

**Un-Leased:**  
Temporary Artist Spaces  
Research Project  
Phase One Report

Prepared by Hessey Consulting + Architecture  
for Vancouver Mural Festival

# Table of Contents

- Document Overview ..... 1
- Executive Summary ..... 4
- Introduction..... 7
- Context ..... 7
  - Lack of Affordability and Artist Displacement ..... 7
  - Workspace Needs in Existing Studios ..... 7
  - Structural Barriers for BIPOC Artists ..... 8
  - Economic Recovery from COVID-19 ..... 8
  - Precedents ..... 9
  - Regulatory Barriers within the City of Vancouver ..... 10
  - Targeting Vacant Retail Space ..... 12
- The Opportunity ..... 13
  - Retail Vacancy..... 13
- Stakeholder Engagement..... 16
  - Property Owners (Landlords) ..... 17
  - Artists..... 18
  - City of Vancouver ..... 19
  - Stakeholder Alignment ..... 22
- Proposal: Artist Residency Program ..... 22
  - Proposed Approvals Path ..... 23
  - Pilot Projects (Phase 2) ..... 24
  - Sustainable Annual Program (Phase 3)..... 25
- Bibliography..... 26
- Appendix A – Engagement Sessions ..... 28
  - City of Vancouver ..... 29
  - Property Owners..... 40
  - Artists..... 52
- Appendix B – Retail Vacancy Snapshot..... 68
- Appendix C – Phase 1 90% Complete Presentation Slides..... 76

# Document Overview

The locations explored in this study are situated on the traditional, ancestral and unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish) and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.

Vancouver Mural Festival (VMF) is an independent non-profit organization dedicated to supporting local art within the city through community events, programs and other initiatives. Social sustainability, cultural diversity and artistic excellence serve as core principles that guide VMF’s practices.

The city of Vancouver has a shortage of suitable production and exhibition spaces for artists. Simultaneously, there is a surplus of retail space that is currently un-leased. This document has been prepared as part of the first phase of a multiphase project which seeks to facilitate the use of vacant retail space as temporary sites for cultural production and exhibition.

## Document Control

Issue	Date	Recipient
95% Complete	May 6, 2021	Adrian Sinclair, Germaine Koh, Matthew Richter
98% Complete	May 20, 2021	Adrian Sinclair, Andrea Curtis
100% Complete	May 27, 2021	Adrian Sinclair, Germaine Koh, Matthew Richter

## Research Team

Project Team

- Adrian Sinclair:** VMF Project Lead | Director of Engagement, Vancouver Mural Festival
- Andrea Curtis:** VMF Project Oversight | Executive Director, Vancouver Mural Festival
- Matt Hessey:** Lead Researcher | Architect & Principal, Hessey Consulting + Architecture
- David Duprey:** Consultant | Artist Studio(s) Operator
- Matthew Richter:** Consultant | Cultural Space Liaison, City of Seattle
- Germaine Koh:** Artist Outreach | Vancouver-based Visual Artist
- Hanna Araza:** Research Support | Communications Officer, Hessey Consulting + Architecture
- Reiza Gabriel:** Report Production Lead and Research | Communications Officer, Hessey Consulting + Architecture

Support

- Gabriel Martins:** Photographer | Photographer, Vancouver Mural Festival

## Stakeholder Consultation

This study was conducted through interviews and research of publicly available information collected between the winter of 2020 through the spring of 2021. Interviews were conducted with a range of stakeholders: artists, property owners and the City of Vancouver. Artist stakeholders included different practices in the arts and focused on BIPOC, LGBTQ+ and emerging artists. Property owner (landlord) stakeholders included representatives of corporations with significant holdings across multiple properties, including commercial real estate holdings in the office, retail and industrial sectors. Engagement sessions with the City of Vancouver included staff members from several

departments: Arts, Culture and Community Services (ACCS); Development, Building and Licensing (DBL); and Film and Special Events (FASE).

Most engagement sessions with artist stakeholders were convened in vacant retail spaces including a vacant storefront in the Bentall retail concourse downtown and a retail shell space in the River District neighbourhood in south Vancouver. Other engagement sessions were held over video conferencing platforms, over the phone and via email due to the ongoing COVID pandemic. In addition to formal stakeholder consultation, a number of informal conversations were conducted with knowledgeable community members in order to inform the project direction and subsequent phases.

#### Artist Stakeholders Consulted

**Patrick Cruz:** [www.patrickcruz.org](http://www.patrickcruz.org)

**Zandi Dandizette:** [www.bluep.ink](http://www.bluep.ink); [www.thejamesblack.gallery](http://www.thejamesblack.gallery)

**Tafui McLean:** [www.shoptafui.com](http://www.shoptafui.com)

**Sára Molčan:** [www.saramolcan.com](http://www.saramolcan.com)

**Karen Ngan:** [www.yactac.com](http://www.yactac.com)

**Peggy Ngan:** [www.yactac.com](http://www.yactac.com)

**Chrystal Sparrow:** [www.chrystalsparrow.com](http://www.chrystalsparrow.com)

#### Property Owner (Landlord) Stakeholders Consulted

**Dino Bonnis:** Principal; **Kerry Bonnis:** Principal; **Bonnis Properties**

**Michael Chan:** Community Operations Manager; **Wesgroup**

**Ashley Chandler:** Program Manager; **David Haugen:** Leasing Director, & **Shawn Punton:** Director of Operations; **Hudson Pacific Properties**

#### City of Vancouver Stakeholders Consulted

**Kelly Anderson:** Manager, Building Review Branch; **Development, Buildings and Licensing (DBL)**

**Matthew Banks:** License Office Supervisor, Licensing; **Development, Buildings and Licensing (DBL)**

**Branislav Henselmann:** Managing Director, Cultural Services; **Arts, Culture and Community Services (ACCS)**

**Sarah Hicks:** Deputy Chief Licence Inspector & Licence Office Manager, Licensing; **Development, Buildings and Licensing (DBL)**

**Mark McLellan:** Manager, Property Use Inspections; **Development, Buildings and Licensing (DBL)**

**Jordan Myers:** Project Manager, Special Event Public Safety; **Film and Special Events (FASE)**

**Marjan Navab-Tehrani:** Policy Analyst, Cultural Spaces; **Arts, Culture and Community Services (ACCS)**

**Alix Sales:** Senior Cultural Planner, Cultural Spaces; **Arts, Culture and Community Services (ACCS)**

#### Community Member Conversations

**Diane Blunt:** Social Planner I, Cultural Spaces; **Arts, Culture and Community Services (ACCS)**

**Patrick Christie:** Founder; **SPACE Coworking**

**Ileana Construt:** Projects Coordinator; **CityStudio**

**David Ferguson:** Chief Investment Officer; **Low Tide Properties**

**Sarah Kirby-Yung:** City Councillor; **Vancouver City Council**

**Lori Lai:** Former Community Partnership & Outreach Coordinator; **Vancouver Biennale**  
**Theodora Lamb:** Executive Director; **Strathcona BIA**  
**Char Loro:** Owner, Event Designer & Producer; **Shapeshifter Studio**  
**John Steil:** Space Committee; **Eastside Cultural Crawl**  
**Keith Randall:** Artist & Visual Arts Teacher; **School District 40 New Westminster**  
**Minna Schendlinger:** Social Planner I, Cultural Spaces; **Arts, Culture and Community Services (ACCS)**  
**Jodie Shebib:** Operations Manager; **Film and Special Events (FASE)**  
**Winki Tam:** Lead, Public Spaces and Placemaking; **Downtown Vancouver BIA**  
**Clare Warner:** Placemaking and Public Spaces Coordinator; **Downtown Vancouver BIA**

### **Phase 1 Presentation**

A 90% complete project feedback session was presented over Zoom on April 27, 2021. The invited audience included artists, landlords, City of Vancouver staff and other community members that were consulted during Phase 1 or are under consideration for consultation during Phase 2. Topics discussed include the project scope and objectives, key findings from Phase 1 and plans for an artist residency program in Phase 2. The presentation concluded with a Question & Answers session. There were 31 attendees outside of Vancouver Mural Festival and the Un-Leased project team. A record of the slide presentation can be found in Appendix C – Phase 1 90% Complete Presentation Slides.

## Executive Summary

The Un-Leased project aims to support Vancouver’s artists by facilitating access to cultural spaces for production and exhibition. Although there is a surplus of vacant retail units across the city, these spaces do not align with the needs and capacity of the local artist community, particularly emerging and BIPOC artists. As part of the initial stage of a multi-phased project, this report represents a feasibility study that examines the opportunities and barriers involved in using vacant retail units as temporary artist spaces.

### Context Study

Many artists struggle to remain viable in their art practice due to Vancouver’s lack of affordability. High rental costs make it difficult to find spaces that fully suits artists’ needs.<sup>1</sup> The rapid pace of development in the city has also caused the displacement of local artists.<sup>2</sup> This financial precariousness is magnified for BIPOC (Black, Indigenous and People of Colour) artists who face structural barriers in accessing professional and exhibition opportunities in the arts.<sup>3</sup> Moreover, regulatory barriers related to space such as zoning, permits and licensing also hinder artists’ access to space through significant time, costs and expertise requirements.

These challenges are set against the backdrop of the COVID-19 pandemic, which has reduced income and employment in the arts and culture sector<sup>4</sup> while increasing retail vacancy rates across Vancouver.<sup>5</sup> The use of empty retail spaces as artist studios can contribute to community economic development goals, including COVID-19 recovery, through space activation. Precedents such as the *Storefronts Seattle* program, which was initiated following the 2008 recession, demonstrate the positive impact of storefront activation projects during times of economic recovery.<sup>6</sup>

### Online Retail Vacancy Scan

To gain a snapshot of retail vacancy in Vancouver, and to understand the scale of the opportunity, a brief “shallow dive” online search of vacant listings was conducted. Retail units below 5,000 ft<sup>2</sup> in Vancouver were identified through the *Spacelist* website from February 19<sup>th</sup> to 23<sup>rd</sup>, 2021. These listings were further cross-referenced with information from the City of Vancouver’s *VanMap Property Viewer* database and a map of Vancouver’s BIA Areas. Across 257 listings, key findings include:

- **Total area:** There is a total of 432,382 ft<sup>2</sup> across all listings.
- **Cost:** \$4.83 per ft<sup>2</sup> is the average monthly gross rent cost (base rent and operating costs).
- **Local areas:** Downtown Vancouver (37% of listings), Fairview (12% of listings) and Kitsilano (7% of listings) are the most concentrated areas of retail vacancy.
- **BIA areas:** 69% of the vacant retail units are located within a BIA jurisdiction.

---

<sup>1</sup> Real Estate Institute of British Columbia (REIBC) & Social Purpose Real Estate Collaborative (SPREC). 2021. “Space for Community - Understanding the Real Estate Challenges Affecting the Social Purpose Sector in BC.” Pages 43-51.

[https://www.socialpurpose realestate.net/sites/default/files/resource\\_file/2021Space4Community\\_Final\\_Report.pdf#page=43](https://www.socialpurpose realestate.net/sites/default/files/resource_file/2021Space4Community_Final_Report.pdf#page=43)

<sup>2</sup> Eastside Culture Crawl. 2019. “A City Without Art?” [https://drive.google.com/file/d/1SysLVBT0eesFGk\\_pqzi8xRPcPEdoiff/view](https://drive.google.com/file/d/1SysLVBT0eesFGk_pqzi8xRPcPEdoiff/view)

<sup>3</sup> Sector Equity of Anti-Racism in the Arts. 2021. “About SEARA – Sector Equity of Anti-Racism in the Arts.” <https://searafund.ca/about>

<sup>4</sup> City of Vancouver. 2020. “Vancouver Council Motion B.4 – Understanding COVID-19 Recovery Through Economic and Cultural Stimulus Projects.” <https://council.vancouver.ca/20210309/documents/b4.pdf>

<sup>5</sup> CBRE Group. 2020. “Canada Retail Report: Fall 2020.” <https://www.cbre.ca/en/research-and-reports/Canada-Retail-Report-Fall-2020>

<sup>6</sup> Colleen Powers, 2017. “Storefront art programs reflect cities’ changes & challenges.” <https://springboardexchange.org/storefront-art/>

- **Size, age and type of buildings:** 75% of units are below 2,500 ft<sup>2</sup>. 47% are in buildings built before 1996, while 74% are in mixed-use buildings.
- **Zoning and artist studios:** 10% of units are zoned outright for Class A artist studios; only 4% are zoned outright for Class B artist studios. All of the Class B zones are in districts that also allow outright approval of Class A artist studios.

Although there is a surplus of retail space, these units are not suited for permanent use as artist studios due to cost and regulatory barriers. The opportunity is limited to the temporary use of these spaces for cultural production and exhibition.

### **Stakeholder Engagement**

Key stakeholders were consulted to understand the value of the project for each group, and to examine the opportunities and barriers involved. Engagement sessions were conducted with four real estate development companies; seven local artists; and twelve City of Vancouver staff members from Arts, Culture and Community Services (ACCS), Development, Buildings and Licensing (DBL) and Film and Special Events (FASE).

The development community showed significant interest in supporting a temporary artist spaces program. Landlords discussed the value of space activation in attracting potential tenants, particularly in Downtown Vancouver for COVID-19 recovery. However, property owners are sensitive to negative community perception regarding artist displacement at the end of the lease. They also recognized their own potential additional costs and possible difficulties with leasing activities while vacant units are temporarily occupied.

Artists expressed the need for production and exhibition spaces, particularly for emerging artists. A program like Un-Leased would provide access to space and exhibition opportunities that can encourage both sales and community support. Artists also showed interest in career development, including networking and mentorship from experienced artists. To keep the program accessible, it must match artists' capacity to participate including their budget, time, access to expertise, proximity to transit and working hours. Spaces must also suit their workspace needs including specific facilities (e.g. additional space, ventilation, temperature control) required for some art practices.

Conversations with the City of Vancouver showed strong policy alignment to identify and develop more cultural production spaces, as outlined in *Culture|Shift*.<sup>7</sup> The goals of this project are also aligned with policies regarding community economic development and COVID-19 recovery. Despite alignment with City priorities, there is a lack of a clear approvals pathway that matches the proposed duration, type of occupancy and capacity of program participants.

### **Proposal: Artist Residency Program**

To satisfy the needs of various stakeholders, this project proposes a low-barrier artist residency program in vacant retail space. The next phase of Un-Leased will develop and test the residency program through

---

<sup>7</sup> City of Vancouver. 2020. "Culture|Shift: Blanketing the City in Arts and Culture - Vancouver Culture Plan 2020-2029". <https://council.vancouver.ca/20190910/documents/rr1.pdf>

the design and delivery of pilot projects. Insights from the pilot stage will inform the development of the final phase, which seeks to develop an ongoing program for temporary cultural production artist studio spaces.

**Proposal: FASE Approvals Path**

To provide a speedy, responsive and flexible approvals path for a temporary, medium-hazard industrial use (artist studios), this project proposes using a similar framework to the way film production companies legally operate in the City of Vancouver. The next phase of Un-Leased will develop and test an approvals pathway that potentially relies on the City of Vancouver’s Engineering Department’s Film and Special Events (FASE) office to ensure compliance with local bylaws.

## Introduction

The Un-Leased project explores how vacant retail spaces can serve as production and exhibition spaces for visual artists. The focus of this project is the provision of private art studios (not shared spaces) that allow independent artists or small artist groups space to forward their art practice. Performing arts requiring rehearsal and performance space have not been considered as part of this work.

Un-Leased is a multi-phased project. The initial phase, documented herein, is a feasibility study conducted from December 2020 to April 2021. This phase examines the project's opportunity, barriers and proposed value for key stakeholders. Planned subsequent phases include pilot projects and a sustainable annual program. The first phase of Un-Leased introduces the project's context developed through a market study, policy review and stakeholder engagement sessions. Engagement sessions with key stakeholders represent the primary research performed in this phase.

Based on findings in Phase 1, this document concludes with a proposal for a low-barrier artist residency program in vacant retail units. A subsequent pilot phase will develop and test the residency program. Following the pilots, a regular program for short-term artist studios in vacant retail space is envisioned as the final project phase.

## Context

Although Vancouver has the highest density of artists per capita in Canada, many artists struggle to maintain the viability of their art practice.<sup>8</sup> Access to studio and exhibition space presents a significant challenge for local artists. Paired with challenges related to affordability and displacement, the ongoing COVID-19 pandemic is a hardship that has significantly reduced economic opportunities for cultural workers. At the same time, the pandemic has increased the amount and duration of retail vacancy as businesses close, consolidate and delay plans for expansion.

### **Lack of Affordability and Artist Displacement**

According to a study by the Eastside Culture Crawl Society, Vancouver's lack of affordability is a significant threat to artists' access to space and overall financial viability.<sup>8</sup> Rental rates for artist studios increased by 65% between 2011-2019<sup>8</sup>, while visual artists' income levels have remained significantly below the median level in Canada, with artists in Vancouver reporting a median income of \$22,000 a year.<sup>9</sup> Meanwhile, approximately 400,000 ft<sup>2</sup> of artist studios were lost to new redevelopments between 2009-2019, causing the displacement of local artists. Costly new developments have replaced low-rent, light industrial units ideal for visual art studios, accelerating the rate of displacement of the local artist community.<sup>8</sup>

### **Workspace Needs in Existing Studios**

For artists who have access to a production space, there is often a mismatch between their workspace needs and the suitability of the space, according to a study by the Real Estate Institute of British

---

<sup>8</sup> Eastside Culture Crawl Society. 2019. "A City Without Art?" [https://drive.google.com/file/d/1SysLVBT0eesFGk\\_pqzi8xRPcPEdoilf/view](https://drive.google.com/file/d/1SysLVBT0eesFGk_pqzi8xRPcPEdoilf/view)

<sup>9</sup> City of Vancouver. 2019. "Artists Profile" in *Vancouver Culture|Shift - Vancouver Culture Plan 2020-2029*. Page 25. <https://vancouver.ca/files/cov/vancouver-culture-shift.pdf#page=25>

Columbia (REIBC) and Social Purpose Real Estate Collaborative (SPREC). Less than a quarter of artists surveyed reported that their current studios fully meet their needs in terms of layout (17%), accessibility (17%) and amount of space (20%). Independent artists were also less satisfied with their studio's cost, location and distance to public transit compared to other sectors in the study (non-profits, social enterprises and social purpose organizations).<sup>10</sup>

### **Structural Barriers for BIPOC Artists**

The financial precariousness of artists is magnified for BIPOC (Black, Indigenous and People of Color) communities. The Sector Equity of Anti-Racism in the Arts (SEARA) finds that BIPOC artists in Canada face systemic barriers in accessing opportunities in the arts including disparities in income, employment, and representation in leadership roles.<sup>11</sup> In Vancouver, less than 20% of artists represented in commercial and public galleries are BIPOC.<sup>12</sup> The City of Vancouver's arts and culture plan, *Culture|Shift*, also refers to cultural equity and accessibility as one of its key priorities. Issues include the lack of accessible funding, as well as the need to implement equity measures in leadership and organizational practices.<sup>13</sup> With limited support structures in place, BIPOC artists struggle to access the resources needed to remain viable.

### **Economic Recovery from COVID-19**

The issues of affordability, displacement, space requirements and equity are set against the backdrop of the COVID-19 pandemic. The rise of COVID-19 since March 2020 has lowered the demand and revenue for arts and culture services.<sup>14</sup> The closure of exhibition spaces and cancellation of events also brought a sharp decline in income, increasing the urgency to support local artists.<sup>15</sup>

Similarly, the retail industry is also facing significant hardship during the pandemic. A decrease in revenue and employment, as well as the decline of in-person shopping due to health and safety concerns, prompted a rise in closures of brick-and-mortar stores.<sup>16</sup> This accelerates the increase in retail vacancy across Vancouver, leaving many areas underutilized and in need of economic recovery. Artists occupying empty retail units can aid with economic development—vibrant neighbourhoods invite foot traffic and potential commercial tenants, encouraging economic activity in those areas.

---

<sup>10</sup> Real Estate Institute of British Columbia (REIBC) & Social Purpose Real Estate Collaborative (SPREC). 2021. "Suitability by Sector" in *Space for Community - Understanding the Real Estate Challenges Affecting the Social Purpose Sector in BC*. Pages 43-51.

[https://www.socialpurposerealestate.net/sites/default/files/resource\\_file/2021Space4Community\\_Final\\_Report.pdf#page=43](https://www.socialpurposerealestate.net/sites/default/files/resource_file/2021Space4Community_Final_Report.pdf#page=43)

<sup>11</sup> Sector Equity of Anti-Racism in the Arts. 2021. "About SEARA – Sector Equity of Anti-Racism in the Arts." <https://searafund.ca/about>

<sup>12</sup> Sára Molčan. 2020. "Looking at Vancouver's lack of representation for BIPOC artists." <https://medium.com/@saramolcan/looking-at-vancouvers-lack-of-representation-for-bipoc-artists-a256815473d5>

<sup>13</sup> City of Vancouver. 2019. "D3. Cultural Equity and Accessibility" in *Vancouver Culture|Shift - Vancouver Culture Plan 2020-2029*. Page 56.

<https://vancouver.ca/files/cov/vancouver-culture-shift.pdf#page=56>

<sup>14</sup> Real Estate Institute of British Columbia (REIBC) & Social Purpose Real Estate Collaborative (SPREC). 2021. "Sector Analysis" in *Space for Community - Understanding the Real Estate Challenges Affecting the Social Purpose Sector in BC*. Page 118.

[https://www.socialpurposerealestate.net/sites/default/files/resource\\_file/2021Space4Community\\_Final%20Report.pdf#page=118](https://www.socialpurposerealestate.net/sites/default/files/resource_file/2021Space4Community_Final%20Report.pdf#page=118)

<sup>15</sup> City of Vancouver. 2021. "Vancouver Council Motion B.4 – Understanding COVID-19 Recovery Through Economic and Cultural Stimulus Projects." <https://council.vancouver.ca/20210309/documents/b4.pdf>

<sup>16</sup> CBRE Group. 2020. "Canada Retail Report: Fall 2020." <https://www.cbre.ca/en/research-and-reports/Canada-Retail-Report-Fall-2020>

## Precedents

Early Precedents (2009 to 2013)

The use of vacant retail spaces by artists during times of economic recovery has been undertaken previously. While Vancouver was largely insulated from the 2008 global recession due to a variety of economic factors, the 'Great Recession' left an abundance of empty storefronts in many North American cities.<sup>17</sup> A number of precedents exist for the use of vacant retail spaces for cultural production and exhibition by artists.

### ***Storefronts Seattle***

Founded by a local arts group called Shunpike, *Storefronts Seattle* transformed empty storefronts into temporary artist installations and studios.<sup>18</sup> Between 2010-2013, Shunpike partnered with the City of Seattle to deliver over 20,000 ft<sup>2</sup> of artist spaces, enabled through \$1 per month leases (for 3 months) approved by property owners. The success of the program brought increased activity to these areas, with one site attracting 5,200 pedestrians per day. It also aided with economic recovery by attracting new commercial tenants to occupy these spaces.<sup>19</sup>

### ***Project Storefronts***

Launched in 2009 by the City of New Haven in Connecticut, *Project Storefronts* addressed the issues of retail vacancy and the shortage of artist spaces post-recession. Through partnerships with local building owners, the program enabled artists and arts-related businesses to occupy vacant retail spaces free of charge for an initial 90 days. The influx of new studios, galleries and arts-related offices encouraged cultural and economy activity, enticing potential tenants to open businesses in the area.<sup>20</sup>

Recent Precedents (2012 to Present)

### ***Zero Empty Spaces***

Operating in Fort Lauderdale in Florida, *Zero Empty Spaces* aims to install art production spaces in vacant retail properties. The program, which covers all liability and utility expenses, offers temporary studios for only \$2 per square foot for artists. As a space activation project, Zero Empty Spaces has helped enliven shopping areas, creating opportunities to attract new tenants for property owners.<sup>21</sup>

### ***Meanwhile Foundation***

Initiated in London, United Kingdom in 2012, *Meanwhile Foundation* strives to use vacant commercial property for economic development and social/environmental impact projects.<sup>22</sup> By engaging with landlords to find short-term lease agreements, the program has allowed artists, community groups and

---

<sup>17</sup> Colleen Powers, 2017. "Storefront art programs reflect cities' changes & challenges." <https://springboardexchange.org/storefront-art/>

<sup>18</sup> Pudget Sound Business Journal. 2011. "Vacant Seattle storefronts being brought to life." <https://www.bizjournals.com/seattle/print-edition/2011/04/15/vacant-seattle-storefronts-being.html>

<sup>19</sup> Shunpike. 2021. "Shunpike – Storefronts." <https://shunpike.org/storefronts>

<sup>20</sup> Yale Daily News. 2012. "Artists fill vacant New Haven storefronts." <https://yaledailynews.com/blog/2012/03/28/artists-fill-vacant-new-haven-storefronts/>

<sup>21</sup> South Florida Business Journal. 2020. "Zero Empty Spaces turns retail vacancies into art galleries."

<https://www.bizjournals.com/southflorida/news/2020/10/30/zero-empty-spaces-reforms-retail-vacancies.html>

<sup>22</sup> Meanwhile Foundation. 2021. "About | Meanwhile Foundation." <https://www.meanwhile.org.uk/pages/6-about>

small businesses to temporarily occupy vacant retail spaces. This influx of cultural and economic activity has helped increase the vitality of these neighbourhoods.<sup>23</sup>

## Regulatory Barriers within the City of Vancouver

Despite a surplus of vacant retail space, a number of bylaws restrict occupancies within the city of Vancouver especially in the application of artist studio spaces to existing retail units. The City of Vancouver is a notoriously difficult place to occupy commercial leasehold space.<sup>24</sup> City regulations are administered by separate, siloed departments that are occasionally conflicting. Leasehold units often become the subject of protracted negotiations related to permits and are subject to expensive base building upgrades at the responsibility of the tenant. The City of Vancouver does not have robust support for temporary uses in its bylaws, with most regulatory processes supporting the next permanent use at a location. In relationship to a temporary relocation, the Vancouver zoning and building code do not have sufficient support for temporary uses. Barring significant negotiations with the City on an alternate approval path, permits for any temporary artist studio in a vacant retail unit would be subject to the same development and building permit requirements as a permanent location.

## Zoning

The City of Vancouver's zoning bylaw<sup>25</sup> determines what uses are allowable in each of its location-based zoning districts. The zoning bylaw refers to artist studios either as an *Artist Studio*, *Artist Studio Class A* or *Artist Studio Class B*. Artist Studio Class B is the most industrial designation and is reserved for processes and materials like fibreglass, epoxy and other hazardous substances.<sup>26</sup>

Uses are typically categorized in each zoning district schedule as either *outright uses* or *conditional uses*. In areas where retail units are typically located, most zoning district schedules consider artist studios as a conditional use, requiring a development permit for occupancy of the site even if no construction work is contemplated. Development permits are subject to the City of Vancouver's review and approval, requiring technical submissions and processing time.

## Occupancy Type

The Vancouver Building Bylaw (Building Code)<sup>27</sup> defines occupancy types for proposed building uses. Occupancy type is not related to zoning use. This fact is a significant source of confusion amongst most organizations attempting to receive permit approval for leasehold renovations. Of the major occupancy types, artist studios are regarded as *F2 – Medium Hazard Industrial*. This is problematic as commercial retail units have a variety of occupancy types attached to them based on previous tenancies. These

---

<sup>23</sup> The Guardian. 2019. "Meanwhile spaces': the empty shops becoming a creative force across the country."

<https://www.theguardian.com/lifeandstyle/2019/may/02/meanwhile-spaces-the-empty-shops-becoming-a-creative-force-across-the-country>  
<sup>24</sup> LOCO BC. 2020. "The High Cost of Permitting Delays in the City of Vancouver." <https://www.locobc.ca/blogs/loco-bc-report-on-the-cost-of-permitlicense-delays-in-the-city-of-vancouver>

<sup>25</sup> City of Vancouver. 2021. "Zoning and Development By-law 3575." <https://vancouver.ca/home-property-development/zoning-and-development-by-law.aspx>

<sup>26</sup> City of Vancouver. 2021. "Zoning and Development Bylaw: Section 2 – Definitions." Page 3. <https://bylaws.vancouver.ca/zoning/zoning-by-law-section-2.pdf#page=3>

<sup>27</sup> City of Vancouver. 2019. "2019 Building By-law." <https://council.vancouver.ca/20190723/documents/by-law18.pdf>

types could be *A2 – Assembly* (restaurants), *E – Mercantile* (retail stores and cafes), or *D – Business and Personal Services* (dentist offices and banks).

If undertaking a change of use (even temporarily) that is listed as a different occupancy type, the City of Vancouver requires a building permit and that base building upgrades be considered as part of the tenant improvement scope of work. This is the case even if no construction work is contemplated. The tenant typically bears the responsibility for these base building upgrades. Building permits are subject to City of Vancouver’s review and approval, demanding technical submissions and processing time. The current timeline for the quickest type of combined development and building permit process, called a ‘Field Review’ process, is 8 weeks from intake at the City to permit issuance.

A further restriction is that F2 – Medium Hazard Industrial occupancies are not allowed in residential mixed-use buildings unless they are specifically artist live/work units.

### **Vancouver Building Bylaw (VBBL) Part 11 Existing Buildings**

Part 11 of the VBBL defines what base building upgrades are required when a tenant improvement project (including a change of occupancy type only) is undertaken in an existing building. The requirements of Part 11 of the VBBL seem intended to raise the life safety, accessibility and energy efficiency of Vancouver’s building stock. The requirements are not common sense and risks are difficult to evaluate without an in-depth due diligence process at each site. VBBL Part 11 requires almost all projects to provide documented base building upgrades in the following categories:

- Fire & Life Safety
- Structural
- Non-Structural Falling Hazard
- Accessibility
- Energy Performance

With a change in occupancy type, even with no construction work contemplated, it is likely that construction work would be required. This adds project management and consultant scope, cost and schedule time to a temporary artist studio occupancy.

### **Change of Occupancy Type - Cumulative 5-Year Limit**

The VBBL Part 11 “Cumulative 5-Year Limit” refers to the net area of space that has changed occupancy type in the five years prior to the permit application. This cumulative area is judged against the “Building Area.” Building area has a definition in the building code that, for estimation purposes in commercial buildings, refers to the gross area of the building footprint. It is important to know whether this area is exceeded or not (or in the case of a building of a single storey, it is important to know whether 50% of the building area is exceeded). In buildings with multiple suites, research with the City of Vancouver’s Development and Building Service Centre is required to determine the history of the change of occupancy type. This requires time and some expense due to City charges for research and documents. All net areas that have area changed occupancy type, including any proposed tenant improvements, are added together to determine whether the building area has been exceeded.

The maximum level of upgrades is assigned to a proposed project that exceeds the 5-Year Cumulative Limit. This includes the evaluation and potential upgrade of all base building systems throughout the entire building, not just the project area, including the base building structural system, fire separations and accessibility provisions. Both the evaluation and upgrade of these systems are onerous and often require architects, engineers and code specialists to prepare costly reports prior to the identification of the construction scope of work. This can be triggered simply through a change of occupancy type, even if no construction work is contemplated.

Where a project does not exceed the 5-Year Cumulative Limit, the requirements are not as significant. However, in the case of artist studios, they are still potentially substantial. This is especially significant for a change of occupancy type which would increase the Hazard Index rating. Increases in Hazard Index rating related to changes of occupancy type can result in upgrade levels identical to those when the 5-Year Cumulative Limit is exceeded. As artist studios are considered a medium hazard industrial use, it is likely that the Hazard Index would increase and trigger significant upgrades although no construction work is planned.

### Required Permits

In the City of Vancouver, the required permits for a tenant improvement project are as follow(s):

Permit	Description	Website Reference:
<b>Development Permit*</b>	Conformance with the Zoning and Development By-Law	<a href="https://vancouver.ca/home-property-development/development-permit.aspx">https://vancouver.ca/home-property-development/development-permit.aspx</a>
<b>Building Permit</b>	Conformance with the Vancouver Building Bylaw and other relevant By-Laws	<a href="https://vancouver.ca/home-property-development/building-and-renovating.aspx">https://vancouver.ca/home-property-development/building-and-renovating.aspx</a>
<b>Occupancy Permit</b>	Conformance with Bylaws as referenced above. Necessary for: <ul style="list-style-type: none"> <li>• A change to the proposed use of the space</li> </ul>	<a href="https://vancouver.ca/home-property-development/occupancy-permit.aspx">https://vancouver.ca/home-property-development/occupancy-permit.aspx</a>
<b>Business License</b>	Conformance with the License Bylaw. Necessary for: <ul style="list-style-type: none"> <li>• Each location operated by a commercial organization in the City</li> </ul>	<a href="https://vancouver.ca/your-government/licence-bylaw.aspx">https://vancouver.ca/your-government/licence-bylaw.aspx</a>
*Note: In some cases, a combined development and building permit is allowed by the City of Vancouver at their discretion.		

### Targeting Vacant Retail Space

A temporary artist studio program could be suited for three types of commercial real estate in Vancouver: industrial, office or retail. Un-Leased focuses on the use of retail space due to the high surplus of retail units in contrast to other types of commercial spaces. Compared to the industrial and office markets, retail is projected to have the longest duration of persistent vacancy due to the effects of

the COVID-19 pandemic.<sup>28</sup> Store closures and the rise of order fulfillment services has reduced the need for physical retailers while increasing the demand for industrial spaces.<sup>29</sup> Similarly, office vacancy in Vancouver, which was very low prior to the pandemic, has not risen past healthy levels despite the rise of remote work.<sup>30</sup> Un-Leased aims to utilize the abundance of vacant retail space by establishing temporary sites for art production and exhibition.

The use of retail spaces as temporary artist studios has knock-on advantages as well. Artist spaces in retail units are likely to be situated in commercial corridors supported by a Business Improvement Association (BIA) that can facilitate community engagement. Studios located in these high streets can benefit from increased visibility from pedestrian traffic, along with proximity to public transit and amenities. Moreover, retail units with street frontage are relatively safe spaces due to easier access for emergency services and shorter, clearer paths to exit the building. These opportunities for community support, visibility and added safety are benefits to using retail units as temporary artist studio and exhibition spaces.

## The Opportunity

### Retail Vacancy

To gain a snapshot view of retail vacancy in Vancouver, a ‘shallow dive’ online search of vacant retail listings was conducted by the Un-Leased team and then cross-references with information from publicly available databases. The goal of this quick, informal study is to examine the baseline attributes of small- to medium-sized vacant retail units in order to understand the scale and character of the opportunity.

#### Methodology of the Online Search

Vacant listings were gathered from the *Spacelist* website ([spacelist.ca](http://spacelist.ca)), an online real estate directory for available commercial listings. The search was conducted from February 19<sup>th</sup> to 23<sup>rd</sup>, 2021. The following search parameters apply to all identified units:

#### ***Located within the City of Vancouver***

To match the scope of the project, the search was limited to addresses within the city of Vancouver.

#### ***Listed for Retail Use***

All identified listings were listed as retail spaces. The rationale for retail units is discussed in the Context section.

#### ***Maximum 5,000 ft<sup>2</sup> in Area***

Units below 5,000 ft<sup>2</sup> can suit the needs of individual artists or small groups of artists. Larger spaces

---

<sup>28</sup> The Globe and Mail. 2020. “Commercial real estate: Trends to watch in 2021.” <https://www.theglobeandmail.com/featured-reports/article-commercial-real-estate-trends-to-watch-in-2021/>

<sup>29</sup> Cushman & Wakefield. 2021. “Q1 2021 Vancouver Industrial Report.” <https://www.cushmanwakefield.com/en/canada/insights/canada-marketbeats/vancouver-marketbeats>

<sup>30</sup> Real Estate Institute of British Columbia (REIBC) & Social Purpose Real Estate Collaborative (SPREC). 2021. “Affordability” in *Space for Community - Understanding the Real Estate Challenges Affecting the Social Purpose Sector in BC*. Page 11. [https://www.socialpurposerealestate.net/sites/default/files/resource\\_file/2021Space4Community\\_Final%20Report.pdf#page=11](https://www.socialpurposerealestate.net/sites/default/files/resource_file/2021Space4Community_Final%20Report.pdf#page=11)

would require space sharing between multiple artists; a shared space model is beyond the scope of Un-Leased. Smaller units also have lower operating costs, increasing the affordability of the space.

### **Available for Direct Lease**

Listings available for direct lease, as opposed to subleased units, allow direct contact with landlords in order to find a low-cost agreement for using the space.

### Analysis

Search results were compiled into a database of vacant retail listings produced through a spreadsheet. The database can be viewed in *Appendix B – Retail Vacancy Snapshot*, illustrated by Figures 1.1 to 1.5. Results encompass baseline information collected from Spacelist including:

- **Addresses:** Each unit was differentiated by its address, which was also used to determine geographical information such as neighbourhoods and BIA areas.
- **Total Square Footage:** The area determined the amount of available space and total cost.
- **Listed Rent and Operating Costs:** Monthly expenses such as rent, utilities, etc. determined a unit's affordability, which is a significant aspect of finding accessible spaces.
- **Type of Buildings:** Locations inside shopping centres and mixed-use properties (office and/or residential) may face additional regulations regarding land use, licensing, and other requirements.
- **Street Frontage:** Retail spaces with street-facing storefronts can benefit from added visibility.

Data collected from Spacelist was also cross-referenced with other databases from the City of Vancouver. For each address, a search was conducted on the *VanMap Property Viewer*, which rendered additional information about the following:

- **Local Areas:** Local areas showed the distribution of available listings across the city, including neighbourhoods with a high concentration of vacant retail units.
- **Zoning Districts:** Zoning regulations outline allowable uses at each address, which determines whether a space can be used for an artist studio.
- **Build Year:** The build year can suggest the physical state of the building. The age of a unit can affect operating costs as older buildings are more likely to require upgrades and maintenance. Older buildings were built to the building code relevant to their construction period and are more likely to be non-conforming to current codes.
- **Land Values:** Land values can provide insight into the unit's cost and geographical advantage.

Each address was also examined using the City of Vancouver's *BIA Map* to determine whether it is located within a **BIA jurisdiction**. Units within a Business Improvement Association (BIA) area are often located in commercial corridors supported by their respective BIA.

### Summary of Findings

For **257 units** identified, a summary of key findings is listed below:

### **Total Area and Average Costs**

- **432,382 ft<sup>2</sup>** of total square footage
- **\$3.38/ft<sup>2</sup> per month (\$40.56/ft<sup>2</sup> per annum)** is the average listed rent
- **\$1.45/ft<sup>2</sup> per month (\$17.40/ft<sup>2</sup> per annum)** is the average operating cost

### **Size of Units**

- **33%** are below 1,000 ft<sup>2</sup>
- **42%** are between 1,000-2,499 ft<sup>2</sup>
- **25%** are between 2,500-5,000 ft<sup>2</sup>

### **Age of Buildings**

- **9%** are 5 years old or newer
- **16%** are 6 to 25 years old
- **23%** are 26 to 50 years old
- **47%** are over 50 years old
- **5%** are unknown

### **Type of Buildings**

- **74%** are in mixed-use properties
- **26%** are in buildings for retail use only

### **Street Frontage**

- **79%** have street-facing storefronts
- **20%** do not have street-facing storefronts
- **1%** are unknown

### **Local Areas**

The distribution of local areas with retail vacancy include:

- **37%** of listings are in Downtown
- **12%** of listings are in Fairview
- **7%** of listings are in Kitsilano
- **7%** of listings are in Strathcona
- **5%** of listings are in West End
- **32%** of listings are in other neighbourhoods\*

*\*See Appendix B – Retail Vacancy Snapshot (Fig. 2.1) for a full list of neighbourhoods.*

### **Business Improvement Association (BIA) Areas**

**69%** are located within a BIA jurisdiction. The top BIA areas with the most retail vacancies are:

- **24%** within Downtown Vancouver BIA
- **15%** within Chinatown BIA
- **10%** within Gastown BIA
- **7%** within Hastings-North BIA
- **6%** within South Granville BIA

- **6%** within West End BIA
- **32%** within other BIA areas\*

*\*See Appendix B – Retail Vacancy Snapshot (Fig. 2.2) for a full list of BIA areas.*

### **Zoning and Artist Studios**

#### *Outright Approval*

- **10%** are zoned outright for Class A studios
- **4%** are zoned outright for Class B studios

#### *Conditional Approval*

- **63%** are zoned conditional for Class A studios
- **53%** are zoned conditional for Class B studios

#### *Not Allowed or Custom*

- **16%** do not allow Class A or B artist studios
- **12%** follow custom bylaws per address (CD-1 zoning)

*A full breakdown of zoning districts can be found in Appendix B – Retail Vacancy Snapshot (Fig. 3.1-3.2).*

### Insights

The retail vacancy scan provides insight into the type of space that is normally available, demonstrating the scale and character of the opportunity. The typical unit is a small- to medium-sized space (below 2,500 ft<sup>2</sup>) in an older, mixed-use building located within a BIA area such as Downtown Vancouver. The cost, including rent and operating expenses, is approximately \$4.83/ft<sup>2</sup> per month or \$57.96/ft<sup>2</sup> per annum. In terms of permitted uses, it is unlikely that the space is zoned outright for Class A and B artist studios—conditional approval is likely required from the City of Vancouver to operate an artist production space.

It is important to note that the average vacant retail unit available is not suitable for use as a permanent artist space. High costs, building type, and the zoning and permit barriers hinder long-term use of these spaces as artist studios. The opportunity explored in this project is limited to the temporary use of these spaces as sites for art production and exhibition.

## Stakeholder Engagement

The main stakeholders identified as part of the initial phase of this project are property owners (landlords), artists and the City of Vancouver. Key stakeholders were formally consulted to understand the value of the proposed project for each group. Our research team also reached out to knowledgeable members for informal conversations of the community including shared space operators, business improvement associations and other aligned individuals.

Artist stakeholders included different practices in the arts and focused on BIPOC, LGBTQ+ and emerging artists. Property owner (landlord) stakeholders included representatives of corporations with significant holdings across multiple properties, including commercial real estate holdings in the retail, office and

industrial sectors. Engagement sessions with the City of Vancouver included staff members from several departments including: Arts, Culture and Community Services (ACCS); Development, Building and Licensing (DBL); and Film and Special Events (FASE).

Conversations with key stakeholders helped the Un-Leased team identify the opportunities and barriers involved in using vacant retail sites as temporary artist spaces. One-hour engagement sessions were conducted with landlords, local artists and City of Vancouver staff members. A more detailed record of the sessions can be found in *Appendix A – Engagement Sessions*.

### **Property Owners (Landlords)**

To represent property owners, the research team connected with four real estate development companies: *Bonnis Properties*, *Hudson Pacific Properties*, *Low Tide Properties* and *Wesgroup Properties*. These development companies collectively own a total of over 5 million square feet of local commercial real estate. Overall, the development community expressed significant interest in supporting temporary artist spaces in vacant retail units.

Opportunities

#### ***Space Activation and Community Building***

Artists occupying vacant units can bring vitality to underutilized spaces, helping build community and making the area more enticing for potential tenants. Vibrant spaces can also attract customers for surrounding businesses in the neighbourhood. Landlords noted that there is a greater need for space activation during COVID-19, particularly in Downtown Vancouver where many restaurants and small shops have moved out of the area. As retail vacancy rates continue to rise, there is an increasing demand for neighbourhood space activation programs with a medium-term view towards attracting commercial tenants to occupy empty units.

Barriers

#### ***Reputation and Communication***

Landlords are sensitive to the negative community perception of artist displacement at the end of the lease when artists are required to move out. This is particularly true if they have strived to be part of the solution instead of the problem by offering free or low-cost space to community members.

#### ***Additional Costs***

Participating in the program can incur additional expenses for landlords such as legal agreements, insurance, security and other costs for maintaining or upgrading a space.

#### ***Ability to Lease Space***

There could be challenges with leasing available spaces while they are currently occupied by artists. It may be more difficult to showcase a unit while it is arranged as an art production studio, as opposed to the space being set up for traditional retail use. Moreover, there could be scheduling conflicts between artists' work hours and on-site showings with potential tenants.

## **Artists**

The artist engagement sessions involved conversations with eight artists from different backgrounds and practices: *Patrick Cruz, Zandi Dandizette, Tafui McLean, Sára Molčan, Karen Ngan & Peggy Ngan, Keith Randall* and *Chrystal Sparrow*. Emerging artists and members of BIPOC and LGBTQ+ communities were included in the engagement process. Across all sessions, artists expressed that there is a need for accessible spaces to produce and exhibit their work. Emerging artists and artists without current dedicated studio space can benefit the most from access to temporary space.

Opportunities

### ***Access to Space***

Artists can use vacant retail spaces to create and showcase their art practice. Temporary production spaces would be the most beneficial for artists who do not already have a dedicated studio space. Artists who already have access to a studio may opt not to relocate. However, some may be interested in a secondary space to support their work process.

### ***Exhibition Opportunities***

Studios can bring increased visibility, particularly units located in high streets and other retail-intensive areas. These highly trafficked neighbourhoods can create opportunities for sales and invite community support. It is also noted that newer artists would be particularly interested in exhibition opportunities, as they may struggle to access an established exhibition system in Vancouver (which are often booked years in advance).

### ***Support for Emerging Artists***

Emerging artists can benefit the most from an accessible, temporary spaces program. At the beginning of their careers, newer artists may struggle to obtain the resources needed to remain viable, including access to a studio space. Artists who are new to the practice could also benefit from networking opportunities such as one-on-one mentorship with experienced artists. During the engagement sessions, participants suggested outreach to younger artists and recent art graduates from post-secondary institutions such as Emily Carr University, Langara College, UBC, etc.

### ***Collaboration Spaces***

Small artist-run centres and collectives may be searching for spaces to meet and collaborate. One artist noted that collectives, which are often short-term and last less than three years, could benefit from a temporary spaces program. Participants indicated that collectives often form around art school cohorts such as Emily Carr University, which could serve as a starting point for outreach.

### ***Professional Development***

Experience with a temporary spaces program can help build an artist's CV. Potential areas of interests mentioned by artists include networking opportunities with experienced artists, as well as support for writing grants and proposals. Artists may also benefit from community engagement experience and increased familiarity with the commercial real estate landscape.

Barriers

### **Cost**

There is a significant mismatch between average rental costs and the typical artist's budget. From the study's retail vacancy scan, the average cost of a unit (\$4.83/ft<sup>2</sup> monthly or \$57.96/ft<sup>2</sup> annually) is approximately twice the amount than what is typically considered affordable for artists (\$2/ft<sup>2</sup> monthly or \$24/ft<sup>2</sup> annually). Moreover, artist's budgets are for small spaces with a maximum monthly available budget of around \$500.

### **Facility Constraints**

Certain art mediums and techniques may require larger spaces or structural features. Some practices such as textile work, sculpture and large-scale canvases or installations may have additional production or storage needs. Facility requirements that were mentioned include ventilation, temperature control, lighting and easy access to a sink. Facility location, including the safety and transit accessibility of afterhours work, are also significant constraints on some artists' practices.

### **Capacity Limits**

Several factors can hinder artists' capacity or participate. Insurance and WorkSafe BC requirements can be a barrier. Additional expenses, labour, equipment and transportation for studio set-up and tear-down can also pose constraints. In addition, the expertise and experience required to participate in commercial real estate negotiations, transactions and municipal permit processes has not been developed by many artists, especially those emerging artists who are new to the marketplace.

### **City of Vancouver**

A total of 12 City of Vancouver staff members were consulted, involving representatives from Arts, Culture and Community Services (ACCS); Development, Building and Licensing (DBL); and Film and Special Events (FASE). The engagement sessions found that there is broad-based support across City of Vancouver departments for innovation around temporary spaces. However, there is a need for a clear approvals path that aligns with the proposed project's timeframe, budget and the capacity limits of the individuals involved.

Opportunities

### **Policy Alignment**

Un-Leased supports several policy directions from the City of Vancouver, including arts and culture goals discussed in the *Making Spaces for Arts and Culture* report.<sup>31</sup> The project directly aligns with third goal of *removing regulatory barriers*. A temporary spaces program helps advance Action 16 of the policy, which recommends the short-term use of cultural spaces as a potential way to reduce costs and navigate regulations. Un-Leased also supports the fifth goal of *expanding community partnerships* as a non-profit-led project that engages with various stakeholders from the community.

The project also aligns with economic development priorities including the City Council's Motion B.7, *A Paradigm Shift in How We Partner with Local Businesses*. The motion recommends innovation around

---

<sup>31</sup> City of Vancouver. 2019. "Goal 3: Remove Regulatory Barriers" and "Goal 5: Expand Community Partnerships" in *Making Spaces for Arts and Culture: Vancouver's Cultural Infrastructure Plan*. Pages 25, 31. <https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf#page=29>

the use of empty storefronts including the use of vacant retail spaces for popups and arts and culture activities.<sup>32</sup>

Other relevant policies include:

- Council Member’s Motion B.5 – Declaring Support for an Eastside Arts District<sup>33</sup>
- Vancouver’s Non-Profit Sector Current State Analysis<sup>34</sup>
- Employment Lands and Economy Review<sup>35</sup>
- Council Member’s Motion B.4 – Understanding COVID-19 Recovery Through Economic and Cultural Stimulus Projects<sup>36</sup>

### ***Film and Special Events (FASE)***

The City of Vancouver operates a Film and Special Events (FASE) office under the Engineering Department which is separate from the Development, Building and Licensing (DBL) Department. FASE helps film and events production companies to:

- Access civic services
- Get film activity permits and other related permits suited to a production's specific needs
- Facilitate engagement with residents and businesses and help identify areas of sensitivity or constrained use
- Coordinate with other street user groups such as street and infrastructure projects, development and construction, and special events

Barriers

### ***Regulatory Barriers***

*(Refer also to ‘Regulatory Barriers within the City of Vancouver’ in the Context section above)*

The legal occupation of a temporary Artist studio likely requires four separate permits from Development Building and Licensing (DBL):

- ***Development Permit (DP)***: Most vacant retail spaces are not zoned as outright approved for artist studios and applicants must seek a DP for conditional uses as listed in the district zoning schedule.
- ***Building Permit (BP)***: Most vacant retail spaces are currently listed as A2, D or E occupancy types. Applicants must seek a BP to change an occupancy type for a commercial retail unit. Once the occupancy type is changed, the subsequent occupant would typically need to apply for a BP to change it back.

---

<sup>32</sup> City of Vancouver. 2020. “Council Member’s Motion B.7 – A Paradigm Shift in How We Partner with Local Businesses.”

<https://council.vancouver.ca/20200623/documents/b7.pdf>

<sup>33</sup> City of Vancouver. 2020. “Vancouver Council Member’s Motion B.5 – Declaring Support for an Eastside Arts District.”

<https://council.vancouver.ca/20200225/documents/motionb5.pdf>

<sup>34</sup> City of Vancouver. “Vancouver’s Non-Profit Sector Current State Analysis.” Page 19. <https://vancouver.ca/files/cov/npo-current-state-report-covid-19-summer-2020.pdf>

<sup>35</sup> City of Vancouver. 2020. “Employment Lands & Economy Review: Emerging Policy Directions, Ideas and Potential Actions for Vancouver Plan Process.” Pages 14, 17. <https://vancouver.ca/files/cov/eler-employment-lands-and-economy-review-emerging-directions-report.pdf>

<sup>36</sup> City of Vancouver. 2021. “Council Member’s Motion B.4 – Understanding COVID-19 Recovery Through Economic and Cultural Stimulus Projects.” <https://council.vancouver.ca/20210309/documents/b4.pdf>

- **Occupancy Permit (OP):** An occupancy permit is issued once the conditions of the building permit are met.
- **Business License:** A business license is issued to an organization based on a conforming use (including an occupancy permit) at a location.

This regulatory process presents the following barriers to a temporary artist studio in vacant commercial retail units:

- **Schedule Mismatch:** VMF Un-leased seeks to use temporarily vacant commercial retail units that are: on the market for lease; slated for building demolition; or mothballed due to landlord workflow issues. In order to capitalize on the opportunity, the approvals lead time for occupying these spaces needs to be in the order of 4 weeks. The timeline for the approval process listed above has been estimated by local small business at over 30 weeks.<sup>37</sup>
- **Capacity Mismatch:** participation in the process above typically requires specialized consultants such as architects, code consultants and structural, mechanical, and electrical engineers as not just zoning and building bylaw, but also parking, water sewer bylaws are introduced into the process alongside ASHRAE, NFPA, and other standards. The work of specialized consultants further exacerbates the schedule and affordability mismatch.
- **Affordability Mismatch:** Part 11 of the building code is seen as a regulatory advantage of the Vancouver Building Bylaw to the personnel at DBL because it provides straightforward guidance in relationship to required upgrades to existing buildings triggered by new occupancies. However, it also has very little flexibility in its application to projects. Significant factors that contribute to base building upgrades include the square footage amount of a change in occupancy type and the frequency of change of occupancy type alongside hazard rating increases. As the City of Vancouver has deemed artist studios by default as F2 Medium Hazard Industrial occupancies, that means that any temporary artist studio occupancy triggers building upgrade work regardless of if whether any construction or renovation is planned for the space. In reality, that means that consultants, a general contractor and subtrades are all required to participate in upgrade activities to satisfy a temporary artist studio occupancy. This adds significant cost to a process that needs to operate with as low a cost as possible in order to ensure low or no cost to artist participants.
- **Duration:** While the VBBL does contain support for temporary occupancies as outlined in Section 11.6, they are limited to two months in duration, which is shorter than the proposed length for Un-leased. In addition, these temporary occupancies are prototypically large assembly occupancies such as Cirque du Soleil, the Christmas Market and other annual events held by organizations that do not have the type of mismatch with schedule, capacity and budget represented by temporary artist studios in vacant commercial retail units.

---

<sup>37</sup> LOCO BC. 2020. "The High Cost of Permitting Delays in the City of Vancouver." <https://www.locobc.ca/blogs/loco-bc-report-on-the-cost-of-permitlicense-delays-in-the-city-of-vancouver>

- **FASE Approvals Path:** Un-Leased can envision a reasonable approvals path in conjunction with FASE. However, this requires participation by FASE in designing and administering an approvals path that would meet the needs of the VMF Un-Leased pilot projects in short order. Currently, there is no endorsement of this course of action by FASE or other City of Vancouver staff or council.

## Stakeholder Alignment

Insights from the engagement sessions show alignment across stakeholders, with each group benefitting from a temporary artist studio and exhibition program in vacant retail units. As the main objective of Un-Leased, artists can gain access to affordable, low-barrier retail spaces offered by landlords. These spaces would allow artists to create and exhibit their work while the program can help advance their careers through networking, mentorship, capacity-building and community engagement opportunities.

The artists' occupancy of the space can add vitality to previously vacant areas, encouraging space activation and community building. The increase in neighbourhood activity, alongside promotion of the occupancies, can help attract new commercial tenants for property owners.

Increased access to cultural production spaces for artists would help advance the City of Vancouver's arts and cultural goals identified in the *Culture/Shift* policy. Support for artists and space activation can also support the City's community economic development priorities, including recovery from COVID-19.

## Proposal: Artist Residency Program

Based on an analysis of the context, opportunity and stakeholder consultation generated from the research performed in phase one, Un-Leased proposes a low-barrier artist residency program. The Un-Leased residency program will allow local artists to use vacant retail spaces for studio and exhibition space on a temporary basis. As part of a residency intake process, artists would be matched with a space according to their needs and capacity.

A program operator will administer the residency including the selection criteria, tenancy negotiations, approvals processes, insurance, promotion and other operational requirements. In doing so, the program minimizes the required resources that would otherwise be needed from artists, landlords and the City of Vancouver.

The residency would serve as a means to create and maintain temporary artist studio and exhibition spaces in vacant retail units while meeting the needs of key stakeholders. The Un-Leased residency would aim to provide:

- **Affordability for Artists:** Radically-discounted space provided by landlords would allow space to be made accessible to artists.
- **A Clear Approvals Path:** By tackling the approval process, Un-Leased aims to reduce the time, costs and expertise required by artists and to support landlords with a legal occupancy.

- **Flexibility for Landlords:** The program will allow flexibility for landlords to continue lease activities in order to minimize any barriers to participation.
- **Increased Capacity for Artists:** The residency can facilitate career development for artists through experience, promotion, mentorship and community engagement opportunities.
- **Reduction of Systemic Barriers:** BIPOC and emerging artists can be prioritized to access studio and exhibition space, aiding in the reduction of inequity of opportunity.
- **Space Activation:** Temporary artist studios can create community engagement around otherwise vacant spaces, attract potential tenants for landlords and contribute to urban vitality.
- **Economic Recovery from COVID-19:** Activation of vacant spaces, as well as support for artists, can aid community economic development within the city.
- **One Stop Shop:** The operator of the residency program will act as a single point of contact for artists, landlords and the city of Vancouver. This will allow for efficient negotiations, approvals and agreements with service providers as well as a repository for lessons learned so that the program can be the subject of continuous improvement. By promoting a ‘One Stop Shop’ approach, the residency program can benefit from gains in reputation, data and experience. Ultimately, this should positively affect impact creation in the establishment of a regular program and the ability to scale the opportunity for all of the key stakeholders.

### Proposed Approvals Path

To ensure compliance with local bylaws Un-leased believes that the City of Vancouver Engineering Department Film and Special Events office (FASE) could provide a relatively efficient, speedy, responsive, and flexible approvals path for a temporary, medium-hazard industrial use (artist studios). Film production companies filming in the community are an example of a temporary medium hazard industrial occupancy and very similar to artist studios in that they are engaged in cultural production work often using industrial methods and means. In addition to film production, FASE also provides oversight and approvals for events in Vancouver varying from small to very large such as the English Bay annual Fireworks events.

FASE maintains an event checklist for public events to ensure that life and property security are maintained, and that sufficient planning and safeguards are in place in the event of an emergency. That ‘Event Safety Checklist’ checklist includes the following:

- Event Complexity (Low, Medium or High)
- Event history
- Site planning with venue owners
- Insurance
- Communications
- Setup & Teardown
- Structures
- General safety
- Fire

- Medical
- Utilities
- Hygiene & Sanitation
- Food handling
- Security
- Severe Weather
- Unique Hazards & Noise

VMF Un-leased believes that a similar type of approvals framework could be evolved for temporary artist studios and administered by FASE as an alternate path to DBL approval. As FASE typically engages in the approval of temporary events and productions with significant risk, it seems like a good fit for temporary artist studios as opposed to DBL whose core focus is on permanent use.

We envision that approval under FASE would likely require a business license for a production office (the operator of the program) and an event permit checklist approval process in order to allow temporary occupancy.

## **Pilot Projects (Phase 2)**

Following phase one, a pilot phase will develop and test an artist residency program in temporarily vacant retail spaces. This second phase is dependent on funding and is intended to be conducted in two parts:

Pilot Project Development (Phase 2A)

*June 2021 to August 2021*

The pilot development phase will create a proposal for each pilot site. Vacant retail spaces will be identified as opportunity sites through consultation with property owners and review of commercial real estate listings. The project team will also conduct outreach to artists and artist collectives to identify initial participants. Phase 2A will continue with stakeholder engagement with City of Vancouver departments, artists, property owners and other community members such as BIAs. Outcomes for the development phase include a business case and technical briefs for each pilot space.

Pilot Project Delivery (Phase 2B)

*September 2021 to February 2022*

After the pilot development stage, pilot project delivery will begin. The focus of this phase is the placement of artists in vacant retail spaces for 3 to 6 months. These temporary occupancies would allow the research team to generate insights for evaluating and improving the program. Key outputs from the pilot delivery stage include:

- Metrics and anecdotes related to benefits to the artists (sales, professional connections, mentorship, future opportunities)
- Metrics and anecdotes related to space activation (leasehold activity, foot traffic, social media, community uptake)
- Documentation of artist selection and intake process

- Documentation of actual costs related to each site
- Documentation of legal agreements (lease, license agreements, etc.)
- Documentation of service agreements (insurance, signs, social media, cleaners, movers, repairs)
- Documentation of City of Vancouver approvals path and related instruments of service
- Documentation of procedures (pre-occupancy, move-in, occupancy, move-out)
- Documentation of the life of each residency (works created, community engagement, events)
- Feedback from artists, property owners, BIAs, and City of Vancouver staff on their experiences
- Discovery of new opportunities and barriers to the program

### **Sustainable Annual Program (Phase 3)**

After the pilot phase, Un-Leased aims to continue with an ongoing annual program for establishing temporary artist studios in vacant retail spaces. The program is intended to be developed and operated by an independent non-profit (potentially but not necessarily the Vancouver Mural Festival or a partner organization). The final phase is dependent on funding and findings related to the pilot phase and implementation will be determined at a later date.

## Bibliography

CBRE Group. 2020. "Canada Retail Report: Fall 2020." <https://www.cbre.ca/en/research-and-reports/Canada-Retail-Report-Fall-2020>

City of Vancouver. 2019. "2019 - Building Bylaw 12511." <https://council.vancouver.ca/20190723/documents/by-law18.pdf>

City of Vancouver. 2019. "Culture|Shift: Blanketing the City in Arts and Culture - Vancouver Culture Plan 2020-2029". <https://vancouver.ca/files/cov/vancouver-culture-shift.pdf>

City of Vancouver. 2019. "Making Spaces for Arts and Culture: Vancouver Cultural Infrastructure Plan." <https://vancouver.ca/files/cov/making-space-for-arts-and-culture.pdf>

City of Vancouver. 2020. "Employment Lands & Economy Review." <https://vancouver.ca/files/cov/eler-employment-lands-and-economy-review-emerging-directions-report.pdf>

City of Vancouver. 2020. "Vancouver's Social Enterprise Sector Recovery." <https://vancouver.ca/files/cov/social-enterprise-recovery-report-covid-19-summer-2020.pdf>

City of Vancouver. 2020. "Vancouver's Non-Profit Sector Current State Analysis." <https://vancouver.ca/files/cov/npo-current-state-report-covid-19-summer-2020.pdf>

City of Vancouver. 2020. "Vancouver Council Motion B.5 – Declaring Support for an Eastside Arts District." <https://council.vancouver.ca/20200225/documents/motionb5.pdf>

City of Vancouver. 2020. "Vancouver Council Motion B.7 – A Paradigm in How We Partner with Local Businesses." <https://council.vancouver.ca/20200623/documents/b7.pdf>

City of Vancouver. 2021. "Vancouver Council Motion B.4 – Understanding COVID-19 Recovery Through Economic and Cultural Stimulus Projects." <https://council.vancouver.ca/20210309/documents/b4.pdf>

City of Vancouver. 2021. "Zoning and Development By-law 3575." <https://vancouver.ca/home-property-development/zoning-and-development-bylaw.aspx>

City of Vancouver. 2021. "Zoning and Development By-law: Section 2 – Definitions." <https://bylaws.vancouver.ca/zoning/zoning-by-law-section-2.pdf>

Colleen Powers, 2017. "Storefront art programs reflect cities' changes & challenges." <https://springboardexchange.org/storefront-art/>

Cushman & Wakefield. 2021. "Q1 2021 Vancouver Industrial Report." <https://www.cushmanwakefield.com/en/canada/insights/canada-marketbeats/vancouver-marketbeats>

Eastside Culture Crawl Society. 2019. "A City Without Art?" [https://drive.google.com/file/d/1SysLVBTOeesFGk\\_pqzi8xRPcPEdoilfF/view](https://drive.google.com/file/d/1SysLVBTOeesFGk_pqzi8xRPcPEdoilfF/view)

LOCO BC. 2020. "The High Cost of Permitting Delays in the City of Vancouver." <https://www.locobc.ca/blogs/loco-bc-report-on-the-cost-of-permitlicense-delays-in-the-city-of-vancouver>

Meanwhile Foundation. 2021. "About | Meanwhile Foundation."

<https://www.meanwhile.org.uk/pages/6-about>

Pudget Sound Business Journal. 2011. "Vacant Seattle storefronts being brought to life."

<https://www.bizjournals.com/seattle/print-edition/2011/04/15/vacant-seattle-storefronts-being.html>

Real Estate Institute of British Columbia (REIBC) & Social Purpose Real Estate Collaborative (SPREC).

2021. "Space for Community - Understanding the Real Estate Challenges Affecting the Social Purpose

Sector in BC." [https://www.socialpurposerealestate.net/sites/default/files/resource\\_file/](https://www.socialpurposerealestate.net/sites/default/files/resource_file/)

[2021Space4Community\\_Final%20Report.pdf](https://www.socialpurposerealestate.net/sites/default/files/resource_file/2021Space4Community_Final%20Report.pdf)

Sára Molčan. 2020. "Looking at Vancouver's lack of representation for BIPOC artists."

[https://medium.com/@saramolcan/looking-at-vancouvers-lack-of-representation-for-bipoc-artists-](https://medium.com/@saramolcan/looking-at-vancouvers-lack-of-representation-for-bipoc-artists-a256815473d5)

[a256815473d5](https://medium.com/@saramolcan/looking-at-vancouvers-lack-of-representation-for-bipoc-artists-a256815473d5)

Sector Equity of Anti-Racism in the Arts. 2021. "About SEARA – Sector Equity of Anti-Racism in the Arts."

<https://searafund.ca/about>

Shunpike. 2021. "Shunpike – Storefronts." <https://shunpike.org/storefronts>

South Florida Business Journal. 2020. "Zero Empty Spaces turns retail vacancies into art galleries."

[https://www.bizjournals.com/southflorida/news/2020/10/30/zero-empty-spaces-reforms-retail-](https://www.bizjournals.com/southflorida/news/2020/10/30/zero-empty-spaces-reforms-retail-vacancies.html)

[vacancies.html](https://www.bizjournals.com/southflorida/news/2020/10/30/zero-empty-spaces-reforms-retail-vacancies.html)

The Globe and Mail. 2020. "Commercial real estate: Trends to watch in 2021."

[https://www.theglobeandmail.com/featured-reports/article-commercial-real-estate-trends-to-watch-in-](https://www.theglobeandmail.com/featured-reports/article-commercial-real-estate-trends-to-watch-in-2021/)

[2021/](https://www.theglobeandmail.com/featured-reports/article-commercial-real-estate-trends-to-watch-in-2021/)

The Guardian. 2019. "'Meanwhile spaces': the empty shops becoming a creative force across the

country." [https://www.theguardian.com/lifeandstyle/2019/may/02/meanwhile-spaces-the-empty-](https://www.theguardian.com/lifeandstyle/2019/may/02/meanwhile-spaces-the-empty-shops-becoming-a-creative-force-across-the-country)

[shops-becoming-a-creative-force-across-the-country](https://www.theguardian.com/lifeandstyle/2019/may/02/meanwhile-spaces-the-empty-shops-becoming-a-creative-force-across-the-country)

Yale Daily News. 2012. "Artists fill vacant New Haven storefronts."

<https://yaledailynews.com/blog/2012/03/28/artists-fill-vacant-new-haven-storefronts/>

## Appendix A – Engagement Sessions

City of Vancouver

*Arts, Culture and Community Services (ACCS)*

- **Branislav Henselmann**, Managing Director; Cultural Services
- **Marjan Navab-Tehrani**, Policy Analyst; Cultural Spaces
- **Alix Sales**, Senior Cultural Planner; Cultural Spaces

*Development, Buildings and Licensing (DBL)*

- **Matthew Banks**, License Office Supervisor; Licensing Office
- **Sarah Hicks**, Deputy Chief Licence Inspector/Licence Office Manager; Licensing Office; **Mark McLellan**, Manager, Property Use Inspections

*Film and Special Events (FASE)*

- **Jordan Myers**, Project Manager; Special Event Public Safety

Property Owners

- **Dino Bonnis**, Principal; **Kerry Bonnis**, Principal; **Bonnis Properties**
- **Michael Chan**, Community Operations Manager; **Wesgroup Properties**
- **David Haugen**, Leasing Director; **Shawn Punton**, Director of Operation; **David Ferguson**, Chief Investment Officer; **Hudson Pacific Properties**

Local Artists

- **Patrick Cruz**
- **Zandi Dandizette**
- **Sára Molčan**
- **Tafui McLean**
- **Karen Ngan**
- **Peggy Ngan**
- **Chrystal Sparrow**

## City of Vancouver

### Arts, Culture and Community Services (ACCS)

Branislav Henselmann

21-04-08 Interview via phone

Present: Branislav Henselmann, Matt Hessey, Adrian Sinclair

#### General Information

**Branislav Henselmann**, Managing Director of Cultural Services

City of Vancouver, Arts Culture and Community Services (ACCS)

453 West 12th Ave, Vancouver, BC V5Y 1V4

Web: <https://vancouver.ca/parks-recreation-culture/arts-and-culture.aspx>

#### Description of Branch

##### Cultural Services

Serving as the City's hub for supporting arts, culture, and creative life, Cultural Services develops and implements long-range culture- and arts-related policy based on cultural tracking indicators and trends and findings from community engagement.

Providing sector-wide grants and awards; capacity support; promotion, commissioning, and maintenance of public art; and dedicated programs supporting the development, maintenance, and access of cultural spaces through the Grants and Awards, Cultural Spaces, and Public Art divisions.

#### Current Initiative

Work related to City of Vancouver Councillor Michael Wiebe's Motion "A Paradigm Shift in How We Partner With Local Businesses" approved by Council June 23/20 including the scope:

- FURTHER THAT staff report back on the feasibility of an empty storefront registry to identify the availability of retail spaces and look at creative options to incentivize the use of these spaces for popups, art and culture, non-profits, social enterprises and business incubators;

**MH:** In relationship to this initiative, can you provide us an update and discuss how this work may align with VMF Un-Leased?

- **BH:** The initiative referenced is actually divided into two different pieces – the storefront incentivization/activation piece is being completed by ACCS, and the empty storefront registry piece is being completed by Matthew Bourke at PDS. However, the work is currently paused by the City due to reallocation of resources. The work on storefront activation is delayed by +/-3 months but should be completed this year after resources return.

**MH:** In relationship to this initiative, can you comment on the support for legal pop-ups? What approval mechanism (i.e. permit) are you intending to use for this – existing or new?

- **BH:** The foundational work needs to be completed prior to looking at approvals. The first piece of work that needs to be done is a typology and methodology study in addition to community engagement around what stakeholders want and need. A proper needs assessment has to be completed. Projects like VMF Un-Leased project in a way represent a quasi-needs assessment in that they are community-led and show where there is community interest. Another similar

project reference would be the SEP Affordable Spaces project led by Tom Wanklin and Jose Garcia-Fernandez (PDS). With that in mind, it will be interesting to see what the VMF Un-Leased project uncovers in terms of stakeholder needs and value propositions. For example – what is the length of the term, who would be included in the artist cohort (who would benefit), and what value would the developer or property owner derive from the use of their space, and their actual appetite to give up the space a low cost. It is interesting that space activation is currently being raised as a positive direction by developers and owners when for a long time it has been promoted by cultural proponents only. It seems like it is a really good time to have the conversation with business owners. From what I know, Downtown Vancouver businesses could really benefit from activation.

### **VMF Un-Leased Barriers**

**MH:** What immediate red flags or difficulties do you see in relationship to VMF Un-Leased in relationship to City of Vancouver support and approvals?

- **BH:** There is some support to explore approvals provision to allow pop-ups. However, when we do something at the City, we need to do it right and considering various stakeholders so that it can be used into the future. That fulsome work is not completed so VMF Un-Leased in its early phase (to the end of a pilot) could be used to demonstrate aspects of temporary use where there is not good current approvals support.
- **BH:** There is another challenge and that is if VMF Un-Leased is going to operate over a longer term, there needs to be 3<sup>rd</sup> party intermediary or operator – possibly VMF or some other non-profit organization. There is a lack of capacity for individual artists to be able to take on complex commitments that would allow for temporary use including the expectations of the owner. At the same time, that is not where the City's expertise is.

Alix Sales and Marjan Navab-Tehrani  
21-04-12 Interview via Webex  
Present: Matt Hessey, Marjan Navab-Tehrani, Alix Sales, Adrian Sinclair

### **General Information**

Alix Sales, Senior Cultural Planner, Cultural Spaces and Infrastructure – Cultural Services  
City of Vancouver, Arts Culture and Community Services (ACCS)  
453 West 12th Ave, Vancouver, BC V5Y 1V4  
Web: <https://vancouver.ca/parks-recreation-culture/arts-and-culture.aspx>

### **Description of Branch**

#### Cultural Services

Serving as the City's hub for supporting arts, culture, and creative life, Cultural Services develops and implements long-range culture- and arts-related policy based on cultural tracking indicators and trends and findings from community engagement.

Providing sector-wide grants and awards; capacity support; promotion, commissioning, and maintenance of public art; and dedicated programs supporting the development, maintenance, and access of cultural spaces through the Grants and Awards, Cultural Spaces, and Public Art divisions.

### **Current Initiative**

Work related to the implementation of the City of Vancouver "Culture Shift Vancouver Culture Plan 2020-2029)" including the scope:

**MH:** In relationship to this initiative, can you provide us an update and discuss how this work may align with VMF Un-Leased?

- **AS:** Referencing Making Space for Arts & Culture.  
(<https://council.vancouver.ca/20190910/documents/ACCS-RTS13175-AppendixD-MakingSpaceforArtsandCulture.PDF>)
- **AS:** We are working on preventing displacement and supporting affordable, accessible and secure spaces. VMF Un-Leased is most strongly aligned with Goal 3: Remove regulatory barriers. When looking at Goal 3 there are five areas of focus. These include: expanding the Arts Events license (both DBL and Chief Building Inspector are in agreement to work on this with ACCS); expanding the community benefit of the Commercial Renovation Centre (CRC); developing an Arts Facility zoning so that detailed issues around 'Use' can be downloaded to the building permit stage of a cultural project; review event regulations to reduce barriers; and to explore the use of older buildings and temporary cultural spaces. Of these, the VMF Un-Leased project falls very well into the fifth – temporary spaces – area of focus. VMF Un-Leased and Germaine Koh's 'Fleet' project with Eastside Culture Crawl are the two projects currently being supported under this area of focus. In addition, VMF Un-Leased seems to be well positioned to take advantage of economic conditions related to COVID recovery given a potential surplus of vacant retail space.

### **VMF Un-Leased Benefits**

**MH:** From your ongoing engagement work with the artist community, who do you think can benefit most from VMF Un-Leased and what kind of supports in addition to space do you think would be appropriate to include in a residency program of this type?

- **AS:** Most of the time when groups approach ACCS they are looking for help dealing with long term locations and permanent ‘forever’ homes. There are some groups that have residencies that are interested in temporary exhibition space – for example the artist residency program at Skwachàys Lodge. We provide artist residencies through the Artist Studio Awards, which are a mix of live/work (5 locations) and work only (2 locations). Our goal is to expand from seven to thirty residences under Culture Shift. In that work we prioritize equity-seeking communities including Musqueam, Squamish, and Tsleil-Waututh, BIPOC and LGBTQ+. Our residencies are typically 3 years, but we did not terminate any residencies during COVID. It is really tough when residencies end, and artists are then expected to make their way in the Vancouver market. We do our best to support them in this transition. We are also working with BC Artscape to provide dedicated apartments to artists at below market rates in a new development at Main & Second.
- **MNT:** We are approached by emerging artists and those that are without a lot of financial capital and they often ask, “there’s lots of vacant space – how do I get access?”. It seems like younger, LGBTQ+, and queer AFAB artists tend to go for temporary spaces. They tend to be equity-minded and community-minded. Also, it may be a good idea to look at partnering with a group that already provides space – examples include Eastside Studios, BC Artscape, and 221A.
- **MNT:** In terms of supports – there was a symposium in the recent past on the topic of building arts community capacity. At that time one of things that emerged was the need to help build capacity to access the grants that already currently exist. This is especially true for emerging artists.

### **VMF Un-Leased Barriers**

**MH:** What immediate red flags or difficulties do you see in relationship to VMF Un-Leased in relationship to City of Vancouver support and approvals?

- **AS:** It depends how VMF is planning on going down the road – the building code issues will be tough. If you are looking at getting a building permit there is risk that it will trigger more significant upgrade work. However, the residency program that VMF is talking about is interesting and going in an interesting direction. For example, I can imagine it in the future as an event – like an artist slam focused in a geographic area - getting artists out in the community for exposure. Landing the residency in events and event permitting is likely a good way to go. Granville Street will continue to be a significant focus for events into the future, including outdoor gathering and music. There are already things happening to that end – such as the Orpheum redevelopment project announced in the media early this year. The VMF Un-Leased project may be able to tie into the things happening on Granville Street in general.

## Development, Buildings and Licensing (DBL)

Matthew Banks

21-04-21 Interview via Zoom

Present: Matthew Banks, Matt Hessey, Reiza Gabriel

### General Information

**Matthew Banks**, License Office Supervisor, Licensing

City of Vancouver, Development, Buildings & Licensing (DBL)

453 West 12th Ave, Vancouver, BC V5Y 1V4

Web: <https://vancouver.ca/doing-business/event-permits-private-property.aspx>

### Description of Branch

Business licences and permits issues about 50,000 business licenses and 100,000 permits every year. These cover everything from busking to home-based businesses to large multinational organizations, and industries ranging from entertainment to high-tech to tourism to finance.

### VMF Un-Leased Approvals

**MH:** For a temporary space project like VMF UnLeased, what do you see as the approvals path at the building review branch, could we use the Special Event on Private Property Permit?

Reference: <https://vancouver.ca/files/cov/Business-Licence-Application-Form-Special-Event-Activity-Proposal-Private-Property.pdf>

- **MB:** When we evaluate a request for an event on private property we take a look at a couple of factors off the top. First off we look at whether the event is indoors or outdoors. If the event is indoors, we then take a look at whether it is a valid space for an assembly occupancy. We only issue special event permits on private property to locations that are assembly ('A') occupancies. So for VMF Un-Leased, you would not get past this initial evaluation. A retail store is not an assembly occupancy (it would be either an 'E' mercantile occupancy or an 'F' business and personal services occupancy).

**MB:** In terms of the License bylaw 4450, VMF UnLeased may fall under Exhibition (e) "Boxing, wrestling, game, show, contest or any other exhibit, performance or device not hereinbefore specifically mentioned. This is on page 83/96 in the PDF version of the bylaw.

Reference: <https://bylaws.vancouver.ca/4450c.PDF>

- **MB:** The Imagine Van Gogh exhibition that is open currently in the Vancouver Convention Centre (5 month duration) did not require building/development permits but did require a business license (Retail Dealer – Art Gallery) under the License Bylaw. However, even with events licenses, building permits are often required for temporary structures. We often work with our colleagues in the Building Department to determine whether or not a building permit is required.

**MH:** We have been looking into how film production works and it seems as though they do not pull business licenses on their fill shoot locations. Rather they have a business license attached to a production office location only. Do you have any insight you could provide?

- **MB:** Interestingly, the 'BUSINESS LICENCE APPLICATION FORM ELECTRICAL: TEMPORARY FILMING THIS APPLICATION FORM IS FOR OUT-OF-TOWN COMPANIES ONLY' seems to back up what you are describing (see attached). It asks for the business address of the film production company and asks for film locations separately. The business license is issued to the production company office and the film shoot locations are listed in the conditions of the licence. VMF may want to take a look at Master Film agreements with Kim – she is a paralegal responsible for the agreements in the Law department.
- **MB:** It is important to note that you need a business license for any commercial space you are occupying or you could be subject to bylaw enforcement. However, if we look at City of Vancouver open source data information and search 'Artist Studio' we see that there are consistently less than 150 business licenses over the last 3 years. That indicates that a lot of artist studios don't have business licenses in place. That search also captures some business licenses that are not actual artist studios due to the search terms appearing in other fields.
- **MB:** From my experience when artists come into the business license office 99 times out of 100 they are operating in a commercial location that requires a zoning & building review.

Sarah Hicks and Mark McLellan  
21-04-12 and 21-05-19 Interview via Email  
Present: Sarah Hicks, Mark McLellan, Matt Hessey

### **General Information**

Sarah Hicks, Deputy Chief Licence Inspector/Licence Office Manager, Licensing Office  
Contact: sarah.hicks@vancouver.ca; 604-873-7546  
Mark McLellan, Manager, Property Use Inspections, Property Use Inspections  
Contact: mark.mclellan@vancouver.ca; 604-873-7174  
City of Vancouver, Development, Buildings & Licensing (DBL)  
453 West 12th Ave, Vancouver, BC V5Y 1V4  
Web: <https://vancouver.ca/doing-business/event-permits-private-property.aspx>

### **Description of Branch**

Business licences and permits issues about 50,000 business licenses and 100,000 permits every year. These cover everything from busking to home-based businesses to large multinational organizations, and industries ranging from entertainment to high-tech to tourism to finance.

### **VMF Un-Leased Property Use Enforcement**

**MH:** For a temporary space project like VMF Un-leased, we envision the project to be similar to film production in that a private space not intended for cultural production is being used temporarily for cultural production under an agreement between the owner and the producer. What immediate red flags do you see with using the Special Event on Private Property Permit?

- **ML:** Zoning/land use would be the most egregious by-law concern, if the proposed space was in a location that didn't allow for Artist Studio use.
- **SH:** A business licence for the space would need to be sought – if Zoning won't approve the use of the space, we would not be able to issue a licence, leading to non-compliance with Licence and Zoning by-laws.

**MH:** Is this a property use violation, or is a pop-up use generally acceptable given the temporary nature of the use (or both)?

- **ML:** Any operation/business/land use that doesn't have an approved development permit/occupancy permit and business license is deemed to be in violation of the Zoning & Development and License By-laws. Pop-ups are not exempt from the by-laws.
- **SH:** Agreed. Neither the Zoning or the Licence by-law prohibit pop-ups – however, they must be in compliance with both by-laws and have the appropriate licence(s).

**MH:** What typically triggers enforcement action related to property use violations of this type (pop-up)?

- **ML:** Typically it comes from complaints from the public, however there are times when a business license has been cancelled (previous tenant) that a Property Use Inspector will be compelled to investigate the property for compliance (new business license required?)

**MH:** What does the typical enforcement action for this type of property violation entail (pop-up)?

- **ML:** Enforcement would come in the form of verbal information from the inspector, followed by a Zoning letter from the City, and then followed by an order. If there is still no compliance, the

case would be referred for prosecution.

- **SH:** Enforcement could also include the issuance of a ticket to the operator, up to once per day, of \$1,000 for operating without a business licence.

**MH:** What is the grace period for conformance if a property use violation enforcement action is triggered? Is there a 'cease and desist' allowance period?

- **ML:** There is no cease & desist order given, unless it can be proven that there is a flagrant violation; one of a criminal nature or from a notorious proprietor.
- **SH:** The expectation is that operations do not begin until all approvals, permits, licences, etc., have been received by the applicant. Enforcement can begin immediately – there is no grace period.

**MH:** Given that this is a temporary use on private property, similar to film, do you envision that any permit is required beyond a license agreement between the owner and the artist?

- **ML:** Yes, a development permit, an occupancy permit, or a Special Inspection is required for any change of use, in this case from the latest approved use to Artist Studio. A valid business license would also be required as it would be considered a commercial space.
- **SH:** A business licence would be needed. Any other permits would totally depend on the use of the space. Whether any Building Permits, Electrical permits, etc. are needed are totally dealt with on a case by case basis.

**MH:** Alternately, if we can pull a 'Temporary Special Events on Private Property' permit for the pop-up artist studios, would this cover the temporary use of this space? For reference: <https://vancouver.ca/files/cov/Business-Licence-Application-Form-Special-Event-Activity-Proposal-Private-Property.pdf>

- **SH:** No – this is not a special event. This is an Artist Studio and needs to be licensed properly.

**MH:** Can you provide any additional information or context about pop-up uses that would be helpful in relationship to the proposed temporary artist studios?

- **ML:** I think the bottom line is that any pop-up use is considered to be similar to a permanent use in the by-law enforcement lens. Ultimately the owner of the property would be held responsible for the use of their premises.
- **SH:** I would suggest you connect with Paul Siggers from Planning. His group is doing work on pop-up and colocation for businesses – maybe the work he's done on this topic could be helpful.

### **Approvals for Film Production**

- **SH:** The use of unleased retail space as artist production and exhibition space is clearly aligned with standard licensing and zoning requirements. It is not a film use – which has its own separate legal process.

- **SH:** Whether a space is being used for a month, 6 months, a year or longer, the space is required to be licensed and zoned appropriately. All businesses, whether “pop-up” or permanent, have to follow the same licensing requirements. Providing a separate set of rules and clearances for the same uses that we see now would not be fair and equitable to the applicants who are getting their licences and permits.
- **SH:** For the short term, from the information provided we would consider this to be something that needs to be licensed. If you are looking to change regulation longer term to allow this type of use in more zones in the city, a change to the Zoning by-law would be needed.
- **SH:** For more information about the film process, it is recommended to reach out to Film and Special Events group in Engineering. Until there would be by-laws in place that specifically called it out, the use would fit within the current Artist Studio or Art Gallery requirements.

## Film and Special Events (FASE)

Jordan Myers

21-02-26 Interview via Zoom

Present: Matt Hessey, Jordan Myers

### General Information

**Jordan Myers**, Project Manager – Special Event Public Safety – Film and Special Events

City of Vancouver Film and Special Events Branch (FASE), 450 SW Marine Drive, Vancouver BC V5X 0C3

Web: <https://vancouver.ca/doing-business/film-permits.aspx>

### Description of Branch

Vancouver has two special events offices:

- The Park Board Special Events Office - for events held in a park and on the seawall.
- The City Special Events Office (FASE) - for events held on streets, sidewalks, and public plazas.

Events bring people together to have fun, to mark important events, or to work towards a higher purpose. The focus of event approvals is to make sure that events are safe, and don't negatively affect the community.

### CoV Special Event Permit Process

**JM:** FASE maintains an event checklist for public events to ensure that life and property security are maintained, and that sufficient planning and safeguards are in place in the event of an emergency. That 'Event Safety Checklist' checklist, which is now public includes the following:

- Event Complexity (Low, Medium or High)
- Event history
- Site planning with venue owners
- Insurance
- Communications
- Setup & Teardown
- Structures
- General safety
- Fire
- Medical
- Utilities
- Hygiene & Sanitation
- Food handling
- Security
- Severe Weather
- Unique Hazards & Noise
- Link: <https://vancouver.ca/files/cov/special-event-permitting-handbook.pdf>

**JM:** In terms of complexity, the Un-Leased temporary artist studio would be lower than what is considered 'low' to FASE. Definitions of complexity can be found in the event permitting handbook per link above. The proposal is for a small number of people, without 'tickets' or significant numbers of the general public taking part. However, there are a couple of things to think about with regards to these pilot projects:

- Internally to Un-Leased:
  - Artist application process
  - Membership/criteria of the artist
  - Proposed Use of the space – background check/portfolio submission
  - Who are the artists, what is the target you want to attract (media, methods that are being supported?)
  - What supports do they require to accomplish their work? A woodshop, a kiln?
  - What are the terms/processes around being removed from the space?
  - How is property damage addressed?
- Externally to Un-Leased
  - Talk with Live Nation & Promosa about any professional bodies they're loosely associated with nationally and reference their guidelines to your internal practices rules of conduct
  - [ESA \(Event Safety Alliance\) https://www.eventsafetyalliance.org/](https://www.eventsafetyalliance.org/)
  - Worksafe BC – Occupational Health & Safety
  - Construction Industry – Construction Safety Orientation (CSO)

## Property Owners

Bonnis Properties

21-04-19 Interview via Zoom

Present: Dino Bonnis, Kerry Bonnis, Matt Hessey, Adrian Sinclair

### General Information

**Dino Bonnis**, Principal, Bonnis Properties

**Kerry Bonnis**, Principal, Bonnis Properties

Bonnis Properties (BP): 300 – 526 Granville Street

### Description of Company

Bonnis is a family-owned company with a commitment to investing in and building communities in Vancouver. Bonnis has been active in developing mixed use commercial and residential multi-family buildings for over four decades, playing an integral role in the City's coming of age. Principals Dino Bonnis and Kerry Bonnis were recently recognized by the Downtown Vancouver Business Improvement Association for their work in effecting positive change along Granville Street, including the heritage restoration of the Commodore Ballroom, which they have owned for almost two decades. Bonnis Properties also owns much of the central downtown part of Granville street, such as the Best Buy building, and several other buildings. Bonnis specializes in the development and property management of retail spaces and maintains a long term buy-and-hold strategy. This leads to a significant commitment in the communities where they invest. They have holdings in several markets but in Vancouver are focused on retail high street areas primarily Downtown, Mount Pleasant and Kitsilano.

### Vacancy

**MH:** Please describe the current leasehold environment (COVID) related to commercial vacancy.

- **KB:** A lot of people have, especially in the US – Los Angeles for example – are looking at models of the 2008 recovery when making projections to how the economy will recover from the COVID 19 crisis. However, the 2008 crisis was a financial crisis and the COVID 19 crisis is a health crisis. We think recovery will be a lot quicker than in 2008 because the root of the problem is not economic. The economic fundamentals for metro Vancouver are strong. Annually around 300,000 new immigrants come to Canada. The places where they end up are typically Montreal, Toronto and Vancouver. We know that a lot come to Vancouver and amongst this population there are higher birthrates. When you factor all that in there will be continued population growth in metro Vancouver. From a statistics perspective, there are more people which helps the overall absorption rate for vacancy.
- **KB:** From an office space perspective, there has been a trend towards more density in offices. Even traditional office environments like law offices have looked to tech models. Office density was traditionally 100-150 ft<sup>2</sup>/staff going to something like 80 ft<sup>2</sup>/staff with even more pressure pre-COVID. COVID has increased opportunities for businesses to allow workers to work remotely but it has also led to the desire for lower density in the workplace. There is a push/pull effect which leaves us pretty much where we were prior to the COVID crisis. Additionally, we know a healthy office vacancy rate in a city is something like 8%. Pre-COVID Vancouver was around 3%. Now we are around 4.5%. Office is doing well.

- KB:** From a retail perspective, Vancouver, BC, Canada - as a brand - is strong. The fact that we are seen as multi-ethnic, tolerant, and unified as a mosaic society is putting us on the map. Add to that the Pacific Northwest Lifestyle and there is a strong demand internationally. Recently we have had inquiries from companies in England, Korea, and Japan about retail - global international brands. Right now, we know the short-term situation for retail is the pits. However, we have leased more in the last 8 weeks than we had in the last 8 months. One issue is that quarantine rules are holding people back from coming from other countries and regions. There are lease agents who are arranging virtual tours of spaces, but if the company is not already very familiar with Vancouver, those deals do not really go through. That said, we are seeing a light at the end of the tunnel. A lot of companies had plans to expand into Canada before COVID. For them this is like a race where they have stumbled over an obstacle. Right now, they are picking themselves back up and working on regaining momentum. We see new brands coming in. One thing to note is that the middle seems to have died in retail, we see either high-end luxury or very inexpensive products and services looking to take on bricks and mortar premises. It is a dynamic time for brick and mortar. People keep predicting the death of retail but as Aristotle said - humans are social animals. Shopping is a social activity and not just about buying a product. A lot of people underestimate the power of that experience.
- KB:** People often paint gentrification as evil, but it's a natural process in the development of a city including the development of neighbourhoods. If we look at the redevelopment of Yaletown, it is a victim of its own success. A lot of tech got started there, but the space became too expensive, so companies moved to Gastown and Mount Pleasant, making those neighbourhoods more interesting and inviting for the city as a whole. This is the same process that was happening in San Francisco years ago and then Los Angeles. Interesting neighbourhoods are developed due to the economic pressure on the traditional downtown or other central areas. People often resist change and want things to be static. We should not fight it – the city will be richer as a result of these processes.

### **VMF Un-Leased Barriers**

**MH:** What immediate 'Red Flags' occur to you related to a program like VMF Un-Leased?

- KB:** The biggest red flag would be around permitting – artists aren't business or legal people, they put their heart and soul into what they do. It would be a major issue for an artist to prepare for a residency program like VMF Un-Leased and then have it shut down because a business license or occupancy permit were not in place. We have had very few pop-ups in our spaces, but when we have had them, they usually end up being a retail use in retail zone, in a former retail unit.
- KB:** Another area of concern is the facades of the buildings. The city takes a very prescriptive approach to the architectural form including dimensions and materials of storefronts. You may need to be careful about what you are proposing for building facades.

**MH:** What issues do you see related to Artists producing work in a temporary vacant space?

- KB:** As a landlord we typically assign the permitting to the tenant, so they would need to be able to take on those challenges. Aside from that the major issues are insurance, timelines and expectations.

- **KB:** With events like exhibition wrap parties involving alcohol, etc. both the authorities and potentially uninvited guests come out of the woodwork. The program would need to mitigate these risks.

### **VMF Un-Leased Benefits**

**MH:** What benefits would you see as a Landlord to a program like VMF Un-Leased?

- **KB:** Something like this may increase our ability to lease the space. Your basic storefront has double doors with glass sidelights /storefront glazing. If this was something that could be done in a short-term way (i.e. not get tied up in permits at the city) there could be activation of the façade with pops of colour it may detract from graffiti and create visual interest. For leasing it's important the people can get a peek inside to understand the qualities of the space, but as long as a portion is left uncovered this could be helpful. Maybe something like a vinyl related to the program or related to the artist's work. The colour would definitely need to pop.

### **VMF Un-Leased Direction**

**MH:** What are the aspects of the direction of the VMF Un-Leased project that you see as most effective as a Landlord?

- The VMF proposal to have a single point person for the whole program seems like a very good idea. That person manages the relationships, books all the space, curates the artists, deals with the city, etc. This means that the Developers don't curate the pop-ups.
- Using film as a model seems like a good way to think about it. Film companies have their standard sheet, they tell you what they would take care of, etc. As a landlord we can mark this up and negotiate the provisions that we want to see. Even for yourselves, having a single point person for relationships, and taking on management of the program establishes a track record with insurance, etc. You also can develop templates and frameworks so that the pop-ups are more easily repeatable etc.
- What we want to see as the landlord is that there is no nuisance, that we are not on the hook for the permits, noise, noxious odours, etc.

**MH:** How would you see a program like this interacting with various stakeholders – BIAs, Community, City of Vancouver, Artists, etc.?

- **KB:** It would be really helpful if the city were in support of the program, including city councillors and city staff. It would be a shame to see temporary spaces be set up and then stopped due to lack of support.
- **KB:** Seems like a good idea to involve the BIAs. DV BIA's perspective is respected by the city, they look out for the community including business owners, residents, and guests to the area Individual BIAs might also be able to connect this idea to funding. It is in their interest to drive foot traffic and reduce vacancies.

- **KB:** There is a civic election coming up – VMF should look into the possibility of political support in the form of a motion similar to the current temporary patio permits. If council wants something they can make it happen quickly.

**VMF Next Steps**

**MH:** We are moving into phase two – pilot projects – starting in the early summer. Would you be interested in us contacting you to develop the pilot project program once it kicks off?

- **KB:** Definitely. If you wanted space right now, we do have locations on Granville Street and Main. We would be happy to talk in the next phase.

Wesgroup Properties  
21-03-03 Interview via Zoom  
Present: Michael Chan, Matt Hessey

### **General Information**

Michael Chan, Community Operations Manager, Wesgroup Properties  
Wesgroup Properties (WG): 910 - 1055 Dunsmuir Street, Vancouver, BC, V7X 1L3

### **Description of Company**

Wesgroup is a Vancouver, BC-based real estate development company with a proven history of innovation and award-winning design. They are recognized for our good social conscience, entrepreneurial spirit and long-sightedness. Ultimately, they are working very hard to create valuable opportunities for their employees, customers, and neighbours.

Wesgroup Properties is a family-owned real estate company that specializes in the development of sustainable, mixed-use spaces. Based in Vancouver, BC, they provide complete, end-to-end real estate services, acquiring, developing and managing health, retail, commercial, industrial and residential properties for the long-term.

Wesgroup began more than 50 years ago, when the founder purchased a small group of commercial and industrial buildings in Vancouver, British Columbia. Today, they have grown to become one of Western Canada's largest private real estate companies, with significant land holdings currently under development and a property management portfolio of almost 2.3 million square feet in BC and Alberta.

The Wesgroup portfolio currently has about 40 per cent industrial holdings; 30 per cent office; 20 per cent retail and 10 per cent apartment and multi-family complexes. Historically, they were more of an industrial and office developer, but they are now shifting their focus to continuing to grow those pieces, while also expanding their multi-family apartment and retail assets.

Wesgroup have also built a dedicated team of in-house real estate experts who understand where all good work begins - with active listening, innovative thinking and a relentless desire to reset current standards of excellence.

### **Vacancy**

**MH:** Please describe the current leasehold environment (COVID) related to commercial vacancy.

- **MC:** Wesgroup – owns industrial sites or mixed use sites that typically have residential with a commercial retail base.
  - Brewery District & River District
  - River District – Several CRUs UnLeased
- **MC:** Due to the COVID-19 pandemic restrictions and subsequent economic impact, for 2021/22 things are going to be slow from the commercial real estate perspective. We have been working closely with our tenants with regards to helping them through these financially hard times and assisting them in any applicable provincial and federal assistance they may or may not be seeking. It can be predicted with some certainty that if there was another shutdown, that the economic impact would be substantial, as the economy is still dealing with the current

situation. If things go well with the COVID vaccine roll-out, there will be a slow recovery. The reality is that for the majority of 2021 everything on hold at least until Q4. All of the commercial sectors are similar – industrial, retail and office. But, we are hopeful and look forward to a successful vaccine rollout for the province.

- **MC:** Our focus is on retaining and attracting tenants. We want to bring in shops and services, including food retail that will help to build community. A lot of larger companies – Starbucks, for example – are closing locations due to COVID and changes in real estate strategy. People take a coffee shop for granted, but outside of core of the city this not necessarily the case. We are focused on retaining and attracting the community retail services that help build community like coffee. Additionally, there is a challenge in that organizations currently can't commit to taking on space as they don't know when customers will be able to use the service without COVID restrictions. This is particularly true of restaurants and smaller businesses
- **MC:** In the past we have held community events, such as tenant appreciation events with food trucks, music, etc. to help build community. These events have been shelved for 2020 and conceivably this year and possibly next year, but we are optimistic. This depends mainly on the current health restrictions and the guidelines and directions provided by health care professionals and the province. We have looked at alternatives to celebrate the tenants and community that do not involve gathering – Vancouver Mural Festival is a great example – occupants can come on their own and take care of their own PPE, social distancing, etc. Otherwise, there is too much cost and risk with COVID to hosting traditional events.
- **MC:** Public transportation is also part of the conversation in terms of developing a community. There has to be good connectivity in order to grow a community – it needs to be accessible to the wider urban environment.

**MH:** What types of spaces do you see as most likely to be vacant over the short and medium term?

- **MC:** Smaller tenants where their financial ability to cope with a reduction in business and still being able to commit to their other financial obligations are usually harder pressed and impacted by the current pandemic situation. In general, this includes smaller retailers or tenants directly impacted by these social distancing restrictions like dine in restaurants and fitness class oriented tenants, small sushi shop, etc. under 5-8K square foot range. Some smaller space users are fine – banks for example. But non-franchise smaller restaurants without the ability to social distance and with margins too low to pay delivery service fees are at risk. Units that would be suitable for convenience stores, dollar stores, smaller pet shops – independents - will continue to be negatively impacted by the pandemic and its economic and social impact.
- **MC:** As an opportunity site – the River District has huge flat areas of land – empty parking lots and fields – great for an exterior art event.
  - Drive-In
  - GLOW – Langley light show (drive through)

### **VMF Un-Leased Barriers**

**MH:** From your personal perspective as an employee of Landlord with experience working for Landlords and Developers over the last 13 years, what immediate 'Red Flags' occur to you related to a program like VMF Un-Leased? We understand that your comments in this context do not represent Wesgroup.

- Reputation risk mitigation – landlords love to support community building but want the ability to deflect in the event of adverse events or publicity. Landlords do not want to 'own' adversity.
- Lack of ability for program and participant to pay market rent.
- Insurance coverage
- Safety related issues – security, structural restraint of any temporary construction, property and community safety as well, especially in mixed use complexes.
- Maintenance issues – full removals and cleaning on tenant leave, graffiti, and vandalism – Space is to be left in the same condition and or better than when it was taken in possession.
- Schedule – often community groups do not leave enough lead times for planning & administration – these types of arrangements take time.

**MH:** How about pop-up use - is this a barrier? Not a big issue on private property – typically we would have a very defined temporary use with a lot of restrictions as part of our lease agreement. This does not work with public property or easements but has not been an issue in the past with pop-ups. Comes down to the agreement and specifics and restrictions.

- **MC:** Coming to a Landlord prepared. How much is it going to cost, what are the benefits? Landlords like measurable impacts – KPIs. Examples include likes & follows on social media – photos of people enjoying the space, etc. Landlords are businesspeople and really need hard facts in order to support decision-making. Also, a clear demonstration of what you are bringing to the table – “we don't have the rent money, but we can supply insurance, legal if needed, mitigate reputational risk, pay utilities, provide cleaning & security – and leave at end of tenancy. We can offer a defined promotions strategy – bricks & mortar and social”. Exposure and media.
- **MC:** From a vacant space perspective – it depends on how the space is being marketed. How actively is it being marketed? If a space is being very actively marketed this program could be barrier. Would be better where there a number of vacant spaces in proximity. Dependent on area as well and desirability. Regardless, any agreement would have a clause to cancel with x days notice and the space would need to be in showable condition if an agent wanted to see the space. However, notice would be provided.
- **MC:** There are some potential difficulties around commercial tenant leases – covenants. These can contain proximity restrictions around what even the landlords can setup in the area of storefronts, etc. Also, with COVID queue lines in front of adjacent storefronts have become an issue.

**MH:** What issues do you see related to Artists producing work in a temporary vacant space?

- **MC:** No issues – as long as they abide by the leasehold restrictions and requirements.

- **MC:** Communication goes a long way. If an artist is engaged in something that involves fumes, heat, etc., it would need to be coordinated well in advance. The program and artist need to be aware and empathetic. This is particularly true in mixed use buildings.
- **MC:** Adhere to noise and vibration restrictions – CoV bylaws – and typically that works well.

### **VMF Un-Leased Benefits**

**MH:** What benefits would you see as a Landlord to a program like VMF Un-Leased?

- **MC:** Placemaking – people could be drawn to the area and create activation of ‘dead space’. In the River District for example this could mean community ‘vibe’ development. Currently there are no events due to COVID so art events and exhibitions can animate the space and give exposure to local artists and local art.
- **MC:** It would be a benefit if the program were to set up, social media, activate the space and promote the activity. In all of this the Landlord could have good brand exposure as a sponsor of the program. In kind generously donated by...

### **VMF Un-Leased Direction**

What are the aspects of the direction of the VMF Un-Leased project that you see as most effective as a Landlord?

- Placemaking & communication of corporate identity as market leaders, community leaders and community generators
- The fact that VMF UnLeased is already aware of the need to come prepared is positive. The idea of a ‘best practices’ checklist in order to mitigate risk to the landlord is positive and looks professional. Other helpful information would be ‘lessons learned’ – examples from past VMF work related to mitigating risks. Also used to help sell the idea if the previous examples had positive outcomes and quantifiable ROI.
- If there is some competition introduced the program would be more likely to be successful. If you can claim ‘we did this with this other developer, and they received this benefit’ there is a better chance that you will get support. No one wants to last to the party.

How would you see a program like this interacting with various stakeholders – BIAs, Community, City of Vancouver, Artists?

- It’s a great idea to get BIAs onboard.
- It would be a good idea to get local residents onboard. If you are doing something in the local area they can be VIPs, have special access somehow, receive swag. Create a social media hashtag and build presence around that that locals can participate in.

Please comment on this idea for a program: Residency program that had a non-visual production component for a period of time followed by a district “storefront gallery” event that was put on annually (similar to a festival).

- I love the idea of a program like this - it has longer legs. You could start on social media and build momentum. This happens sometimes with commercial lease renovations. They start to build momentum with signage on the hoarding then progress to ‘peek-a-boo’ windows of the

interior to build excitement. The idea of a progression - start to finish- incorporated into the program – would really flesh it out. Particularly successful for VMF last year where artists painted over a week or so and residents were able to come and check it out and see the progress over the week.

#### **VMF Next Steps**

We would like to convene and document a conversation with individual artists in a typical vacant small CRU – is there a vacant space in your portfolio that we could use for this purpose?

- Yes – we could probably facilitate something like that – contact me. We would like to keep the conversation going into the pilot phase.

Hudson Pacific Properties  
21-01-13 Interview via Zoom  
Present: David Haugen, Shawn Punton, Matt Hessey, Adrian Sinclair

### **General Information**

**David Haugen**, Leasing Director

**Shawn Punton**, Director of Operations

**David Ferguson**, Chief Investment Officer

Hudson Pacific Properties (HPP): 3110 – 1055 Dunsmuir, Vancouver, BC, V7X 1L3

Contact: David Haugen, Shawn Punton, Ashley Chandler

Web: hudsonpacificproperties.com; Instagram: hudsonppi; Twitter: HudsonPPI

### **Description of Company**

Today, from their Los Angeles headquarters, to Silicon Valley, to San Francisco, to Seattle and Vancouver, Hudson Pacific Properties own, transform, build and operate marquee office and studio properties. Fortune 500, premier growth companies and ground-breaking start-ups, with an emphasis on those in the media and tech industries, call these properties home.

Their expertise and our industry relationships enable Hudson Pacific Properties to access markets and properties ahead of the curve. They concentrate on where the talent is and wants to be—just like their tenants and clients. Hudson Pacific Properties work closely with clients to find and create the perfect environment, and to provide the services that enable their employees to thrive.

Local Holdings Description – 4 buildings (1 office complex) with 1.45 million square feet of office, retail, amenity and storage space

National & International Holdings Description – 19 million square feet of office and studio properties located on the West Coast of the United States and Vancouver

### **Vacancy**

Please describe the current leasehold environment (COVID) related to commercial vacancy.

- Retail is not doing well - especially downtown. Office occupancy is 10-20% as people work from home. This means that the customer base for downtown retailers is not there as 95% of retail directly services office workers.
- Food & Beverage downtown is not doing well, recently saw a list of 50 + restaurant closures in the area.
- HPP Downtown Vancouver office vacancy is 2.5-5% with a few new deals in the works. Office seems to be sticky and media reports of coming widespread office vacancy seem overblown. Conversations with office employers indicate that productivity has taken a big hit related to their work-from-home workforce. Out of 173 office tenant only 3 have decided to vacate due to Covid. Most office employers, especially larger organizations, are planning on returning to office operations after Covid crisis ebbs.
- Office lease rent rates have retreated to 2019 levels, retail lease rent rates are softening significantly.

Please describe any trends that you are forecasting over the next 5 years.

- 3.5 to 4M square feet of office space coming on market between now and 2024. 70% of that space is already pre-leased.

What types of spaces do you see as most likely to be vacant over the short and medium term?

- Downtown retail including food & beverage.

### **VMF Un-Leased Barriers**

As a Landlord, what immediate 'Red Flags' occur to you related to a program like VMF Un-Leased?

- Potential negative press and reputational risk to a landlord based on the end of the term when the artists are asked to leave the space.

What issues do you see related to Artists producing work in a temporary vacant space?

- Not concerned about the actual risk of the artist's occupancy of space in terms of damage, liability, or insurance.
- Vibration and noisy work could be an issue.
- In the Bentall retail concourse there is limited ventilation available which could be an issue for work where fumes are generated.

### **VMF Un-Leased Benefits**

What benefits would you see as a Landlord to a program like VMF Un-Leased?

- An interesting activation of the space – helps keep space animated, interesting and unique.
- Helps showcase the retail unit(s), which are still open to lease – aids in marketing and leasing the unit(s).
- Would be great if there were a visual component to the activity (i.e. the windows are not just 'papered-over' including the ability to see the artists working.
- Potential benefit to company communication and promotion of HPP and the vacant retail space.
- Social media value.

### **VMF Un-Leased Direction**

What are the aspects of the direction of the VMF Un-Leased project that you see as most effective as a Landlord?

- HPP is already piloting a project similar to VMF Unleased and has provided Vancouver Visual Art Foundation (VAAF) with a 900 ft<sup>2</sup> gallery space in the Bentall retail concourse mall.
- Helps animate the retail concourse.
  - Keeps space interesting & unique.
  - Potential exposure and sales for retail.
  - Supports office leasing activities as an animated retail concourse is attractive to prospective tenants.
- Arts activities are attractive to prospective tenants, including tech and other aligned sectors.
  - Downtown is lacking in cultural production (working artists) as a part of the local scene.
  - Neighbourhoods like Mount Pleasant attract tech and other sectors with office use that are aligned with cultural production.

- When there is a significant amount of vacant retail leasehold units in the same area (i.e. Bentall retail concourse) there is no real downside – the retail units are showcased and are still available to be leased.
  - A program like this assists in marketing the leasehold space.
- Communication value of the program including social media posts.
- In a place like the Bentall retail concourse there is a lot of flexibility, so if a space when the program was running was leased, HPP could provide another similar space and move the operation fairly easily.
- Temporary ‘event’ permit is a good direction – HPP cannot change the use and occupancy type to ‘Artist Studio’ as it impedes the ability to tenant a retail unit in the future.
- A program that matches space and artists while distancing the Landlord from the operations and end-of-term activities seems valuable.

#### **VMF Next Steps**

We would like to convene and document a conversation with individual artists in a typical vacant small CRU – is there a vacant space in your portfolio that we could use for this purpose?

- Yes – get in touch. We are hiring for a position that starts on January 26<sup>th</sup> where this type of community activation is part of the role. Happy to introduce you, conduct a tour of our space(s) at that time and talk about next steps with VMF.

## Artists

Patrick Cruz

21-02-05 Interview (In-person) | Unit 112 Shops at Bentall

Present: Patrick Cruz, Germaine Koh, Matt Hessey, Adrian Sinclair

### General Information

Patrick Cruz

Web: patrickcruz.org | Social: @pcrust

Membership: Duplex, Or Gallery (Board Member), KSP Collective

Most Recent Exhibition of Work: TPW, Surrey Art Gallery, #3 Gallery

### Description of Art Practice

Patrick Cruz is a Filipino-Canadian artist working between Vancouver and Toronto, Canada, and Quezon City, Philippines. He studied Fine Arts at the University of The Philippines and received his BFA from Emily Carr University of Art + Design and an MFA at the University of Guelph. Cruz is the founder of Kamias Special Projects, an artist-run space in Quezon City, Philippines that hosts the Kamias Triennial; a platform for cross-cultural exchange and experimental curatorial strategies. In 2015, Cruz won the national title for the 17th annual RBC Canadian Painting Competition and was recently longlisted at the 2019 Sobey Arts Award.

Patrick Cruz is a Filipino-Canadian artist and organizer whose multidisciplinary, maximalist and highly graphic works are informed by cultural hybridity, the project of decolonization and the paradoxical effects of globalization.

### A. Current Vancouver artist production (studios) and exhibition space

- Duplex is an artist run gallery and studio space located at 1889 Franklin Street, Vancouver, BC on the unceded lands of the x<sup>w</sup>məθkwəyəm (Musqueam), Skwxwú7mesh (Squamish), and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) peoples. In response to the resources, space and conversations regarding contemporary art in the city of Vancouver, Duplex supports emerging artists, experimental projects, and interdisciplinary art practices in the form of exhibitions, performances, screenings, readings, concerts, book launches, etc. Projects are curated and organized by Duplex artists and collaborators. This is a collective of 30+ artists. Duplex finds artists to fill studio space through a network/word or mouth.
- PC has an individual studio that is approximately 100 ft<sup>2</sup> and \$450 per month (\$2/ft<sup>2</sup> per month). Amenities include access to a kiln, 2 bathrooms and loading.
- Lots of organizations and artist run centres are currently restructuring – lots of transparency with funding, voting, etc – years ago it was more of a clique. Duplex has received some grant finding from Canada Council. As a collective it can be challenging to make decisions about priorities for funds – do we fix the roof leak? Or do some thing else? There ends up being lots of labour with the collective to run the space, including navigating the politics.
- Blank gallery space right now – no one has the time or energy to program it. BIPOC programming will be important.

### B. Artist production (studios) and exhibition possibilities in temporary (for lease) spaces

- A temporary space could be treated like a residency – it could be a blank slate in order to meditate as part of the creative process. Each site has a different context. For an established artist it could be project space. PC would not want to give up his studio space for a temporary space.
- With a temporary retail space, the transparency might feel odd. It has a performative or theatrical feel that is not comfortable. It might suit some practices. Possibly wall dividers could be used to create some privacy.
- A clearing house org that could identify and provide a range of available spaces would be beneficial.
- Curatorial opportunity – there are a pool of artists that are hungry for exhibition. Langara, Emily Carr, UBC – recent graduates need exposure.
- Emerging artists need to feel a sense of belonging which is lacking – how do they access the community? What does the alumni experience look like for artists who participate in the UnLeased program?
  - Some of the ways that this program could be helpful would be:
    - Have good access to exhibition opportunities for emerging artists
    - Grants, proposals, networking – support for how to write a proposal
    - Pairing mentorships between established and emerging artists. Something like this could resonate and humanize the relationship – especially with kids that have just got out of school.
- First years out of art school – people’s ability to survive on art is tough. New grads could benefit from temporary space. In art school artists are spoiled – there are facilities and resources, etc. Then when they come out of school there are no resources.
- What really stood out for PC in the end is that a lot of emerging and young artists are really naive and tend to get exploited through the process of collaborating with big institutions or powerful figures. I hope they can get educated and really know where they stand and know what’s in it for them is to be a part of something. Especially with Landlords whom there is already a lot of skepticism. I believe with the past history of VMF and its past controversy, transparency is really imperative.

One of the initial findings from multiple sources we have talked to is that there are often difficulties around artist’s residencies (and other temporary artist space programs) at the end of the tenancy – negative feelings and sometimes vocal opposition towards the program operators and landlords are generated by the termination of the tenancy, even when agreed to and well understood ahead of time. Do you personally know of examples of where and how this is done well, and why it has been more successful?

- Communicate clearly and clear cut roles. Expectations need to be clear with clear cut boundaries, especially something temporal – it has to be documented what is provided and what is not. With a clear set of documented rules you have a chance of that it doesn’t become emotional.

- There was a residency project in Kingsgate Mall (Casey Wei, Kingsgate Happenings, Western Front, 2014). There seemed to be a conflict between the music programming and the regular mall users (seniors community) and the residency was cut short.
  - Links:
    - <http://front.bc.ca/thefront/wp-content/uploads/2014/06/kingsgate-poster-final02-1.pdf>
    - <https://the-peak.ca/2015/03/sfu-masters-in-fine-arts-grad-casey-wei-makes-things-happen-at-kingsgate-mall/>
- Understand what community you are entering into – prepare a space profile that would clearly outline the culture of the space and expectations, etc. For example – mall hours.
- The temporary space can work if there is no charge (free) to the artists. Any benefit to others should be made clear. If the relationship is one of mutual aid then it will be more successful. Transparency is essential.
- Interview people who host informal temporary spaces

Zandi Dandizette

21-02-05 Interview (In-person) | Unit 112 Shops at Bentall

Present: Zandi Dandizette, Germaine Koh, Matt Hessey, Adrian Sinclair

### **General Information**

Zandi Dandizette

Website(s): [www.bluep.ink](http://www.bluep.ink); [thejamesblackgallery](http://thejamesblackgallery.com); [valucoop.ca](http://valucoop.ca); [paarc.ca](http://paarc.ca);

Social: @zandidandizette @thejamesblackgallery @valucoop @paarc

Membership (Collective, Artist Run Centre, etc): PAARC, ACWU, The James Black Gallery, VALU COOP, CARFAC National, VIVO Media Arts Centre

### **Description of Art Practice**

Zandi Dandizette is an Interdisciplinary artist at bluep.ink and one of the founders of The James Black Gallery collective of which they curate and have run since 2014 in Vancouver, BC. Before that Zandi was at Emily Carr University of Art + Design for animation which likely informs a bit of their artwork.

In general, Zandi aims to explore discourse around identity in relationship to colour, gender, shape, and line in accordance with immersive interactions. As an interdisciplinary artist, they try to embody their work in everything that they do including performative elements.

The James Black Gallery is dedicated to artists showing their work without having to pay a percentage out to the gallery. Artists-in-residence show their work, curate, and run the space. The JBG is located in a heritage building in Mount Pleasant (est. 1889). JBG's focus is to provide emerging artists a location in which they can practice presentation and experiment with ideas. Some of the rad things they have seen in their space is a ball pit bus, live self-cover tattoo performance, naked puppet show, a bug-themed room performance, BDSM pandrogenous musical performance, glitching gameplay with a fruit and veggie controller, drills with nipple tassels on their ends, a giant cardboard dinosaur, food sculpture, and more. You never know what you are going to get when you walk into their space.

### **A. Current Vancouver artist production (studios) and exhibition space**

- ZD is the ED and Founder of the James Black Gallery (JBG)
- The James Black Gallery is an artist-run centre operating in Mount Pleasant area of Vancouver, BC located on the unceded, ancestral and traditional territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwu7mesh (Squamish), and səliłwətaʔt (Tsleil-Waututh) Nations. The JBG presents exhibitions of local and international artists, provides studio space to members of our collective, and hosts interdisciplinary events. We also run a live-in guest residency program for national and international artists, who are given the opportunity to engage with the public through a solo exhibition of the works produced during their stay. The JBG has been operating collectively since December 2014 and is located in a heritage building (est. 1889).
- The James Black Gallery is a queer led arts and culture hub dedicated to giving a voice to emerging artists in Vancouver, providing space for community engagement, and experimental multidisciplinary art practices. We offer studio and gallery space with a focus on remaining responsive to the ever-shifting needs of our community.

- JBG has a commercial lease – this seems to be the best business arrangement for the landlord as there are no protections afforded to commercial leases that are typically afforded to residential leases. JBG is also ZD’s residence. JBG has to take care of all the maintenance etc.
- JBG has 17 studios. All studio members are members of the non-profit. No deposit is required. Studio spaces include a table and chair in shared rooms – about 50 ft<sup>2</sup> per person. Each are \$180/month, ceramics are \$230/month including kiln. There is a common gallery that is used as flex space – one person at a time. Exhibition in the gallery space is free for members but needs to be planned and scheduled ahead of time.
- ZD loves the challenge of new spaces – she considers space as her medium.
- In the past JBG was considering satellite spaces for exhibition. If there are too many events taking place at JBG then people can become disgruntled. Also, JBG is not accessible. Proper event permitting can be really challenging. Presentation and exhibition possibilities could open up with satellite spaces.

#### **B. Artist production (studios) and exhibition possibilities in temporary (for lease) spaces**

- Artists tend to respond to the space – the actual location – including the neighbourhood, SkyTrain, etc. The usefulness of the space and even what it would be used for would be dependent on the space itself. For example, a lot of artists will come to the James Black Gallery because it is a house – informal and not institutional. There are artists that may be more comfortable in the in-between spaces as opposed to ‘white box’ galleries and studios. Each location offers a new opportunity.
- In post-secondary institutions a lot of collectives spring up – for example collectives of Emily Carr Students – they usually are short term and last less than less than 3 years. These low cost temporary spaces may be a good fit to serve these collectives. It gives them a place to meet and collaborate. There could be value to these individuals and collectives as the spaces and relationships with landlords are already set up. Reach out to younger folks.
- VALU COOP – have not had the chance to play or make together. Current space is not used to showcase member work so a temporary space may be a good fit. One example would be a showcase of VALU COOP members as artists.
- Illustration based artists feel comfortable applying (2D) for these types of opportunities. Sculpture artists often don’t feel as comfortable applying for programs. However, multi-disciplinary work needs support and creates exciting exhibitions.
- Artist run centres may be a good fit. There are artist run centres like VIVO who are not centrally located who may be interested in residencies – production & exhibition, including pop-up showcases. There are others that are not located in Vancouver, but are in another region – Kelowna for example. These kinds of temporary spaces could showcase pop-ups from outside Vancouver. There is a good change that a collective, or collective(s) would make a good stakeholder in this program related to programming spaces. Artist run centres can act as a support to emerging artists. PAARC is an associative body of artist run centres and may be a good resource or possible stakeholder.

- ECUAD - Emily Carr – are reconfiguring their institution in general so that artists can be involved here (in Vancouver) – there is a new Chancellor who is in the process of building community, etc.
- Artisans - BC Potters Guild (Laura Carey) - may find this type of space valuable.
- Patrick Christie - an ECUAD grad who's trying to encourage creative entrepreneurship.
- One possible issue related to artist's fees – talk with CARFAC National (April Birtski). Be careful about if you need to pay artists or not. There may be a requirement for artists to get paid for presentation.

One of the initial findings from multiple sources we have talked to is that there are often difficulties around artist's residencies (and other temporary artist space programs) at the end of the tenancy – negative feelings and sometimes vocal opposition towards the program operators and landlords are generated by the termination of the tenancy, even when agreed to and well understood ahead of time. Do you personally know of examples of where and how this is done well, and why it has been more successful?

- We have experienced negativity at the end of tenures also. One way of approaching the temporary use would be by organizing the residency through an artist run centre. Artists want to create and maintain a positive relationship with artist run centres which might help.
- Guest artist residencies works well keeping the term to one month long. Folks are not as invested in the space over a shorter time period.
- The arrangement needs to have a high level of transparency – agenda needs to be made public, including any benefit that the landlord is deriving from the agreement. ZD is aware of the 'deal' with the landlord and would be ok with it. It will be key to describe the value for each stakeholder.

Tafui McLean  
21-03-25 Interview via Zoom  
Present: Tafui McLean, Germaine Koh, Matt Hessey

### **General Information**

Tafui McLean  
Website(s): <https://www.shoptafui.com/>  
Social: [Instagram.com/tafui](https://www.instagram.com/tafui)  
Membership (Collective, Artist Run Centre, etc): N/A  
Recent presentations of work: Vancouver Mural Festival & Vancouver Art Gallery

### **Description of Art Practice**

Tafui is an independent Artist and Designer, originally from Xaymaca / Kingston, Jamaica. Her work spans various media which includes fine art, surface pattern design, illustration, spatial design, communication and product design. She is mainly known for her bold black and white abstract, repeating patterns, that embellish many of her products.

Tafui moved from Xaymaca / Jamaica to Tiohtià:ke / Montreal where she studied studio arts at Dawson College. She then pursued her studies in Design Art at Concordia University. With over ten years as an Art Director in the advertising industry, she has also lectured and co-wrote post-secondary level courses in branding & design.

She currently produces environmentally responsible home products and licenses her work to clients. Her work is inspired by her love for indigenous cultures, modern design and traditional textile techniques, that adds a unique aesthetic to the modern retail experience. Her diverse body of work includes art prints, wallpapers, textile, tableware, and stationery.

She works between Algonquin territories / Ottawa and Musqueam/Squamish/Tsleil-Waututh territories / Vancouver Canada.

### **A. Current Vancouver artist production (studios) and exhibition space**

- TM relocated to Vancouver from Ottawa. She had a studio in Ottawa which was \$237/mo as a shared space in the Enriched Bread Artist Studios building. In Vancouver she found similar size and quality of space was approximately \$1100/mo. One place she looked was Beaumont Studios with good proximity to her home in Mount Pleasant, but the cost was so expensive that as an artist she would have difficulty. Her current studio is in the small second bedroom of her apartment (approx. 8'x10'). The available space and facilities are a real limitation on her art practice. Currently she paints, scans, edit digital files and makes large scale digital prints. Any digital textile work is sent to the US for printing and shipping but at a high cost. Textile work is very limited due to her studio facilities. Some work can be done on the balcony at various times of year, but indigo work requires basic temperature control. For textiles, TM works with 5 to 10 yards of fabric which need to be laid out on a flat clean surface with room to work. Productivity is also limited by the small space. Space must be constantly reconfigured in order to be useable. There are lots of moving parts and having a space for her art practice would be very helpful if it were affordable.
- For her recent exhibition at the Vancouver Art Gallery (VAG) TM had to produce large works in her kitchen, living room, etc. The studio was too small.

## **B. Artist production (studios) and exhibition possibilities in temporary (for lease) spaces**

- TM: The VMF UnLeased idea is amazing. TM was recently walking downtown and was looking at all the empty spaces and also thinking, what if they were converted to art studios. It would help to bring some life to the area. The project is a good thing and well needed. Lots of people would apply once the work gets out – it's a fresh idea and a fresh take.
- With regards to a residency program of 3-6mo, it would be a great way to realize, create, exhibit, and demonstrate TM's art practice. TM also has an online store and it would be helpful to would be great to have a space to layout, pack and ship. For her webstore, TM needs to reconfigure her studio space just to photography the work for posting. A temporary space would add to the level of creativity and resourcefulness required to function.
- With regards to a residency program in a retail space with social media and community engagement to benefit the Landlord and local community:
  - If there were an engagement requirement as a working artist TM would prefer to engage via social media due to covid and also because it provides more access to more people. Some public engagement would be reasonable.
  - The potential trade-offs involved – a Landlord benefitting from activation of space and positive social media, etc. – TM feels that if the artist were benefiting from very affordable space then that the trade-offs are acceptable.
- With regards to supports that would be required or beneficial related to a 3-6 mo residency:
  - For fabric work – basic climate control, water, sink, drain, washroom – a space where you can set up, and don't have to tear down or reconfigure in order to be productive
  - A promoted exhibition at the end of the residency would be great to show off what can be done in a short period of time
  - TM is used to getting little or no support – has low expectations – will figure it out if given the space
  - Lighting & ventilation is important
  - Security is important – working late – TM often has creative periods in the evening and works to 2 or 3am.
  - Accessibility – TM likes to walk or cycle to get where she is going
- BIPOC artist experience – barriers to the production and exhibition of work
  - More of a sense of community in Vancouver that was not there in Ottawa
  - In Ottawa it took a long time to figure things out – how to get work in certain spaces
  - In Vancouver it is not as difficult to find the artist groups
  - TM has never done a residency
  - For a residency – with regards to the application process – TM suggests providing different ways to apply – maybe a video instead of writing. Give people different ways of communicating. Lots of people are more comfortable with spoken vs written language. As visual artists – the art practice is our means of communication – writing is not necessarily our favourite means of expression.
  - A residency program like this can have the benefit of helping to create community. TM was connected to Crissy Arseneau of THRIVE and other artists through the Mural Festival. When participating in the Mural Festival, other artists reached out through social media to help

TM paint sections of the mural. People turned up and offered to help. That sense of community is really appreciated. As someone new to Vancouver it was really beneficial.

One of the initial findings from multiple sources we have talked to is that there are often difficulties around artist's residencies (and other temporary artist space programs) at the end of the tenancy – negative feelings and sometimes vocal opposition towards the program operators and landlords are generated by the termination of the tenancy, even when agreed to and well understood ahead of time. Do you personally know of examples of where and how this is done well, and why it has been more successful?

- TM: the idea of a residency – for a set amount of time - makes sense. A clear timeline helps.
- Exhibition – sharing the work at the end of the residency would be beneficial to the artist and the community alongside the community, BIA and landlord. Also, with an exhibition you can sell pieces and have less things to move. Having help moving out would be thoughtful and appreciated.

Sára Molčan

21-03-15 In-person interview | 8595 River District Crossing (River District)

Present: Sára Molčan, Germaine Koh, Matt Hessey

### **General Information**

Sára Molčan

Website(s): <https://saramolcan.com/>

Social: @saramolcan (twitter, Instagram, facebook, tiktok)

Membership (Collective, Artist Run Centre, etc): Arts Factory Society, ECUAD Alumni Relations Officer

Recent presentations of work: Beaumont Studios 'Blind Romance' February 2021

### **Description of Art Practice**

Sára Molčan is a Canadian contemporary artist who captures the universal desire to be liked in her large-scale conceptual realism paintings. Unequivocally millennial, Molčan's work addresses the careful curation of personas, our imperfect existence, and the ambivalence towards romantic partners in the digital era. Molčan's larger-than-life selfies examine society's sense of insecurity and our culture's desire to seek meaning from the meaningless. Molčan holds a BA from Vancouver Island University and a BFA from Emily Carr University of Art + Design. She lives and works in Vancouver.

Molčan currently holds a position at Emily Carr University of Art + Design within Alumni Relations.

### **A. Current Vancouver artist production (studios) and exhibition space**

- SM currently has a studio space at the Arts Factory (281 Industrial Ave, Vancouver) with 100 ft<sup>2</sup> defined by low 'pony' walls in a larger shared studio space. The space is secured with an ongoing license agreement (as opposed to a lease) that can be terminated on one month's notice. The cost is \$1.95/ft<sup>2</sup> per month plus \$15 for insurance. Arts Factory is conducive to community, but the space is small. It is difficult to work on large canvases in that space. There are some shared areas – SM is working on a 6x10' painting in a shared space area. The public hallways are intended for pop-up exhibition with an additional rental agreement. Overall, the amenities and price point are good at Arts Factory. Other studios can be double/triple the cost. Arts Factory Amenities:

- Wifi
  - Office & meeting rooms
  - Printer & copier
  - Full kitchen
  - Spray out booth
  - Full sink area
  - All in-house recycling garbage etc
  - Great Northern Way Scene shop helps with welding and other complex tooling
  - Access to tools due to the scene shop
  - 24-hour access with key fobs and codes – secure
- There are lots of artists looking for space in studio buildings, etc. Right now there are a lot of studio spaces that are being privately leased (or sublet) at 1000 Parker & the Mergatroid building – sometimes the spaces are sublet for double the actual rent. SM has run pop-ups in the past. Thisopenspace.ca is the best resource for finding temporary space opportunities (day rates). However there are often a lot of restrictions on including the ability

to hang work, etc. The city is continually losing exhibition spaces recent examples include the Ayden Gallery in International Village Mall and Hot Art Wet City on Main Street.

- As part of her role at ECU in Alumni Relations, SM has looked for a directory of spaces that can be used for exhibition and production. There is no current directory of this sort, it is done in an ad hoc manner with individuals and organizations doing their own research and creating their own lists.
- Current public exhibition spaces, such as Artist-Run-Centres and publicly funded spaces, create their curatorial programming up to three years in advance and therefore it is difficult for emerging artists to access within the early stages of their careers. Public exhibition spaces grant CARFAC fees which are essential for BCAC grants in the future.

#### **B. Artist production (studios) and exhibition possibilities in temporary (for lease) spaces**

- SM sees the value in a temporary residency program with a duration of 3 months - 6 months with a possible storefront exhibition at the end of the residency. SM currently has 100 square feet – hard to work on large scale canvases, for example oil painting 5x7'. The cost of places listed on 'thisopenspace' are too high for production work. A temporary residency would also be useful for exhibition.
- SM sees the trade-offs in a landlord offering low-cost space in exchange for social media, marketing and community building as acceptable: "I have morals but I am an artist in Vancouver and space is expensive – I know there is always a trade-off". In terms of the transactional nature of the relationship with a landlord, trade-offs are trade-offs and currently there is very little people *wouldn't* do to have access to space.
- In terms of needs for a temporary workspace (specifically in response to a retail shell space):
  - Sink & running water
  - Washroom
  - Electricity, Lighting, Heat
  - Accessibility – transit
  - Easy to set-up as an exhibition space
  - Mechanical ventilation not required in a large enough space
- In terms of potential supports a residency program could offer:
  - Guides to both self-publicity and professional publicity
  - Publicity and exposure through the program and the channels the program is providing
  - Access to facilities – laser cutting, woodshop, etc. – once an artist leaves school there is a lack of access to tools
  - Program covering or minimizing some of the costs artists would face doing an independent pop up
- In terms of a residency program, there would need to be clear expectations, including hours, limitations on content, etc. These factors would need to be part of the application process and the artist could be asked to furnish examples of work in progress and their body of work. Use the same process as VMF Mural Festival for intake. As part of the residency program, the artist could reasonably be asked to do an artist talk or event, social media, etc. This could

include and engagement session or other community event – something in exchange for free space.

One of the initial findings from multiple sources we have talked to is that there are often difficulties around artist’s residencies (and other temporary artist space programs) at the end of the tenancy – negative feelings and sometimes vocal opposition towards the program operators and landlords are generated by the termination of the tenancy, even when agreed to and well understood ahead of time. Do you personally know of examples of where and how this is done well, and why it has been more successful?

- When posting the application for the residency, make it clear that is a temporary residency and brought to you by \_\_\_\_\_. Ensure that the transactional nature of the residency is clear – Artist, Operator and Landlord.
- Always a chance of an unhappy artist.
- Creating support for move-out – that would go a long way – people and resources to help move stuff out. For example, if SM had a space she would bring her paints, brushes, etc but would order large canvasses to be delivered to the space. There is a clear and accessible method by which the space is occupied. It would help if there were a clear and accessible method by which the space was closed out. Moving stuff out is the part that sucks, including all the work required for clean-up. Remove the bitterness – help the artists move their stuff out. This would help that take the sting of the displacement which can really make artists feel disheartened.

Karen and Peggy Ngan

21-02-05 In-person interview | Unit 112 Shops at Bentall

Present: Karen Ngan, Peggy Ngan, Germaine Koh, Adrian Sinclair, Matt Hessey

### **General Information**

Karen Ngan (& Peggy Ngan)

Website: [www.yactac.com](http://www.yactac.com) Social: @yactac

Membership: Yactac

Most Recent Exhibition of Work (Date/Place): Instagram Show: YacYacTacTac

### **Description of Art Practice**

Peggy & Karen Ngan are Vancouver-based artists. They graduated from Emily Carr University with a major in Visual Arts. The pair have been collaborating since 2002, primarily in performance, drawing, installation, and conceptual-based practices. In their work the Ngans explore the identity of twins, and the ways that this might be perceived by the public. The artists are also co-founders of Yactac, an art collective and at times an exhibition space in Vancouver whose mandate involves thinking about and practicing art on a daily basis. Within their practice the pair intend to promote interaction and collaboration between the audience and artwork, with an on-going interest in blurring activities of daily life with art practices.

### **A. Current Vancouver artist production (studios) and exhibition space**

- Currently all work is mainly virtual. Online exhibitions due to COVID and no studio or exhibitions space.
- In the past KN & PN have moved around including Vancouver Chinatown locations. KN & PN moved out of space on Pender (115 E Pender) prior to Covid. Were in that space for 1 year, \$300/month for 100 ft<sup>2</sup>, month-to-month. The space is above Blim. The space is a purpose built art studio with 4 or 5 artist's studios and a common area. Members can organize an art show in the common area.
- KN & PN had space at Red Gate Arts (885 E Hastings) prior to their closing. No rent was paid, paid for locker space, put on 2 shows per year with an opening - Red Gate ran the Bar. There was often music programming (shows) at the back and there was exposure as people moved through the space.
- Prior to that KN&PN occupied a space above Pulp Fiction (2422 Main St) for a few months
- KN & PN are self funded and try to keep the overhead low. They have their own tools and can move in quickly to take advantage of opportunities. All they are really need is a floor and walls.

### **B. Artist production (studios) and exhibition possibilities in temporary (for lease) spaces**

- The Bentall Retail Mall is good location – KN&PN usually have art space in arts districts – like East Vancouver, but they like location in downtown. Also, a location in a mall would be interesting. They like the diversity and different space – like it because it is different. Exposes KN&PN to a different audience and different community. More diverse – not just art in art an district – art in a mix of uses. It might lend itself to performance.

- The fact that the Landlord wants to use artist activities in the retail concourse to support office leasing activities does not bother KN&PN. The openness and transparency of this relationship can be seen as a benefit.
- The fact that the space is available on a temporary basis is totally fine – KN&PN have done pop-up at Dynamo and other spaces and are experienced at that type of work. They adjust activity to the fact that it is temporary – would not move in too much ‘stuff’. KN&PN are spontaneous – they don’t program years ahead of time – we program 6 months ahead instead and like to work on short timelines. They could use the space for 4 weeks or 8 weeks or a if longer term was available they would consider it but they are very flexible.
- The retail location has the benefit of connection and the potential connections with young and established artists. Yactac has recently done an instgram show but having a space might work better than an instgram show to show artists.
- For collaboration purposes a space works well - meet at the space to talk about a project to work on together. In a space it easier to visualize the idea better.
- Community support in terms of connection would be very helpful – cross promotion & know what’s going on in the building and the community – this is a role that the operator of the program could play. BC Artscape is a good example.
- Could think of ways to use as presentation and production space. Steven Tong had a project in 2017 in Aberdeen Mall in Richmond called Plaza Projects.
  - Link: <https://www.facebook.com/plazaprojects/>

One of the initial findings from multiple sources we have talked to is that there are often difficulties around artist’s residencies (and other temporary artist space programs) at the end of the tenancy – negative feelings and sometimes vocal opposition towards the program operators and landlords are generated by the termination of the tenancy, even when agreed to and well understood ahead of time. Do you personally know of examples of where and how this is done well, and why it has been more successful?

- You will need to communicate well and provide good direction – be very clear it’s a temporary space. One idea is to help to create a positive image - commercial & arts world working together – VMF is a good example of this already as an organization. You can be clear and communicate about the space with sandwich boards, brochures, a public agreement, etc. You will need to engage with people about the program. Provide answers to questions about the space, program and operations. For example:
  - Insurance – is there liability if the public visits the space?
  - What kind of modifications are ok? Can the artists paint the wall – how much can you modify?
  - Certain hours for artists to work, or when the space is generally open and busy?

Chrystal Sparrow

21-03-15 In-person interview | 8595 River District Crossing (River District)

Present: Chrystal Sparrow, Germaine Koh, Matt Hessey

### **General Information**

Chrystal Sparrow

Website(s): [www.chrystalsparrow.com](http://www.chrystalsparrow.com)

Social: chrystalsparrow

Membership (Collective, Artist Run Centre, etc): Musqueam Indian Band

Recent Presentations of work: UBC Indigenized Robes

### **Description of Art Practice**

Chrystal Sparrow is a Musqueam Coast Salish artist. She was born in 1983 and lives in Vancouver, BC, Canada on the unceded Coast Salish Territory.

Chrystal comes from a long line of Coast Salish artists, weavers and three generations of carvers. Her late father Irving Sparrow was a master carver that passed down the tradition to Chrystal and her brother Christopher. As a child, she was given the privilege to be traditionally taught Coast Salish art and carving skill sets that would give her the status to become a female Coast Salish artist.

Chrystal is a traditional and contemporary artist that has her own unique feminine designing style representing simplicity and elegance within Coast Salish art. Currently, she is creating new designs with color elements from her Cree and Shuswap heritage in beading and abstract paintings. Chrystal works in mediums of red and yellow cedar, metal, leather and acrylics.

Chrystal was the first Coast Salish artist to work in the Musqueam, Squamish and Tsleil-Waututh (MST) Cultural Residency in Stanley Park from July 2018 to 2019. In 2018, the Vancouver School Board commissioned a 20' Female Welcoming House Post. In 2017, Starbucks Canada, 150pluswishes with collaboration Broadway Youth Center commissioned 7' by 3' red cedar panel. In 2016, Vancouver City Hall, Council Chamber commissioned a 7' by 3' red cedar panel in respect to reconciliation.

Chrystal has a great honor for her father Irving Sparrow in passing down Coast Salish art and believing she would be another great Coast Salish artist. She believes her privileged role as an artist is to continue learning Coast Salish art as a language through designing, storytelling and experimenting in new mediums. She hopes to pass down the tradition to family as a living legacy one day.

### **A. Current Vancouver artist production (studios) and exhibition space**

- CS primarily works on reserve (Musqueam). She shares a productions space with her brother there. It is half a basement suite turned into a studio connected to a carport turned into a woodshop. All sawdust and chainsaw work are conducted outside due to possible health impacts. Professional first nations artists often work on reserve due to the tax environment Taxation depends on a project-by-project basis - where the work is created, and what percentage of the work is created there. For example, CS has a project which will be produced 50% on reserve and 50% at Port Moody, with some activities open to the community. Each 50% of the project will be taxed at different rates. Musqueam has a small carving shed – but it is not dedicated to artists
- CS is doing a City of Vancouver cultural (MST) residency program in a Fieldhouse in Stanley Park (at Second Beach) since 2018. The location is good. The pay parking is a big downside.

The Fieldhouse is also too small for a large project. The space has been good for exposure with elders and friends coming, media interviews, a documentary, and workshops. CS did a few workshops, but also did a lot of work on her own in the space. The Fieldhouse was alarmed and could be set up and left. It is dark at night and CS needed to set up lighting for safety. After an article with Vancouver Sun a lot of folks from the public stopped in. A couple of first nation journalists did articles as well.

- CS is currently in a good spot – has a fulltime job as well as working as an artist with the goal transitioning to her art practice as her fulltime occupation.

#### **B. Artist production (studios) and exhibition possibilities in temporary (for lease) spaces**

- CS thinks that if an artist had a space, they would make it work. In terms of supports that a residency program could offer, mentorship for an emerging artist would be a good idea and mentorship with between indigenous artists in particular would be valuable.
- CS thinks it is reasonable to ask for a community engagement event like a workshop or artist talk as part of the residency. However, it can be a bit stressful if you just want to work and thinks the event should be supported by the residency organizer. For example, an event checklist or template that walks the artist through step-by-step. Support could also extend to promotion, logistics, supporting materials (map for example) etc.
- CS thinks that vacant retail would be useful as project space but needs:
  - Bathroom, kitchenette, coffee
  - Lots of space to move around
  - General ventilation
  - Good lighting
  - Parking
  - Lighting outside – personal security if you have to work late

One of the initial findings from multiple sources we have talked to is that there are often difficulties around artist's residencies (and other temporary artist space programs) at the end of the tenancy – negative feelings and sometimes vocal opposition towards the program operators and landlords are generated by the termination of the tenancy, even when agreed to and well understood ahead of time. Do you personally know of examples of where and how this is done well, and why it has been more successful?

- CS acknowledges that there is always going to be a sadness at the end of a residency. She thinks that having a celebration and inviting a new artist in would help. A farewell event with food would help – especially if the artist were already packed. Maybe an exhibition or open studio night or farewell event.

## Appendix B – Retail Vacancy Snapshot

Database of Vacant Retail Listings

**Figure 1.1. Database of Vacant Retail Listings (Part 1 of 5)**

Address	Local Area	Zoning	Total ft <sup>2</sup>	Land Value (\$)	Shopping Centre (Y/N)	Mixed Use Building (Y/N)	BIA Jurisdiction	Build Year	Base Rent (\$/month)	Est. Operating Cost (\$/month)	Street Frontage (Y/N)
157 Main St, Vancouver, BC	Downtown	DEOD	890	100,000	N	Y	Hastings Crossing	TBD	2,076.67	1,112.50	Y
167 Main St, Vancouver, BC	Downtown	DEOD	832	100,000	N	Y	Hastings Crossing	TBD	1,941.33	1,040.00	Y
209 Main St, Vancouver, BC	Downtown	DEOD	1,658	587,000	N	Y	Hastings Crossing	TBD	4,421.33	TBD	Y
88 E Cordova St, Vancouver, BC	Downtown	HA-2	3,050	2,818,000	N	N	N/A	1920	6,354.17	3,304.17	Y
100 - 550 Denman Street, Vancouver, BC	Downtown	C-2	2,496	1,982,000	N	Y	N/A	1999	TBD	TBD	Y
180 - 510 Nicola Street, Vancouver, BC	Downtown	CD-1	2,244	864,000	N	Y	N/A	2003	TBD	TBD	Y
1487 W Pender St, Vancouver, BC	Downtown	CD-1	4,036	2,806,000	N	Y	N/A	2011	12,780.67	4,540.50	Y
110 - 1140 W Pender St, Vancouver, BC	Downtown	DD	793	67,725,000	N	N	Downtown Vancouver	1984	1,104.91	TBD	Y
62 - 1055 Canada Pl, Vancouver, BC	Downtown	CD-1	3,546	TBD	N	N	Downtown Vancouver	2007	TBD	6,110.94	Y
66 - 1055 Canada Pl, Vancouver, BC	Downtown	CD-1	3,295	TBD	N	N	Downtown Vancouver	2007	TBD	5,678.38	Y
101 - 505 Burrard St, Vancouver, BC	Downtown	DD	500	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
102 - 505 Burrard St, Vancouver, BC	Downtown	DD	517	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
104 - 505 Burrard St, Vancouver, BC	Downtown	DD	274	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
109 - 505 Burrard St, Vancouver, BC	Downtown	DD	291	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
112 - 505 Burrard St, Vancouver, BC	Downtown	DD	991	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
200 - 505 Burrard St, Vancouver, BC	Downtown	DD	344	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
202 - 505 Burrard St, Vancouver, BC	Downtown	DD	429	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
203 - 505 Burrard St, Vancouver, BC	Downtown	DD	372	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
204 - 505 Burrard St, Vancouver, BC	Downtown	DD	645	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
207 - 505 Burrard St, Vancouver, BC	Downtown	DD	618	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
210 - 505 Burrard St, Vancouver, BC	Downtown	DD	286	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
303 - 505 Burrard St, Vancouver, BC	Downtown	DD	300	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
304 - 505 Burrard St, Vancouver, BC	Downtown	DD	436	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
411 - 505 Burrard St, Vancouver, BC	Downtown	DD	721	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
502 - 505 Burrard St, Vancouver, BC	Downtown	DD	356	TBD	N	Y	Downtown Vancouver	1967	TBD	TBD	N
1 - 550 Burrard St, Vancouver, BC	Downtown	CD-1	3,511	TBD	N	Y	Downtown Vancouver	2001	4,842.00	TBD	Y
817 - 815 W Hastings St, Vancouver, BC	Downtown	DD	2,319	TBD	N	Y	Downtown Vancouver	1975	11,595.00	3,665.95	Y
0466 - 789 W Pender St, Vancouver, BC	Downtown	DD	3,207	TBD	N	Y	Downtown Vancouver	1929	TBD	5,347.67	Y
466 Howe Street, Vancouver, BC	Downtown	DD	3,207	TBD	N	Y	Downtown Vancouver	1929	TBD	TBD	Y
R002 - 757 W Hastings St, Vancouver, BC	Downtown	CD-1	941	TBD	Y	N	Downtown Vancouver	TBD	TBD	TBD	Y
R010 - 757 W Hastings St, Vancouver, BC	Downtown	CD-1	1,399	TBD	Y	N	Downtown Vancouver	TBD	TBD	TBD	Y
R019/R020 - 757 W Hastings St, Vancouver, BC	Downtown	CD-1	1,042	TBD	Y	N	Downtown Vancouver	TBD	TBD	TBD	Y
R117 - 757 W Hastings St, Vancouver, BC	Downtown	CD-1	3,368	TBD	Y	N	Downtown Vancouver	TBD	TBD	TBD	Y
R126 - 757 W Hastings St, Vancouver, BC	Downtown	CD-1	1,534	TBD	Y	N	Downtown Vancouver	TBD	TBD	TBD	N
480GR - 480 Granville St, Vancouver, BC	Downtown	DD	3,593	TBD	N	Y	Downtown Vancouver	1911	TBD	TBD	TBD
433 - 433 Seymour St, Vancouver, BC	Downtown	DD	1,363	TBD	N	Y	Downtown Vancouver	1910	TBD	1,760.54	Y
539 W Pender St, Vancouver, BC	Downtown	CD-1	1,250	1,934,000	N	Y	Downtown Vancouver	1996	3,395.83	1,666.67	Y
509 Richards St, Vancouver, BC	Downtown	DD	3,124	8,216,000	N	Y	Downtown Vancouver	1912	TBD	3,839.91	Y
509 Richards St, Vancouver, BC	Downtown	DD	3,562	8,216,000	N	Y	Downtown Vancouver	1912	TBD	4,378.29	N
555 Dunsmuir St, Vancouver, BC	Downtown	DD	482	12,641,000	N	Y	Downtown Vancouver	1920	TBD	674.81	Y
578 Dunsmuir St, Vancouver, BC	Downtown	DD	3,459	TBD	N	Y	Downtown Vancouver	1926	TBD	5,021.32	N
414 W Pender St, Vancouver, BC	Downtown	DD	1,393	9,516,000	N	Y	Hastings Crossing	1914	TBD	1,586.86	Y
420 W Pender St, Vancouver, BC	Downtown	DD	1,356	TBD	N	Y	Hastings Crossing	1914	TBD	1,544.71	Y
150 - 1380 Burrard St, Vancouver, BC	Downtown	DD	3,592	TBD	N	Y	Downtown Vancouver	1982	TBD	4,513.95	Y
835 Drake St, Vancouver, BC	Downtown	CD-1	672	TBD	N	Y	Downtown Vancouver	TBD	3,640	TBD	Y
605 Davie St, Vancouver, BC	Downtown	DD	1,512	1,559,000	N	Y	Downtown Vancouver	2004	8,820	2,412.90	Y
1240 Richards St, Vancouver, BC	Downtown	DD	4,664	TBD	N	Y	Downtown Vancouver	1929	TBD	6,191.46	Y
220 Davie St, Vancouver, BC	Downtown	CD-1	1,026	TBD	N	Y	Yaletown	1994	TBD	2,137.50	Y
28 - 1020 Mainland St, Vancouver, BC	Downtown	HA-3	653	TBD	N	Y	Yaletown	1912	1,741.33	1,006.71	N

**Figure 1.2. Database of Vacant Retail Listings (Part 2 of 5)**

Address	Local Area	Zoning	Total ft <sup>2</sup>	Land Value (\$)	Shopping Centre (Y/N)	Mixed Use Building (Y/N)	BIA Jurisdiction	Build Year	Base Rent (\$/month)	Est. Operating Cost (\$/month)	Street Frontage (Y/N)
32 - 1020 Mainland St, Vancouver, BC	Downtown	HA-3	626	TBD	N	Y	Yaletown	1912	1,669.33	965.08	N
1002 Mainland St, Vancouver, BC	Downtown	HA-3	2,386	TBD	N	Y	Yaletown	1912	11,731.17	3,678.42	Y
111 - 111 Smith St, Vancouver, BC	Downtown	DD	3,050	13,026,000	N	Y	Yaletown	1928	6,354.17	6,127.96	Y
103 - 345 Robson St, Vancouver, BC	Downtown	CD-1	1,261	726,000	N	Y	Downtown Vancouver	1995	TBD	TBD	Y
104 - 345 Robson St, Vancouver, BC	Downtown	CD-1	900	518,000	N	Y	Downtown Vancouver	1995	TBD	TBD	Y
201 - 345 Robson St, Vancouver, BC	Downtown	CD-1	857	320,000	N	Y	Downtown Vancouver	1995	TBD	TBD	N
204 - 345 Robson St, Vancouver, BC	Downtown	CD-1	1,839	569,000	N	Y	Downtown Vancouver	1995	TBD	TBD	N
205 - 345 Robson St, Vancouver, BC	Downtown	CD-1	1,533	TBD	N	Y	Downtown Vancouver	1995	TBD	TBD	Y
901 Main St, Vancouver, BC	Downtown	CD-1, FC-1	962	1,519,000	N	Y	N/A	1913	TBD	TBD	Y
306 W Cordova St, Vancouver, BC	Downtown	HA-2	1,371	TBD	N	N	Gastown	1909	6,950.00	TBD	Y
323 - 323 Cambie St, Vancouver, BC	Downtown	HA-2	1,116	TBD	N	Y	Gastown	1901	2,976.00	TBD	N
145 - 332 Water St, Vancouver, BC	Downtown	HA-2	507	TBD	N	Y	Gastown	1911	1,605.50	830.64	N
215 - 332 Water St, Vancouver, BC	Downtown	HA-2	1,216	TBD	N	Y	Gastown	1911	4,053.33	1,992.21	Y
205 - 332 Water St, Vancouver, BC	Downtown	HA-2	879	TBD	N	Y	Gastown	1911	3,689.81	17,281.14	Y
360 Cambie St, Vancouver, BC	Downtown	HA-2	1,576	TBD	N	Y	Gastown	1901	6,566.67	2,601.71	Y
130 W Hastings St, Vancouver, BC	Downtown	HA-2	3,000	TBD	N	Y	Gastown	1901	8,750.00	3,630.00	Y
150 W Hastings St, Vancouver, BC	Downtown	HA-2	2,895	4,575,000	N	Y	Gastown	1909	11,000.00	TBD	Y
114 Water St, Vancouver, BC	Downtown	HA-2	1,038	TBD	N	Y	Gastown	1911	6,487.50	1,254.25	Y
239 Abbott St, Vancouver, BC	Downtown	HA-2	1,057	656,000	N	Y	Gastown	1910	5,285.00	1,233.17	Y
57 W Cordova St, Vancouver, BC	Downtown	HA-2	4,000	5,812,000	N	Y	Gastown	1909	15,000.00	4,000.00	Y
38 Water St, Vancouver, BC	Downtown	HA-2	1,125	1,892,000	N	Y	Gastown	2008	TBD	TBD	Y
42 Water St, Vancouver, BC	Downtown	HA-2	2,571	5,219,000	N	Y	Gastown	1922	TBD	4,070.75	Y
45 Water St, Vancouver, BC	Downtown	HA-2	1,203	TBD	N	Y	Gastown	2006	1,463.65	TBD	Y
32 Water St, Vancouver, BC	Downtown	HA-2	956	TBD	N	Y	Gastown	TBD	TBD	1,807.64	Y
28 Water St, Vancouver, BC	Downtown	HA-2	1,608	1,620,000	N	Y	Gastown	TBD	TBD	3,040.46	Y
5 W Hastings St, Vancouver, BC	Downtown	HA-2	2,443	2,802,000	N	Y	Hastings Crossing	1904	9,161.25	2,239.42	Y
1 W Hastings St, Vancouver, BC	Downtown	HA-2	2,449	TBD	N	Y	Hastings Crossing	2017	TBD	3,265.33	Y
49 E Cordova St, Vancouver, BC	Downtown	HA-2	1,045	711,000	N	Y	Gastown	2006	3,200.00	TBD	Y
50 Powell St, Vancouver, BC	Downtown	HA-2	4,000	5,415,000	N	Y	Gastown	1912	16,666.67	4,000.00	Y
191 Alexander St, Vancouver, BC	Downtown	HA-2	3,280	3,172,000	N	Y	N/A	1910	TBD	2,733.33	Y
89 E Pender St, Vancouver, BC	Downtown	HA-1	4,717	TBD	N	Y	Chinatown	1901	6,989.00	3,930.83	Y
103 E Pender St, Vancouver, BC	Downtown	HA-1	900	TBD	N	Y	Chinatown	1901	1,875.00	TBD	Y
149 E Pender St, Vancouver, BC	Downtown	HA-1	2,885	2,576,000	N	Y	Chinatown	1947	6,000.00	TBD	Y
455 Main St, Vancouver, BC	Downtown	HA-1	2,657	TBD	N	N	Chinatown	1959	5,535.42	TBD	Y
100 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	296	103,000	Y	N	Chinatown	1995	1,593.00	TBD	N
103 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	409	118,000	Y	N	Chinatown	1995	2,056.64	TBD	N
103A - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	279	57,700	Y	N	Chinatown	1995	1,859.22	TBD	N
106 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	260	89,500	Y	N	Chinatown	1995	1,399.07	TBD	N
107 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	361	105,000	Y	N	Chinatown	1995	1,867.89	TBD	N
111 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	293	102,000	Y	N	Chinatown	1995	2,109.59	TBD	N
112 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	324	66,900	Y	N	Chinatown	1995	1,689.10	TBD	N
113 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	333	109,000	Y	N	Chinatown	1995	1,773.39	TBD	N
118 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	418	192,000	Y	N	Chinatown	1995	2,101.39	TBD	N
119 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	762	217,000	Y	N	Chinatown	1995	3,617.02	TBD	N
121 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	248	105,000	Y	N	Chinatown	1995	1,278.80	TBD	N
202 - 180 Keefer St, Vancouver, BC	Downtown	HA-1A	1,243	125,000	Y	N	Chinatown	1995	3,355.67	TBD	N
112 Keefer St, Vancouver, BC	Downtown	HA-1A	1,240	130,000	Y	N	Chinatown	1995	4,200.00	TBD	N
3536 W 41st Ave, Vancouver, BC	Dunbar-Southlanc	C-2	1,149	22,196,000	N	Y	Dunbar Village	1973	TBD	TBD	Y
100 - 1333 Johnston St, Vancouver, BC	Fairview	FCCDD	3,513	TBD	N	Y	N/A	1965	TBD	4,684.00	Y
2857 Cambie St, Vancouver, BC	Fairview	C-2C	3,161	TBD	N	Y	Cambie Village	1977	TBD	3,951.25	Y
2893 Cambie St, Vancouver, BC	Fairview	C-2C	3,815	TBD	N	Y	Cambie Village	1977	TBD	4,768.75	Y
682 W Broadway, Vancouver, BC	Fairview	C-3A	1,875	TBD	N	Y	N/A	1973	TBD	3,510.94	Y
980 W Broadway, Vancouver, BC	Fairview	CD-1	3,214	TBD	N	Y	N/A	2017	TBD	TBD	Y
990 W Broadway, Vancouver, BC	Fairview	CD-1	1,121	TBD	N	Y	N/A	2017	TBD	TBD	Y
1010 W Broadway, Vancouver, BC	Fairview	C-3A	3,250	7,809,000	N	N	N/A	1920	TBD	TBD	Y

**Figure 1.3. Database of Vacant Retail Listings (Part 3 of 5)**

Address	Local Area	Zoning	Total ft <sup>2</sup>	Land Value (\$)	Shopping Centre (Y/N)	Mixed Use Building (Y/N)	BIA Jurisdiction	Build Year	Base Rent (\$/month)	Est. Operating Cost (\$/month)	Street Frontage (Y/N)
24 - 1089 W Broadway, Vancouver, BC	Fairview	C-3A	137	7,409,000	N	Y	N/A	1956	595.00	TBD	N
22 - 1089 W Broadway, Vancouver, BC	Fairview	C-3A	141	7,409,000	N	Y	N/A	1956	595.00	TBD	N
18 - 1089 W Broadway, Vancouver, BC	Fairview	C-3A	341	7,409,000	N	Y	N/A	1956	995.00	TBD	N
1618 W 1st Ave, Vancouver, BC	Fairview	CD-1	140	361,000	N	Y	N/A	1996	950.00	TBD	Y
240 - 1650 W 2nd Ave, Vancouver, BC	Fairview	IC-1	2,241	TBD	N	Y	N/A	2016	5,976.00	2,373.59	N
230 - 1650 W 2nd Ave, Vancouver, BC	Fairview	IC-1	2,923	TBD	N	Y	N/A	2016	7,794.67	3,095.94	N
1612 W 3rd Ave, Vancouver, BC	Fairview	IC-1	2,733	5,399,000	N	Y	N/A	1964	TBD	2,956.20	Y
1614 W 3rd Ave, Vancouver, BC	Fairview	IC-1	2,587	5,399,000	N	Y	N/A	1964	TBD	2,798.27	Y
1695 W 5th Ave, Vancouver, BC	Fairview	IC-1	4,038	5,204,000	N	Y	N/A	1942	TBD	2,348.77	Y
1767 W 3rd Ave, Vancouver, BC	Fairview	IC-1	2,420	2,682,000	N	N	N/A	1967	9,075.00	2,585.37	Y
1224 W Broadway, Vancouver, BC	Fairview	C-3A	1,493	TBD	N	Y	N/A	1981	3,981.33	1,717.26	Y
101 - 1308 W Broadway, Vancouver, BC	Fairview	C-3A	1,277	19,312,000	N	Y	N/A	1989	3,724.58	TBD	Y
2121 Granville St, Vancouver, BC	Fairview	C-3A	3,599	4,268,000	N	Y	South Granville	1914	7,497.92	3,823.94	Y
2227 Granville St, Vancouver, BC	Fairview	C-3A	1,172	4,268,000	N	N	South Granville	1905	3,418.33	TBD	Y
2243 Granville St, Vancouver, BC	Fairview	C-3A	745	TBD	N	N	South Granville	1980	2,793.75	1,086.46	Y
1533 W 7th Ave, Vancouver, BC	Fairview	C-3A	3,672	7,012,000	N	Y	N/A	1969	7,650.00	4,591.00	Y
1518 W Broadway, Vancouver, BC	Fairview	C-3A	2,500	TBD	N	Y	South Granville	1998	TBD	4,714.58	Y
1568 W Broadway, Vancouver, BC	Fairview	C-3A	1,448	TBD	N	Y	N/A	1998	TBD	2,220.27	Y
2621 Granville St, Vancouver, BC	Fairview	C-3A	1,620	4,131,000	N	N	South Granville	1936	8,100.00	3,105.00	Y
2623 Granville St, Vancouver, BC	Fairview	C-3A	1,620	4,131,000	N	N	South Granville	1936	8,100.00	3,105.00	Y
2690 Granville St, Vancouver, BC	Fairview	C-3A	1,130	TBD	N	Y	South Granville	1966	7,533.33	2,124.40	Y
1510 W 11th Ave, Vancouver, BC	Fairview	C-3A	772	8,675,000	N	N	South Granville	1918	3,088.00	2,265.00	Y
2843 Granville St, Vancouver, BC	Fairview	C-3A	1,318	4,131,000	N	N	South Granville	1923	6,590.00	2,526.17	Y
2903 Granville St, Vancouver, BC	Fairview	C-3A	4,412	TBD	N	Y	South Granville	1912	TBD	TBD	Y
2956 Granville St, Vancouver, BC	Fairview	C-3A	1,477	8,262,000	N	N	South Granville	1924	8,000.42	2,461.67	Y
1975 Powell St, Vancouver, BC	Grandview-Wood	I-2	1,100	TBD	N	N	Strathcona	1995	TBD	TBD	Y
1502 E Hastings St, Vancouver, BC	Grandview-Wood	MC-1	1,854	1,008,000	N	Y	Hastings North	2015	TBD	TBD	Y
1111 Commercial Dr, Vancouver, BC	Grandview-Wood	C-2C1	1,950	2,191,000	N	Y	Commercial Drive	1963	7,312.50	1,018.42	Y
1867 Powell St, Vancouver, BC	Grandview-Wood	M-2	3,499	1,273,000	N	N	Hastings North	1912	3,499.00	TBD	Y
1880 Powell St, Vancouver, BC	Grandview-Wood	M-2	2,456	TBD	N	Y	Hastings North	1972	4,455.59	1,944.33	Y
2073 Dundas St, Vancouver, BC	Grandview-Wood	C-2	2,592	6,945,000	N	N	Hastings North	1985	5,406.25	3,490.28	Y
101 - 1669 E Broadway, Vancouver, BC	Grandview-Wood	C-3A	2,813	TBD	N	Y	Commercial Drive	2010	TBD	4,428.13	Y
2580 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C	752	1,817,000	N	Y	Hastings North	1928	2,899.00	TBD	Y
2798 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C1	2,500	1,908,000	N	Y	Hastings North	1928	6,000.00	1,041.67	Y
3488 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C1	507	326,000	N	Y	Hastings North	2008	1,478.75	TBD	Y
3450 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C1	1,445	638,000	N	Y	Hastings North	2008	4,214.58	TBD	Y
3490 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C1	605	376,000	N	Y	Hastings North	2008	1,764.58	TBD	Y
3528 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C1	2,406	3,031,000	N	Y	Hastings North	1951	3,859.62	TBD	Y
3623 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C	458	287,000	N	Y	Hastings North	2015	2,499.92	TBD	Y
3683 E Hastings St, Vancouver, BC	Hastings-Sunrise	C-2C	1,800	TBD	N	Y	Hastings North	1977	3,750.00	TBD	TBD
1667 Renfrew St, Vancouver, BC	Hastings-Sunrise	C-2C1	851	510,000	N	Y	N/A	N/A	1,985.67	1,354.44	Y
1172 Renfrew St, Vancouver, BC	Hastings-Sunrise	C-2C1	2,500	1,647,000	N	N	N/A	1948	5,000.00	1,500.00	Y
2906 E 2nd Ave, Vancouver, BC	Hastings-Sunrise	C-2C1	819	TBD	N	Y	N/A	2017	1,569.75	728.23	Y
5589 Victoria Dr, Vancouver, BC	Kensington-Cedar	C-2	4,895	397,000	N	N	Victoria Drive	2001	TBD	TBD	Y
1312 Kingsway, Vancouver, BC	Kensington-Cedar	C-2	950	TBD	N	N	N/A	1933	2,375	831.25	Y
978 Kingsway, Vancouver, BC	Kensington-Cedar	C-2	942	TBD	N	Y	N/A	2020	2,724.50	1,550.38	Y
998 Kingsway, Vancouver, BC	Kensington-Cedar	C-2	1042	TBD	N	Y	N/A	2020	3,039.17	1,714.96	Y
726 Kingsway, Vancouver, BC	Kensington-Cedar	C-2	2,973	4,083,000	N	N	N/A	1925	4,955.00	2,933.36	Y
3795 Commercial St, Vancouver, BC	Kensington-Cedar	MC-1	1,481	2,292,000	N	Y	N/A	2019	3,702.50	TBD	Y
3528 Commercial St, Vancouver, BC	Kensington-Cedar	MC-1	2,093	TBD	N	Y	N/A	1909	4,709.25	1,264.52	Y
2869 Commercial Dr, Vancouver, BC	Kensington-Cedar	C-2C1	1,130	627,000	N	Y	Commercial Drive	2011	3,201.67	1,412.50	Y
4172 Fraser St, Vancouver, BC	Kensington-Cedar	C-2	1,192	2,283,000	N	N	N/A	1954	TBD	1,509.87	Y
4364 Fraser St, Vancouver, BC	Kensington-Cedar	C-2	3,082	2,284,000	N	N	N/A	1977	6,500.00	TBD	Y

**Figure 1.4. Database of Vacant Retail Listings (Part 4 of 5)**

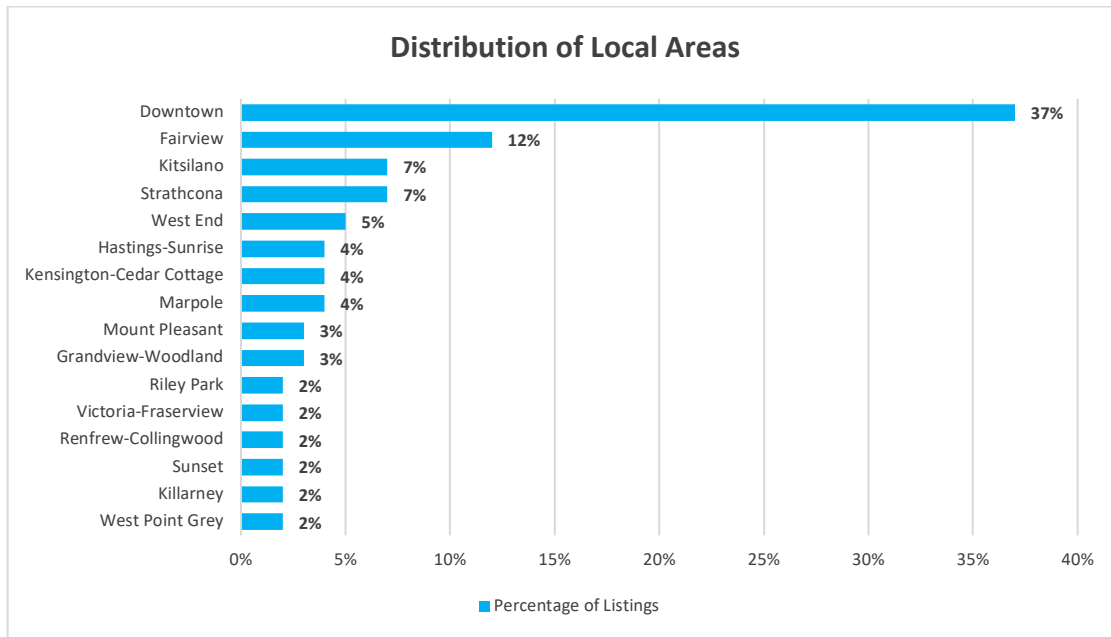
Address	Local Area	Zoning	Total ft <sup>2</sup>	Land Value (\$)	Shopping Centre (Y/N)	Mixed Use Building (Y/N)	BIA Jurisdiction	Build Year	Base Rent (\$/month)	Est. Operating Cost (\$/month)	Street Frontage (Y/N)
4588 Fraser St, Vancouver, BC	Kensington-Cedar	C-2	1,432	TBD	N	Y	N/A	2011	TBD	TBD	Y
2034 W 41st Ave, Vancouver, BC	Kerrisdale	C-2	821	TBD	N	Y	Kerrisdale	1950	TBD	2,274.85	Y
5757 Battison St, Vancouver, BC	Killamey	C-2	4,534	TBD	N	Y	N/A	1962	13,225.00	TBD	Y
3302 North Arm Ave, Vancouver, BC	Killamey	CD-1	1,266	TBD	N	Y	N/A	2018	TBD	TBD	TBD
3302 North Arm Ave, Vancouver, BC	Killamey	CD-1	1,097	TBD	N	Y	N/A	2018	TBD	TBD	Y
3302 North Arm Ave, Vancouver, BC	Killamey	CD-1	1,643	TBD	N	Y	N/A	2018	TBD	TBD	Y
2607 W 16th Ave, Vancouver, BC	Kitsilano	C-1	1,147	TBD	N	N	N/A	1939	3,823.33	1,433.75	Y
1935 W Broadway, Vancouver, BC	Kitsilano	C-3A	870	TBD	N	N	N/A	1955	2,392.50	1,595.00	Y
110 - 1985 W Broadway, Vancouver, B	Kitsilano	C-3A	3,689	TBD	N	Y	N/A	1985	TBD	814.65	Y
1817 W Broadway, Vancouver, BC	Kitsilano	C-3A	859	TBD	N	Y	N/A	1934	2,147.50	2,004.33	Y
203 - 1807 Burrard St, Vancouver, BC	Kitsilano	C-3A	2,500	TBD	N	Y	N/A	1988	2,916.67	4,166.67	Y
103 - 1807 Burrard St, Vancouver, BC	Kitsilano	C-3A	1,500	TBD	N	N	N/A	1988	4,875.00	2,500.00	Y
102 - 1807 Burrard St, Vancouver, BC	Kitsilano	C-3A	500	TBD	N	Y	N/A	1988	2,666.67	833.33	Y
2141 Burrard St, Vancouver, BC	Kitsilano	C-3A	3,000	TBD	N	Y	N/A	1965	TBD	TBD	Y
101 - 1830 W 5th Ave, Vancouver, BC	Kitsilano	C-3A	1,200	403,000	N	Y	N/A	1965	TBD	TBD	Y
107 - 1965 W 4th Ave, Vancouver, BC	Kitsilano	C-2B	1,265	14,151,000	N	Y	Kitsilano West 4th Ave.	1967	4,216.00	1,931.23	Y
2146 W 4th Ave, Vancouver, BC	Kitsilano	C-2B	2,300	9,156,000	N	N	Kitsilano West 4th Ave.	2004	18,208.00	5,750.00	Y
2230 W 4th Ave, Vancouver, BC	Kitsilano	C-2B	1,562	7,724,000	N	N	Kitsilano West 4th Ave.	1920	TBD	TBD	Y
2272 W 4th Ave, Vancouver, BC	Kitsilano	C-2B	2,415	7,724,000	N	N	Kitsilano West 4th Ave.	1978	17,106.25	3,018.75	Y
2270 W 4th Ave, Vancouver, BC	Kitsilano	C-2B	1,217	7,724,000	N	N	Kitsilano West 4th Ave.	1978	9,634.58	1,724.08	Y
2916 W 4th Ave, Vancouver, BC	Kitsilano	C-2	1,087	TBD	N	Y	N/A	2008	3,442.17	1,721.08	Y
3695 W 4th Ave, Vancouver, BC	Kitsilano	C-2	2,900	2,887,000	N	N	N/A	1929	TBD	TBD	Y
3698 W 4th Ave, Vancouver, BC	Kitsilano	C-2	1,265	996,000	N	Y	N/A	2009	5,270.83	2,108.33	Y
492 - 450 SW Marine Dr, Vancouver, B	Marpole	CD-1	492	TBD	N	Y	N/A	2014	TBD	819.59	Y
110 - 8889 Laurel St, Vancouver, BC	Marpole	I-2	2,422	805,000	N	Y	N/A	2017	3,834.00	1,211.00	Y
109 - 8889 Laurel St, Vancouver, BC	Marpole	I-2	2,628	881,000	N	Y	N/A	2017	4,161.00	1,314.00	Y
104 - 8855 Laurel St, Vancouver, BC	Marpole	I-2	2,475	1,147,000	N	Y	N/A	2017	4,537.50	1,062.19	Y
105 - 8855 Laurel St, Vancouver, BC	Marpole	I-2	2,450	1,147,000	N	Y	N/A	2017	4,491.67	1,051.46	Y
8263 Oak St, Vancouver, BC	Marpole	C-1	1,075	TBD	N	Y	N/A	1949	2,956.25	TBD	Y
1306 W 73rd Ave, Vancouver, BC	Marpole	C-2	723	TBD	N	N	N/A	1973	1,751.47	TBD	Y
8288 Granville St, Vancouver, BC	Marpole	CD-1	608	TBD	N	Y	Marpole	1989	2,027.00	1,167.87	Y
8564 Granville St, Vancouver, BC	Marpole	C-2	1,250	TBD	N	N	Marpole	1963	3,541.67	2,765.63	Y
207 - 1490 W 72nd Ave, Vancouver, BC	Marpole	C-2	404	TBD	N	Y	N/A	1966	TBD	TBD	N
2 - 1490 W 72nd Ave, Vancouver, BC	Marpole	C-2	550	TBD	N	Y	N/A	1966	TBD	TBD	N
651 E Broadway, Vancouver, BC	Mount Pleasant	CD-1	1,130	TBD	N	Y	Mount Pleasant	2014	4,943.75	TBD	Y
177 E Broadway, Vancouver, BC	Mount Pleasant	C-3A	1,510	TBD	N	Y	Mount Pleasant	1912	TBD	TBD	Y
2343 Main St, Vancouver, BC	Mount Pleasant	C-3A	3,428	TBD	N	Y	Mount Pleasant	1910	TBD	TBD	Y
2331 Main St, Vancouver, BC	Mount Pleasant	C-3A	2,060	TBD	N	Y	Mount Pleasant	1910	6,008.33	2,765.55	Y
53 E Broadway, Vancouver, BC	Mount Pleasant	C-3A	1,952	TBD	N	Y	Mount Pleasant	1995	TBD	2,173.23	Y
18 E Broadway, Vancouver, BC	Mount Pleasant	C-3A	806	13,144,000	N	Y	Mount Pleasant	1959	2,950.00	TBD	Y
202 W Broadway, Vancouver, BC	Mount Pleasant	C-3A	1,601	14,508,000	N	Y	Mount Pleasant	1980	TBD	1,914.53	Y
380 W 8th Ave, Vancouver, BC	Mount Pleasant	CD-1	1,335	TBD	N	Y	N/A	1987	TBD	1,827.84	Y
3735 Renfrew St, Vancouver, BC	Renfrew-Collingw	C-1	1,736	1,036,000	N	Y	N/A	1992	3,616.67	532.37	Y
2657 Kingsway, Vancouver, BC	Renfrew-Collingw	C-2	750	TBD	N	Y	N/A	1972	2,250.00	438.13	Y
2714 Kingsway, Vancouver, BC	Renfrew-Collingw	C-2	3,077	TBD	N	N	N/A	1947	5,128.33	4,240.89	Y
3304 Kingsway, Vancouver, BC	Renfrew-Collingw	C-2	2,815	583,000	N	N	Collingwood	2003	TBD	TBD	Y
3351 Kingsway, Vancouver, BC	Renfrew-Collingw	C-2	955	TBD	N	Y	Collingwood	1950	2,228.33	TBD	Y
1 - 4898 Main St, Vancouver, BC	Riley Park	C-2	1,349	TBD	N	Y	N/A	2011	TBD	1,349.00	Y
2 - 4898 Main St, Vancouver, BC	Riley Park	C-2	2,248	TBD	N	Y	N/A	2011	TBD	2,248.00	Y
3 - 4898 Main St, Vancouver, BC	Riley Park	C-2	2,125	TBD	N	Y	N/A	2011	TBD	2,125.00	Y
4 - 4898 Main St, Vancouver, BC	Riley Park	C-2	1,135	TBD	N	Y	N/A	2011	TBD	1,135.00	Y
5 - 4898 Main St, Vancouver, BC	Riley Park	C-2	3,764	TBD	N	Y	N/A	2011	TBD	3,764.00	Y

**Figure 1.5. Database of Vacant Retail Listings (Part 5 of 5)**

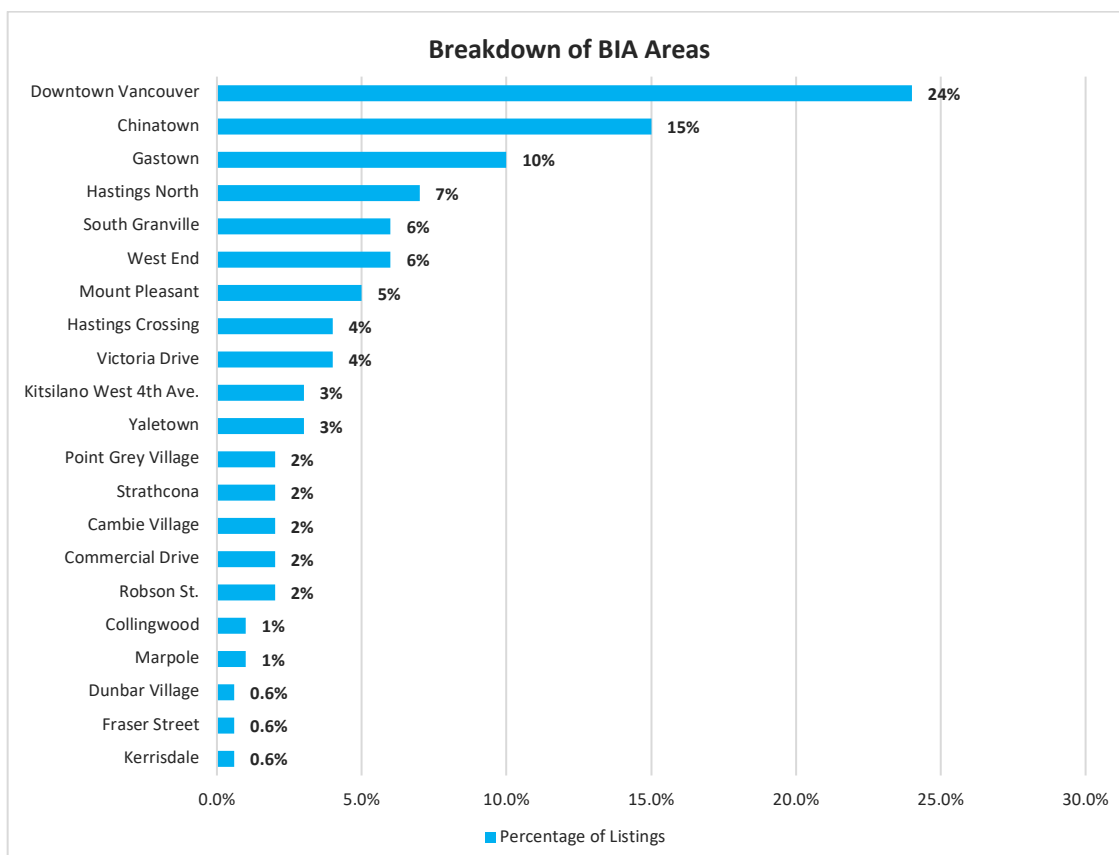
Address	Local Area	Zoning	Total ft <sup>2</sup>	Land Value (\$)	Shopping Centre (Y/N)	Mixed Use Building (Y/N)	BIA Jurisdiction	Build Year	Base Rent (\$/month)	Est. Operating Cost (\$/month)	Street Frontage (Y/N)
3496 Main St, Vancouver, BC	Riley Park	C-2	943	717,000	N	Y	Mount Pleasant	1993	3,064.75	1,021.58	Y
540 W 17th Ave, Vancouver, BC	South Cambie	C-2	3,811	11,752,000	N	Y	Cambie Village	1947	TBD	3,811.00	Y
659 E Hastings St, Vancouver, BC	Strathcona	DEOD	2,500	1,220,000	N	N	Strathcona	1949	TBD	833.33	Y
440 E Hastings St, Vancouver, BC	Strathcona	DEOD	1,755	1,219,000	N	Y	N/A	1980	3,199.44	TBD	Y
688 E Hastings St, Vancouver, BC	Strathcona	DEOD	740	TBD	N	Y	Strathcona	TBD	3,499.00	TBD	Y
748 E Hastings St, Vancouver, BC	Strathcona	M-1	2,000	1,471,000	N	Y	Strathcona	1932	6,500.00	TBD	Y
223 Union St, Vancouver, BC	Strathcona	HA-1A	1,065	TBD	N	Y	Chinatown	2010	1,080.98	TBD	Y
212 E Georgia St, Vancouver, BC	Strathcona	HA-1A	2,220	TBD	N	Y	Chinatown	1910	5,180.00	1,905.50	Y
269 E Georgia St, Vancouver, BC	Strathcona	HA-1A	2,930	TBD	N	Y	Chinatown	1938	5,860.00	2,930.00	Y
208 Keefer St, Vancouver, BC	Strathcona	HA-1A	553	TBD	N	Y	Chinatown	1996	1,040.00	691.25	Y
210 Keefer St, Vancouver, BC	Strathcona	HA-1A	445	TBD	N	Y	Chinatown	1996	2,039.58	556.25	Y
626 Main St, Vancouver, BC	Strathcona	HA-1A	1,787	2,824,000	N	Y	Chinatown	1949	3,500.00	TBD	Y
101 - 229 Keefer St, Vancouver, BC	Strathcona	HA-1A	1,450	7,828,000	N	Y	Chinatown	1969	3,250.00	TBD	Y
512 Main St, Vancouver, BC	Strathcona	HA-1A	2,559	5,649,000	N	N	Chinatown	1950	3,815.04	1,622.83	Y
254 E Pender St, Vancouver, BC	Strathcona	HA-1	4,674	11,297,000	N	Y	Chinatown	1912	6,232	TBD	Y
420 Terminal Ave, Vancouver, BC	Strathcona	CD-1	1,283	TBD	N	Y	N/A	2013	TBD	TBD	Y
369 Terminal Ave, Vancouver, BC	Strathcona	I-3	1,658	28,727,000	N	Y	N/A	1991	4,835.83	TBD	Y
212 - 1868 Glen Dr, Vancouver, BC	Strathcona	I-2	517	22,374,000	N	Y	N/A	2002	603.17	513.55	N
234 - 1868 Glen Dr, Vancouver, BC	Strathcona	I-2	880	22,374,000	N	Y	N/A	2002	1,026.67	874.13	N
6281 Fraser St, Vancouver, BC	Sunset	C-2	1,280	TBD	N	Y	Fraser Street	1912	4,800.00	1,740.80	Y
8551 Main St, Vancouver, BC	Sunset	I-2	3,048	TBD	N	Y	N/A	1957	TBD	1,849.12	Y
7220 Main St, Vancouver, BC	Sunset	C-1	1,075	TBD	N	Y	N/A	1972	2,060.42	716.67	Y
6682 Main St, Vancouver, BC	Sunset	C-2	1,500	TBD	N	Y	N/A	1955	2,500.00	3,125.00	Y
6667 Main St, Vancouver, BC	Sunset	C-2	1,200	513,000	N	Y	N/A	2010	4,081.00	TBD	Y
7151 Victoria Dr, Vancouver, BC	Victoria-Fraservie	C-1	841	TBD	N	Y	Victoria Drive	2021	1,752.03	TBD	Y
7161 Victoria Dr, Vancouver, BC	Victoria-Fraservie	C-1	1,134	TBD	N	Y	Victoria Drive	2021	2,362.50	TBD	Y
7181 Victoria Dr, Vancouver, BC	Victoria-Fraservie	C-1	877	TBD	N	Y	Victoria Drive	2021	1,872.08	TBD	Y
7191 Victoria Dr, Vancouver, BC	Victoria-Fraservie	C-1	988	TBD	N	Y	Victoria Drive	2021	2,058.33	TBD	Y
6969 Victoria Dr, Vancouver, BC	Victoria-Fraservie	C-2	802	327,000	N	Y	Victoria Drive	1997	1,670.00	668.33	Y
801 - 6591 Victoria Dr, Vancouver, BC	Victoria-Fraservie	C-2	1,603	TBD	N	Y	Victoria Drive	1929	3,339.58	TBD	Y
205 - 911 Denman St, Vancouver, BC	West End	C-5	895	TBD	N	Y	West End	1938	4,123.00	2,429.63	N
206 - 911 Denman St, Vancouver, BC	West End	C-5	872	TBD	N	Y	West End	1938	4,947.60	2,429.63	N
846 Denman St, Vancouver, BC	West End	C-5	2,435	TBD	N	N	West End	1971	15,549.50	6,418.25	Y
109 - 610 Robson St, Vancouver, BC	West End	C-5A	829	TBD	Y	N	West End	1985	4,500.00	TBD	N
112 - 610 Robson St, Vancouver, BC	West End	C-5A	435	TBD	Y	N	West End	1985	2,500.00	TBD	N
122 - 610 Robson St, Vancouver, BC	West End	C-5A	259	TBD	Y	N	West End	1985	1,800.00	TBD	N
1188 Bidwell St, Vancouver, BC	West End	C-5A	843	TBD	N	Y	West End	2019	TBD	1,896.75	TBD
1718 Davie St, Vancouver, BC	West End	CD-1	1,774	TBD	N	Y	West End	2019	3,991.50	TBD	Y
1641 Davie St, Vancouver, BC	West End	C-5A	2,100	TBD	N	Y	West End	1995	TBD	TBD	Y
1248 Robson St, Vancouver, BC	West End	DD	905	6,393,000	N	Y	Robson St.	1947	5,656.25	TBD	Y
1104 Davie Street, Vancouver, BC	West End	C-5	607	TBD	N	Y	West End	1909	5,210.08	1,499.80	Y
1051 Davie St, Vancouver, BC	West End	C-5	2,718	TBD	N	N	West End	1920	TBD	TBD	Y
805 Thurlow St, Vancouver, BC	West End	DD	1,100	22,428,000	N	N	Robson St.	1995	TBD	TBD	Y
1039 Robson St, Vancouver, BC	West End	CD-1	2,274	TBD	N	N	Robson St.	1980	7,106	TBD	Y
4580 W 10th Ave, Vancouver, BC	West Point Grey	C-2	1,808	TBD	N	N	Point Grey Village	1948	4,369.33	3,164.00	Y
4517 W 10th Ave, Vancouver, BC	West Point Grey	C-2	733	TBD	N	Y	Point Grey Village	1989	1,710.33	917.25	Y
4458 W 10th Ave, Vancouver, BC	West Point Grey	C-2	1,204	7,800,000	N	N	Point Grey Village	1931	TBD	1,806.00	Y
4450 W 10th Ave, Vancouver, BC	West Point Grey	C-2	3,287	4,764,000	N	N	Point Grey Village	1,947	8,217.50	4,382.67	Y

## Geographical Areas

**Figure 2.1. Distribution of Local Areas**

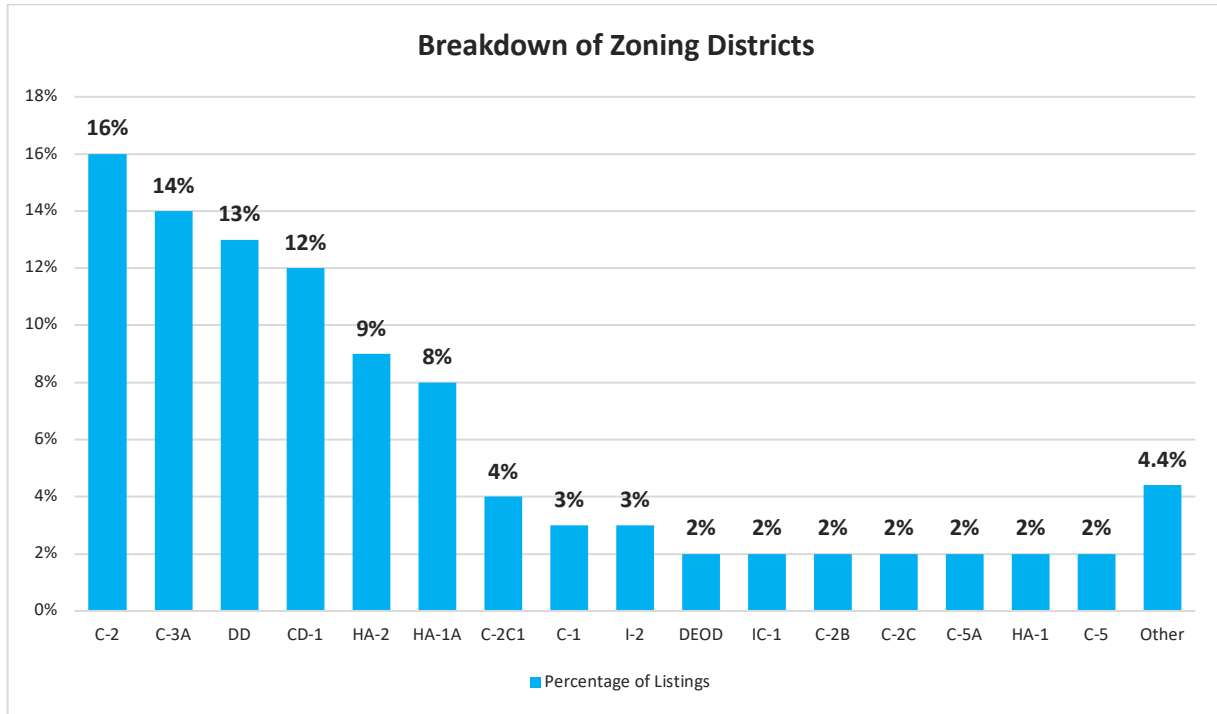


**Figure 2.2. Distribution of Business Improvement (BIA) Areas**



Zoning and Allowable Uses

**Figure 3.1. Distribution of Zoning Districts**



**Figure 3.2. Allowable Uses for Artist Studios per Zoning District**

Zoning District	% of Listings	Allowable Uses for Artist Studios
C-2	16%	Conditional approval for Class A and B studios
C-3A	14%	Conditional approval for Class A and B studios
DD	13%	Not allowed
CD-1	12%	Address or site specific
HA-2	9%	Conditional approval for Class A studios
HA-1A	9%	Conditional approval for Class A studios
C-2C1	4%	Conditional approval for Class A and B studios
C-1	3%	Conditional approval for Class A and B studios
I-2	3%	Outright approval for Class A and B studios* *Requirements for outright use apply. See the <a href="#">I-2 District Schedule</a> .
DEOD	2%	Not allowed
IC-1	2%	Outright or conditional approval for Class A studios* *For Class A, an outright approval use cannot combine a studio with a residential unit. Otherwise, it requires conditional approval.
C-2B	2%	Conditional approval for Class A and B studios
C-2C	2%	Conditional approval for Class A and B studios
C-5A	2%	Conditional approval for Class A and B studios
HA-1	2%	Outright approval for Class A studios Conditional approval for Class B studios

<b>C-5</b>	2%	Conditional approval for Class A and B studios
<b>HA-3</b>	1%	Outright approval for Class A studios Conditional approval for Class B studios
<b>MC-1</b>	1%	Conditional approval for Class B studios Outright or conditional use for Class A studios* <i>*For Class A, an outright approval use cannot combine a studio with a residential unit. Otherwise, it requires conditional approval.</i>
<b>M-2</b>	0.8%	Outright approval for Class A studios* Outright or conditional approval for Class B studios* <i>*Requirements for outright use apply. See the <a href="#">M-2 District Schedule</a>.</i>
<b>FC-1</b>	0.4%	Conditional approval for Class A and B studios
<b>FCCDD</b>	0.4%	Not allowed
<b>I-3</b>	0.4%	Outright approval for Class A studios* Outright or conditional approval for Class B studios* <i>*Requirements for outright use apply. See the <a href="#">I-3 District Schedule</a>.</i>
<b>M-1</b>	0.4%	Conditional approval for Class B studios Outright approval for Class A studios* <i>*For Class A, an outright approval use cannot combine a studio with a residential unit.</i>


## Appendix C – Phase 1 90% Complete Presentation Slides


VMF PRESENTS  
**UN-LEASED:  
TEMPORARY ARTIST  
SPACES RESEARCH  
PROJECT**  
PHASE ONE 90% COMPLETE

**Adrian Sinclair**  
VMF Project Lead  
adrian@vanmuralfest.com

**Matt Hessey**  
Lead Researcher  
adrian@vanmuralfest.com

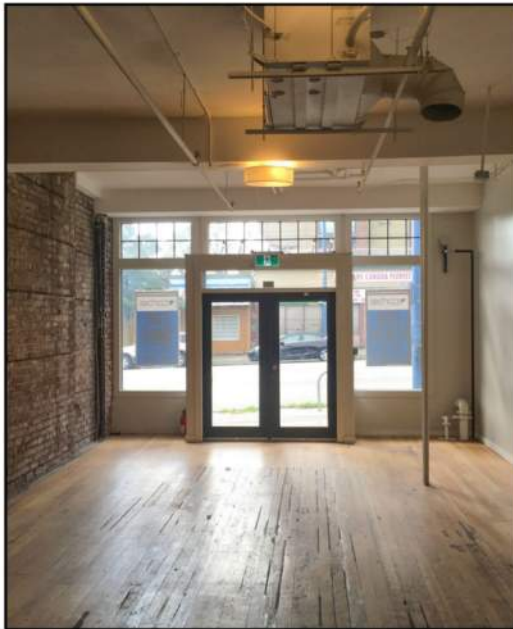
*Presentation being recorded for the purpose of project record and for viewing by stakeholders who could not attend live event*

Funding for this project has been provided by 



**VMF**

**What if we could unlock  
25,000ft<sup>2</sup> of temporary low  
cost/accessible artist studio  
space for BIPOC and emerging  
artists in Vancouver by 2022?**



**Vancouver Mural Festival** is an independent non-profit organization dedicated to supporting local Vancouver artists. This project was initiated due to the need and opportunity we saw to utilize temporary vacant space to benefit Vancouver artists and the wider community.

**PROJECT VISION**

**The Un-Leased research project examines the opportunities and barriers around using vacant retail spaces for temporary artist studios.**

There are **hundreds of thousands of square feet of unoccupied commercial real estate** across the city. Meanwhile, there is a mounting urgency and strong civic policy direction to unlock more physical spaces for both individuals and organizations in the culture sector.

The locations explored in this study are situated on the traditional, ancestral and unceded territories of the Skwxwú7mesh (Squamish), Stó:ló and Salilwataʔ/Selilwitulh (Tsleil-Waututh) and xʷməθkʷəy̍əm (Musqueam) Nations.

VMF UN-LEASED / APRIL 2021



**THE UN-LEASED TEAM**

**Project Members**



**ADRIAN SINCLAIR**  
**Project Lead**  
 Director of Engagement  
 Vancouver Mural Festival



**ANDREA CURTIS**  
**Project Oversight**  
 Executive Director  
 Vancouver Mural Festival



**MATT HESSEY**  
**Lead Researcher**  
 Architect & Principal  
 Hessey Consulting + Architecture



**GERMAINE KOH**  
**Artist Consultant & Outreach**  
 Vancouver-Based Visual Artist



**DAVID DUPREY**  
**Studio Operator & Consultant**  
 Artist Studio Operator



**MATTHEW RICHTER**  
**Consultant**  
 Cultural Space Liaison  
 Office of Arts and Culture  
 City of Seattle



**REIZA GABRIEL**  
**Research Assistant**  
 Communications Officer  
 Hessey Consulting + Architecture

VMF UN-LEASED / APRIL 2021

PROJECT PLAN

**Un-Leased is a phased project seeking to deliver temporary spaces for artists in Vancouver.**

1

DEC 2020 – APR 2021

**Phase 1: Feasibility Study**

Phase 1 examines the opportunities and barriers involved through a feasibility study. Engagement sessions with artists, landlords and the City of Vancouver demonstrate the project's value for each stakeholder group.

2

JUNE 2021 – FEB 2022

**Phase 2: Pilot Projects**

Pilot projects will be developed and delivered in order to evaluate program needs and efficacy.

3

TBD

**Phase 3: Sustainable Annual Program**

A program will be developed and then operated by non-profit organization(s) including potentially the Vancouver Mural Festival and an independent non-profit operator or partner organizations.



Engagement Session: Chrystal Sparrow, Local Artist  
River District, Vancouver, BC  
Gabriel Martins, 2021

PROJECT CONTEXT

**Vancouver has the highest density of artists per capita in Canada.<sup>1</sup> One of the significant challenges to a viable art practice is a lack of accessible studio and exhibition space.**

**Lack of Affordability**

Vancouver remains as the least affordable city in Canada.

**Displacement of Artists**

Artists regularly face displacement due to the pace of development, land values and the lack of affordable real estate in Vancouver.

**Systemic Barriers for BIPOC Artists**

BIPOC (Black, Indigenous and People of Colour) artists face additional barriers due to disparities in exhibition opportunities, income and employment.

**COVID-19 Pandemic**

The pandemic has reduced economic opportunities within the arts and culture sector.

**Regulatory Barriers**

Navigating zoning regulations, building code and business licensing requires time, capital and access to expertise.

<sup>1</sup> Eastside Culture Crawl. 2019. "A City Without Art?" Report.



PHASE ONE GOALS

**Un-Leased Phase One strives to achieve the following goals:**

- Explore a simple idea:  
Can artists use vacant retail space?
- Understand the precedents
- Understand the opportunity
- Engage with stakeholders:
  - In what ways is this valuable to you?
  - What challenges does it pose?
- Understand stakeholder alignment
- Make a proposal:  
Program, Pilots & Approvals Path

VMF UN-LEASED // APRIL 2021



Engagement Session: Adrian Sinclair & Zandi Dandizette, Local Artist  
Bentall 5, Vancouver, BC | Gabriel Martins, 2021



PROJECT PRECEDENTS

**Between 2010–2013, the City of Seattle partnered with Shunpike to deliver over 20,000 ft<sup>2</sup> of artist spaces through the Storefronts Seattle program.**

- 27 storefronts in Seattle, Bellevue, Auburn, and Mount Vernon
- Over 200 artists' projects and entrepreneurial projects
- Launched seven brand-new full-time businesses into formerly empty spaces
- Guided neighborhood walking tours & opening receptions
- \$1 per month, 3 month deal, Small TI budget
- Single site had 5,200 pedestrians per day – The Louvre sees 12,000 visitors daily
- "Seattle's Best New Gallery" –Seattle Weekly

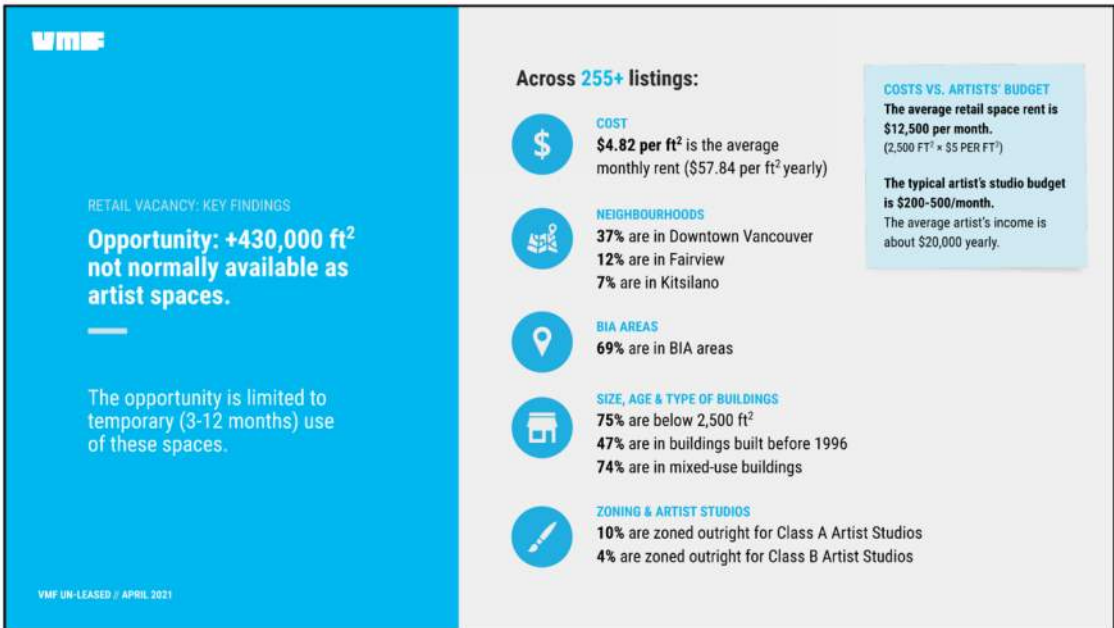
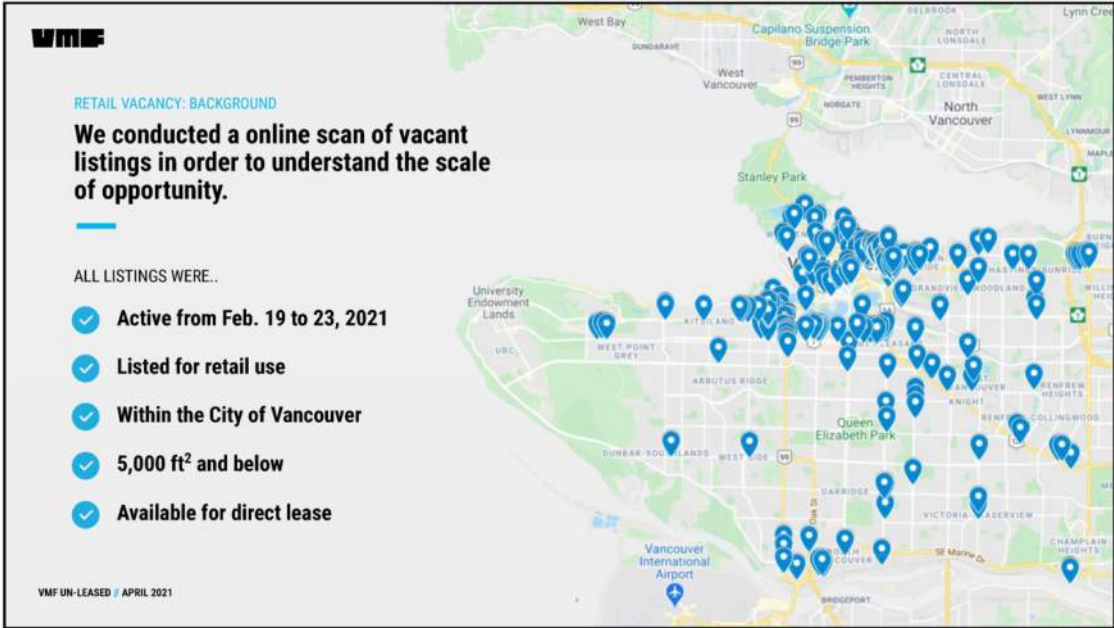
OTHER PRECEDENTS



VMF UN-LEASED // APRIL 2021



Storefronts Seattle Art Walk 2018  
Art by Robert Sparrow Jones  
Image by Shunpike





**WME**

STAKEHOLDER ENGAGEMENT

**Stakeholders were consulted through engagement sessions.**

---

WE SPOKE TO..


- 4** Landlords
- 7** Local Artists
- 12** City of Vancouver Staff Members
- 14** Knowledgeable Community Members

BETWEEN..

**December 2020 to April 2021**

Engagement Session: Zandi Dandizette, Local Artist  
Bentall 5, Vancouver, BC | Gabriel Martins, 2021

VME UN-LEASED / APRIL 2021



**WME**

LANDLORD ENGAGEMENT

**The development community expressed significant interest in supporting temporary artist residencies in vacant retail spaces.**

---

OPPORTUNITY

**Space Activation & Community Building**  
Activation of vacant spaces can attract potential tenants.

BARRIERS

**Reputation & Communication**  
Landlords are sensitive to the negative community perception of artist displacement. This is especially true if they have tried to be part of the solution rather than part of the problem.

**Additional Costs**  
Expenses include staff costs, licensing and permits, insurance, security, maintenance and utilities.

**Ability to Lease Space**  
There may be issues with showing and leasing spaces that are being occupied by artists.

Engagement Sessions were held with Bonniks Properties, Hudson Pacific Properties, Low Tide Properties and Wesgroup who collectively hold over 5M square feet of local commercial real estate.

VME UN-LEASED / APRIL 2021



Engagement Session: Patrick Cruz, Local Artist  
Bentall 5, Vancouver, BC | Gabriel Martins, 2021



ARTIST ENGAGEMENT

**Artists need space to work. Emerging artists may benefit the most from accessible temporary space and residencies.**

OPPORTUNITIES

**Access to Space**

Artists can use temporary spaces to produce and exhibit their work.

**Exhibition Opportunities**

Studios can create opportunities for exhibitions, sales and community support.

**Support for Emerging Artists**

Emerging artists may benefit the most from access to space and mentorship.

BARRIERS

**Cost**

Artists can afford to pay \$2/ft<sup>2</sup> monthly, but only for spaces below 250 ft<sup>2</sup>.

**Facility Constraints**

Some mediums may require features such as ventilation, temperature control, etc.

**Collaboration Spaces**

Temporary studios can serve as collaboration spaces for artist collectives.

**Career Development**

The residency program can help build the artist's CV.

**Access Limits**

Insurance and WorkSafe BC requirements, the ability to move in/out, hours of access, and access to transit could limit artists' capacity to participate.

VMF UN-LEASED / APRIL 2021



CITY OF VANCOUVER ENGAGEMENT

**There is broad-based support across City of Vancouver departments for innovation around temporary spaces.**

OPPORTUNITIES

**Policy Alignment**

Un-Leased directly aligns with several policies:

- Culture|Shift (2019)
- Motion B.5: Declaring Support for an Eastside Arts District (2020)
- Vancouver's Non-Profit Sector Current State Analysis (2020)
- Employment Lands and Economy Review (2020)
- Motion B.7: A Paradigm Shift in How We Partner with Local Businesses (2020)
- Motion B.4 - Understanding COVID-19 Recovery Through Economic and Cultural Stimulus Projects (2021)

BARRIERS

**Regulatory Barriers**

Navigating zoning regulations and building codes requires additional time, costs and access to expertise.

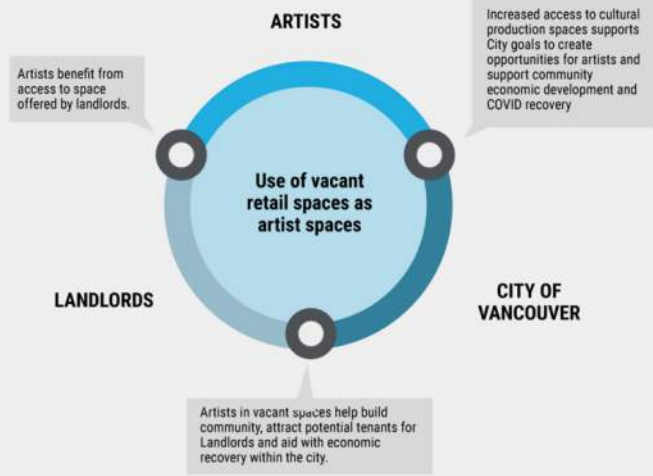
VMF UN-LEASED / APRIL 2021



The Evening  
Art by Fintan Magee, 2019  
Mount Pleasant, Vancouver, BC

STAKEHOLDER ENGAGEMENT

**Stakeholders are aligned. Each benefit from the use of vacant retail as temporary space for cultural production.**



RESIDENCY PROGRAM

**Proposal: Residency program for artists in vacant retail spaces.**

**Affordability for Artists**

Discounted space provided by landlords allows space to be made accessible to artists.

**A Clear Approvals Path**

By tackling the approval process, Un-Leased aims to reduce the time, costs and expertise required by artists and landlords.

**Flexibility for Landlords**

The program will allow flexibility for landlords to minimize any barriers to participation.

**Increased Capacity for Artists**

The program can also facilitate career development, mentorship and community engagement opportunities for artists.

**Reduce Systemic Barriers**

BIPOC and emerging artists can access studio and exhibition space aiding in the reduction of in-equity of opportunity.

**Space Activation**

Temporary artist studios can create community engagement around otherwise vacant spaces, contribute to urban vitality and attract potential tenants for landlords.

**COVID-19 Recovery**

Activation of vacant spaces, as well as support for artists, can aid community economic development.



Engagement Session: Sara Molčan, Local Artist with Germaine Koh and Matt Hessey  
River District, Vancouver, BC | Gabriel Martins, 2021

**WME**

RESIDENCY PROGRAM

**Proposal: Film and Special Events (FASE) as an approvals path.**

**Traditional Approvals Path (DBL)**

```

graph TD
    A[Development Permit] --> B[Building Permit]
    B --> C[Occupancy Permit]
    C --> D[Business License]
        
```

130 WEEKS  
CONSULTANT-LED  
CUSTOM  
HIGH COST  
& RISK

**Proposed Approvals Path (FASE)**

```

graph TD
    A[Business License (Office)] --> B[Event Permit Checklist Approval]
    B --> C[Temporary Occupancy (Remote)]
        
```

4 WEEKS  
APPLICANT-LED  
REPEATABLE  
LOW-RISK

Engagement Session: Karen and Peggy Ngan, Local Artists with Matt Hessey, Adrian Sinclair, and Germaine Koh  
Bentall 5, Vancouver, BC | Image by Gabriel Martins, 2021

VMF UN-LEASED / APRIL 2021

COMING SOON

Mural by Debra Sparrow  
Vancouver, BC

**WME**

PHASE 2

**Next Step: Pilot Projects**

---

**STARTING THIS SUMMER**

We will develop a proposal for the residency program by selecting sites, identifying participants and creating a delivery plan.

**BEGINNING THIS FALL**

We will test the residency program by placing artists in vacant retail spaces for 3-6 months.

VMF UN-LEASED / APRIL 2021