

**A survey of  
artists' studio groups  
& organisations  
in England**

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**Acme Studios**  
**May 2005**



Editor  
Jonathan Harvey  
Co-director, Acme Studios

Text Editor  
Janet Hadley  
janet-hadley@blueyonder.co.uk

**Acme Studios** is a London-based charity that supports fine art practice by providing artists with low-cost studio and living space. Acme was formed in 1972 and is the largest organisation of its kind in the United Kingdom. It has helped more than 4,000 artists with this fundamental means of support. Acme is recognised as the leading development agency for artists' working and living accommodation.

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**Acme Studios**, 44 Copperfield Road, Bow, London E3 4RR  
T 020 8981 6811 F 020 8983 0567 E [mail@acme.org.uk](mailto:mail@acme.org.uk)



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Jonathan Harvey, Co-Director, Acme Studios



# 1 Introduction

The main aim of this report is to present and analyse the principal findings of a survey of artists' studios in England. This was carried out between June and September 2004. The survey was initiated and conducted by Acme Studios with financial support from Arts Council England.

The survey is based on 116 studio groups and organisations and 166 studio buildings.

A register of studio groups and organisations in England is published at the same time as this report. Data for the register was collected at the time of the survey and later on some further groups and organisations were added.

The survey and associated work provides the first detailed and comprehensive review of artists' studios in England. It serves not only to celebrate and promote its achievements, but also, and this is important, to help others to support its continuing existence, development and vitality.

At the time of writing, Acme Studios has been commissioned by Arts Council England, London to undertake a London-wide artists' studio development programme, working with other studio providers. This programme will provide opportunities to draw on the survey findings. It aims to coordinate a series of advocacy events to present to potential partners: local authorities, support agencies, the commercial property sector and registered social landlords in London.

## **Working for a national network**

While an informal network of studio organisations has developed in recent years, partly as a result of the focus provided by previous conferences<sup>1</sup>, a more formal national body would provide a strong lobbying voice and a means by which further professional development could occur.

Alongside the formal collection of data about studio groups, the survey consulted studio providers for their views about the challenges they faced, the potential value of a national representative body and the role it might play. A summary of findings is included at Appendix A. The findings provided a mandate for, and helped inform, a National Studios Forum meeting (on 25 May 2005 in London) of representatives of studio providers, facilitated by Arts Council England, to establish recommendations for the formation of a national body. This report is published to coincide with that meeting.

It is our fervent wish that the May 2005 meeting of studio groups and organisations will succeed in making concrete plans for the formation of a national body.

## Key findings

- The 166 buildings in our survey provide studios for more than 4,000 artists
- Almost 9 out of 10 of these studios are occupied by fine artists.
- There are more than 4,500 artists on waiting lists for studios.
- This is a self-help movement; almost all the groups providing studios were started by artists.
- Of the 116 providers in our survey, more than two-thirds started in the last 15 years.
- Throughout England most artists' studio buildings (8 out of 10) are in cities. Just 6 per cent are in rural areas.
- London has most studios buildings, with 58 per cent of the total studio space in which 27 organisations manage 72 buildings. More than two-thirds of this space is in the east and south east of the capital.
- Most buildings have been converted from an amazing range of previous uses.
- Half the total cost of converting studio buildings has been self-financed.
- Only four buildings were designed and built as studio space.
- More than two-thirds of studio buildings are also resource spaces for the public, providing exhibition space and education programmes.
- There are very few buildings which are owned and permanent – 80 per cent of the total space is rented.
- A significant number of buildings are 'at risk', jeopardising, within the next ten years, the future of more than 800 artists' studios.
- The National Lottery has been of critical importance in helping to secure a number of permanent studios (10 major buildings in the last 10 years) providing half the funding.
- This 'bonanza' may be over as funding is now dwindling.
- An average studio measures 308 square feet and an average studio building has 21 individual studio units.

- The national average inclusive rent is £5.82 per square foot per year, with the lowest, of £1.16, in the north-east.
- Rents for London studios are the most expensive – an average inclusive rent of £7.54 per square foot per year – at nearly £215 a month for an average size studio.
- Although 43 per cent of studio groups have achieved charitable status more than a third of providers have no legal status.
- Management capacity amongst groups and organisations varies widely; there is a clear need for professional development and support.
- Studio providers rely on a huge amount of voluntary staffing, mostly by their artist tenants.
- Almost half the groups have no paid staff; most paid staff are part-time.
- The studio sector received more than £700,000 in revenue support in 2003/04; the money went to 21 organisations managing just under half the total space.
- The total ‘subsidy’ achieved through business rate relief for charities is at least equal to the total revenue support.
- Studios are almost 100 per cent continuously occupied; just 11 per cent of all space changes hands each year.
- Only four buildings in our survey were considered fully accessible for disabled people.
- A quarter of all buildings are in a ‘poor’ condition, with only 38 per cent having central heating.



## 2 Summary of findings

Throughout England, at the heart of our cities, in towns and rural locations, there is an extraordinary range of buildings, mostly adapted from their original uses, providing studio space for thousands of artists.

This report presents a survey of these studio buildings and describes the groups and organisations that have created them. It encompasses 166 buildings and 116 groups and organisations, providing space for more than 4,000 artists.

The range of materials and technologies that artists use to produce their work seems continually to expand, but their need for private, secure and affordable studio space remains constant. With the use of new technologies artists require higher quality space and there is a growing awareness of the need to make buildings physically accessible for both users and the public.

There are of course many thousands of artists who seek and achieve individual solutions to their studio needs. This survey, however, is about identifiable collective activity. Group action brings with it a sharing of the workload and economies of scale. The vast majority of projects covered by this survey are the product of artists working together to find solutions to their own needs – it is a classic example of self-help activity. Often these initiatives have developed into established studio management organisations, which have gone well beyond the needs of their original founders and now provide space for hundreds of artists as well as important services for the public.

Our survey focuses on studio provision, but many studio buildings are also a resource for the public, predominantly accommodating exhibition and education programme space.

### **Boundaries and bias**

Our survey is limited to non-profit initiatives which are mainly for fine artists and accommodate at least five practitioners each. Given the methodology for establishing our database it is probable that most of the larger and longer established projects will have been included. We are aware that some smaller and more recently formed groups either missed our attention or failed to respond. There are also some significant new projects which have come into being since our survey work was concluded. If there is a bias at all therefore, it may be towards the more established projects, but this is likely to be marginal and we are confident that the findings of the survey can be taken as generally representative.

## **Overview** – pages 29 to 46

Studio buildings in our survey were scattered throughout England, with 81 per cent in cities, 2 per cent in suburban areas, 11 per cent in towns and 6 per cent in rural locations. Of the 116 surveyed groups and organisations, London<sup>2</sup> had the largest number with 27, Yorkshire was next with 19 and the East and North East had the smallest number with 6.

While London had almost a quarter of the organisations, it had approaching half of the buildings (and 53 per cent of the studios and 58 per cent of the total net square footage) with five studio management organisations managing several buildings each: two with 17, one with 10, one with five and one with two.

The average studio building contained 21 separate studio units. On average the North East had smaller buildings with 12 units. Respondents were not asked to record individual studio sizes so the range of sizes is not known. The average size is 308 square feet and there is some sharing of space; in London 12 artists for every 10 studios, in the North East 18.

In London, with 72 buildings, nearly three quarters of these are located in boroughs to the east and south-east, with the two boroughs of Hackney and Tower Hamlets having the largest single concentrations (440 and 435 studios respectively).

The survey was limited to groups and organisations ‘wholly or mainly for fine artists’ and 89 per cent of studios were occupied by fine artists, though most organisations had allocation policies which accommodate a broad range of visual arts activities.

## **Organisations** – pages 47 to 60

Our survey covered an extraordinary range of groups and organisations, from recently formed collectives with no more than a handful of units, to studio management organisations, established in the ‘60s and ‘70s, managing several hundreds of studios across a number of buildings.

Of the 116 groups and organisations, 79 (68 per cent) had been formed in the last 15 years. From our experience we believe there are more now than say 20 years ago, but we cannot state this with certainty as previous research does not provide us with directly comparable figures.

Studio projects have largely been started by artists themselves, with at least a quarter in our survey emerging from particular art colleges or fine art courses.

42 groups (36 per cent) had no formal legal status and only 50 (43 per cent) were charities. Charitable status is important because it brings with it reductions in business rates. Most were either directly 'artist-led' or had artist representatives on their management bodies; only 12 groups (10 per cent) had no formal system of governance.

Only 25 organisations (22 per cent) had any formal affiliation to or membership of other bodies and only one group was linked to a local studio network.

It is clear from our survey that the studio movement relies to a very high degree on voluntary input for its management and development. Only 55 organisations had any form of paid staff, with 25 of those having less than the equivalent of a half-time staff member. Organisations with paid staff were also supported by additional volunteer input. The 61 groups run on an entirely voluntary basis relied upon a day and a half per week on average of voluntary management time.

67 organisations (58 per cent) had some form of dedicated office space and 51 received some form of business rate relief on these spaces.

Around one in five organisations received revenue funding in the 2003/04 financial year towards their work in providing and developing studio space. The total received nationally was just over £720,000 and the main sources were Arts Council England and local authorities. These 21 funded organisations were managing just under half the total national studio square footage.

The survey revealed a very wide range in scale, resources and management capacity of the groups and organisations. Most (59 per cent) had written equal opportunities policies, almost a quarter monitored their tenants in terms of recording disability or ethnicity for statistical purposes and 42 (36 per cent) provided a newsletter for their artists/membership.

### **Buildings : types, location, conversion, access, state of repair and facilities – pages 61 to 72**

Almost any type of premises is capable of being adapted to create multi-unit artists' studio buildings.

Only four buildings we surveyed were specifically designed and built as artists' studios; all the others have been converted from existing buildings. Most (55 per cent) had originally been built as factories or warehouses, or for light-industrial purposes. The range of other previous uses is remarkable (including fire stations, cinemas, public houses, a nunnery, military keeps and potting sheds) and bear witness to the ability of artists creatively to adapt almost anything to produce working space.

Most buildings (72) were built between 1860 and 1920, with only five built since 1980. While most of the buildings had needed to be converted, and in 98 per cent of cases the work was undertaken by the groups or organisations themselves, 29 premises were more or less already suited to purpose.

Data on conversion financing was available for 137 buildings where 54 per cent were self-financed (including loans) with local authorities contributing 10 per cent, the National Lottery 6 per cent and trusts and foundations 6 per cent. An analysis of the conversion costs of individual buildings suggests that the majority of studio buildings were created on a shoestring. More than half of the 102 buildings where data was available were converted for under £20,000, with 25 of these converted for under £5,000.

Almost a quarter of studio buildings were considered to be in a 'poor' state of repair, 48 'reasonable', 20 per cent 'good' with only 10 per cent being rated as 'excellent'. There was no heating system in 62 per cent of them. Security was considered as a significant issue with 57 per cent of buildings.

The vast majority of buildings (155) permitted artists 24-hour, 7 days a week, access and use. This is important to artists because we know that most support their practice with other employment and need to use their studios at evenings and weekends. Generally, public transport and parking and loading facilities were considered reasonable.

In 92 buildings artists were sharing with other tenants: for example a studio group renting one or more floors of a larger commercial building. In these instances groups would be less able to control expenditure themselves as service and insurance costs would be levied by the landlord. In 74 cases studio groups were the sole occupants of their buildings.

There is a high degree of awareness of the Disability Discrimination Act 1995, but only 20 per cent of buildings had been audited for access. Only four buildings were considered 'fully accessible' and this had been achieved because these buildings had been recently built for purpose or had been the subject of extensive conversion work.

### **Buildings : rented premises, security and costs – pages 73 to 82**

Only 13 per cent of buildings (22) were owned. The vast majority (144 buildings, 87 per cent) were rented, with 67 per cent of these from private landlords and 26 per cent from local authorities.

A detailed analysis of the length and nature of lease agreements and renewal expectations reveals that a significant number of studio buildings are 'at risk'. Nationally, over the next four years, 36 buildings (588 studios) are likely to be vacated and, to the end of 2013 a further seven buildings and 218 studios may be lost.

The 'loss' of any building represents not just a loss in the number of affordable studios available to artists, but also a loss of the initial capital and organisational investment. Whether new projects or buildings will emerge to replace this expected loss in provision remains to be seen.

The average rent paid to landlords varies considerably from building to building and region to region. It would be expected that London would have the highest average rent paid, but the figure of £2.78 per square foot per year is nearly matched with £2.71 in the South East, and £2.67 in the South West. The average nationally is £2.22 per square foot per year, with a few organisations securing buildings rent-free.

Studio organisations' ability to maintain affordable rents for artists in rented buildings in the longer term depends partly on the rent review provision they have managed to negotiate. Of 113 buildings where information was available, only 11 per cent had rents linked to the Retail Price Index (RPI) and in only 18 per cent of cases was the review linked to the permitted use as 'artists' studios'. There was no protection from increases in the rental market for 39 per cent of these buildings and their tenants.

It would appear that most studio organisations renting buildings are subject to fairly standard lease conditions in terms of repairing liability, assignment and sub-letting. The survey suggests that many groups were less than fully aware of their lease obligations, borne out by the fact that 32 per cent (of 113 buildings) did not know their rent review provisions.

Value added tax (VAT) is an issue for all groups and organisations because if VAT is passed on to artist/tenants (added to the rent charge) very few would qualify for registration and be entitled to reclaim. Four out of five of the studio groups were not registered, so VAT on expenditure was an additional cost. Those organisations that were registered would have faced the choice of whether to reclaim, in which case they would have had to charge VAT on the rents to artists.

Three quarters of groups and organisations (77 per cent) received some form of business rate relief: 40 per cent, as charities, received mandatory relief so they only paid one fifth of the charge and 17 per cent received discretionary relief. The remaining 20 per cent received both, so they paid no rates at all. 19 of the 37 groups who received no reduction in their rates were currently applying for relief.

The value of mandatory relief on business rates available to charitable organisations is a significant subsidy for studio providers. In London (based on an analysis of our own Acme Studios' buildings) the value of this reduction in rates amounts to roughly £1.20 per square foot per year and multiplied across the country would at least be equal to the total amount of direct revenue funding that the sector receives.

### **Buildings : owned premises – pages 83 to 86**

Out of the total 166 buildings surveyed 22 buildings (13 per cent) were owned and therefore permanent. In terms of net square footage this represented 20 per cent of the total space managed nationally. Of these three had been purpose-built in the last few years.

Twelve of these buildings (14 per cent of the total space managed nationally) had been secured in the last ten years. Information about total purchase/development costs was available from ten of these and amounted to £9.5 million of which 53 per cent had been contributed by the National Lottery.

These 22 buildings represent a permanent resource and the contribution of the lottery had been a significant factor in securing this cultural infrastructure.

### **Buildings : artists' rents and agreements, demand, turnover – pages 87 to 98**

The average rent charged to artists nationally was £5.82 per square foot per year. This represents an inclusive rent where the only additional costs to artists would usually be for electricity or heating. This means that the rent for an average studio (that is 308 square feet) would be £1,793 per year or £149.38 per month.

At £7.54, London artists pay more on average than any others, with those in the West Midlands (£5.10), South West (£4.45) and South East (£4.42) being the highest outside London, and those in the North East, at £1.16, being the lowest.

The range of rent that artists pay is very wide; though the maximum of £18.86 and the minimum, which is rent free, are exceptional and represent one building each.

Other facilities or opportunities, where available, were often included in the rent charge, with 31 per cent of organisations providing access to the internet for example. There was a policy in 11 buildings of providing concessionary rents for some artists such as recent graduates.

It was clear from the survey that most studio groups and organisations try to provide maximum security of tenure and, at the same time, maximum flexibility for their tenant artists, requiring not more than three months' notice and, unlike normal commercial lease arrangements, not requiring artists to commit themselves to paying rent for a full fixed term. In effect it is the studio group or organisation that takes on the lease commitment, and therefore the risk, on behalf of the individual artist.

Most studio organisations used licences or other informal kinds of letting agreements (73 per cent of cases) and there was a general lack of awareness of Landlord and Tenant legislation with only 27 per cent of buildings having artists on formal business tenancies.

Annual turnover nationally in studio buildings – that is the rate at which studios became vacated – averages 11 per cent of the total number. This means that there is a relatively stable population of artists in studio buildings, with a small flow of studios becoming available to other artists each year.

Figures for demand were available from 98 organisations and the total number of artists formally registered on studio waiting lists amounted to 4,516. This figure needs to be viewed with caution since some artists may be registered on a number of lists simultaneously. On the other hand some artists may not register at all because they feel they have so little hope of being accommodated. It is clear however that demand greatly exceeds supply.

The level of occupation of studios was very high at 95 per cent nationally, demonstrating the very high level of demand for space.

Arrears of an average of 3.45 per cent (as at 31 March 2004) of the total annual rent receivable were recorded nationally. This figure approximates to less than two weeks in arrears, although six organisations included in this average were recorded as having arrears of more than 20 per cent of their annual rent roll.

## **Conclusions**

We hope that, with a clear methodology and definitions, this survey will provide a reference point for future research.

Further work, both on a region-by-region basis (and elsewhere in the UK) would bring a greater level of detail about artists' studio provision than we were able to undertake. Indeed, it became clear as the work unfolded that many of the topics in our survey could be fruitful subjects for specific pieces of research, for example, the professional development needs of studio administrators. But we were also aware, given the very high level of voluntary management time, that we should not overburden our respondents and risk generating 'questionnaire fatigue'.

The focus of our survey was the provision of studio space; on capital infrastructure and management. However, while this was the core activity of the majority of studio groups and organisations, many were also involved in other activities, not just for the benefit of their artists but for the public more generally. Indeed, for the educational charities in our survey, programmes for public benefit would also be core activities.

Only 50 studio buildings in our survey (30 per cent) were used solely for studio space. Of the other 116, 77 supported a gallery or performance space and 25 let space to other cultural or voluntary organisations. Thirty-eight provided project space, which artists could access from time to time to develop work beyond the limitations of their studios. Twenty-nine had equipped workshop space where artists could use tools and equipment and 28 offered office space for their tenants. Ten let space commercially to non-artist tenants in order to cross-subsidise their activities.

But these statistics give no hint of the impact that each building makes either through the other programmes that studio groups operate, such as through education projects, or the contribution that each individual practitioner makes culturally and economically. A survey which looked at and attempted to measure this impact, both generally and via case studies, would be a valuable exercise.

The artists' studio sector, artist-initiated and largely artist-led, continues to make an enormous contribution by supporting artists at the level of production through the provision of affordable space. It has been in existence for more than 35 years, but with its reliance on low-cost and therefore often temporary premises, it continues to be vulnerable. Our survey shows that nationally, over the next four years, nearly 600 studios units are at risk and we know of several buildings, included in our survey, that have already closed.

However, 13 per cent of the buildings we looked at are owned and therefore permanent and available for cultural use for ever. It is clear that the availability of significant capital funding through the National Lottery has been a critical factor in securing this infrastructure. With the dwindling prospect, however, of this sort of funding, new mechanisms need to be explored to achieve ownership.

With this survey as a marker point, it will be possible to measure, say in five years, whether there has been real growth in the availability and security of affordable studio space. However action needs to be taken now to help secure and develop studio provision and we hope that this work, and the accompanying register of studio groups and organisations, will help raise the profile of the studio movement and contribute towards the development of the sector.

### 3 Background

#### Why a survey?

Collective action by artists to create affordable multi-unit studio buildings can be dated back at least to the formation of SPACE and the leasing of a redundant warehouse in The St. Katharine Dock, near Tower Bridge, London in 1968. Since then the artists' studio sector has expanded throughout the United Kingdom with many thousands of artists being supported through the self-help action of individuals and groups reacting creatively to opportunities within the property market to achieve low-cost space.

Many groups, organisations and buildings have come and gone, others have managed to survive and a few have flourished and succeeded in establishing themselves permanently. Estimates of the total number of artists or studio buildings have often been made, but have been largely based on guesswork. A history of the studio sector has yet to be written<sup>3</sup>, but given the temporary nature of so many initiatives, many of the stories may already have been lost.

The value of the studio sector is only now being officially recognised. It provides a fundamental means of supporting art and artists and has made a vital contribution to the development of visual arts practice in the UK. Increasingly, local, regional and national government agencies perceive artists' studios as a key driver of the regeneration process.

Little information however exists about the work of the sector as a whole and there is no comprehensive up-to-date accessible database or register of groups and organisations.

#### *Growing recognition of the need for research*

In July 2003, two Arts Council funded conferences<sup>4</sup> (*Creating Places* and *Making Spaces*) marked a significant point in the development of the sector – a recognition that it had 'come of age' – and helped increase its profile and an appreciation of its value.

The Arts Council's recent focus on supporting studio provision (and workspace generally i.e. across art forms) recognises the need to support the individual practitioner at the level of production. Studio provision has developed in a fragmented way, driven by opportunity, and no formal network for the exchange of information, advice and expertise has developed. Similarly no concerted lobbying voice has emerged.

This lack of collective activity has been seen as a significant barrier to the development of studio provision. The 2003 conferences were intended to stimulate discussion and early stage planning for concerted activity and the Sheffield conference, *Making Spaces*, closed with an enthusiasm from groups and organisations for further action towards the formation of a national body.

Acme Studios, formed in 1972, has been regularly funded by Arts Council England and its predecessor bodies in London and nationally. As well as directly providing affordable studio and living space we have taken a leading development role, alongside other key providers, within this arts sub-sector. Our increasing strategic role, working with the Arts Council, has coincided with the need for sector development and we took a major part in the organisation and presentation of the 2003 conferences.

We have been urging the funding agencies either to undertake or commission detailed research for many years. In April 1996, in our submission to the National Lottery Department of the Arts Council of England (to purchase and develop two buildings to create permanent affordable space for artists) we stated that:

*It would seem essential that a comprehensive audit is undertaken to enable funding agencies and others to consider how best to protect and develop studios, the production base of the individual artist. What is clear from our experience and knowledge and from the limited research work undertaken to date is that the network continues to be under severe threat.*

Following discussions with the national office of Arts Council England in the autumn of 2003, we made a proposal for support, 'towards the costs of undertaking a comprehensive national audit of studio providers and groups in parallel with network consultation towards the formation of a national representative body'. Funding for this 'Phase 1' work was agreed in December 2003 and we identified 'Phase 2' as involving working towards the formation of a representative advisory/steering group and seeking independent advice on the possible nature of a national body.

We believe that statistical evidence will not only assist the development of more effective policies to support studio provision, but will also help make the case for the strategic importance of the studio infrastructure in culture and regeneration, through Arts Council England to the Department for Culture Media and Sport, the Office of the Deputy Prime Minister, and to local authorities and development agencies.

### **Previous research**

Although some important work has been undertaken to find out about studio provision in the United Kingdom, the resources available have been limited and the data collected has not always been reliable.

The ever-changing nature of the studio sector, with many studio buildings being in existence for relatively short periods of time, has meant that information becomes out of date very quickly.

Opportunities to compare the findings of previous surveys are limited because the criteria for inclusion are either inconsistent or not clearly defined and often the methods used for calculating statistics, such as average rent levels, are not provided. Most regions (of Arts Council England) have undertaken surveys at some time in the past but there is no consistency of information across the regions.

We briefly review the principal surveys.

#### *1981 – AN Publications and Artlaw Services*

In 1981 AN Publications and Artlaw Services carried out a survey of artists' studio provision for the joint publication *The Artists' Studio Handbook*. The survey aimed to inform practical advice on the setting up and running of spaces and the study was based on a sample of 58 buildings in the UK. The survey included studios which were 'artist-run' as well as managed spaces and group facilities such as print and sculpture studios. The survey did not include any statistical analysis.

#### *1995 – A Survey of Group Studio Provision (Susan Jones and the National Artists Association)*

A more recent UK-wide study, *A Survey of Group Studio Provision*, carried out jointly by Susan Jones and the National Artists Association (May 1995) achieved a return of 154 questionnaires from artist-run workspaces. The scope of this survey, by the authors' own admission, was limited and did not begin to constitute a definitive audit.

The survey covered the following topics: legal status of studio groups; usage of buildings; spaces, number of artists and average costs; ownership of buildings; leases and agreements; rent and rates; income; staffing; artforms in studio groups; waiting lists; group activities; membership schemes and resources.

A number of important factors emerged from the survey. First it appeared that artists in London occupied studios half the size of those revealed in the 1981 survey and, second, that many more were shared. The survey report also stated 'that many studio groups are in a precarious position as regards security of tenure on their building, and only a fifth of studio groups have a lease agreement with six or more years to run'. Indeed only 1 per cent of respondents were groups who owned their own buildings.

#### *1999 – A Survey of Studio Providers in the UK (SPACE Studios)*

In November 1999 SPACE Studios organised the *UK Studio Providers Conference* at IBM South Bank, London and in order to help inform the structure and content of the event compiled a *Survey of Studio Providers in the UK*.

A questionnaire was sent to a wide range of studio providers across the UK, with 43 responses. The survey covered general questions about studio buildings: how many studios and artists, waiting lists, average rent per square foot, average rent per studio and average size of studio and well as organisational questions: number of paid staff, type of organisation, funding sources and additional facilities provided. It also sought to gather opinions about issues and possible conference workshop topics.

### *2000 – Arts Council of England*

In 2000 the Arts Council of England began to plan research into workspace provision for artists. The aim was 'to identify, promote and enable practical mechanisms and measures to assist the studios sector (and allied sectors in other art forms)'. The research proposed to 'analyse the needs and potential of the sector; identify current good practice and barriers to growth; consider how new sources of finance and new policy initiatives might be developed to facilitate its development'.

In November 2000 a questionnaire was sent to 140 studio organisations in Scotland, Wales, Northern Ireland and each of the 10 English regions, to help inform the research project and identify key issues and potential case studies.

Designed to yield a 'snapshot' profile, the questionnaire covered organisational issues, staffing and facilities, premises and finance, and issues and opportunities. The sample included 'all of the known multiple-building managers as well as a broad cross section of smaller independent studio organisations'. The precise criteria for inclusion in the survey were not defined.

There were 70 responses: the key findings were generalised and no distinction was made between countries or regions. However, the survey did support the view that studio and workspace providers constituted a significant sector, largely self-help and artist-led. Of the studios surveyed, 3,496 artists were accommodated and a further 3,387 were currently registered as seeking studio accommodation.

Almost three-quarters of the organisations described themselves as 'artist-led', with almost half having no paid staff. Average rents were £3.73 per square foot per year and the average studio size 274 square feet. It was clear that many of the studio organisations provided a range of other activities and opportunities as well as providing studio space for local artists.

As for security, 70 per cent of organisations believed that their spaces would be sustainable beyond two years and the average 'date founded' was 1988.

Although the survey was limited in scope, the exercise was an important one, initiated by the Visual Arts Department and intended to support advocacy within the Arts Council about the need to support workspace provision more generally.

### *2002 – Visual artists in shared workspaces – resources and facilities (University of Leeds)*

In 2002 the University of Leeds was commissioned by Yorkshire Arts to undertake an investigation into ‘the economic characteristics of and issues associated with, the provision of shared workspaces for visual artists’. The findings were to be used ‘to inform the development of strategy for the use of shared workspaces as a development tool for the visual arts economy’.

The work adopted a broad definition of visual arts activities including craft-based practices.

There were two surveys. The first focused on ‘Workspaces and facilities’. It was sent to 25 studio representatives, 15 of whom replied. It asked about location; organisational status; management structure; buildings; ownership; facilities provided; allocation policy; benefits to sharing workspace and the impact of workspaces on the local community.

The second entitled: ‘Visual artists and workspaces’ was sent to 397 studio holders. It enquired about artists’ activities and earnings and got 77 replies.

### *2003 – Artists Workspace Advisory Paper (David Powell Associates)*

Arts Council of England’s Capital Services department commissioned David Powell Associates to undertake a study of artists’ workspace. The scope of the study was to:

- Review available data
- Review existing practices and models of procurement, funding, design and operation
- Identify a number of agencies with whom Arts Council England might wish to develop funding, property development and management support partnerships

The work was commissioned to inform support for the development of visual artists’ workspace, one of the Arts Council’s determined priorities for the next round of its Arts Capital Programme.

The results of the study are confidential and it is therefore not possible to know whether recommendations were pursued.



## 4 Planning the survey

### Proposed scope

The initial thinking behind our audit or survey was to focus on groups and organisations committed to providing affordable studio space for fine artists, in other words the sector within which Acme operates and is familiar. This is not therefore a neutral project undertaken by an academic institution, but rather an objective study carried out by an organisation passionately committed to the development of affordable space for artists.

### *Affordable spaces*

Affordable is the key word here. We know that many artists rent space from private landlords, and that particular commercial buildings may be inhabited as 'studio space' by many artists. However, these collections of artists' studios, operating within the open market, would be very difficult to map as usually, although not always, they do not support collective activity or promote a single profile. And if these studios do provide affordable solutions it is more the product of the market rather than the result of activity deliberately to achieve affordable space through collective endeavour. We therefore decided to exclude these from our survey, both because of the problem of identifying buildings and the lack of group activity.

We also decided to focus on groups or organisations providing space wholly or mainly for fine artists<sup>5</sup>. Our experience of studio provision is that while there may be similarities between visual artists, and their use of studios, and others working in the cultural industries, there are also quite clear and key distinctions. Artists use studios not just for production but as private spaces for reflection, research and experimentation. Only exceptionally are these studio spaces open to the public for the presentation or sale of work. The economic circumstances and career pathways of artists are also quite different from others in the creative industry sector, as is their interface with the public.

The scope of the survey was therefore limited to this distinctive sub-sector within cultural workspace provision. While this would have the effect of reducing the total number of organisations to be surveyed, it provided an opportunity to concentrate resources to ensure that the survey itself was detailed and comprehensive. It would also ensure that the focus was on issues specific to the sector.

### *Only in England*

At an early stage it was decided to limit the survey to England. This was partly because of the additional costs and resources involved in extending the work to the whole of the UK and partly defined by the fact that the work was being part-funded by Arts Council England.

Having determined the geographical limits of the study it then made sense to be able to analyse data on a regional basis using Arts Council England's nine regional office boundaries.

### *Picking the issues*

It was also decided at an early stage that the survey should focus on organisational issues and on capital infrastructure. The range and diversity of studio groups and organisations in England is extraordinary and their contribution to the wider community through presenting art and education outreach is enormous. The common factor however is the provision of studio space; the core activity which provides the springboard for other activities.

We therefore proposed that the survey should look at the nature of organisations: legal and charitable status, governance, staffing and funding and at the buildings that provide the space for artists to work: ownership, tenure, condition, cost, accessibility and other related property matters.

The main aim was to develop a clear picture of the studio movement – how much it provides, how it operates, where it is located, and how secure or vulnerable it is.

### **Proposed methodology**

A two-part questionnaire was envisaged: this would be refined through a process of informal consultation with other studio groups and organisations.

Part A would focus on studio buildings, organisations and groups, on issues including rent levels, security of tenure, accessibility, quality of provision and demand.

Part B would focus on the needs and aspirations of groups and organisations and how these might be served and promoted by the formation of a national body.

To ensure a high level of response and accuracy in data collection it was proposed that the questionnaires would be completed by face-to-face interview during the summer of 2004. A team of briefed 'auditors' consisting of members of Acme's staff and staff, members or tenants of other studio groups, through open invitation, would carry out the work. Non-Acme personnel would be paid at a daily rate and their expenses covered.

### **Consultation and revised scope**

In January 2004 an initial consultation paper was circulated to individuals involved in the advisory groups and organisation of the July 2003 studio conferences<sup>6</sup> together with officers at Arts Council England's national office, to help define the criteria for inclusion in the survey, its scope, the proposed methodology and timetable (as outlined above).

The proposed criteria for inclusion were:

- Provision of studio space wholly or mainly for visual artists
- Minimum of 10 artists using studio space
- Not-for-profit/charitable organisations in business to provide affordable studio space, or groups of artists (whether or not legally constituted) acting collectively to share costs and pool resources with a common landlord

Responses to the consultation were supportive and generally endorsed the proposed scope and methodology.

The proposal to limit the survey to England was not challenged though David Cook, Director of WASPS (the main artists' studio organisation in Scotland) commented that limiting the survey to England should not necessarily lead to the formation of studio networks having such boundaries. There was a strong case, he said, for a UK-wide network and for sharing information as widely as possible; apart from legal differences the challenges studio providers face are very much the same across the UK.

The people who were consulted strongly endorsed the intention to divide England into Arts Council England regions because this would provide regional comparators.

It was felt important to have clear definitions of the terms 'visual artist' and 'studio' (not live/work space). The other services which studios groups provide such as professional development courses, shared resources and so on should not be excluded from the scope of the survey though it was recognised that studio provision was the principal focus.

It was agreed that the final report and register should be as accessible as possible, both in printed form and electronically. One of the roles of a national body might be to hold and update the register on a regular basis.

There was a very positive response to face-to-face data collection. This would make the project a very active one and would help to develop networking and information sharing.

It was felt that the survey auditors needed to be carefully briefed and would need to stress confidentiality and anonymity to ensure that respondents could reveal sensitive but essential information, such as rent levels and lease terms.

Further consultation between national and regional officers at Arts Council England raised a concern about limiting the survey to 10 artists; from the rural perspective there was a keen awareness of the number and significance of small groups of five or six artists. This view

coincided with our further consideration that the threshold should be lowered to five studios or artists.

## **Survey methods**

A more detailed account of the methods used is at Appendix B.

### *Building the database*

Because there was no adequate database, we had to build one through a process of consultation with existing groups, publicising the survey, and so on. Criteria for inclusion were finally determined:

- 1 non-profit groups or organisations (whether or not legally constituted) either currently managing or planning to develop affordable studios and workspace
- 2 projects which are wholly or mainly for fine artists. Acme's current definition would include: 'painters, sculptors, print-makers or artists working in installation, photography, film, video, live art, time-based, digital or multi-media work'.
- 3 projects involving a minimum of 5 artists or studios

### *Mentoring*

In the letter which we sent to studio providers – this is at Appendix C – we also proposed a mentoring scheme for other studio organisers to work with individual members of our survey team to assist with the interview process. Working through the questionnaire would touch on many of the practical issues involved in studio development and management, offering an opportunity for training, individual professional development and networking.

### *Questionnaire development*

The questionnaire was developed as an interview questionnaire. It was tested on ten studio groups, a process which also helped us refine the logistics of conducting surveys.

In general the pilot questionnaire was found easy to understand. Questions were added about building access, such as public transport, parking, loading, whether there were restrictions on 24-hour use, and a question to reflect the fact that some studio administrators were paid in-kind through discounted or free studios. Some explanatory notes were also added, for example to help respondents calculate gross and net square footages.

A text version of the final questionnaire is at Appendix D.

### *Conducting the survey*

The survey work was divided between Acme's staff of ten. 126 groups and organisations were visited and surveys undertaken. However, through the course of the survey, 10 groups proved to be ineligible, so 116 groups and organisations were finally included in the survey. Ten of these were managing more than one building each bringing the total number of studio buildings or premises in the survey to 166.

It is difficult to know the precise percentage of the theoretical maximum of studio groups and organisations that are captured in this survey. A few smaller groups have come to our attention since completion of data collection and have been added to the register. If all those who failed to respond or declined to take part met our criteria it is reasonable to assume, including those that have come to our attention since, that our survey covers as much as 90 per cent of qualifying groups and organisations in England.

### *Additional outputs*

Part of Acme's remit is to provide advice to individual artists and studio groups. We hope that the contact achieved through the survey helped alleviate the sense of isolation which many studio providers feel and to create new links and contacts.

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- <sup>1</sup> **UK Studio Providers Conference**, 12 November 1999 at IBM South Bank, London, SE1, organised by SPACE Studios and supported by ERDF, London Arts Board and IBM; **Regeneration and the Premises Crisis: *Finding the Space for Art***, 19 July 2000 at Queen Mary and Westfield College, London E1, organised by Vision in Art, in partnership with Cultural Industries Development Agency, Cable Street Studios, Chisenhale Studios and Bow Arts Trust.
- <sup>2</sup> London, Yorkshire, East and North East are all Arts Council England regions.
- <sup>3</sup> **Creative Quarters – the art world in London from 1700 to 2000**, Kit Wedd with Lucy Peltz and Cathy Ross, Museum of London, publ. Merrell Publishers Ltd (2001); **Oranges and Lemons and Oranges and Bananas**, essay by Michael Archer, publ. Acme Studios (2001).
- <sup>4</sup> **Creating Places**, 8 July 2003 at Tate Modern, London, organised by Cultural Industries Development Agency) supported by Arts Council England, the European Union and Regeneration and Renewal; **Making Space**, 22 July at Persistence Works, Sheffield, organised by ArtSpace and supported by Arts Council England.
- A report on these conferences *Supporting artists' workspaces* by Janet Hadley is available online and can be found on the Arts Council England website, listed among publications.
- <sup>5</sup> Acme's current definition includes the following: painter, sculptor, print-maker or artist working in installation, photography, film, video, live art, time-based or multi-media work.
- <sup>6</sup> Marcel Baetig, Director, Bow Arts Trust, London; David Cook, Director, WASPS, Scotland; Naomi Dines, Occupation Studios, London; Kate Dore, Director and Mir Jansen, Yorkshire Artspace, Sheffield; Helen Ridge, Head of Arts, London Borough of Lambeth; Charlotte Robinson, Director, SPACE, London; Mhora Samuels, Director, CIDA, London; Alastair Snow, Public Art, Bristol City Council; Sarah Wason, Arts Council England; Val Millington, Arts Council England.

## 5 National overview

This chapter provides a general outline of studio providers and studios, in terms of their scope and size. It describes the visual artforms which are catered for and the type of location in which studios have arisen.

The regions are those of Arts Council England which are shown below.



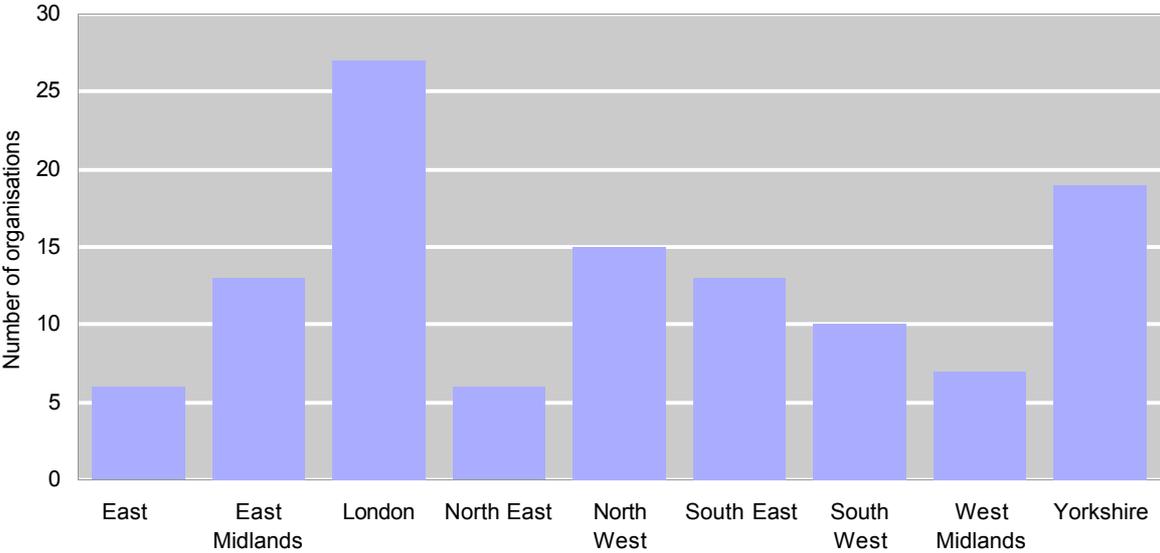
**Table 5.1 – National overview**

The following table shows the number of buildings, studio units and net square footage managed and the number of individual artist tenants supported among the 116 groups and organisations surveyed.

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
East	6	7	116	117	27,869
East Midlands	13	13	166	206	44,383
London	27	72	1,832	2,209	625,323
North East	6	6	70	130	21,163
North West	15	15	266	322	87,387
South East	13	15	269	287	67,726
South West	10	11	232	299	59,051
West Midlands	7	7	169	150	38,247
Yorkshire	19	20	354	378	100,297
<b>TOTAL</b>	<b>116</b>	<b>166</b>	<b>3,474</b>	<b>4,098</b>	<b>1,071,446</b>

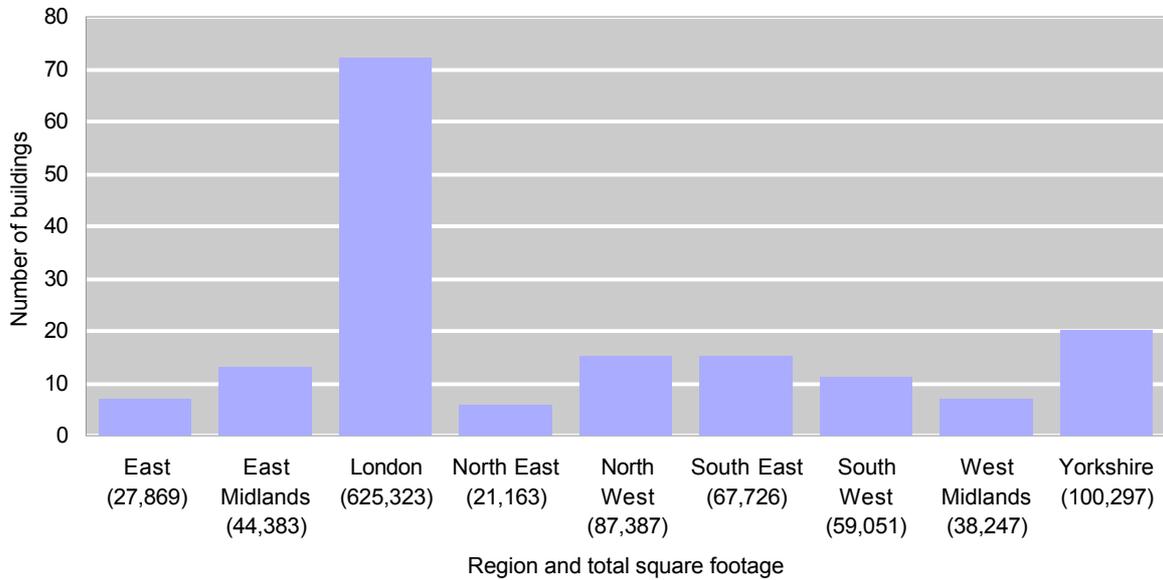
**Figure 5.1 – Number of studio groups and organisations by region**

The chart below shows London as having the largest number of studio groups and organisations (27) with 23 per cent of the total, with Yorkshire the second largest (19 per cent).



**Figure 5.2 – Number of buildings by region**

Although London has 23 per cent of the organisations included in the survey it has 43 per cent of the buildings because it has five studio management organisations which manage more than one building.



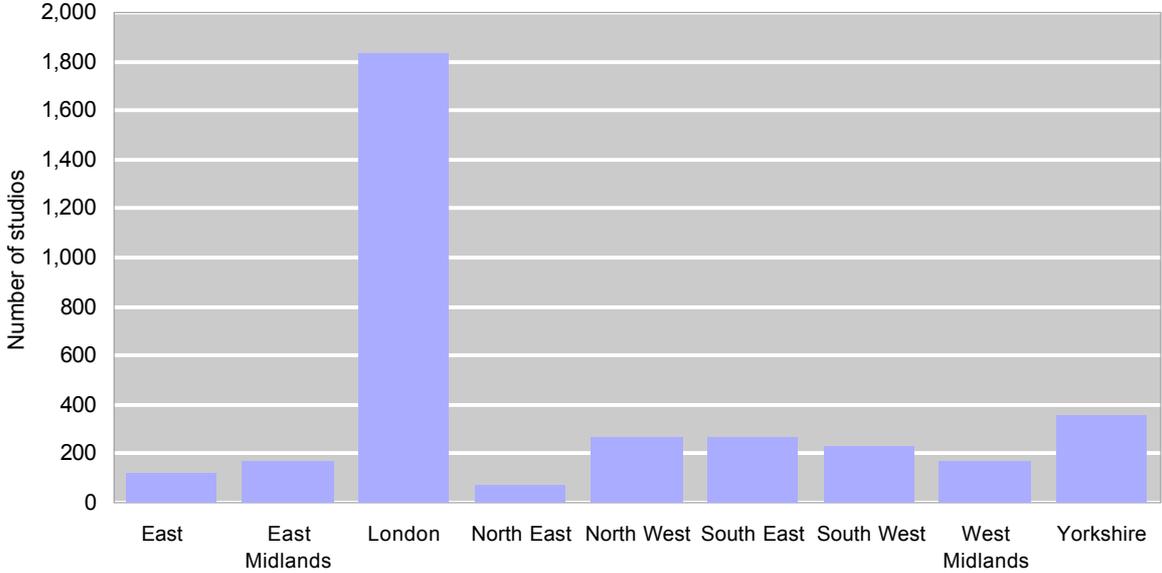
**Table 5.2 – Multiple-building studio management organisations**

We defined a ‘building’ as including: premises within a larger building, or a single site comprising a number of smaller building units. As defined, most studio providers manage a single building. The exceptions to this are as follows:

Region	Organisations	Buildings managed
East	1	2
London	5	51
South East	2	4
Yorkshire	1	2
<b>TOTAL</b>	<b>9</b>	<b>59</b>

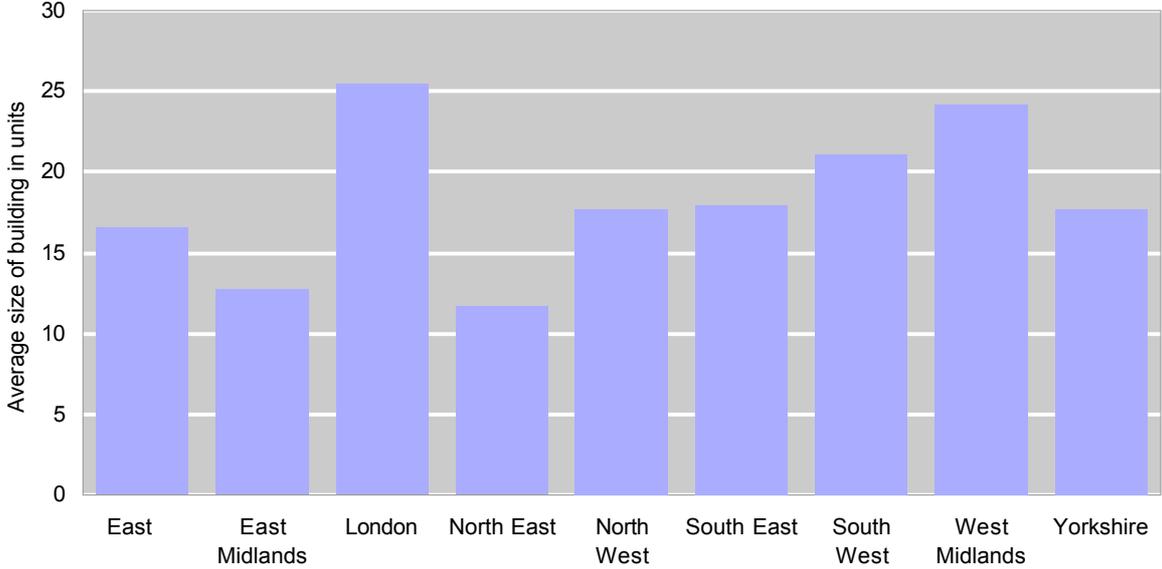
In London there were two organisations managing 17 buildings each, one managing 10, one managing 5 and one managing 2. One London organisation was also managing a studio building in the South West and this has been included in the above table.

**Figure 5.3 – Number of studios by region**



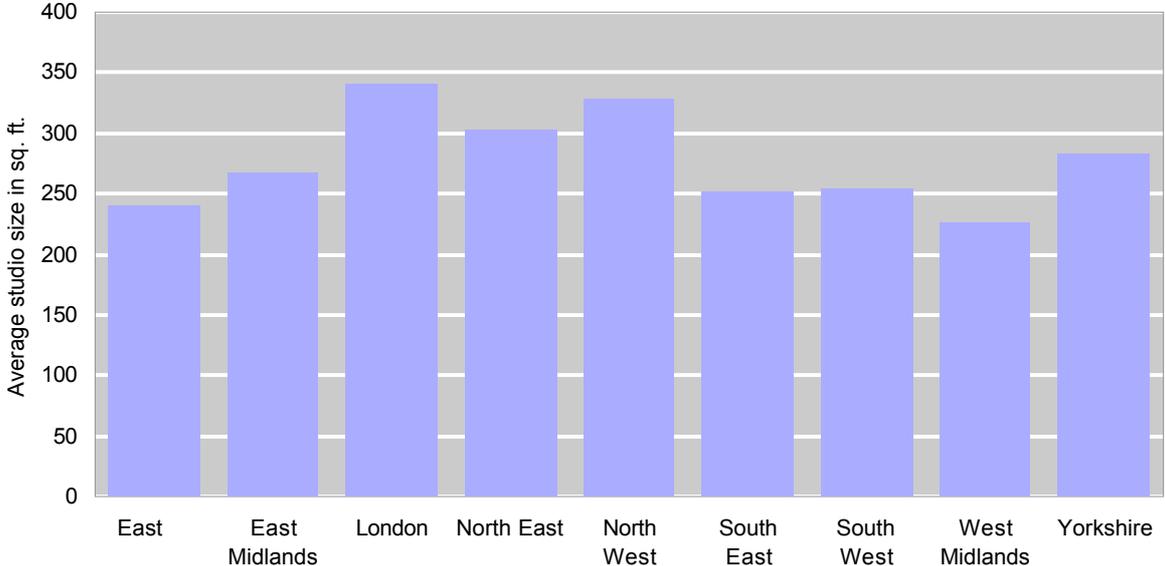
**Figure 5.4 – Average size of buildings in studio units**

The chart below shows the average size of studio building measured in studio numbers – the national average is 21 units.



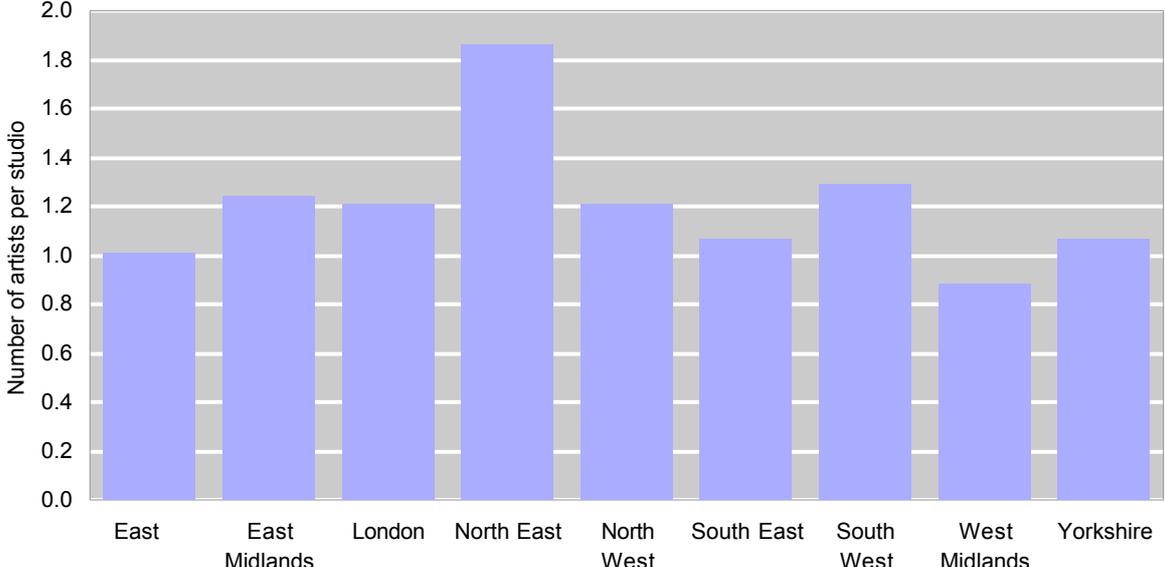
**Figure 5.5 – Average size of studio units**

The chart below shows the average size of studio unit in square feet – the national average is 308 sq. ft.



**Figure 5.6 – Occupation of studios**

Sharing of studios – number of artists per studio unit. The North East has a larger number of artists who share their studios i.e. 130 artists occupying 70 studios (186 per cent), with the national average around 117 per cent.



**Table 5.3 – London overview**

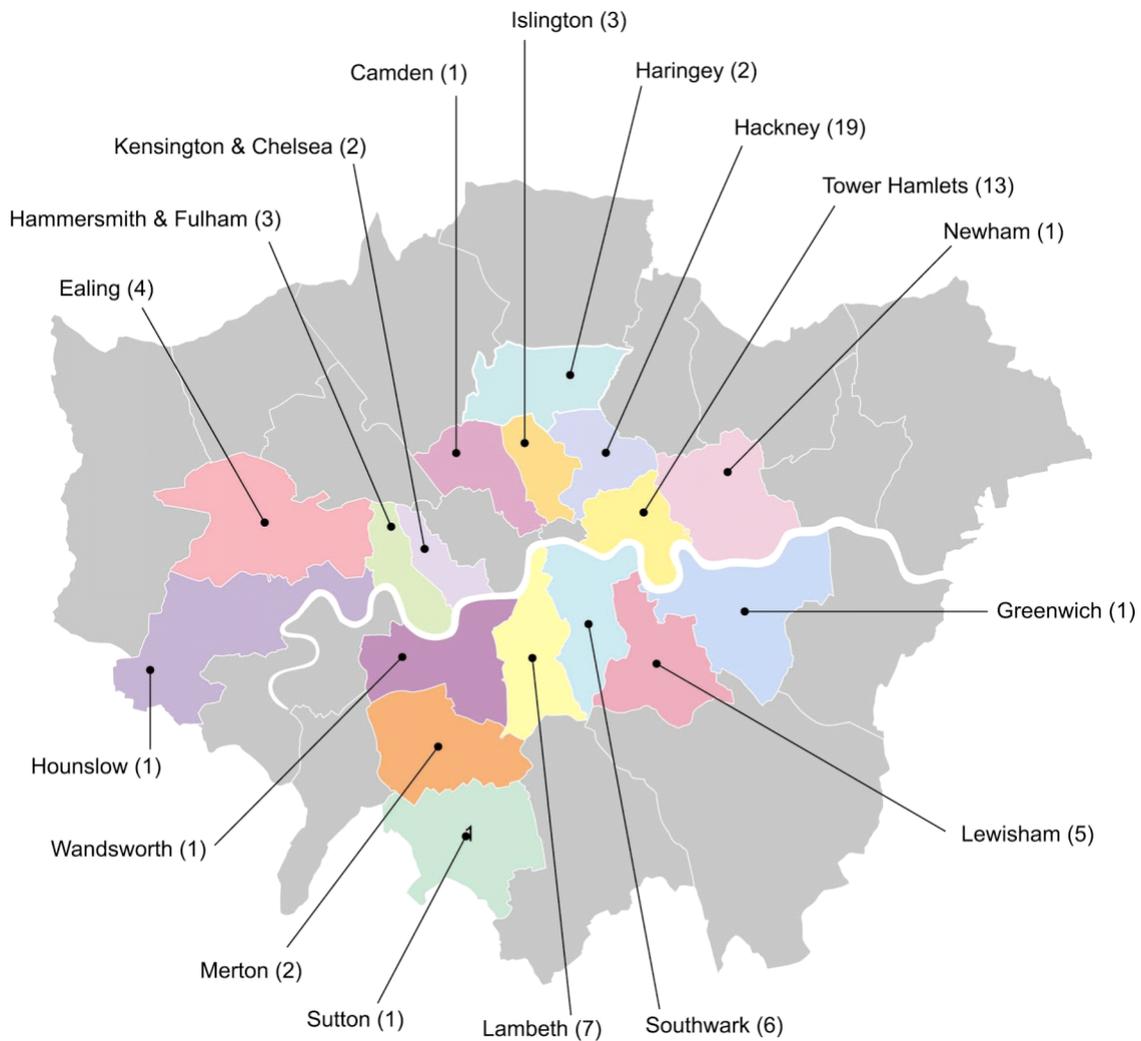
The chart below shows the location by borough of the 27 London groups and organisations included in the survey in terms of the number of buildings, studio units, artists and net square footage. Where a borough does not have an organisation but has studio buildings it is because those buildings are managed by a multiple-studio management organisation whose administrative base is located in another borough.

London borough	Organisations	Buildings managed	Studio units	Artists*	Net square footage
Camden	0	1	5		1,990
Ealing	1	4	51		9,244
Hackney	7	19	440		155,954
Hammersmith and Fulham	0	3	53		14,995
Haringey	1	2	50		10,221
Hounslow	1	1	Not given		Not given
Greenwich	0	1	5		1,792
Islington	2	3	84		26,329
Kensington and Chelsea	0	2	21		5,900
Lambeth	5	7	179		54,468
Lewisham	3	5	217		79,680
Merton	0	2	21		4,756
Newham	0	1	35		10,025
Southwark	2	6	120		43,888
Sutton	0	1	12		2,660
Tower Hamlets	4	13	435		185,421
Wandsworth	1	1	104		18,000
<b>TOTAL</b>	<b>27</b>	<b>72</b>	<b>1,832</b>	<b>2,209</b>	<b>625,323</b>

The London borough of Hackney has the largest number of studio buildings and units (24 per cent of the London total of units), but Tower Hamlets has the largest square footage (30 per cent of the total). The boroughs to the east and south-east of London (Hackney, Greenwich, Lewisham, Newham, Southwark and Tower Hamlets) have 68 per cent of the total number of studio units. East London has been at the centre of the development of artists' studio space with groups and organisations attracted, in the past, by the availability of suitable and cheap property.

\*We did not collect a breakdown of artists for each individual studio building from the multiple-building organisations making it impossible to provide a breakdown of artists for each borough.

The following map shows the distribution of studio buildings in London.



There were also other major cities with more than one studio building, as follows: Birmingham 2, Bradford 3, Brighton & Hove 3, Bristol 2, Leeds 4, Leicester 2, Liverpool 3, Manchester/Salford 5, Newcastle 3, Nottingham 8, Sheffield 4 and Wolverhampton 2.

**Table 5.4 – Space allocation policy**

We asked: ‘which of the following visual arts activities are allocated space?’

An average of nine separately identifiable activities were allocated space per respondent. This represents allocation policy and not current levels of occupation for each activity.

The table shows the percentage of organisations allocating space to particular activities e.g. 94 per cent of all organisations allocated space to painters and 57 per cent to artists using digital technology.

Activity	Percentage	Activity	Percentage
Art in public places	62%	Live art	44%
Artists film and video	62%	Multi media	62%
Artists photography	74%	Painting	94%
Bespoke furniture	22%	Printmaking	68%
Ceramics	47%	Sculpture	82%
Digital	57%	Textiles	50%
Glassmaking	20%	Traditional crafts	17%
Installation	76%	Other	21%
Jewellery & precious metals	27%		

24 respondents listed ‘other’ activities which they felt were not covered by the activities listed. These were: conservation and restoration, audio/sound art (2), graffiti art, graphic design, fashion design (3), writing, collage/assemblage, illustration (4), set design (3), stained glass, community arts, music (2), comic art, illustration and bookwork (all fine art based), drawing, musical instrument making, prop making, bronze casting and arts project management and education.

In terms of allocation policy, studio groups and organisations in the East region were more orientated to helping artists involved in the activities of bespoke furniture, ceramics, glassmaking, live art and printmaking than groups in other regions.

The South East was more orientated to art in public places and artists film and video than elsewhere.

Digital, installation, multi-media and traditional crafts activities were cited more often by groups in the West Midlands in relation to their allocation policy than in other regions.

Yorkshire and the South West studio groups appeared to be more supportive of artists working with textiles than in other parts of the country.

**Table 5.5 – Current occupation**

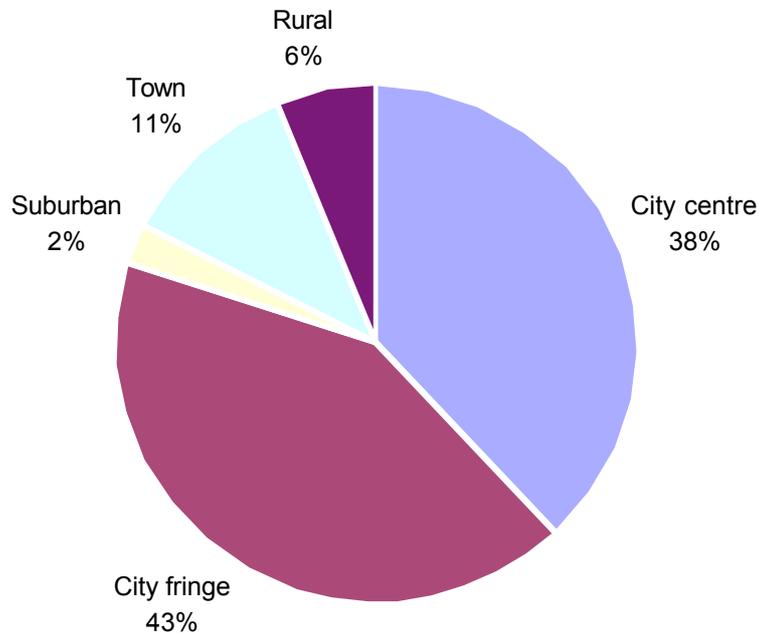
In terms of current occupation by activity, respondents were asked ‘what percentage of the total number of artist/tenants is made up by fine artists’. Our own current definition of ‘fine art’ was included as a note to the questionnaire: ‘Acme’s current definition includes the following: painter, sculptor, print-maker or artist working in installation, photography, film, video, live art, time-based, digital or multi-media work’. Artists working in traditional crafts, or with ceramics or jewellery, would not be included in this definition.

Region	Percentage of fine artists	Region	Percentage of fine artists
East	87%	South East	87%
East Midlands	72%	South West	91%
London	93%	West Midlands	95%
North East	96%	Yorkshire	78%
North West	81%	Nationally	89%

One of the criteria for inclusion in the survey was that groups or organisations were providing space wholly or mainly for fine artists. The high percentages of fine artists in occupation is therefore not unexpected, but with a national average of 89 per cent, the support of fine artists is for most organisations their core activity.

**Figure 5.7 – Location of buildings nationally**

Respondents were asked to describe the location of their building or premises by choosing one of five categories.



**Table 5.6 – Numbers of buildings by location**

Region	City centre	City fringe	Suburban	Town	Rural	Total
East	1	2		2	2	7
East Midlands	10	2			1	13
London	28	41	3			72
North East	2	2		1	1	6
North West	4	7	1	1	2	15
South East	2	6		6	1	15
South West	3	2		4	2	11
West Midlands	4	1		2		7
Yorkshire	9	7		3	1	20
<b>TOTAL</b>	<b>63</b>	<b>70</b>	<b>4</b>	<b>19</b>	<b>10</b>	<b>166</b>

The 10 buildings located in rural areas (6 per cent) contained 10 studio units each compared with the national average of 21, but each unit was larger on average, being 340 square feet as compared with the national figure of 308.

The following maps show the distribution of studio buildings for each of the Arts Council England regions outside London.

**East**

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
East	6	7	116	117	27,869



# East Midlands

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
East Midlands	13	13	166	206	44,383



**North East**

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
North East	6	6	70	130	21,163



**North West**

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
North West	15	15	266	322	87,387



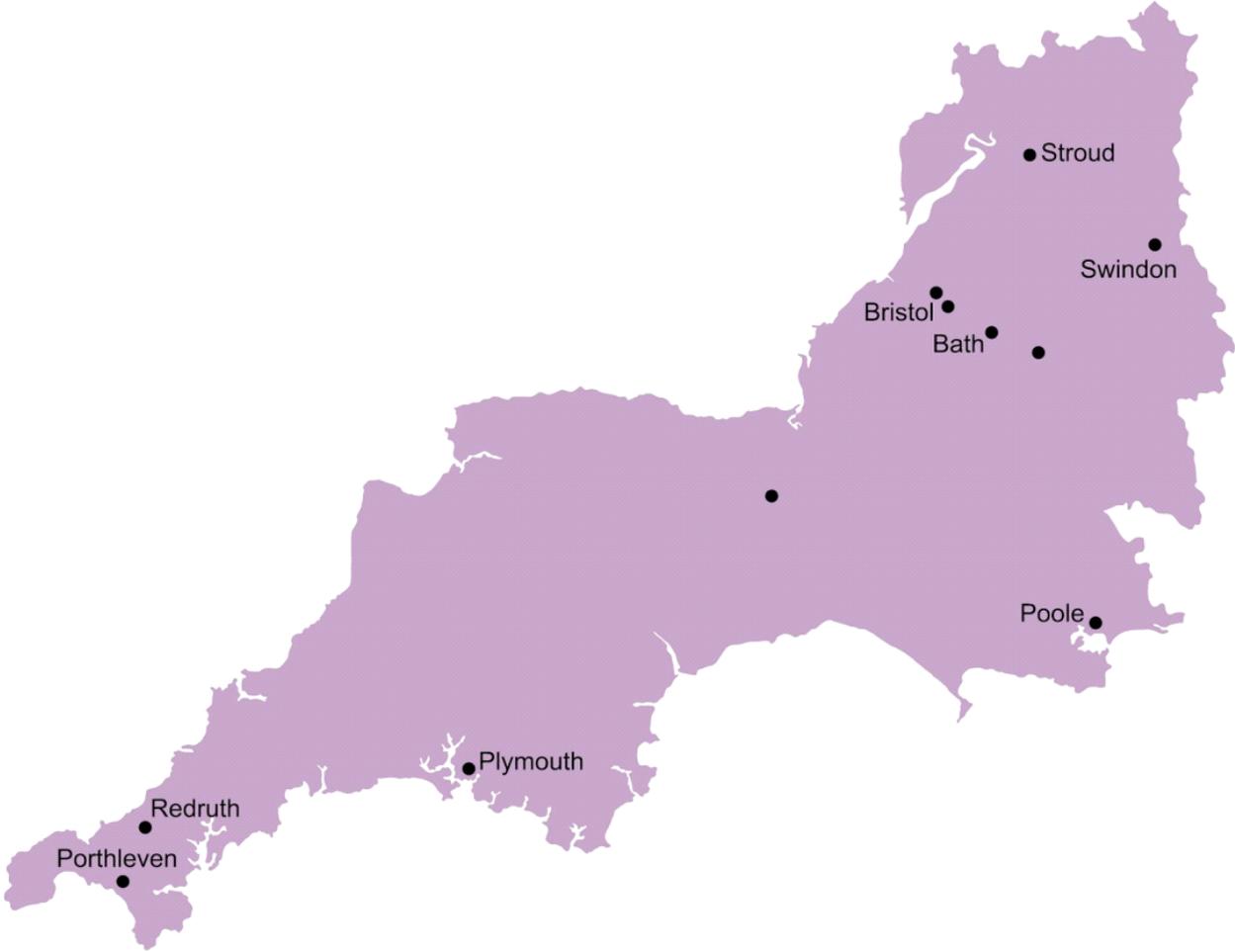
# South East

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
South East	13	15	269	287	67,726



**South West**

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
South West	10	11	232	299	59,051



**West Midlands**

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
West Midlands	7	7	169	150	38,247



# Yorkshire

Region	Organisations	Buildings managed	Studio units	Artists	Net square footage
Yorkshire	19	20	354	378	100,297



## 6 Organisations

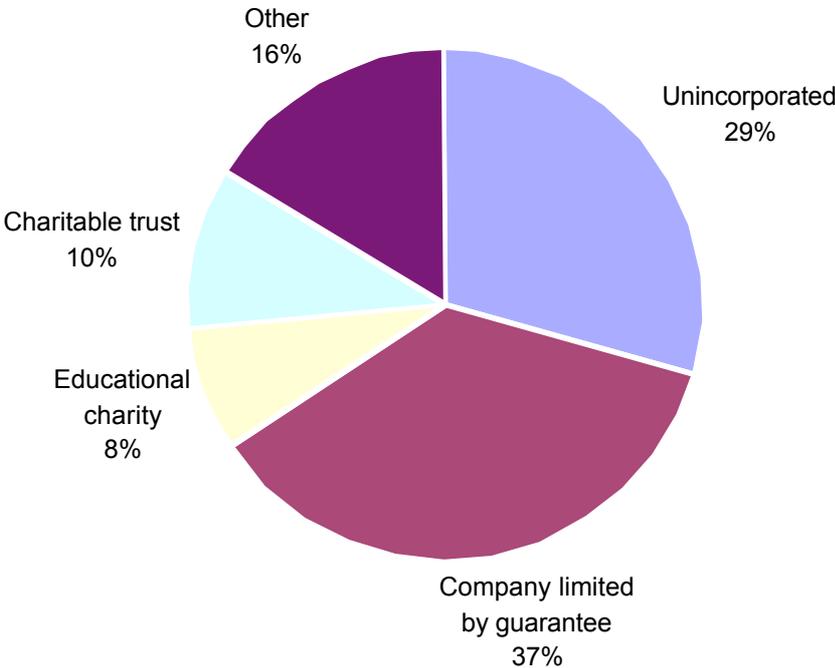
This chapter shows the vast range of groups and organisations, from recently formed collectives with no more than a handful of units, to long-established studio management organisations. It looks at their legal status, their governance, staffing and how they are funded.

**Table 6.1 – Status of group or organisations**

Respondents described the status of their group/organisation by selecting one option in the table below.

Region	Unincorporated group	Company limited by guarantee	Educational charity	Charitable trust	Other	TOTAL
East	0	4	0	2	0	6
East Midlands	8	2	1	2	0	13
London	4	9	3	4	7	27
North East	0	4	1	1	0	6
North West	3	9	0	0	3	15
South East	4	5	1	1	2	13
South West	5	4	0	1	0	10
West Midlands	4	1	1	0	1	7
Yorkshire	6	4	2	1	6	19
<b>TOTAL</b>	<b>34</b>	<b>42</b>	<b>9</b>	<b>12</b>	<b>19</b>	<b>116</b>

**Figure 6.1 – Status overview**



Thirty-four (29 per cent) indicated that they had no legal status, in other words they were unincorporated and 19 (16 per cent) indicated 'Other'. Of the 'Other', four were Industrial and Provident Societies, and four were 'sole traders'. Eight described themselves as 'co-operatives', two as 'non-profit partnerships' and one was not recorded.

Of the groups which had been in operation for less than four years 43 per cent (10) had no formal status. Unincorporated groups also tended to be smaller in scale with 19 of the 34 managing less than 10 studio units, 12 managing less than 20 and the remaining three less than 30.

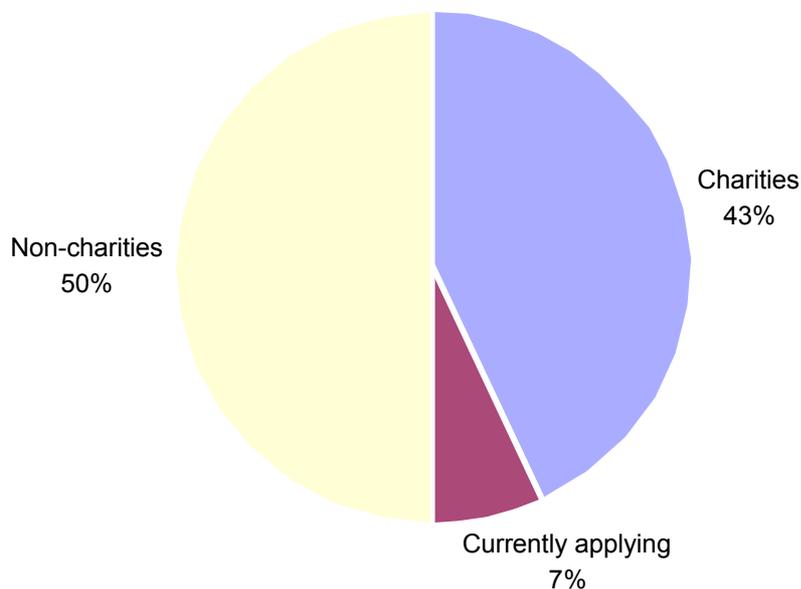
In this context the 'sole traders' operated with a not-for-profit approach, effectively charging for studio space at cost or providing a discount.

**Table 6.2 – Charitable status**

Respondents were asked whether they were a registered charity, an exempt charity or currently applying for charitable status. Charitable status is important because it helps organisations get access to public funding and reductions in business rates.

Region	Registered charity	Exempt charity	Current applying	No charitable status	TOTAL
East	4	2	0	0	6
East Midlands	3	2	0	8	13
London	14	4	1	8	27
North East	3	0	0	3	6
North West	4	0	2	9	15
South East	5	0	2	6	13
South West	3	0	3	4	10
West Midlands	0	0	0	7	7
Yorkshire	6	0	0	13	19
<b>TOTAL</b>	<b>42</b>	<b>8</b>	<b>8</b>	<b>58</b>	<b>116</b>

**Figure 6.2 – Charitable status overview**



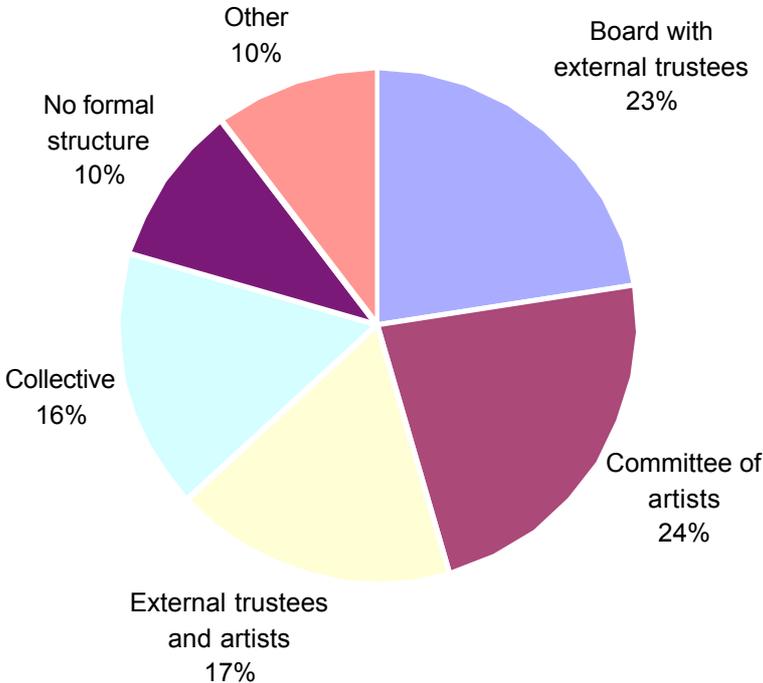
There were 50 charities (43 per cent). Of the rest, 66 did not have charitable status and 8 of those (7 per cent) were currently applying. Twenty (87 per cent) of the groups formed in the last four years and 33 (75 per cent) managing less than 10 units did not have charitable status.

**Table 6.3 – Governance**

Respondents were asked how their group or organisation was governed.

Region	Formal committee structure with external trustees	Committee of artists / tenants elected from membership	Combination of first two	As a collective	No formal structure	Other	TOTAL
East	2	3	1	0	0	0	6
East Midlands	1	1	1	4	2	4	13
London	11	7	4	2	0	3	27
North East	3	0	1	0	2	0	6
North West	2	5	3	2	2	1	15
South East	4	5	2	2	0	0	13
South West	1	1	4	1	2	1	10
West Midlands	0	4	1	0	1	1	7
Yorkshire	2	1	3	8	3	2	19
<b>TOTAL</b>	<b>26</b>	<b>27</b>	<b>20</b>	<b>19</b>	<b>12</b>	<b>12</b>	<b>116</b>

**Figure 6.3 – Governance overview**



Of the 'Other', eight were leaseholder managers, three were sole traders and one was part of a larger organisation/institution.

**Affiliation**

Respondents were asked whether they were affiliated to or a member of any other organisation. 25 (22 per cent) indicated that they were.

Respondents were not given categories to choose from and may have interpreted ‘affiliation’ or ‘membership’ in differing ways. Only one group indicated that it was part of a local studio network and two that they were affiliated to the National Housing Federation. Ten were associated with a particular arts network which related more to the exhibition of work than studio space provision.

Two groups were directly linked to galleries, five were wholly owned by charitable trusts and one had links with a particular school of art and design.

Two respondents were members of a business support network/forum and two were ‘charitable’ offshoots of commercial companies.

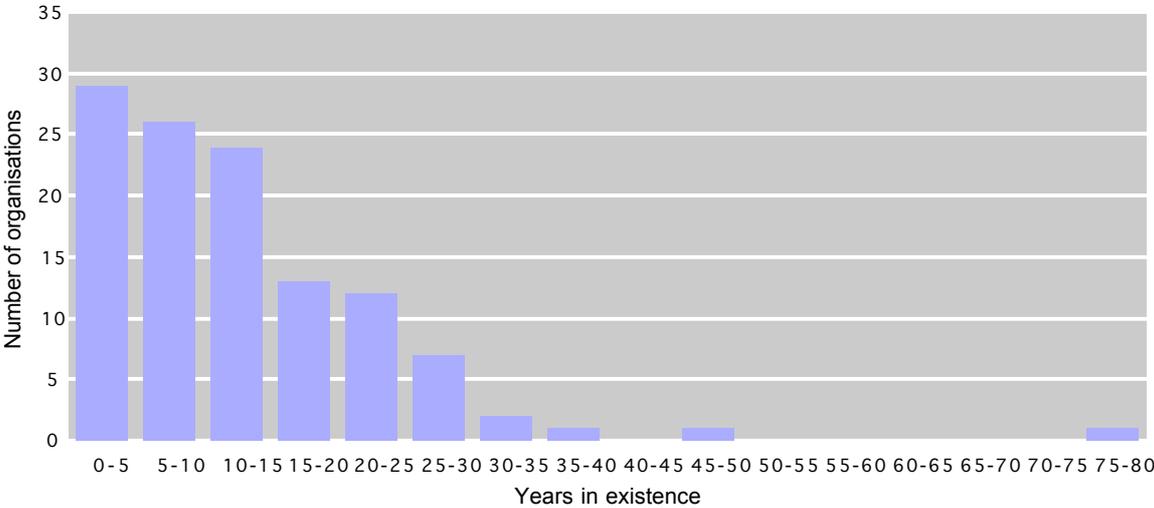
It is clear that there is no formal network that links studio groups and organisations together and no professional body to represent them.

**Table 6.4 – Formation of group or organisation**

Respondents were asked when their group first became active and when the organisation was formed.

Years in existence	No of organisations
0 to 5	29
5 to 10	26
10 to 15	24
15 to 20	13
20 to 25	12
25 to 30	7
30 to 35	2
More than 35	3
<b>Total</b>	<b>116</b>

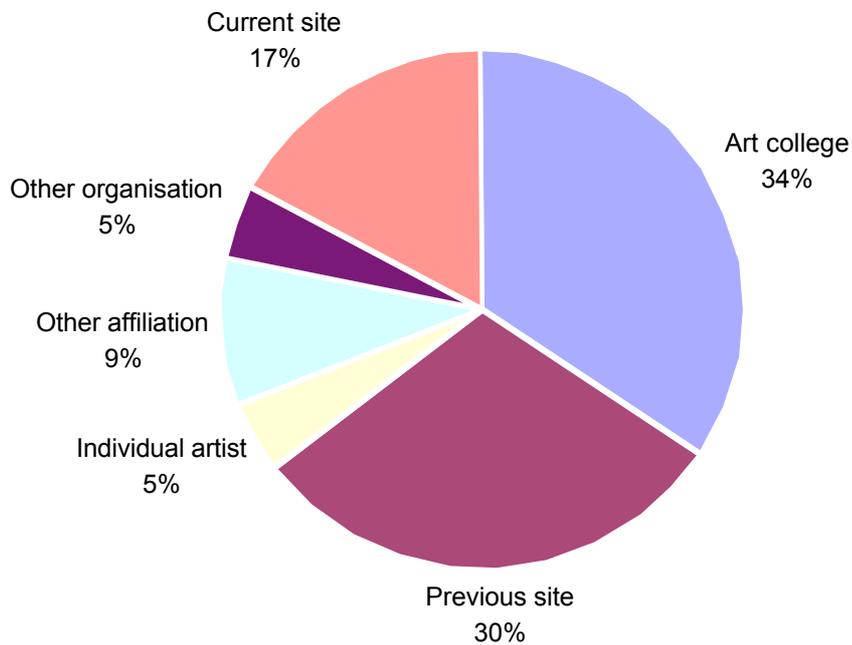
**Figure 6.4 – Number of years in existence**



Of the 116 groups and organisations, 79 (68 per cent) had been formed in the last 15 years. From our experience we believe there are more now than say 20 years ago, but we cannot state this with certainty as previous research does not provide us with directly comparable figures.

Respondents were also asked: ‘where was the group first active? (i.e. at a different location or in another context e.g. art college)’. Of the 87 responses to this question, 30 groups had been associated with a particular art college, 26 had moved from a previous studio site. Four said that their studio buildings had been the initiative of particular artists who then approached others to share occupation. Eight had originally worked together in a different art-related context and four groups said that the studios had been created by another existing company or charitable trust. 15 groups had first become active at the site they currently occupied.

**Figure 6.5 – Origins of studio groups/organisations**

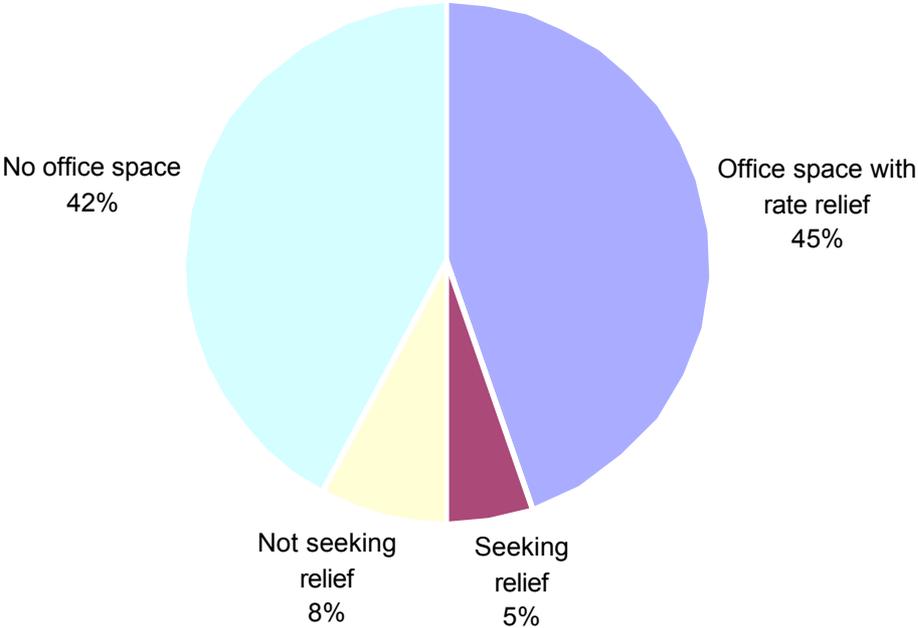


**Table 6.5 – Office space and rate relief**

Of the 116 organisations, 67 had separate office/administrative space. They were asked: ‘Do you have or are you currently seeking Business Rate relief on your office/administrative space?’

Region	Mandatory 80% relief	Discretionary relief	Both	Not seeking	Seeking	No response	TOTAL
East	3	0	2	0	0	0	5
East Midlands	0	0	2	0	1	0	3
London	8	0	7	2	3	0	20
North East	0	1	0	2	0	0	3
North West	3	2	3	3	0	0	11
South East	3	3	1	0	0	1	8
South West	0	2	1	2	1	0	6
West Midlands	1	1	1	0	1	0	4
Yorkshire	6	1	0	0	0	0	7
<b>TOTAL</b>	<b>24</b>	<b>10</b>	<b>17</b>	<b>9</b>	<b>6</b>	<b>1</b>	<b>67</b>

**Figure 6.6 – Office space and business rate relief**



**VAT**

Respondents were asked whether the organisation was registered for VAT.

22 organisations (19 per cent) were registered for VAT, 94 (81 per cent) were not.

## Staff

Groups and organisations were asked how their studios were run on a day-to-day basis: whether they had paid staff (including payment in kind, such as a free studio) and if so what would be the average total number of paid staff days worked each week.

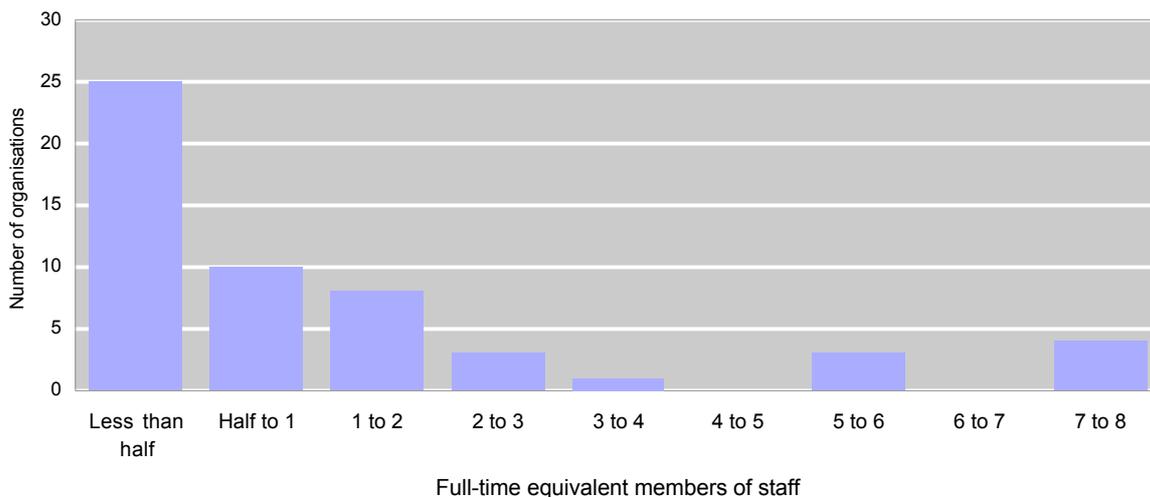
Of the 116 organisations, 61 were run on a voluntary basis and 55 had some paid staff. Of the 55 organisations with paid staff the amount of staff days worked expressed in terms of full-time equivalent is shown in the table 6.6. For example eight of the 55 organisations employed between one and two full-time members of staff.

It is a striking feature of the studio providers that most operate with no paid staff or less than a 0.5 full-time equivalent paid help.

**Table 6.6 – ‘Full-time equivalent’ staff days in groups with paid staff**

Number of full-time staff	No of organisations	Number of full-time staff	No of organisations
No response	1	Up to 4 full-time	1
Less than 0.5 full-time	25	Up to 5 full-time	0
Up to 1 full-time	10	Up to 6 full-time	3
Up to 2 full-time	8	Up to 7 full-time	0
Up to 3 full-time	3	Up to 8 full-time	4
		<b>TOTAL</b>	<b>55</b>

**Figure 6.7 – Paid members of staff**



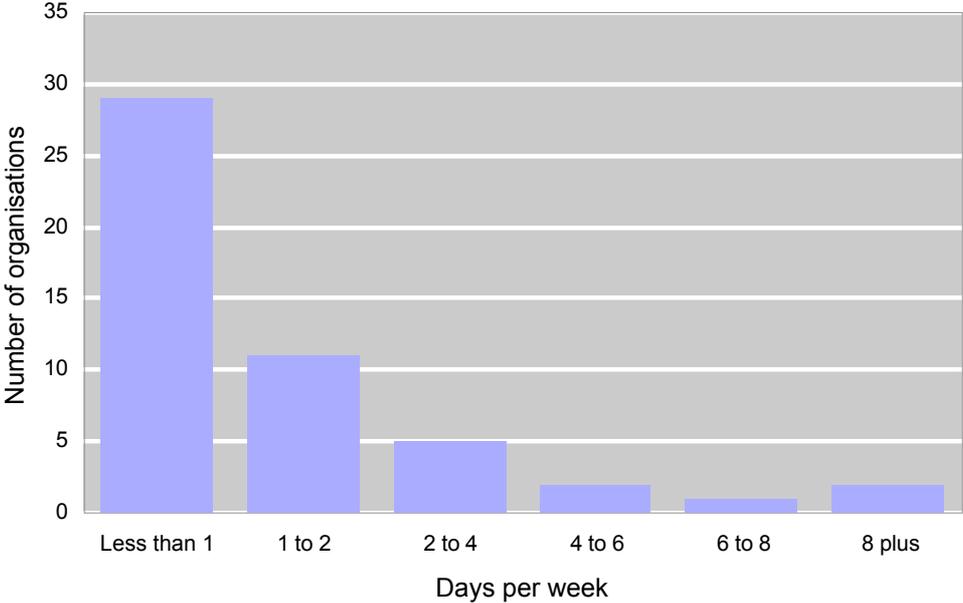
The seven organisations which employed more than five full-time members of staff were together managing a total of 1,444 studios, amounting to 43 per cent of the national total.

Groups and organisations were asked if their paid staff were supported by volunteers and if so what would be the average total number of volunteer days per week. Of the organisations with paid staff the amount of volunteer days worked each week is shown in table 6.7.

**Table 6.7 – Volunteer days per week in organisations with paid staff**

Volunteers – days per week	No of organisations
0	29
Less than 1	5
1 to 2	11
2 to 4	5
4 to 6	2
6 to 8	1
More than 8	2
<b>TOTAL</b>	<b>55</b>

**Figure 6.8 – Number of volunteers supporting paid members of staff**



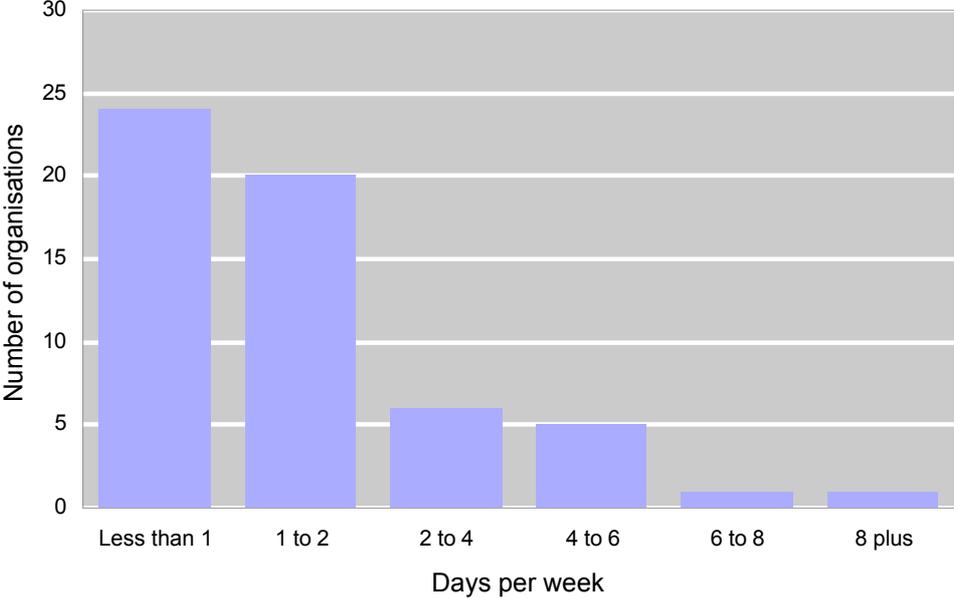
The 61 groups with no paid staff (i.e. run as collectives on a voluntary basis) were asked what the average total number of volunteer days were worked each week.

**Table 6.8 – Volunteer days per week in organisations with no paid staff**

Volunteers – days per week	No of organisations
No response	4
Less than 1	24
1 to 2	20
2 to 4	6
4 to 6	5
6 to 8	1
8 plus	1
<b>TOTAL</b>	<b>61</b>

**Figure 6.9 – Organisations run as voluntary collectives**

Number of volunteer days per week – the national picture



## Funding

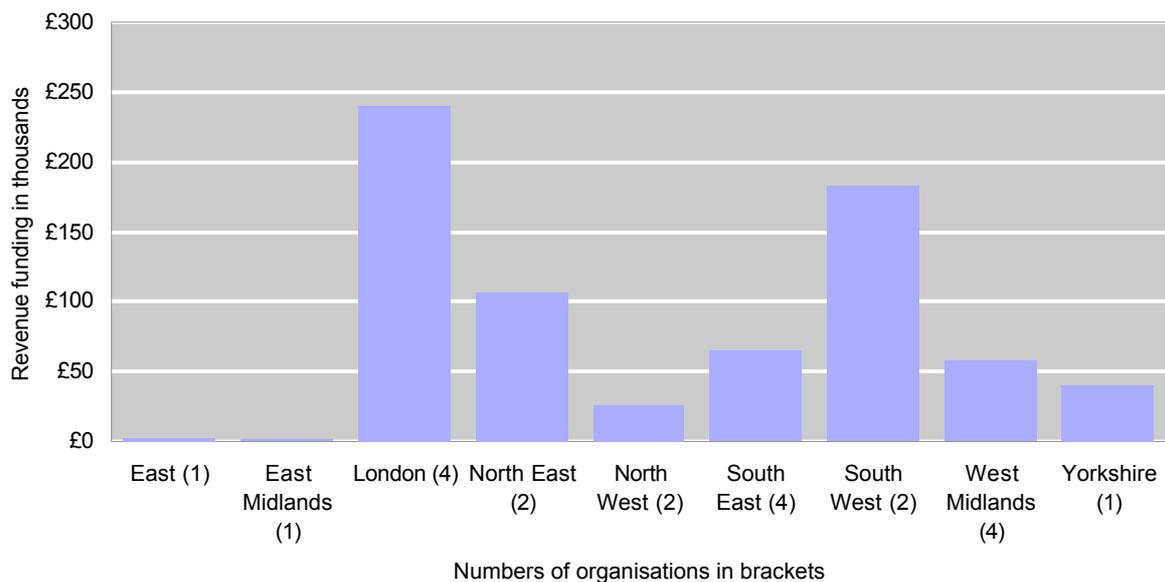
Groups and organisations were asked about any forms of revenue funding they received towards the cost of their activities in providing studio space for artists. When conducting the interview the emphasis was placed on studio provision rather than the other activities with which studio groups are engaged such as running a gallery or undertaking educational work.

During the 2003/04 financial year, 21 organisations (18 per cent of the total), received revenue funding as shown in table 6.9. The table shows the number of studio units managed by funded organisations which amounts to 49 per cent of the national total.

**Table 6.9 – Revenue funding**

Region	Revenue funding	Total funding	Studio units managed
East	1	£2,250	26
East Midlands	1	£700	8
London	4	£240,530	1,208
North East	2	£107,000	34
North West	2	£25,500	14
South East	4	£65,000	63
South West	2	£183,000	147
West Midlands	4	£58,031	141
Yorkshire	1	£40,000	64
<b>TOTAL</b>	<b>21</b>	<b>£722,011</b>	<b>1,705</b>

**Figure 6.10 – Distribution of revenue funding by region (2003/04)**



## Funding - sources

Groups and organisations were asked to give the sources of their revenue funding, but not the breakdown of sources if they were funded by one or more organisation.

**Table 6.10 – Revenue funding sources**

Region	Arts Council England	Local authority	Other
East	0	1	1
East Midlands	0	1	1
London	4	1	1
North East	2	1	1
North West	2	0	1
South East	2	4	1
South West	3	4	2
West Midlands	0	4	3
Yorkshire	1	1	0
<b>TOTAL</b>	<b>14</b>	<b>17</b>	<b>11</b>

## Equal opportunities and monitoring

Groups and organisations were asked whether they had a written equal opportunities policy. Sixty-nine (59 per cent) indicated that they had. They were also asked if they ask their artist/tenants to complete a monitoring form which includes questions about disability or ethnicity for statistical purposes; 28 (24 per cent) did so.

## Newsletter

Groups and organisations were asked whether they provided any form of newsletter for their artists/membership; 42 (36 per cent) did this.



## 7 Buildings – general overview

This chapter looks at all the buildings, whether owned or rented. It presents data on:

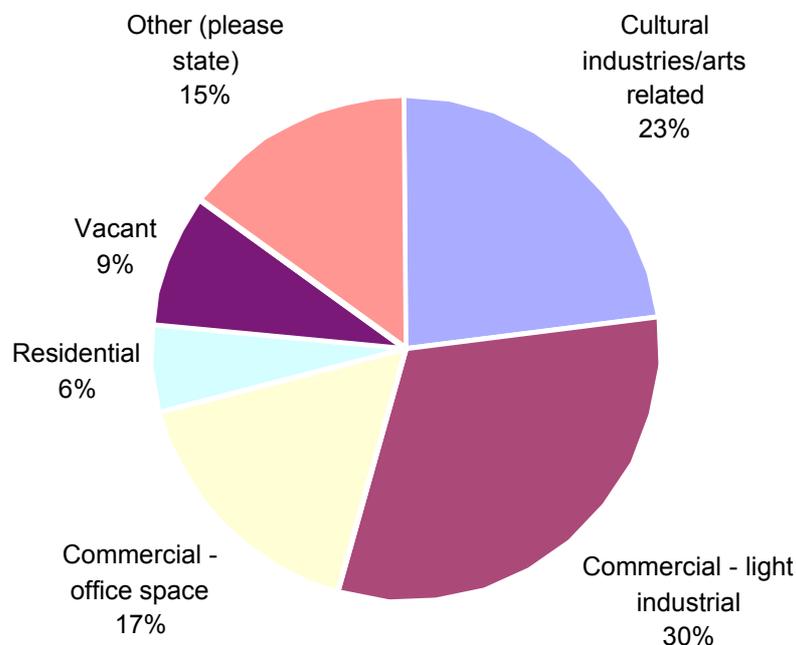
- Nature of occupation
- Location and access
- Designed or adapted for purpose
- State of repair, heating and security
- Disability access
- Conversion
- Rate relief
- Other uses and activities

### Buildings – nature of occupation

Groups and organisations were asked whether they occupied the whole or part of their buildings.

Almost half the studio organisation (74 [45 per cent]) were the sole occupiers of their buildings. Of the 92 buildings (55 per cent) where occupation was shared with other tenants, the nature of occupation of the other parts is shown in figure 7.1.

**Figure 7.1 – Nature of occupation of others in studio buildings**



Twenty-four respondents (15 per cent) described the 'other' uses: council offices, charity furniture store, 'a controlled ruin', theatre storage, retail (5), community organisations (7), meeting rooms, agricultural storage, hotel, nursery, health centre, Post Office, restaurant, café, fast food outlet, tourist information office, 'commercial leisure', work/live, library, night club and sound studio.

## **Buildings – location and access**

### *24-hour access*

Respondents were asked whether they had 24-hour access to their buildings or premises. Of the 166 buildings, only 11 (7 per cent) had restricted access with 155 (93 per cent) having access at any time. As most artists support their practice with other employment, having access to their studio space beyond the 9 to 5 working week is essential.

### *Access to public transport*

Of the 166 buildings, 91 (55 per cent) were described as having 'good' access to public transport, 59 (35 per cent) 'fair' and 16 (10 per cent) 'poor' access. It is worth noting that respondents were asked simply to record their perception of quality of access (as with parking, below) and were not given defined choices, such as 'within 5 miles of a main line railway station'.

### *Parking*

Respondents were asked to assess their loading and parking facilities. Of the 166 buildings, 79 (48 per cent) were described as having 'good', 55 (33 per cent) 'fair' and 32 (19 per cent) 'poor' facilities.

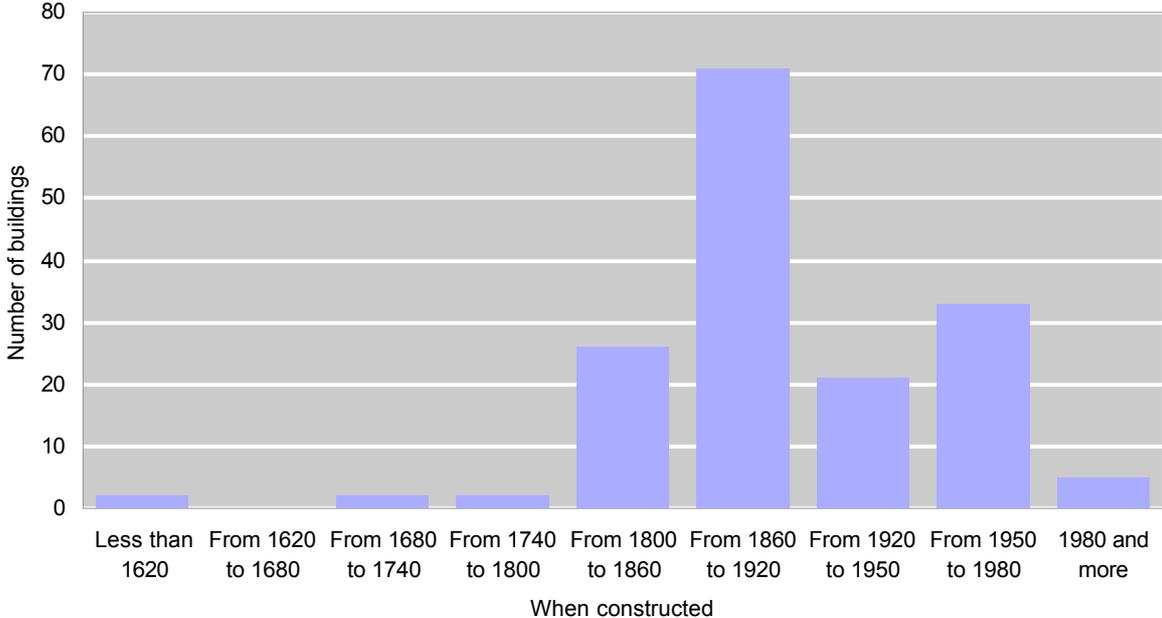
### *Regeneration funding*

In three-quarters of all cases, organisations were aware of the availability of regeneration funding where their buildings were located. Of the 166 buildings, 81 (49 per cent) were in areas qualifying for European or other forms of regeneration funding and 44 (26 per cent) were not. In 41 cases (25 per cent), the group or organisation did not know.

**Nature of building or premises**

**Figure 7.2 – Age of buildings**

Respondents were asked when their buildings were constructed. The chart below shows 162 responses.

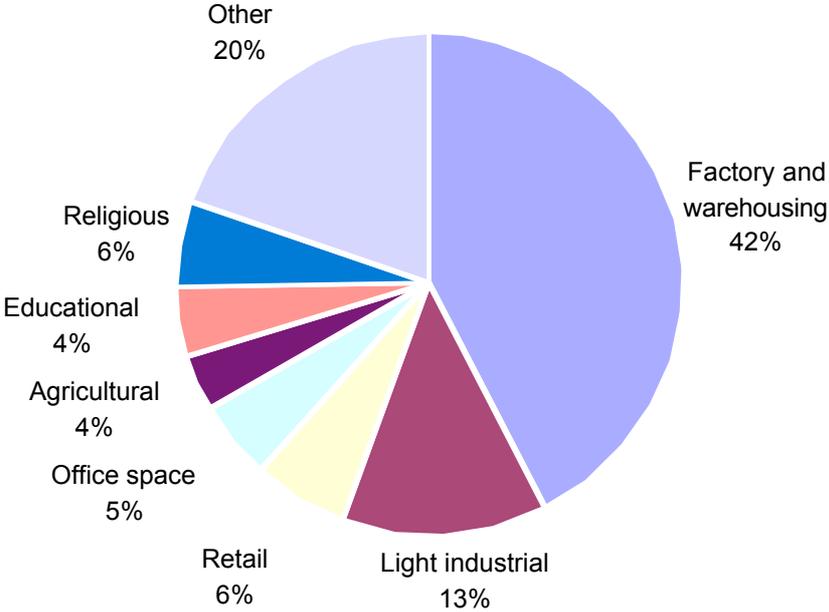


Over three-quarters of buildings were more than 50 years old, suggesting a high repairs and maintenance requirement.

**Figure 7.3 – Designed and built or adapted**

Respondents were asked whether their studio premises were designed and built, or adapted, for their current purpose. Of the 164 responses, scarcely any were purpose-built: 160 buildings (96 per cent) had been adapted to create studio space. Only four (2 per cent) had been designed and built as artists' studios.

Of the 160 buildings, 162 original uses were described. The chart below shows the main categories:



Of the 69 buildings (42 per cent) originally constructed as factories or warehouses, 32 were for general manufacturing, 21 for textiles and 16 for general warehousing. General manufacturing included: bicycles, brushes, chocolate, cigarettes, custard, cutlery, furniture, lino, rope, shoes and veneer. Textiles included carpets, knitwear and lace.

There were 19 premises (13 per cent) used for light industrial purposes including three printworks.

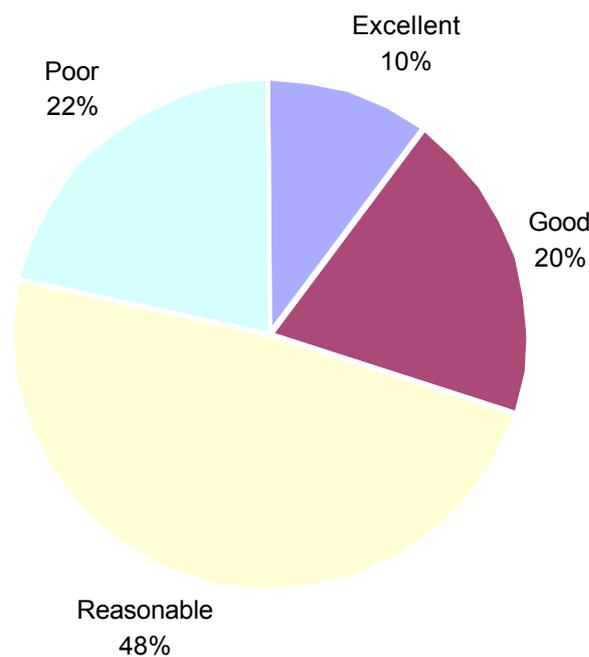
There were ten retail, nine religious, eight office, seven educational and six agricultural buildings. The religious premises included a Quaker meeting house and a Carmelite nunnery.

There were 32 buildings (20 per cent) constructed for a variety of purposes including police and fire stations, bakeries, stables, laundries, a public house, a snooker hall, a cinema, a banqueting hall, a military keep with prison cells, a maternity hospital, potting sheds and a boat building yard.

Respondents were also asked what their building was most recently used for before they took occupation. 108 buildings (65 per cent) were no longer being used for their original purpose.

#### Figure 7.4 – State of repair

Respondents were asked to describe the state of repair and general condition of their buildings. It is worth noting that respondents were asked to record their perception of the state of repair and the responses are not based on independent condition surveys. It is possible that perceptions of condition might be influenced by cost. For instance, a very cheap building might have been perceived to be in an adequate condition simply because it represented good value for money.



Nearly a quarter (22 per cent) of all buildings were considered to be in a 'poor' condition.

### Heating

Of the 166 buildings 63 (38 per cent) had some form of central heating system, but 103 (62 per cent) had no heating of this kind.

### Security

For more than half (95 [57 per cent]) of respondents security from intruders was a significant issue. In the previous 12 months 31 (19 per cent) had had their building broken into.

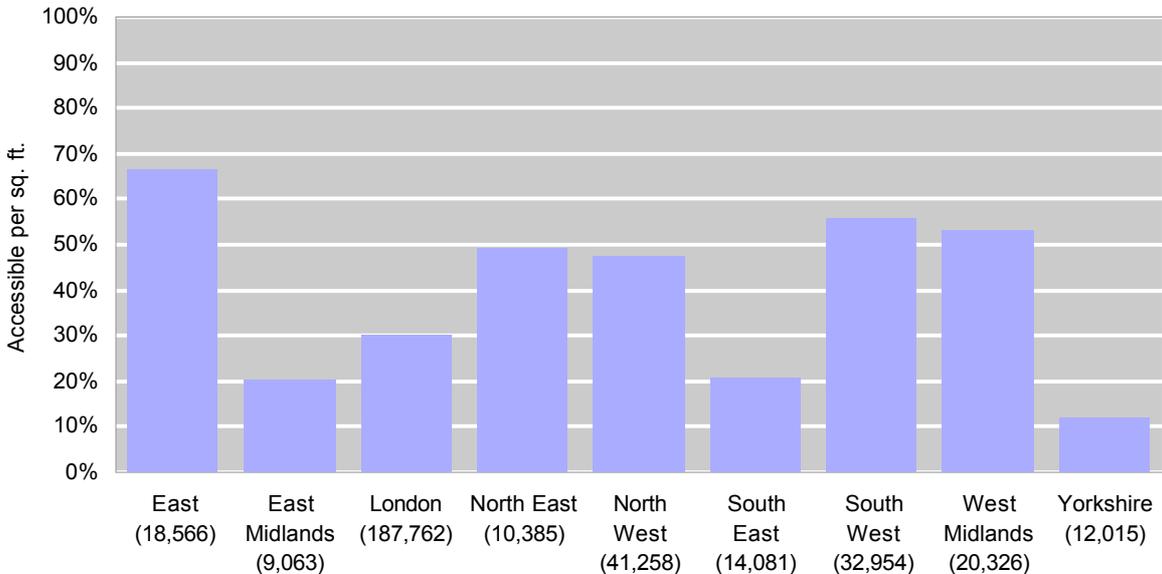
### Access

Respondents were asked whether their building had been professionally audited to assess the level of accessibility. Of 165 responses, 132 (80 per cent) indicated that they had not.

Of the 33 (20 per cent) who indicated that an access audit had been undertaken, 29 (88 per cent) said that they had initiated it.

Respondents were asked to estimate how much of the building they occupied was accessible to people using wheelchairs. As with the question about the state of repair of buildings, respondents' perceptions of accessibility may not be the same as an independent access auditor. The following chart shows the amount of accessible space calculated as a percentage of the total net square footage of studio space in each of the regions.

**Figure 7.5 – Accessible space per region**



## **Awareness of Disability Discrimination Act**

119 respondents (72 per cent) were aware of the potential impact of the Disability Discrimination Act 1995 (DDA) on their building.

45 respondents (27 per cent) had taken some steps to comply with the DDA. Of these 20 had completed work and 25 were drawing up plans and/or commissioning access audits.

In four instances organisations had been able to achieve 'full' accessibility either through new build or major conversion work. Through the provision of ramped access, accessible toilets and signage, 15 organisations had achieved partial accessibility, though in a number of cases upper floors remained inaccessible to wheelchair users. One organisation achieved accessibility for educational workshops by holding them at a different location.

Of the 25 organisations who were preparing to take steps, eight had commissioned or were in the process of commissioning access audits and one of those had decided to seek alternative premises because the cost of implementation would have been uneconomic. The remaining 17 had made improved access part of the next phase of their development plans and many were currently seeking funding.

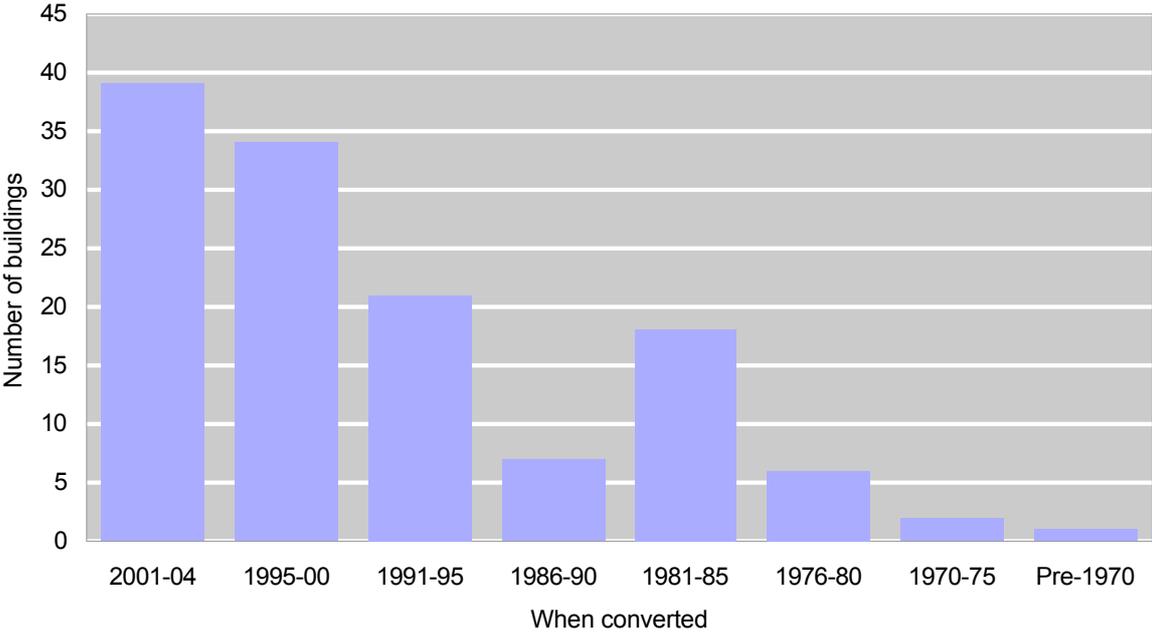
## **Conversion of buildings or premises to studio space**

Respondents were asked whether their building was already suitable for its use as studio space. Of 164 responses, 129 (78 per cent) replied 'no'.

The 35 (22 per cent) who replied 'yes' were asked whether the building had been converted/adapted by another body, such as a local authority on behalf of the group/organisation. Six (17 per cent) of the 35 said 'yes', 29 'no', suggesting that 29 buildings were of a nature already suited to studio use and occupation, that is not requiring conversion.

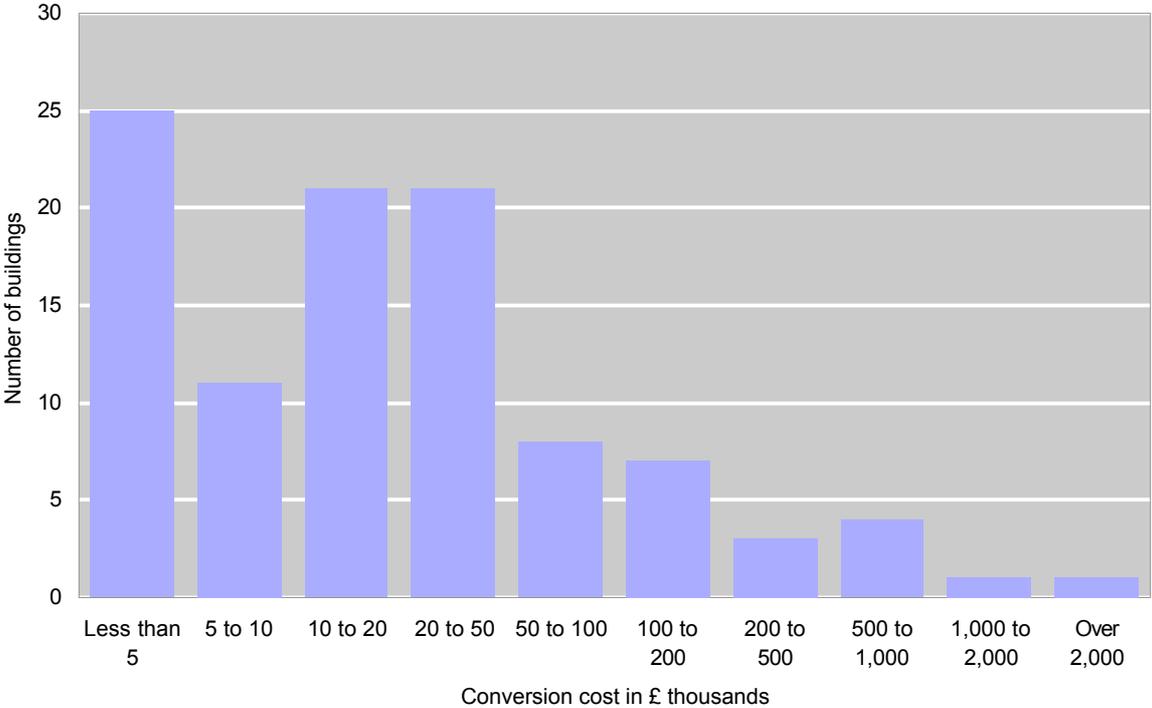
Of the 129 (78 per cent) who said that their building needed to be adapted, 126 (98 per cent) said that they had carried out the work of conversion/adaptation.

**Figure 7.6 – When conversion work was undertaken**



**Figure 7.7 – Cost of conversion**

Respondents were asked to state the cost of the conversion work to their studios. There were 102 responses.



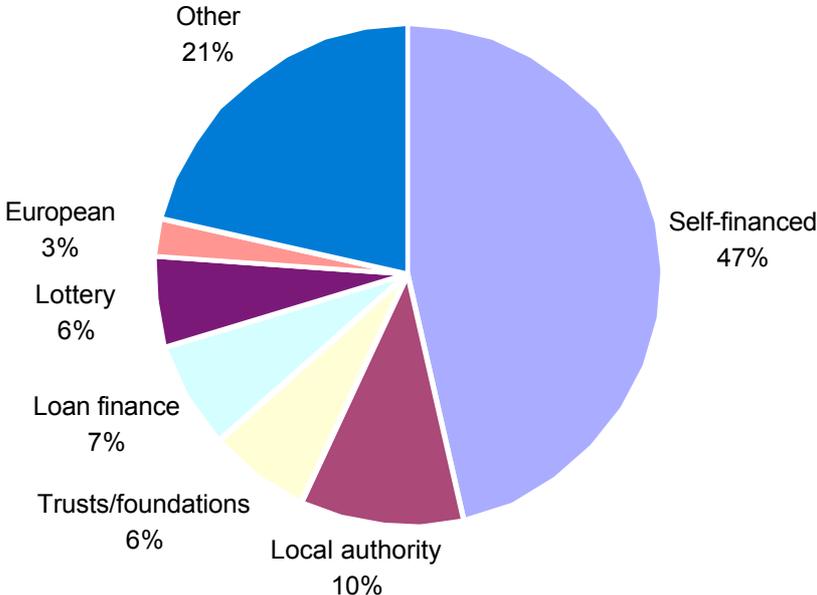
This expenditure was made over a range of years and no adjustment has been made for inflation or the scale of the conversion work undertaken. Even so, it seems that much of the work was carried out on a shoe-string, with 57 of the 102 buildings converted for under £20,000 and 25 of these converted for under £5,000.

**How conversion work was organised**

Groups and organisations were asked how the conversion work was organised. Of 125 responses, 40 (32 per cent) organised it themselves (self-help), 48 (38 per cent) organised it themselves using external contractors for some of the work and 37 (30 per cent) had all the work carried out by an external contractor.

**Figure 7.8 – How conversion work was financed**

Groups and organisations were asked how conversion work was financed. Respondents provided a percentage breakdown of the total cost divided between seven finance categories. Complete data was available for 137 buildings and the national spread is shown in the chart below. Respondents were not asked to identify ‘other’ sources.

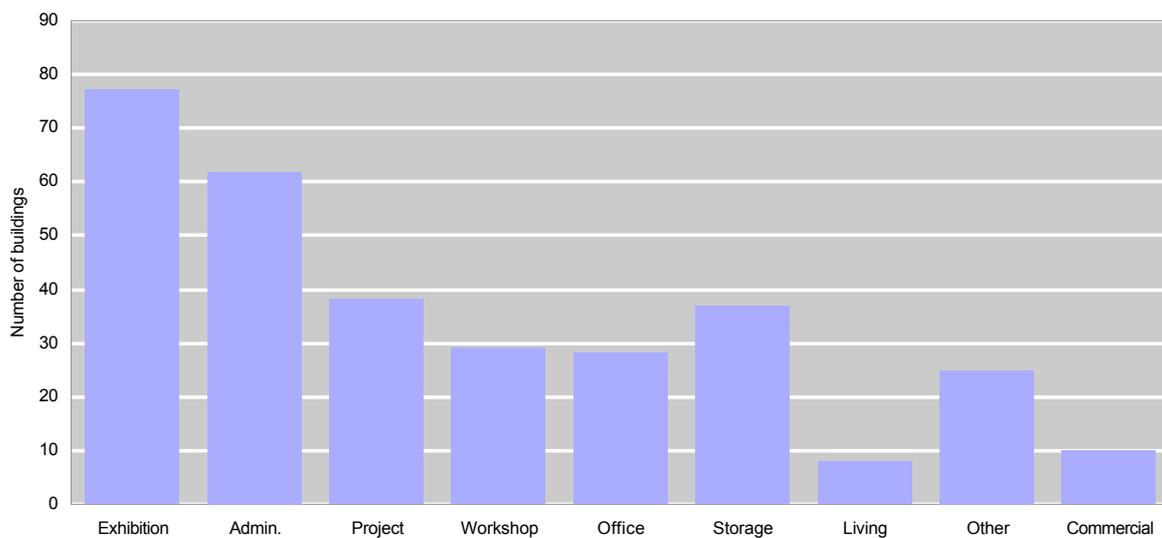


Nearly half (47 per cent) of the conversion costs were provided by groups and organisations themselves.

### Figure 7.9 – Use of studio buildings for other purposes

Respondents were asked if they used parts of their buildings or premises for other purposes. Of 166 buildings, 50 were used solely as studio space. The majority of studio buildings (70 per cent) are used for other purposes for the benefit of the public as well as artist/tenants.

Of the 116 buildings where groups or organisations used parts of their buildings for other purposes the uses were identified as follows:



The number of citations for each category is as follows:

- Gallery, exhibition, performance space (77)
- Administrative space for group of organisation (62)
- Project space for tenants (38)
- Equipped workshop space for tenants (29)
- Equipped office space for tenants (28)
- Dedicated storage space for tenants (37)
- Living accommodation (8)
- Space let to other cultural or voluntary organizations (25)
- Space let commercially (10)

25 respondents indicated other uses not covered by the categories above which they described as follows:

- Billboard site on flank wall of building
- Kitchen (4)
- Meeting room
- 12 acre rural farm site
- Education space, café, and arts material shop

IT suite  
Communal kitchen/meeting room  
Framing area  
Educational workshop space (2)  
Open access print and photographic facility  
International residency programme  
2 Bars, Theatre, Dance Studio and Nightclub  
Rehearsal space  
Foundry  
Communal tea room and lounge  
Work/live space (3)  
Media resource centre (3)



## 8 Buildings – rented premises

Scarcely a sixth of studio buildings in our survey are owned. The rest are rented – two-thirds from private landlords. A significant number of studio buildings are ‘at risk’, jeopardising, within the next ten years, the future of more than 800 artists’ studios. That represents around a quarter of all the collectively managed fine art studios in England.

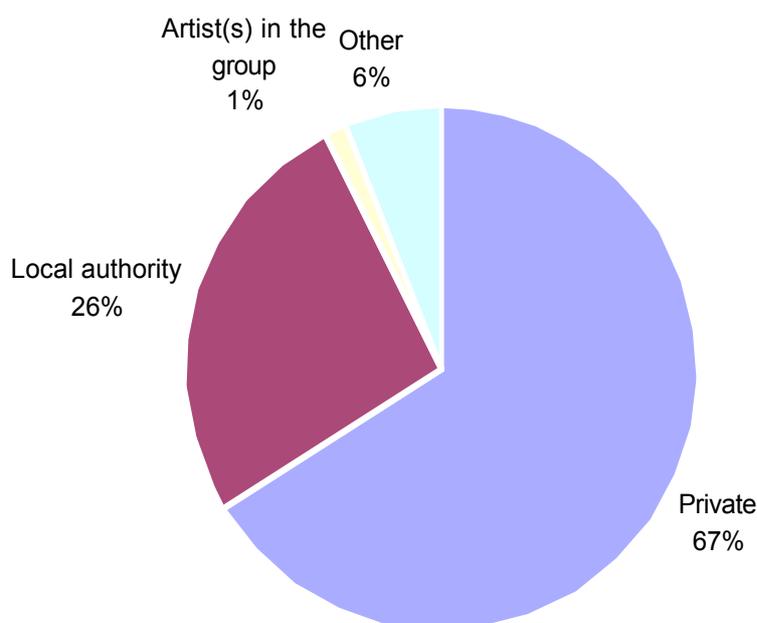
This chapter presents data about rented premises, namely:

- Landlords
- Leases and security
- Buildings at risk
- Costs

### Figure 8.1 – Nature of landlord

Respondents were asked to indicate if they rented their building or premises. Of the 166 buildings in the survey, 144 (87 per cent) were rented and 22 (13 per cent) were owned (see Chapter 9 for more on owned buildings).

If renting, respondents were asked about their landlord. 95 were renting from a private landlord, 38 from a local authority, two from an artist or artists in the group and nine indicated ‘other’.



Of the 'other', three were renting from a charitable trust, one from a community trust, one from the Church Commissioners, one from Norwich Historic Churches Trust, one from the Crown Estate Commissioners and one from English Partnerships. One group was renting from another studio organisation.

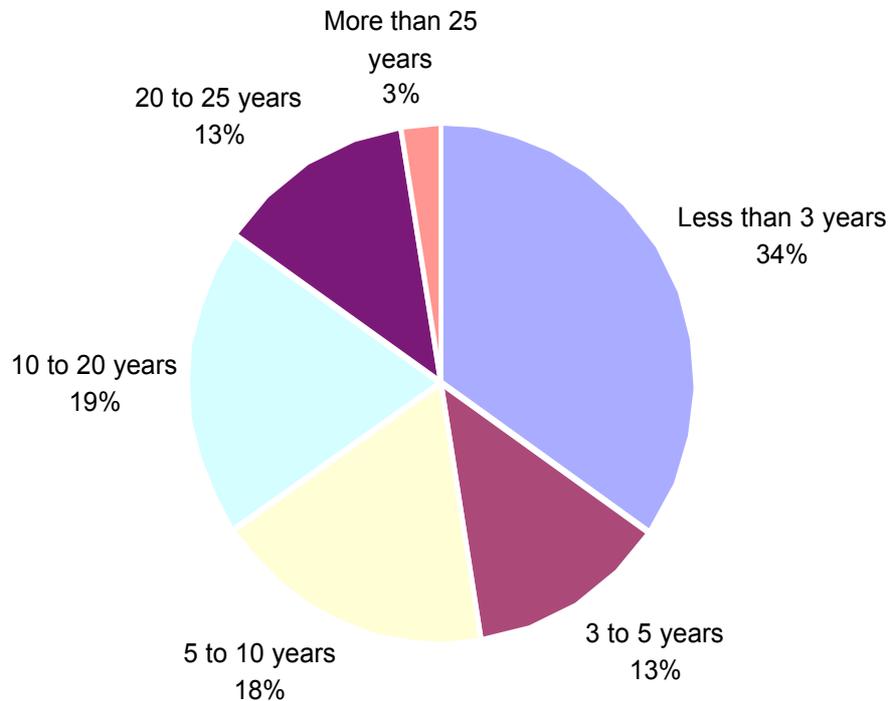
### Form of agreement

Organisations were asked whether they occupied on a lease, a licence or some other form of agreement. Of the 144 rented buildings 115 (80 per cent) were held on leases, 7 (5 per cent) on licences and 22 (15 per cent) replied 'other'.

Of the 'other', nine organisations had no current agreement, six had agreements that had now expired, three were currently negotiating a lease and one was held on a tenancy-at-will. In three groups the landlord had a separate form of agreement with each individual artist.

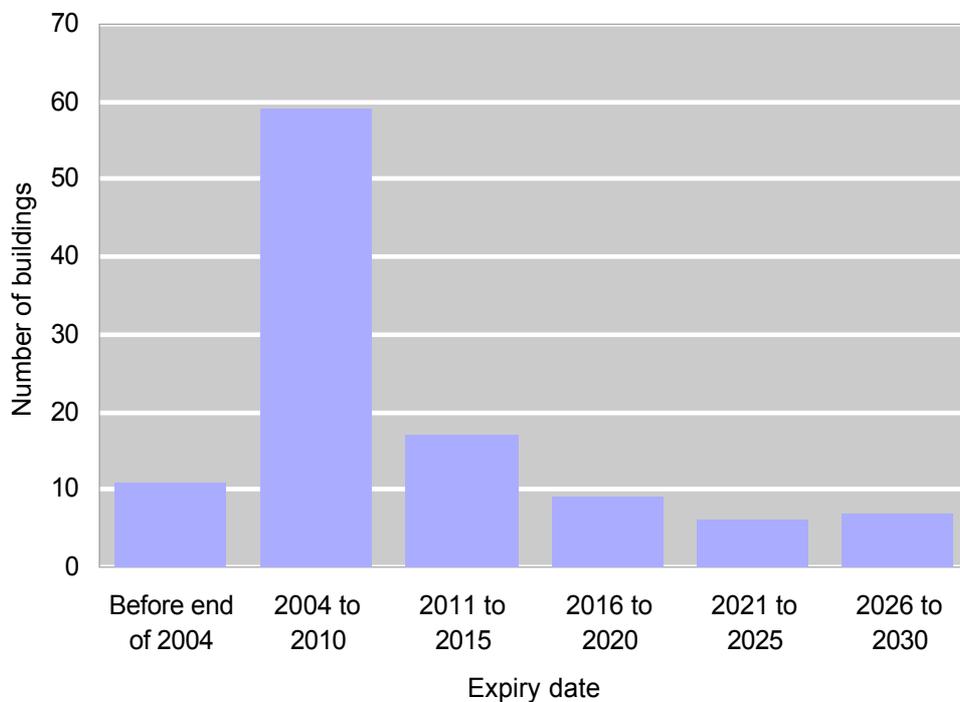
### Figure 8.2 – Length of agreement

Organisations who rented buildings were asked what the length of their agreement was. Of the 144 rented buildings there were 118 responses. Those who did not respond either had indefinite leases or did not know the agreement length. The length of agreements of rented buildings is shown below.



### Figure 8.3 – Expiry date of agreements

Organisations renting buildings were asked when their agreements expired. Of the 144 rented buildings, responses were received from 109.



### Leases – security of tenure

Respondents were 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. Of the 113 responses, 37 (33 per cent) indicated that they had renewable leases, 52 (46 per cent) that their leases were excluded and 24 (21 per cent) did not know. It is significant that in one in five cases studio groups did not know whether they had agreed to sign away their rights, or had protection, under the 1954 Act.

### Leases – renewal expectations

Respondents were asked if, when their current lease expires, they expected to be able to negotiate a new lease. Of the 108 responses to this question, 82 (76 per cent) indicated ‘yes’ and 26 (24 per cent) ‘no’.

## Leases – buildings at risk

We analysed data for 119 buildings with lease expiry dates before 2013 (or where expiry dates were unknown) and expectations about renewing leases. Table 8.1 shows leases likely to expire before the end of 2008 and expectations for renewal on a region-by-region basis. Nationally, by the end of 2008, 36 buildings (588 studios) are likely to be vacated, and to the end of 2013 a further seven buildings and 218 studios.

**Table 8.1 – Lease renewal expectations to 2008**

Region	Expect to renew		Expect to vacate		Total	
	Buildings	Studios	Buildings	Studios	Buildings	Studios
East	1	27	2	26	3	53
East Midlands	9	88	2	17	11	105
London	21	384	13	301	34	685
North East	2	42	2	20	4	62
North West	8	136	2	35	10	171
South East	6	76	2	22	8	98
South West	3	54	3	19	6	73
West Midlands	2	38	4	41	6	79
Yorkshire	8	107	6	107	14	214
<b>TOTAL</b>	<b>60</b>	<b>952</b>	<b>36</b>	<b>588</b>	<b>96</b>	<b>1540</b>

**Table 8.2 – Lease renewal expectations 2009 to 2013**

Region	Expect to renew		Expect to vacate		Total	
	Buildings	Studios	Buildings	Studios	Buildings	Studios
East						
East Midlands						
London	13	285	4	130	17	415
North East						
North West			1	33	1	33
South East	2	18	1	10	3	28
South West			1	45	1	45
West Midlands						
Yorkshire	1	36			1	36
<b>TOTAL</b>	<b>16</b>	<b>339</b>	<b>7</b>	<b>218</b>	<b>23</b>	<b>557</b>

## Leases – break clauses

Groups and organisations were asked whether there were any break clauses in their agreements and if so, who can break and when.

Of 99 responses, 33 (33 per cent) indicated that there were break clauses and of these 5 indicated ‘landlord only’, 6 ‘tenant only’ and 22 ‘both’.

Information about ‘when’ was not sufficiently consistent to provide useful analysis.

### Table 8.3 – Rent paid

Organisations were asked what annual rent they paid, calculated per square foot. They were also asked whether this included VAT. Where VAT is included the figure quoted below is net of VAT to provide comparable figures, although many organisations are not registered for VAT so this will be an additional cost.

Reliable data was available in respect of 119 buildings.

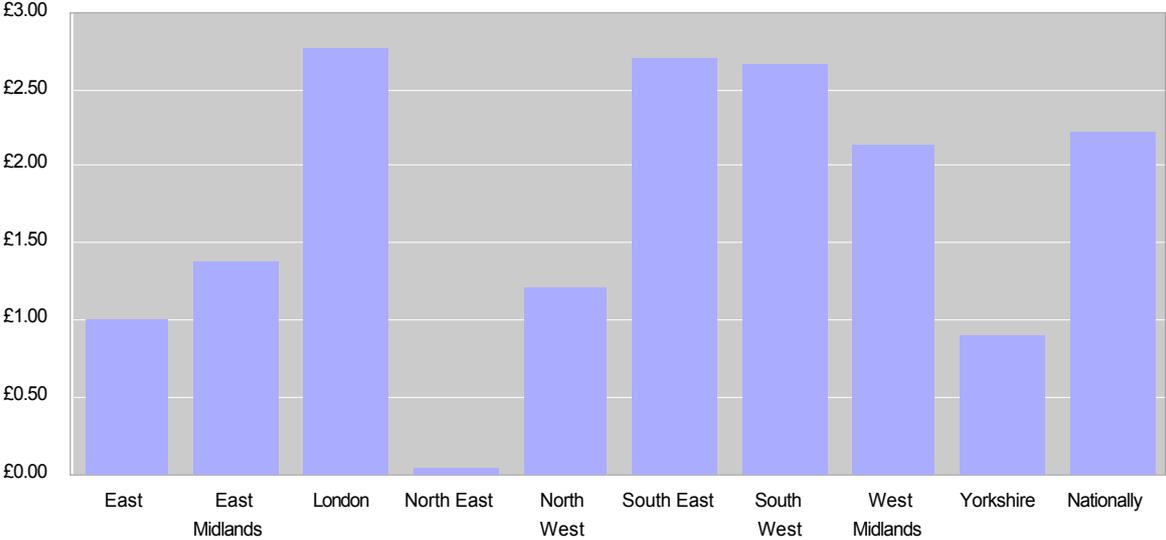
The following table shows the average, maximum and minimum rent paid by studio groups and organisations to their landlords.

Region	Rent per square foot per year		Region	Rent per square foot per year	
<b>East</b>	Average	£1.01	<b>South East</b>	Average	£2.71
	Maximum	£4.00		Maximum	£5.90
	Minimum	£0.00		Minimum	£0.00
<b>East Midlands</b>	Average	£1.39	<b>South West</b>	Average	£2.67
	Maximum	£3.67		Maximum	£4.30
	Minimum	£0.30		Minimum	£1.07
<b>London</b>	Average	£2.78	<b>West Midlands</b>	Average	£2.15
	Maximum	£19.34		Maximum	£7.21
	Minimum	£0.00		Minimum	£0.00
<b>North East</b>	Average	£0.05	<b>Yorkshire</b>	Average	£0.91
	Maximum	£0.61		Maximum	£3.12
	Minimum	£0.00		Minimum	£0.00
<b>North West</b>	Average	£1.22	<b>Nationally</b>	<b>Average</b>	<b>£2.22</b>
	Maximum	£2.11		<b>Maximum</b>	<b>£19.34</b>
	Minimum	£0.00		<b>Minimum</b>	<b>£0.00</b>

There were 13 buildings where groups and organisations were paying no rent to their landlord. In eight cases the landlord was a local authority, in one case the Church Commissions and another English Partnerships. The remaining three buildings were owned by private landlords. In most cases these rent-free agreements were short-term, but three groups had managed to secure long-term arrangements.

**Figure 8.4 – Average rent paid**

The chart below shows the averages of rent paid per square foot per annum nationally.

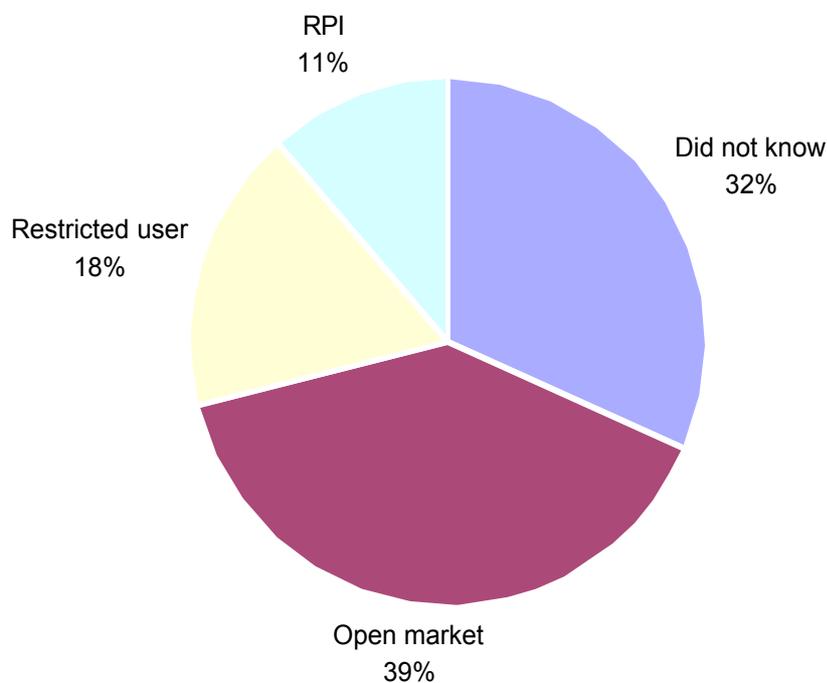


Of the 10 buildings located in rural areas the average rent paid was £0.37 per square foot per year, considerably lower than the national average of £2.22.

### Figure 8.5 – Lease rent review provisions

Respondents were asked how future rent reviews would be calculated. If based on the open market rental value, then groups could be liable to large rent increases in areas where property values were increasing significantly. However if their lease restricted any rent increase to comparison with property with a similar use (restricted user) such as other non-commercial artists' studios, this would limit any rent rise. Some groups may have been able to negotiate a rent review linked to the Retail Price Index, which would not only provide certainty but, at a time of low inflation, relatively low rent increases.

Of 113 buildings which had leases with rent reviews and rent review provisions the responses were as follows:



While 29 per cent said they had managed to limit any future rent increase, 39 per cent were exposed to the open market. The fact that 32 per cent did not know what was in their lease, as far as this question is concerned, is further evidence of the vulnerability of some studio groups.

## **Repairing liabilities**

Respondents were asked whether their repairing liability was full or limited to the original condition of the building when they first occupied.

Of 99 responses, 25 indicated that they had a full repairing liability and 74 that it was limited to the original condition. Of the 74, 30 indicated that a schedule of condition had been drawn up.

## **Special lease conditions**

Respondents were asked whether there were any special conditions attached to their lease agreement, for example alienation, guarantees or tenant's works. Notes included with the questionnaire defined these conditions.

Of the 94 responses, 31 indicated 'yes' and 63 'no'. The majority of leases with 'special conditions' (19) had standard alienation clauses, preventing assignment or sub-letting. Five agreements required guarantors and six had restrictions on use. In one case the tenant was required to carry out work, in another this was the landlord's responsibility once the lease was signed.

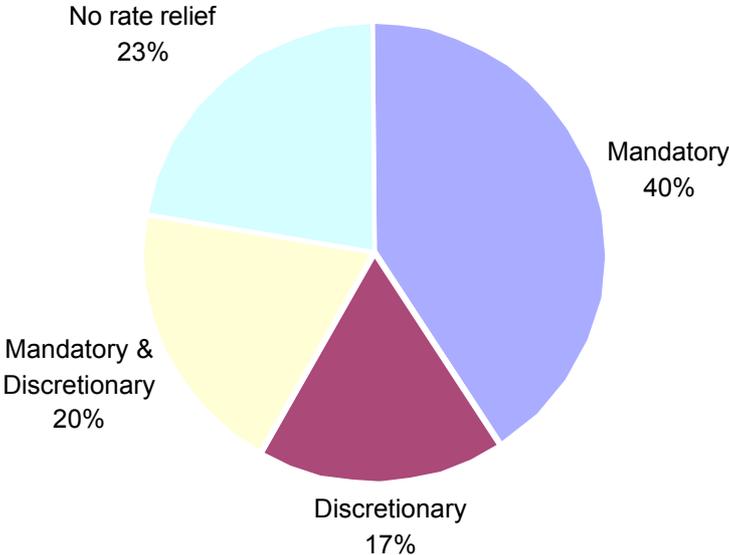
**Figure 8.6 – Business rate relief**

Groups and organisations were asked whether they received business rate relief from the local authority on their studio building. Charities in receipt of mandatory relief pay one fifth business rates. Discretionary relief is granted at the discretion of the local authority and may be 100 per cent.

The value of relief on business rates available to charitable organisations is a significant subsidy for studio providers. In London (based on an analysis of our own Acme Studios’ buildings) the value of this reduction in rates amounts to roughly £1.20 per square foot per year and multiplied across the country would at least be equal to the total amount of direct revenue funding that the sector receives

Of 164 responses, 127 (77 per cent) either received mandatory relief, discretionary relief or both. 37 (23 per cent) received no rate relief and of these 19 (51 per cent) were currently applying for relief.

Figure 8.6 shows the national picture which includes both rented and owned buildings.





## 9 Buildings – owned premises

Less than a sixth of the 166 buildings surveyed were owned and therefore permanent. In terms of net square footage this represents 20 per cent of the total space managed nationally. This chapter presents data about the owned buildings.

**Table 9.1 – Owned buildings**

Of 166 buildings included in the survey, 22 (13 per cent) were owned, representing 20 per cent of the total national square footage.

The table below shows the distribution of owned building per region with square footages:

Region	Number of owned buildings	Total square footage
East	0	0
East Midlands	2	16,375
London	8	73,016
North East	0	0
North West	2	10,998
South East	2	27,971
South West	4	34,457
West Midlands	1	18,000
Yorkshire	3	28,591
<b>TOTAL</b>	<b>22</b>	<b>209,408</b>

In 17 cases the studio organisations owned the freehold. In five cases organisations had bought long leasehold interests of, for example, 99 years.

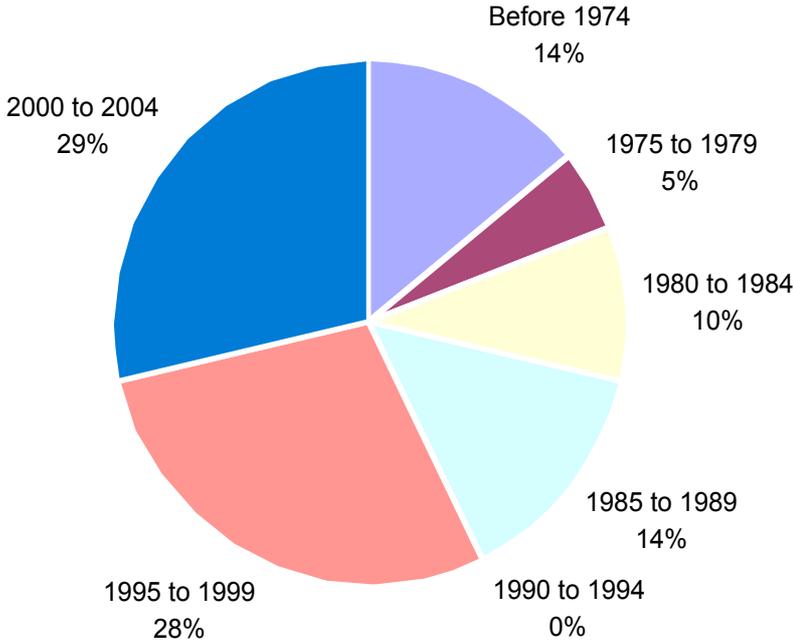
Of the 22 buildings, 19 were existing buildings which had been converted to provide studio space. Three were newly built and designed for purpose.

**Figure 9.1 – Purchase dates of buildings**

Organisations were asked when their buildings were purchased, what the purchase price was and how the purchase was funded.

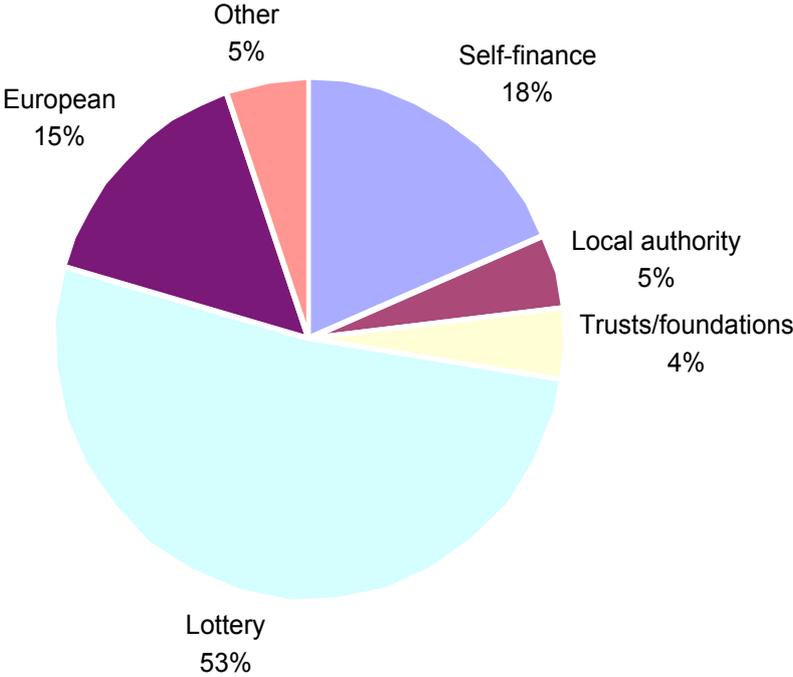
The chart below shows the purchase dates of 21 buildings (one was not known). Of the three buildings purchased before 1974, one was in 1891, one in 1927 and one in 1954. These 3 were relatively small buildings totalling 8,076 square feet (4 per cent of the total of owned studio space).

Although owned buildings represented only 20 per cent of managed studio space nationally, a significant number of buildings, twelve, had been acquired in the last ten years and these represented 68 per cent of the total square footage of all owned buildings.



**Figure 9.2 – Cost of purchase and sources of funding**

Of the 12 buildings purchased since 1995, information about purchase price and sources of funding was available from ten. Purchase price in this context includes the capital development cost of a building if it was newly constructed. Of a total for the ten buildings of £9,457,000 the sources of funding were as follows:



The National Lottery has been a significant source of funds helping to secure a number of major buildings over the last 10 years.

**Current capital value**

Organisations were asked to provide an estimate of current capital value. The total figure for the ten buildings had risen from £9,457,000 (when purchased) to £14,786,500. An appreciating capital asset helps secure the financial position of organisations owning buildings and, in some cases, would provide security to enable them to access loan finance for further studio developments.



## 10 Buildings – artists’ use and occupation

Artists’ rents vary very widely and studio providers do what they can to make studios affordable and secure for their tenants. This chapter presents data on:

- Artists’ rents
- Agreements with artists
- Demand and waiting lists
- Turnover, voids and arrears
- Other facilities

**Table 10.1 – Artists’ rent and other charges**

Table 10.1 shows the average, maximum and minimum rent charged to artists on a square foot per year basis for each of the regions.

Studio groups and organisations use different methods for calculating rents. The most common is an ‘inclusive’ rent based on the amount of space occupied, with artists paying extra for electricity and heating.

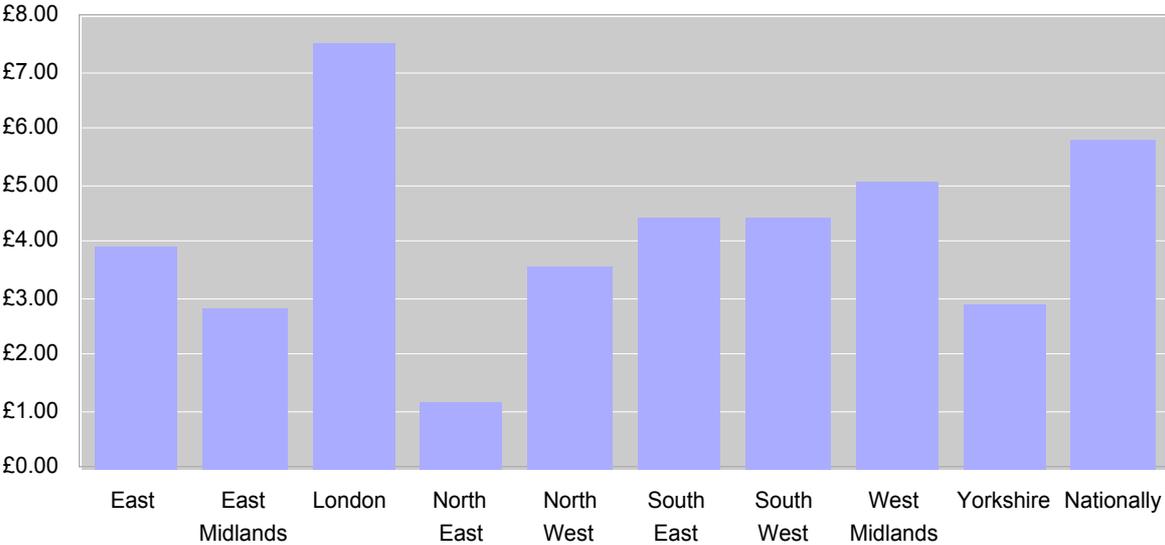
To achieve comparable figures the table includes (where applicable): business rates, building insurance, service charges, repairs and maintenance, membership, management and cleaning costs. Where electricity and heating is metered and charged additionally it has been excluded. 11 buildings have not been included in this sample because the organisations did not wish to give financial data.

Region	Rent per square foot per year		Region	Rent per square foot per year	
<b>East</b>	Average	£3.92	<b>South East</b>	Average	£4.42
	Maximum	£8.35		Maximum	£9.36
	Minimum	£1.95		Minimum	£2.35
<b>East Midlands</b>	Average	£2.87	<b>South West</b>	Average	£4.45
	Maximum	£5.52		Maximum	£12.00
	Minimum	£0.33		Minimum	£1.77
<b>London</b>	Average	£7.54	<b>West Midlands</b>	Average	£5.10
	Maximum	£18.86		Maximum	£9.75
	Minimum	£1.40		Minimum	£1.20
<b>North East</b>	Average	£1.16	<b>Yorkshire</b>	Average	£2.89
	Maximum	£4.50		Maximum	£9.48
	Minimum	£0.00		Minimum	£0.97
<b>North West</b>	Average	£3.57	<b>Nationally</b>	<b>Average</b>	<b>£5.82</b>
	Maximum	£7.80		<b>Maximum</b>	<b>£18.86</b>
	Minimum	£0.33		<b>Minimum</b>	<b>£0.00</b>

The average rent nationally was £5.82 per square foot per year. The rent for an average studio, therefore, of 308 square feet would be £1,793 a year or £149.38 a month. The rent for an average London studio (of 340 square feet) would be over £2,500 a year or £210 a month.

Rent charges vary widely but the averages in each region can be taken as providing a benchmark of affordability.

**Figure 10.1 – Average rent per square foot per year**



**Table 10.2 – Other facilities provided to tenants**

Respondents were asked: ‘does the group or organisation provide other facilities or opportunities in addition to studio space for its artist/tenants (please indicate whether or not they are included in the studio rent)?’

The table below shows, for each of the 116 groups or organisations, whether particular facilities or opportunities are provided and, if so, whether they are included in the rent charged.

Facilities or opportunities	Not provided	Inclusive	Exclusive
Access to creative equipment e.g. darkroom, firing kiln, etc.	49%	34%	17%
Gallery, exhibition, performance space	41%	40%	19%
Business support programmes e.g. mentoring, marketing etc.	63%	22%	15%
Administrative support	58%	30%	12%
Access to the internet	56%	31%	13%
Telephone	40%	31%	29%
IT equipment	55%	34%	11%
Open studios	25%	59%	16%
Living accommodation	86%	3%	11%

Of the ‘other’, respondents described the following as being included in the rent:

- subsidised use of gallery space
- access to land

and excluded from the rent:

- storage and members’ exhibitions
- education, training and employment opportunities
- access to 12-acre ex-farm site and vehicle, plus fee earning opportunities
- website promotion of studio artists
- fully equipped print room, plus voluntary support
- access to education/seminar space
- access to retail opportunities in the gallery shop
- cooking facilities

### **Concessionary rent**

Sometimes groups or organisations charge a lower rent for certain tenants, such as recent graduates. This happened at 11 buildings (of 162 responses) only.

**Figure 10.2 – Agreements with artists**

Respondents were asked what kinds of agreements were granted to artists. They were given three choices: business leases/tenancy agreements, licence agreements or other.

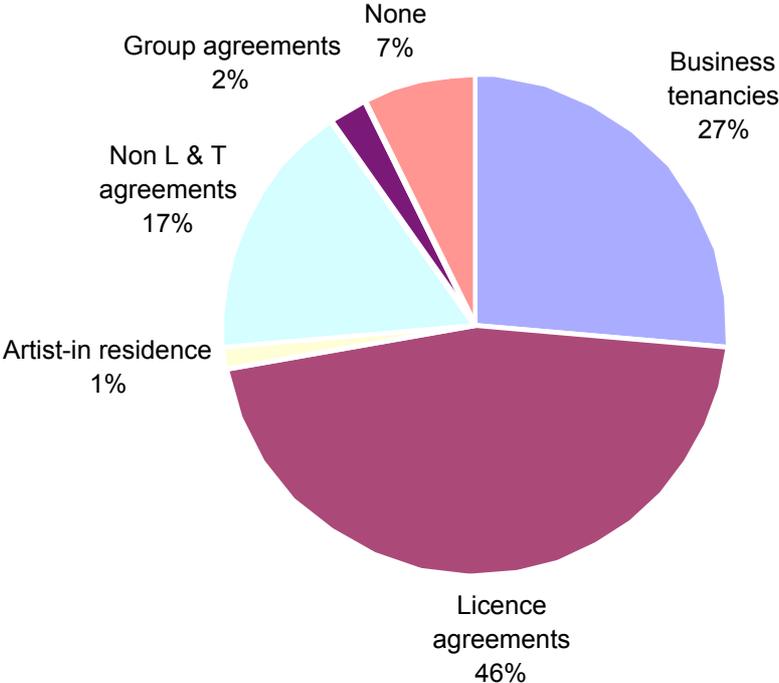
As some multiple-building organisations use different forms of agreements for different buildings responses were required in relation to each building. There were 76 buildings (46 per cent) where artists occupied on licence agreements and 44 (27 per cent) where artists occupied on business tenancies (two were tenancies-at-will).

Of those who indicated ‘Other’, an analysis of the responses shows that 28 buildings (17 per cent) were occupied by artists on the basis that they signed some other form of non Landlord and Tenant agreement, for example a copy of the groups constitution, a set of rules or some other form of ‘home-made’ contract.

At 12 buildings there was no written agreement at all. Four buildings were occupied by artists on the basis that they signed a collective agreement with a landlord which in two cases was a local authority.

Two buildings were occupied by artists via a ‘fellowship’ or ‘artist-in-residence’ agreement.

Figure 10.2 shows the national picture:



### Security of tenure

Respondents were asked 'If the artist/tenant is granted a lease for a year or more, is the lease excluded from the security provisions of the Landlord and Tenant Act 1954?'

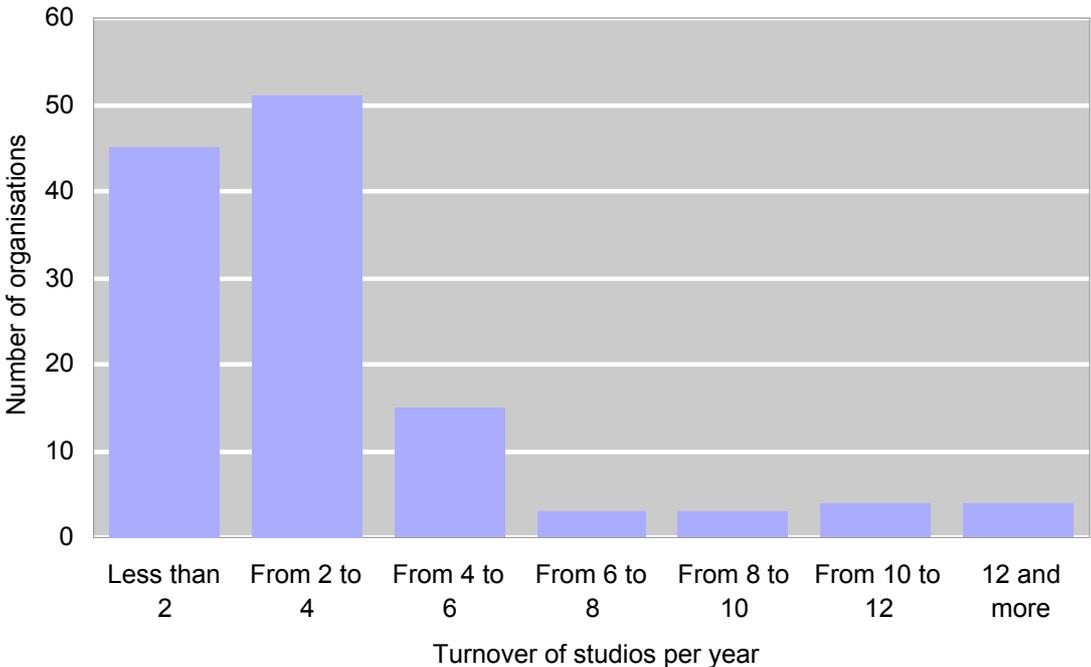
There were 43 (26 per cent) 'yes' and 32 (19 per cent) 'no' responses. 75 (46 per cent) did not answer the question and 16 (9 per cent) said they did not use leases. Given that respondents used business tenancies for 44 buildings, it is unlikely that 43 of these would be contracted out (excluded) from the 1954 Act.

Feedback from the surveys indicated that many groups and organisations did not understand what 'excluded leases' were and a more appropriate question might have been: 'do you understand what is meant by contracting out of the Landlord and Tenant Act?'

### Figure 10.3 – Turnover

Respondents were asked 'How many times a year does a studio in the building or premises become available (average of last three years)? The total number of studios becoming available was 407. Respondents were not asked to define whether these studios were long or short term, or sub-lets.

A turnover of 407 represents 11 per cent out of the 3,474 studios in the survey. This means that while there is a fairly stable population of artists within studios, roughly one in ten studios does become available each year to other artists.



**Figure 10.4 – Voids**

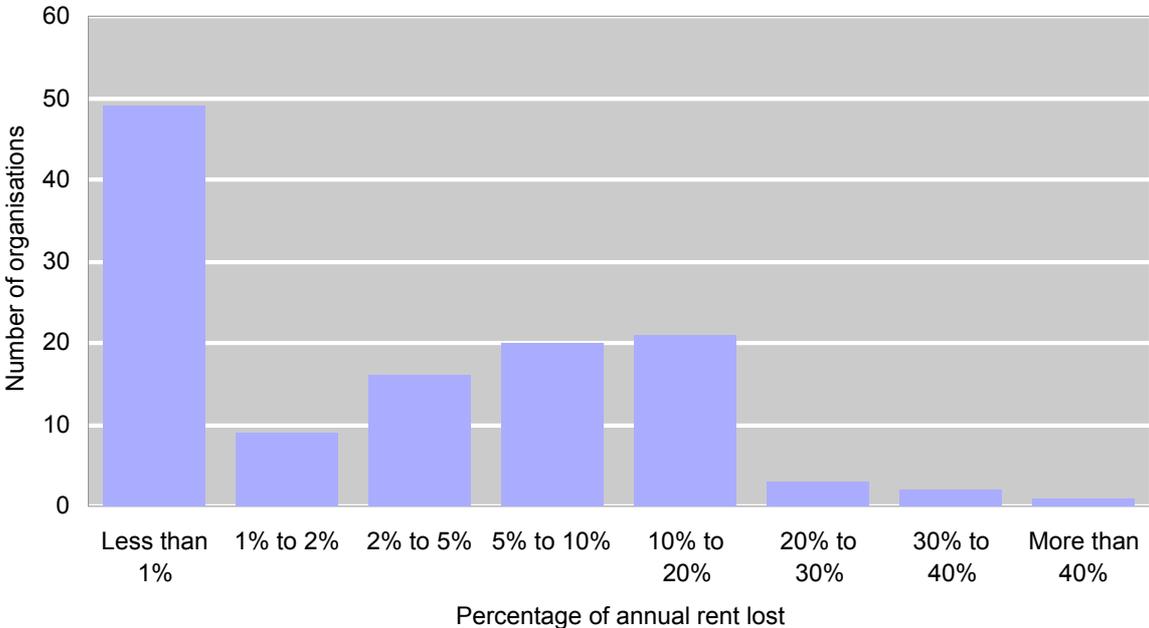
To make sure that affordable rents are sustained, it is important that studio providers are efficient at keeping buildings fully let. If studios fall empty the loss of rent from these ‘voids’ may have to be made good by increasing the rents to the artists in occupation.

Respondents were asked: ‘What is the percentage of the total rent receivable that is lost through voids (average of last three years)’.

40 per cent had voids of less than 1 per cent. A 1 per cent void for an average studio organisation (that is managing a building with 21 studios, averaging 308 square feet each, at a rent of £5.82 per square foot per year) would mean £376 rent loss in a year. In other words a 1 per cent void for an average studio organisation would mean that one studio would have been empty for nearly two and a half months.

The average of all responses was 4.63 per cent. This would mean that each studio building on average had the equivalent of nearly one studio unit permanently empty. This should not necessarily be read as indicating a lack of demand to fill the space. A lack of management capacity to re-let spaces or undertaking repair work would be other reasons for studio units being unoccupied.

Figure 10.4 shows the percentage of annual rent lost through voids.

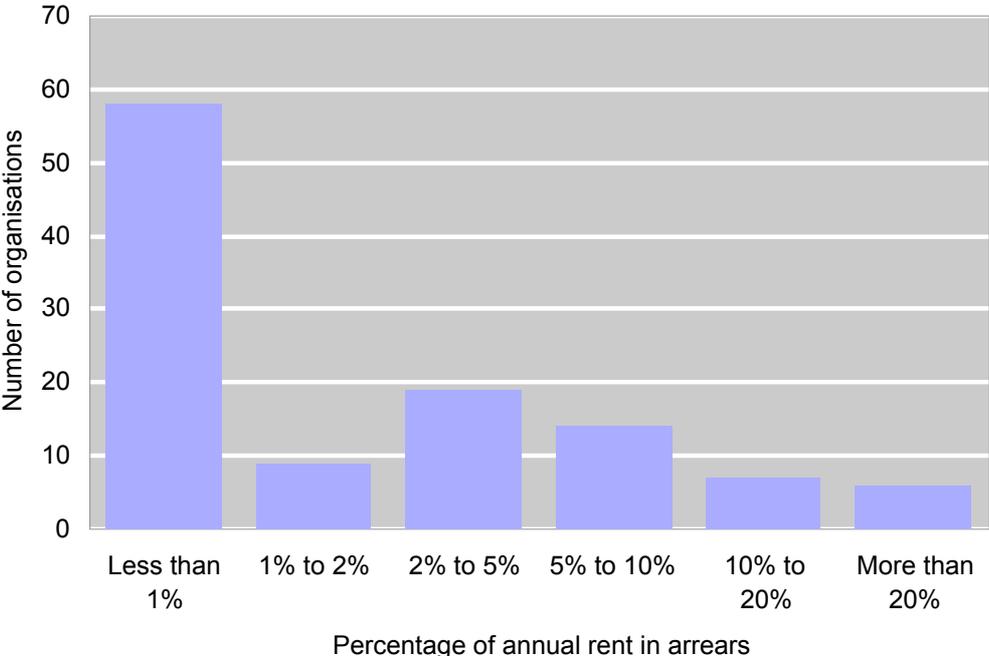


**Figure 10.5 – Arrears**

Of similar importance to ensuring that buildings are fully let, studio providers also need to be efficient in collecting rent.

Respondents were asked: ‘What is the percentage of the total rent receivable in arrears at 31 March 2004 or at the end of the groups/organisation’s financial year (if different)?’

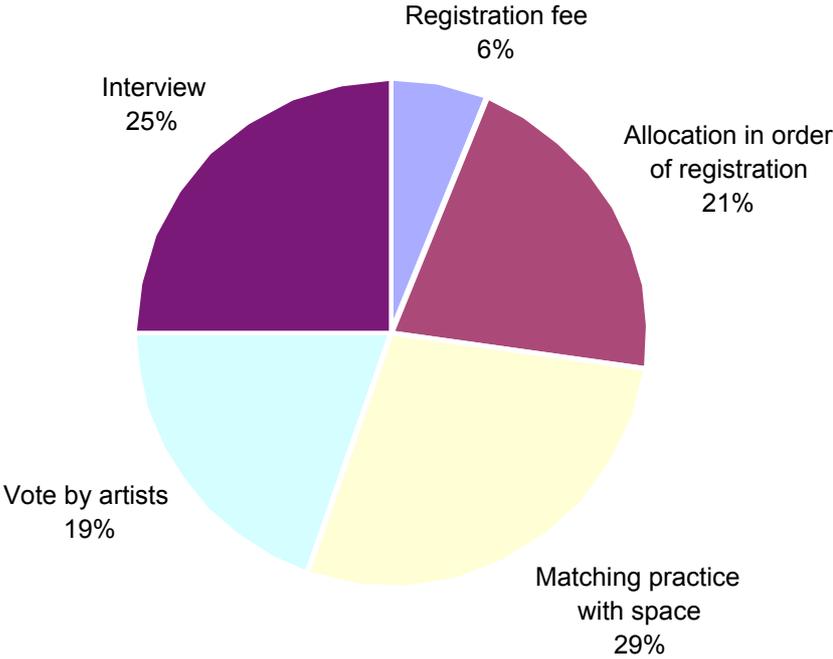
An average of 3.45 per cent was recorded nationally. This represents nearly two week’s (1.8 weeks) rent in arrears overall. While some groups and organisations undoubtedly faced problems with arrears – six organisations recorded rent arrears of over 20 per cent of their annual rent roll – two week’s arrears would be a manageable figure.



**Figure 10.6 – Waiting list and allocation policy**

Respondents were asked whether they operated a waiting list. Not surprisingly, given artists’ need for affordable studio space 89 organisations (77 per cent) indicated that they did.

Those responding positively were asked how it was operated and provided a number of choices and could tick all those that applied. The responses are represented in the chart below:



*No waiting list*

Those 27 organisations (23 per cent) who indicated that they did not operate a waiting list were asked how spaces were allocated.

Seven advertised or went through an allocation process only when a space became available. In most cases (25), artists were selected in relation to particular criteria: that they demonstrated a need or they actively supported the aims of the group or organisation. Five groups had an interview process and three had voting by existing artist/tenants.

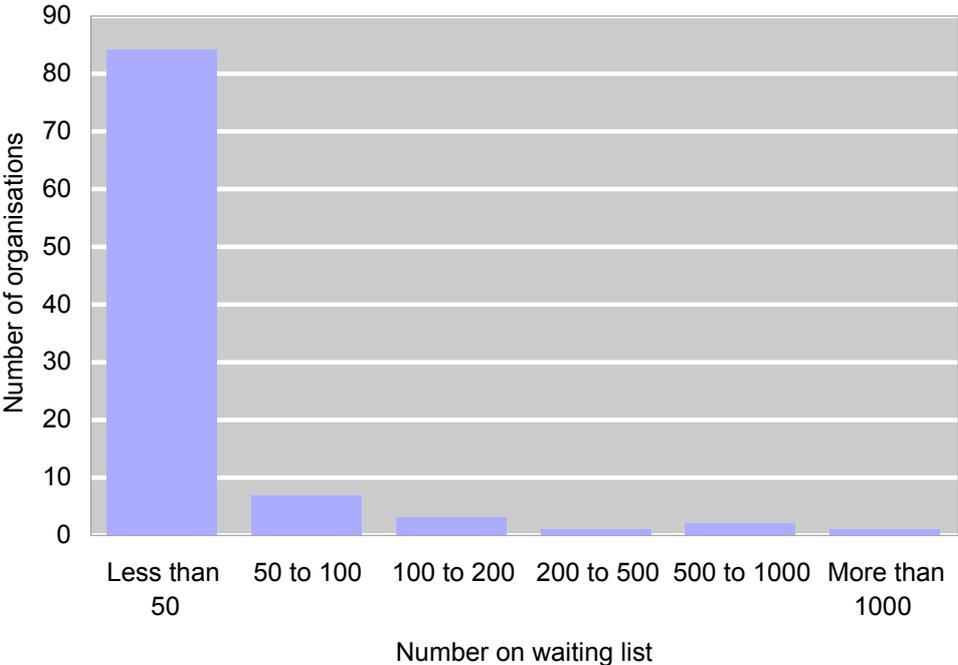
Because of uncertainty over the future of its building one group had closed its waiting list and two others were in the process of developing selection procedures. One organisation required artists to enrol as members before they could be considered for space.

**Figure 10.7 – Demand**

Respondents were asked how many artists were currently registered on the group or organisation’s waiting list. Ninety-eight organisations responded to this question although only 89 had a formal waiting list.

Only one organisation had a waiting list of between 200 and 500, two between 500 and 1,000 and the largest – managing more than 400 studio units – currently had a list of 1,400. The total number was 4,516 registered artists with an average of 46 per organisation.

However this does not provide a true picture of the level of demand because some artists will be registered on more than one list. On the other hand, artists who would like to become tenants may not see any point in registering unless there is an expectation of being offered space within a certain period of time.



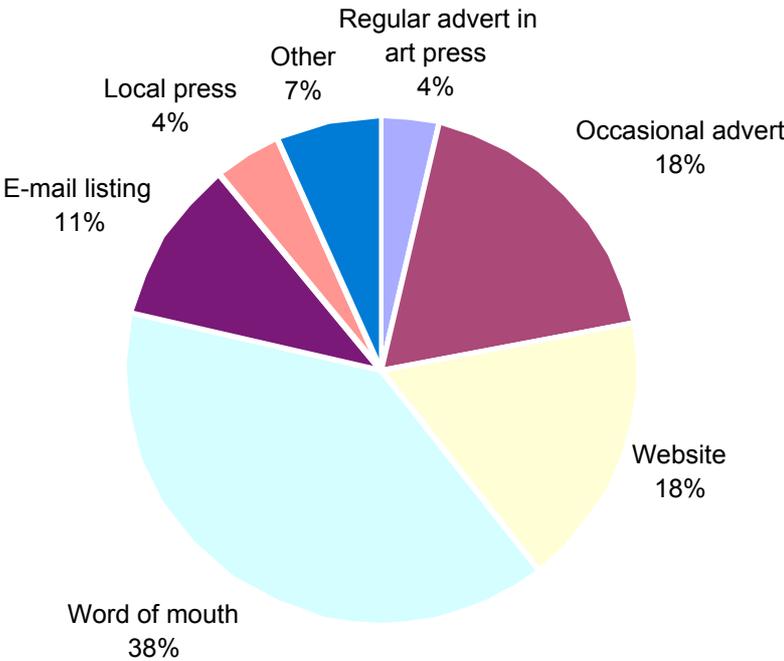
**Table 10.3 – Waiting list by region**

The table below shows the size of waiting list for organisations in each of the regions. The largest demand is in London where two organisations have waiting lists between 500 and 1,000 and one a list of over 1,000.

Region	Less than 50	50 to 100	100 to 200	200 to 500	500 to 1000	1000 plus	Total
East	6						6
East Midlands	12						12
London	17	4	1	1	2	1	26
North East	4		1				5
North West	13	1					14
South East	9	1	1				11
South West	7	1					8
West Midlands	4						4
Yorkshire	12						12
<b>TOTAL</b>	<b>63</b>	<b>70</b>	<b>4</b>	<b>19</b>	<b>10</b>	<b>166</b>	<b>98</b>

**Figure 10.8 – Advertising**

Respondents were asked how they advertised the availability of studio space. There were 256 citations in all to a range of options:



Groups also used notice boards, flyers, and their own and others’ newsletters.

## **Priority**

Organisations were asked whether they gave priority when allocating space, to artists with special access requirements.

18 (16 per cent) indicated 'yes' and 98 (84 per cent) 'no'.

## Appendix A – Consultative exercise: summary of findings

### Towards a national studios organisation

There were 102 respondents.

#### 1 Main problems faced by groups and organisations?

Respondents were asked to number the following in terms of most important (1) to least important (7). For example, in response to the question 'Lack of access to finance', 37 felt it was the most important issue, 5 the least important.

	1	2	3	4	5	6	7
<b>Lack of security of tenure</b>	35	8	13	5	6	6	18
<b>Poor state of buildings</b>	14	21	19	16	10	9	5
<b>Lack of access to finance</b>	37	16	17	17	6	1	5
<b>Lack of advice/business support</b>	5	8	8	13	21	21	16
<b>Buildings too expensive</b>	17	13	11	12	15	10	17
<b>Limited access to public</b>	3	8	13	10	20	18	20
<b>Lack of profile</b>	8	4	18	16	16	13	21

#### 2 What should a national studio network/representative body do?

Respondents were also asked to number the following in terms of most important (1) to least important (7).

	1	2	3	4	5	6	7
<b>Provide a network for sharing information</b>	24	21	24	17	11	2	1
<b>Provide a profile for groups and organisations</b>	11	11	21	19	11	16	10
<b>Lobby for more support for studios and workspaces</b>	42	19	11	9	9	5	6
<b>Hold a national database/publish an annual register</b>	6	2	11	13	22	15	31
<b>Provide access to business advice</b>	4	2	11	15	17	22	24
<b>Provide access to professional development</b>	5	6	9	14	19	18	27
<b>Help access finance</b>	30	20	13	14	7	4	10

#### 3 Would your group or organisation be prepared to help form and run a national network/representative body?

The responses were: Yes: 77 (75%) No: 20 (20%) No answer: 5 (5%)

If 'Yes', would you be prepared to:

Send a delegate to a national conference? Yes: 69 (88%) No: 8 (10%)

Have a representative on a steering committee? Yes: 44 (56%) No: 32 (42%)

Pay a fee proportionate to the size of group or organisation? Yes: 42 (54%) No: 33 (42%)

## Appendix B – Methodology

### Building the database

There was no single up-to-date database. At Acme we had been developing our own studio organisation database, although not in any systematic way. As a starting point this was circulated to visual arts officers at Arts Council England's regional offices to help refine and extend the database together with the consultation paper for further feedback.

From the initial database 172 studio groups and organisations in England were mailed with an explanatory letter (see Appendix B). We asked them to support the survey by completing a form confirming that they met the criteria for inclusion in the survey and that our contact information for them was correct. We also enclosed a list of studio groups and organisations in their region and asked them to add groups that should be included in the survey but did not appear on our list.

The letter set out the proposed outputs of the work, the fact that it would be conducted by face-to-face interviews to ensure a high level of response and reliable data, but also to provide real opportunities for networking and exchange of information.

It stressed that all data would be gathered for statistical analysis only and would remain confidential and that the content and wording of entries in the national register would be agreed in advance with each studio group and organisation.

Following the initial consultation process, groups and organisations to be included in the survey would be as follows:

- 1 non-profit groups or organisations (whether or not legally constituted) either currently managing or planning to develop affordable studios and workspace
- 2 projects which are wholly or mainly for fine artists. Acme's current definition would include: 'painters, sculptors, print-makers or artists working in installation, photography, film, video, live art, time-based, digital or multi-media work'.
- 3 projects involving a minimum of five artists or studios

We placed a half page advertisement, 'Calling all Studios' in the April 2004 issue of a-n magazine to promote the survey and to contact any groups or organisations not already contacted by direct mail.

## **Mentoring programme**

Our letter also set out our ideas for a mentoring programme. We proposed that as part of the survey exercise we would be creating a limited number of mentoring opportunities for other studio organisers to work with individual members of our survey team to assist with the interview process. The fact that the questionnaire was intended to be both comprehensive and detailed would mean that it would touch on many of the practical issues involved in studio development and management. An understanding of the questionnaire would provide a useful opportunity for training, individual professional development and networking.

We said that we would provide fees and expenses and invited proposals from individuals.

## **Response – first stage**

Of the initial mailing of 172, we received 92 positive responses by the first deadline. A further mailing to groups who had not replied generated a further 23 positive responses bringing the total to 115.

The request for details of groups not included in our database and the advert generated the names of further studio organisations. We continued to chase organisations and follow up new contacts as we prepared for the survey visits.

## **Questionnaire development**

Given the plans for a face-to-face survey it was always intended that the Part A questionnaire should be completed by Acme staff and others rather than by the respondents, although the respondents would have prior sight of the questionnaire to allow them to prepare and collect the information required.

The questionnaire was drafted (see final text at Appendix C) with questions focusing on organisational issues, questions about a particular building or site and questions looking at other activities and demand respectively.

Most studio groups and organisations have only one building or site, but we made provision for multi-building organisations and also distinguished between buildings which were leased and owned.

The draft was circulated to Acme staff for feedback and a number of amendments and additions made.

## **Pilot surveys**

Before embarking on the survey we tested the draft questionnaire, and the logistics of the survey process, through pilot visits to a range of studio groups and organisations. We received 13 expressions of interest for the mentoring programme. With one exception, all were individuals directly involved or associated with studios. Two were based in London, the others spread throughout England.<sup>1</sup>

We invited these respondents to be part of our initial pilot study to test the questionnaire because they represented a range of groups in terms of scale and location and would be a reasonable sample. It was agreed that being part of the pilot study would be the first stage in the mentoring programme and that people being mentored would be reimbursed for their time accordingly. The visits would also help in planning the mentoring programme.

During May 2004 10 pilot surveys were undertaken: the visits were divided among four Acme staff members. Copies of the questionnaire were sent in advance of the visits and respondents were asked to access the information required and prepare written responses to the questions which asked for 100 word maximum descriptions of Aims and objectives, Main activities and Development plans).

We explained that follow-up questions might be necessary if, as a result of the pilot, there were significant changes to the questionnaire.

A copy of Questionnaire B was left with each organisation for them to complete after consultation if appropriate with other members of their group or organisation to be returned by a fixed deadline.

### *Lessons from the pilot*

The amount of preparation by respondents varied considerably and, in some cases, they had difficulty in accessing all the required information. This reflected the fact that many of the studios were run on a voluntary basis and sometimes there had been frequent changes of personnel; those currently responsible for studio management did not always have access to past information or files.

In general the questionnaire was found easy to understand and follow.

As a result of the pilot visits some questions were clarified and others added. These included questions about building access, such as public transport, parking, loading, whether there were restrictions on 24-hour use, and a question to reflect the fact that some studio administrators were paid in-kind through discounted or free studios.

It was agreed that some explanatory notes would be useful and these were added to provide definitions of lease rent review provisions and other lease conditions, how to calculate gross and net square footages together with Acme's current definition of fine art practice.

It took between 1 and 1½ hours to complete the questionnaire, although it was agreed that more time would need to be made available both to tour buildings and to discuss issues arising from the survey. In a number of cases particular issues, often to do with lease terms, arose where we were able to provide general advice or at least suggest where to access expert advice if required.

The pilot visits also made clear the need to stress which pieces of information were particularly important, such as lease terms and square footage calculations. It was suggested that having leases to hand would be useful.

### **Conducting the survey**

The survey work was divided between Acme's staff of 10.

Staff were invited to indicate any geographical preferences for visits they might have. The work was then divided between staff, with visits being clustered so that up to a maximum of three surveys could be undertaken in a day.

The four members of staff involved in the pilot surveys made arrangements for studio representatives on the mentoring programme to join them on mutually agreed survey visits – usually to organisations of a similar nature but more developed in scale and resources.

Because many studio organisations are run on a voluntary, part-time basis the appropriate studio representative was sometimes only available on certain days. As a result the survey visits extended over a period of 10 weeks with some final data being collected by telephone.

Before the survey visits began, each member of staff was trained with a run through of the questionnaire and the protocol for approaching each group and for conducting the interview.

### **Response – second stage**

158 studio groups and organisations were identified and contacted. Of these 11 either failed to respond or declined to take part, 9 were active but their studios were not currently operational and 22 were ineligible because they did not meet the criteria for the survey.

126 groups and organisations were visited and surveys undertaken. However, through the course of the survey 10 groups proved to be ineligible, either because their studio projects were commercial or the proportion of fine artists did not reach the 50 per cent threshold.

As a result 116 groups and organisations were finally included in the survey. Ten of these were managing more than one building each bringing the total number of studio buildings or premises in the survey to 166.

It is difficult to know the precise percentage of the theoretical maximum of studio groups and organisations that are captured in this survey. A few smaller groups have come to our attention since completion of data collection and have been added to the register. If all those who failed to respond or declined to take part met our criteria it is reasonable to assume, including those that have come to our attention since, that our survey covers as much as 90 per cent of qualifying groups and organisations in England.

### **Additional outputs**

Part of Acme's remit is to provide advice to individual artists and studio groups and an additional by-product of the survey work was the identification of specific issues as part of the survey process where we were able to provide direct guidance or signpost to other sources of help.

It has become clear that many studio groups and organisations have evolved as self-help initiatives and have had to become knowledgeable about a vast range of matters from property negotiation to business planning. While existing advisory and support networks can and have helped groups to establish themselves and develop, there is often a sense of isolation. We hope that the contact achieved through the survey helped to alleviate that sensation and to create new links and contacts. The development of a national register will also, in future, help to provide a reference manual which will allow organisations to contact each other.

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<sup>1</sup> Bradford, Doncaster, Hebden Bridge, Horsham, Nottingham, Norwich, Rochdale, Scarborough, Sheffield, Wigan and Wolverhampton.

## Appendix C – Letter to studio providers

We are writing to tell you about the National Survey of Studios and Workspace which we will be conducting in June/July this year and to ask for your help.

With the support of Arts Council England, Acme Studios is carrying out a national survey which will provide:

- the first national register of artists' studios
- detailed information about the state of studio provision in England and an analysis of the needs of studio groups and organisations
- a demonstration of the value of the studio movement's contribution to the support and development of the visual arts and
- the studio sector's view of the need for, and form of, a national network or representative body

In the longer term we hope that this project will increase the profile of studio groups and organisations, provide data on which policy makers can better support studio provision and, through an increase in networking, create improved access to information, advice and funding. It is hoped that our work will help maintain the momentum of the important national studio conferences of July 2003; *Creating Places*, *Making Space* and *Opening Doors*.

### The survey

We intend to conduct the survey through the use of questionnaires completed during face-to-face interviews. This will not only ensure a high level of response and reliable data but also provide real opportunities for networking and the exchange of information.

The survey will be conducted by Acme staff members supported by others through a mentoring programme. All data will be gathered for statistical analysis only and will remain confidential. The content and wording of entries in the national register will be agreed in advance with each studio group and organisation.

### What groups and organisations will be included in the survey?

After initial sector consultation we will be including:

- 1 non-profit groups or organisations (whether or not legally constituted) either currently managing or planning to develop affordable studios and workspace

- 2 projects which are wholly or mainly for fine artists. Acme's current definition would include: painters, sculptors, print-makers or artists working in installation, photography, film, video, live art, time-based, digital or multi-media work'.
- 3 projects involving a minimum of 5 artists or studios

### Building the database

Through consultation with organisers of last year's conferences and the regional offices of Arts Council England, we have established an initial database. **We are mailing you now because you are included on that database.**

### How you can help?

We very much hope that you will be able to participate in the survey and we will be in contact with you in due course to arrange a convenient time for interview. There are a number of ways in which you can help:

- 1 Please complete and return the attached sheet in the stamped addressed envelope provided. By completing this sheet you will be confirming that you meet the criteria for inclusion in the survey and that our contact information for you is correct.
- 2 We have enclosed a list of studio groups and organisations in your region. We are contacting them all as part of this exercise. It would be helpful if you could let us know if there are other studio groups or organisations in your region that should be included in the survey but do not appear on our list. We will then contact them directly.

### Mentoring

As part of the survey exercise we will be creating a limited number of mentoring opportunities for studio organisers to work with individual members of our survey team to assist with the interview process. The questionnaire is intended to be both comprehensive and detailed and will touch on many of the practical issues involved in studio development and management. An understanding of the questionnaire will provide a useful opportunity for training.

We will provide a fee and expenses to cover 2-3 days of interview work.

We hope that the mentoring will provide opportunities for individual professional development and networking.

If you would like to propose someone for this mentoring opportunity please ask them to write putting forward their reasons for inclusion in the scheme.

## Appendix D – Questionnaire Part A

The following is a text version of the questionnaire.

1	<b>Name of group or organisation</b> Address; Postcode; Phone number; E-mail address; Website address; Textphone; Fax number
2	<b>Main contact person</b> Position; Address; Postcode; Phone/mobile number; E-mail address; Textphone; Fax number
3	<b>Communication requirements</b> Does the main contact person have any particular communication requirements e.g. textphone, materials in large print, BSL interpreter, lipspeak and so on
4	<b>Status of group or organisation</b> Tick one of the boxes below to describe the status of the group/organisation: Unincorporated group; Educational charity; Company limited by guarantee; Charitable trust; Other If 'Other' please describe status below: Is the group/organisation affiliated to or a member of any other organisation? Yes or No If 'Yes', please indicate below:
5	<b>Charitable status</b> Is the organisation a registered charity (i.e. registered with the Charity Commissioners?) Yes or No Is the organisation an exempt charity (e.g. registered under the Industrial and Provident Societies Act?) Yes or No Is the organisation applying for charitable status? Yes or No
6	<b>Main aims and objectives</b> Briefly describe (in no more than 100 words) the main aims and objectives of the group/organisation as defined in its memorandum and articles of association or other statement if unincorporated:
7	<b>Main activities</b> Briefly describe (in no more than 100 words) the main activities of the group/organisation:
8	<b>Development plans</b> Briefly describe (in no more than 100 words) any development plans for the group/organisation:

9	<p><b>Formation of group or organisation</b></p> <p>When did the group first become active?</p> <p>When was the group/organisation formed?</p> <p>When was charitable status achieved (if applicable)?</p> <p>Where was the group first active? (i.e. at a different location or in another context e.g. art college)</p>
10	<p><b>VAT status</b></p> <p>Is the organisation registered for VAT?</p> <p>Yes or No</p>
11	<p><b>Business rate relief on office space</b></p> <p>Does the group/organisation have office/administrative space?</p> <p>Yes or No</p> <p>Does the group/organisation receive business rate relief from the local authority on this space?</p> <p>Yes or No</p> <p>If 'Yes', is this?</p> <p>Mandatory 80% relief, Discretionary relief or Both</p> <p>If 'No', is the group/organisation currently seeking relief?</p> <p>Yes or No</p>
12	<p><b>Governance</b></p> <p>How is the group/organisation governed?</p> <p>Formal committee structure with external membership/trustees; Committee of artist/tenants elected from membership; A combination of the above; As a collective</p> <p>No formal structure; Other (please state)</p>
13	<p><b>Staff</b></p> <p>How are the studios run on a day to day basis?</p> <p>By paid staff (including payment in kind i.e. a free studio)?</p> <p>If paid staff, what is the average total number of staff days/week?</p> <p>If paid staff are supported by volunteers, what is the average total number of volunteer days/week?</p> <p>By an unpaid member or members of a collective?</p> <p>If as a collective, what is the average total number of unpaid days/week?</p>
14	<p><b>Other</b></p> <p>Does the group/organisation:</p> <p>Have a written equal opportunities policy?</p> <p>Ask its artist/tenants to complete a monitoring form which includes questions about disability or ethnicity (for statistical purposes)?</p> <p>Provide a newsletter for its artists/membership?</p>

15	<p><b>Revenue funding</b></p> <p>Does the group/organisation receive any form of funding towards the cost of its activities in providing <u>studio space</u> for artists?</p> <p>Yes or No</p> <p>If 'Yes', what is the total from all sources in 2003/04?</p> <p>What are the sources of funding?</p> <p>Arts Council England; Local authority; Other (please state)</p>
16	<p><b>Artists' studios &amp; workspace</b></p> <p>How many studio units (either for single or shared occupation) are currently managed?</p> <p>How many artists are currently occupying the studio units referred to above?</p> <p>Are the units all in one building or on one site?</p> <p>Yes or No</p> <p>If 'No', i.e. if the group manages more than one studio complex or project, how many are managed?</p> <p>Please complete a separate section (17) for each</p>
17	<p><b>Buildings or premises</b></p>
17A	<p><b>Name of building (if any)</b></p>
17B	<p><b>Address</b></p> <p>Postcode; Local authority</p>
17C	<p><b>Nature of occupation</b></p> <p>Is the building wholly or partly occupied by the organisation or group?</p> <p>If 'partly', what is the nature of occupation of the other parts? (please tick more than one box if necessary)</p> <p>Other cultural industries or arts related activities; Commercial – light industrial; Commercial – office space; Residential; Unofficially occupied; Vacant; Other (please state)</p>
17D	<p><b>Location of building or premises</b></p> <p>How would you describe the location of the building or premises (please tick only one box):</p> <p>Rural; Town; City centre; City fringe; Suburban</p> <p>Do you have 24 hour access to the building or premises?</p> <p>Yes or No</p> <p>How would you describe the quality of access to public transport:</p> <p>Good, Fair or Poor</p> <p>How would you describe the parking and loading facilities:</p> <p>Good, Fair or Poor</p> <p>Does the area in which the building or premises is located currently qualify for European funding or other forms of regeneration funding?</p> <p>Yes, No or Don't know</p>

17E	<p><b>Nature of building or premises</b></p> <p>When was the building constructed?</p> <p>Was it designed and built, or adapted, for its current purpose?</p> <p>If 'Adapted', what was its original use? and most recent use?</p> <p>What is the state of repair and general condition of the building? Excellent, Good, Reasonable or Poor</p> <p>Is the building heated? Yes or No</p> <p>Has the building been broken into in the previous 12 months? Yes or No</p> <p>Is security a significant issue? Yes or No</p>
17F	<p><b>Access</b></p> <p>Has the building been the subject of an access audit? Yes or No</p> <p>If 'Yes', was it initiated by your group/organisation? Yes or No</p> <p>How much of the building that you occupy is accessible to people using wheelchairs? All, Some or None</p> <p>If 'Some', how much (%)?</p> <p>Are you aware of the potential impact of the Disability Discrimination Act (DDA) on your building? Yes or No</p> <p>Have you taken any steps to comply with the DDA? Yes or No</p> <p>If 'Yes', please describe briefly</p>
17G	<p><b>Conversion of building or premises to studio space</b></p> <p>Was the building or premises already suitable for its use as studio space? Yes or No</p> <p>If 'Yes', had the building been converted/adapted by another body i.e. local authority on behalf of the group/organisation? Yes or No</p> <p>If 'No', did the group/organisation convert/adapt the building for its use as studio space? Yes or No</p> <p>If 'Yes':</p> <p>When was the work carried out?</p> <p>What was the cost?</p> <p>How was it organised? Self-help, Part self-help part external contractors or Building contract</p> <p>How was the conversion work financed? Self-finance; Lottery; Local authority; European; Trusts/foundations; Other; Loan finance</p>

17H	<p><b>Business rate relief</b></p> <p>Does the group/organisation receive business rate relief from the local authority on this building or premises?</p> <p>Yes or No</p> <p>If 'Yes', is this?</p> <p>Mandatory 80% relief, Discretionary relief or Both</p> <p>If 'No', is the group/organisation currently seeking relief?</p> <p>Yes or No</p>
17I	<p><b>Rented buildings or premises</b></p> <p>(If owned by the group/organisation please complete section 17J)</p> <p>Nature of landlord?</p> <p>Private; Local authority; Educational; Artist/s in the group; Other</p> <p>If 'Other', please state</p> <p>Do you occupy on a?</p> <p>Lease, Licence, Other</p> <p>If 'Other', please state:</p> <p>Length of agreement, Expiry date of agreement</p> <p>If a lease, is it secure, i.e. renewable, or is it excluded from the security of tenure provisions of the Landlord and Tenant Act 1954?</p> <p>Secure, Excluded, Don't know</p> <p>When your current lease expires do you expect to be able to negotiate a new lease?</p> <p>Yes or No</p> <p>Are there any break clauses in the agreement?</p> <p>Landlord only, Tenant only, Both</p> <p>When?</p> <p>How often is the landlord able to review the rent?</p> <p>When is the next rent review?</p> <p>What is the rent review provision based on?</p> <p>Open market<sup>1</sup>, Restricted user<sup>2</sup>, RPI<sup>3</sup></p> <p>What is the repairing liability?</p> <p>Full, Limited to original condition</p> <p>If limited to the original condition, is there a schedule of condition?</p> <p>Yes or No</p> <p>What is the annual rent you pay calculated per square foot?</p> <p>Does this include VAT?</p> <p>Yes or No</p> <p>Are there any special conditions attached to the agreement e.g. alienation, guarantees, tenant's works<sup>4</sup>?</p> <p>Yes or No</p> <p>If 'Yes', please state</p> <p>What other costs do you pay directly to your landlord?</p> <p>Building insurance – calculated per square foot:</p> <p>Service charges – calculated per square foot (average over 3 years):</p>

	<p>Other, Please state – calculated per square foot:  Do you consider that you are paying a full market rent?  Yes or No  If 'No', please state, calculated per square foot per annum, what level of 'subsidy' (i.e. difference between market rent and rent paid) you are getting:  Total approximate value of 'subsidy' per annum:</p>
17J	<p><b>Owned building or premises</b>  New build or Converted?  When purchased?  Purchase price?  Freehold or Leasehold?  If 'Leasehold', length of lease?  How financed? (please provide, in percentage terms, sources of finance):  Self-finance; Lottery; Local authority; European; Trusts/foundations; Other; Loan finance  Estimated current capital value of owned building or premises?</p>
17K	<p><b>How the building or premises is used and occupied</b>  Gross square footage<sup>5</sup>?  Total net square footage<sup>6</sup>?  Number of studio units?</p>
17L	<p><b>Does the group or organisation use part of its building or premises for other purposes?</b>  Yes or No  If 'Yes', which of the following:  Gallery exhibition performance space; Administrative space for group or organisation; Project space for tenants; Equipped workshop space for tenants; Equipped office space for tenants; Dedicated storage space for tenants; Living accommodation; Space let to other cultural or voluntary organisations; Space let commercially; Other (please state)</p>
17M	<p><b>Artists' rent and other charges</b>  Is rent to artists' charged on a square footage basis?  Yes or No  If 'Yes', what is the rate calculated on a square foot per annum basis?  Are any of the following included in the rent?  Access to gallery space; Access to project space; Access to office space/facilities; Access to equipment; Access to training/professional development; Other (please state)  What <u>additional</u> charges do artists pay either to the group/organisation or directly (e.g. business rates) to the local authority or other service provider?  Building insurance; Business rates; Service charge; Electricity; Heating; Membership; Other (please state)  Including the above 'additional charges', what would be the equivalent inclusive rent calculated on a square foot per annum basis?  How often is the rent to artists/tenants reviewed?  If 'No', i.e. the rent is not calculated on a square foot per annum basis, how is it</p>

	<p>calculated?</p> <p>And, what would be the equivalent inclusive rent calculated on a square foot per annum basis?</p> <p>Does the group or organisation charge a lower rent for certain tenants (e.g. recent graduates)?</p> <p>Yes or No</p> <p>If 'Yes', what is the rate calculated on a square foot per annum basis?</p>
17N	<p><b>Nature of agreement with artists</b></p> <p>What kind of agreements are granted to artists?</p> <p>Business leases/tenancy agreements, Licence agreements, Other (please state)</p> <p>What is the minimum period of occupation granted to artist/tenants?</p> <p>What is the maximum period of occupation granted to artist/tenants?</p> <p>What is the normal period of notice which an artist/tenant has to give?</p> <p>What is the normal period of notice which the group or organisation can give to an artist/tenant?</p> <p>If the artist/tenant is granted a lease for a year or more, is the lease excluded from the security provisions of the Landlord and Tenant Act 1954?</p> <p>Yes or No</p>
17O	<p><b>Occupation of studios – turnover and voids</b></p> <p>How many times a year does a studio in the building or premises become available (average of last 3 years)?</p> <p>What is the percentage of the total rent receivable that is lost through voids (average of last 3 years)?</p> <p>What is the percentage of the total receivable in arrears at 31<sup>st</sup> March 2004 or at the end of the group's/organisation's financial year (if different)?</p>
18	<p><b>Other facilities provided to artist/tenants</b></p> <p>Does the groups or organisation provide other facilities or opportunities in addition to studio space for its artist/tenants (please indicate whether or not they are included in the studio rent)?</p> <p>Access to creative equipment e.g. darkroom, firing kiln, etc.; Gallery, exhibition, performance space; Business support programmes e.g. mentoring, marketing, etc.; Administrative support; Access to the Internet; Telephone; IT equipment; Open studios; Living accommodation; Other (please state)</p>
19	<p><b>Waiting list and demand</b></p> <p>How the group/organisation allocates studio space</p> <p>Does the group or organisation operate a waiting list?</p> <p>Yes or No</p> <p>If 'Yes', how is this operated (tick all the boxes that apply)</p> <p>Registration fee; Allocated in order of registration; Matching practice with space; Vote by other artist/tenants; Interview</p> <p>If 'No', how are available spaces allocated (please state)?</p> <p>Does the group or organisation give priority when allocating space to artists with special access requirements?</p>

Yes or No

What is the current number of artists registered on the group's or organisation's waiting list?

Please indicate which of the following visual arts activities are allocated space?

Art in public spaces; Artists film and video; Artists photography; Bespoke furniture; Ceramics; Digital; Glassmaking; Installation; Jewellery and precious metals; Live art; Multi-media; Painting; Printmaking; Sculpture; Textiles; Traditional crafts; Other

What percentage of the total number of artist/tenants is made up by fine artists<sup>7</sup>?

How does the group or organisation advertise the availability of studio space?

Regular advert in art press; Website; E-mail listing; Occasional advert; Word of mouth; Local press; Other (please state)

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<sup>1</sup> Open Market - where the rent review is based on the 'open market' i.e. the prevailing commercial rents for comparable premises in the same area.

<sup>2</sup> Restricted-user - where the rent review is based on the rent for buildings used for similar purposes i.e. comparable affordable studio premises in the area.

<sup>3</sup> RPI - where the rent to be reviewed increases in line with the increase in the annual retail price index over the same period.

<sup>4</sup> Special conditions - Alienation: restriction on passing the lease to anyone else (assignment) or sharing, underletting or otherwise parting with possession of the premises except by an agreed form of letting provided for in the lease; Guarantees: where the tenant may have to give a personal guarantee i.e. be financially liable for any breach of the lease e.g. non-payment of rent; Tenant's works: where the tenant is required to carry out certain works to an agreed schedule.

<sup>5</sup> Gross square footage - this is the total internal area of the building or premises (known as the GIA or gross internal area) which includes corridors, entrances, toilets etc. and is usually the basis for calculating the rent paid to a landlord on commercial premises. For example if the GIA is 8,000 square feet and the rent is £2/sq.ft./annum the rent will be £16,000 per annum.

<sup>6</sup> Net square footage - this is the total square footage of all the studio units (i.e. the lettable or useable space excluding corridors etc.) put together. In the above scenario, of the 8,000 square feet gross, only 6,000 may be occupied as studio space e.g. 15 studios measuring 400 square feet each.

<sup>7</sup> Definition of Fine Art - Acme's current definition includes the following: painter, sculptor, print-maker or artist working in installation, photography, film, video, live art, time-based, digital or multi-media work.