

Artists' Studio Provision in the Host Boroughs: a review of the potential impacts of London's Olympic Project

**Commissioned by
National Federation of Artists' Studio Providers**

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Summary

Over the last 40 years, one of the world's largest and most sustained communities of visual artists has grown up in East and South East London. In the boroughs now hosting London's Olympic project, the studios and workspaces for many thousands of artists have, in very large part, been set up and run by artists themselves. The oldest and most established studio providers originated like this and have matured into development organisations providing secure and affordable space for a wide diversity of art practices to flourish, for educational and creative opportunities for the wider public, and for a range of regeneration benefits to their communities.

More than a quarter of the UK's studio buildings are located in the five host boroughs (Greenwich, Hackney, Newham, Tower Hamlets, and Waltham Forest). Some three dozen studio providers offer 940 affordable studio spaces for visual artists, with another 2,900 artists on their waiting lists. Many more artists are working in a variety of informal situations, which can be short term, expensive or unfit for purpose.

Regeneration pressures have always made achieving security and affordability difficult. Developments related to London's Olympic project exacerbate this and are now compounded by the uncertainties in the financial and property markets. Studio providers work effectively with local regeneration and development partners, their best practice securing affordable, long-term workspace for this world famous artists' community.

To secure and extend these opportunities requires stronger and more consistent support within planning frameworks,

regeneration policies and local and sub-regional priorities. Local authorities, statutory regeneration agencies, the Mayor of London and Arts Council England each have an essential role to play in the development of sustainability of creative communities in East and South East London.

The National Federation of Artists' Studio Providers will work with the local authorities, the agencies involved in the delivery of the Olympics and with social and commercial developers to try to ensure that existing artists' studios do not become a casualty of the development pressures associated with 2012 or the longer term. This research, and the studio providers' substantial evidence of effective and sustainable development practice in providing affordable creative workspace, set out how artists' studios can contribute to Olympic legacy and to the long-term regeneration of local communities.



Executive Summary

1. Introduction

Since the 1960s, artists have been occupying former industrial and other buildings across East and South East London to use as studio spaces. The host boroughs (Greenwich, Hackney, Newham, Tower Hamlets, and Waltham Forest – the host boroughs in East and South East London which are closest to the Olympic park) are now home to several thousand artists and the galleries and professional services and businesses which support and supply them.

Driven by the need for affordable space for an increasingly wide variety of visual arts practice, over the years hundreds of buildings have been brought into temporary use as productive working spaces. Far fewer have been converted into long-term affordable premises, and waiting list and occupancy levels are always high.

This studio ecology has always faced pressure from local and national regeneration programmes – the Thames Gateway remains the Government's national regeneration priority – as well as from the piecemeal redevelopment of older industrial buildings into apartments, offices and other commercial space. The development of the Olympic facilities adds another layer of development pressure and organisational complexity.

This research and the actions that will follow from it are driven by the need to foster a better understanding of the contribution of artists' studios to local communities and to the host boroughs as a whole, and to identify planning and regeneration

mechanisms which might support more affordable and sustainable workspace for artists.

This report was commissioned by the National Federation of Artists' Studio Providers (NFASP) and funded by Arts Council England London and the London Borough of Newham. It sets out to review the impact of London's Olympic project on artists' studios in the host boroughs. It focuses on the needs of visual artists for long-term, affordable, sustainable workspace.

The research maps existing studio providers in the host boroughs and reviews where and why their properties are at risk. It identifies a range of planning, regeneration and development agencies whose role is influential on the survival and sustainability of the workspaces offered by studio providers. It is concerned with the particular needs of the specialised, relatively low-income cluster of visual arts activity, which is important to the host boroughs and to London as a whole.

The report proposes a number of actions which NFASP should undertake to promote the importance of artists' studios in providing long-term affordable workspace for working communities which make a unique and highly valued contribution to the quality of life and reputation of the boroughs in which they are based.

2. Studio groups and buildings in the host boroughs

The London-wide context

There are at least 135 studio organisations and 252 studio buildings in England alone, providing affordable studios for

around 5,000 artists¹. London has more artists' studio buildings than the rest of England combined, with more than two thirds of this space located in the east and south east of the capital. Research² in 2005 reported:

- Studios in London provide space for around 2,000 artists, with more than 3,500 artists on waiting lists in the capital.
- The majority of studios have been started by artists themselves: this is a movement generating substantial social capital.
- A significant number of buildings are 'at risk'. Very few studio buildings are owned by artists or studio providers – nearly 80% of the total space is rented. Nearly three quarters of the buildings are more than 50 years old; 11% were considered, in 2006, to be in poor condition.
- Rents in London are the most expensive nationally, averaging £7.54 psf per year. This inclusive figure was considered a benchmark of an 'affordable' rate in 2006 and was updated to £8.50 psf in 2007.
- 24% of the studio units in London were located in Hackney; 30% of studios by floor space were in Tower Hamlets.

¹ NFASP website June 2008 <http://www.nfasp.org.uk>

² *A survey of artists' studio groups and organisations in England* (2005) and *London Digest: a survey of Artists' Studio Groups in London* (2006), Acme Studios, London. See main report section 1.3 for full research references.

Artists' studios in the host boroughs

This 2008 research identifies 28 studio providers operating in the host boroughs (24 actually located there) and 58 buildings where more than 50% of the occupants are visual artists. Hackney has the highest concentration of the host boroughs' studio groups and studio buildings, with 52% of buildings, 36% of units. Tower Hamlets has 34% of studios, but 58% of studio units. Newham, Waltham Forest and Greenwich have between them the remaining 14% of the host borough studios.

Most studio providers are formally incorporated and have studio provision as their priority. Other providers include three commercial landlords and London Borough of Waltham Forest. Many studio groups are less formal, often occupying buildings as subtenants or in other quasi-commercial arrangements. There are even less formalised groups which are emerging the whole time: the vast majority of these will not have been mapped in this brief survey or in other earlier research.

3. Security of studio tenure

Only three of the 58 buildings identified in the host boroughs are owned by a studio provider. There have been no changes to the list since 2004, indicating that this is not a continuous process. Buildings are rented from private landlords (70% in 2008 - less than in 2004), local authorities (22% - up on 2004) and from the Crown Commission, Registered Social Landlords and others.

Sixteen studio buildings have leases expiring by 2012, five by 2008. Seven of these are expected to renew on affordable terms, five to vacate and the status of four of these is not

known. Closures continue to occur. SPACE, for example, reports 10,000 sq ft of studios lost in the last four years.

A number of recent and new studio developments are under contract or in advanced planning. SPACE has 15 units at the Triangle in Hackney, and has taken on management of the Barking Malthouse from London Thames Gateway Development Corporation. New projects include Acme Studios' 21 studios at Leven Road in Tower Hamlets (the first UK model of affordable studios in a social housing project) and ACAVA will have 12 new studios within a large supported housing project in Canning Town.

Informal arrangements

Many artists, whether they are already on studio providers' waiting lists or not, create informal working arrangements for themselves, in a wide variety of more or less regular arrangements with owners, landlords and occupiers. Whilst this may suit some artists, others, by inexperience or through lack of choice, find themselves in expensive, insecure or inappropriate workspace to the detriment of their practice.

Affordability of rents

A range of rents are offered by studios in the host boroughs. An affordable rent is now (2008) considered to be between £9 and £9.20 inclusive psf per year for visual artists' studios in London. Affordability for young and established visual artists diminishes above this and it is considered that anything over £12 psf becomes increasingly difficult for visual artists to afford unless they share or take much smaller spaces.

The great diversity, the different scale and the technical demands of thousands of individual artists' practices require a wide variety of types of studio. For many artists, smaller spaces are not appropriate.

4. Demand for studio spaces

The host borough studio providers have c2,900 artists on their waiting lists. This level of demand has stayed this strong over the last five years or more. Many artists state that a studio base in one of the host boroughs is a priority. There is clear evidence of demand from European and other international artists. There is no evidence that the market is oversupplied. Occupancy levels in well managed studios remain very high and turnover very low.

5. The impact of the Olympic project

Artists' and providers' perceptions

Artists and providers feel that London's Olympic project is already having a detrimental effect. This is experienced in a number of ways such as increasing land and property prices, heightened interest leading to a greater demand for space and the host boroughs attracting new (more commercially profitable) creative and other small businesses. Other regeneration dynamics, such as the new transport links like the Underground in places like Dalston, will be equally if not more influential on the sustainability of studio provision. Different parts in each of the host boroughs are more or less affected by commercial or Olympic driven regeneration.

The process of clearing the Olympic park of light industrial occupiers has significantly reduced the number of potential

studio spaces within and around the Lower Lea Valley. It also appears to have dispersed some of the specialist trades and services that support visual arts practice.

Olympic impacts on host borough studios

Regeneration and development activity related to the Olympic project has already increased the commercial pressures on building stock appropriate for artists' studios and is putting existing leased property under increased threat. New affordable, long-term studio developments are offering smaller numbers of studios per development, which, in some cases, increase development and management costs for studio providers, almost all of whom are social rather than commercial enterprises.

The informal studio sector and artists operating outside provided studios appear to be falling into more opportunistic, less affordable and less sustainable studio arrangements, as more short-term properties or less appropriate commercial studios are available. Continued unfulfilled demand and lengthy waiting lists often push artists into less formal, sometimes less favourable arrangements.

Planning, regeneration and cultural policy, strategy and funding are affected by London's change of political leadership, the agency and policy implications of which are not yet fully known. Local planning reviews, Local Development Frameworks, the London Plan and the Olympic Legacy Masterplanning Framework have not yet specifically identified how they might best retain existing or support the development of new long-term, affordable workspace.

The report in its final section identifies the range of local, sub-regional and London-wide agencies, both those specifically tasked with Olympic development responsibilities and those whose work is related to Olympic and other major regeneration programmes in the host boroughs.

6. Opportunities for affordable studio developments in cultural, planning and development strategies

Local authorities, statutory regeneration agencies (such as the London Thames Gateway Development Corporation, the Olympic Delivery Authority and the London Development Agency), the Mayor of London and Arts Council England each have an essential role to play in the development of sustainability of creative communities in East and South East London. The National Federation of Artists' Studio Providers will work with the local authorities, the agencies involved in the delivery of the Olympics and with social and commercial developers to identify opportunities in regeneration and planning frameworks, and in master planning and Olympic legacy discussions for securing existing and new affordable workspace. It will work with agencies and developers to ensure that existing artists' studios do not become a casualty of the development pressures associated with 2012 or the longer term.

Host boroughs

The host boroughs work closely together on a range of Olympic related opportunities, and are led by Hackney in cultural matters through the Cultural Partnership Board. Opportunities

have already been explored for involving artists' studios in future host borough festivals.

Individual boroughs are reviewing their Local Development Frameworks. There are currently a number of opportunities to advocate a clearer priority for and better understanding of the role of artists' studios in development and regeneration. Key arguments include the delivery of affordable workspace for local skilled employment, and contributions to local distinctiveness and prosperity.

Sub-regional and London-wide partnerships

Thames Gateway London Partnership (TGLP) offers a sub-regional platform for inclusion in Gateway-wide consultation on planning, economic and related matters. London Councils provides another level of coordination and leadership related to culture, legacy and the Olympics.

Lower Lea Valley, Olympic Park and the Olympic Fringe

There is a complex web of agencies involved in development and preparation for the cultural and economic legacy of the 2012 Games. NFASP should work closely with the London Development Agency (LDA), Arts Council England (ACE) and others to ensure that the right level of intervention is made in legacy preparations, as part of the Legacy Masterplanning Framework. Other influential bodies are the London Thames Gateway Development Corporation (LTGDC), which already supports studio related initiatives in Barking, and the Lea Valley Regional Park Authority (LVRPA).

The Mayor, GLA and London Development Agency

The Mayor's new directions for culture are beginning to emerge with the publication of *Cultural Metropolis*, and should form an important context for the expected review of aspects of the London Plan. The LDA will remain an important funder, landowner and regeneration agency and has yet fully to take advantage of the expertise which lies with studio providers in delivering and managing affordable workspace for a high-profile, highly skilled creative community.

Cultural Agencies

ACE, one of the funders of this research, plays a leading role in its support for the artists' studio sector, and also as an advocate for the particular contributions from and requirements of studio providers. It plays a leading role in the London Living Places Partnership which brings together London's funding and policy agencies, the LDA and Government.

Registered Social Landlords

RSLs already benefit from the expertise of studio providers in jointly delivering new studios in the host boroughs. There are significant opportunities to extend this, and to involve the new Housing and Communities Agency.

Higher Education Institutions

HEIs remain a relatively under-exploited area for shared development activity with studio providers within the host boroughs.

Commercial Developers

Opportunities for identifying new development opportunities, building on studio providers existing contacts, will be identified through a closer engagement with planners and regeneration officers in the host boroughs, and by developing relationships with developers and regeneration agencies, networks and partnerships in East and South East London and nationally, supported by better appreciation of the contribution of studios to local regeneration, and the available expertise and mechanisms.

7. Summary of actions

Recommendations for action are set out in Section 7 of this report. They are allocated in the first instance to the National Federation of Artists' Studios Providers or to Arts Council England (as the national policy and development agency most engaged with Olympic related planning). The recommendations respond to the following types of challenge and opportunity.

Local Planning and Strategic Priorities

NFASP proposes to engage more closely with the host boroughs Cultural Partnership Board, the five individual boroughs, Thames Gateway London Partnership, London Thames Gateway Development Corporation, and others:

- to encourage them to specify policy and practical support for sustainable, affordable visual artists' workspace
- to promote best practice in achieving affordable new developments in partnership with RSLs, commercial developers and others.

NFASP proposes to engage more closely with the five individual boroughs who are currently reviewing the Local Development Frameworks to encourage them to specify practical policies for sustainable, affordable visual artists' workspace

Olympic Legacy

NFASP proposes that the Mayor of London, ODA, and LDA should place specific policies to retain and encourage new affordable workspace development for visual artists within the Olympic Strategic Regeneration Framework and the Legacy Masterplan Framework.

Arts Council England London and other agencies with a cultural remit in London Thames Gateway should press the case for artists' studios, as a specific category of activity and distinct from creative and cultural workspace, within the London Plan, with the LDA and in the consultation processes for the Olympic Strategic Regeneration Framework and the Legacy Masterplan Framework.

Funding and other support

Arts Council England London, where possible in concert with other agencies with a cultural and regeneration remit in the host boroughs, should press the case for the establishment, in and for the long term, of Lottery funded capital programmes for social and cultural enterprises such as artists' studios.

Further research would be helpful to understand more clearly a number of issues identified in this research, including the scale and nature of demand for artists' workspace in the host boroughs, the extent of informal workspace models, and the

scale and timing of investment needs of the sector in the host boroughs.

NFASP needs to consider how best to extend its support for the sector among newer, more fragile and less formal groups in the host boroughs and elsewhere, supported by ACE and others.

Potential development partners

The actions proposed in summary above would engage NFASP with the local authorities, their local and sub-regional partnership arrangements, with local delivery bodies such as LTGDC, with the Mayor's agencies and with the Olympic and Paralympic delivery and legacy planning bodies. Further exploration is required with Registered Social Landlords, the Housing and Communities Agency and with commercial developers and owners.

Key Messages from the Research

Studios: an effective and resilient provider of affordable workspace

Studio providers have 40 years of development experience in providing fully let, affordable workspace for thousands of artists in hundreds of buildings across East and South East London.

These studios support artists at the most fundamental level of development and production, maximising the time they can devote to their art practice. At rent levels half to one third of physically comparable space on the open market, providers create a significant subsidy for art and artists.

However, the accumulation of regeneration pressures, the impact of the Olympic project and the current development climate threaten a resilient and successful sector, which has contributed greatly to London's reputation as the world's leading city for creative and cultural activity.

More than a quarter of the UK's studio buildings are located in the five host boroughs (Greenwich, Hackney, Newham, Tower Hamlets and Waltham Forest). Some three dozen studio providers offer 940 affordable studio spaces for visual artists, with another 2,900 artists on their waiting lists. Only three (of 58) buildings are owned by not-for-profit providers: nearly a quarter have leases of less than five years which are under threat of non renewal.

Studios: demand, and good practice in developing and providing them

Demand for long-term affordable studios in East London remains buoyant, as evidenced by growing waiting lists over the last few years, sustained levels of demand and feedback from artists on waiting lists.

There is no evidence of any immediate threat of over-supply of affordable studios. Developers and planners concerned about this may well be confusing commercially developed "creative workspace" and affordable, sustainable workspace for visual artists which is under consideration in this research and report.

Studio providers demonstrate good practice in developing models for medium- and longer-term use of light industrial and similar buildings.

There appears to be a significant amount of informal, short-term studio space-making with formal and informal groups organising spaces for themselves in a variety of more (and often less) beneficial or sustainable arrangements.

Studio providers, developers and regeneration agencies: mutual benefit

Studio providers are confident that they have a number of development and management models offering property owners and public agencies the certainty of 100% occupancy in well managed workspace, for lower income workers.

Delivery agencies and other public bodies, Registered Social Landlords and commercial property owners have established mutually beneficial long-term arrangements with a range of studio providers.

Studio providers own only a very small number of the properties they occupy. They hold a variety of lease and licence arrangements from commercial owners, public agencies and delivery bodies. Only one local authority directly provides studios to artists.

Studios and their local contributions: reasons for supportive planning and regeneration frameworks.

Artists and studio providers contribute to the local economy, to place making and to the vitality and distinctiveness of local and community life. They contribute greatly to the wider cultural reputation of some boroughs and their local authorities.

Studio provision is neither consistently nor adequately represented in Local Development Frameworks, reflecting a low policy status and priority among local authorities and delivery bodies. At best, it may be covered by statements of intent or priority relating generically to creative workspace.

NFASP and its members need to engage with local planning reviews, master planning opportunities and with the Olympic legacy and London Plan processes.

Affordable, sustainable artists' studio provision has not yet been secured in Olympic legacy discussions and planning and needs to be differentiated from other cultural and creative workspace.

Strategic agencies: the need for support

The important contribution of affordable and sustainable studio provision for visual artists in their own right is recognised by the Host Boroughs Cultural Partnership Board and within related host borough programmes. However, current and future studio

developments are not yet secured within the overall legacy master planning frameworks being developed by LDA and ODA.

ACE's three-year programme intentions up to 2011, offer advocacy support for the sector, confirm existing levels of support for NFASP and a number of providers, but offer no new resources directly to tackle existing studio waiting lists, nor to mitigate or exploit new Olympic impacts.

Olympic Impacts

Property conditions for studio providers are already made difficult by the impact of East London's long-term regeneration agenda and the effect of developments spreading east from the City and Canary Wharf. This has been exacerbated by the increased demand for industrial property in areas surrounding the Olympic park, and most recently by the credit crunch and adverse conditions which developers and builders are facing.

As with other cultural activities and agencies, and others providing affordable cultural and creative sector workspace, studio providers fear that the demands of the Olympic project for extra resources will diminish support and attention to their own demands and requirements.



Open Studios: Bow Arts Trust, Tower Hamlets. Image c/o NFASP

Artists' Studio Provision in the Host Boroughs: a review of the potential impacts of London's Olympic Project

1. Introduction

1.1 Artists' studios in East and South East London

A forty year history

Over the last forty years, artists have been occupying former industrial and other buildings across East and South East London to use as studio spaces. This process, driven from the outset by the need for affordable space able to be used for a wide variety of visual arts practice, has resulted in the development of a clustering of artists, studio spaces, galleries, and small enterprises supporting several thousand practising artists.

This substantial working, creative community – spread across Greenwich, Hackney, Lewisham, Newham, Southwark, Tower Hamlets and Waltham Forest – is one of the largest concentrations of visual artists in the world. It is the working home to some of the best known names in contemporary art, with a significant international place making and creative reputation. It now finds itself in the eye of several storms.

A national regeneration priority

Since the late 1960s, inner East and South East London have been the focus of regional and national government planning and regeneration initiatives of increasing scale and ambition. These have been designed to respond to the demise of traditional docking, manufacturing and related industries and to

the embedded poverty and deprivation which have afflicted the demographically complex communities of the East End and the Docklands. Whether as Docklands (in the 1960s and 1970s), London Docklands (through the 1980s) or as Thames Gateway (since the mid 1990s), local, London and national government has been heavily promoting the regeneration of inner East and South East London.

This part of London is the place where the City and Central Business District can extend (Canary Wharf), where new commercial and industrial workspace can be built, and where a very large part of London's current and imminent housing needs might be satisfied. Most recently, this area has become the cockpit for London's Olympic project and the pressures, ambitions and politics which accompany this multi-billion, multi-agency regeneration, sports and media project.

Collective responses to London's Olympic project

The boroughs hosting London's Olympic project in East and South East London (Greenwich, Hackney, Newham, Tower Hamlets and Waltham Forest) have been working together on collective and individual responses to the arrival of the London Olympic and Paralympic Games since the start of the London 2012 bid process in 2004. Now, four years in and with four years to go to 2012, the councils and the communities they represent are engaged in one of the fastest, most complex and highest profile regeneration and community development projects in London's history.

The ecology of visual artists' studios

In the midst of this, the artists' studio ecology sustains several thousand artists, more than fifty visual artists' studio buildings,

some of the UK's leading artists' studio providers and a large number of commercial galleries, suppliers, specialist trades and businesses. This ecology remains fragile, and in places is seriously endangered. This fragility is the result of a combination of factors, some historic and some more recent.

The majority of artists (in East London as elsewhere) have always found themselves working in spaces which are temporary, which offer uncertain security, where access and safety conditions are less than satisfactory, and where there is little sympathetic facility management on offer.

These may provide an illusion of a workable, semi-permanent state when there are few immediate prospects of large-scale development which is how it appeared to be for much of the 1970s and 1980s. One symptom of this continuing state of affairs is the sustained levels on providers' waiting lists of artists looking for long-term, affordable workspace in the host boroughs, despite the length of those lists. This is reported on in more detail in Section 4 below.

Long-term studio providers and their networks

Long-term studio providers and networks, such as the National Federation of Artists' Studio Providers (NFASP) provide the counterpoint to all this fluidity and impermanence with their advocacy for and delivery of affordable and sustainable studio buildings which are not commercially owned and managed.

NFASP is the professional membership body for groups and organisations providing affordable artists' studios in England. The Federation works on behalf of a sector that is both distinct and diverse, from small unincorporated groups providing space for a handful of artists, to large organisations managing

property portfolios with many hundreds of studios. In the host boroughs, the half dozen or so longer-standing studio providers are, in themselves, an international cluster of expertise and good practice.

NFASP states that it supports and promotes the role and activities of studio providers and campaigns to secure, sustain, improve and increase affordable studio provision in England. In the host boroughs as elsewhere across the UK, different groups are working to secure, sustain, improve and increase studio provision. Locally, therefore, artists' studio providers are developing a range of different solutions and responses to short- and long-term challenges and opportunities.

Long-term, secure and affordable

There is clearly a premium on providing long-term, secure, well managed, affordable studios for visual artists. For artists, waiting lists for such studios are always full or growing. This implies that there is long-term demand (for the last few years, for another two to three thousand studio spaces). This also results in well managed, affordable and sustainable studios enjoying high occupancy rates and little turnover. When studio providers get their sums right, 100% occupancy is virtually guaranteed.

The East and South East London artists' studio community is not a single, simple organism. It is a complex ecology, one as diverse as artists themselves. Individual studio providers and groups have different missions and values, and operate to differing timescales and for different kinds and groups of artists. It is a market place for ideas, for investment and development, for tenants and occupants.

Some studio providers are wholly focussed on the longer term, albeit temporarily operating (as we set out below) in a mixed economy of shorter and longer term buildings. Other studio providers are prepared to take on shorter term, perhaps less advantageous properties. Most emerging, informal artists groups operate opportunistically and are not yet willing or able to focus on long-term security.

More recently, regeneration and change has exerted severe pressure on the sector, exposing some of the weaknesses in the visual artists' studio sector in the host boroughs. Six months ago, when NFASP was developing its brief for this research, the significant pressures on the artists' studio sector were seen as rising property values, and the multiplicity of existing and new agencies creating new plans and formulations for the run-down industrial areas in the Olympic park fringe which provide so many current studio opportunities.

Recent changes, current challenges

Since then, with these threats to the existing fragile studio ecology still in place, further uncertainties have arrived, with the recent changes to London's political leadership (and its emerging implications for the London Development Agency, the London Plan and Olympic legacy), the incessant demands of the Olympic budget on public funders, and the rapidly unfolding crisis in the banking, property development and housing markets.

This research report starts to chart the effect of these recent, major, unpredictable changes on artists' studios and their providing organisations in the host boroughs hosting London's Olympic project in East and South East London.

1.2 NFASP's Research into the impact of London's Olympic project

NFASP commissioned this research in May 2008. This report presents the findings of the research carried out by David Powell Associates Ltd (DPA) to map artists' studios in the host boroughs (Greenwich, Hackney, Newham, Tower Hamlets and Waltham Forest). This research offers an analysis on the impact and effects of London's Olympic project of artists' studios and what NFASP and its members might best do to promote the case for more affordable and sustainable studios for visual artists in these important East London boroughs. However, this phase of the research is not designed to provide a costed investment plan for future studio provision.

The overall aims of NFASP's research are:

- To map the number and location of artists' studios/workspace within the five host boroughs, including studios occupied by one or more visual artist and group studios, whether run by an individual, or by a studio organisation, or other workspace provider or landlord;
- To gather information about the terms of tenure, including rents and break clauses, etc., for the studios, with the aim of identifying threats to the security of the artists' studios;
- To review the impact of the Olympic development on artists' studio provision across the host boroughs and the security of this provision;
- To indicate the extent of demand for affordable artists' workspace within the host boroughs;

- To identify opportunities for affordable studios/workspace provision to be referenced in appropriate cultural, planning and development strategies in order to try and secure such provision as part of the Olympic legacy;
- To identify key developers and developments which offer scope for the inclusion of affordable studio provision for artists.

It was agreed with NFASP that the research should focus on:

- the provision of studio space for visual artists (painters, sculptors, print-makers or artists working in installation, photography, film, video, live art, time-based, digital or multi-media work)
- buildings where over 50% of the workspace was occupied by visual artists, not including live/work space.

1.3 Methodology

The mapping research combined a quantitative and qualitative approach that included:

A review of previous research reports and data

Three previous studies were reviewed, providing context and comparisons for the current study:

- The 2006 Stocktake of Creative Workspace in England ("2006 ACE Stocktake") carried out by Inglis Todd for Arts

Council England with data provided by DCA³ and research findings reported on the Creative Workspace website.⁴

- London data drawn from Acme Studios' 2004 national survey of studio providers and two reports produced from analysis of the data - A survey of artists' studio groups and organisations in England (2005) and London Digest: A survey of Artists' Studio groups in London (2006) (collectively referred to below as "Acme 2005"⁵)
- A survey of artists' studio groups and organisations in England in particular draws attention to the number, scale and diversity of studio organisations in London, suggests how many studios are likely to be under threat in the coming five to ten years, and provides a useful benchmark of affordability.
- Acme and Capital Studios' 2007 publications⁶: Artists' studios: a guide to securing, supporting and creating affordable studios in London; Artists' studios: creating public benefit; and Commercial workspace provision for visual artists, which examines rent levels and terms and conditions offered by commercial workspace providers in comparison with those offered by affordable studio providers.

³ <http://www.dca-consultants.com/strategy> July 2008

⁴ <http://www.creativeworkspace.info/toolkit> September 2008

⁵ <http://www.acme.org.uk/publications.php> July 2008

⁶ <http://www.acme.org.uk/publications.php> July 2008

- Mapping of the creative industries in the Stratford/Lower Lea Valley carried out by DPA for the London Development Agency (unpublished, 2005).

A survey of studio providers

The earlier Acme Studios and DCA surveys were used as the basis for the survey development. The survey included both open and closed questions with the open questions forming the basis for more explorative questioning on particular issues such as the effect of the Olympics on studio provision.

Seven surveys were completed during face to face and telephone interviews. The survey was e-mailed to a further 16 studio providers resulting in four self-completed surveys being returned.

The survey was also used as the basis for artist researchers' discussions with other studio groups. This yielded a further four partial responses to the survey bringing the total to 15%, a response rate of 52%. This provided some information on 34 studio buildings or buildings occupied by artists in the host boroughs, 60% of the total identified.

Explorative research

Three artists were commissioned to carry out more explorative research. The brief was to identify details and contacts of studios or groups of artists working together and information on the nature of the studios/workspace including management, tenure, expectation of building life and security, costs, impressions of impacts of the Olympics.

Other intermediaries were contacted – local authority arts officers, the host boroughs Cultural Officers Group, creative and

cultural agencies such as CIDA and Creative Lewisham, some artists, developers and agents.

A database of studio groups

A database of studio groups identified is attached as Appendix 1.

The findings presented are taken from the survey data collated through this research and the qualitative data collected through interviews and the workshop session and the narrative provided by the artist researcher.

The c.50% response rate to the survey leaves some gaps in the quantitative data. Where the survey findings are presented, they are only indicative and may not present a complete picture of artists' studio provision across the host boroughs



Mother Studios, Hackney E9: 34 studios in an adapted 1910 warehouse: image c/o NFASP

2. Studio groups and studio buildings in the host boroughs.

To map the number and location of artists' studios/workspace within the host boroughs, including studios occupied by more than one visual artist and group studios, whether run by an individual, or by a studio organisation, or other workspace provider or landlord.

To gather information about terms of tenure, including rents and break clauses etc for the studios.

2.1 Artists' Studios – the Olympic area in the London-wide picture

In England alone there are at least 135 studio organisations and 252 studio buildings, providing affordable studios for around 5,000 artists⁷. According to Acme Studios' 2005 research⁸, London has more artists' studio buildings than the rest of England combined. More than two thirds of this space is located in the east and south east of the capital. The Digest reported:

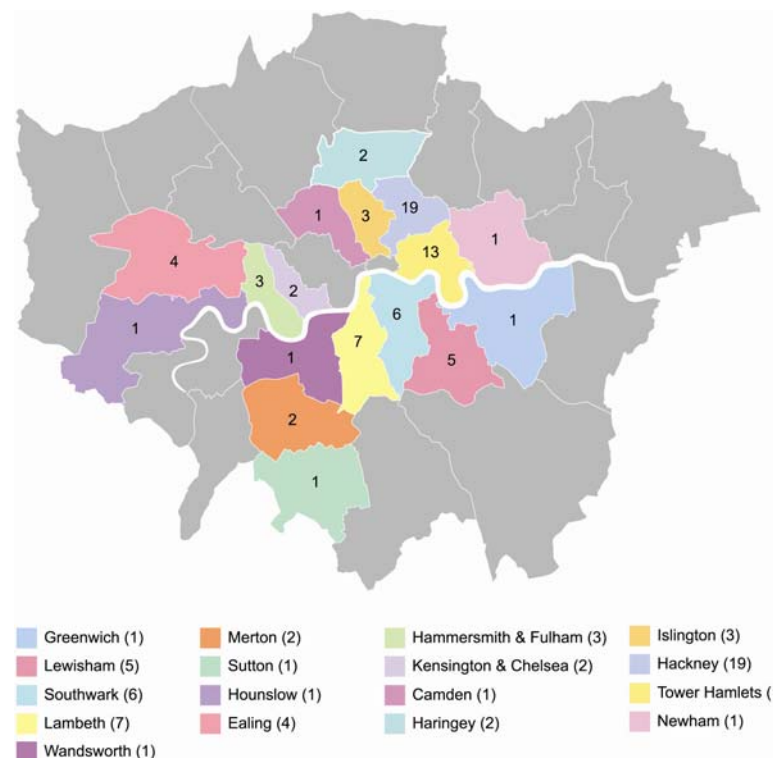
- Studios in London provide space for around 2,000 artists. More than 3,500 artists are on waiting lists in the capital
- The majority of studios were started by artists themselves
- There are very few buildings (eight out of 72) which are owned and permanent – nearly 80% of the total space is rented. A significant number of buildings are 'at risk'

⁷ NFASP website June 2008 <http://www.nfasp.org.uk>

⁸ See reference in Section 1.3

- Rents in London are the most expensive nationally, averaging £7.54 psf per year (this inclusive figure was considered a benchmark of an 'affordable' rate in 2006 and updated to £8.50 in 2007)
- 24% of the studio units in London were in Hackney: 30% of the total square footage is in Tower Hamlets.

Map of studio provision in London 2005



Capital Studios: London Digest, Acme Studios, 2006

2.2 *London studios: some characteristics*

Some findings that emerged from Acme Studios' 2006 London Digest Report give an overview of some of the sector which this research project builds on:

- **The organisations** – the Digest shows the vast range of groups and organisations, from recently formed collectives to long-established studio management organisations. In London, of the 27 groups identified four were unincorporated, nine were companies limited by guarantee, four were educational charities, four were charitable trusts, three were Industrial and Provident societies, two were sole traders operating a not-for-profit ethos and one was a co-operative group. There were 14 registered charities, four exempt charities and one organisation that was in the process of applying. 78% of groups in London had been formed in the last 15 years.
- **Funding** – revenue funding during the 2003/04 financial year was only given to four organisations in London, totalling £240,530. The four London based organisations received 33% of the national funding but managed 71% of the total number of studio units. This funding came from Arts Council England and one local authority.
- **Capital projects** – capital projects are funded in a variety of ways, with diminished funding available from arts sources because of the winding down and re-focussing of funds previously available through the national Capital Lottery Programme. Capital projects are achieved through a mixture of funding and development regimes. These include public funds available through regeneration and cultural programmes, and the attribution of section 106 and similar

planning gain contributions where local authorities and their planning policies support this. Where necessary, some studio providers borrow against their assets in the context of predictable (high) levels of occupancy.

- **The buildings** – in Acme Studios' 2005 research 11% of buildings were considered to be in 'poor' condition; 51% had no central heating system. Nearly three-quarters of the buildings were over 50 years old. More than half the studio buildings (56%) were being used for other purposes for the benefit of the public as well as the tenants – uses included gallery, exhibition and performance space; office space and living accommodation. In terms of business rate relief received from local authorities, 86% of respondents received either mandatory relief, discretionary relief or both. 14% received no rate relief.
- **Artists** – in terms of agreements with artists, there were 37 buildings where artists occupied on licence agreements and 32 where artists occupied on business tenancies. Three buildings were occupied by artists on the basis that they signed some other form of non Landlord and Tenant agreement (a copy of the group's constitution, a set of rules or some other form of 'home made' contract). In terms of turnover of studio space, 133 out of 1,832 studios became available over the year; roughly one in 14 studios became available each year to other artists.

Table 1: Studios identified in Acme's 2005 research

Borough	Studio group	Studio building	Studio unit	Net square footage
Hackney	7	19	440	155,954
Greenwich	0	1	5	1,792
Newham	0	1	35	10,025
Tower Hamlets	4	13	435	185,421
Waltham Forest	0	0	0	0
Host boroughs	11	34	915	353,192

2.3 Artists' Studios – the Host Boroughs and the Olympic area

The Olympic impact research commissioned by NFASP has identified

28 studio providers across the five host boroughs

58 buildings (more than 51% occupied by artists)

In some buildings, there is more than one studio provider or artist group e.g. 80-84 Wallis Road, London E9 has Maryland Studios, Wallis Studios and Cell Studios (see table 2 below).

While every effort has been made to uncover all artist groups working in the host boroughs there will be some that have not been identified within the short timescale of this research. For example, it has been mentioned that the Chapman brothers own two studios in Eastway, Hackney Wick but their exact location is unknown. There are likely to be other privately owned studios and groups of artists renting from private landlords: the process of discovery will continue.

- Hackney has the highest concentration of studio groups and studio buildings, 52% of the total buildings across the host boroughs, 36% of identified studios units⁹.
- Tower Hamlets has 34% of the host borough studios, but 58% of the identified studio units¹⁰.
- Newham has 3% of the host borough studios.
- Waltham Forest has 9% of the host borough studios.
- Greenwich has 2% of the host borough studios.

In Greenwich, it is important to note that there is a significant cluster of artists' studios located just across the border in Lewisham. There are a number of visual arts/studio organisations in the Creekside area of the borough, many of which are detailed on the Creative Process (formerly Creative Lewisham) database. These include Cor Blimey Arts, Creekside Artists, APT and Cockpit Arts (more craft and design than visual arts). Acme Studios has studios in the area in Childers Street, Lewisham.

In Newham, SPACE has rented a substantial part of the Malthouse in Barking Town Centre, which is just the other side of the River Roding, the boundary between the two boroughs.

A further 24 creative workspaces that make some provision for artists have been identified across the host boroughs. There are likely to be many more of these, as creative mixed-use spaces

⁹ Details of the number of studio units were only available for 47% of the studio buildings and space

¹⁰ As above

were beyond the remit of this research. Creative mixed-use spaces identified include studios operated by Trinity Buoy Wharf, Workspace Group and those managed by letting agents such as SPACE Living, London Warehouses and Willow Management. These are not represented in the figures below as only studios with over 50% of visual arts space were within the brief for this study.

Table 2: Artists' studio groups and buildings in Host Boroughs, DPA research 2008

Borough	Studio group/letting agent	Studio buildings	Studio units	Net square footage
Hackney	14	30	341	129,399
Greenwich	0	1	5	
Newham	1	2	36	10,025
Tower Hamlets	6	20	560	195,086
Waltham Forest	3	5	17	Not available
Total	24	58	959	334,510
Notes below	Note 1	Note 2	Note 3	Note 3

Notes to Table 2:

1. Only studio providers whose offices are based in each borough are counted in this column (i.e. indigenous host borough organisations). Two studio providers with buildings in the host boroughs, ASC and ACAVA are based elsewhere in London so are not included in the studio group figures. It is unclear where two of the commercial letting agents are headquartered so they have not been included in this column.

2. All studio buildings located in the host boroughs that we identified in the research are included here, irrespective of where their provider or agent may have been based.

3. Details on square footage are available for 27 of the 58 studio buildings and spaces, details on the number of units for 29 buildings and spaces. (In Hackney 12 buildings have square footage information available and 13 information on units. In Newham one has information available on both, in Tower Hamlets 14 and in Waltham Forest just one building has information available on the number of units.) The lower than expected response rate is attributed to the informal nature of many of the studio groups and artists involved being unavailable to contribute in the time available. Figures given as totals for the number of units and net square footages do not provide a complete picture as at end of July 2008.

A list of studio groups and buildings is included as Appendix 1.

2.4 Comparisons with the number of studio groups and buildings found in previous research

The 2006 ACE Stocktake identified 54 creative workspaces in the host boroughs but this included performance space (Greenwich Dance) and other more generic creative workspaces such as Trinity Buoy Wharf and those managed by Work Space group. 88% of the workspace in London identified in the DCA study was occupied by visual artists.

Figures extracted from Acme's 2005 research identified 34 studio buildings and 11 studio groups.

An additional 23 buildings and 15 studio groups have been identified, in the host boroughs, in this study.

From the increased 2008 figures it may appear that there has been a growth in studio provision. Some new studios have opened up, particularly around Hackney Wick and Fish Island on the edge of the Olympic site. See box below and sections 3.3 and 3.4 for a summary of studios opened and closed in the last four years. Other studio buildings mapped here have not been identified in previous research.

2.5 Types of provider

The studios identified have been grouped into four categories:

- 1. Studio providers (11)** – organisations that are formally incorporated and whose aim is to provide affordable workspace for artists

 - 11 studio providers manage studio spaces across the host boroughs – ACAVA, Acme Studios, ASC, Barbican Arts Group, Bow Arts Trust, Chisenhale Art Place, Limehouse Trust, Maryland Studios, Mother Studios, SPACE, and Tannery Arts

- 2. Informal groups (15)** – this includes groups of artists renting space collectively; individual artists renting space then sub-letting; galleries with studios attached. (Some of these groups may see themselves as studio providers but if they are not formally incorporated or no information is available on their status they have been categorised as informal)

 - 15 informal studio groups have been identified – Absorb Arts, City Studios, Cell Studios, Dalston Underground, Inky Cuttlefish Limited, Lighthouse Studios, Main Yard Studios, Riverbank Studios, Rueben Jacobs, Terrace Studios, Tram

Depot Gallery and Studios, V22 London Ltd, Wallis Gallery and Studios, Wallis Studios, Welsh Visual Arts

3. Commercial operators (3) – letting agents taking on property and renting to artists. Three agents have been identified with spaces used predominantly by visual artists. (This research does not include information about mixed-use studios provided by commercial or not-for-profit operators unless more than 50% of their occupants are visual artists.)

- Three commercial providers have been identified as letting artists' studios – Space Live Work, Amazing Space and Camelot Properties.

4. Local authority studio provider (1)

Waltham Forest provides studios at the Changing Room Gallery.



Martello Street, Hackney: SPACE recently negotiated a 25 year lease renewal with its commercial landlord.

3. Security of studio buildings

To review the security of artists' studio provision across the host boroughs

3.1 Studio tenure

Owned by studio providers: Only three of the studio buildings in the host boroughs are owned by a studio provider. These three buildings were also identified in the 2005 Acme research, along with a fourth building, Oxford House. In this study Oxford House has been excluded as it is not primarily providing studios for visual artists. It is telling that there have been no additional studios secured into the sector's ownership since 2004.

Rented: Among the remaining 36 studios that responded:

- 22% are rented from local authorities,
- 69.5% from private landlords and
- 8.5% other including Crown Commission and Registered Social Landlords.

Table 3: Occupancy status: changes in landlords' status

Buildings rented from	Acme 2005	DPA 2008
Base (number of studio buildings)	34/34 responding	36/57 responding
private landlords	79%	69.5%
local authorities	17%	22%
other	4%	8.5%
	100%	100%

In 2004 a higher proportion of studios were renting from private landlords (80%) and fewer from local authorities (17%) (the actual figures are five studios being rented from local authorities in 2004 and eight in 2008). No studios were being leased from registered social landlords in 2004.

3.2 Length of lease

Length

The average length of lease of those supplying the information (30) is 11.3 years. 14 studios are on leases of five years or less. One is a tenancy at will with the local authority expected to sell next year.

The short length of the leases on some of the buildings may be seen as buildings being at risk. However, some studio groups are actively pursuing short-term tenancies as part of their mix of studio provision. One informal studio provider suggested that being offered a short-term lease gave them the perfect opportunity to learn about what it takes to be a studio provider without the risk of finding themselves tied into an expensive and intimidating lease.

In spite of this, some larger studio providers might argue that small or informal providers do not know how to negotiate a good lease and therefore may want to look further into this before accepting an insecure or short-term lease that may not benefit them in the future.

A number of studio providers are also exploring opportunities presented by the change in the empty rates liability. Now landlords have to pay rates on empty properties they will be looking for temporary tenants, particularly those that add

benefits such as potential improvements to the property. With the availability of rate relief for registered charities, studio providers that are charities can take advantage of this.

However, length of lease is not in itself a guarantor of security. Lessees may be "secure" (i.e. have the right to renew) but the terms of the lease may either drive rents beyond what is affordable at review, and/or compensation may be unhelpfully small, should the landlord wish to close out the lease.

3.3 Studios with Leases Expiring

3.3.1 Leases expiring by 2012

To get an indication of the potential loss of studios over the next four years we have analysed the studios with leases that expire by 2012.

Table 3 below provides a summary of all studios with leases expiring over the next four years. Borough by borough findings include:

- The only studios identified in **Greenwich** in this study are expected to close by 2009.
- In **Hackney**, three studios are expected to close, but a further six buildings with leases due to expire are expected to be renewed. However, at the moment none of these are identified as secure.
- Two studios in **Newham** are expected to close by 2012, one owned by the local authority and the other owned by the London Development Agency, both on the edge of the Olympic site. Riverbank Studios, on Sugar House Lane is part of the 3 Mills Studio site in Newham, right on the edge

of the Olympic development site. The studio building is owned by LDA and Riverbank has been told that studios will have to close by 2011 as part of the redevelopment of the area, despite backing from the London Borough of Newham. Decisions have yet to be made on the future of the 3 Mills site and the surrounding Sugar House Lane area.

- In **Tower Hamlets**, one building is expected to be vacated over the next four years
- In **Waltham Forest**, one building is identified as having a lease expiring before 2008, but it is not yet clear whether or not the lease will be renewed and under what terms.

Table 3: Studios with leases due to expire by 2012

Borough	Expected to renew		Expected to vacate		Not known	
	Buildings	Studios	Buildings	Studios	Buildings	Studios
Greenwich			1	5		
Hackney	6	106 (2*)	3	40 (1*)	3	
Newham						
Tower Hamlets	1	10	1	22		
Waltham Forest					1	22**

Note 1: * buildings where number of units for visual artists' studios not known: ** denotes number of artists at risk

Note 2: details on leases are only available for 53% of the buildings

3.3.2 Leases expiring 2008

In Acme Studios' 2005 survey, 13 studios were identified within the host boroughs with leases expiring by 2008. Respondents were also asked if their lease was secure, in other words, renewable, or whether it was excluded from the security provisions of the Landlord and Tenant Act 1954. In 2005, 33%

of Acme Studios' national survey respondents indicated that they had renewable leases, 46% that their leases were excluded and 21% did not know.

In the sections following where we refer to particular providers or developments, we indicate where we have been able to ascertain whether or not leases are secure. There is also the issue of rising cost and whether people will be able to afford studios even if leases are renewed.

- Five studio buildings were expected to be vacated by 2008; three of these were able to renew leases and are still operating.
- Of these three renewed leases, it is unclear whether they have renewed on secure or excluded leases. Two were on excluded leases before their lease came up for renewal so it can be assumed they are still on excluded leases.
- Leases on eight studio buildings were expected to be renewed by 2008. One studio did not manage to renew its lease but has moved to new premises. The other seven studios are still occupying the same buildings.
- Only two of these studio buildings were on secure leases prior to renewal. One of these has renewed on a secure lease but the nature of the lease for the other is unclear.

3.4 Studios recently closed

The majority of studio closures over the last four years have been due to lease expiry. In some cases the lease has been broken early, as in the case of ASC's Vyner Street studios.

- ASC are about to lose their only East London property in Vyner Street. The landlord has terminated the lease agreement early as he has "been made an offer he can't refuse for the property". It is thought that the building will remain as artists' studios but it is unclear who has bought the property.
- SPACE has lost 10,000 sq ft of studio space in the last four years. 5,000 of this, 14 units, were at Richmond House in Hackney.
- Acme Studios handed back its Commercial Road property in 2005 on expiry of the lease resulting in the loss of 20 studio units.
- ACAVA's studios in Vyner Street may also be under threat. As the area is increasing in popularity it is thought that the landlord will raise rents – as there is a limit to what an artist can afford this may mean that ACAVA will close the studios. However, previous experience (from their building in Mare Street) has shown that some artists are willing to pay the increase just to keep their studio and to stay in certain areas.

Among the informal studio groups there has also been a loss of studios. Rockwell Gallery and Studios held on till the end of their five year lease in their Dalston building. The landlord had been trying to get them to move on for two years. The five artists have each now found alternative studios in other buildings.

Hackney Wick and Fish Island – Artists' studios cluster, but for how long?

Straddling two boroughs, Hackney Wick and Fish Island have seen a marked rise in the number of artists' studios and creative workspaces in the past couple of years. In the late 1990s lots of artists had lost buildings to residential demand and were looking for secure, inexpensive and stable places to rent – the Hackney Wick area seemed to provide these places. The area now represents approximately half of all artist studios in Hackney, providing space for an increasing number of artists.

"There must be at least 1,000 artists in the area" a letting agent talking about studio spaces in Hackney Wick and Fish Island.

Most of the industrial space currently being used for studios is rented to artists and creative individuals/practices via letting agents. Studios, workshops and office spaces in the Hackney Wick area are marketed not only at visual artists, but at a range of creative individuals and practices, meaning that cheap rents are not necessarily the norm. Three agents – Space Live Work, Amazing Spaces and London Warehouses – specialise in "art studios" and creative live/work spaces. Agents tend to manage more generic creative workspaces and by and large appear to use the word "artist" fairly loosely to cover all creative occupations.

Studio sites such as 92 White Post Lane have been divided into units by the landlord to be rented individually by the letting agents. Agents have standard prices starting at about £10 psf (excluding rates, service charges, utilities etc.) for a warehouse but these can often be negotiated.



The perception of many artists is that this kind of space is good value but many are unaware of the risks involved and the high chance of losing both their home and place of work. The high starting rent for commercial studio space does not help the situation, as artists who cannot afford to rent a studio on top of somewhere to live end up looking for other, less stable options, such as informal live/work.

Some studio providers suggest that the area is being sold on the back of the presence and activity of locally-based artists. As elsewhere, this popularity has become a threat as property values and then rents increase. Recent graduates and those with less experience believe they are getting a good deal, when in fact they are paying over the odds for insecure space. When asked, many artists (renting commercially) were shocked when told that the average affordable studio is £8.98 per square foot, but when asked about the various affordable studio providers they were either convinced that the waiting lists were too long or had little idea how to approach the providers to check availability.

3.5 Studios expecting to close but currently (September 2008) renegotiating

SPACE had expected to lose their Martello Street Studios when the lease expired in 2007, but they were able to negotiate a further 25 year lease by persuading the freeholder that retaining the studios was a better proposition than redevelopment. Studios provide a steady source of income and as SPACE has been a reliable tenant the landlord decided it was good business to offer a new lease. SPACE have also been able to retain Morning Lane Studios as Hackney Council, the owner of the site, had it earmarked for a City Academy, but this project has been shelved so a new lease has been granted.

Chisenhale Art Place has managed to negotiate a new lease with the local authority, Tower Hamlets, which they regard as a major coup, especially to have renewed the lease on such favourable terms. The negotiation took about three years to secure with the Board of Directors being instrumental in making it happen – the outcome might have been very different had they not had a legal professional and a former property developer on their board. It also took costly external legal advice to persuade the local authority, the considerable cost of which had to be recovered through the monthly licence fee. They are not aware of any reason that the local authority would or could break the lease.

Leven Road – New affordable studios



The UK's first development combining affordable housing and affordable studios is due to open in January 2009. It will consist of 66 affordable housing units for rent and shared ownership and 21 affordable studios. Made possible through a partnership between Swan Housing Association and Acme Studios, the Leven Road development in Poplar, London, E14 will have a commitment to the area and benefit many local residents, with one of the studios to be allocated to an artist working with the local communities.

The project will give Acme a 125 year lease and starting rents to artists will be in the region of £9.20 psf per annum inclusive. This will enable Swan and Acme to enjoy 100% continuous occupation and activity from day one: 540 artists on Acme's waiting list are seeking space in Tower Hamlets, guaranteeing that developments like Leven Road will be full from the outset.

3.6 New studios

Aside from the studios emerging in Hackney Wick and Fish Island a number of other newly available studios have opened up across the host boroughs and beyond. There is a huge spectrum of available space, from informal to long-term, with levels of security and affordability varying considerably.

SPACE has developed a further 10,000 sq ft providing 15 new studio units at their Triangle Studios in Hackney, having raised the necessary package of finance from ERDF, Hackney (via section 106) and Arts Council England.

They have a 25 year excluded lease on the studios which is due to expire in 2026. It is not clear how many of these studios fall within the affordability definition used for this report.

SPACE has also started to manage spaces on behalf of landlords. The Barking Malthouse is managed for London Thames Gateway Development Corporation and Timber Wharf, to be opened in August 2008 providing 12 studios, is being managed on behalf of the Shoreditch Trust.

The rents for The Barking Malthouse are advertised at between £5.50 and £7 psf excluding a £2.95 psf service charge. They are advertised at designers and creative businesses as well as artists.

Bow Arts Trust has three new developments under way. Two live/work spaces and 10 new work units as part of a conversion funded with section 106. The live/work units are all short lets, ranging from two to four years fixed; one to four bed units will cost between £440 and £500 pcm.

Acme Studios has a number of new developments of artist studios as part of residential developments including Leven Road, Poplar (see case study) and in Stratford, a project brokered by Newham and in partnership with Genesis Housing Association – providing 15 studios across 5,700 square feet – occupation April 2012.

ACAVA is participating in a joint project (see case study) The Flying Angel, with a Registered Social Landlord, Look Ahead, in Canning Town, Newham which includes 12 ground floor artists' studios.

Host Borough based providers' activity elsewhere

Acme Studios also has a new studio development outside the host boroughs in Harrow, brokered by London Borough of Brent and in partnership with Catalyst Housing Group which will provide 12 studios across 3,400 square feet for occupation in February 2010

ACAVA has not opened any other new studios within the five Olympic boroughs in the last three years, but have secured new developments in Hammersmith, Redbridge and other "peripheral areas". As they will probably lose the two studios they have in East London in the next few years, The Flying Angel will be their only studio. For ACAA this represents a deliberate shift away from East London, as their leases there are not able to be renewed.

The Flying Angel, Newham, opening in 2009.



Look Ahead, a Registered Social Landlord, will open a new building, The Flying Angel, in Newham in 2009. Look Ahead have employed ACAVA to provide artists to work with the residents and local communities in an enjoyable and supportive atmosphere. This is primarily a housing project, on the upper seven floors, aimed at people who need accommodation and support. The building also includes 12 ground floor artists' studios in a joint project with ACAVA.

3.7 Informal Studio Groups

There are a large number of more informal studio groups identified in the research, reflecting perhaps an increasing demand for immediate studio facilities which existing providers cannot supply as well, perhaps, as the uncertainties regarding studio provision in the host boroughs. However, artists have devised or been forced into such arrangements since the dawn of time, and in areas outside the host boroughs, so it would be wrong to deduce a particular Olympic influence from this.

Many of these informal arrangements and groups have evolved as a response to the lack of suitable, affordable space and the presence of long waiting lists. For some, the desire to be independent and lack of available capital has meant that setting up their own space and subletting was either the only practical or the most attractive option.

The lack of clarity about proposals for the whole Hackney Wick and Fish Island area means that the nature of leases, contracts and agreements for new studio arrangements are temporary and there is little security for studios. Most artists would ideally like a secure affordable space. However, it seems apparent that shorter term tenancies in areas with a "creative buzz" offer some artists what they consider to be a reasonable deal.

However, as the Hackney Wick case study shows, commercial agents offering "artists' workspace" are supplying a very different kind of workspace than studio providers and many visual artists are aspiring to. One artist, interviewed for this research, and talking about the rents charged by commercial landlords in Hackney Wick, said that *"with the prices they are asking beginning at £10 psf (exclusive of additional services)*

there is little hope for a group of artists to establish affordable studio spaces"

The informality, lack of protection, and the general uncertain nature of many of the arrangements – covering all sorts of forms of live/work, subletting, informal arrangements with commercial landlords or tenants, licensed and unlicensed temporary occupancy, short-term lets etc., means that the future for many visual artists, including new graduates and many artists in mid and later career is worrying and deeply uncertain.

Prospective occupiers of new studios being marketed generically at "artists" would be well advised to ask for clarity on a number of issues including

- how secure is the lease
- is the rent affordable (in relation to guidance set by NFASP/Capital Studios)
- what are the full extent of service and other charges.

This is a relatively low waged part of the creative economy, but one which contributes significantly to the wider economy, quality of place and life and reputation of the host boroughs. As such its workers require appropriate support and protection through better, affordable, secure workspace provision. In this context, NFASP offers specialist advice and support to its members and covers lease and property issues, studios management, artist selection procedures, organisational development, and other relevant topics.

3.8 Affordability of rents

There is no agreed definition of an affordable rent for artists' studios, but it is generally accepted that affordable studios are

made available to artists who cannot afford to rent a workspace on the open market in addition to somewhere to live. Ultimately an affordable rent is what affordable studio providers charge.

In the 2004 Acme Studios' research, an affordable rent was considered to be £7.54 psf inclusive, based on the average rent charged by affordable studio providers in London, and in 2007 £8.50 psf. It is now considered to be between £9 and £9.20 inclusive. Obviously affordability for young and less well established visual artists does diminish above this and it is considered that anything over £12 psf becomes increasingly difficult for visual artists to afford unless they share or take much smaller spaces.

Research¹¹ in 2005 which looked at the availability, suitability, rent levels and terms for commercially available, and physically comparable, managed studios in 10 London boroughs found that the average inclusive rent in the commercial sector was £22.82 psf a year. From this it is clear that London's studio providers charge on average one third of the prevailing commercial rent, when all costs are taken into account. This represents a very significant subsidy to artists.

It is clear that the great diversity, the different scale and the technical demands of thousands of individual artists' practices in East London (as elsewhere) require a wide variety of types of studio and that for many artists smaller spaces are not appropriate.

¹¹ Cubey, Michael. *Commercial workspace provision for visual artists – a comparison with the affordable sector*. Acme and Capital Studios, February 2006.

The following figures demonstrate the huge range of rents that are offered across studios in the host boroughs. Therefore a stronger focus on the zone of affordability may be more appropriate as the extremes do not necessarily affect the majority of artists.

- The average rent rate in the five host boroughs is £8.98 psf per year inclusive
- Rents in the host boroughs range from £1.33 psf inclusive to £14.95 psf inclusive.
- This compares with a minimum of £1.40 psf and a maximum of £15.50 psf paid by artists in the 2005 Acme Studios survey.

4. Demand for studio spaces

To indicate the extent of demand for affordable artists' workspace within the host boroughs

4.1 Artists on waiting lists

Studio providers working in East and South East London over the last 30 to 40 years continue to report growing demand and constant pressure on their waiting lists by artists seeking workspace. Supply of affordable workspace has always fallen well short of demand, and this pattern is being maintained over this immediate pre-Olympic period. Demand is clearly evidenced by 100% occupation rates: supply of long-term, affordable studio space is a perennial problem.

According to the NFASP's Register of Studio Groups and Organisations, the six organisations within the host boroughs with waiting lists show 2,259 artists on them. This includes

organisations such as ACAVA, Acme Studios and SPACE that have studios across several boroughs. Total figures of waiting lists from those who provided them for this research added together give a total of 2,895.

It is unclear how many artists are on the waiting list of more than one studio provider. There may be duplication, but there are also likely to be many artists looking for studios that do not put themselves on waiting lists as they know it will be several years before they find an available studio (which can contribute to the desire for informal, live/work or commercial space).

It is clear from the information on waiting lists that there continues to be high demand for studio space within the five host boroughs. However, not all studio providers operate waiting lists, particularly those working informally. Therefore an accurate picture of the demand for visual artists' workspace cannot be fully calculated.

4.2 Demand factors: co-location and affordability

Many artists appear to want to live and work near other artists. Many have been attracted to the East End in recent years for these reasons. Two thirds of the artists on ASC's waiting list have stated that they want to be in East London, which equates to about 400 artists. Amongst ACAVA's tenants, 90% would move to East London studios if they were offered space there. As mentioned earlier in this report, Hackney Wick has seen a high demand for studios in recent years, especially in terms of live/work space.

In Waltham Forest, reports from the council seem to suggest that space within the borough is let quite easily, which indicates

a high local demand. For Barbican Arts Trust, which has relocated to the borough, this may suggest that artists were prepared to move their work to Waltham Forest, although this could also be attributed to the borough's more affordable rates. The local authority once maintained a waiting list for the Changing Room Gallery: however, turnover of artists was rare, owing to its popularity as a good purpose-built facility, and therefore the council thought that there was little point maintaining the list.

If Waltham Forest is to retain artists and arts organisations it needs to strive to create conditions which continue to be affordable. It must also develop the environment to encourage them to stay should prices eventually rise. As stated in the response by Apex Arts to "The State of the Borough Debate 2008: The Sustainable Community Strategy" the very catalyst for likely cultural expansion in East London, the 2012 Olympics, could lead to Waltham Forest becoming unaffordable to all but the most established artists and this opportunity could also become a threat, which needs to be seriously addressed.

The demand for studio space in Newham is less clear. There is little detailed information available through the council representatives or the studio providers. Information about latent or identified demand is also not available for Greenwich. Creative Process (the Lewisham focussed agency which holds some information about cross boundary activities) receives many enquiries about available space in Lewisham (outside the framework of this report), but has not had any requests about Greenwich recently. However, they do not believe that this means there is a lack of continuing demand for the space in the borough.

4.3 Where artists come from

Information about artists on waiting lists provides some indications about where demand lies now and in the future, and also throws light on the ways in which studio providers both adapt to the increasing diversity of East London, and are also well positioned to play a role in the international dimensions of the London Olympic and Paralympic Games, and subsequent legacy.

For the purposes of this report, Acme Studios has provided information on the monitoring of the nationality of the 738 artists on its waiting list in May 2008. The summary in Table 4 below shows that there is a substantial European presence on their list (and therefore in practice in London), which may act as a balance to the many London-based artists who have moved to Europe, in particular to Berlin, in recent years. The strength of London's attraction to European artists, and of the East London artists' community in particular, is demonstrated through the comparable European artists' percentage in Acme Studios' 2004 list being 7.5%.

Table 4: Nationalities of artists on Acme's waiting list 2008

Nationality	Number	%
British	497	67.3
European	119	16.1
American	30	4.0
Japanese	20	2.7
All other (9 categories)	73	9.9
Total	738	100

5. Reporting on Olympic impacts

To review the impact of the Olympic development on the security of Artists' Studio provision across the host boroughs

5.1 Artists' and others' perceptions of impact

A number of studio providers and artists already feel that the Games are having a detrimental effect on studio provision. This is experienced in a number of ways, whether through increasing land and property prices, heightened interest in the area leading to a greater demand for space, the Olympic boroughs attracting new (more commercially profitable) creative and other small businesses, or other factors influenced by the Games.

Alongside this, other factors act as "risk accumulators". For example regeneration impacts of projects like the new transport links in places like Dalston, will be equally if not more influential on the sustainability of studio provision.

There is a worry for many artists and studio providers that as rents go up artists will have to move from the East End and there will be no way back. There is a feeling that the Olympics will affect the cultural fabric of the area as more artists have to move to other locations, which in turn will result in the breaking down of communities and the loss of a critical mass and energetic activity in the area.

Artists and studio providers are finding it difficult to plan for the next four years as much is still unclear. Some do not feel as though they can survive the Olympics, despite being successful and supported organisations.

"As an artist the Olympics obviously means permanent re-development, which will affect rent and amenities. Artists constantly look for affordable premises to live and work, I doubt the Olympics will be terribly considerate to this need."
Artist working in Hackney¹²

The process of clearing the Olympic park of light industrial occupiers and buildings has significantly reduced the number of such spaces within and around the Lower Lea Valley.

Many of the occupiers were the businesses which artists have traditionally taken advantage of for specialist materials and services. As for buildings, these are the kinds of late C19th and early to mid C20th industrial buildings which artists have traditionally occupied and recycled into creative usage.¹³

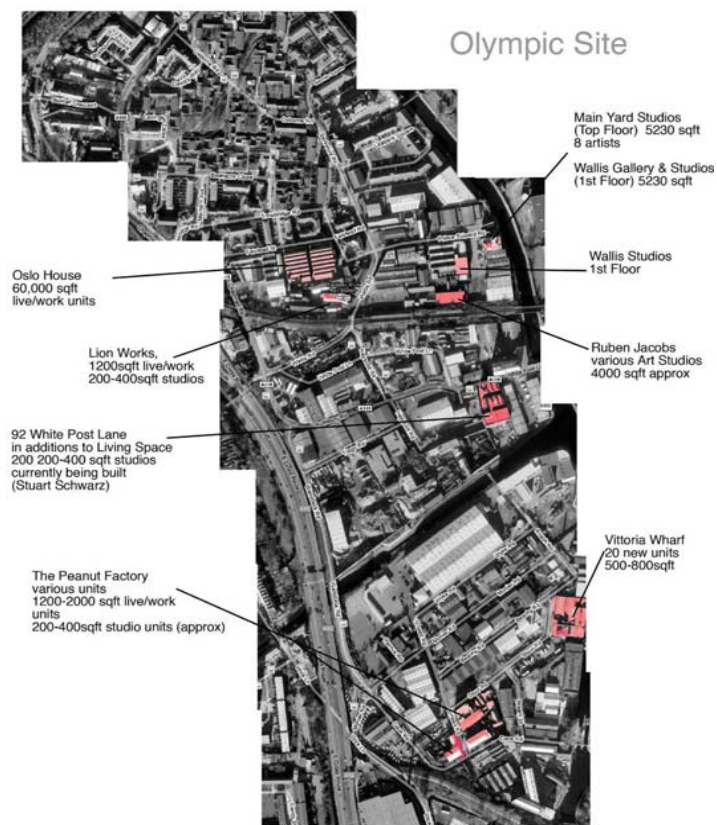
Artists believe that there will be more residential builds; this could affect studio providers as landlords may try to buy them out early to cash in on the demand for residential usage.

"Many of the long-term artist residents of Hackney Wick have implied that the Olympics have had a huge effect on them, pushing industrial businesses out and encouraging the sale of many properties to developers (who were attracted to the area by the Olympics but have yet to decide what to do with their property). This has created additional workspaces now but

¹² Artist interview in June 2008

¹³ This requires more research, better to understand the implications for the sector.

there is a strong sense of uncertainty as the area is changing at an exponential rate". Artist and member of studio group.¹⁴



Map of Hackney Wick - Source: Julia Crabtree 2008

¹⁴ Artist interview in June 2008

5.2 Differences between the Olympic Arc and the other parts of the Host Boroughs

In each of the boroughs, the existing market conditions for the kinds of buildings which artists will be able to use as studios will continue to be determined by location, condition, planning use and the affordability of existing and new space.

Inner and outer areas of the host boroughs

What is prevalent in the Olympic Arc may affect, but will be wholly different from, property market conditions in the parts of the boroughs furthest from Olympic action (say Kidbrooke or Eltham in Greenwich, or Chingford in Waltham Forest). Clearly, though, there may be much less differential in the ways in which the effects of the Olympic project are felt between different parts of local authority budgets and services. There may be cuts and service reductions in some areas alongside increased expenditure in others - skills and business readiness, for example.

Relationships with the Olympic Park

In any event, each of the host boroughs has a very different spatial and planning relationship with the Olympic park and facilities: the site is much more central to Hackney or Newham and their communities than it is with Greenwich or Waltham Forest.

Impact of transport connectivity

As much of the area becomes much better connected (imminently the reopening of the Hackney underground extension, longer term with improvements and extensions to the DLR and eventually with Crossrail) property prices increase

in value relative to their (relatively impoverished) past and to other areas of London outside the Central Business District.

5.3 A discernable Olympic effect or just the pressure of regeneration?

The brief for this research asks whether there is an Olympic effect on current studio conditions. It is not yet clear where the balance of advantage and disadvantage sits as far as the artists' studio sector is concerned.

Alternative possible reasons for the current levels of perceived and actual threat might be that this is just another highly energetic period of regeneration activity in East London, or that public policy towards artists' studios is proving to be cumulatively inadequate. It is difficult to determine quite how much more at risk studios are now than they were four years ago, or than they might be in four years time.

In particular, the brief was framed and the research started before the length and severity of the crisis in the banking, insurance and financial services sectors – internationally and in the UK – and their impact on the property market became wholly clear. At the moment of reporting (November 2008), it is absolutely unclear – to Government, developers, funders and others – how this will play out for the property and development markets in and around the host boroughs and the Olympic park, let alone the artists' studio market.

Studio providers know from long experience that the development and regeneration in particular parts of East and South East London puts pressure on existing leasehold and other short-term studios and decreases the number of available and affordable sites and buildings for future development. More

positively, a vibrant commercial development market leads to the kinds of development opportunities which have recently enabled Acme Studios and others to secure long-term partnership arrangements with the private sector.

On the other hand, a depressed property market may encourage short- to medium-term uses, and may make buildings more affordable as they become less commercially developable. Developers, banks and others may be looking to sell surplus properties, as well as to revalue them.

However, with less development activity and reduced profitability, and developers looking to reduce cost and quality of projects at every turn, local authorities will be less able to negotiate planning agreements, and where they can, cultural benefits will probably lose what little priority they currently have. Studio providers will need to argue convincingly that artists' workspace provides local employment and tangible community benefit.

Pressure on public finances for a whole range of unforeseen Olympic liabilities and costs may make public support for this activity even less likely than at present. This will have an effect on local property conditions and on cultural funding at least until 2012.

Identifying the impacts

In the following section, we have summarised a number of different impacts which London's Olympic project appears to be making on artists' studios in the host boroughs.

Studio providers and their current property portfolios

Given the level of development activity in the host boroughs – driven by the Olympics, by London's growth agenda and the individual and combined efforts of the boroughs and their commercial partners – the host boroughs may offer providers less opportunity for growth and consolidation. Some providers are looking outside their traditional East and South East London catchments areas for new projects. There is some evidence that new studio developments tend to be smaller, higher value units: studios closing tend to be older, cheaper properties.

There is no evidence that the market, in the prevailing Olympic context, will, left to itself, develop workspace affordable by visual artists. On the other hand LTGDC, Leaside Regeneration, some RSLs and other agencies remain active potential partners in the Olympic Arc areas, offering the possibility for further workspace development.

- ***The informal sector and artists outside provided studios***

This period has seen continued growth of more opportunistic, less formally provided activity, less able to offer affordability and security. More short-term properties may be available (looking to avoid empty building rate penalties).

Commercial agents appear to be more actively promoting generic (and for visual artists very often not affordable) "creative" workspace. This may offer the prospect of appropriate workspace for artists; it may also encourage the common misunderstanding that the commercial rental market, left to itself, is able to cater for the needs of visual artists.



Acme Studios' Carpenters Road Studios demolished to clear the Olympic park, with the loss of 140 affordable studios.

Image from Capital Studios' and Acme's *Artists' Studios: a guide to securing, supporting and creating affordable studios in London (2007)*:
Photo: Hugo Glendinning

6. Opportunities for affordable studio developments in cultural, planning and development strategies

Identify opportunities for affordable studios/workspace provision to be referenced in appropriate cultural, planning and development strategies in order to try and secure such provision as part of the Olympic legacy

Identify key developers and developments which offer scope for the inclusion of affordable studio provision for artists.

A complex web of institutional and political arrangements influence planning, regeneration and cultural development in and across the host boroughs, and therefore greatly impact on the future development opportunities for locally-based artists' studio providers. This is likely to be the prevailing condition for the foreseeable future. The sections below indicate the key players and some of their processes.¹⁵ This sets out some guidance for NFASP and its local membership on particular opportunities for advocacy, influence, policy formulation and opportunistic development activity.

6.1 The Host Boroughs

The East and South East London boroughs bordering on the Olympic site (Greenwich, Hackney, Newham, Tower Hamlets and Waltham Forest) have been working together (as the "host boroughs" or "Five Boroughs") on collective and individual

¹⁵ Contact details are set out in a separate briefing note for NFASP

responses to London's Olympic project since the start of the London 2012 bid process in 2004. Collectively, the Host Boroughs' Unit¹⁶ operates as a coordinating body, staffed at senior level and reporting to the Mayors and Leaders of the Councils. The Unit is charged with developing coordinated programmes for the host boroughs to Olympic related matters including planning, skills and employment, community cohesion, education and cultural capacity and activity.

Host Boroughs Cultural Partnership Board

For the host boroughs, Hackney is the lead authority on culture, with Cllr. Guy Nicholson chairing the host boroughs' Cultural Partnership Board, and supported by the host boroughs Cultural Lead, Hadrian Garrard. The Cultural Partnership Board is currently promoting the Create08 Festival¹⁷ (planned as an annual host borough festival) and plans to strengthen sub-regional capacity to host and produce festivals, street events and other contributors to local quality of life and the Cultural Olympiad. The host boroughs have already welcomed the opportunity of working with NFASP and building a substantial profile for the local visual artists, studios and studio providers into the 2009 programme.

Discussions are in hand between the host boroughs, the Mayor, Government and others to put in place a body with executive powers covering all or part of the remit of the Host Boroughs

¹⁶ <http://www.host-boroughs.org.uk/> September 2008

¹⁷ <http://www.visiteastlondon.co.uk/visitors/create08.htm> September 2008

Unit. If or when this happens, and depending on its powers (planning, investment, asset ownership, legacy) this would become an important party in determining the conditions for the sustainability of the artists' studios' ecology.

Formally, the individual local authorities remain the planning, economic development and cultural service agencies for each of their own borough areas.

Individual Host Boroughs: Local Strategic Partnerships

Each of the host boroughs (in common with all London local authorities) formulate their main priorities through Local Strategic partnerships which bring together different parts of the public, private, community and voluntary sectors. Local Area Agreements set out the priorities for each local area agreed between central government and the local authority, the Local Strategic Partnership and other key partners at the local level. Arts Council England is engaged with London's local authorities and Government in establishing how best this complex mix of local and national mechanisms can better support the arts.

Further briefing is available on the kinds of arguments for prioritising cultural infrastructure (for example contributing to the local economy) such as artists' studios in London is available from two reports¹⁸ commissioned by Museums, Libraries and Archives London and Arts Council England, London, [Delivering LAAs - the contribution of cultural activity](#) and [Delivering LAAs - Research Digest](#).

¹⁸ <http://audience.co.uk/Downloads.htm>

Statutory Plan-making in the Host Boroughs

Different boroughs are at different stages in their Local Development Framework updating process. (The LDF is the collection of planning documents which make up the planning framework for each local authority). There are a number of draft documents which are being consulted on at present including the Olympic Area master plans.

Each of the host boroughs is engaged in reviewing local planning frameworks. This process, which is running through to the start of 2009, offers studio providers a number of opportunities to make representations in consultation processes. Appendix 3 indicates the status of some of the plans under review.

The text in the box below is an extract from the S106 guidance that Newham¹⁹ has developed for use in relation to creative industries workspace. In Newham, this is guidance not requirement, with all S106s being negotiated individually.

¹⁹ from LB Newham Regeneration Unit September 2008

Subsidised workspace

Subsidised workspaces should only be required in larger schemes (of the size of Stratford City or Silvertown Quays for example). DC Officers must consult Business and Employment should they be considering requiring subsidised workspaces.

The Council is actively promoting the development of creative industries in specific locations. In support of this initiative, subsidised workspaces for creative businesses should be provided in larger schemes in the following areas:

- ***Stratford town centre;***
- ***Canning Town town centre; and***
- ***Three Mills and Sugar House Lane.***

Where the Urban Development Corporation (UDC) is the planning authority for these areas/sites, as a statutory consultee, the Council should comment in favour of subsidised workspaces for creative industries here.

LB Newham Regeneration Unit September 2008

This might be taken as guidance for the kind of language which might be used to develop a similar, specific statement of intent for artists' studios. In addition it may prove as effective as developing artists' studio specific policies – and politically easier – to develop a clear understanding with each borough that affordable and sustainable artists' studios are an important and deliverable part of this wider category of use and that the

particular benefits they bring to the borough or development concerned will include:

- constant demand and high occupancy,
- local distinctiveness,
- diversification of the economic base,
- provision of higher level skills and employment opportunities,
- regenerating the development or area in question.

6.2 Sub-regional and other partnerships

Thames Gateway London Partnership

The host borough local authorities are all subscriber members of the Thames Gateway London Partnership²⁰ (TGLP). TGLP is formally consulted by Government Office and Departments on funding, policy and planning matters.

TGLP is now reviewing its future and may become a wholly non-executive body. This would continue to be an important London Thames Gateway-wide platform for debate and advocacy, bringing together Leaders and Mayors from all Thames Gateway boroughs alongside senior figures from higher education and elsewhere in the public and private sector.

²⁰ www.thames-gateway.org.uk

London Councils

All London's local authorities are members of London Councils²¹ which has taken an important coordination role in relation to culture, legacy and the Olympic project. London Councils also provides funding for a range of activities which are cross-boundary, and where particular activities benefit most or all London boroughs.

6.3 Lower Lea Valley, Olympic Park and the Olympic Fringe

Before London's Olympic project for 2012 became a reality, the Lower Lea Valley was an object of substantial attention by Government, the Mayor and London-wide agencies and local authorities. Previous work, particularly by the London Development Agency, to assert planning, regeneration and economic development for substantial employment and housing uses has now substantively been overtaken by Olympic-driven plan making and development activity.

London Development Agency

The LDA is the lead legacy body for the 2012 Games, with responsibility for establishing a robust post-Games legacy structure for the future management of the parklands and venues; delivering a spatial Legacy Masterplan Framework for the Games; establishing and delivering a development strategy for the land in legacy, and leading the business planning process for the park and venues in legacy.

²¹ www.londoncouncils.gov.uk

The Legacy Masterplan Framework is part of the wider Strategic Regeneration Framework (SRF) for the area. The SRF is the programme which also coordinates Olympic Arc planning processes. Culture is one of the themes within the SRF and the LDA wants to view Olympic cultural planning in the context of the social and economic issues of the surrounding areas. There is a complex consultation and reporting structure, in which the local authorities, LDA, ACE and others are engaged.

At the time of reporting, LDA expects the preferred option to be published in Winter 2008, and the final Legacy Master Planning Framework to be published in mid-2009. Further detail will continue to be available from the Legacy Now website.²²

Olympic Arc plans

Each of the five areas that frame the park (Stratford, Hackney Wick, Leyton, Fish Island, and Bromley by Bow) is creating their own plans known as the "Olympic Arc plans". These plans are being developed in conjunction with the Olympic legacy plan to ensure all plans complement each other and avoid any potential conflict.²³ These are detailed, with indicative timings for consultation in Appendix 3.

²² <http://www.legacy-now.co.uk> September 2008

²³ from <http://www.legacy-now.co.uk/designing-the-park/around-the-park/> September 2008

Masterplan and other development activity in the Olympic Park and Olympic Arc

The LDA²⁴ has commissioned a legacy design team comprising KCAP Architects & Planners, Allies and Morrison Architects, and EDAW. This team will work with a range of stakeholders including technical specialists, local people and businesses to develop the long-term plans for the park and the surrounding areas.

To help the Olympic park, permanent venues, new homes and buildings to connect well with the surrounding areas and the whole of the Lower Lea Valley to achieve this, Olympic Arc plans should slot neatly together around the Olympic legacy plan.

Legacy use of International Media and Broadcast Centre

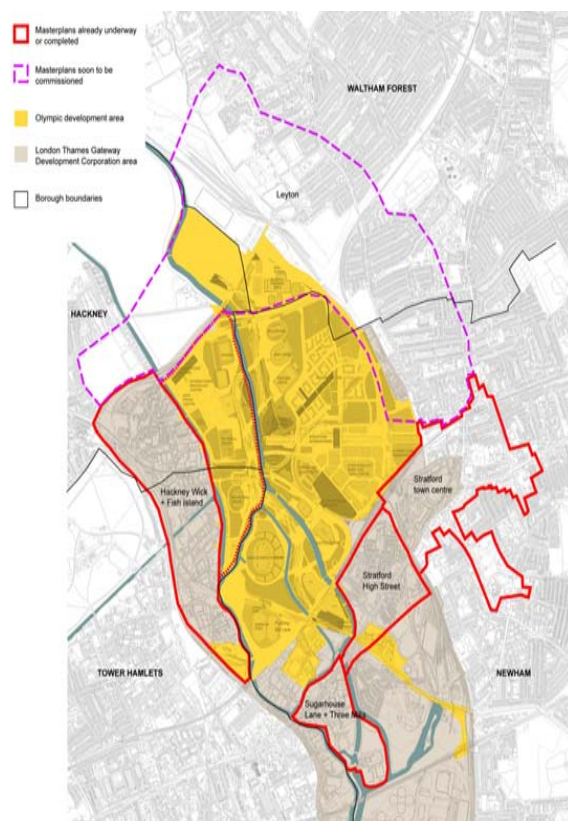
A consortium led by Carillion and Igloo has been awarded the contract to develop the IMBC. The developers originally made a commitment in principle that some of the final legacy occupants would be creative and cultural SMEs. However, along with other parts of the Olympic infrastructure, the current development market may make any long term security for this intention difficult to maintain. East London Business Alliance's London Legacy 2020 project (through its Broadcast Centre Legacy Group) and others are campaigning for the IMBC to be planned and developed with long term legacy uses in mind as a return for Government's £400 million investment in it.

²⁴ <http://www.legacy-now.co.uk> June 2008

ODA

The Olympic Delivery Authority is responsible for planning and delivering the facilities for Olympic and legacy use in the Olympic park. ODA commissioned a cultural strategy document which it consulted on via local authorities and cultural agencies in April and May 2008.

The ODA Draft Arts and Cultural Strategy sets out a framework for the ODA and its Games and legacy focused partners to enable arts, culture, and community involvement to become distinctive characteristics of the Olympic park. The ODA aims to ensure that the significant investment made in the park and surrounding areas reaps long-term benefits for local communities, as well as creating a new addition to London's cultural landscape.



Map of Olympic park - Source: Legacy Now website 2008

It appears not yet able to be as specific as it might be in many instances because of uncertainty about final (2014+) legacy arrangements: in principle there appears to be room for further negotiation about cultural facilities, perhaps including a making centre for outdoor events and artists' studios. However, recent continuing debate between the new Mayoral administration and Government about the Olympic budget makes this, for the moment, a long shot.

Lea Valley Regional Park Authority

LVRPA holds significant areas of the regional park in the host boroughs including sites such as East India Dock Basin. Its Planning and Regeneration team focuses on the development and implementation of proposals for enhancing and improving access to the Regional Park and the development of a community engagement strategy. Its Estates team manages the Authority's 1,600 hectares of land and buildings and the acquisition and disposal of sites throughout the Regional Park.

LVRPA is working with a range of partners including the Olympic Delivery Authority, London Development Agency and the London Thames Gateway Development Corporation to deliver a major linear park at the heart of a new urban district in the Lower Lea Valley. LVRPA holds significant areas of the regional park in the host boroughs including sites such as East India Dock Basin, next to Trinity Buoy Wharf and currently on the market.

In its 2007 Social and Community Infrastructure Scenario document²⁵, LVRPA sets out an aspiration for a "Creative Park" which should "support, promote and provide a setting for a range of arts and entertainment facilities and activities. This could include:

- Providing a location for temporary and permanent works of public art;
- Providing facilities and programmes for artists and the general public to actively participate in creative work; and

²⁵ <http://www.leevalleypark.org.uk> June 2008

- Providing a range of spaces and facilities for community and commercial events, including concerts, fairs, religious festivals, private celebrations.”

London Thames Gateway Development Corporation

The LTGDC area contains over 5,000 hectares of land extending across East London boroughs – Tower Hamlets, Hackney, Newham, Havering, Barking & Dagenham and Waltham Forest. LTGDC has planning and land assembly powers and published regeneration frameworks (for example Canning Town and Custom House) but plan-making powers stay with the local authorities and the Mayor.

Working closely with government and its statutory partners, the Greater London Authority, the London Development Agency, the London Boroughs of Barking & Dagenham, Hackney, Havering, Newham and Tower Hamlets, London Thames Gateway Development Corporation facilitates implementation plans to accelerate the regeneration of town centres, commercial sites, housing and services to improve the quality of life for people living and working in the area.

In October 2005 the London Thames Gateway Development Corporation became the strategic development control authority for its areas of responsibility in the Thames Gateway in designated areas of four of the five host boroughs (not Greenwich) as well as in areas in Barking and Dagenham and in Havering.²⁶ The Corporation has the power to determine certain strategic types of planning application e.g. those with over 50

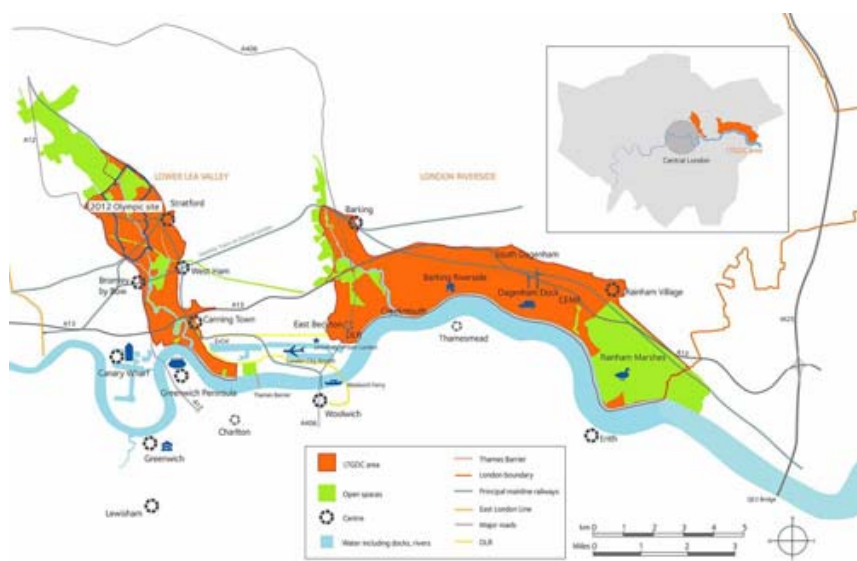
residential units and those with over 2,500 sq m of commercial floor space.

It has no powers to prepare statutory planning policies and no direct powers regarding planning enforcement. The LTGDC is a consultee for the statutory plan-making function of the local planning authorities within its area, and regularly comments on LDF documents that are emerging from the boroughs. However, LTGDC is active in developing masterplans, in bringing forward local development strategies in areas like Stratford or Canning Town and in helping progress and fund projects (such as the Malthouse in Barking) which offer studio opportunities.

LTGDC has thus far developed a number of regeneration projects including the Malthouse in Barking (a building neither conceived nor designed as artists' studios, and offering space for a mixed economy of creative organisations) which is managed by SPACE. LTGDC has just appointed a creative and cultural infrastructure project manager, and will finalise plans to adopt a cultural strategy later in 2008, which is well placed to encourage affordable and sustainable artists' workspace.

TGDC is currently considering adopting a Cultural Strategy which will identify the importance of affordable cultural workspace in LTGDC's planning and development activities.

²⁶ from <http://www.ltgdc.org.uk/planning/> July 2008



Map of LTGDC area - Source: LTGDC 2008

6.4 The Mayor, GLA and London Development Agency

With the Mayorality's political change of control in May 2008, and a new administration in power until May 2012, the Mayor has broadly encouraged the boroughs across London to believe that he will look to delegate decision making in their direction wherever possible (rather than aggregate it to himself). The new administration has appointed new leadership to its key agencies, but the implications for the artists' studio sector are not yet wholly clear.

Mayor's cultural strategy

The Mayor's Priorities for Culture 2009-12 were published in November 2008, in *Cultural Metropolis*, the Mayor's vision or "direction of travel" for his cultural strategy for the capital. This

consultation document is a precursor to the Mayor's Cultural Strategy. The document sets out an initial vision for the visual and performing arts, museums, galleries, archives, libraries, crafts, music and arts provision, the creative industries, heritage and tourism. There are positive references to contemporary visual arts practice as part of London's world class offer, and for artists' studios as part of London's grass roots infrastructure.

NFASP will need to ensure that its key messages on the importance of studios in London's creative and cultural supply chain, their contribution to cultural and economic regeneration, and the particular support requirements for the studio sector within the host boroughs are made in its response to this consultation document before the end of January 2009.

London Cultural Consortium

The London Cultural Strategy Group has been appointed by the Mayor (replacing the former London Cultural Consortium) to represent cultural interests to the Mayor, to lead public consultation on the new cultural strategy and to keep the strategy under review. It is chaired by Iwona Blazwick OBE, Director of the Whitechapel Art Gallery.

London Development Agency

The London Development Agency is under newly appointed chairmanship and senior management. Early, informal indications seem to show that LDA might be preparing to place higher value on the cultural and creative dividend in development and regeneration planning. However, it is not clear what budgets, if any might be available for this. Neither is it yet clear what the Mayoral and LDA leadership changes will bring to its *Creative London* programme which at one point had been

developing a local, capital facility workspace dimension ("creative hubs"). Latterly Creative London has been focussing support for growth sectors such as Film, Fashion, Design, Digital Media and Music and showing little practical support for or interest in the artists' studio sector.

London Plan

The Greater London Authority is proposing to consult on policy and planning changes for the London Plan, a review proposed by the Mayor after his election in May 2004 and intended to produce a new London Plan before the Mayoral elections in 2012. As with consultation on the Mayor's cultural strategy, NFASP, individual studio providers and Arts Council England all need to ensure that the challenges and opportunities confronting the studios sector are well understood by the GLA and Mayor's policy advisors.

In briefing the GLA and engaging in the various stages in the London Plan's development, consultation and examination, it will be important to consolidate a London-wide understanding around key definitions of "studios" and "affordability", alongside planning guidance to enable existing types of affordable workspace to be secured and future developments to be positively encouraged.

Creative London

It is not yet clear what the Mayoral and LDA leadership changes will bring to this LDA programme which at one point had been developing a local, capital facility workspace dimension ("creative hubs"). Latterly Creative London has been focussing support for growth sectors such as Film, Fashion, Design,

Digital Media and Music and showing little practical support for or interest in the artists' studio sector.

6.5 Cultural Agencies

Arts Council England

ACE has a long standing interest in artists' studio space, and has in the last three years evidenced this in the context of better understanding the place of studios within the contemporary visual arts economy, and by commissioning research and through its priorities for the arts in London and nationally. However, this positive advocacy has not been translated into new levels of practical support within the ACE Plan Period 2008-2011, notwithstanding the uncertainties and threats facing artists' studios in the host boroughs.

New Corporate Priorities

ACE published its new three year corporate plan (2008-2011) in October 2008. The core mission of the new ACE Corporate Plan is more arts for everyone, underpinned by the intention to promote excellence and engagement. Arts Council England's new national priorities are:

- Building the digital capacity of the arts sector
- Building a stronger visual arts infrastructure
- Working with children and young people
- Responding to 2012 Olympic and Paralympic Games

The national ACE plan sets a priority for "supporting artists through a number of ...workspace initiatives". There will be a continued priority in all English regions on the implementation of *Turning Point*.

Turning Point

Turning Point, Arts Council England's strategy for the contemporary arts, published in 2006, has five priorities including support for artists and places, spaces and partnership. Through these priorities, Arts Council England is committed to developing stronger visual arts organisations with the capability to undertake longer-term planning and less 'short-termism'. This analysis fits the studio sector perfectly.

ACE hopes this will be achieved partly by an increased investment in 2008 of £38 million (to include funding for artist-run groups and spaces). This has enabled the appointment of a dedicated studios officer based at ACE London, funding for NFASP and for a number of studio providers offering strategic and support services both within the host boroughs and across England.

However, despite a number of positive comments about the place of artists' studios in visual arts in England

"New talent is brought on by the growth of artist-run spaces and emergent dealers and galleries, especially in London's East End..."

and a promise of increased support

"We will sustain and seek to increase our investment in artists' agencies and networks and in workspace development for visual artists"

The artists' studio sector is looking for more tangible evidence of more funding being available for long-term, secure and affordable workspace for visual artists.

Arts Council England commissioned research

ACE has encouraged and supported a number of pieces of research into the studio sector, most recently this study. A number of ACE funded research projects form the basis of the research reviewed for this project (see section 1.3 above).

These include:

- Artists Insights, the major Arts Council England research development project. Inhabit, which focuses on creative workspace, is one of its six strands. Further components of this are being published during 2008.
- Capital Studios, the London Artists' Studios Development Programme, which took place from September 2005 to March 2007. ACE London asked Acme Studios to raise awareness of the specific pressures on affordable studio space in London and explore opportunities for growth.

Other research topics

Further research would be helpful to understand more clearly a number of issues pointed to in this research including:

- the scale and nature of demand for artists' workspace in the host boroughs,
- the extent and variety of informal workspace models,
- the investment needs for artists' studios in the host boroughs, and
- the implications of the dispersal of support services and companies from the Olympic park site and Lower Lea Valley to other parts of East and South East London.

London Living Places Partnership

London Living Place Partnership brings together DCMS, CLG, the cultural agencies for arts, sport, museums, libraries and archives, heritage etc, LDA, London Councils, TGLP and others. Arts Council England London is a key player in this. A primary task is to focus these agencies on a common approach to planning for and investing in culture.

Since 2006, the London Living Places Partnership (LLPP) has been promoting a collaborative approach to promoting the value and practice of cultural activity planning and delivery, based on a national agreement which Government has signed up to, and which brings together DCMS, CLG and the national cultural agencies for the arts, sport, museums, libraries, archives and heritage.

ACE is a significant member of the Partnership, which has in particular funded the post of the LTG Cultural Coordinator (this is the third of a current three year period). LLPP and TGLP are developing a Thames Gateway Cultural Framework which has incorporated all of the host borough studios into its mapping and database. This work in progress is expected to be out for wider consultation with local authorities and others in 2009.

This should provide some of the evidence and arguments for the LLPP member agencies in their approach to the next round of national and regional budget making, the Comprehensive Spending Review for 2011-2014. In this context, NFASP should pursue the case for investment in sustainable and affordable studios with DCMS, ACE and others.

6.6 Registered Social Landlords

A number of Registered Social Landlords (RSLs, still sometimes known as Housing Associations) have expressed a practical interest in the role of artists' studios in local developments. Amongst providers, Acme Studios has led the way with initiatives reported above with Swan Housing Association (Leven Road, Tower Hamlets) and with Genesis Housing Group in Newham. Outside the host boroughs, Acme is working with Catalyst Housing Group (Harrow). The other current high-profile example of good practice is ACAVA's Flying Angel project with Look Ahead, a social landlord, in Canning Town.

In Tower Hamlets, Bow Arts Trust has opened its waiting list for live/work accommodation in a social enterprise scheme run in partnership with Poplar HARCA. Bow Arts Trust and Poplar HARCA are combining forces to offer local artists and creative practitioners the opportunity of affordable live/work space.

This is a rich area of potential exploration which might be initially targeted at the larger East and South East London RSLs such as East Potential, who have informally expressed interest in working more closely with artists' studio providers, as has the National Housing Federation

In addition the Homes and Communities Agency²⁷ was a participant in a recent TGLP seminar (March 2008) on the LTG growth areas. The new agency (operational from 2009 onwards) will be a crucial national player with a local presence, with its responsibilities for investment in a wide range of social

²⁷<http://www.communities.gov.uk/housing/strategiesandreviews/homeandcommunities/>

housing and related infrastructure across England, and spending c40% of its funds in the Thames Gateway.

6.7 Higher Education Institutions (HEIs)

Details on two campus developments have come forward in the course of this research neither of which offer specific hopes for studio related activity.

Birkbeck, University of London,

Birkbeck has developed Birkbeck Stratford, undertaken in partnership with the University of East London, which will enable people living in East London to study for a University of London qualification. With particular focus on work-based and vocational courses, Birkbeck Stratford aims to attract students who would not otherwise engage in higher education. Partnerships with organisations such as Theatre Royal Stratford East will provide opportunities in education and the arts for the local community. Work space is not currently part of the development mix. Discussions with Birkbeck and their development consultants URS might be useful.

Ravensbourne College

The relocation of Ravensbourne College, a specialist creative industry HE Institute from its current site in Chislehurst to the Greenwich peninsula is being co-funded by LDA, CLG and HEFC and has a particular focus on incubation and enterprise, with the intention of establishing Greenwich as a major centre for audio-visual and digital media production. No visual artists' studio spaces are proposed as part of the project.

No specific development information relating to this research has been forthcoming from UEL, Greenwich, Goldsmiths, Queen

Mary Westfield and London Metropolitan and Trinity Laban, the other East London universities who also form part of Knowledge East, the East London Knowledge Transfer Partnership jointly working for all these HEIs.

6.8 Commercial Developers

Studio providers have an existing range of contacts in the commercial development sector through the relationships with their portfolios of rented accommodation, some members of boards and other contacts.

The sections above set out potential areas for engagement in planning framework consultations and related advocacy activities with local authorities and Local Delivery Bodies and connect studio providers and NFASP with an additional valuable source of information about local development activity.

Host borough planners and regeneration officers are continually involved in a wide range of discussions and negotiations with developers, which drives the necessity to ensure that planning frameworks recognise the particular needs and contribution made by studio provision to development sites and opportunities.

Studio providers such as Acme Studios and SPACE bring expertise, mechanisms and precedent into the commercial development mix. Precedents include Acme Studios' partnership with Barratt Homes, outside of the host borough area in Southwark, which is a successful model of how 50 permanent, high-quality and affordable studios can be created through planning gain. These models and mechanisms strengthen their base case which is that well managed studios fill up immediately – demand, as explained above, remains constant –

and maintain high levels of occupancy and activity. SPACE's recent negotiation of a 25 year lease for their Martello Street studios is in good part due to their landlord understanding that, in these particularly uncertain times, artists' studio providers offer a level of certainty and stability which few other more volatile sectors are able to guarantee.



Bow Arts Trust, Tower Hamlets: image c/o NFASP

7. Summary of actions

Recommendations for action are set out in this section of the report. They are allocated in the first instance to NFASP or to Arts Council England (as the national arts policy and development agency directly responsible for visual arts infrastructure and most engaged with Olympic related arts planning).

Local authorities, statutory regeneration agencies (such as the London Thames Gateway Development Corporation, the Olympic Delivery Authority and the London Development Agency), the Mayor of London and Arts Council England each have an essential role to play in the development of sustainability of creative communities in East and South East London.

The National Federation of Artists' Studio Providers will work with the local authorities, the agencies involved in the delivery of the Olympics and with social and commercial developers to identify opportunities in regeneration and planning frameworks, and in master planning and Olympic legacy discussions for securing existing and new affordable workspace. It will work with agencies and developers to ensure that existing artists' studios do not become a casualty of the development pressures associated with 2012 or the longer term.

Recommendations for actions relating to the value of the sector in the wider regeneration context

NFASP and its members should promote case studies showing proven development and funding mechanisms to each host borough's regeneration and planning department to illustrate

the experience and viability of studio providers as effective local development and delivery partners.

NFASP should advocate the inclusion of a specific mention of affordable artists' workspace as a specific category of affordable workspace delivering local employment and in particular as a means of attracting and retaining quality jobs and skilled people within local and sub-regional development, economic and quality of life frameworks.

Recommendations for actions relating to Host Boroughs [6.1]

NFASP should advocate with each borough that affordable artists' workspace be understood as a specific priority of workspace, within the more widely adopted category of creative and/or cultural industries, on the basis that it delivers local employment and is a means of attracting and retaining quality jobs and skilled people. This should be reflected within:

- Local Development Frameworks
- Supplementary Planning Documents relating e.g. to Employment or Section 106 contributions.
- Local Area Agreements and Local Strategic Priorities.

NFASP should press ACE London to include specific reference to affordable, long-term artists' studios in their own strategic agreements with the local authorities.

NFASP should present artists' studio case studies showing proven development and funding mechanisms, the experience and viability of studio providers as effective local development and delivery partners, and the findings of this research to local

agencies and networks including the Host Boroughs' Cultural Partnership Board.

Recommendations for actions relating to sub-regional partnerships [6.2]

NFASP should present the value of artists' studios to the host boroughs and East and South East London and the findings of this research to strategic agencies including

- Thames Gateway London Partnership
- London Councils

NFASP should press ACE London to include specific reference to affordable, long-term artists' studios in their own strategic agreements with the sub-regional and London-wide partnerships.

Recommendations for actions relating to Lower Lea Valley and the Olympic zone, etc [6.3]

ACE should act as the studios' primary champion

- with ODA, to include specific mention of artists' studios in all Olympic legacy discussions
- advocating supportive planning policies and legacy initiatives to support long-term and affordable artists' studios in the Legacy Master Planning Framework consultation process via LDA.

NFASP should present artists' studio case studies showing proven development and funding mechanisms, the experience

and viability of studio providers as effective local development and delivery partners, and the findings of this research to:

- LDA and ODA
- Lea Valley Park Regional Authority
- LTGDC as part of its cultural policy, master planning and local investment activities

Recommendations for actions relating to Mayor of London, LDA etc [6.4]

NFASP should present artists' studio case studies showing proven development and funding mechanisms, the experience and viability of studio providers as effective local development and delivery partners, and the findings of this research to Mayoral agencies and networks including:

- Greater London Authority
- Mayor's Director of Arts, Culture and Creative Industries
- Mayor's advisors to the review of the London Plan
- London Development Agency
- London Cultural Strategy Group

ACE should act as the studios' primary champion within the London Plan review and the Legacy Master Planning Framework, seeking inclusion of:

- specific mention of policies to support the development of new and retention of existing affordable, long-term artists' studios

- the inclusion of affordable artists' workspace as a specific category of affordable workspace delivering local employment and in particular as a means of attracting and retaining quality jobs and skilled people

**Recommendations for actions relating to Cultural Agencies
RSLs, HEIs and developers [6.5, 6, 7]**

ACE should advocate artists' studio supportive planning policies and legacy initiatives to support studios in the context of the London Living Places agenda.

ACE should act as champions for the sector at all London and Olympic wide cultural planning and advocacy opportunities.

ACE should increase their direct support for artists' studio providers, networking, research and support activities, and in particular to develop long-term plans for a post Olympics capital investment fund which would offer support to artists' studios.

NFASP should present artists' studio case studies showing proven development and funding mechanisms, the experience and viability of studio providers as effective local development and delivery partners, and the findings of this research to local agencies and networks including individual host boroughs, RSLs, the National Housing Federation and the Housing and Communities Agency.

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Appendix 1 Studios identified within the Host Boroughs 2008

Name of Studio/Organisation	Building	Address 2	Town	Postcode	Borough	Type
Space	Rothbury Hall	Azof Street	London	SE10 0EF	Greenwich	Studio Provider
Absorb Arts	Millers Avenue		London	E8 2DS	Hackney	Informal
ACAVA	Mare Street	203-213 Mare Street	London	E8 4RT	Hackney	Studio Provider
Acme Studios	Orsman Road	15 & 33 Orsman Road	London	N1 5RA	Hackney	Studio Provider
Barbican Arts Group Trust	12-15 Hertford Road		London	N1 5SH	Hackney	Studio Provider
Camelot Property Protection	Building 2, Shepherdess Walk	38 Shepherdess Walk	London	N1 7LB	Hackney	Commercial
Cell Studios	80-84 Wallis Road		London	E9 5LW	Hackney	Informal
Cell Studios	258 Cambridge Heath Road		London	E2 9DA	Hackney	Studio Provider
Cell Studios Headquarters	4-8 Arcola Street		London	E8 2DJ	Hackney	Studio Provider
City Studios	67a Dalston Lane		London	E8 2NG	Hackney	Informal
Dalston Underground Studios	Unit B	Leswin Place	London	N16 7RJ	Hackney	Informal
Dalston Underground Studios	The Basement	28 Shacklewell Lane	London	E8 2EZ	Hackney	Informal
Lighthouse Studios	73-75 Shacklewell Lane	Dalston	London	E8 2EB	Hackney	Informal
Main Yard Studios	90 B Main Yard	Wallis Road	London	E9 5LN	Hackney	Informal
Maryland Studios	2nd Floor 80 Wallis Road	Main Yard, Hackney Wick, London	London	E9 5LW	Hackney	Studio Provider
Space	205a Morning lane		London	E8 6LG	Hackney	Studio Provider
Space	Stoke Newington Library, 184 Stoke Newington Church Street		London	N16 0JS	Hackney	Studio Provider
Space	Deborah House	Retreat Place	London	E9 6RG	Hackney	Studio Provider
Space	16 Belsham Street		London	E9 6NG	Hackney	Studio Provider

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Appendix 1 Studios identified within the Host Boroughs 2008

Space	Victor House	282a Richmond Road	London	E8 3QS	Hackney	Studio Provider
Space	Timber Wharf, Ermine Mews		London	E2 8BF	Hackney	Studio Provider
Space	Sara Lane	Stanway Street	London	N16 RE	Hackney	Studio Provider
Space	10 Martello Street		London	E8 3PE	Hackney	Studio Provider
Space	Eastway Laundry	80c Eastway	London	E9 5JH	Hackney	Studio Provider
SPACE (Art Services Grants Limited)	The Triangle	129-131 Mare Street	London	E8 3RH	Hackney	Studio Provider
Space Living	Top Floor 86 Wallis Road	Main Yard	London	E9 5LM	Hackney	Informal
Terrace Studios	4-17 Frederick Terrace		London	E8 4EW	Hackney	Informal
The Tram Depot Gallery and Studios	38 Upper Clapton Road		London	E5 8BQ	Hackney	Informal
V22 London Ltd	10-16 Ashwin Street		London	E8 3DL	Hackney	Informal
Wallis Gallery and Studios	90 A Main Yard	Wallis Road	London	E9 5LM	Hackney	Informal
Wallis Studios	1st Floor 80 Wallis Road	Main Yard, Hackney Wick, London	London	E9 5LW	Hackney	Informal
A.S.C. (Artists Studio Company)	Main Office, 3rd Floor 246	Stockwell Road	London	SW9 9SP	Lambeth	Studio Provider
Acme Studios	Rowse Close	1 & 3a Rowse Close	London	E15 2HX	Newham	Studio Provider
Riverbank Studios	Sugar House Lane		London	E15 2QS	Newham	Informal
ACAVA	Vyner Street Studios	25B Vyner Street	London	E2 9DG	Tower Hamlets	Studio Provider
ACAVA	Cremer Street Studios	1-15 Cremer Street	London	E2 8HD	Tower Hamlets	Studio Provider
Acme Studios	Commercial Road	52 Commercial Road	London	E1 1LP	Tower Hamlets	Studio Provider

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Appendix 1 Studios identified within the Host Boroughs 2008

Acme Studios	Gillender Street	The Fire Station, 30 Gillender Street	London	E14 6RH	Tower Hamlets	Studio Provider
Acme Studios	Robinson Road	15 Robinson Road	London	E2 9JS	Tower Hamlets	Studio Provider
Acme Studios	44 Copperfield Road		London	E3 4RR	Tower Hamlets	Studio Provider
Amazing Space	The Old Peanut Factory	Smeed Road/Dace Road	London	E3 2NR	Tower Hamlets	Commercial
ASC	Vyner Street		London	E2 9DG	Tower Hamlets	Studio Provider
Bow Arts Trust	183 Bow Road		London	E3 2SJ	Tower Hamlets	Studio Provider
Bow Arts Trust	Studio P1	Payne Road			Tower Hamlets	Studio Provider
Chisenhale Art Place	Chisenhale Works 64-84 Chisenhale Road		London	E3 5QZ	Tower Hamlets	Studio Provider
Limehouse Arts Foundation	Towcester Road		London	E3 3ND	Tower Hamlets	Studio Provider
Mother Studios	9D-F Queen's Yard	White Post Lane	London	E9 5EN	Tower Hamlets	Studio Provider
Space	Brittania Works	Dace Road	London	E3 2NG	Tower Hamlets	Studio Provider
Space	Bridget Riley Studios	43.45 Dace Road	London	E3 2NG	Tower Hamlets	Studio Provider
Space	7 Winkley Street		London	E2 6PY	Tower Hamlets	Studio Provider
Space Live Work	Studio S	92 White Post Lane	London	E9 5EN	Tower Hamlets	Commercial
Space Live Work	Pixley St, off Burdett Road		London	E14	Tower Hamlets	Commercial

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Appendix 1 Studios identified within the Host Boroughs 2008

Space Live Work	Cable Street Studios		London	E1W	Tower Hamlets	Commercial
Tannery Arts	Brunswick Wharf, 55 Laburnam Street		London	E2 8BD	Tower Hamlets	Studio Provider
Barbican Arts Group Trust	10 T block Peabody Buildings, 114 Black Horse Lane		London	E17 6AA	Waltham Forest	Studio Provider
Changing Rooms Gallery - LB Waltham Forest	Aveling Park		London	E17 4PP	Waltham Forest	Local Authority
Inky Cuttlefish Limited	Lower Ground Floor, 5 Blackhorse Lane		London	E17 6DS	Waltham Forest	Informal
Space Live Work	Leyton Art studios	Norlington Road	London	E10	Waltham Forest	Commercial
Welsh Visual Arts	Unit D, Blackhorse Mews	Blackhorse Lane		E17 6SL	Waltham Forest	Informal
ACAVA (Association for Cultural Advancement through the Visual Arts)	54 Blechynden Street		London	W10 6RJ	Kensington & Chelsea	Studio Provider

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Appendix 2:1 Consultees

Name	Organisation	Name	Organisation
Alex Gene Morrison	Rockwell	James Woodrall	Cut Up Collective
Alexis Adonis	LB Newham Regeneration Officer	Jasmine Miles Long	The Peanut Factory
Andrea Davidson	Chisenhale Dance Space	Joanna Hughes	Mother Studios
Anita Nadkarni	London Thames Gateway Cultural Coordinator	Jonthan Harvey	Acme Studios
Anna Alcock	Inky Cuttlefish	Julia Crabtree	Main Yard Studios
Anna Harding	Space	Julia Rees	A.S.C
Anne Malcolm	LB Hackney, Regeneration & Planning	Lindsey Friend	IMT
Anna Vickery	LOCOG Culture Team	Louise Venn	Arts Council England
Brian Bolger	Riverbank Studios	Lyn French	Lux
Brian Mitchell	LB Newham Arts Strategy Development Consultant	Lucy McCall	DCA Consultants Ltd
Brigid Martin	Creative Process	Mark Wainwright	Barbican Arts Group Trust
Calum F. Kerr	Dalston Underground	Martin Reid	CIDA
Christopher Horton	LBTH Town Centres Development Officer	Mike Heraty	LB Newham, Head of Regeneration Projects
David Casey	Space Living	Munawar Hussain	LB Waltham Forest
Duncan Smith	ACAVA	Peter Flack	ASC
Eamonn O'Machail	LB Waltham Forest	Paul Morrissey	Thames Gateway London Partnership
Edward Fornieles	Wallis Gallery and Studios	Pippa Connolly	Artist
Fred Higginson	Absorb Arts	Rehan Jamil	Artist
Grant Foster	Oslow House	Sandra Collins	LB Hackney Regeneration Department
Hadrian Garrard	Host Boroughs Cultural Programme	Steve Murray	LB Tower Hamlets: Arts Officer
Helen Ridge	LB Greenwich	Tara Cranswick	V22
Ian and Jo Welsh	Welsh Visual Arts	Teresa Drace-Francis	Arts Council England
Ian Short	London Thames Gateway Development Corporation	Tracey Sage	LB Greenwich Arts and Culture Office
Jacqueline Bradshaw-Price	Artist	Thomas Helyar-Cardwell	Maryland Studios
		Tim Bennett-Goodman	Apex Arts
		Vanessa Bone	LB Newham Arts Strategy Development Consultant

Appendix 2:2 References

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<http://www.publications.parliament.uk/pa/cm200708/cmhansrd/cm080320/halltext/80320h0006.htm> (*Hansard: 30 March 2008*)

1. Olympic Arc Plans

Olympic Arc Plans are being developed – in conjunction with the overall Olympic Legacy Planning programme – for each of the five areas that frame the Olympic Park (Stratford, Hackney Wick, Leyton, Fish Island, and Bromley by Bow). This is a rolling programme which has partly been completed, and partly is still in development. The main public access to this process is set out via the *Legacy Now* website (see <http://www.legacy-now.co.uk/designing-the-park/>) which sets the process out as follows (October 2008)

The legacy planning is separate from the program of designing and building for the 2012 Olympic and Paralympic Games, as the legacy planning only focuses on what will happen after the Games are over. However, the plans for both the Games and their legacy are closely linked so that we can make the most of what is created before 2012 and ensure a smooth transition after the Games. By starting the process now, and involving a wide range of stakeholders from the beginning, we can get the very best ideas from local people, developers and investors and avoid unnecessary delays after 2012. This is the beginning of a long-term process planning the future of the Olympic Park and its surrounding areas, and we want you to be part of it!

From January 2008 until autumn 2009, the London Development Agency and other legacy partners will be leading a team of specialists to deliver this legacy design work. The legacy plans will ensure the area gets the right mix of homes, shops and businesses, as well as sports, arts, entertainment, health and many other facilities.

Recommendations for actions relating to Lower Lea Valley and the Olympic zone, etc are set out in section 6.3 of the main report, where it proposes that Arts Council England acts as primary champion with ODA, to include specific mention of artists' studios in all Olympic legacy discussions. As with the boroughs' consultative processes, NFASP needs to seek the inclusion of a specific mention of *affordable artists' workspace* as a specific category of affordable workspace delivering local employment and in particular as a means of attracting and retaining quality jobs and skilled people into each Olympic Arc area. However, given the prevailing economic climate, great attention will need to be paid to the affordability of any workspace so included.

Consultation still in hand (October 2008)

Hackney Wick and Fish Island Masterplan

Consultants: EDAW with Maxwan Architects

Client group: London Thames Gateway Development Corporation, LB Hackney, LB Tower Hamlets, Design for London

Commenced: January 2008

Expected project completion: March 2009.

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Appendix 3: Planning and Legacy consultation opportunities in the Host Boroughs

In terms of consultation phases already completed, the Legacy Masterplanning process, there are a number of phases completed, which are currently being reviewed in a number of ways including via the Olympic Park & LLV Arts, Culture & Sports Infrastructure process being taken forward by the LDA's Olympic Legacy Directorate, which is running a series of events through Autumn/Winter 2008/9 Contact details are:

Olympic Legacy Directorate
London Development Agency
21st Floor, One Churchill Place
London
E14 5LN
Tel. 020 3023 6447
NicoleBrews@lda.gov.uk

First phase of consultation already completed (October 2008)
Bromley by Bow Planning and Design Brief Consultants: Landholt and Brown Architects Client group: London Thames Gateway Development Corporation, LB Tower Hamlets, Design for London Commenced: October 2007: project completion: March 2008.
Sugarhouse Lane and Three Mills Masterplan Consultants: Urban Practitioners with Stephen Taylor Architects Client group: London Thames Gateway Development Corporation, LB Newham, Design for London, London Development Agency Commenced: November 2007: project completion: April 2008.
Stratford High Street Urban Design and Public Realm Strategy Consultants: Urban Practitioners with Stephen Taylor Architects Client group: London Thames Gateway Development Corporation, LB Newham, Design for London Commenced: June 2007: project completion: March 2008.

Other planning processes

Consultation still in hand (October 2008).
<i>Hackney Wick / Fish Island masterplan AAP-</i> (Joint initiative between LBTH Hackney and LTGDC) Public Consultation August – October 2008 with proposed adoption by January 2011.
<i>Newham: Royal Docks and Thameside West AAP</i> - Consultation on Issues and Options: September - November 2008, with adoption of the AAP by June 2012.
<i>Newham: Beckton Development Framework SPD</i> - Period of formal public consultation: Autumn 2010 - Adoption: Summer 2011.
<i>Newham: Sugar House Lane and Three Mills SPD</i> - The anticipated start of preparation of draft is scheduled for early 2009. Formal public would be consultation in summer 2009 with adoption proposed for December 2009 by June 2012.
<i>Newham: Section 106 Contributions SPD</i> - Draft for consultation expected autumn 2008 and proposed adoption by June 2009. There is a section referring to creative industries workspace but not to artists' studios in particular.
First phase of consultation already completed (October 2008)
Hackney: http://www.hackney.gov.uk/core_strategy_preferred_options.htm
Core Strategy - Consultation between 14 April - 2 June 2008. Following consultation of the Preferred Policy Options the final Core Strategy will be developed and then be examined. In about 18 month's time, it will be adopted by Hackney Council. Core document makes no mention of artists' workspace or studio space. Plan focuses commercial and industrial workspace on Shoreditch and Hackney Wick and mixed use development in town centres.

<i>Newham:</i>
<i>Core Strategy: Issues and Options DPD</i> - Formal consultation ended on 30 March 2008 with anticipated adoption by September 2010.
<i>Canning Town and Custom House Draft SPD</i> – The SPD was out to public consultation 27 March – 5 May 2008.
<i>Stratford and Lower Lea Valley SPD</i> - Public consultation on 'Preferred Options': October - November 2008.
<i>Stratford Island Development Framework SPD</i> - Period of formal public consultation spring 2008 and anticipated adoption autumn 2008.
<i>Tower Hamlets:</i> http://www.eastendlife.com/data/planning-building/planning/data/policy/data/ldf/index.cfm
<i>Core Strategy</i> -- Consultation between 14 April - 2 June 2008. Following consultation of the Preferred Policy Options the final Core Strategy will be developed and then be examined. In about 18 month's time, it will be adopted by Hackney Council.
<i>Bromley by Bow, Whitechapel and Aldgate masterplans</i> (BbyB with LTGDC) Evidence and drafting April-May 2010 Public Consultation June–Aug 2010 with proposed adoption by January 2011.
<i>Waltham Forest:</i>
<i>Core Strategy: Issues and options paper DPD</i> - The Council went consultation of the initial issues and option around June - July 2008: decisions have yet to be announced.