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Uses of post industrial space for cultural activity/creative industries. What are the factors for success in creating vibrant and sustainable models? Artist led or city regeneration policy driven?

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Clare Research Project

Annie O'Neill, Clare Fellow 08/09

**'The uses of post-industrial space for creative and cultural industries.
What are the factors for success
in creating vibrant and sustainable models? Artist led or city
regeneration policy driven?**

**Supervisor: Professor Graeme Evans, Director, Cities Institute, London
Metropolitan University.**

Date of submission: June 2010

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Annie O'Neill 2009

'The uses of post- industrial space for creative and cultural industries. What are the factors for success in creating vibrant and sustainable models? Artist led or city regeneration policy driven?'

Introduction

The creative and cultural industries are increasingly viewed as vital to the health of a nation's economy. Revitalisation of post- industrial areas by populating them with creative industries features significantly in city regeneration policy. Yet artists have been developing their own studios and galleries in abandoned buildings over many years. This paper examines a number of different models and considers whether there are common factors in creating vibrant and sustainable spaces for cultural industries. It will take case studies from New York and Boston in the United States, Berlin and the United Kingdom, considering drivers, catalysts, vision and sustainability. We consider if models can be replicated and embedded in regeneration policy, whether an artists' vision is the 'X factor', and if the two are mutually compatible.

Context

'Creative professionals operating in the UK today make up more than 7% of the entire working population, with around 1.9 million individuals in employment. Despite this, many creatives struggle to find affordable, appropriately resourced or sustainable workspace in which to think, explore, try out and produce their work. Creative workspaces are a source of artistic wealth, community regeneration and international reputation.' (Inhabit 2008)

Creative and Cultural Industries have been on UK government and regeneration agendas for many years with their importance to the British economy increasingly recognized

throughout the 1990s and right up to the present. A report commissioned by the Department of Culture Media and Sport in 2006 to support the Creative Economy programme found that:

‘The CIs are an important part of the UK’s economy. They contributed 8 per cent of the UK’s gross value added (GVA) in 2003 and between 1997 and 2003 have grown at a faster rate than gross domestic product(GDP) as a whole,’(Frontier 2006)

Despite this acknowledgement support has been patchy showing mixed results in terms of the creation of infrastructure, business support and networks for artists and creative practitioners.

In 2006, Demos, the UK Think Tank stated:

“The creative and cultural industries are perhaps the most visible and potent emblem of the way the post industrial age is transforming Britain’s economy.” (Demos 2006)

In 2007 the creative industries sector was calculated as contributing £60 billion to the UK economy and earning around £14.6 billion annually in exports (Fleming 2007)

More recently, there has been renewed interest and impetus in creative industries fuelled by a savage recession, and growing acknowledgement of the importance of new industry to replace old models of industrial production and employment.

David Puttnam, Film Producer, sums this up rather neatly:

“Look into the toolbox-creativity is the only tool we have left’ (Wright, 2009)

For example initiatives such as Arts Council England’s ‘Art in Empty Spaces’ programme has targeted those towns and cities with the greatest number of empty shops, offering grants to animate the spaces with artists installations, workshops, pop up shops and events.

In 2008 I&DeA, the improvement and development agency in collaboration with the Local Government Association commissioned the Work Foundation to undertake consultation and produce a guide to investing in creative industries for local authorities.

‘After the Crunch’ - a collection of essays and provocations by leaders in the cultural field, published in 2009, debates the future of creative industries:

‘In the last ten years the creative industries have become one of the most fashionable and talked- about components of the global economy. Are they just froth on the surface of exuberant capitalism, about to be blown away by global recession, or are they a paradigm for a new networked future in which quality rather than quantity will become the ultimate arbiter of success in a world whose population is growing but whose resources are diminishing.’ (Wright 2009)

Meanwhile, artists have largely continued to work as they have always done- from any available, affordable space.

Regeneration through culture continues to be debated by urban planners and policy makers. Large- scale cultural infrastructure regeneration has been particularly well received and acknowledged to be a success in cities such as Newcastle/Gateshead, Toronto and many cities in the US. City of Culture and Capital of Culture status bestowed on cities adds a certain cachet, investment in cultural infrastructure and development of programmes. Attention is drawn to economic and social benefits. Evans (2001) argues that, in terms of cultural planning and investment, we have been through several phases of development to reach our current position- from policies rooted in community arts and social policies, through public-private partnerships and economics to a third phase:

“The current phase exhibits aspects of both previous periods- the social exclusion agenda, access to the arts, neighbourhood renewal on the one hand, and the private sector financing, small (SME) business development and creative industry initiatives on the other.....Culture is a universally common, even requisite, theme and component in

major site- and area-based regeneration programmes, and arts interests now occupy part of these urban partnerships...’ (Evans 2001)

Aspirations for cities and large towns to have ‘cultural quarters’ are common within local government and regeneration agendas. Whilst the aspiration is to provide a vibrant location which will attract artists and creative people, attract supporting industries such as café bars etcetera and therefore bring in visitors and boost the local economy- the end result is not necessarily suitable or desirable for creative industries.

Writing on developing creativity in tourist experiences, Richards & Wilson make the following comments:

‘The theory is that bringing creative people and creative functions together will create spin-offs for everybody in the cluster. Hitters and Richards (2002) have examined examples of creative clusters in Amsterdam and Rotterdam, and found that there is a relative lack of production-orientated creative spin- off for the members of the clusters. In contrast, the most visible benefits are those related to creative consumption- the ability of clustered creative function to attract large numbers of consumers who will tend to benefit all the members of the cluster.’ (Richards and Wilson 2006)

In the rush to create cultural quarters and build live/work space for artists to boost investment, there is a danger that local authorities and agencies are aspiring to replicate models which may be unsuited to their local artists and creative industries. For example, in the North West of England there is much political discussion around the relocation of part of the BBC to Media City in Salford in 2012. (Christophers, 2008). Whilst this can be used as a means to boost interest in digital media industries and the acquisition of appropriate skills, it is not going to have the impact on jobs and unemployment rates hoped for by local politicians. Similarly small creative industry start –ups are also unlikely to impact on unemployment to any great extent. Yet high on the local government agenda is a desire for creative industries investment to be increasingly digital

industry focused often at the expense of other homegrown creative industry expertise (see Evans, 2001)

There seems to have been something of a ‘build it and they will come’ mentality towards creative industries in local government and an often less than joined up approach between departments, appropriate consultation with artists and audit of the type of provision which may be required. Richard Florida’s ‘Creative Class’ (Florida 2002) movement argues the case for the creative city agenda and investment in creative industries, but as emphasized by his reviewers:

‘We want to begin by stressing one of the most important themes of the new thinking about creative cities: authenticity.

It is apparent that successful cities, large and small, have become so by identifying and strengthening the very characteristics that distinguish them from other places.

.....but we warn against a cookie cutter approach. Each community must find its own unique path to vibrancy and success’ (Bulick 2003)

A recognition and celebration of local creative industry strengths would be a good starting point, as highlighted in the LGA guide:

‘Strategies should play to local strengths: the role of local authorities is to select the most appropriate interventions based on local context and local demand. Standard ‘cookie-cutter’ approaches which fail to respond to the specific characteristics of places and their people may at best fail to maximize the local activity and at worst stifle it. Size, history and economic competitiveness are all important considerations’ (Work Foundation/LGA 2009)

There has been a tendency to concentrate on providing incubator space for visual artists, digital industry and craftspeople for example, whilst the needs of those requiring performance and rehearsal space have less usually been addressed.

It should also be taken into consideration that a great number of artists are not commercially minded and commercially successful and a menu of creative industries provision should take this into consideration. A number of start-up and incubation spaces

encounter problems when based on a premise that artists will become successful within a certain timeframe and move on to renting their own live-work spaces. Sarah Weir comments:

“Artists need studios. Most artists do not earn sufficient income from sales of work to rent a studio at open market prices in London. Affordable studio providers charge rents that are, on average, one third of the open market. In this way, they subsidise the contemporary visual arts economy by roughly £11 million a year.....The continuity provided by permanent affordable studios ensures that the unique contribution of artists can be central to their communities in the long term’ (Capital Studios 2007)

The following Case Studies will pick up many of the themes referred to in this discussion around context: location, affordability, visibility, links to the local community and connectivity being a few key examples.

Case Studies

The studies offer snapshots of eight different models from across the UK, from the USA and from Berlin. All venues featured in the Case Studies were visited during the course of the research and, with the exception of Dumbo, New York, interviews conducted with lead personnel.

The aim was to consider as many different models as possible in the time available. It was, for example, beyond the scope of the present study to visit the highly successful Artscape developments in Toronto, where creative industries have been encouraged (Gertler et al 2006) and supported as an integral part of the city’s regeneration strategy.

The study does not seek to be all encompassing but rather to look for similarities and differences, allowing comparisons to be made in order to learn what needs to be in place to create and maintain a successful place for creative industries to flourish.

The first four studies concentrate on artist-led models looking at four quite different spaces: Live/Work space in Boston, USA; Artist's Collective Studio/Work space in London; Mixed Economy live/work, performance and education space in Berlin, and the artist as entrepreneur, Redhook, New York City, USA.

Case Studies 5 & 6 take developer led models looking at short- term provision in Dumbo, Brooklyn USA and mixed-use, long-term provision in Bristol, UK.

Case Study 7 considers an agency/city regeneration policy-led model taking a view on short- term solutions and creative approaches in Lower Manhattan, whilst the final study considers the arts organisation as Creative Hub, using the example of Watershed, Bristol.

Success factors within each model will be identified and a tabular comparative analysis drawn up at the conclusion of each of the studies.

Case Studies (8)

Artist led models

- 1. Fort Point, Boston, USA**
- 2. APT, London, UK**
- 3. Ufabrik, Berlin, Germany**
- 4. Redhook Studios, Redhook, Brooklyn, USA**

Developer Led Models

5. Dumbo, Brooklyn, USA

6. Paintworks, Bristol, UK

Agency/City Regeneration Policy Model

7. Lower Manhattan Cultural Council, USA

Arts Organisation as Creative Hub

8. Watershed, Bristol, UK

Case Study 1

Artist Led Regeneration- Fort Point Arts Community, (FPAC) Boston, USA



Live/Work Space

This thriving community of 300 artists occupies a variety of old wool and railway warehouses on reclaimed land in Boston.

Situated close to both the waterfront area and downtown Boston with good access to transport links, the area has increased in popularity over the last few years. The building of the new Institute of Contemporary Art, directly on the waterfront, has added impetus to the development of this once largely abandoned post-industrial area.

The FPAC artist community has been in existence over 30 years, and own two former warehouses. Purchased with a large grant from the National Endowment Fund, the live/work studios are rented by artists on renewable five- year leases.

The FPAC community has tended to develop organically- the original vision of the founding artists was to provide permanent space which people could not be forced out of- ownership

was and remains central to the ethos.

The artists association was established as a Co-operative and has both a Management company to take care of the buildings and a Board made up of artists who look after everything else. The elected President is usually the liaison between the association and developers and agencies such as the Boston Redevelopment Association, although other Board members, including former Presidents, often also take on this role.

Because it is a large community of artists, individuals can be more or less active in terms of participating in governance and activities according to their other commitments.

The Board employs one of the artists as a paid administrator whose role is to co-ordinate meetings, a newsletter and the two main annual events, the Artwalk in Spring and the Open Studios in October. The Association applies for funding to pay administration and special events costs but is otherwise sustainable through rents. The first Open Studios were held in 1980 and are very popular. - whilst some artists are reluctant to participate, most find the experience useful and enjoyable.

The Association holds two open meetings annually to which all artists in the area are invited, additionally a couple of block parties and social events are held for artists and community to get to know each other. Many of the artists are also known as teachers in various colleges throughout Boston and some work on community projects in partnership with the nearby Children's Museum.

There is a healthy demand for tenancies and many artists stay a long time. In the original warehouse at 249 A Street, 17 out of the 43 artists living there have been residents since the beginning. This shared history appears to foster a sense of community amongst the artists. Whilst some new artists move in without knowing anything about the history or wanting to get actively involved with the Association, there is a committed core of artists pushing new developments forward. For example, the warehouse at Sumner St now has a gallery space and a café both run by former artists and a further temporary gallery space is being run by the association in a warehouse earmarked for development which has been temporarily postponed during the current economic recession.

At the time of my visit, there were four developers with interests in the Fort Point area- three of whom have a working relationship with the artists' community but a fourth which has been responsible for large scale eviction of artists. A major problem has been the shortage of live/work space leading some artists to live in their studios and flaunt the rules. Developers have been using the media to turn public opinion against the artist community – affordable live/work deals for artists has meant that they are getting to live in types of housing which are difficult to get in the city- this has incited some resentment and questions as to why artists should be favoured over other trades people and afforded 'special status'.

Approximately 130 studio spaces have been lost in the area within the last two years as developers end tenancies with a view to refurbishing buildings as luxury condominiums. Now that the bottom has dropped out of that particular market, there are large buildings stood empty which were once full of artists' studio space.

Added to this problem is the development of space- ostensibly for artist use- that isn't fit for purpose. As planned development in Boston must have demonstrable public benefit some developers have built a few artists studios into their plans. Most often this has been done without proper consultation leading to units which can't be let and which the developers can then sell on as flats.

In one new development visited the artists were moving out because of a lack of flexibility with the spaces provided. All new live/work spaces have now been fitted out in advance- one artist had dismantled the entire flat interior in order to make the space he needed for his artistic process- he planned to redo it before he left...

A further problem with new developments is that artists living in 'affordable' housing are faced with keeping their income low or having to move out as accounts have to be submitted each year.

All of these issues with new development work against maintaining a vibrant community of artists. Unsurprisingly, the most successful of the developments at Fort Point are the ones in which the artists have had the greatest input and the most self-determination.



Success factors summary:

- Ownership
- Affordability- Live/work space.
- Continually evolving- artists shaping the vision
- Self- determination over layout and fit-out of studios
- Sense of community amongst artists- shared activities, gallery space etc.
- Sustainability- not reliant on grants or funding.
- Connectivity- close to downtown and transport links
- Ongoing dialogue with local regeneration agency (Boston Redevelopment Association)
- Interaction with the wider community

Case Study 2

Artist Collective - The Art in Perpetuity Trust (APT), London.

Studio/Work space

“It is possible to think of a group of artists such as exists at APT as a ‘colony’, much as one might a group of birds crowded on some tidal mud flats, beside a creek. If we are such a colony, we differ from the birds in our aspirations, in that we want to be part of the community in Deptford, Lewisham, Greenwich and Greater London. We want to promote creativity as an individual pursuit as much as we do collective projects, Although we need some privacy in which to make work, we hope that the Gallery, the open Studio weekends, the education projects and the creative workshops act as invitations to experience what we do’ (Hopkins, Clyde, Emeritus Professor, Chelsea College of Art, 2008)



APT differs significantly from Fort Point in that it provides studio/work space only and no artist’s accommodation. Initially the studios started on a different site back in 1974 and problems with uncertainty over tenure influenced the development of the vision for APT- a permanent base for artists. The present building, Harold Works, on the creek side in Deptford, was built in 1911 for the rag sorting trade. In terms of connectivity- it is a ten- minute train journey from central London and close to art colleges such as Goldsmiths, workspace

providers Cockpit Arts, and situated within a culturally, socially and economically diverse community where affordable post -industrial buildings have enticed creative practitioners and resulted in a growing network of Deptford artists. In discussion with Liz May, the Studio/Gallery Manager at APT, she described how the clustering of artists studios and workshops in the area is really important- there are many different networks locally – it has to be a place that artists are drawn to and where they want to make work.

APT is very much an artist led model- four artists had the vision and over a period of a couple of years raised funds from a variety of sources including the London Arts Board, Deptford City Challenge and the Single Regeneration budget in order to buy the freehold and convert the building, which opened in 1995. Much of the work was done by the artists themselves and three of the four founders still have studios here.

From the beginning the aim was not to be dependent on the vagaries of grant givers and although it has been a struggle, the mortgage is now paid off and the studios self- sustaining. This frees up the Trust to look for funding for special projects- including education and training. The Studio/Gallery Manager is APT's first and only paid employee- she has been in post seven years and is paid for from the core budget, raised from studio rentals.

APT's legal structure is both registered charity and company limited by guarantee. Every artist who rents a studio here is a member of the charity. The board is made up of five trustees plus the staff member- two of the trustees are artists who have been involved from the project beginnings- others are invited on account of their profile and vision- the current Chair is from Chelsea School of Art, for example. The annual AGM is seen as an opportunity for a dialogue with all the artists- many do want to get involved in sub-committees for the gallery, building matters and the education programme but others are content to be there simply to make work.

A new model of project management has been introduced with artists being paid as project managers for some of the new developments in terms of education and incubation studios.

The stability of this model means that many artists stay for a very long time-of the 37 artists working at APT- 25 are original tenants. The age profile of the artists is consequently rather older than in other studios- artists are mainly in their 50s and 60s and whilst this adds to it's sense of security, community and willingness to invest time and effort, it is difficult for new artists to be considered for tenancies.

In the opinion of the Studio Manager the vetting procedure for new tenants is one of the factors for the continuing success of APT. There is no formal waiting list, vacancies are advertised and a selection panel of artists vet applicants according to their CV, quality of their work, their written application describing what they feel they can contribute to APT and the 'fit' of the artist into the existing community. The last is very important- APT artists have a group show every couple of years and are happy to exhibit together- a practice which many studio groups don't follow.

APT is keen to balance the longevity of artist tenure with education and outreach activity.

Their vision is to continue doing what they have always done whilst building audiences for the work. They hope to raise funds to build seven new studios and provide an APT

Fellowship scheme for emerging artists which would give studio and exhibition space to three artists per year. The remaining new studios would act as incubator space for recent graduates allowing collaboration between experienced artists and new ideas.

The APT Gallery is good for profile- resident artists are always included on the selection panel and every show now has an education programme running alongside it providing it can be funded. No activity takes place that isn't financially sustainable and this is key to the success

of the outreach and education programme.



Open Studios have been part of APT's ethos since its inception and a willingness to take part is in the terms of the studio leases. The event is now a main component of the Deptford X visual arts festival, an annual event held each September which takes artists out onto the streets and into community venues in a range of projects and interventions.

Considering factors for success, APT has much in common with Fort Point. Although APT is quite different in terms of tenancy arrangements- studio space rather than live/work space- there is something about the sense of ownership and community that is a vital component of both models. Liz May described it as 'fun'- a place where artists want to be.

Success factors summary:

- Financial stability- sustainable without any grant funding
- Legal structure and legal status. Trust owns the property and freehold.
- Linked to the above- autonomy, but also- linked to wider networks
- Connectivity. Proximity to central London and art colleges.
- Good relationship with the local authority

- Atmosphere- sense of community. Shared activities and gallery space. Fun!
- Size- links to manageability and sustainability
- Well-known and respected artist community and artists with public profile
- Evolving- artists shaping the vision. All artists involved in the organisation as part of their tenancy agreement
- Interaction with the wider community

Case Study 3

Culture, Sustainable Development and Community Centre- Ufafabrik, Berlin

Mixed economy live/work, performance and education space.



Celebrating its 30th anniversary the Ufafabrik grew from an artists squat in Berlin, which took over the abandoned United Film Association site in West Berlin based on the vision of ‘a meaningful integration of the areas of living and working with culture, creativity and community’ (Ufafabrik 2003)

Describing itself as an “International Center for Culture and Ecology” and a ‘one-of-a-kind European project combining living and working’ the Ufafabrik occupies a large site which houses four performance venues, a school, guesthouse, artist live/work space, a neighbourhood centre, organic bakery and an ecology centre with a farm attached.

Following the first developmental years, Ufafabrik’s structure became formalised and the organisation now has 99 year leasehold on the property, enjoys a 40% state subsidy and employs 250 staff. The vision has been driven by a small group of artists/ecologists who

started the original squat and several of them are still involved thirty years later.

A high level of public subsidy for arts institutions in Germany is common and ownership of property is not- both important factors when making comparison with other models in the UK and USA.



Twelve artists and their families live here permanently, with other artists renting studio space.

Artists are expected to contribute to the centre through running workshops, open studios etcetera. The majority of the artists have been here many years- no waiting list is kept, it's more of an organic process when space becomes available. The centre is particularly known for its circus school and performing arts programme and facilities. Circus from all over the world is presented here and a new schools programme has been developed in response to the new focus on cultural education within Germany.

The ecological and sustainability agenda has been a mainstay of the programme and ethos

from inception to the present day. The centre creates sufficient energy for its own needs and sells surplus electricity back to the national grid.

Connectivity is important- both in terms of the location and in relation to the local community's needs and aspirations, the latter of which are addressed through the programme offered by the on site neighbourhood centre and children's play facilities. In terms of geographical location, the centre was better placed before the Berlin wall came down, being central within West Berlin. However good transport links make this less of a problem and new marketing strategies to attract diverse audiences have been increasingly successful.

The uniqueness of the Ufafabrik is in its mixed offer- its flexibility and openness to change and development has meant it has been able to evolve.

Success factors summary:

- Space
- High level of public subsidy (40% state subsidy) but artists/residents shape and evolve the vision.
- Longevity- original founders still involved
- Interaction with local community
- Responsive to artist needs- performance and rehearsal space
- Ownership of leasehold-stability
- Evolving offer- mix of cultural and ecological activity
- Connectivity- transport links

Case Study 4

The Artist as Entrepreneur

Dustin Yellin, Redhook Studios, Redhook, Brooklyn, New York



‘Redhook- It’s like Williamsburg used to be fifteen years ago’ (Yellin, D)

Redhook, the Waterfront area of Brooklyn, is a former dockland and industrial area with a violent and colourful past, used as the setting for the film ‘On the Waterfront’. Despite its proximity to Manhattan, it has always been poorly served by transport links until the recent opening of an Ikea furniture store, served by a ferry from the mainland.

Sharon Zukin, Professor of Sociology at Brooklyn College, City University of New York, has been researching the demographic of the area and the attitude of the government to its development. She maintains that there has never been a real consensus over what should be done with the waterfront. Of the 11,000 residents most are on very low incomes -around 7,000

are of black and Puerto Rican origin, the rest divided into elderly white former dockworkers, artists and speculative ‘gentrifiers’, buying up property in the hope of making a ‘fast –buck’. However the amount of available space is now attracting major retailers who cannot either afford or find sufficient space in Manhattan. This is creating a curious mix and one which has both an ‘edgy’ vibe but also one which is attracting a new generation of creative people who cannot afford to move to artist enclaves such as Williamsburg.

Dustin Yellin, an artist working mainly with large- scale resin sculpture, bought his studio building in Redhook two years ago. A former printing works, he was able to afford to buy it outright due to its dilapidated condition. The building is a vast studio complex, allowing the artist to have separate areas for glass blowing, painting, design and office work. It has been designed as work space, rather than live/work- although equipped with an airstream caravan for overnights by visiting artists and with a large well designed kitchen for artist get –togethers.

He chose this location on account of its affordability, size, proximity to the waterfront and connectivity to other artists moving into the area. He looked at older artists living in Soho who own their studios, and decided that he should do the same.



Dustin has invited two other artists to join him here, and is in the process of setting up a gallery space to show other artists' work- not, he emphasised, because he wants to be a gallerist but rather because he wants to give opportunities to up and coming artists. Not part of any structured artists network, he prefers informal networking through social events which have led to collaborative projects. He believes that its important for artists to get together, to inspire each other, keep creative sparks alive and to help maintain your own work ethic.

Dustin does not have strong views on either public subsidy or on the agencies that exist to develop art and creative industries. Whilst he has raised public funds for some projects, he is self-financing through sale of work and therefore not subject to the vagaries of funding bodies and systems. He considers that agencies should exist to help artists- asking what they can do to help, rather than pushing their own agendas- but doesn't have strong views about the City's policies with regard to artists' space.

As a commercially successful artist Dustin enjoys autonomy and freedom- he owns another warehouse nearby which he may in time develop for other artists. The space is evolving according to suit his needs- essentially he owns the space and the vision.

Success factors- Summary:

- Ownership
- Organic growth
- Affordability
- Autonomy/Freedom
- Size of buildings 'blank canvas'
- Collaboration/Connectivity to other artists

2. Developer led models

Case Study 5

Culture as a driver for regeneration. Short-term provision.

Dumbo, Brooklyn, NY. Two Trees Management.

David & Jed Walentas



Dumbo- ‘ Down Under the Manhattan Bridge Overpass’, a former manufacturing district that has retained its historic warehouses, is easily accessible from Manhattan via the Brooklyn Bridge and public transport networks. It achieved landmark status from the City Planning authorities late in 2007.

The neighbourhood is almost entirely owned by the Two Trees Management Company- father and son David and Jed Walentas. David purchased three million square feet of property in

Dumbo several decades ago and has gradually been transforming the area into a creative neighbourhood.

Walentas is totally upfront about his strategy of inviting artists and arts organisations into his converted buildings on short-term low rentals and, in some cases, no rent payable at all.

“It adds value to my neighbourhood. It’s like good architecture. Good architecture is cheap and adds value. People will pay a premium for it’ (Walentas, NY Times 2008).

David’s approach is endorsed by urban policy and planning commentators:

‘He understands that you have to have creative energy, This is an intelligent and strategic move.’ (Moss, LM Professor of Urban Policy and Planning, New York University. NY Times 2008)

It is estimated that over 1,000 artists and arts organisations are now living and working in the area, which has become a visitor attraction through the many exhibitions and events on offer including major calendar events such as the New York Contemporary Photography Festival which takes over a whole raft of cultural venues for its duration.

Two Trees are direct and honest in their dealings with artists – nobody is under any illusion that their tenancies will be extended or that they will be able to stay in the area long term.

There is divided opinion within the arts community concerning this approach with some artists resenting the use of creative people to invigorate a neighbourhood that they are ultimately going to be priced out of. Others are more pragmatic and accept the limits of their relationship with developers such as Walentas. There is a will but not a firm commitment from Two Trees to relocate artists and organisations when property is sold on:

“things change. some will stay, some will die, some will move, some will go out of business. We can’t solve all their problems. It’s like everything in life. It’s not forever’ (Walentas 2008)

For now, the area remains a vibrant cultural destination and for many organisations, such as St

Anns Warehouse, a performing arts space, the no rent deal and ongoing commitment from Walentas has enabled them to grow and build audiences and loyalty.

As a short to medium term option this model works for many artists, particularly those who are starting out, performing arts organisations that need large spaces for rehearsal and those who do not necessarily want a permanent space.

Success factors summary:

Affordable- cheap rental

Short-term, made clear from the start

Alternative spaces provided wherever possible

Connectivity- to transport links and to other artists

Case Study 6

A New Creative Quarter- Paintworks, Bristol. Mixed use, long-term provision.



Verve Properties- Ashley Nicholson

“Those behind Paintworks detect a growing consciousness in Society and see the project as a genuine attempt to regenerate a mixed use district centred primarily on a sense of community and in so doing provide a model for others to build on elsewhere.

Considerable effort has gone into the intimacy of the street scene, the public areas and hub spaces. This is in deliberate contrast to insular 'lifestyle' residential accommodation and soulless anonymous business parks. The aim is to show that there is Another Way to increasing isolation. A place where 'lifestyle' living and working is not just marketing hype, but somewhere people do actually want to live, want to work and want to interact with others. That's the vision' (Paintworks 2006)

Paintworks, Bristol, hailed as Bristol's new Creative Quarter is the creation of developer Ashley Nicholson and his company Verve Properties. Taking a disused paint factory with an array of Victorian buildings which had been empty for over fifteen years, a vibrant mixed-use creative hub has been developed.

The site covers 12 acres and is being developed in three phases. Nicholson has a history of reusing and revitalising old buildings and mixing in new build in a sympathetic way. He researched the market before buying the site, discovering that Bristol did not have a Creative

Quarter and that small media and digital industries are increasingly being drawn to or are starting up in Bristol due to the proximity of major players in the industry including Aardman and Hewlett Packard labs.

The 'Community feel' of Paintworks is particularly important to Nicholson, as is the mix of facilities.

'Paintworks is based on a community district, which is why the site has BocaBar, a courtyard and open theatre space...

We tend to buy buildings nobody else wants and the people we attract by doing this are creative: they're more up for it, more pioneering. We understand the creative market well, as these are the people who are always drawn into our buildings' (Nicholson, Guide to Creative Bristol 2008)

The site is on the outskirts of Bristol city centre, which is what makes it affordable and attractive to creative practitioners. Ownership is the most usual scenario, with prices very affordable by Bristol standards and it is still possible to rent both work and live/work space.

A particular appeal is that units are unfinished and unfitted, allowing residents total flexibility of use. Spaces not yet sold or rented are used as temporary exhibition and gallery venues.

This programme of events and the communal areas of seating, gardens and courtyards are all important in creating the feel of a close community and encouraging interaction between residents and those working at Paintworks.

Success factors summary:

- Developer with Vision and prepared to take risk
- Mixed use
- Flexible spaces
- Variety of provision. Companies can scale up or down without moving off site

- Ownership and/or security of tenure
- Affordability- live/work space
- Self determination over fit out, layout etc
- ‘Community feel’
- Connectivity to other creatives.

3. Agency/City Regeneration Policy led models

Case Study 7

Lower Manhattan Cultural Council- Short-term solutions and Creative approaches



‘Battered first by the competitive advantages of midtown’s transportation network, critical mass of modern office buildings, and infrastructure (including cultural) of all sorts, and then battered further by the attack of September 11, 2001, Lower Manhattan is the third largest commercial business district in the country.....Even at its nadir, Lower Manhattan has remained a vital economic player for the city, region, nation and

the world, and the seat of New York City's political and government sectors' (LMCC, 2008)

Lower Manhattan Cultural Council (LMCC) has been in existence for more than thirty years and the above quote is from its Arts and Cultural Strategy, which has the following goals:

- 1) Use the arts to create great places in a limited number of locations
- 2) Establish critical mass by concentrating efforts to a limited number of locations below Chambers St
- 3) Create a new source of ongoing funding
- 4) Use the arts to provide Lower Manhattan with other sources of activity, particularly on evenings and weekends.
- 5) Create an environment in which innovation can occur

In order to achieve the goals LMCC runs a number of programmes including events, artist residencies, performances and workshops. They make available empty shops and offices for artist projects and residencies. During the recession this programme has increased as premium office space has been difficult to fill – for example within the banking district on Wall St. 40,000 square feet of office space has been made available as rehearsal space for performing arts companies. The deal with artists and companies is clear at the outset- this is short- term availability and LMCC will provide space rent free in return for a public programme of performances, workshops etcetera. A panel of peers selects the artists/performers for each project and space. The nature of short -term space varies enormously- the Wall St offices have been offered for five years. LMCC will not programme or offer space unless they can offer core support to artists- they fundraise to

pay utility bills and can move quickly to equip spaces with the right type of dance flooring etcetera. LMCC also programme outdoor events in unique spaces which attract large audiences and use wasteland and abandoned building sites as temporary sculpture parks.

LMCC is not-for-profit- funded by the government; they also act as grant distributors for government funding.

In their opinion their top-down model of creating artist space and opportunity has as much vibrancy as artist led initiatives. Quite clear about their role and remit, they use artists to aid their regeneration goals but are transparent and generous in their offer to artists and offer opportunities to both well -established and emerging artists across a range of artforms.

Success factors summary:

- Clear offer
- Visibility
- Proactive approach
- Speed
- Affordability
- Cater for variety of artforms

4. The Arts Organisation as Creative Hub

Watershed Bristol.

New approaches and innovation for the digital future.



The 2008 “Crossing Boundaries” report commissioned by the UK Film Council in association with Arts Council England and the Arts and Humanities Research Council considered the role of six cross art-form and media venues across the UK.

‘The six cross-art-form and media venues discussed in this report have had an extraordinary impact on the cities where they are located. They have been catalysts for change, cultural laboratories that have developed new ways of presenting work and supporting emerging talent. They have been models of innovative knowledge transfer, taking research beyond the walls of the academy and allowing it to flourish, creating new sorts of partnership between artist and audience. They have been amongst the unsung pioneers of culture-led regeneration, providing a bridge between the arts and the creative industries’ (Fleming, T 2008)

Watershed was established in 1982 in two disused warehouses or ‘sheds’ on the harbourside in Bristol. It was the first dedicated media centre in the UK and originally comprised two cinemas plus photography galleries, with the rest of the premises let to

commercial business. In 2007, with the assistance of the Regional Development Agency and Arts Council South West, Watershed bought the leasehold, thereby securing its future in an area which is now seen as desirable following waterfront development and investment. In 1999 the advent of serious bandwidth enabled the organisation to begin to develop away from its role as a traditional arts organisation into the cultural hub it has become. The energy, drive and vision of Chief Executive Dick Penny has been a major factor in the developments and the positioning of the organisation in the 21st century. Watershed has a complex organisational structure, being now made up of three separate companies- Watershed Arts Trust and Watershed trading and iShed CIC which are wholly owned subsidiaries of the trust.

iShed is a Community Interest Company, a partnership with computer firm Hewlett Packard which has been established to work with partners from the commercial, academic and cultural sectors- the focus is on incubation of ideas, spotting and developing opportunities and supporting new and emerging talent in the field of digital and new technology. The site, in a separate building is home to HP labs-and includes the Pervasive Media studio- an incubation space for artists and digital entrepreneurs. Space is provided free of charge to those working on digital projects which meet the company's objectives.

Watershed is also home to a number of other companies including Futurelab, UWE e-media business enterprises (incubation units supported through the University) and Bristol Investors in Learning. Desk space is also provided for officers from the City Council and this accommodating approach to providing space reaps benefits in terms of partnership development.

In addition to physical space, Watershed has developed and hosts dShed an on- line platform for artists and creatives to showcase work and to collaborate on projects. As technology continues to develop this virtual world collaboration will become more accessible and will move the focus away from physical space to digital connectivity.

‘Watershed... has become the cultural space of choice for many of Bristol’s creative practitioners and businesses. This is because they have been able to make it their own and imprint their distinctive senses of identity and place upon the flexible and accessible spaces such as the bar with wi-fi. In turn, it has become a key broker for innovation in creative businesses, building convergence through partnership projects with HP Labs, while at the same time providing new network opportunities for cultural organisations and social enterprises.’ (Creative Economy Programme Infrastructure Working Group, August 2006)

Success factors summary:

- Organic growth
- Welcoming environment
- Ownership
- Affordability
- Flexibility
- Virtual world’ without walls’ not totally reliant on physical space
- Connectivity- desirable location close to transport networks
- Connectivity to other artists/creatives

Comparative Framework

Each Case Study identifies success factors for that venue. Overall however there appear to be eight major factors that are important in establishing and sustaining creative industry provision.

These are:

- Affordability. Meaning a low market rent or lower than average market selling price.
- Flexibility – the variety and mix of facilities, ability to up and down scale as appropriate. Ability to grow organically.
- Connectivity- to transport, and city infrastructure
- Choice- ability to organise own space and make it fit for purpose
- Ownership/Security- either direct ownership or secure/long lease on property
- Visibility- level of interactivity with and visibility within local community.
- Sustainability-financial security of the facility
- Community- this refers to links to a community of artists/creatives and creative networks.

In studying success factors it may be helpful to represent these in tabular form for the purposes of comparison.

Table 1 is a direct comparison of like for like. Where a question mark occurs this is to demonstrate that the research has identified neither a positive nor negative score.

In table 2 the factors have been assigned scores out of 10 (10 high, 1 low) based on the interviews and background research.

The findings are then presented visually as a graph.

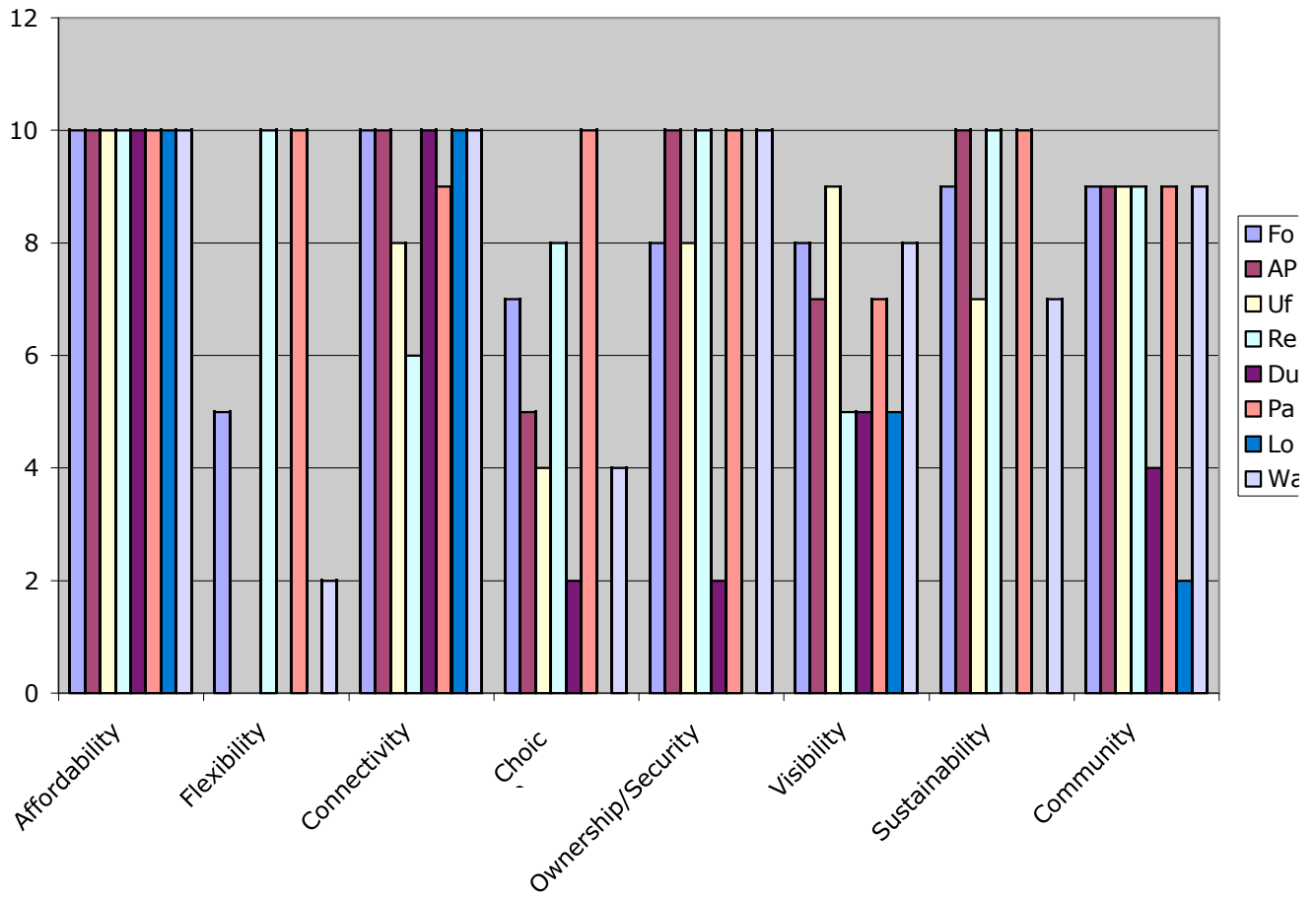
Table 1. Success Factors Summary

Case Studies	Affordability	Flexibility	Connectivity	Choice	Ownership/Security	Visibility	Sust
1. Fort Point Boston.	⚡	?	⚡	?	⚡	⚡	⚡
2. APT London	⚡	””	⚡	?	⚡	⚡	⚡
3. Ufabrik, Berlin.	⚡	””	?	””	⚡	⚡	?
4. Redhook Studios, Brooklyn.	⚡	⚡	””	””	⚡	””	⚡
5. Dumbo, Brooklyn.	⚡	””	⚡	””	””	⚡	””
6. Paintworks, Bristol.	⚡	⚡	⚡	⚡	⚡	⚡	⚡
7. Lower Manhattan Cultural Council	⚡	””	⚡	””	””	⚡	””
8. Watershed, Bristol	⚡	?	⚡	””	⚡	⚡	?

Table 2. Success Factors. Scored Version (10 high, 1 Low)

Case Studies	Affordability	Flexibility	Connectivity	Choice	Ownership/Security	Visibility	Sust
1.Fort Point Boston.	10	5	10	7	8	8	9
2. APT London	10	0	10	5	10	7	10
3. Ufabrik, Berlin.	10	0	8	4	8	9	7
4.Redhook Studios, Brooklyn.	10	10	6	8	10	5	10
5. Dumbo, Brooklyn.	10	0	10	2	2	5	0
6. Paintworks, Bristol.	10	10	9	10	10	7	10
7. Lower Manhattan Cultural Council	10	0	10	0	0	5	0
8. Watershed, Bristol	10	2	10	4	10	8	7

Case Study Analysis



Success Factors presented as a bar chart for comparative purposes

Conclusions

The Case Studies afford a snapshot of a particular artist community or artist scheme at this given point in time. Visited again a couple of years down the line and following a long recession, the picture may change. For now, at least, Creative Industries and enterprise are being held up as new economic models and a way of moving into a future that will see a decreasing dependence on old industrial models. So what can be done to ensure that the provision for creative industries and creative entrepreneurs is viable? Eight major factors have been identified in this research as being the most important in creating and maintaining successful models. Ranked in order of importance they are as follows:

1. Affordability
2. Ownership/stability
3. Choice
4. Sustainability
5. Connectivity
6. Community
7. Flexibility
8. Visibility

Of these, affordability was the one thing that all of the models visited had in common. It is important to have a menu of different types of provision if you want to attract and retain an artistic/creative community in the long term. There is no 'one size fits all'

solution to creative industry provision but a menu which offers possibilities for those starting out; long established artists who may be in a financial position to buy property; non-commercial artists; those who wish to expand businesses and those who wish to scale down, will reap the most benefits. Short term incubation space, temporary space, affordable studios to buy, and low rental/long lease tenancies should all be part of the mix.

It is a given in the history of regenerating run-down communities that artists will be pushed out of the area by rising rents and prices as the area is improved, which is why ownership/ stability is vital in creating a thriving and vibrant artist community.

This is not to say that temporary necessarily equates to undesirable- not everyone requires a permanent space. Lower Manhattan Cultural Council's work demonstrates the value of temporary and short-term space for performing arts companies for example. Temporary space and interventions can be good for profile and for market testing.

We discussed artists as a means to bring added value to an area, a driver for developer and regeneration agency models such as Dumbo and Lower Manhattan Cultural Council. -helping to attract a certain type of people to the neighbourhood, sell flats, rent space and revitalise an area. Whilst using artists as saleable commodity in this way has caused mixed reactions within artist communities- many are happy to make deals with developers that are to their mutual benefit. The essential ingredient in maintaining this type of relationship is transparency and honesty- in Dumbo the development company makes its conditions very clear, relocates artists wherever possible but makes no guarantees, and artists enter into contracts on this basis. There is no guarantee of

longevity or permanence but this is balanced with affordability. What is important is that the intentions of providers should be clear from the outset.

For established artists, however security of tenure is particularly important. Security allows them to get on and create work free from pressure and hassle. Being able to buy their own space or rent on a long lease creates a stable artists community. In terms of longevity- artist collective models are more able to resist market pressures to sell and the permanence of their occupation has advantages in terms of networking, communication, marketing, profile, sharing resources, putting on events and opportunities to build a vibrant presence within their local communities. The downside to this is that it is hard for new artists to join collectives as there are rarely any vacancies. The ability to design and fit-out your own space is very important to artists. Models that allow for this flexible approach are highly successful and retain loyalty whilst also keeping the price down for buyers and tenants. 'Build it and they will come' models can be restrictive, also mixed-use models can be problematic if they have not been thought through well and consulted on. For example in some of the latest developments in Boston, writers have been accommodated next door to musicians resulting in friction and rapid turnover of tenancies. The importance of consultation with intended users in the pre fit-out stage should not be overlooked. The disused theatre space at Fort Point could have been avoided with prior consultation. This approach has added benefits for developers in terms of cost- all the units at Paintworks Bristol are sold or rented as basic shells.

Sustainability goes beyond ownership and stability, to how an artist's community has been set up, and how well equipped it is to weather the vagaries of funding agencies, city

regeneration and neighbourhood renewal and differences of opinion between the artists themselves. Here, those studios which are governed by a trust, owned by one artist outright or have no reliance on external funders, for example, are in prime position.

To sustain a vibrant creative community in the future, flexible models which allow for both established artists, able to pay near market rents, and which can also provide incubation space, lower rentals and fixed term rentals for new artists, are likely to be the long term winners.

Connectivity, a community of artists, flexibility and visibility within the local community are relevant in varying degrees within the models studied. Whilst being close to transport infrastructure is a real plus, affordability may however be more important. For example Dustin Yellin was able to purchase Redhook Studios at this particular point in his career precisely because it isn't easily accessible by public transport networks.

Flexibility of provision and the ability to evolve are strongly indicated in successful models. For example the range of size in provision such as that provided at Paintworks in Bristol will allow an exciting mix of artists and a non-static, vibrant artist community to develop; APT plan to develop new incubators and increase their involvement with local community through festivals like Deptford X; and Fort Point artists described how important it is to keep things alive and retain interest from artists and community.

How important are local factors? Certainly playing to strengths of what already exists locally increases the chances of producing something vibrant, desirable and sustainable.

Returning to our original question, and having outlined the factors for success in creating and sustaining models - is the artists' vision the most important factor overall? Or is the major consideration a vision which is supported through consultation, transparency, market research and which has a sustainability plan built into it- models which can also be developer or regeneration policy led?

There is room in the market place for both approaches- what is important is having the vision in the first place and creating the culture in which it can be developed and sustained.

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Edinburgh, Creative & Cultural

Skills

Appendix 1

Contributors

Mike Bennett	Chief Executive, Bristol Media
Paul Bernstein	President, Fort Point Artists Community, Boston and artists at Fort Point
Maggie Boepple	President, Lower Manhattan Cultural Council, New York
Adrian Ellis	Consultant, AEA Consulting, New York
Graeme Evans	Professor. Director of Cities Institute, London Metropolitan University
Annette Hulek	Programme Manager, The Haus der Kulturen der Welt, Berlin
Kevin McManus	Director, Merseyside ACME
Liz May	Studio/Gallery Manager APT- The Art in Perpetuity Trust, London
Beate Mielemeier	Arts Manager. Cultural tour guide to Berlin
Dick Penny	Managing Director, Watershed, Bristol
Daniela Titze	Performing Arts Programmer, Ufafabrik, Berlin
The Work Foundation Consultation session on Investing in Creative Industries	
George Velasquez	Former President, artist, Fort Point Arts Community, Boston
Dustin Yellin	Artist, Redhook, Brooklyn, New York City
Sharon Zukin	Professor of Sociology, Brooklyn College and City University Graduate Center

Appendix 2

Questionnaire

1. What is the history of the organisation? How were you set up?
2. Why did you choose this location? What factors did you take into consideration when making your choice?
3. How connected are you to transport/employment/ social and other networks?
4. Who or what was the lead/driving force behind the project? What were the catalysts for the development?
5. (For US) Was City/ State/federal policy a factor in your development? What was it that was helpful? What were the hindrances?
6. What's your ethos and vision for the project?
7. Has the leadership evolved? What's driving the agenda?
8. Who has ownership of the premises?
9. How much space do you have. What are the tenancy arrangements?
10. Is there a market and demand for tenancy? Can you characterise/describe the demand?
11. Do you have a business plan or development plan? What are the key themes? If not then how do you see the project developing?
12. What are the organisational and legal structures and governance arrangements?
13. What's the funding framework? Balance between earned income and subsidy?
14. What do you think is distinctive about your project/approach?
15. What's your relationship to the local community? To what extent can the public access and participate in your activities?

16. What do you consider the factors for success? What does success look like to you?
17. What might you have done differently