video, etc.), and via social media and website;
- Fundraising events to attract donors connected to other disciplines;
- Available for short-term rentals between residencies;
- Maintains a connection to its past, Tsleil-Waututh Nation, North Vancouver, squatter history;
- Regular communication with public via newsletter, social media;
- An internationally renowned residency both for its unique setting and structure that facilitate creativity and exchange between artists and audiences. A scene similar to the one that developed around Other Sights' Foreshore series: built via dialogue, supportive community, and open-ended thematic exploration;
- A unique and curious space with evidence of creative activity and evolving adaptation to the site and context;
- Would have high symbolic presence and value, which is also important as something that can communicate to a larger group/community;
- A live/work space – completely immersive;
- Off-grid living experience;
- High tech;
- Efficient, organized, minimal;
- Will provide the art scene with another alternative for housing/working with visiting/local artists;
- Will provide the community with a political, environmental, activist platform to raise issues;

- Furthering opportunities in non-traditional practice;
- Provide opportunity to strengthen socially engaged work.

In your ideal vision of the Blue Cabin, what key accomplishments are people talking about?

- How engagement with the foreshore influenced the work that was produced in the residency;
- Uniqueness of the Blue Cabin as a floating residency;
- Collaborative efforts made to imagine and create this remarkable space;
- Work that comes out of the Blue Cabin Residency
- Diversity of artists invited to the residency;
- The preservation of the structure, the amazing setting for a residency, and the works/public events that are produced;
- The vitality of the residency's programming and high caliber of the participants;
- Its broad international presence and how it speaks to contemporary issues—both aesthetic and socio-economic;
- Fees, outreach, how well we treat artists, what kind of opportunities do we offer? How unique is the program and how do we support artists and their work? How do we support the production of work alongside presentation, post-residency activities or opportunities, promotions, studio visits, writing/scholarship, partnerships with other groups, galleries or venues for presentation, etc.;
- The work to date – saving cabin, moving cabin, storing cabin and remediating cabin;
- Ability of working group/committee to work so cohesively and collaboratively;
- Ability for grunt gallery to take on this project;

What will be the most impressive achievement of the Blue Cabin project?

- Created a space for art to intersect with heritage in new and exciting ways;
- The Blue Cabin Floating Residency actually came to be!
- No one in Vancouver in 2017 could imagine something like this existing;
- Maintained its relevance to the broader community over time;
- The residency is being sustained long term, that it sustains artists while they are here, that it is and speaks to sustainability;
- Support of artists' practices, local/national/international (i.e., cultural relevancy);
- Imagining and articulating the vision for this residency re: floating residency with Blue Cabin as studio and tiny house that moves across the Lower Mainland's waterways.

What do I like about the Blue Cabin?

- No one owns the cabin: it has always been space that was never actually "owned" by any one person; it continues that way to some extent and exists in opposition to real estate ownership and speculation;
- The three organizations currently involved bring different strengths to the table;
- Programming through more than one organization;
- Brings international artists to Vancouver;
- Artists develop work in a unique setting;
- Its placement will likely inform work made during residencies;
- I get to work on this amazing project with a stellar group of people;

- The history of the structure itself and all its past lives all have a presence in its new life as do the minds and bodies of residents, who may be complete outsiders;
- Odd and intriguing – the Blue Cabin as a distinctive gem, the tiny house as a well-designed statement, and the spaces between as vital and ever-changing;
- That it's always remote;
- I like that the project is a response to an opportunity and a history that is absolutely rooted in this place, but possesses the capacity to inspire and create resonance widely – nationally and internationally and across disciplinary or community lines.

What do I see happening here?

- A city icon people can get behind – comes to represent Vancouver as much as Stanley Park or the Lion's Gate Bridge (visions a history that includes the unwritten and unrecognized)
- Artist residencies
- Studio visits
- Open studio periods during the residency
- Artist talks
- Readings
- Gatherings
- Performances
- Seminars
- Installations
- Transformations
- Workshops
- Projections
- Cultural events/programs
- Occasional short term rentals
- Heritage talks/tours
- Art production, public events (talks, screenings, performances, fundraisers, etc.) both in person and virtual, heritage component (display, events, activation by artists) and amazing sunsets
- Regular events that show/remind us that art is happening there
- Collaborative practices to build a sustainable infrastructure to support the Blue Cabin Residency
- Excellence, being open to adjustment and evolution, leadership
- Thinking, contemplating, writing, watching, filming, noting, talking, sharing – in relation to individual artist's artistic practice
- Physical production of something not necessarily a requirement
- Some kind of community engagement and interactivity with the participating artist

What will it look like?

- Curious. A tiny house and the Blue Cabin floating and encouraging questions around what it is and why is it on the foreshore;
- Each resident will go about making the space their own;

- Natural elements (weather, tides, wildlife, flotsam, etc.) will strongly shape the residencies, possibly as distinctly as the residents;
- Part belonging and part enigmatic;
- It will be a work in progress for the first three years. Once the framework stabilizes, (funding? governing body, residency structure? moorage etc.), it will be a model for people to consider how to take up space differently and how to invest in (and not seek to own or co-opt) projects and ideas of unclear jurisdiction;
- This residency is international in focus, but will welcome local, regional and national artists;
- It will be an independent residency program;
- Artists interested in North Shore history, issues of property ownership, environmentalism, gentrification, Indigenous issues, water, inward/outward, land/sea perspectives, artists' studio practice and beyond will be attracted to this residency;
- It will include some kind of public and community engagement component;
- It will be a subsidized residency in our Blue Sky vision and may include airfare, ground transport, artist's fee, subsistence grant and various forms of production support in addition to accommodation and studio space;
- This residency will focus on visual arts, writing, media arts and multi/interdisciplinary work.

APPENDIX 4: RESIDENCY PROGRAM FEATURES

Through a series of questions put to the Committee on features that could and would be included in the residency program, decisions were made on the amount of support we could provide, and what would be the residents' responsibility. The following represents a distillation of the responses to those questions:

Accommodation

- Single
- Couple

Local Transport

- Arrival and Departure transport and support:
 - Bicycle
 - Public Transport Pass

Amenities

- H/C running water
- Heating
- Cooling (no air conditioning)
- Electricity
- Bathroom(s) 1.5
- Lounge area(s)
- Study Area
- Desk, chair, worktable
- Computer
- Internet Access (High Speed WIFI)
- Mobile reception
- Radio
- Laundry (washing machine only)

Services

- Production support (equipment, additional space, technical services) may be negotiated on a case-by-case basis
- Memberships
- Visa support
- Public transport within easy walking distance
- Disabled access (some limitations)
- Safety orientation and training for resident
- Support for non-English speaking artists
- Accessible support staff
- Cleaning and garbage collection

Financial Support

- The residency will provide a fixed subsistence stipend of \$1,500 per month paid in Canadian dollars. Additional artist fees may be provided for events, commissions, talks etc.
- Artists' travel may be provided on a case by case basis if funding is available.
- Artists must provide proof of their own health insurance.

Non-Financial Support (adds value to the residency)

- Arrival and departure support
- Orientation event (safety, security, emergency services, first aid)
- Production Support (in some limited cases)
- Hospitality
- Provide networking opportunities with peers, studio visits, exchanges, and make connections to local peers, arts/educational organizations and institutions, events, arts, heritage and community leaders, tours and sightseeing, social engagement
- Teaching or workshop opportunities may be available on a case-by-case basis

Residency Duration and Timelines

- BCFA Residencies are typically between 2 and 12 weeks long.
- Scheduling may vary in relationship to busy periods, weather and the connection to other events and opportunities.
- There may be open calls for the residency program, but most will be tied to projects and based on themes.

RESIDENCY EXPECTATIONS: ARTISTS

Experiential

- Time for reflection, contemplation and exploring new ideas
- Immersion in a new environment
- Project development

Collaboration

- Build new networks, relationships, partnerships and audiences
- Meet local artists and cultural leaders
- Create opportunities to work on a group project

Education

- Learn new histories as well as social and political environments
- Work with new artists, arts leaders, community participants, scholars, curators
- Gain experience with new institutions and organizations

RESIDENCY EXPECTATIONS: ORGANIZERS

- Artists will be in-residence at the BCFAR for most days of their stay
- Artists may open their studio for visits/tours
- Artist may be asked to document some aspect of their residency for the public and/or for the BCFAR archives
- Evaluation
- Strategic community engagement or public awareness or engagement activity

RESIDENCY EXPECTATIONS: COMMUNITY COLLABORATORS

- Organized community connections and networking opportunities
- Planning support (logistics, etc.) and delivery framework
- Marketing and communications support
- Target groups
- Negotiation support

APPENDIX 5: BLUE CABIN FLOATING ARTIST RESIDENCY LETTER OF AGREEMENT

Collaborator Identification

The Blue Cabin Floating Artist Residency (BCFAR) is a collaboration between grunt gallery (grunt), Other Sights for Artists' Projects (Other Sights), Creative Cultural Collaborations (C3) and Unit 306: Society for the Democratization of the Arts (Unit 306).

The BCFAR Committee (the Committee)

The collaborating organizations have formed the Committee to oversee the ongoing management of the BCFAR. Each organization will have two to three representatives on the Committee, including the founders.

Glenn Alteen (grunt), Barbara Cole (Other Sights) and Esther Rausenberg (C3).

- Glenn Alteen is a curator, writer, founder and Program Director who has run grunt gallery for the past 32 years.
- Barbara Cole is an artist, curator, educator, founder and producing member of Other Sights, principal of Cole Projects Public Art Consulting, and Curator of Outdoor Art at the Morris and Helen Art Gallery at the University of British Columbia.
- Esther Rausenberg is an artist and administrator who has been actively engaged in the art community for over three decades currently, as Executive Director of the Eastside Cultural Crawl and Co-Artistic Director of C3.

Project Description

The BCFAR provides artists with a unique opportunity to live and work in a completely restored and outfitted heritage cabin/studio with deep historical roots in both the foreshore past of North Vancouver on the West Coast of British Columbia and the early years of Vancouver's contemporary art scene. Situated on a floating platform and anchored in a marine environment, the residency features a state of the art, self-sustaining "tiny house" as accommodation. Responding to the unique environment, landscape and heritage of the region, the BCFAR will be a central feature of the selected artists' experience. This is an artist-centred residency that welcomes local, regional and national participants as well as international guests.

The BCFAR is open to artists in all disciplines and supports creative development of all kinds, for artists at all stages of their careers. It is intended to support artists who wish to undertake research, reflection, contemplation, production or presentation activities. Artists are asked to propose a program of public engagement as the only outcome required of the residency.

Project Purpose and Scope

Our purpose is to develop the BCFAR as an artist residency on the Lower Mainland's waterfronts. The Committee is charged with the BCFAR's administration and maintenance as well as determining its curatorial focus and program schedule. The BCFAR is a multi-phased undertaking.

- 1) Feasibility Study: Outlines the ongoing development of the residency and presents models for organizational structures, partnerships and governance.
- 2) Business Plan: Outlines the planning and rationale to support the BCFAR including construction and ongoing operating costs.

- 3) Blue Cabin Remediation: Repair, refurbishment and structural stabilization of the cabin's structure.
- 4) Tiny House: Design, engineering and construction of the tiny house.
- 5) Floating Platform: Design, engineering and construction of the floating platform.
- 6) Install of the cabin, tiny house, energy and water systems on the floating platform
- 7) Residency: Development of a governance, administrative and maintenance structure for the ongoing residency. The residency will operate under two streams: Responding to requests/proposals (example: Collaboration/partnership with City of Vancouver for Northeast False Creek - providing residency space for commissioned artists developing projects for the area); Initiating projects (in which case, all 3 orgs could propose projects in relation to their respective mandates).

Background of Organizations

grunt: (<http://grunt.ca>) grunt is an artist-run centre founded in 1984 in Vancouver, BC, with a vision to be an internationally renowned artist-run centre furthering contemporary art practice. Their mandate is to inspire public dialogue by creating an environment conducive to the emergence of innovative, collaborative and provocative Canadian contemporary art. Over the past 30+ years, grunt has produced hundreds of ongoing programs in exhibitions, performance, publications, media art, archives, web-based and other special (community) projects.

grunt is two societies, one a charity and one a non-profit. The non-profit (Visible Art Society, dba grunt gallery) runs the gallery, and the other society (Unit 306: Society for the Democratization of the Arts) owns the charity. All tax deductible donations go through the charity. Both societies have the same Board of Directors.

Other Sights: (<http://othersights.ca/>) develops new and unexpected exhibition platforms outside of the gallery context and provides support to artists, writers and curators interested in creating temporary, critically rigorous work for highly visible locations in public space. They collaborate and share resources with organizations and individuals in order to present projects that consider the aesthetic, economic and regulatory conditions of public places and public life. Other Sights' production team offers expertise in curation, project management, presentation, delivery and promotion of temporary art projects in public spaces. They are dedicated to challenging perceptions, encouraging discourse and promoting individual perspectives about shared social spaces.

C3: (<http://www.creativeculturalcollaborations.com/>) is a project based visual art society dedicated to stimulating, developing and executing unique art projects and activities including: building networks, promoting understanding and enhancing cooperation between local, national and international artists and arts organizations by facilitating exchanges of artists, developing and brokering creative collaborative projects and promoting awareness of the role of the organization. C3 has initiated several large-scale collaborative murals that can be seen in Vancouver. Projects include artistic coordination of the six-storey mural, *Through the Eye of the Raven* (2010); and the *Radius Mural* located in the courtyard of the Firehall Arts Centre. C3 has produced several Big Print Projects, including Big Print Chinatown held at the Chinese Cultural Centre. In 2014, C3 Society launched the BlackStrathcona Project a locative media project situated in Vancouver's Strathcona neighbourhood. The project features 10 video stories about members of Vancouver's black community. www.blackstrathcona.com. C3 is currently developing a public art work titled "HERE".

Roles and Responsibilities

grunt gallery: Will act as administrator for the project and the BCFAR Coordinator will work at grunt and in conjunction with grunt staff and the Committee. Financial and administrative infrastructure will be folded into grunt's administration but with its own set of records and reporting. Bank accounts will be set up through grunt and bookkeeping and audits will happen alongside grunt's current processes, delivering reports to the Committee and the Board of Directors of each organization. As much as possible, administrative and financial costs will be rolled into grunt's current budget. Hosting will be shared among the three organizations. grunt does not commit to paying and supplying 100% of the maintenance costs or other fixed expenses of the BCFAR.

Unit 306: Will be responsible for preparing and disseminating all tax receipts for donations.

Other Sights: Will support the BCFAR through public art consultancy and programming as well as fundraising for individual programs. OS will also provide logistical support and private fundraising support. OS will help to support maintenance and upkeep of the BCFAR facility through volunteers and fundraising.

C3: Will support programming, fundraising for individual programs, logistical support and private fundraising support towards the facility. C3 will help to support maintenance and upkeep of the BCFAR facility through volunteers and fundraising.

Hosting will be shared among the three organizations.

The Committee will provide quarterly reports to each organization's Board of Directors, which will be presented as a standing item on each of the boards' agendas. It will include a programming report, administrative review and fundraising report as well as financial figures for the quarter.

Funding/Fiscal Responsibilities

grunt will develop and manage the overall grant fundraising efforts in conjunction with the Committee.

Subject to their respective organizations' eligibility, Other Sights and C3 agree to each submit one project grant (minimum) per year to support the program.

All organizations agree to develop and support fundraising efforts towards maintenance and upkeep of the facility.

Decision-Making and Dispute Resolution

The BCFAR is run by the Committee. Each member organization will participate equally in the project and decision making is by consensus.

The organizations agree that, in the event of disputes both during and after the performance of the services outlined in this Agreement, each of them will make bona fide efforts to resolve the issues arising between them, including any situations which may give rise to any organization having concerns regarding the roles and responsibilities, by amicable negotiation, and to provide frank, candid and timely disclosure of all relevant facts, information and documents to facilitate those negotiations. The organizations agree to use their best efforts to conduct any dispute resolution procedures under this Agreement as efficiently and cost effectively as possible.

If there is any dispute regarding the interpretation, performance or an alleged breach of the Agreement, any of the organizations may give written notice of dispute to the other organizations or their representatives, and will attempt in good faith and using reasonable efforts to resolve the matter equitably to the satisfaction of all

of the organizations. If the organizations cannot resolve the dispute within thirty (30) business days after the notice of dispute is given the organizations may elect to mediate the dispute; provided that if no election is made or the mediation fails, the dispute will be referred for arbitration by a single arbitrator pursuant to the Arbitration Act (British Columbia), as amended, and the decision of the arbitrator will be final.

Modification and Termination

This Agreement has a two-year timeline and will be renegotiated after that time in two year intervals.

This Agreement may be terminated with no notice if grunt, Other Sights or C3 is unable to continue its operations due to events that are beyond their control. This includes, but is not limited to, any force majeure such as an Act of God, war, fire, and civil strikes. In the event of a force majeure, this Agreement may be terminated immediately, and the Committee will be responsible to pay any amount due for services actually performed to the date of the termination of the contract.

The Committee may, prior to the completion of the project, terminate this Agreement, upon giving notice to the other organizations, or upon an occurrence of an Event of Default (as defined below).

An Event of Default will be deemed to occur if:

- 1) A collaborating organization is in breach of any covenant, obligation, or representation under this Agreement and that breach continues for a period of five (5) days after having been given written notice specifying the breach by the other collaborating organizations.
- 2) The Committee, acting reasonably, determines that a collaborating organization or any agent, employee, board of directors or volunteer has acted or is acting in a manner that is detrimental to the BCFAR. This includes the harassment or other mistreatment of, any of the organizations' agents, employees, Board of Directors, or volunteers.
- 3) A collaborating organization becomes insolvent or unable to discharge its liabilities if they become due, or makes an assignment for the benefit of its creditors or a receiving order made against it;
- 4) The project is delayed or discontinued for any reason such that the immediate services of the collaborating organizations are no longer required by the Committee.

The signatures below indicate that the above noted conditions set forth our understanding and agreement.

For grunt gallery:

**For Other Sights for Artists'
Projects:**

**For Creative Cultural
Collaborations:**

Signature

Signature

Signature

Date

Date

Date

For Unit 306: Society for the Democratization of the Arts:

Signature

APPENDIX 6: PRO FORMA BUDGET

The Blue Cabin Floating Artist Residency Pro Forma Expense Budget: March 2018

EXPENSES	Item	Description	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	Notes
Start Up Costs		Equipment, Furniture, Fittings	26,443					
Start Up Costs		Marketing and Community Engagement	6,200					
Start Up Costs		Facility	39,386					
		SubTotal Start Up Costs	72,229	-	-	-	-	
Residency Coordinator		14 hrs per week @ \$25 per hour	18,200	18,382	18,572	18,771	18,778	
Mandatory Benefits		CPP/EI/WCB @8%	1,456	1,487	1,518	1,550	1,582	
Bookkeeping		\$200/month	2,400	2,490	2,580	2,554	2,608	
Grantwriting		6 grants/yr, 8 hr/grant, \$7.5/hr	3,600	3,676	3,758	3,832	3,812	2.1% COLA per annum
Other contracts		Fundraising, publicity, admin	2,000	2,042	2,085	2,129	2,173	
		SubTotal Staffing Costs	27,656	28,237	28,830	29,435	30,063	
Office Rent		\$300/month inclusive	6,000	6,126	6,255	6,386	6,520	
Insurance, Office		\$75 per month	900	915	933	958	978	
Audit		1/7 share of grant audit expense	1,500	1,532	1,564	1,596	1,630	
Office supplies/postage		\$25 per month	300	306	313	319	326	
Office and equipment maint & repair		\$30 per month	600	613	625	639	652	
Documentation and archives		Photography and video	1,000	1,021	1,042	1,064	1,087	
Project evaluation			500	511	521	532	543	2.1% COLA per annum
Fundraising related		Donor outreach, database, print material	3,500	3,574	3,648	3,725	3,808	
		SubTotal IG and Gallery Contribution	14,300	14,600	14,907	15,220	15,540	
Cell Phone reimbursement		\$75/month	900	900	900	900	900	
Volunteer Development		Recognition, recruitment	500	500	605	666	732	10% increase YOY
Research and membership		Annual expense	1,000	1,021	1,042	1,064	1,087	2.1% COLA per annum
Website updates and maintenance		\$125 per month	1,500	1,532	1,564	1,596	1,630	2.1% COLA per annum
Web hosting			100	100	100	100	100	
		SubTotal Project Administration	4,000	4,108	4,211	4,326	4,448	
Community Engagement		Newsletter, other engagement	1,000	1,021	1,042	1,064	1,087	
Social media and other marketing		Annual cost	2,000	2,042	2,085	2,129	2,173	
Print materials		Design and printing	1,500	1,532	1,564	1,596	1,630	
Supplies		Buttons, banners, bookmarks	1,500	1,532	1,564	1,596	1,630	
Research		List purchases, memberships	500	511	521	532	543	
Networking/Hosting			500	511	521	532	543	2.1% COLA per annum
Donor stewardship		Donor recognition	500	511	521	532	543	
Artists Fees for engagement		8 @ \$500 per event plus security \$500 per yr	4,500	4,595	4,691	4,789	4,890	
Signature event expenses		Annual fundraising event	5,000	5,105	5,212	5,322	5,433	
		SubTotal Marketing and Development	17,000	17,357	17,721	18,084	18,474	
Artist Stipends		Min \$1,500 per month plus artist fees on a project by project basis (not included)	18,000	18,300	21,780	23,858	26,338	10% increase YOY
Travel Costs & ground transport		Annual allowance	4,000	4,400	4,840	5,324	5,856	
Subsistence supplies		Annual allowance	1,252	1,377	1,515	1,666	1,833	2.1% COLA per annum
Living supplies for house			600	600	600	600	600	
		SubTotal Program Expense	23,852	26,177	28,135	30,848	34,048	
Moorage Fees		Water lot rental	18,000	18,000	18,000	18,000	18,000	
Annual maintenance of vessel		Painting, pressure wash, bumpers	1,100	1,123	1,147	1,171	1,195	
Vessel maintenance		\$300 per month	1,200	1,225	1,251	1,277	1,304	
Janitorial service		250 between residencies 150 bi weekly	3,000	3,063	3,127	3,193	3,260	2.1% COLA per annum
Janitorial supplies		Annual budget	384	386	608	622	635	
Garbage disposal		Cost of removal/recycling	600	600	600	600	600	
Specialized maintenance		Energy systems/propane	1200	1,225	1,251	1,277	1,304	
Freshwater delivery		Freshwater delivery	1700	1,736	1,772	1,808	1,847	
Internet/WiFi		\$30 per month	1320	1,348	1,376	1,405	1,434	
Replacement Cost		Tiny House and Cabin supplies and fittings	300	306	313	319	326	
Security system		\$40 per month	480	490	500	511	522	
Towing Charges			2,500	2,558	2,606	2,661	2,717	
Insurance Residency and towing			11,500	11,742	11,988	12,240	12,497	
Pest Control			1,410	1,440	1,470	1,501	1,532	2.1% COLA per annum
Post towing inspection			1,100	1,123	1,147	1,171	1,195	
		SubTotal Facility Expense	45,894	46,569	47,157	47,756	48,369	
		TOTAL EXPENSE	206,081	197,043	160,861	146,780	150,827	
		<i>Operating Cost per month</i>	<i>11,067</i>	<i>11,420</i>	<i>11,747</i>	<i>12,148</i>	<i>12,577</i>	
		<i>Operating Cost per week</i>	<i>2,554</i>	<i>2,635</i>	<i>2,711</i>	<i>2,808</i>	<i>2,902</i>	

The Blue Cabin Floating Artist Residency Pro Forma Revenue Budget: March 2018

REVENUE	Item	Description	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	Notes
		PUBLIC FUNDING						
Canada Council		Arts Abroad						
Canada Council		Sector Innovation and Development						
Canada Council		Other						
Department of Canadian Heritage		Other						
Service Canada		Canada Summer Jobs						In/out
		Sub Total Federal Contribution	-	-	-	-	-	
BCAC		Youth Engagement Program						
BCAC		Enhanced Capacity 2018-2019 and 2019-2020	30,000	30,000				
Provincial Government		International Presence						
Creative BC								
City of Vancouver		Community and Public Arts Program						
Metro Vancouver		Grant Program						
Port Metro		Community Investment Programs						
City of North Vancouver		Project Grants program						
District of North Vancouver		Project Grants program						
City and/or Granville Island		Mooing Fees	18,000	18,000	18,000	18,000	18,000	
		Sub Total Regional and Municipal Funding	48,000	48,000	18,000	18,000	18,000	
Capital Project contribution		Federal and Municipal Contribution toward start up costs	72,229					
		SELF GENERATED REVENUE						
Individual Donors		Major gift individual donors						
Earned Income (Workshop Fees/Admissions)		# per year, # participants @ \$	2,000	2,500	3,000	3,500	4,000	
Signature fundraising event		1 per year	15,000	15,105	15,212	15,322	15,433	
Foundations		Project specific ie. McLean, Vancouver, Auld in						
Partners		6 weeks of residency @ \$2,500 per week	15,000	18,000	21,600	25,920	31,104	20% YOY
		Sub Total Self-Generated Revenue	32,000	35,605	39,812	44,742	50,537	
		PARTNERS						
Other Sites		Project funding	15,000	17,500	25,000	30,000	30,000	10% YOY
C-B		Project funding	10,000	10,000	15,000	20,000	20,000	10% YOY
Grant		Fundraising and Project Funding	20,000	22,000	24,200	26,620	29,282	10% YOY
Admin Contribution from Grant		Overheads related to hosting office for Cabin staff	14,300	14,600	14,907	15,220	15,540	
		Sub Total Partnerships	59,300	64,100	79,107	91,840	94,822	
SUMMARY		TOTAL OPERATING REVENUE	211,529	147,705	136,919	154,582	163,359	
		TOTAL OPERATING EXPENSES	205,051	137,043	140,961	143,780	150,927	
		ACCUMULATED SURPLUS (RESERVE)	- 6,488	- 10,662	4,042	- 8,802	- 12,482	

¹ Project Partners: Other Sites, C-B and Grant have each made a commitment towards costs which will be raised through their own grants and fundraising channels.

² Revenue sources without projected income identified are included as potential revenues based on feasibility study research.

APPENDIX 7: FEASIBILITY STUDY PARTICIPANTS

The Blue Cabin Committee and Wild Ideas Arts Consulting would like to thank the following people for their generous contributions to our work.

Glenn Alteen, Program Director, grunt gallery
Glen Anderson, Artist
Lindsay Brown, Designer and Writer, Ouno Design
Lorna Brown, Associate Director/Curator, Morris and Helen Belkin Art Gallery, UBC
Colin Browne, Filmmaker and Curator
Hank Bull, Artist, Curator and Arts Administrator
Peg Campbell, Filmmaker, Associate Professor, Emily Carr University of Art and Design
Barbara Cole, Public Art Consultant, Curator of the UBC's Outdoor Art Collection, member of Other Sights' Producers Team
Sue Donaldson, Officer, Museums and Visual Arts Programs, BC Arts Council
Eric Fredericksen, Curator, Writer, and Manager, City of Vancouver Public Art Program
Michelle George, Project Analyst, Tsleil-Waututh Nation
Bruce Grenville, Senior Curator, Vancouver Art Gallery
Karen Henry, Senior Cultural Planner, City of Vancouver
Karen Kazmer, Artist and President, grunt gallery Board
Amanda King, Project Analyst, Tsleil-Waututh Nation
Nancy Kirkpatrick, Director, North Vancouver Museum & Archives (NVMA)
Karen Knights, Curator, Art Critic and Development Manager, VIVO Media Arts Centre
Jinhan Ko, Artist and Collective Member of Instant Coffee
Germaine Koh, Artist
Meagan Kus, Operations Director, grunt gallery
Vanessa Kwan, Artist, Curator and member of Other Sights' Producers Team, grunt gallery
Justin Langlois, Artist, Educator, Organizer, Associate Professor and Assistant Dean of Integrated Learning in the Faculty of Culture + Community, Emily Carr University of Art and Design
Debbie YJ Lin, Artist
Marlene Madison, Artist, Cultural Project Curator, Producer and Director
Pia Massie, Artist, Emily Carr Artist in Residence
Penny McCann, Media Artist and Director of SAW Video Media Art Centre
Lisa Muri, District Councillor, North Vancouver District Council
Kimberly Phillips, Curator, Contemporary Art Gallery (CAG), formerly Director and Curator, Access Gallery
Dan Pon, Archives Manager, grunt gallery
Jenny Ritter, Artist
Mana Rouholamini, Visual Arts Officer, Sector for Innovation and Development, Supporting Artistic Practice, Canada Council for the Arts
Carol Sawyer, Artist
Reid Shier, Director, Polygon Gallery North Vancouver, (Presentation House)
Evann Siebens, Artist

Marko Simcic, Architect, Simcic + Uhrich Architects, member of Other Sights' Producers Team Henry Tsang,
Artist

Cheyenne Turions, Director of Education and Public Programs, Vancouver Art Gallery (VAG)

Paul Wong, Artist and Curator

Laiwan, Artist, Writer and Educator

Pao Quans Veh, Visual Arts Officer, Arts Abroad, Canada Council for the Arts

APPENDIX 8: ACKNOWLEDGEMENTS

The members of the **Blue Cabin Committee** would like to thank the following funders for their generous support:

- City of Vancouver Infrastructure Funding
- Heritage BC Legacy Fund
- BC Arts Council
- BC Collaborative Spaces Program
- BC Museums Association
- Hamber Foundation
- District of North Vancouver

Su Ditta and **WILD IDEAS ARTS CONSULTING** would like to thank all the members of the Blue Cabin Committee, the staff and the Board of grunt gallery for their hard work, kindness and extraordinary support in undertaking and completing this work.