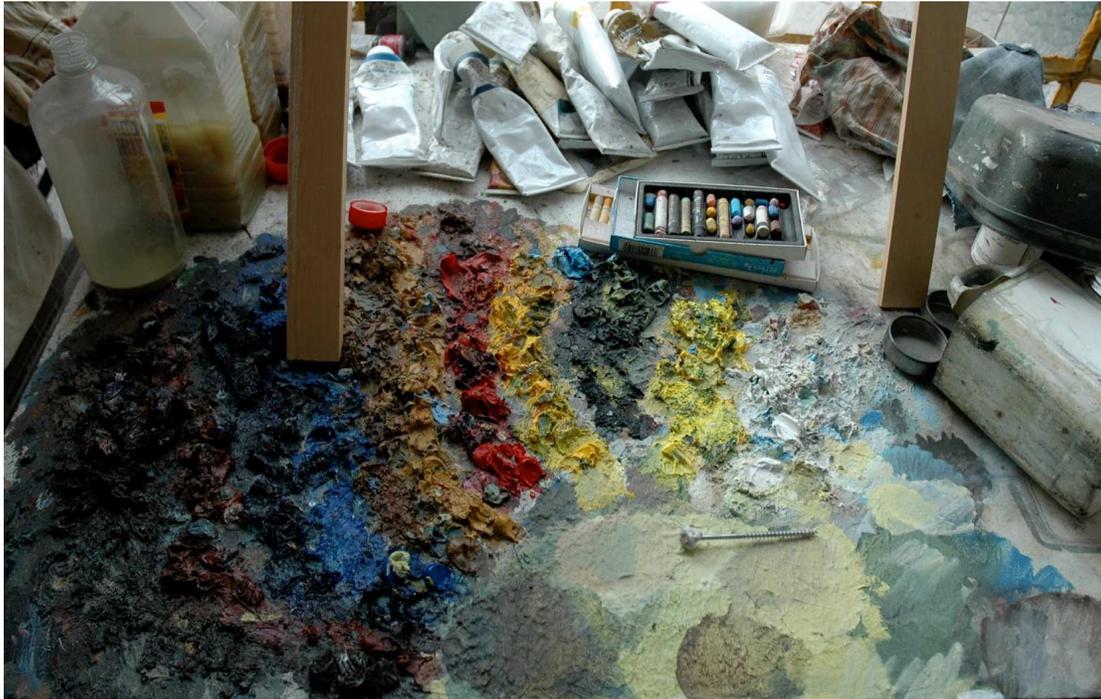


Review of Visual Artists' Workspaces



prepared for

The Arts Council

by

CHL Consulting Company Ltd.

March, 2009

Copyright and Related Rights Act, 2000

© Copyright 2009, CHL Consulting Company Ltd.

This document is copyright under the Copyright and Related Rights Act, 2000.

The information and documentation contained herein is of a confidential nature and is supplied to the Arts Council for their exclusive use only.

Review of Visual Artists' Workspaces



prepared for

The Arts Council

by

CHL Consulting Company Ltd.

March, 2009

40 Northumberland Avenue,
Dun Laoghaire, Co. Dublin, Ireland.
Tel: 284 4760 Fax: 284 4775
International Prefix: +353-1
Website: www.chl.ie
E-mail: mail@chl.ie

CHL 
CHL CONSULTING Co. LTD.

Vers8/smcm/29.07.09

CONTENTS

	Page No.
<i>Executive Summary</i>	<i>i</i>
1. INTRODUCTION	1
1.1 <i>Background to the Review</i>	1
1.2 <i>Objectives of the Review</i>	2
1.3 <i>Scope of the Review</i>	2
1.4 <i>Review Process</i>	3
1.5 <i>Report Structure</i>	5
1.6 <i>Acknowledgements</i>	6
2. CONTEXT FOR THE REVIEW: THE ARTIST'S WORKSPACE	7
2.1 <i>Why an Artist Needs a Place to Work</i>	7
2.2 <i>Changing Visual Arts Practices</i>	9
2.3 <i>Public Benefit of Artists' Workspaces</i>	10
2.4 <i>The Workspace Challenge</i>	12
2.5 <i>Summary of Main Points</i>	13
3. CURRENT SUPPORTS FOR VISUAL ARTISTS' WORKSPACES	15
3.1 <i>Department of Arts, Sport & Tourism</i>	15
3.2 <i>The Arts Council</i>	17
3.3 <i>Local Authorities</i>	23
3.4 <i>Resource Organisations</i>	28
3.5 <i>Summary of Main Points</i>	29
4. NUMBER AND CONDITION OF WORKSPACES	30
4.1 <i>Type and Number of Workspaces</i>	30
4.2 <i>Capacity of Workspaces</i>	32
4.3 <i>Location</i>	32
4.4 <i>Categories of Art Practice Accommodated</i>	34
4.5 <i>Workspace Size and Facilities</i>	37
4.6 <i>Building Types and Condition</i>	43
4.7 <i>Building Safety and Security</i>	45
4.8 <i>Demand for Workspaces</i>	49
4.9 <i>Future Provision</i>	51
4.10 <i>Summary of Main Points</i>	52

5.	OWNERSHIP, MANAGEMENT AND FINANCE OF WORKSPACES	54
5.1	<i>Date of Establishment</i>	54
5.2	<i>Ownership of the Buildings Housing Workspaces</i>	55
5.3	<i>Tenure of Workspaces</i>	56
5.4	<i>Organisation and Management of Workspaces</i>	59
5.5	<i>Finance</i>	63
5.6	<i>Summary of Main Points</i>	69
6.	ARTISTS' ACCESS, TENURE AND OUTREACH ACTIVITY	71
6.1	<i>Artists' Access and Tenure</i>	71
6.2	<i>Professional Development</i>	76
6.3	<i>Outreach Activity</i>	77
6.4	<i>Summary of Main Points</i>	78
7.	ISSUES AND CHALLENGES	80
7.1	<i>Strengths and Weaknesses of the Workspaces</i>	80
7.2	<i>Priorities and Desired Future Support</i>	86
7.3	<i>Summary of Main Points</i>	90
8.	FINDINGS FROM CONSULTATIVE PROGRAMME	91
8.1	<i>Introduction</i>	91
8.2	<i>Securing a Workspace: Issues of Demand</i>	91
8.3	<i>Securing a Workspace: Issues of Insecurity</i>	93
8.4	<i>Conditions of Workspace: Issues of Quality and Requirements</i>	95
8.5	<i>Capital and Revenue Funding</i>	96
8.6	<i>Operational Issues</i>	98
8.7	<i>Challenges for Providers and Funders</i>	99
8.8	<i>Sectoral Impact</i>	99
8.9	<i>Summary of Main Points</i>	100
9.	FINDINGS FROM THE SURVEY OF ARTISTS	101
9.1	<i>Introduction</i>	101
9.2	<i>Profile of Respondents</i>	101
9.3	<i>Workspace</i>	102
9.4	<i>Tenure</i>	105
9.5	<i>Issues</i>	108
9.6	<i>Summary of Main Points</i>	111

10.	INTERNATIONAL CASE STUDIES	112
10.1	<i>Introduction.....</i>	112
10.2	<i>England</i>	112
10.3	<i>Scotland.....</i>	119
10.4	<i>Northern Ireland.....</i>	122
10.5	<i>The Netherlands</i>	125
10.6	<i>Issues & Responses in the Provision of Workspaces: UK Experience</i>	128
10.7	<i>Summary and Conclusions</i>	131
11.	CONCLUSIONS AND POLICY PERSPECTIVES	135
11.1	<i>Findings and Conclusions.....</i>	135
11.2	<i>Framework for a Policy on Workspace Support</i>	141
11.3	<i>Suggested Measures</i>	143
11.4	<i>Summary of Main Points.....</i>	153
	REFERENCES.....	156
12.	APPENDICES	159
	Appendix 1	
	<i>List of People and Organisations Consulted</i>	159
	Appendix 2A	
	<i>Research Methods</i>	161
	Appendix 2B	
	<i>Study Team, Steering Group and Advisory Group.....</i>	167
	Appendix 3	
	<i>Survey of Visual Artists' Workspaces Questionnaire.....</i>	169
	Appendix 4	
	<i>Survey of Visual Artists' Questionnaire</i>	180
	Appendix 5	
	<i>Analysis of Responses to the Survey of Visual Artists</i>	186
	Appendix 6	
	<i>ACME Studios' Galleria Project: A Case Study in Planning Gain.....</i>	216
	Appendix 7	
	<i>General Principles and Specifications for Artists' Studios</i>	220
	Appendix 8	
	<i>Terms of Reference as Issued by the Arts Council</i>	227

LIST OF FIGURES

	Page No.
<i>Figure 1: Usage of Different Sources of Capital Funding</i>	<i>ix</i>
<i>Figure 2: Distribution of Income of Visual Artists' Workspaces by Source</i>	<i>ix</i>
<i>Figure 3: Average Duration of Artists' Tenancy in Workspaces</i>	<i>xi</i>
<i>Figure 4: Strengths of the Workspaces</i>	<i>xii</i>
<i>Figure 5: Weaknesses of the Workspaces</i>	<i>xiii</i>
<i>Figure 6: Respondents' Priorities for Future Development of Workspaces</i>	<i>xiii</i>
<i>Figure 7: Respondents' Suggested Supports for Workspaces</i>	<i>xiv</i>
Figure 1.1: Review Process.....	4
Figure 1.2: Structure of the Report	5
Figure 4.1: Distribution of Population of Visual Artists' Workspaces by Category .	31
Figure 4.2: Urban-Rural Distribution of Visual Artists' Workspace Capacity.....	33
Figure 4.3: Main Types of Art Practice Accommodated	37
Figure 4.4: Facilities and Amenities Provided in Individual Studios.....	39
Figure 4.5: Shared Facilities and Amenities for Users of Studio Spaces.....	41
Figure 4.6: Facilities in Shared Production Facilities.....	42
Figure 4.7: Age of Building	43
Figure 4.8: Occupancy of Building	43
Figure 4.9: Previous Use of Building.....	45
Figure 4.10: Conversion of Building.....	45
Figure 4.11: Safety Status of Workspaces.....	46
Figure 4.12: Safety & Security Measures.....	47
Figure 4.13: Insurance Coverage	48
Figure 4.14: Environmental Policies	49
Figure 4.15: Enquiries and Waiting Lists at Visual Artists' Workspaces	50
Figure 5.1: Date of Establishment of Visual Artists' Workspaces	54
Figure 5.2: Tenure of Workspaces.....	56
Figure 5.3: Renting Arrangements by Workspaces.....	57
Figure 5.4: Workspace Organisation Structure	60
Figure 5.5: Artists' Contributing to Managing Workspaces.....	61
Figure 5.6: Distribution of Staff by Main Category.....	62
Figure 5.7: Usage of Different Sources of Capital Funding	64
Figure 5.8: Distribution of Workspaces by Income Level	65
Figure 5.9: Distribution of Income of Workspaces by Source.....	67
Figure 5.10: Receipt by Workspaces of Revenue Grant Support.....	68
Figure 6.1: Mechanisms for Allocating Space to Artists	71
Figure 6.2: Formal Application Process for Workspace	73
Figure 6.3: Granting of Leases / Licences to Artists	74
Figure 6.4: Average Duration of Artists' Tenancy in Workspaces	75
Figure 6.5: Professional Development Activities at Visual Artists' Workspaces.....	77
Figure 6.6: Outreach Activities by Workspaces	78
Figure 7.1: Strengths of the Workspaces.....	80
Figure 7.2: Weaknesses of the Workspaces.....	84
Figure 7.3: Respondents' Priorities for Future Development of Workspaces	87

Figure 7.4: Respondents' Suggested Supports for Workspaces	88
Figure 9.1: Type of Workspace.....	102
Figure 9.2: Main Strengths of the Artists' Workspaces.....	103
Figure 9.3: Main Weaknesses of the Artists' Workspaces.....	104
Figure 9.4: Length of Time at Workspace	106
Figure 9.5: Length of Time Artists Expect to Stay at Present Workspace	106
Figure 9.6: Process for Gaining Workspace.....	107
Figure 9.7: Desired Facilities in a Workspace.....	109
Figure 9.8: Desired Workspace Supports	109
Map 1: Distribution of Workspaces and Capacity	35

LIST OF TABLES

Page No.

<i>Table 1: Arts Council Funding to Organisations Providing Visual Artists' Workspaces, 2008</i>	<i>iv</i>
<i>Table 2: Broad Categories of Visual Artists' Workspaces</i>	<i>vi</i>
<i>Table 3: Capacity of Shared Production Facilities & Studio Spaces</i>	<i>vi</i>
<i>Table 4: Staffing of Visual Artists' Workspaces</i>	<i>viii</i>
<i>Table 5: Mechanism for Allocating Workspaces to Artists</i>	<i>x</i>
Table 3.1: Workspace Projects in Receipt of ACCESS II Funding	17
Table 3.2: Arts Council Funding to Organisations Providing Visual Artists' Workspaces, 2008.....	20
Table 4.1: Broad Categories of Visual Artists' Workspaces	31
Table 4.2: Number of Visual Artists' Workspaces offering Residencies.....	31
Table 4.3: Capacity of Shared Production Facilities & Studio Spaces	32
Table 4.4: Distribution of Visual Artists' Workspace Capacity by County.....	34
Table 4.5: Main Types of Art Practice Accommodated.....	36
Table 4.6: Distribution of Studio Spaces by Floor Area	38
Table 4.7: Facilities and Amenities Provided in Individual Studios.....	39
Table 4.8: Shared Facilities and Amenities for Users of Studio Spaces	40
Table 4.9: Facilities in Shared Production Facilities	42
Table 4.10: Most Recent Previous Use of Buildings now Housing Artists' Workspaces.....	44
Table 4.11: Safety & Security Measures	46
Table 4.12: Trends in Enquiries and Waiting Lists of Visual Artists' Workspaces ..	51
Table 5.1: Date of Establishment of Workspaces	55
Table 5.2: Ownership of Workspace Buildings	56
Table 5.3: Tenure of Workspaces	57
Table 5.4: Renting Arrangements by Type of Workspace	58
Table 5.5: Terms and Cost of Workspace Leases/Licences	59
Table 5.6: Organisation Structure by Workspace Type	60
Table 5.7: Staffing of Visual Artists' Workspaces	62
Table 5.8: Usage of Different Sources of Capital Funding	63
Table 5.9: Distribution of Workspaces by Income Level.....	65
Table 5.10: Source of Income of Workspaces in 2007	66
Table 6.1: Mechanism for Allocating Workspace to Artists.....	72
Table 6.2: Rents paid by Artists for Workspace.....	74
Table 7.1: Workspace Strengths by Category of Workspace	82
Table 7.2: Workspace Weaknesses by Category of Workspace.....	85
Table 7.3: Priorities for Future Development by Category of Workspace	87
Table 7.4: Respondents' Suggested Supports by Workspace Category	89
Table 9.1: Main Strengths of the Artists' Workspaces.....	104
Table 9.2: Main Weaknesses of Artists' Workspaces	105

Review of Visual Artists' Workspaces

- Executive Summary -

1. INTRODUCTION

This review was commissioned by the Arts Council in December, 2007, and conducted by CHL Consulting Company Ltd. between January and September, 2008. The purpose of the review, as set out in the Terms of Reference, is *'to provide solid information to the Arts Council and relevant stakeholders on visual artists' workspaces and to make suggestions on how the Arts Council might offer responsive, sensitive and appropriate supports to these spaces in the future'*.

For the purposes of this review, visual artists and workspaces were defined by the Arts Council as follows:

- **Visual Artists**

A Visual Artist is defined as an individual who is both technically and conceptually skilled in artform practices recognised by peers or critics, is alive to contemporary cultural contexts, has a working knowledge of the creative and professional climate in which they work, and presents work in public using one or a range of media that includes painting, drawing, sculpture, printmaking, photography, live art / performance, film, video or other digital imaging media. The review focuses on professional visual artists.

- **Visual Artists' Workspaces**

For the purposes of the profiling survey, visual artists' workspaces are considered to include:

- Studio groups comprised of more than three visual artists working on site;
- Residencies and retreats that cater for one or more visual artists at any one time;
- Local authority venues, or other buildings, that contain one or more studios or provide specific workspace for visual artists (not including presentation /

exhibition spaces). Workspaces or studios that concentrate exclusively on traditional crafts or design, such as jewellery, ceramics or glassmaking, do not fall within the remit of this review.

The review process involved an extensive work programme comprising:

- a detailed survey by personal interview of the population of workspaces that come within the scope of the review; the population comprises 68 sites of which 62 participated in the survey
- visits to 20 workspace sites for further discussions and to compile a photographic record
- consultations with 58 individuals and organisations
- an on-line / e-mail survey of individual artists, conducted with the assistance of Visual Artists Ireland, based on a geographically representative sample of 276 of whom 61 responded
- comparative international research, with an emphasis on England, Scotland, Northern Ireland and the Netherlands
- extensive documentary research.

2. CONTEXT FOR THE REVIEW: THE ARTIST'S WORKSPACE

The analysis in this Chapter focuses on the need for and benefits of providing visual artists' workspaces, both for the artist and for society at large. The main points are summarised in the box overleaf.

There is evidence that public policy-makers and funding agencies increasingly value and support artists and their workspaces¹. This notwithstanding, previous research has shown that there are significant shortcomings in terms of the quality and quantity of artists' workspaces in Ireland². Artists have been displaced by the intense urban development of the property boom of recent years and workspaces have disappeared.

While investment in cultural infrastructure has risen in recent years, it has been heavily concentrated on the provision of space for performance and exhibition, and workspaces that provide the means of production and process have received comparatively little attention. There is a challenge now for policy-makers and funders to determine how best

¹ Support for the Provision of workspaces for artists may be found in, inter alia, the Draft 'Dublin Docklands Area Master Plan 2008', (Dublin Docklands Development Authority), in 'Partnership for the Arts 2006-2010' (Arts Council), and in many arts plans published by local authorities.

² CHL Consulting: 'Making Space for the Arts in Dublin and Cork', Arts Council, 2002

to support the delivery of visual artists' workspaces to ensure that adequate capacity is available for the long term sustainability of the sector.

Artists' Need for Workspace	The Public Benefits of Providing Workspaces
<ul style="list-style-type: none"> • To make art • Career development • Networking • Research and development • A place to work • A personal institute of education • A private sanctuary for reflection • Access to shared resources 	<ul style="list-style-type: none"> • Production of art for public interest and benefit, including art for the public realm • Enhance Ireland's identity as a creative, cultural place • Artists engage with their local communities in social and cultural activity, and contribute to urban regeneration projects • Educational activities • Promotion of diversity and integration in local areas • Generation of employment and economic activity • Direct contribution to the development of the cultural and creative industries.

3. CURRENT SUPPORT FOR VISUAL ARTISTS' WORKSPACES

The primary sources of external financial support for workspaces are the Department of Arts, Sport & Tourism, the Arts Council and the local authorities. Other sources include private sponsors and local area development programmes. The inputs of the main agencies are detailed in Chapter 3, and may be summarised as follows:

- **Department of Arts, Sport & Tourism:** the Arts and Culture Capital Enhancement Support Scheme (ACCESS) has been the principal source of capital grant funding at national level for the development of visual artists' workspaces since 2001. Under the ACCESS II programme, 2007-2009, eight projects that provide or include the provision of workspaces received funding. A third ACCESS programme - to be known as the Arts Capital Grant Scheme - was due to be announced in the spring of 2008 but, due to the current constraints on public expenditure, no announcement has been made to date. It now seems unlikely that the programme will be launched before 2010. This programme has the potential to direct significant support to the provision of workspaces, and suggestions on this are included in Chapter 11.

- The Arts Council:** the Arts Council is the largest source of external revenue support for visual artists' workspaces. In 2008, the Council allocated €1,865,528 to 22 organisations that specifically provide visual artists' workspaces. This amount represented an increase of 6% over 2007 and was 25% above the corresponding figure in 2005. The organisations in receipt of this funding include group studios, residencies, retreats and shared production facilities. Table 1 provides details of this funding.

Table 1: Arts Council Funding to Organisations Providing Visual Artists' Workspaces, 2008

Funding by Category	No. of Recipients	Total Funding	%
Annual Funding	18	961,000	52
Regularly Funded Organisations	4	904,528	48
Total	22	1,865,528	100

Note: The data in this table exclude visual and multi-disciplinary arts organisations that have workspaces but who receive Arts Council funding primarily for other activities. These include multi-disciplinary arts centres/venues and galleries with workspaces. Figures supplied by the Arts Council show that 17 organisations in these categories received funding totalling €2.84 million in 2008.

While being a vital source of revenue funding, the Council currently does not operate a capital grants programme which restricts its ability to give direct support for the improvement of the physical quality and facilities of workspaces. Some issues also arise with regard to the eligibility criteria for funding which can be an obstacle for some artists' groups who lack a formal organisation structure and/or who occupy poor quality premises without security of tenure.

- Local Authorities:** a growing number of local authorities are acknowledging the need to support the provision of workspaces, and 21 of the 34 principal county and city authorities express this need in their current arts plans. There has been an increase in the direct provision of workspaces by local authorities, either through the conversion of a building in the ownership of the authority, or through the provision of workspaces as part of a larger facility such as an arts centre. In total, eleven of the respondents to the workspace survey are accommodated in premises owned by their local authority.

There is a far greater prospect of a local authority giving support to artists' workspaces where this is set as a policy objective in their development plan rather than where it is an objective of their arts plan, as the former implies a commitment

whereas the latter is more an aspiration. Two local authorities - Dublin and Cork City Councils - have made this commitment and both provide premises and revenue support for workspaces. Case studies of these two authorities are provided in Chapter 3.

4. FINDINGS OF THE SURVEY OF VISUAL ARTISTS' WORKSPACES

The findings of the workspace survey are presented in detail in Chapters 4 through 7. The following is a summary of the main points.

4.1 Type and Number of Workspaces

In consultation with the Steering Group, three broad categories of workspace were identified at the outset of the survey:

- **Residency Only Workspaces:** these may cater for one or more visual artists at any one time; the distinguishing characteristics of residencies is that they are awarded to artists for a specific period of time - usually less than 6 months - and may include a bursary. Most, but not all, also offer residential accommodation. Nine of the survey population came into this category.
- **Shared Production Facilities:** these are workspaces that provide a range of technical production equipment and other facilities to enable artists to produce their work and access to the facilities is usually based on membership. Most of these spaces have been established to support a particular discipline, such as print-making or sculpture, but some establishments offer facilities for more than one discipline.
- **Studio Spaces:** these are workspaces offering studio accommodation to artists on a single occupancy and / or a shared occupancy basis. Many have shared facilities on-site although in all but 3 cases these are only for the use of artists occupying the studio spaces. Some 8 workspaces in this category offer residencies with residential accommodation.

The distribution of workspaces in the survey by category is detailed in Table 2. The effective population covered by the survey numbered 68 sites of which 62 responded - a response rate of 91.3%.

Table 2: Broad Categories of Visual Artists' Workspaces

	Residency Only	Shared Production Facilities *	Studio Spaces *	Total
Survey Population	9	12	47	68
Survey Respondents	8	12	42	62

* Note that 3 workspaces that are listed as shared production facilities also offer individual studio spaces.

- Capacity of Workspaces:** the capacity of shared production facilities and studio spaces is detailed in Table 3. Residency-only sites are not included in this table as the residencies that they offer are made available to individual artists for a very limited period of time. In total, the survey population offers 66 residencies of which 48 are in the 9 residency-only sites.

Table 3: Capacity of Shared Production Facilities & Studio Spaces

(Survey Population excluding residency-only sites; n = 62)

	Sites with Shared Production Facilities ¹	Sites with Studio Spaces ²	Total ⁴
Sites	12	50	59
No. of artists	997	545 ³	1,542
Average per site	83	11	

Notes: ¹ the number of artists accommodated in shared production facilities refers to the number of members/users of the facilities; one site has 350 members and the average number of users per site falls to 59 if this site is excluded.

² The number of sites with studio spaces is increased from 47 to 50 in this table as three shared production facilities also offer individual studio spaces.

³ The actual number of studios is 447; capacity is 545 as some studios are shared.

⁴ The net total number of sites is 59 as three workspaces offer both shared production facilities and individual studio spaces.

- Location:** 85% of capacity is located in the cities of Dublin, Cork, Limerick, Galway and Waterford.
- Studio size:** the average floor area of studio spaces is 22.3 square metres, with an average ceiling height of 3.5 metres. The small average size means that there are very few spaces available in which artists can make larger works.
- Premises:** 70% of the workspaces are located in buildings that are more than 50 years old. Only 10% of the workspaces are purpose-built with the rest being converted from other uses, the most common previous uses being factories, farm buildings, warehouses and offices. The range and qualities of facilities and equipment provided vary widely.

- **Safety and security:** almost one-fifth of survey respondents reported that aspects of their workspace are unsafe, with the biggest risk being fire safety. In general, spaces owned or substantially funded by public bodies tend to have more comprehensive safety and security measures in place.
- **Demand Trends:** the only vacancies in the workspaces encountered at the time of the survey were those arising during the normal course of transition from one artist to the next. 70% of respondents reported that enquiries have risen during the past 3 years; 37 workspaces maintain waiting lists, and there are currently 287 artists on these lists; almost 60% of workspaces with waiting lists said that the latter had grown during the past three years.
- **Future additions to provision:** the study team identified 12 new or refurbished facilities due to come on stream from Autumn 2008. These projects, which include studio spaces, shared workspaces and residential studios, will have capacity for a total of 113 artists.

4.2 Ownership, Management and Finance

- **Date of establishment:** 32 of the 62 workspaces that responded to the survey were established between 2000 and 2007. The encouraging aspect of the age profile of workspaces is that artists appear to have been able to locate premises for workspaces even during the peak years of the building boom. On the other hand, there is evidence of recent closures as well.
- **Ownership:** local authorities and other public bodies own 30% of the workspace buildings but deliver 67% of capacity in shared workspaces and 52% of residencies. 60% of the workspaces are privately owned, and these account for 70% of the studio spaces and 23% of capacity in shared production facilities.
- **Tenure:** 23 (37%) of the 62 respondent workspaces are owned by their providers or operators, 35 (56%) rent their premises and 4 occupy their premises rent-free. 29 of those who rent their premises have a formal lease or, in four cases, a licence. Rent costs rarely exceed more than about €75 per square metre per year.

- Organisation:** 39 (63%) of the 62 respondents have a formal organisation structure, the most common being a company limited by guarantee which exists in 29 of the workspaces. The remaining 23 workspaces (37% of the respondents) are run by sole traders or collectives without a constitution.
- Staffing:** a total of 225 people are active in the day-to-day running of the 62 respondent workspaces. Of these, 103 are paid while the rest work on a voluntary basis. The majority of the volunteer staff are artists who are tenants or members of the workspaces. In effect, a large number of artists give their time, labour and skills to the running of workspaces. Almost 80% of the volunteers are working in studio workspaces. A summary profile of staffing is provided in Table 4.

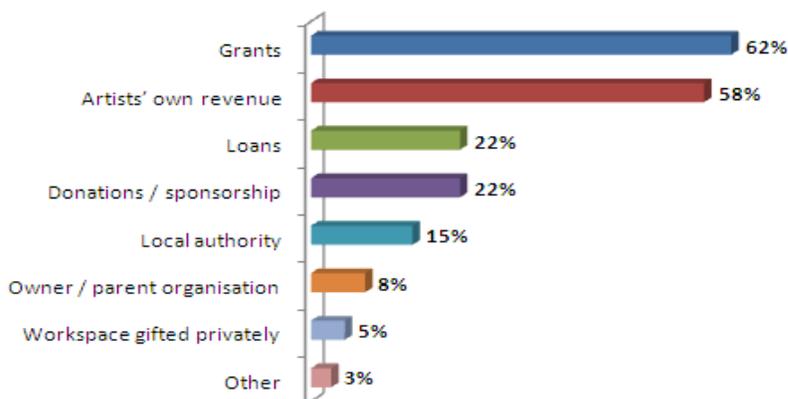
Table 4: Staffing of Visual Artists' Workspaces
(no. of staff in 62 respondent workspaces)

		Residency	Shared Production	Studio	Total	%
		Only	Facilities	Spaces		
Paid	Full-time	14	24	7	45	20
	Part-time	16	15	27	58	26
	Total	30	39	34	103	46
Volunteer	Full-time	3	2	7	12	5
	Part-time	8	13	89	110	49
	Total	11	15	96	122	54
Overall Total		41	54	130	225	100

- Capital Funding:** the majority of respondents drew on two or more sources of funding to establish their workspaces. The mix of capital funding sources is illustrated in Figure 1 – it should be noted that the proportions illustrated refer to the number of workspaces rather than the share of funding received from each source.

Figure 1: Usage of Different Sources of Capital Funding

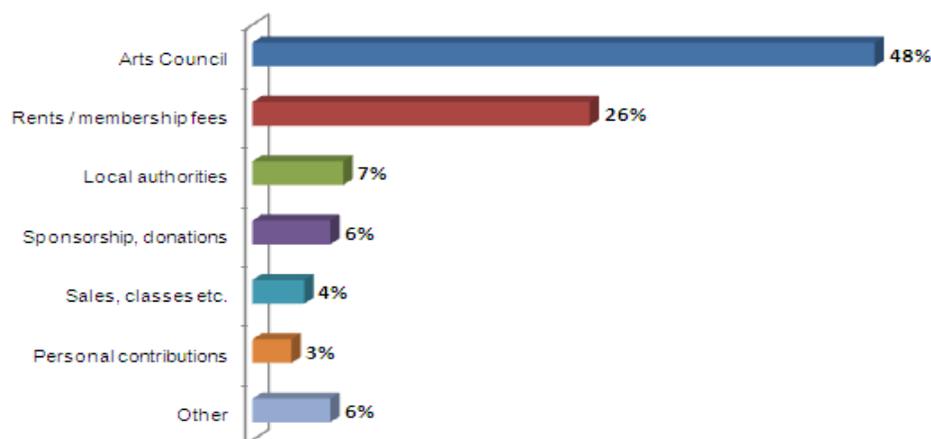
(% of workspaces; n = 60)



- Income Generation:** a very wide range of annual incomes was reported by respondent workspaces, ranging from €630 to more than €630,000. The median (central) value of the incomes reported was just €22,000 and almost two-thirds of the workspaces who gave details of their income earn less than €50,000 a year which is a good indicator of the very modest means of the majority of workspaces. 44 workspaces supplied details of their income in 2007 by main source, and a summary is provided in Figure 2. This shows that the Arts Council is by far the largest cash contributor.

Figure 2: Distribution of Income of Visual Artists' Workspaces by Source

(% total combined income of 44 respondents to this question)



- **Financial Sustainability:** with regard to the financial sustainability of workspaces, the following points emerged from the survey:
 - 55% of respondents said that the rental they receive from tenant artists is insufficient to cover their operating costs
 - 74% of respondents said that they do not generate a surplus on their operations sufficient to provide for renewal or refurbishment of their workspace
 - 48% said that existing income sources would be insufficient to maintain the workspace into the future.

These findings demonstrate that, financially, this is a very vulnerable sector which needs continuing external support for its survival. The most secure workspaces are those that are within the ownership and/or management of public bodies. The most insecure are artist-run workspaces that inhabit run-down buildings, probably on a temporary basis, and that are dependent entirely on their own resources.

4.3 Artists' Access, Tenure and Outreach Activity

- **Allocation of Workspace to Artists:** a summary of the mechanisms used for allocating space to artists is provided in Table 5. The most common methods are individual applications, initiated by artists themselves, and responses by artists to public advertisements and calls for submissions issued by workspace managers. The workspaces have a clear preference for allocating space to practising, professional artists. It can be difficult for young artists to satisfy criteria determining professional status, and only five of the respondents noted that they specifically encourage applications from emerging artists. However, 15 of the respondents offer bursaries and / or residencies to graduates and emerging artists.

Table 5: Mechanism for Allocating Workspace to Artists

(no. of Workspaces; n = 62)

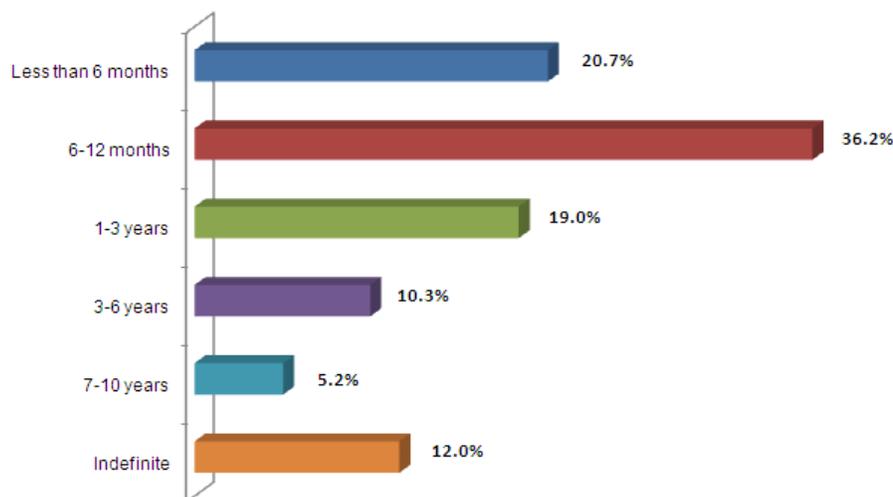
Mechanism	Residency	Shared Production	Studio	Total **	
	Only	Facilities	Spaces	No.	%
Individual Application (initiated by artists)	5	3	27	35	56
Public ad./call for submission	3	5	22	30	48
Membership	-	10	8	18	29
Invitation	3	2	8	13	21
Registration on waiting list	-	-	13	13	21
Other*	-	-	7	7	11

* Other includes word-of-mouth, VAI website and none.

** Total adds to more than 100% as workspaces may use more than one mechanism.

- Rents paid by Artists:** the monthly rent paid by artists to workspace operators / management ranges from €150 to €250 per month, with an average of €183. On the basis of an average studio size of 22.3 square metres, a rent of €183 per month equates to €98 per square metre per year. While studios in urban workspaces cost more than those in rural areas, the difference is not as great as might be expected: €201 per month in the 5 main cities compared with €179 around the rest of the country.
- Artists' Tenure:** thirty (48%) of the respondent workspaces grant leases, licences or contracts to artists, and 25 of these permit renewal for further terms. In the remaining 52% of workspaces, artists' tenure is not underpinned by any formal agreement. The average duration of artists' tenure in respondent workspaces is summarised in Figure 3. This shows that the majority of artists' tenancies at the workspaces surveyed are of comparatively short duration with only 25% extending beyond 3 years. However, this figure is biased downwards by the residencies, which are generally limited to periods of less than 4 months. If the eight residency-only sites are excluded, the proportion of tenancies of longer than 3 years increases to 32%.

Figure 3: Average Duration of Artists' Tenancy in Workspaces
 (% respondents; n = 58)



- Professional Development:** this is a field of constant activity and 90% of the respondent workspaces engage in one or more of the following:

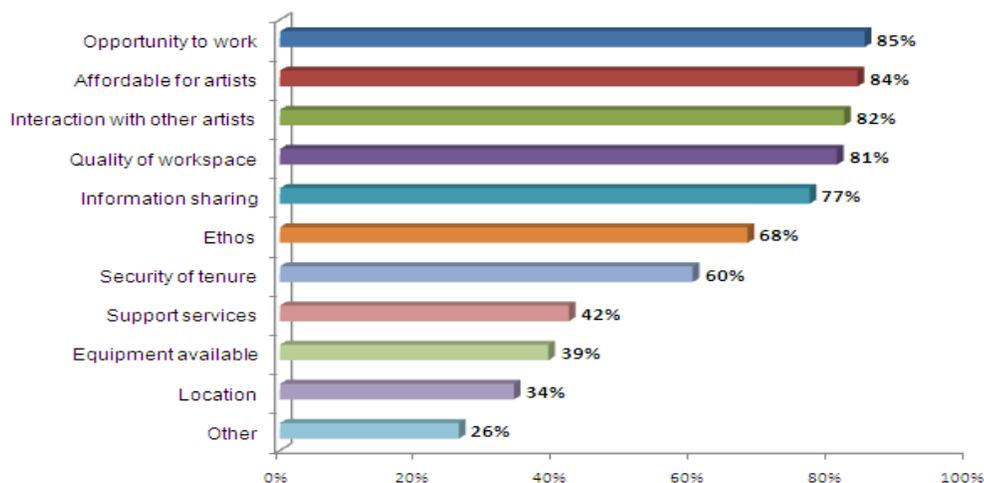
 - lectures, workshops, seminars and courses
 - mentoring, master-classes, demonstrations

- exchange programmes
 - exhibitions
 - bursaries.
- **Outreach Activities:** the findings of the survey show a high level of engagement by the workspaces, with their local communities: almost 80% of respondents said that they engage in some form of outreach activity. The most common activities are open days, community workshops, education programmes and temporary access to facilities for non-members.

4.4 Issues and Challenges

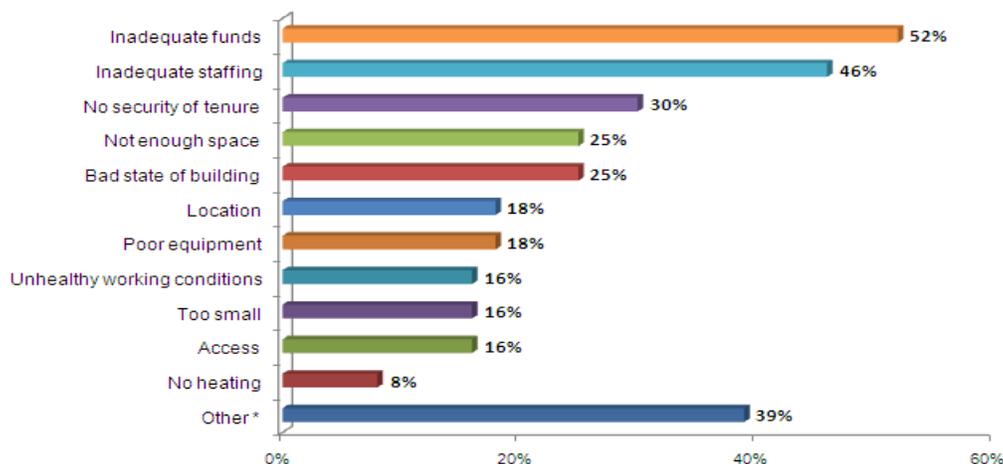
The strengths and weaknesses of their workspaces as perceived by respondents are summarised in Figures 4 and 5. Key strengths are the opportunity and space to work, affordability and networking / interaction with other artists. The leading weaknesses are lack of funds, lack of staff, no security of tenure, lack of space and the bad state of the building.

Figure 4: Strengths of the Workspaces
(% of respondents)



*Other includes 'great natural light', parking, exhibition space, exhibition programme, reputation, visibility on internet and 'artist-led'.

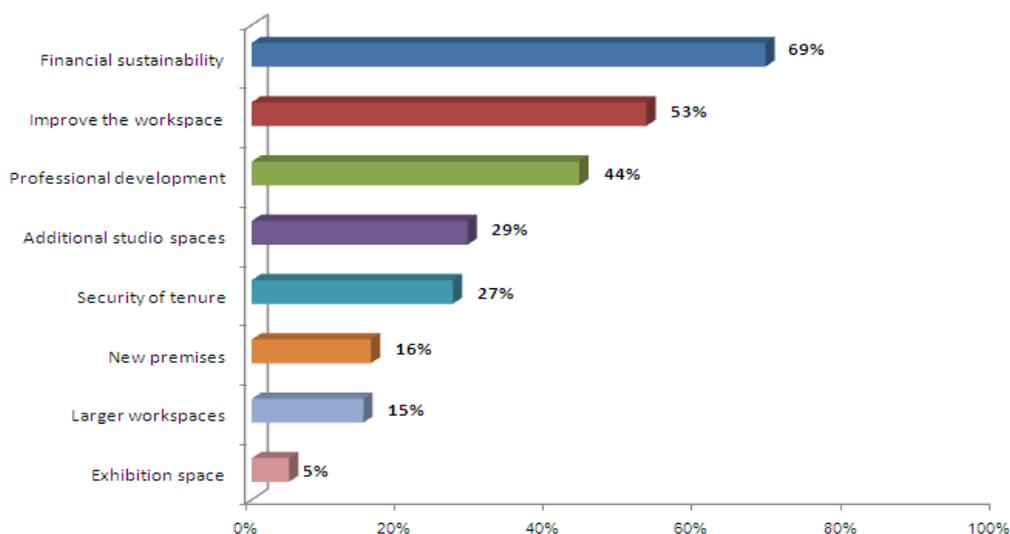
Figure 5: Weaknesses of the Workspaces
(% of all respondents)



* Other includes a wide range of shortcomings, including lack of broadband, no storage, no parking, poor management, no 24-hour access, limitations of historic building and uncertain legal status.

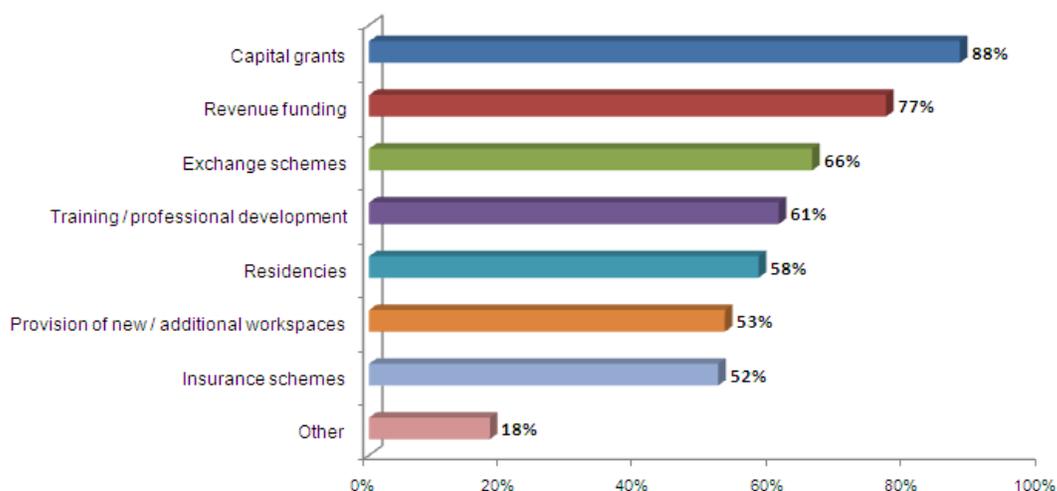
The respondents' priorities for the future development of workspaces are summarised in Figure 6 - financial sustainability, improving the workspace and professional development are at the top of the list.

Figure 6: Respondents' Priorities for Future Development of Workspaces
(% of all respondents)



The supports that respondents believe should be made available for visual artists workspaces are summarised in Figure 7. Again, not surprisingly, the most widely sought supports are financial, both for capital and current purposes. Professional development, exchange schemes and residencies are also among the top five priorities.

Figure 7: Respondents' Suggested Supports for Workspaces
(% of all respondents)



5. FINDINGS FROM CONSULTATIVE PROGRAMME

The views of the participants in the consultative programme are brought together under six headings, as follows:

- Securing a workspace:** the demand for workspaces substantially exceeds available supply, and is particularly high in urban areas.
- Sustaining a workspace:** the greatest single concern for many artists working in Ireland today is security of tenure at their workspace. It is a constant worry for many workspace organisations even if they have a lease, as the majority of leases are for short terms of between 1 and 5 years.
- Quality of the workspace:** while there are some workspaces with excellent facilities, these spaces are very heavily subscribed and cannot meet the demand from the sector. Other workspaces suffer from a range of defects, common ones being inadequate heating, small size, lack of accessibility, lack of privacy, lack of storage space, poor fire safety and no access to broadband.

- **Capital and revenue funding:** there is not enough funding available in this sector either to fund new workspaces or to support badly needed improvements to existing workspaces. Many workspaces also struggle to meet ongoing operating costs.
- **Operational concerns:** staffing is a major issue for workspaces, especially in management, administration and technical support, and they depend heavily on voluntary inputs by tenant artists.
- **Challenges to funders and providers:** a challenge for agencies supporting artists' workspaces, most notably the Arts Council and local authorities, is dealing with groups that lack a formal organisational structure, may be transient, lack security of tenure and occupy spaces that do not comply with prescribed standards for workspaces.

6. FINDINGS FROM SURVEY OF ARTISTS

The findings of this survey offer a perspective on the situation of individual artists. 77% of the respondents have their own workspace, while the rest have a space in a studio complex, shared production facility or an arts centre. The challenges for those with their own studios are identified as size (too small), inadequate heating, bad state of the building, location, high cost, poor equipment and no security of tenure. However, the respondents also emphasised the value of having their own workspace as it is the vital enabling factor in their practice.

20% of the respondents are members of group studio complexes, and they highlighted the advantages of interaction and networking with other artists, and of having a workspace away from their homes. Of the 80% who are not members of group studios, 22% said that they would be interested in joining a group and a further 35% said they might be interested. This suggests a potentially high level of demand for group studios.

The top priorities for future support for workspaces, as identified by artists who responded to the survey, are:

- increased supply of good quality workspaces in accessible locations
- funding for maintenance, equipment and workspace start-ups
- creation of more residency programmes
- funding for emerging artists/graduates.

7. INTERNATIONAL CASE STUDIES

The review examined the position regarding the supply of artists' workspaces in England, Scotland, Northern Ireland and the Netherlands. The lessons and conclusions arising from this research are as follows:

- It is clear that there is a range of models of provision in each country. No single solution would adequately meet the full scope of need among visual artists.
- To maintain a vibrant and vital community of visual artists, a diversity of workspace provision is required.
- In the Netherlands, funding from central government is allied to city and regional council programmes enabling the delivery of sustainable, long term workspace provision. This supports the conclusion that the sector requires a coordinated response between relevant agencies to have a lasting impact.
- The emergence of large-scale workspace providers such as ACME Studios in London, WASPS in Scotland and Slak in Arnhem, who have the funding and capacity to behave as a developer and landlord, has led to significantly increased provision of a good quality, secure stock of workspaces. The absence of such a provider in Ireland is a major gap.
- The majority of workspaces in Northern Ireland and the UK regions are being leased from private landlords. Cyclical insecurity due to issues of tenure is a characteristic of the sector.
- Surveys of artists in the UK have reported a valuable benefit of shared studio spaces as being informal support and the opportunity to share resources.
- Artists internationally are involved in running and operating their own workspaces. While operational funding is vital to the sustained life-span of a successful studio set-up, the artist-run model of operation is an important one to protect.
- Lottery funding has played a major role in the development of artists' workspaces in Northern Ireland, Scotland and England; national and local authority funding has played a similar critical role in the Netherlands. These interventions have proved essential even where other mechanisms, such as planning gain, are being exploited.

- Current strategies in tackling the challenges of workspace provision in the countries reviewed are:
 - to move from leasehold property to permanent freehold property
 - to build financial and working partnerships between studio providers, funding agencies and local authorities
 - to establish an organisation to lobby on behalf of the sector.

8. CONCLUSIONS AND POLICY PERSPECTIVES

8.1 Main Findings and Conclusions

There is a high level of consistency between the findings that emerged from the different strands of research. The salient findings and conclusions are as follows:

- (i) **A dynamic, diverse sector:** by its nature, the artists' workspace sector is very fluid and in constant change. It is also a very diverse sector with a complex set of delivery models in terms of scale, governance, ownership, security of tenure and quality of physical space and facilities. It is evident that there is no single best practice model or solution for the delivery of workspace.
- (ii) **Shared production facilities are vital assets:** shared production facilities provide services to some 997 visual artists and are a critical part of the visual arts production infrastructure. They provide facilities without which the production of art in disciplines such as sculpture, printmaking, photography and installation would struggle to survive. Looking ahead, funding will continue to be a priority issue, as will expanding capacity, improving their equipment and increasing the availability of technical support staff.
- (iii) **Residencies are in great demand:** Residencies, both with and without residential accommodation, are much in demand but capacity is very limited. It is notable that the need for more residencies was highlighted as a priority by 58% of all respondents to the survey of workspaces.
- (iv) **Studio spaces constitute the most diverse category of workspaces:** the group studios and studio complexes included in the survey of workspaces are very diverse in terms of scale, capacity, facilities, governance and quality of premises. This is a vibrant, energetic and enterprising sector and includes many workspaces that have been established by artists and groups of artists. Against the odds it has delivered

substantial stock in a very tough property climate - two-thirds of the sites have come on stream during the past 8 years. Looking ahead, the leading priorities for workspaces in this category are funding, improving their workspaces and professional development.

- (v) **Existing capacity is limited:** excluding residency-only sites, the current capacity of the sector is 997 artists in shared production facilities and 545 artists in 447 studios in studio complexes. On a proportional basis, this capacity is comparable to that in England, but below that in Scotland.
- (vi) **Additional new capacity is required:** the evidence gathered during this review underlines the point that there is a substantial level of unsatisfied demand for workspaces in Ireland. This demand arises from artists who do not have their own workspaces, from artists who will lose their workspaces due to closure, and from artists currently working at home but who would be interested in taking space at a group studio facility.
- (vii) **Much existing workspace needs urgent improvement:** a leading priority for all categories of workspace is to improve the quality of their premises. The principal areas of concern include the size of workspaces, access (doors and corridors), heating, equipment security, storage, access to broadband and health and safety requirements including, where needed, access for people with disabilities.
- (viii) **Security of tenure is a constant worry for many:** 18 of the respondents to the survey of workspaces have serious concerns about their security of tenure in their premises. The negative impacts of insecurity of tenure include a loss of the sense of value in work practice, constant uncertainty and undue absorption of energy in attempting to maintain the space, and loss of time in looking for, and moving to, a new space.
- (ix) **The geographic distribution of workspaces is concentrated in a small number of locations:** 85% of available capacity is located in the 5 cities of Dublin, Cork, Limerick, Galway and Waterford, with Dublin and Cork accounting for 71%, excluding residency-only sites.
- (x) **Ireland does not yet have large scale studio providers:** the international case studies show that one of the most significant developments in the provision of workspace elsewhere has been the emergence of large-scale studio providers, such

as ACME in London, WASPS in Scotland and Slak in Holland. These organisations have developed with the assistance of considerable support from their respective arts councils and local authorities who have provided capital grants and subsidies to enable them to buy buildings.

- (xi) **Partnerships between stakeholders can deliver better and permanent workspaces:** key stakeholders include the Arts Council, local authorities and private developers who can combine resources and knowledge to deliver new space.
- (xii) **An advocate and a champion are both required to drive forward a strategy to meet the needs of the sector:** an *advocate* is required to devise a policy and promote solutions to key stakeholders, and to assist in informing and coordinating their responses. This is a role adopted by arts councils elsewhere, and would be appropriate for the Arts Council here. Secondly, a *champion* who will lobby on behalf of workspaces, and provide information and a networking platform, would be a valuable asset. This role is filled in England by the National Federation of Artists' Studio Providers.
- (xiii) **Support schemes for workspaces should recognise the diverse nature of the sector and informal structure of many workspace groups;** however, it would also benefit such groups if they were to introduce even a basic organisation structures.

8.2 Framework for a Policy on Workspace Support

Priorities

The priorities for the sector can be summarised as follows:

- Maintaining and improving the existing stock of workspaces
- Delivering new workspaces
- Advocacy for the needs of the sector including the provision of technical support, advice and information to workspace providers and managers
- Development of partnerships between key stakeholders
- Support for professional development for artists in workspaces.

Guiding Principles for Workspace Support

The following is a set of 12 practical principles that might act as a guide or framework for future policy and action with regard to devising and delivering supports to existing and new workspaces.

- 1) Supporting a diversity of delivery models, providers and partners
- 2) Supporting a diversity of solutions in terms of management models
- 3) Ensuring that public money is wisely used and applied to areas of greatest need
- 4) Ensuring that the individual uniqueness and ethos of workspaces is not undermined
- 5) Enabling long-term and indefinite tenures for artists as well as restricted terms
- 6) Ensuring that a diversity of visual art-forms is accommodated
- 7) Achieving a fair and practical geographic spread
- 8) Sustaining a commitment to promoting the highest workspace quality standards possible
- 9) Sustaining a commitment to promoting the highest possible standards of health and safety in workspaces
- 10) Encouraging a diversity of funding supports and partnerships (in addition to the Council's own funding)
- 11) Ensuring clarity and user-friendliness in funding applications, decision-making and draw-down procedures
- 12) Rewarding enterprise, dedication and successful delivery.

8.3 Suggested Measures

The measures suggested in this section are grouped in terms of the priorities listed above.

8.3.1 Maintaining and Improving Existing Space

The primary providers of continuing revenue support to workspaces are local authorities and the Arts Council.

- **Local Authorities:**
 - continue and, if possible, increase existing levels of support to workspaces
 - more local authorities to become active in supporting workspaces
 - inclusion of support for artists' workspaces in arts plans and also in city / county development plans.

- **Arts Council:**
 - continue annual funding, as at present
 - workspace 'seed funding' scheme for new and recently established workspaces
 - bursaries to be continued and possibly elaborated in a workspace bursary scheme
 - minor capital funding scheme for workspaces.

8.3.2 Delivering new Workspaces

- Direct investment by local authorities, and inclusion of workspace projects in Development Contribution Schemes
- Direct investment by private individuals
- Provision via property developers as planning gain initiatives (delivery of workspaces in the context of planning permission for major developments)
- ACCESS 3 (Arts Capital Grant Scheme) funding by Dept. Arts, Sport & Tourism
- Rural and local development initiatives for conversion of farm buildings with support from LEADER and other agencies.

8.3.3 Advocacy

- Significant role for Arts Council as advocate in stimulating, coordinating and advising on investment by potential partners in the delivery of new visual artists' workspaces.
- Production of advisory / information booklets
 - The Arts Studio Manual, for groups planning to set up a workspace
 - A Guide to the Provision of Art Studios, for local authorities and private owners
- Study feasibility of offering assistance in purchasing buildings.

8.3.4 Partnership Development

- Promotion of and support for the development of partnerships between key stakeholders including the Arts Council, local authorities, local development agencies, artists' groups, and property owners and developers.
- The Arts Council could promote partnership initiatives through
 - advocacy
 - dissemination of information
 - research

- capacity building among artists' groups.

8.3.5 Supports for Professional Development

- Training in technical skills and in workshop management, finance, administration and marketing
- Mentoring for workspaces and artists
- Exchange schemes
- Increased provision of residencies
- Appoint technical adviser(s) for group studios in existing resource organisation
- Develop Studio Network in existing resource organisation.

1. INTRODUCTION

1.1 Background to the Review

This review was commissioned by the Arts Council in December, 2007, and conducted by CHL Consulting Company Ltd. between January and September, 2008. The purpose of the review, as set out in the Terms of Reference, is *'to provide solid information to the Arts Council and relevant stakeholders on visual artists' workspaces and to make suggestions on how the Arts Council might offer responsive, sensitive and appropriate supports to these spaces in the future'*.

During the course of the consultations carried out by the Arts Council in 2005 as part of its preparation of its framework strategic plan, *'Partnership for the Arts: Arts Council Goals 2006-2010'*, visual artists strongly expressed the desire for a clear and unambiguous Arts Council policy on support for workspaces. The Council also identified the need to improve artists' living and working conditions as one of the goals of this plan.

This need has grown in intensity as a result of the property boom of the past decade. Steep increases in property prices and rents forced those who could not afford them out of the market. Moreover, the availability of attractive returns to developers and investors led to the re-development of downmarket or run-down areas with consequent escalation in prices. In the process, artists were dislodged and found it very hard to obtain alternative studio accommodation. Although the property boom has come to an end, property prices and rents remain far higher than they were in the 1990s, and securing affordable living and studio accommodation continues to be a challenge for artists.

The Arts Council elaborates on the goal of improving artists' living and working conditions in its implementation plan for the period 2006-2008, *'Partnership for the Arts in Practice'*. With regard to the provision of physical spaces for the arts, particular emphasis is placed on studios and workspaces. A stated goal for the visual arts is to *'carry out an audit of studio spaces and investigate, with partners, ways of providing significant capital funding for the development of studio spaces'*. This review seeks to address the first part of this goal.

1.2 Objectives of the Review

The Terms of Reference for the review are provided in Appendix 8. They specify the following objectives:

- (i) Undertake a survey that will collect and assemble quantitative and qualitative data in order to build a profile of the current provision of artists' workspaces within the Republic of Ireland.
- (ii) Through research and consultation identify the contextual factors that represent significant challenges to the provision of sustainable and practical workspace for visual artists.
- (iii) Identify and evaluate existing supports for artists' workspaces and identify and define the position of relevant and potential partners.
- (iv) Undertake a needs assessment relating to artists' workspaces and identify gaps against current provision.
- (v) Research and identify international models and their potential or otherwise in an Irish context.
- (vi) Compile key findings and make suggestions to the Arts Council on how it might make a significant, sensitive and meaningful impact to ensure sustainable and practical workspaces for visual artists in the future.

1.3 Scope of the Review

It is essential to clarify the scope of this review at the outset. The Terms of Reference issued by the Arts Council (see Appendix 8) set out operational definitions of artists and workspaces for the purposes of the review, as follows:

- **Visual Artists**

A Visual Artist is defined as an individual who is both technically and conceptually skilled in artform practices recognised by peers or critics; is alive to contemporary cultural contexts, has a working knowledge of the creative and professional climate in which they work; and presents work in public using one or a range of media that includes painting, drawing, sculpture, printmaking, photography, live art / performance, film, video or other digital imaging media.

The review focuses on professional visual artists.

- **Visual Artists' Workspaces**

For the purposes of the profiling survey, visual artists' workspaces are considered to include:

- Studio groups comprised of more than three visual artists working on site;
- Residencies and retreats that cater for one or more visual artists at any one time;
- Local authority venues, or other buildings, that contain one or more studios or provide specific workspace for visual artists (not including presentation / exhibition spaces). Workspaces or studios that concentrate exclusively on traditional crafts or design, such as jewellery, ceramics or glassmaking, do not fall within the remit of this review.

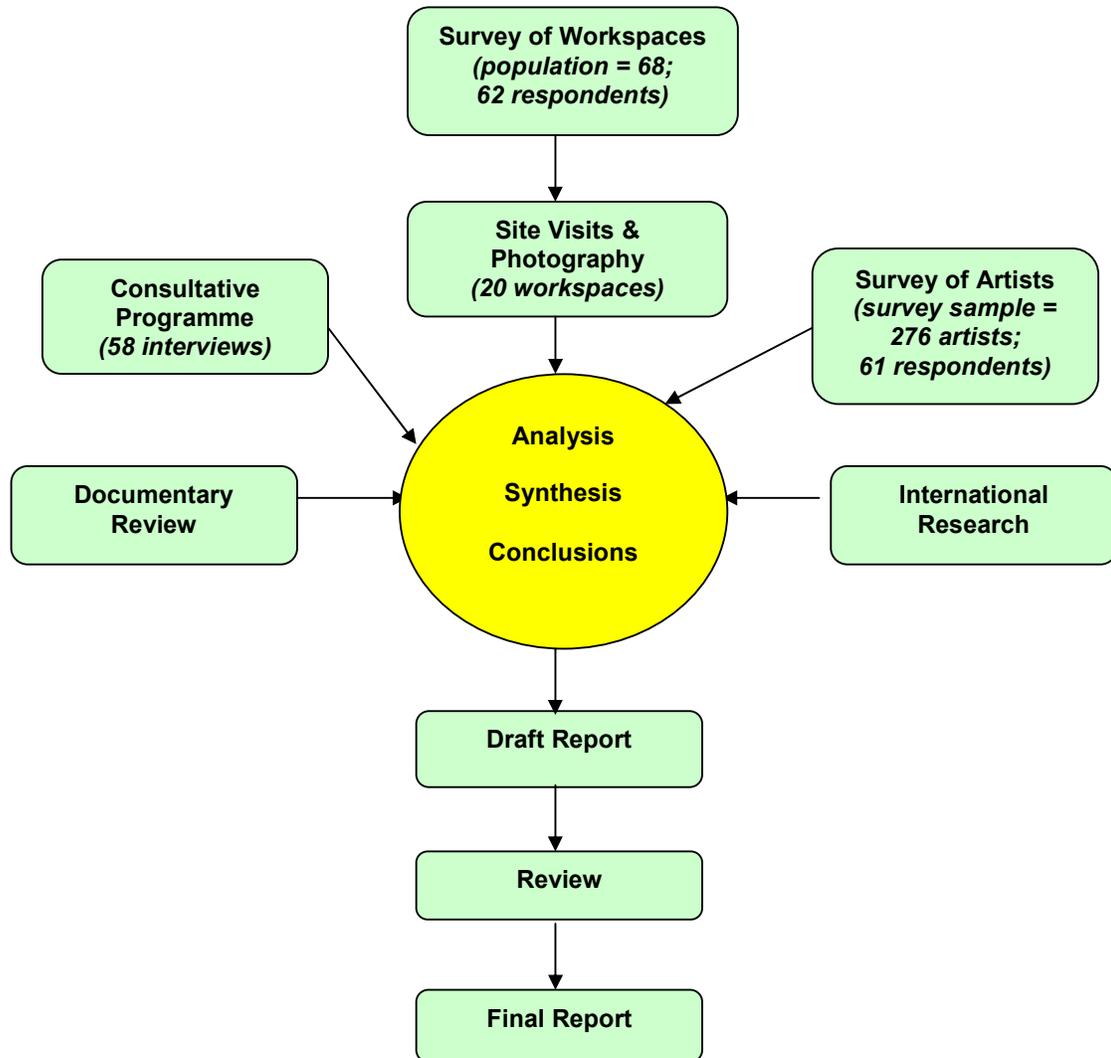
As the above suggests, the focus of the review is on publicly funded and group workspaces. Private individual studios were not included in the profiling survey, but some qualitative information was obtained through other components of the research programme.

1.4 Review Process

The study team conducted its work on the review between January and September, 2008. The review process included regular progress meetings with the Arts Council Steering Group during the course of the research, and review meetings to discuss successive drafts of the final report. The Advisory Group appointed by the Arts Council for the purposes of this review provided advice to the Steering Group and also met with the study team. The memberships of the study team, Arts Council Steering Group and Advisory Group are listed in Appendix 2B

The research programme can be depicted as follows:

Figure 1.1: Review Process

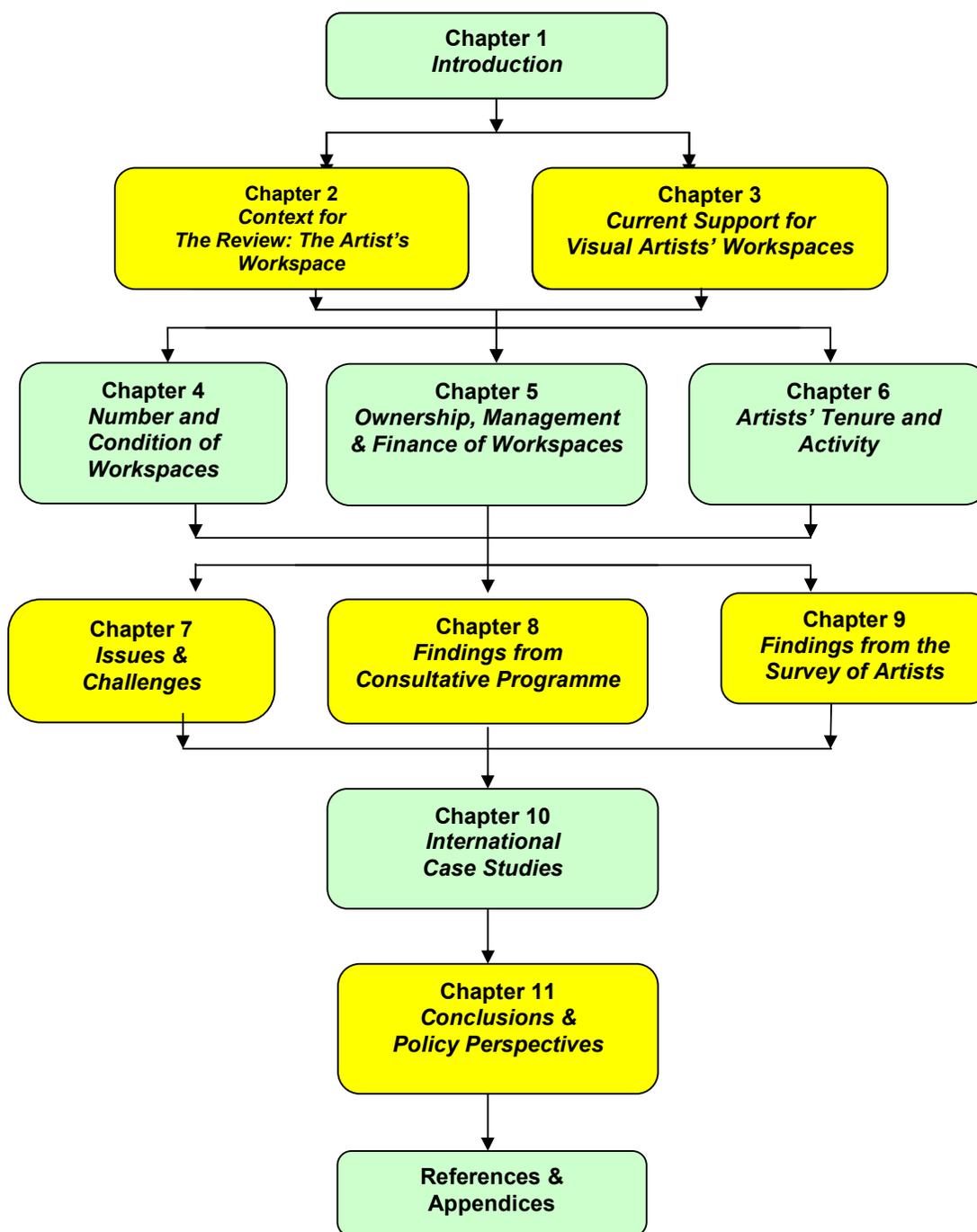


Details of the methods used in the review are provided in Appendix 2A.

1.5 Report Structure

The report is presented as indicated in Figure 1.2

Figure 1.2: Structure of the Report



1.6 Acknowledgements

CHL wishes to acknowledge the assistance given by many parties to this review, most notably the 62 participants in the survey of workspaces, which constituted the centrepiece of the research programme. We would also like to thank the many individuals and organisations who participated in the consultative programme, and the 61 artists who responded to the survey of artists. We acknowledge gratefully the helpful cooperation of Visual Artists Ireland in the research programme and especially in facilitating the survey of artists.

Finally, we would like to thank the members of the Arts Council's Steering Group for their guidance and inputs, and the members of the Advisory Group appointed by the Arts Council to provide expert advice to the Steering Group and the study team. The members of the Steering Group and the Advisory Group are listed in Appendix 2B.

2. CONTEXT FOR THE REVIEW: THE ARTIST'S WORKSPACE

This chapter examines the place of the artist's workspace in society; the crucial role a quality workspace plays in the professional practice and life of the artist; the wider public benefit that workspaces provide; and the current challenge in Ireland in relation to workspace provision.

2.1 Why an Artist Needs a Place to Work

During the course of discussion in the context of this review, artists, workspace providers and other contributors put forward arguments as to why workspace is crucial to the life and work of an artist. The Advisory Group also provided strong observations. The study team discussed the artist's need for workspace at length and also gleaned material from international models and other sources.

As it is such a fundamental issue underpinning many aspects of the review, it is helpful to assemble and summarise the reasons why an artist needs a workspace. Some of these are obviously of wider relevance than others:

- **An artist needs a place to work:** a workspace provides the artist with a specialised, fit-for-purpose, place of process and production. To produce art, the artist needs an adequate physical infrastructure to house the tools, raw materials, supportive environment and processes to ensure work can happen in a safe and healthy setting. Artists cannot avail of the means of distribution if they cannot access the means of process and production.
- **It is crucial for career development:** for many artists, a studio or dedicated workspace can be their administrative, promotional, career development and sales centre. It can be very useful for some artists if curators, collectors, gallery owners, commissioners, funders and even the public can visit the artist's professional setting where they can discuss work or business. Therefore, given this need, it is preferable that the artist's workspace is just that - a quality and fit-for-purpose place of work.
- **It is a networking, career-enhancing hub:** a workspace - particularly one in a group setting - can be an axis for rich networking and information-sharing with colleagues, contributing to professional and career development. It can provide an open door to neighbourhood integration, collaboration with artists and other professionals, and it can be an informal job centre for other career and income-generating possibilities.

- **It is a research and development laboratory:** a workspace is not just a place for making finished work, it is a place to develop ideas, to try new techniques, to experiment. It is a safe place for mistake-making, disasters and rejection, a home for risk-taking, a place to play. It is also a place for breakthroughs, happy accidents and revelation.
- **It is a 'reason to go out to work':** artists have testified that having a studio away from their domestic space is a major psychological advantage in terms of getting away from the ordinary demands of domestic life, in developing a working pattern and momentum, and in building self-motivation by having a compelling reason and routine to 'go out to work'. Younger artists are often in shared and transient domestic accommodation or in small flats or apartments that cannot supply space for working. More mature artists may have families and/or older dependants at home. Moreover, many homes are not large enough to accommodate a workroom or studio, and for artists working in particular media the domestic setting is neither suitable nor safe for health and safety reasons.
- **It is a personal institution of education:** an art studio is a place to study, research, read and learn. It is a place to write and reflect. With broadband access, it can be an on-line, one-person faculty in a world-wide web of continuing art learning.
- **It can be a private sanctuary:** in contrast to the notion of a bustling group workspace facility as a hub of activity and interaction, artists also value the opportunity to lock themselves away from the world at key moments for reflection, ideas generation or private thought. The creative process and the need to have a supportive climate for inspiration sometimes demands a closed door on the distractions of ordinary life and interference from external sources.
- **It can mean access to shared resources:** as well as providing an ideal setting for information-sharing and professional learning, some group workspaces offer the use of shared facilities, equipment and even, on occasion, career development opportunities. It can be very expensive and often impossible for the lone artist to access print facilities, darkrooms, specialised equipment and machinery for working in metal, glass, wood, ceramics, film, fibreglass and other media. Some workspaces offer such facilities to the individual artist.

THREE DEFINITIONS OF ARTIST'S WORKSPACE

Another way of summarising the value of an artist's studio is to use a simple trinity of definitions:

A place of work: in this sense of the meaning, it is the artist's identified location of work. It is an address, an office, a workplace. It is an actual and psychological place that compels the artist to go to work. It legitimises the artist's practice. It locates the artist in a geographic place but also, by extension, in society.

A place to work: this refers to the physical studio, light, heat, equipment and facilities that enable the artist to get immersed in the artistic process and in the making of art products. It is also a place for other work to happen such as research and planning. This definition is about work happening.

A place for work: this definition brings in the other functions of the studio - a place where work is kept; where work is waiting to be finished; where collected references are displayed and stored; a place where work is exhibited.

2.2 Changing Visual Art Practices

In the context of existing and future studio provision, it is worth noting that the widespread use of the internet and digital media has had an impact on the working practices of visual artists. New technology has enabled artists to communicate and network with ease - using written, visual and audio media - with other artists, galleries, curators, art events, commissioners and collectors. Moreover, the internet facilitates research on a worldwide basis.

By taking advantage of information and communications technology, artists can more readily establish successful careers at a distance from the traditional centres of arts activities - the cities and towns of Ireland. However, it can still be a distinct advantage for artists to be in or close to the urban centres where activity is concentrated, where they have greater access to decision-makers, where personal contacts can be maximised, where important art events happen more frequently and where career opportunities can be seized as they arise.

2.3 Public Benefit of Artists' Workspaces

Artists' workspaces not only provide important advantages to artists, as outlined in Section 2.1 above, but also deliver benefits to their immediate geographic area and to society in general. This issue of the wider benefit to adjoining communities and to the cultural well-being and quality of life of the country are themes that are being explored in research on cultural infrastructure.³

It seems that, increasingly, policy-makers, urban and rural planners, local authorities, developers and communities are realising that the benefits of having artists living and working in an area are potentially significant. These benefits encompass cultural gain, quality of life, area identity, community integration and diversity, and economic gain. In some cases tools for measuring public benefit are being designed.⁴

The following is a list of the principal public benefits arising from the presence of artists' workspaces. The list covers four categories of benefit:

- national/international
- local/neighbourhood
- integration/diversity
- economic/employment.

A. National/International

- Artists drive cultural activity at a national level. Having spaces for artists to work is not just desirable, it is crucial to the vibrant cultural life of the nation. The availability of quality workspace enables artists to develop their professional practice, skills, ideas and output, and this contributes to a raising of national artistic standards.
- Artists produce commissioned and informal public art that visually enlivens the public realm.
- Ireland's positive brand identity abroad is powered in large measure by culture. Tourists and visitors to this country cite Ireland's rich cultural heritage as a strong influencing factor in their decision to visit⁵. This would not be the case if artists did not have the spaces to imagine and make art.

³ For example, Capital Studios and ACME Studios: *'Artists Studios Creating Public Benefit'*, Arts Council England, 2007

⁴ Jackson & Herranz: *'Culture Counts in Communities – A Framework for Measurement'*, The Urban Institute, 2002

⁵ Extensive international research by Tourism Ireland found that the 4 core elements of Ireland's image that motivate people to visit are: warm and friendly people, living culture, historic culture and breathtaking scenery.

B. Local/Neighbourhood

- At a local neighbourhood and street level, where they live and work, artists create social and cultural activity. They participate in, or organise, local events and settings where art and other public events and spectacles can be experienced and enjoyed by all ages and sectors of society.
- Many artists, out of need or conviction, get involved in art-related on-site and off-site educational, outreach and other community services where people can learn about and participate in arts practice and develop their own artistic skills and knowledge. Artists do this not only in traditional settings but also in places like care homes, parks, flat complexes, rural areas, small towns, schools, youth projects, mental healthcare settings, prisons, commercial buildings and other locations.
- Artists contribute directly to urban regeneration programmes through their engagement with local communities.
- In regeneration and community development contexts, artists practising in all art forms often participate in creative education and best practice consultation programmes for residents and in helping to plan community spaces, parks, street furniture and cultural facilities.

C. Integration/diversity

- Artists promote and practice integration. The presence of a critical mass of artists in an area contributes to, and encourages, area-based diversity and viability.
- Artists can help to break down social, economic and cultural borders and subvert more traditional tensions and prejudices. The working and living presence of artists helps to generate exchange. They make for more distinctive neighbourhoods and precincts with more porous borders.

D. Economic/Employment

- The provision of artists' studios directly and indirectly generates increases in employment and social enterprise.

- From depopulated rural areas to new city precincts to regenerated older communities, the presence of artists' studios increases footfall during and outside of daylight hours, enlivening the area and fuelling the local retail and entertainment economy.
- The cultural industries in Ireland contributed significantly to the economic boom. Artists with a secure work base create micro-economies around themselves and also cross-fertilise with other innovators and entrepreneurs in the creative industries and the commercial sector such as film, new media, graphic design, public art facilities, video editing, web development, architecture, illustration and other areas. All of these activities are consistent with the Government's stated goal of creating a 'Smart Economy' as a core component of Ireland's economic recovery strategy.
- If Ireland is to regain its economic momentum, it will need a mobile, skilled and discerning indigenous and international workforce. Richard Florida⁶, other socio-economic commentators and business leaders argue that new high-end employees will gravitate towards areas that offer a diversity of lifestyle and culture options on the doorstep of their place of employment. The presence of working, producing artists in urban and rural zones will contribute to that enhanced and culturally diverse lifestyle.

2.4 The Workspace Challenge

While investment in cultural infrastructure has risen steeply in recent years, the lion's share of recent and planned investment is concentrated on the provision of space for performance and exhibition. In stark contrast, facilities that host the means of production and process have secured comparatively little investment.

Artists need places to work and, to secure those spaces, artists have to enter the property rental market. The obvious problem is that most Irish artists do not earn sufficient income from sales of their work or from other income-generating activities to rent a workspace at commercial rates. Therefore artists must find inventive ways of providing workspaces themselves or other interventions must be made in the property market to plan, build, fit-out and make available workspaces for artists at affordable rents and with security of tenure.

⁶ Richard Florida & Irene Tinagli: *'Europe in the Creative Age'*, December, 2004.

In terms of investment, artists' workspaces - given their modest technical requirements and cost - are simple and relatively undemanding infrastructure, compared to other arts buildings and venues. As indicated in Section 2.4 above, it is also arguable that the return for investing in this infrastructure in terms of the outcomes is substantial. These outcomes include support for the art-making process, production of work, increased quality of work, artists' sustainability, networking opportunities, career development, area enhancement, regeneration, positive community connections, the promotion of diversity and other benefits.

Existing funders, potential funders and policy-makers face a challenge to work out how existing and sometimes complex models of delivery of artists' workspaces can be fairly funded; that the diversity and ethos of group studios is not compromised; that enterprise is rewarded; and all of this to be achieved within limited resources and a down-turning economy. Suggestions as to how this challenge might be addressed are made in Chapter 11 on the basis of the findings and conclusions of this review.

2.5 Summary of Main Points

The analysis in this Chapter focuses on the need for and benefits of providing visual artists' workspaces, both for the artist and for society at large. The main points are summarised in the box overleaf.

There is evidence that public policy-makers and funding agencies increasingly value and support artists and their workspaces⁷. This notwithstanding, previous research has shown that there are significant shortcomings in terms of the quality and quantity of artists' workspaces in Ireland⁸.

While investment in cultural infrastructure has risen in recent years, it has been heavily concentrated on the provision of space for performance and exhibition, and workspaces that provide the means of production and process have received comparatively little attention. There is a challenge now for policy-makers and funders to determine how best to support the delivery of visual artists' workspaces to ensure that adequate capacity is available for the long term sustainability of the sector.

⁷ Support for the Provision of workspaces for artists may be found in, inter alia, the Draft 'Dublin Docklands Area Master Plan 2008', (Dublin Docklands Development Authority), in 'Partnership for the Arts 2006-2010' (Arts Council), and in many arts plans published by local authorities.

⁸ CHL Consulting: 'Making Space for the Arts in Dublin and Cork', Arts Council, 2002

Artists' Need for Workspace

- To make art
- Career development
- Networking
- Research and development
- A place to work
- A personal institute of education
- A private sanctuary for reflection
- Access to shared resources

The Public Benefits of Providing Workspaces

- Production of art for public interest and benefit, including art for the public realm
- Enhance Ireland's identity as a creative, cultural place
- Artists engage with their local communities in social and cultural activity, and contribute to urban regeneration projects
- Educational activities
- Promotion of diversity and integration in local areas
- Generation of employment and economic activity
- Direct contribution to the development of the cultural and creative industries.

3. CURRENT SUPPORTS FOR VISUAL ARTISTS' WORKSPACES

This chapter reviews the current provision of support to visual artists' workspaces. The primary sources of external revenue support are the Arts Council and local authorities. Other sources of current support include sponsorship and donations. With regard to provision of capital supports, the primary sources are local authorities and the Department of Arts, Sport & Tourism. Other sources include private sponsors and local area programmes such as LEADER. The supports provided by the main sources are discussed below.

3.1 Department of Arts, Sport & Tourism

3.1.1 State Funding for the Arts

The past decade has been a time of unprecedented investment in cultural infrastructure in Ireland. Not since the latter part of the nineteenth century has there been such a large number of cultural projects at various stages of planning and development. In January, 2007, the Minister for Arts, Sport & Tourism announced capital funding of over €900 million for cultural projects under the National Development Plan, 2007-2013. This is the largest-ever Government investment programme in arts and culture infrastructure. Although the economic downturn and sharp drop in Government revenues in 2008 is likely to result in a postponement of a number of major projects until 2010 or later, it is still expected that the entire programme will ultimately be implemented.

Overall, there has been a significant increase in funding for arts and culture over the past five years. The '*Arts and Culture Plan, 2008*', published by the Department of Arts, Sport and Tourism, lists the following highlights:

- Current funding for the arts and culture sector in 2008 was up 5.25% on 2007, 16.3% on 2006, 33% on 2005 and 67% on 2004.
- In the 5 years to 2008, current funding for the arts grew by 112% (i.e. it more than doubled).
- In the same 5 years, capital funding for the arts grew by 440% (i.e. it more than quadrupled).
- Funding for the Arts Council itself doubled in 5 years from €42m in 2003 to €82m in 2008, before being cut back to €76 million in 2009.

- Total funding for the arts in Ireland in 2006 and 2007 was over €475m.
- Infrastructural funding for the arts in Ireland under the National Development Plan (NDP) 2007 - 2013 is over €900m.
- The total implementation cost of the Arts Council's Strategy '*Partnership for the Arts 2006-2008*' is €272m. According to the Department's Arts and Culture Plan 2008, the Government has allocated €247m towards that programme.

3.1.2 ACCESS Programme

The overwhelming emphasis in the NDP investment programme is on the performing arts and on collection-based institutions - i.e. museums and galleries. Very little in relative terms is devoted to enabling the production of artistic work. The sole national programme for significant capital investment for arts and culture services outside the National Cultural Institutions is the Arts and Culture Capital Enhancement Support Scheme (ACCESS).

Administered by the Department of Arts, Sport and Tourism, ACCESS is designed to support the provision of a high quality arts and culture infrastructure. It is intended to enhance access to the arts throughout the country and to provide a further impetus to the development of arts and culture facilities. While priority is given to the enhancement and maintenance of existing facilities, there is also provision under the terms of the programme to support new build projects.

The first ACCESS programme (2001-2004) awarded €43 million to over 40 projects. The second scheme, ACCESS II, began in 2007 and runs to 2009. A total of 67 projects received capital funding of €32m under ACCESS II in 2007. Overall, two-thirds of the funds have been awarded to the refurbishment and enhancement of existing facilities, and one-third to the development of new facilities. In April, 2008, funding in excess of €10m was distributed to a further 13 projects from the reserve list.

Projects supported have included the provision of new integrated art centres, theatres and studio spaces, and the refurbishment of existing performance spaces. ACCESS has been widely acknowledged as a significant intervention in the provision of quality cultural space throughout the regions. Of particular relevance to this review is that the creation of workspaces for visual artists has been enabled by funding granted under the ACCESS programme. In some cases, these projects have involved the refurbishment or extension

of existing workspaces, while others have included the development of workspaces as part of a larger development. Examples of relevant projects are provided in Table 3.1.

Table 3.1: Workspace Projects in Receipt of ACCESS II Funding

Project	Access Grant (€)
Niland Model Arts Centre, Sligo*	1,750,000
West Cork Arts Centre, Skibereen*	1,500,000
Droichead Arts Centre, Dundalk*	600,000
Dublin City Council Artists' Studios	600,000
Artlink, Buncrana*	570,000
Gallery of Photography, Dublin	437,500
Leitrim Sculpture Centre, Manorhamilton	425,000
Graphic Studio, Dublin	340,000

** These projects include workspaces as part of a larger arts and culture facility*

A third round of funding under the ACCESS programme, in future to be known as the Arts Capital Grants Scheme, was due to be announced in the Spring of 2008. The total budget for the programme under the National Development Plan 2006-2013, is put at €81 million. In its first phase, some €40 million was to have been made available but, undoubtedly due to the current constraints on public expenditure, no announcement has been made to date. It now appears unlikely that any funding will be available under this programme before 2010 or later.

3.2 The Arts Council

3.2.1 Policies

The Arts Council is an independent state-sponsored body originally established under the Arts Act, 1951, to promote and assist the arts, and continued in being by the Arts Act, 2003. As defined by the Arts Act, 2003, its core functions are to:

- stimulate public interest in the arts.
- promote knowledge, appreciation and practice in the arts.
- assist in improving standards in the area.
- advise the Minister in relation to the performance of his or her functions under the Act.

- assist the Minister in relation to the performance of his or her functions under the Act and in the implementation of Government policies and objectives in relation to the arts.
- furnish advice or information to a Minister of the Government [including the Minister], and to a public body, in relation to any matter connected with its functions.
- co-operate with a public body in relation to any matter connected with the Arts Council's functions.

Its current strategic plan, '*Partnership for the Arts: Arts Council Goals 2006-2010*', sets out the Council's goals and priorities over the period 2006-2010. The strategy does not directly address the issue of space for the arts though it does highlight the need to improve artists' living and working conditions.

As part of its strategy, the Council states that it will:

- *Implement new funding conditions to ensure Arts Council-funded organisations provide adequate pay and working conditions for artists.*
- *Increase support for the arts from other funders and through other means.*
- *Negotiate funding partnerships, with local authorities and other agencies, to secure long-term stability for strategically important activities of arts organisations.*

These goals all have a relevance to the issue of provision of workspaces, including both the improvement of existing spaces and delivery of additional capacity.

In the context of its overall strategy, the Council has also published a more detailed set of goals to be achieved during the period 2006-2008 (*Partnership for the Arts in Practice 2006-2008*). This document identifies goals and targets for each artform, and it includes references to the provision of physical space for the arts. With regard to the visual arts, the document identifies as a priority the need for better provision of studio spaces for artists. Among the initiatives proposed is to '*carry out an audit of studio spaces and investigate with partners, ways of providing capital funding for the development of studio spaces*'.

In relation to resource organisations, the document states that the Council will invite such organisations to discuss ways in which they might assist the Council, inter alia, to:

'Establish a support programme, with partners, to provide for artists' studios and workspace in all disciplines. This may include major capital investment'.

3.2.2 Funding

The provision of financial assistance to artists and arts organisations is central to the Arts Council's role. The budget at the disposal of the Council has increased significantly during recent years, rising from €17.3 million in 1994 to €82.1 million in 2008, a nominal increase of 375%, or 200% in real terms. The Council's budget for 2009 was cut back to €75.7 million, reflecting the sharp economic downturn and falling Government revenues.

The Arts Council's expenditure is distributed in the form of revenue grants and awards. These include grants to venues (galleries, theatres, arts centres etc.), studios and resource organisations, which effectively subsidise their operating and/or programming costs. Most of these grants are relatively small, although a number of facility-based organisations are in receipt of substantial ongoing support.

Modest capital grants were disbursed by the Arts Council up to 2006. The capital grants were for purchases of equipment and improvements to facilities and buildings, and rarely exceeded 10% of its total budget for support to the arts. The Council has not operated a capital grants programme since 2006, and this restricts its ability to give direct support for the improvement of the physical quality and facilities of workspaces.

The total funding provided by the Arts Council to visual artists' studio groups and workspace facilities amounted to €1,865,258 in 2008. This was 6% above the total provided to these organisations in 2007, and 25% above the corresponding figure in 2005. In real terms, funding to this group of organisations has increased by almost 11% since 2005. The organisations in receipt of this funding include group studios, residencies, retreats and shared production facilities.

Table 3.2: Arts Council Funding to Organisations Providing Visual Arts Workspaces, 2008

Funding by Category	No. of Recipients	Total Funding	%
Annual Funding	18	961,000	52
Regularly Funded Organisations	4	904,528	48
Total	22	1,865,528	100

Note: The data in this table exclude visual and multi-disciplinary arts organisations that have workspaces but who receive Arts Council funding primarily for other activities. These include multi-disciplinary arts centres/venues and galleries with workspaces. Figures supplied by the Arts Council show that 17 organisations in these categories received funding totalling €2.84 million in 2008.

3.2.3 Categories of Funding

In the context of significant investment in artist's workspaces, the Annual Funding and Regularly Funded Organisation streams are most relevant, as indicated in Table 3.2.

Annual Funding

As the data in Table 3.2 show, Annual Funding accounted for €961,000 (52%) of the total financial support disbursed to visual arts workspaces in 2008. A total of 18 organisations - 82% of the number supported by the Arts Council – were awarded Annual Funding in 2007, with the average per organisation amounting to €53,389. This average masks a very wide spread of grant amounts, which ranged from €10,000 to over €100,000, with a median (central) value of €47,000.

The key characteristics of Annual Funding are:

- It is a once-a-year programme intended to support arts organisations.
- Funding may be sought as a contribution to both operating and artistic programming costs.

While funding may be sought on an annual basis, applications are considered on merit each year and a successful application in one year does not guarantee funding in the following year. In practice, however, all but 2 of the 18 organisations in receipt of Annual Funding in 2008 have received it every year since 2005, and many of them for longer than this.

Allowing for both artistic and operational expenditure, this funding is the most suitable for group workspaces. Specifically within the visual arts sector and relating to artists' workspaces, decisions on Annual Funding for resource and service organisations, and providers of artist's workspaces, favour those

- offering specific supports to artists
- undertaking 'grass roots' development in the different art forms and areas of arts practice
- representing the needs and concerns of artists and providing services designed to address these
- providing high quality facilities and equipment for artists
- operating as national specialist organisations linking with local networks to increase local support for artists and public.

Further important criteria are having a functioning and effective governance structure in place, and having capacity for the management of resources including:

- appropriate levels of forward planning
- good resource management
- managerial and financial control
- ability and flexibility in procuring and managing resources
- on-going monitoring and evaluation procedures.

Regularly Funded Organisations

Since 2007, a number of key organisations have been invited into partnership with the Arts Council under the Regularly Funded Organisations scheme (RFO). The purpose of this scheme is to strengthen and make more secure a group of key arts organisations by contributing to both their operating and artistic programming costs. This funding programme is not open to general applications. Instead, the Arts Council will invite organisations to participate on the basis of published criteria.

The RFOs vary in scale and are selected to provide a national strategic framework for arts provision. A total of 4 of the 22 organisations providing visual artists' workspaces who received funding from the Arts Council in 2008 were defined as Regularly Funded Organisations. A total of €904,528 was awarded to them, representing an average of €226,132 per recipient. All of the four operate sizeable facilities and provide workspace services to substantial numbers of artists.

Regularly Funded Organisations, like Annually Funded organisations, negotiate levels of funding every year. However they are in a medium to long-term dialogue with the Council and typically working to three-year plans. As indicated above, only a small number of organisations are considered for this scheme.

Funding for Individual Artists

The Arts Council provides a series of annual awards for which artists across a number of disciplines are eligible. Assessments are made on the basis of:

- artistic quality
- capacity for undertaking the proposed activities
- track record in the arts.

Funding available through **Bursary Award**, **Projects: New Work Award**, **Projects: Once-Off Award** and **Commissions Award** allows for a certain amount of monies awarded to be allocated towards the cost of space to make work.

Bursary Award: Intended to allow artists to buy time, space and freedom to concentrate on developing their practice or body of work, the Bursary Award may assist in meeting the costs of their workspace.

Projects: New Work Award and **Projects: Once-Off Award:** These funds are dedicated respectively for the development of innovative and challenging new work or working processes, and once-off stand-alone initiatives; these funds are not intended to supplement or overlap with any other fund, and do not support access to workspace.

3.2.4 Issues of Eligibility for Funding

It is obviously important that the Arts Council applies clear and certain criteria to its grant schemes. However, there can be particular challenges for artists' groups in meeting criteria regarding governance and workspace quality. An inherent characteristic of the visual arts sector and group studios is that they frequently do not conform to traditional organisational structures. In some cases, the organic, collective nature of groups creating workspaces is motivated by a coming together of like-minded artistic individuals with no set organisation template.

These collectives or groups may experience significant shortcomings in the quality of their workspaces with regard to health and safety, poor light and heat, inadequate access for disabled artists and insecurity of tenure. These shortcomings are difficult to avoid in circumstances where groups of artists with very limited financial resources band together to convert what are typically very rundown buildings into workspaces. While artistic quality in terms of originality, ambition, technical competence and personal response may be very high, the capacity to meet qualitative funding criteria in terms of services, operations, space and management may be quite low.

This is not to say that many of the grass roots collectives are not appropriately skilled in financial management and planning. However, their priority is securing space to make art, and they can be reluctant to deal with management and administrative issues.

Historically, such groups have survived either without intervention or on small sums which have come through annual funding. The Arts Council has been active in giving support through annual funding in order to ensure the continuation of some group studios in spite of their weak compliance with certain formal criteria. This has been in recognition of the artists' fundamental needs for space and time to make their work, and the need for workspaces to secure administrative support.

3.3 Local Authorities

3.3.1 Support for Workspaces

Local authorities are significant providers and supporters of arts and culture infrastructure in their areas, and a growing number appear to be giving continuing support to visual artists' workspaces. Local authorities have also provided capital support in establishing and maintaining spaces. This has been delivered in two ways: either through the conversion of a building in the ownership of the authority, or through the provision of workspaces as part of a larger cultural facility such as an arts centre or venue.

The study team reviewed the arts plans of all of the 34 principal local authorities in the country - 29 county councils and 5 city councils - in order to identify the extent to which support for the provision of workspaces is made explicit. Arts plans are in place in 29 of the authorities (although they are out of date in two instances) and are in preparation in a further 4. Support for the provision of workspaces is mentioned in 21 of the plans, although this can be quite vaguely expressed as, for example, 'enabling artists to live and work in the county'.

The support for the provision of workspaces in arts plans does not necessarily imply a commitment on the part of the local authority to provide funding. In fact, as the survey findings indicate, just eight local authorities provide revenue funding to visual arts' workspaces. It is notable that the authoritative County and City Development Plans, which are statutory documents, rarely make commitments to the provision of artists' workspaces. Notable exceptions in this regard are the Dublin and Cork City Development Plans, and these are considered in the case studies in Section 3.3.2 below.

There is a far greater prospect of a local authority giving support to artists' workspaces where this is set as a policy objective in their development plan rather than where it is an objective of their arts plan, as the former implies a commitment whereas the latter is merely an aspiration.

3.3.2 Local Authority Case Studies

This section profiles the policies of Dublin and Cork City Councils as these two local authorities have made provision for supporting artists' workspaces in their development plans, and both have also provided premises for workspaces and continuing financial support.

A. Dublin City Council

Specific Funding for the Arts

Dublin City Council has allocated an estimated budget of €1.9 million in 2008 through its Arts Office, awarding €625,000 in grants and bursaries, €500,000 in free area programming and the remainder in operational costs associated with the Arts Office itself and Dublin City Council initiatives such as the Writers' Festival and Red Stables Artists' Studios.

Currently, Dublin City Council offers four annual funding programmes offering grants of €2,000 - €40,000 to arts organisations in line with their objectives:

- To provide high quality arts and cultural services to the people of Dublin.
- To support established and emerging artists.
- To ensure the public can access and participate in the arts.
- To encourage awareness, education and research in the arts.
- To support sustainable and strategic development of the arts.

Funding is awarded under the following sub-categories:

- **Revenue:** Typically awarded to established arts organisations with a proven track record and strategic approach to the arts.
- **Neighbourhood Arts and Culture:** Available to support a broad range of activities that help meet and strengthen the provision of art within the five Local Areas in the city.
- **Seeder:** Primarily geared towards new cultural enterprises, funding from €2,000 – €10,000 per annum under the Seeder strand is provided for up to three years for new arts initiatives to be established.
- **Voluntary Arts Development:** A fund for supporting resource organisations for the voluntary arts.

The Dublin City Development Plan 2005 - 2011 sets out a set of strategies and objectives for the development of Arts and Culture across the city. In relation to arts infrastructure, Dublin City Council recognises the contribution made to the city's cultural life by artists, including visual and performing artists. Emerging artists in particular often experience difficulty securing both living accommodation and working space when competing on the open market. It is recognised that Dublin City Council has a responsibility for direct provision of infrastructure to meet their needs. This can mean providing for studio and exhibition space as well as rehearsal and performance space. Urban regeneration can provide opportunities for the provision of such spaces in formerly vacant buildings or as part of new mixed use developments.

With regard to the provision of workspaces, the Development Plan states the following specific objectives:

It is an objective of Dublin City Council to examine in conjunction with the Arts Council and other relevant bodies the feasibility of

- *Establishing live-work units and workspaces for artists*
- *Provision of residential and studio space for visiting artists*
- *Development of a major group studio complex by way of public-private partnership*
- *Establishing a number of shared storage and rehearsal spaces for theatre, opera and visual arts in low cost locations.*

The strategic aims of the arts section of the Plan are given expression through eight policies. The following policies are specific to artists' workspaces:

Policy ACT 3

It is the policy of Dublin City Council to add to the cultural diversity of the city by facilitating the provision of space for artists to live, work and exhibit.

It is also worth noting that the Council is committed to ensuring that new provision shall be fully accessible for persons of disability:

Policy ACT 7

It is the policy of Dublin City Council, in the provision of space for the arts, to meet the needs of disabled and mobility impaired persons.

The Dublin City Council Arts and Cultural Strategy 2004-2009 sets out a series of strategic goals including:

- the need to acknowledge the value of arts and culture to the city
- supporting established and emerging artists
- ensuring equality of access, participation and inclusion
- developing a sustainable infrastructure and capacity and
- branding Dublin as a city of arts and cultural excellence.

Noteworthy is the reference to partnership by the Chair of the Strategic Policy Committee, Arts, Culture and Youth Affairs, as follows:

The Council acknowledges a key responsibility in making direct provision for arts and culture in Dublin. However, its strategy also signals recognition that significant development must involve other providers and interests in the City; the combined efforts of all interests leading to cultural sustainability through a co-operative base which produces excellence of product allied to improved capacity.

The aims of this plan and the Development Plan 2005 - 2011 complement the vision articulated in **Dublin City Council – Summary of Arts Service Plan, 2006 – 2009**:

That Dublin is experienced as a unique city of historical and contemporary Arts equalling that of any other European Capital City.

This plan communicates a series of goals, actions and critical milestones which reflect the direction of arts infrastructure development. Of particular relevance to visual art workspaces are commitments to:

- Identify and plan for major arts infrastructural projects
- Source additional development levy funding
- Establish public private partnerships to deliver arts infrastructural projects.

Dublin City Council is currently engaged in the initial steps of preparation for a new Development Plan for the period 2011 - 2017. This document will include a chapter on Arts and Culture, expressing the priorities and strategies for the city plus mechanisms for delivery. This process is currently being undertaken on an inter-departmental basis and concurrently a review of the Arts and Culture Strategy is proceeding.

B. Cork City Council

Cork City Council are currently finalising a Draft City Development Plan for 2009 - 2015 which addresses all aspects of the City's development and growth. The Council has a well-developed view on the role of arts and culture as a driver for tourism, social vibrancy, heritage and economic growth. The Draft Plan includes a number of objectives with specific relevance to artists' workspaces, as follows:

Policy 8.1 - Arts & Culture Strategy

To support the further development of Cork as a centre for culture and creativity and to support the continued advancement of Arts and Cultural Services in Cork City.

Policy 8.3c - Support Artistic Spaces

To support the provision of workshop space for artists in suitable buildings to live, work & exhibit.

The Draft Plan goes further in communicating the Council's commitment to arts and cultural infrastructure through a series of policies. Of particular note is the following statement on infrastructure for artists:

Cork City Council recognises the contributions made by artists, including visual artists and performing artists, to the city's cultural life. The Sculpture Factory in the City supports artists by providing studio space. It is acknowledged that living space can also be problematic for artists. Cork City Council will endeavour to examine the feasibility of

providing infrastructure to meet their needs. This can mean providing for studio and exhibition space in addition to rehearsal and performance space. The Council will also investigate the feasibility of establishing live-work units and workspaces.

3.4 Resource Organisations

There are a number of resource organisations which provide valuable services and supports to visual artists. These include the following:

- **Visual Artists Ireland:** an all-Ireland body for professional visual artists, with a current membership of more than 1,400 artists. VAI receives its core funding from the Arts Council and the Arts Council of Northern Ireland. It provides a range of information and advisory services, training and workshops, and advocacy, lobbying and representation for artists. It also operates a number of artistic programmes. With regard to workspaces, the VAI is engaged in the provision of information, advice and lobbying on behalf of its members. It has published a very useful guide to setting up studios, which was written by Jacinta Lynch, the founder and director of Broadstone Studios.⁹ VAI has also commissioned and published a study by Alan Phelan on the subject of artists' studios.¹⁰
- **Artists' Studio Network:** in December 2006, a number of studios from the visual arts sector met informally to explore the idea of establishing a studio network. The objective of the network would be to provide a web-based information network and support service for artists' studios. Representatives of over 35 studio groups attended, and there was unanimous support for the idea. However, while there have been further meetings, progress in developing the network and its planned website has been slow.
- **National Print Studio Network:** this network was an initiative of the Black Church Print Studio, and was launched in 2007. It now has 9 members. The objectives of the network are to stimulate dialogue on contemporary print practice in Ireland, to encourage greater interaction between fine art print studios, and to increase creative opportunities for its members.

⁹ Jacinta Lynch: 'A Practical Guide to Setting up Studio Space', VAI, 2008

¹⁰ Alan Phelan, 'I'm Thinking of Getting a Studio', VAI, 2007

3.5 Summary of Main Points

The primary sources of external financial support for workspaces are the Department of Arts, Sport & Tourism, the Arts Council and the local authorities.

- **Department of Arts, Sport & Tourism:** the Arts and Culture Capital Enhancement Support Scheme (ACCESS) has been the principal source of capital grant funding at national level for the development of visual artists' workspaces since 2001. There have been two ACCESS programmes and a third was due to be announced in the spring of 2008 but it now seems unlikely that the programme will be launched before 2010. If introduced, this programme has the potential to direct significant support to the provision of workspaces.
- **The Arts Council:** the Arts Council is the largest source of external revenue support for visual artists' workspaces. In 2008, the Council allocated €1,865,528 million to 22 organisations that specifically provide visual artists' workspaces. This amount represented an increase of 6% over 2007 and was 25% above the corresponding figure in 2005. The organisations in receipt of this funding include group studios, residencies, retreats, and shared production facilities. While being a vital source of revenue funding, the Council currently does not operate a capital grants programme which restricts its ability to give direct support for the improvement of the physical quality and facilities of workspaces.
- **Local Authorities:** a growing number of local authorities are acknowledging the need to support the provision of workspaces, and 21 of the 34 principal county and city authorities express this need in their current arts plans. There has been an increase in the direct provision of workspaces by local authorities, either through the conversion of a building in the ownership of the authority, or through the provision of workspaces as part of a larger facility such as an arts centre. In total, eleven of the respondents to the workspace survey are accommodated in premises owned by their local authority.

There is a far greater prospect of a local authority giving support to artists' workspaces where this is set as a policy objective in their development plan rather than where it is an objective of their arts plan, as the former implies a commitment whereas the latter is more an aspiration.

4. NUMBER AND CONDITION OF WORKSPACES

This Chapter profiles the basic physical features of visual artists' workspaces in Ireland. The profile is confined to workspaces that come within the scope of this review, as detailed in Chapter 1. It does not cover single workspaces that are owned, rented or otherwise possessed by individual artists. The data are drawn from the responses to Parts 1, 2 and 4 of the survey questionnaire.

4.1 Type and Number of Workspaces

4.1.1 Population and Survey Respondents

In consultation with the Steering Group, three broad categories of workspace were identified at the outset of the survey:

- **Residency Only Workspaces:** these may cater for one or more visual artists at any one time; the distinguishing characteristics of residencies is that they are awarded to artists for a specific period of time - usually less than 6 months - and may include a bursary. Most, but not all, also offer residential accommodation.
- **Shared Production Facilities:** these are workspaces that typically provide a range of technical production equipment and other facilities to enable artists to produce their work. Most of these spaces have been established to support a particular discipline, such as print-making or sculpture, but some establishments offer facilities for more than one discipline. Access by artists to the facilities is usually based on membership. Three workspaces within this category also have individual studios on site, and six operate a residency programme.
- **Studio Spaces:** these are workspaces offering studio accommodation to artists on a single occupancy and / or a shared occupancy basis. Many have shared facilities on-site although in all but 3 cases these are only for the use of artists occupying the studio spaces. Some 8 workspaces in this category offer residencies with residential accommodation.

The distribution of workspaces in the survey by category is summarised in Figure 4.1 and detailed in Table 4.1 below. The effective population covered by the survey numbered 68 sites of which 62 responded – a response rate of 91.3%.

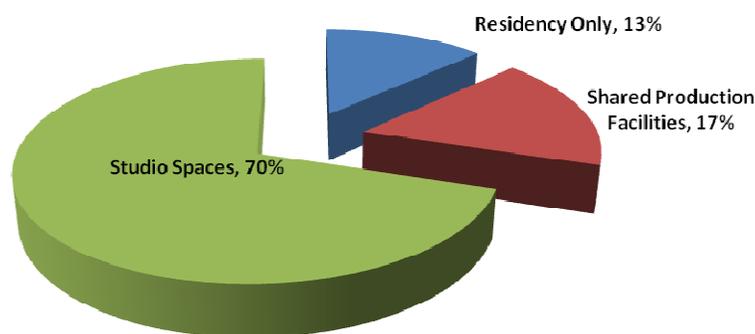
Table 4.1: Broad Categories of Visual Artists' Workspaces

	Residency Only	Shared Production Facilities *	Studio Spaces *	Total
Survey Population	9	12	47	68
Survey Respondents	8	12	42	62

* Note that 3 workspaces that are listed as shared production facilities also offer individual studio spaces.

Overall, of the net population of 68 spaces, there are nine workspaces that function exclusively as residencies, and twelve that function as shared production facilities. The balance of 47 primarily operate individual studio spaces.

Figure 4.1: Distribution of Population of Visual Artists' Workspaces by Category



4.1.2 Residencies

While 9 of the survey population function exclusively as residencies, a further 14 sites offer residences as part of their operations. In two instances, these are made available exclusively for international artists. In total, there are 66 residences offered by the workspaces, as indicated in Table 4.2. This table also shows the number of workspaces that offer residential accommodation. It should be noted that not all residences come with living accommodation, and not all residential studios are residencies.

Table 4.2: Number of Visual Artists' Workspaces offering Residencies
(All Survey Respondents)

Type of Workspace	Residency Only	Shared Production Facilities	Studio Spaces	Total
Residencies	9	6	8	23
Capacity	48	6	12	66
Offering Residential Accommodation	6	3	10	19

4.2 Capacity of Workspaces

It is necessary to distinguish between residencies and other types of workspace when considering capacity. Residencies are only made available to individual artists for a very limited period of time - in all but one instance among the survey population, for 6 months or less. They may be as short as two to four weeks in duration. Consequently, the capacity of a residency is a variable which depends on the length of time allocated to each of the artists who pass through it every year. As noted in Section 4.1.2 above, some 23 sites offer a total of 66 residencies; of these, 48 are in the nine sites that operate exclusively as residencies.

The capacity of the shared production facilities and studio spaces in terms of the number of artists that can be accommodated is summarised in Table 4.3. In total, these workspaces currently accommodate some 1,542 artists, of whom 997 are users of shared production facilities. The balance of 545 artists occupy studio spaces. This total includes 36 artists in non-respondent workspaces. Some 16 of the workspaces reserve studio spaces specifically for visiting artists who come from abroad or elsewhere in the country. Residential accommodation is provided for visiting artists in all cases.

Table 4.3: Capacity of Shared Production Facilities & Studio Spaces
(Survey Population excluding residency-only sites; n = 62)

	Sites with Shared Production Facilities ¹	Sites with Studio Spaces ²	Total ⁴
Sites	12	50	59
No. of artists	997	545 ³	1,542
Average per site	83	11	

Notes: ¹ the number of artists accommodated in shared production facilities refers to the number of members/users of the facilities; one site has 350 members and the average number of users per site falls to 59 if this site is excluded.

² The number of sites with studio spaces is increased from 47 to 50 in this table as three shared production facilities also offer individual studio spaces.

³ The actual number of studios is 447; capacity is 545 as some studios are shared.

⁴ The net total number of sites is 59 as three workspaces offer both shared production facilities and individual studio spaces.

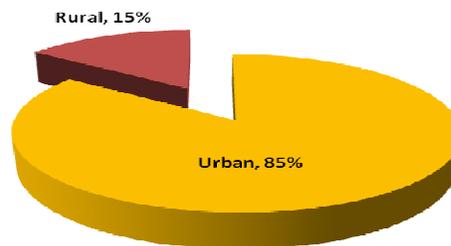
4.3 Location

Many artists come from and are drawn to working in urban areas, and the major art schools in Ireland are also located in the main cities. It is, therefore, not surprising that the majority of the workspaces covered by this review are located in urban areas. For the purposes of this analysis, we have defined urban areas as comprising Dublin, Cork, Limerick, Galway and Waterford cities. In 2006, almost exactly 34% of the country's

population resided in these five cities. The rest of the country is classified as rural and, in fact, most of the workspaces located outside the 5 cities are in small towns and the countryside.

Taking non-respondents into account, 38 of the workspaces are located in the five cities and 30 in other areas. This is close to a 55:45 split. However, the disparity grows sharply when the capacity of the workspaces is considered. As illustrated in Figure 4.2, 85% of available capacity, including residencies, is located in the 5 main cities. The concentration of ten of the twelve shared production facilities in Dublin, Cork, Limerick and Galway has a significant influence on this distribution, but 70% of studio space capacity is also located in these 4 cities.

Figure 4.2: Urban-Rural Distribution of Visual Artists' Workspace Capacity
(All 62 Respondents)



The distribution depicted in Figure 4.2 almost certainly does not reflect the distribution of artists. It probably indicates a greater reliance on private individual studios in rural areas and, in parallel, suggests that artists in urban areas may not be able to obtain private studio space while also lacking space suitable for studios in their homes. The distribution suggests an absence of artists' collectives and shortage of group studios and production facilities throughout most of the country. This contributes to a greater level of isolation among individual artists in rural areas as they have little opportunity for personal contact and networking with their peers, although the internet has had a beneficial impact on facilitating contact over distance.

The distribution of residencies and residential studios runs counter to the overall trend. A large majority of both residencies and residential studios are located in rural areas. Of the 19 workspaces with residential accommodation, 15 are in rural areas with a combined capacity of 73 artists (80% of the total residential spaces available). The simple reason

for this is that many workspaces in rural locations would be greatly underutilised if they did not offer residential accommodation as well.

The distribution of workspaces and capacity by county is summarised in Table 4.4. This shows that 92% of available capacity in the 68 workspaces coming within the scope of this review is concentrated in 7 counties, with the balance spread over a further 12 counties, none of which has capacity for more than 18 artists. The distribution is also illustrated on the map overleaf.

Table 4.4: Distribution of Visual Artists' Workspace Capacity by County
(Includes Non-Respondents; n = 68)

County	Number of Workspaces	Capacity				%
		Residency ¹ Only	Shared Production Facilities	Studio Spaces	Total excl. Residencies	
Dublin	27	17	517	272	789	51
Cork	7	11	243	61	304	20
Galway	4	1	115	43	158	10
Limerick	4	-	70	23	93	6
Kildare	1	-	40	-	40	3
Kilkenny	2	-	0	27	27	2
Louth	3	1	0	25	25	2
Other (12 counties) ²	20	35	12	94	106	7
Total	68	65	997	545	1,542	100

Notes: ¹ Includes 48 studios at residency-only sites and 17 residencies offered by shared production facilities and studio spaces.

² 'Other counties' comprise Cavan, Clare, Donegal, Kerry Leitrim, Mayo, Monaghan, Offaly, Roscommon, Waterford, Wexford and Wicklow.

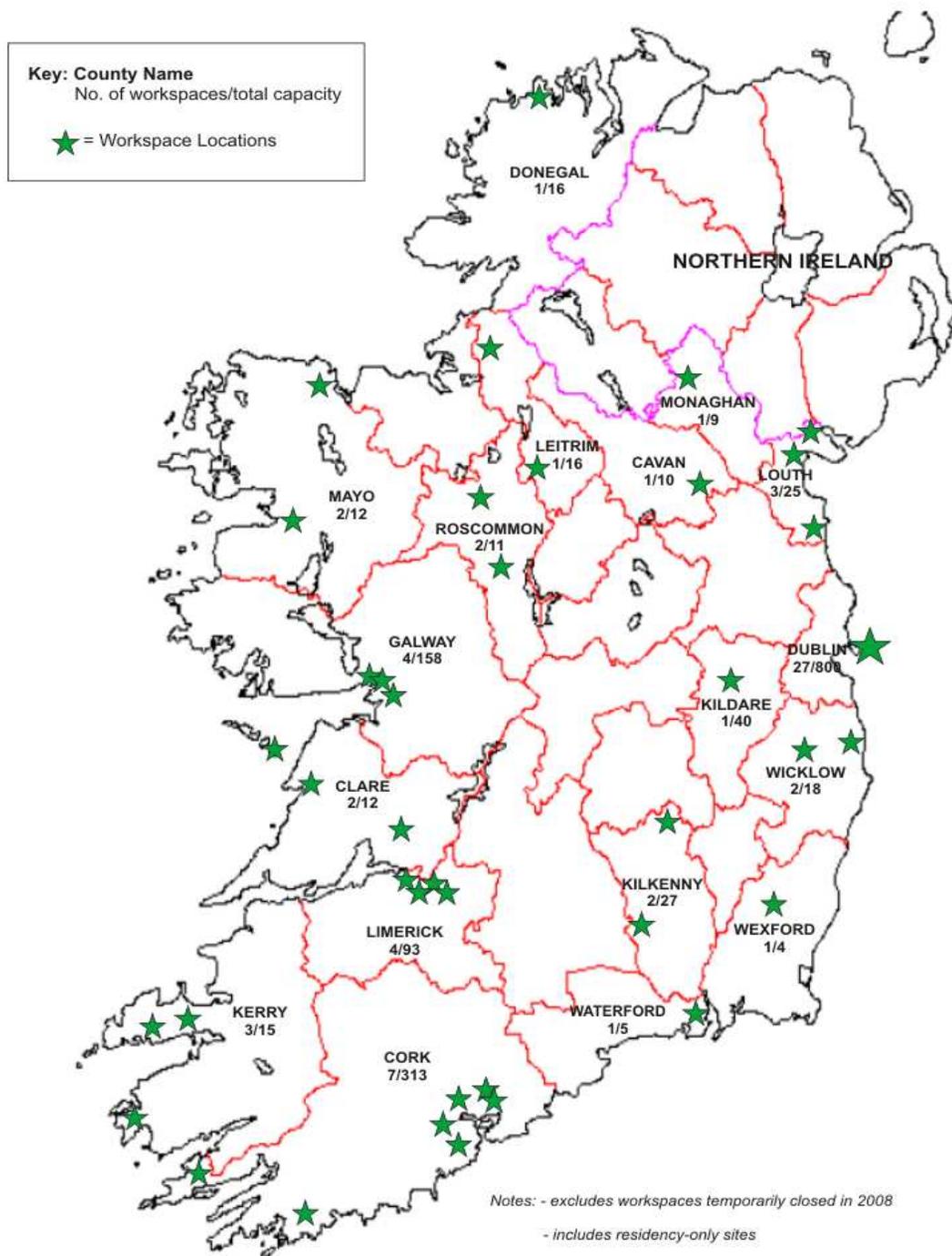
4.4 Categories of Art Practice Accommodated

The categories of artists accommodated in the workspaces surveyed are listed in Table 4.5. The categories appear to fall into 3 main groupings:

- **Widely accommodated categories, listed by more than two-thirds of the sites:** painters, photographers, new media / digital artists, installation artists and sculptors.
- **Categories listed by between one-third and half of the sites:** performance artists, print-makers, craft / design workers and ceramicists.

Map 1:

DISTRIBUTION OF WORKSPACES AND CAPACITY



- Categories listed by a small number of sites:** these include writers, glass-workers, film-makers and a large number of other disciplines each of which was listed by just one or two sites (see note to Table 4.5).

In broad terms, this distribution may reflect the relative level of activity in each discipline. However, the figures need to be interpreted with caution as they indicate the disciplines accommodated and not the number of artists actually working in each discipline. It may also be noted that not all of the categories listed by respondents fall within the spectrum of visual arts recognised by the Arts Council - for example, writers were listed by 6 sites, and craft-design workers by 23 sites.

Table 4.5: Main Types of Art Practice Accommodated

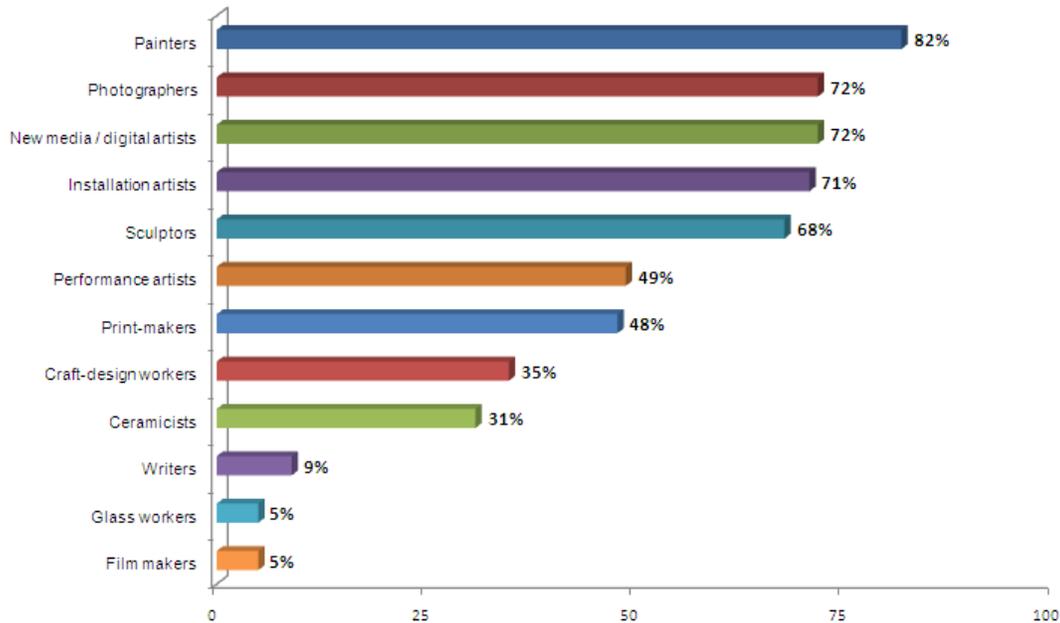
(No. and % of workspaces; n = 62)

	Residency Only		Shared Production Facilities		Studio Spaces		Total	
	No.	%	No.	%	No.	%	No.	%
Painters	8	100	4	33	41	91	53	82
Photographers	8	100	6	50	33	73	47	72
New media / digital artists	8	100	8	67	31	69	47	72
Installation artists	8	100	3	25	35	78	46	71
Sculptors	7	88	4	33	33	73	44	68
Performance artists	7	88	2	17	23	51	32	49
Print-makers	5	63	8	67	18	40	31	48
Craft-design workers	4	50	2	17	17	38	23	35
Ceramicists	2	25	3	25	15	33	20	31
Writers	1	13	-	-	5	11	6	9
Glass workers	-	-	-	-	3	7	3	5
Film makers	1	13	-	-	2	4	3	5

Notes: Other disciplines mentioned include illustration, music, graphic design, graffiti, sound artistry, metal work, fashion design, jewellery and dance, none of which were listed by more than two workspaces.

Figure 4.3: Main Types of Art Practice Accommodated

(Total, % of workspaces; n = 62)



4.5 Workspace Size and Facilities

4.5.1 Size

The size of the studio spaces provided to individual artists varies widely. Respondents reported studio floor areas ranging from 9 square metres to more than 46 square metres. Live-work spaces - of which there are very few - range up to almost 85 square metres. The distribution of studio spaces by floor area is summarised in Table 4.6, based on data provided for 286 spaces. The weighted average floor area is 22.3 square metres.

There is a smaller variation in ceiling heights, which average 3.5m. Few workspaces exceed 4.5 metres in height and some have only 2.4m. The low average ceiling heights are frequently coupled with restricted floor areas and narrow doorways, corridors and stairs. As a result, there are very few spaces in which artists can make larger works, unless they can be disassembled into a number of smaller components.

Table 4.6: Distribution of Studio Spaces by Floor Area

(n = 32 workspaces)

Floor Area (m ²)	Studio Spaces	
	No.	%
<10	29	10.1
10.1 – 15	84	29.4
15.1 – 20	46	16.1
20.1 – 25	21	7.3
25.1 – 30	34	11.9
30.1 – 40	59	20.6
>40	13	4.5
Total	286	100.0

4.5.2 Facilities and Amenities in Individual Studios

A summary of the facilities provided in individual studios is provided in Table 4.6. The most commonly supplied facilities, available in more than 75% of all workspaces, are electricity, natural light, water supply, 24-hour access, benches/tables and natural ventilation. Other services that more than half of the workspaces supply to individual studios are central heating, facilities for hanging work and broadband.

It is notable that only two-thirds of the studio spaces have central heating. This is a major issue as spaces without central heating can become uninhabitable during the winter months unless artists themselves bring in heaters. Our site visits revealed that heaters brought in by artists are frequently old and potentially unsafe.

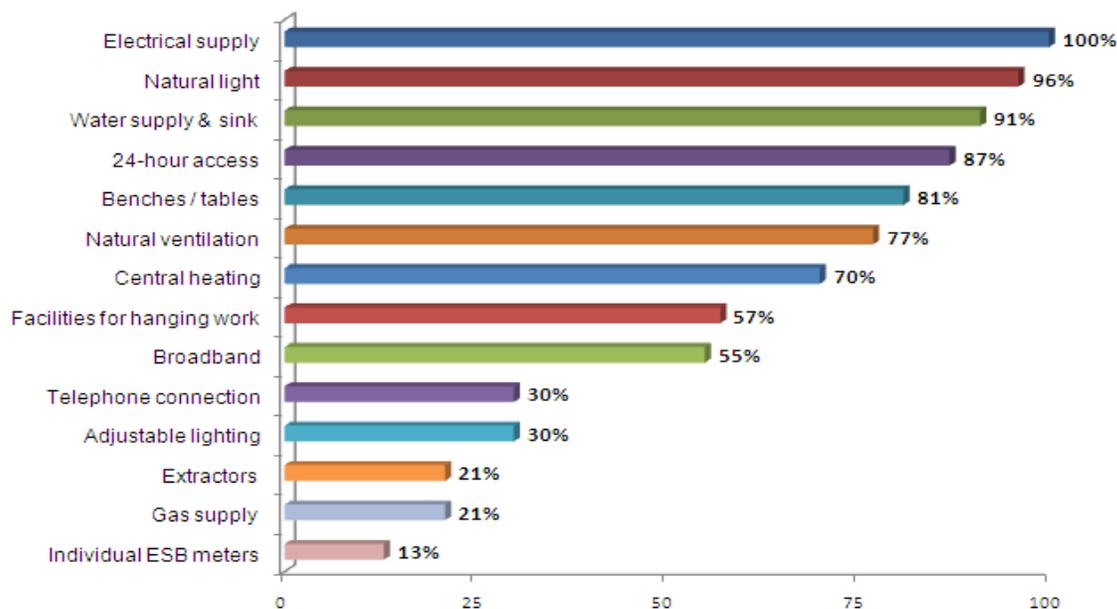
The lack of broadband access in studios is an issue of growing significance as the internet is increasingly used as a tool of work, especially for artists working in digital media, including photography and video.

Very few workspaces have extractors in individual studios which impacts on working practices and the use of materials that generate toxic fumes. This problem may be mitigated where there is good natural ventilation but this is not necessarily a practical solution during the cold winter months or when strong winds blow.

Table 4.7: Facilities and Amenities Provided in Individual Studios
(% of studios; n = 50)

Facility	Residency Only		Studio Spaces		Total	
	No.	%	No.	%	No.	%
Electrical supply	8	100	45	100	53	100
Natural light	8	100	43	96	51	96
Water supply & sink	7	88	41	91	48	91
24-hour access	7	88	39	87	46	87
Benches / tables	8	100	35	78	43	81
Natural ventilation	7	88	34	76	41	77
Central heating	8	100	29	64	37	70
Facilities for hanging work	2	25	28	62	30	57
Broadband	5	63	24	53	29	55
Telephone connection	4	50	12	27	16	30
Adjustable lighting	3	38	13	29	16	30
Extractors	1	13	10	22	11	21
Gas supply	2	25	9	20	11	21
Individual ESB meters	1	13	6	13	7	13

Figure 4.4: Facilities and Amenities Provided in Individual Studios
(% of studios; n = 50)



4.5.3 Shared Facilities and Amenities in Studio Spaces

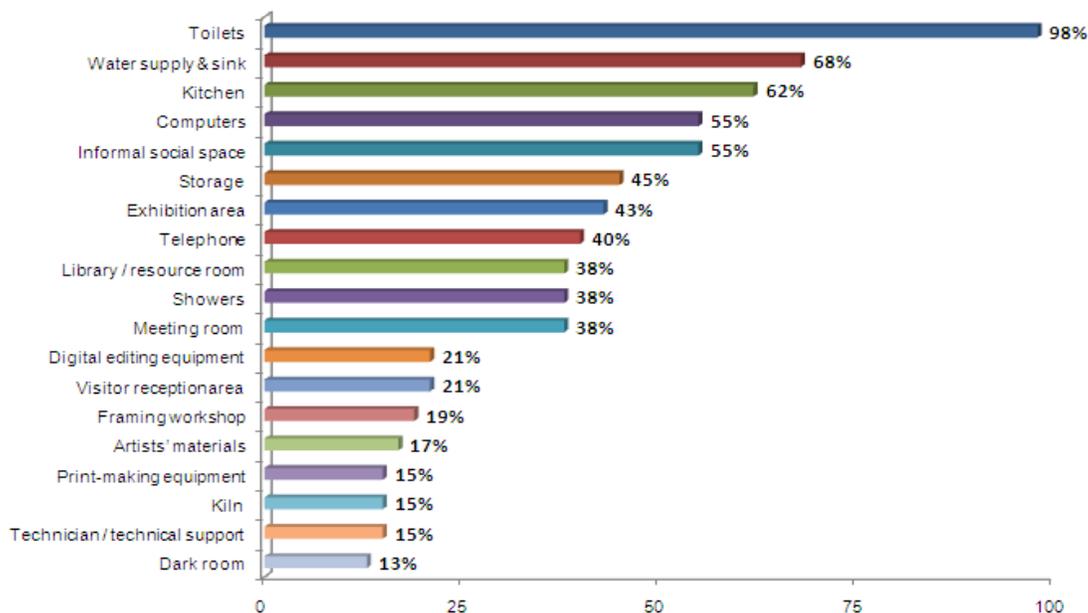
Workspaces comprised of studio spaces generally offer some facilities for shared use by the studio occupants. A summary of these shared facilities and amenities is provided in Table 4.8. The most commonly available shared facilities and amenities are toilets, water supply and sink, kitchen, computers and an informal social space. These facilities are available in more than half of the studio spaces and residencies.

Other shared facilities provided in at least 38% of the workspaces are storage, an exhibition area, library/resource room, telephone, showers and a meeting room. Technical facilities such as a dark room, kiln, framing workshop, digital editing equipment and print-making equipment are available in between 13% and 21% of spaces. Just 15% of workspaces offer technical support from a technician.

Table 4.8: Shared Facilities and Amenities for Users of Studio Spaces
(No. and % of studios; n = 50)

Facility	Residency Only		Studio Spaces		Total	
	No.	%	No.	%	No.	%
Toilets	7	88	45	100	52	98
Water supply & sink	4	50	32	71	36	68
Kitchen	5	63	28	62	33	62
Computers	6	75	23	51	29	55
Informal social space	6	75	23	51	29	55
Storage	3	38	21	47	24	45
Exhibition area	3	38	20	44	23	43
Telephone	4	50	17	38	21	40
Library / resource room	3	38	17	38	20	38
Showers	4	50	16	36	20	38
Meeting room	5	63	15	33	20	38
Digital editing equipment	1	13	10	22	11	21
Visitor reception area	3	38	8	18	11	21
Framing workshop	-	-	10	22	10	19
Artists' materials	1	13	8	18	9	17
Print-making equipment	1	13	7	16	8	15
Kiln	1	13	7	16	8	15
Technician / technical support	2	25	6	13	8	15
Dark room	1	13	6	13	7	13

Figure 4.5: Shared Facilities and Amenities for Users of Studio Spaces
 (% of studios; n = 50)



4.5.4 Facilities Supplied in Shared Production Facilities

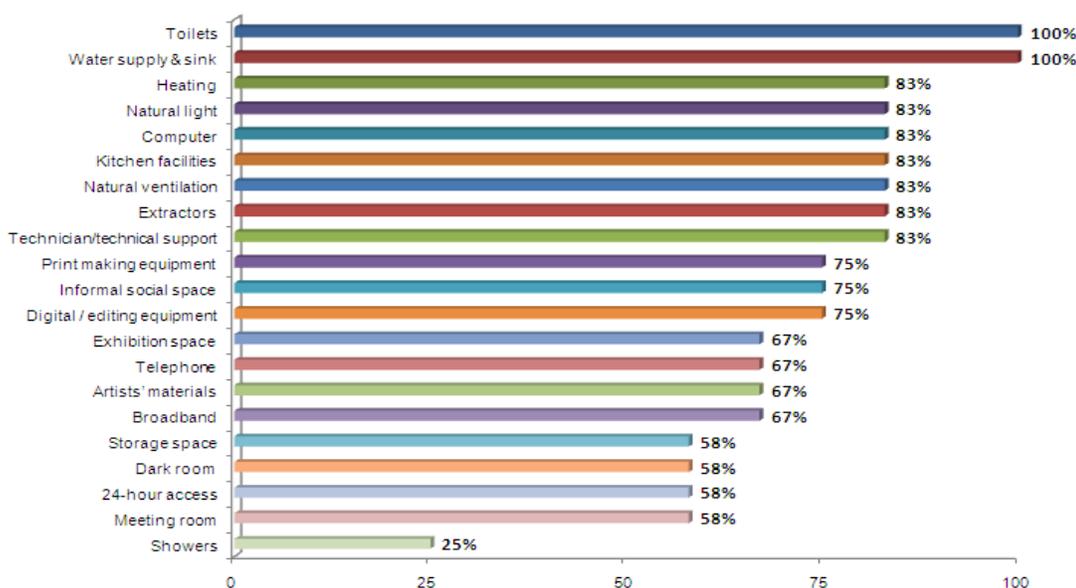
Shared production facilities accommodate artists working in disciplines which require large-scale and/or very expensive equipment. These include digital artists, print-makers, photographers / film-makers, sculptors and installation artists. Twelve such workspaces were covered by the survey, and the shared facilities available in these workspaces are summarised in Table 4.9.

In general, the shared production spaces are reasonably well equipped. All of them provide toilets and a water-supply, and over 80% supply heating, kitchen, extraction and technicians / technical support services. These facilities also supply technical equipment relevant to the disciplines that they serve. Informal social spaces, broadband, exhibition spaces and materials are supplied in at least two-thirds of the spaces.

Table 4.9: Facilities in Shared Production Facilities
(n = 12)

Facility	Workspaces	
	Actual	%
Toilets	12	100
Water supply & sink	12	100
Heating	10	83
Natural light	10	83
Computer	10	83
Kitchen facilities	10	83
Natural ventilation	10	83
Extractors	10	83
Technician/technical support	10	83
Print making equipment	9	75
Informal social space	9	75
Digital / editing equipment	9	75
Exhibition space	8	67
Telephone	8	67
Artists' materials	8	67
Broadband	8	67
Storage space	7	58
Dark room	7	58
24-hour access	7	58
Meeting room	73	58
Showers	3	25

Figure 4.6: Facilities in Shared Production Facilities
(% workspaces; n = 12)



4.5.5 Disabled Access

Respondents were asked to identify the extent to which their on-site workspaces are accessible to people with disabilities. The pattern among the survey respondents was as follows:

- Access to all spaces: 14%
- Access to some spaces: 43%
- No access: 43%

In summary, access for people with disabilities is very limited, and there are few workspaces available for artists with disabilities. The spaces that are inaccessible are typically occupying old buildings that do not have ramps or lifts to enable access. In all cases, the deficiency stems from a shortage of financial resources which is frequently complicated by a tenure that is uncertain or of limited duration.

4.6 Building Types and Condition

4.6.1 Age of Building

Artists' workspaces are frequently depicted as occupying run-down old buildings and, to a certain extent, this image is borne out by the survey findings. Of the 62 workspaces that responded to the survey, almost 70% are located in buildings that are more than 50 years old (Figure 4.7). Of the 62, some 37 (60%) occupy part of a building while the remaining 25 occupy an entire building (Figure 4.8).

Figure 4.7: Age of Building

(% respondents; n = 62)

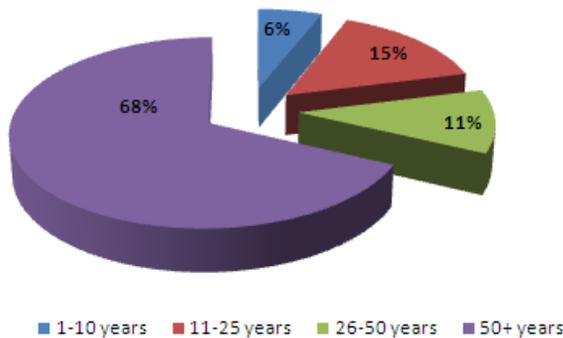
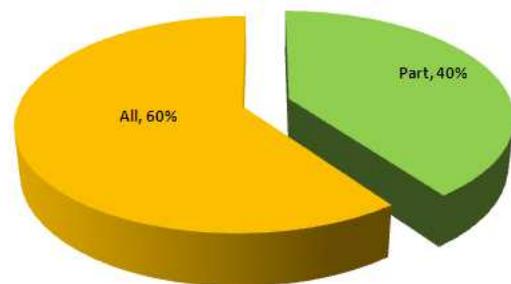


Figure 4.8: Occupancy of Building

(% respondents; n = 62)



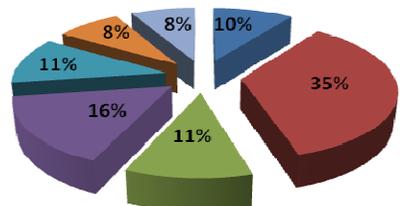
Only 6 (10%) of the 62 workspaces are purpose-built with all of the rest having been converted from another use (Figure 4.9). Details of the previous use by category of workspace are provided in Table 4.10. The kinds of buildings that have been most frequently used for workspaces are factories and warehouses, offices and farm buildings. Other previous uses of buildings now housing visual artists' workspaces include residential and institutional uses, with the latter group including educational and health care buildings.

**Table 4.10: Most Recent Previous Use of Buildings
Now Housing Artists' Workspaces**
(Survey Respondents; n = 62)

Use	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Factory	-	4	10	14	23
Farm Buildings	1	1	8	10	16
Warehouse	-	3	5	8	13
Offices	-	-	7	7	11
Residential	3	1	3	7	11
Institutional	-	1	4	5	8
Other	1	1	3	5	8
Sub-Total	5	11	40	56	
Purpose-built	3	1	2	6	10
Total	8	12	42	62	100

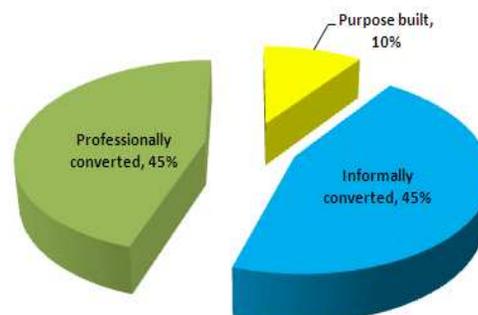
Of the 56 buildings converted from another use, exactly half have been informally converted and half have been professionally converted (Figure 4.10). Informal conversions have generally been undertaken with the assistance of the building owners, who may be artists themselves, or by artists who rent the building. Formal conversions are generally completed to a high standard in accordance with professionally prepared designs.

Figure 4.9: Previous Use of Building
(% respondents; n = 62)



- Purpose built
- Offices
- Residential
- Other (includes retail, sports clubs etc.)
- Factory/warehouse
- Farm buildings
- Institutional

Figure 4.10: Conversion of Building
(% respondents; n = 62)



4.7 Building Safety and Security

4.7.1 Overview

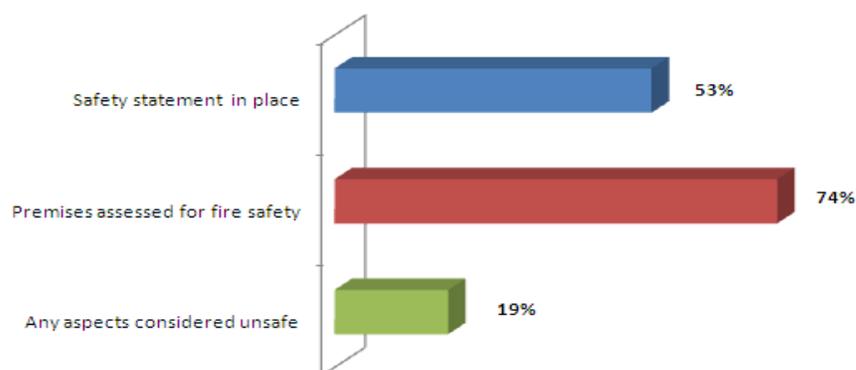
The analysis in Section 4.6 showed that many of the buildings used by artists are old and have been informally converted for use as workspaces. Moreover, they may be located in areas such as old industrial estates that have relatively little human activity, especially at night time. In these circumstances, the question of the safety and security of the artists using such workspaces is a concern.

The survey respondents show a mixed profile with regard to safety and security - see Figure 4.11. Just over half of the workspaces have a safety statement in place, although those that are limited companies and/or have employees are required to have safety statements. Moreover, the managers of shared workspaces have a duty of care towards users of and visitors to the workspaces. In such cases, it would be prudent to have a regularly updated safety statement in place.

Almost 20% of respondents reported that aspects of their workspace are unsafe. The biggest issue in this respect is fire safety. Respondents commented that they lack adequate fire protection equipment and that their premises would probably not pass a fire inspection. It is notable in this respect that one-quarter of the workspaces have not been assessed for fire safety.

Figure 4.11: Safety Status of Workspaces

(% of respondents; n = 62)



4.7.2 Safety and Security Equipment

A summary of the safety and security measures that have been implemented in workspaces is provided in Table 4.11. All have external locks but just under two-thirds have locks on individual studio spaces. While shared facilities tend not to have lockable spaces, one-quarter of the studio-based workspaces do not have locks on the individual studios. This reflects the more relaxed, interactive environment of many group studios, and mutual trust among the occupying artists. However, expensive equipment is usually secured or not left on the premises.

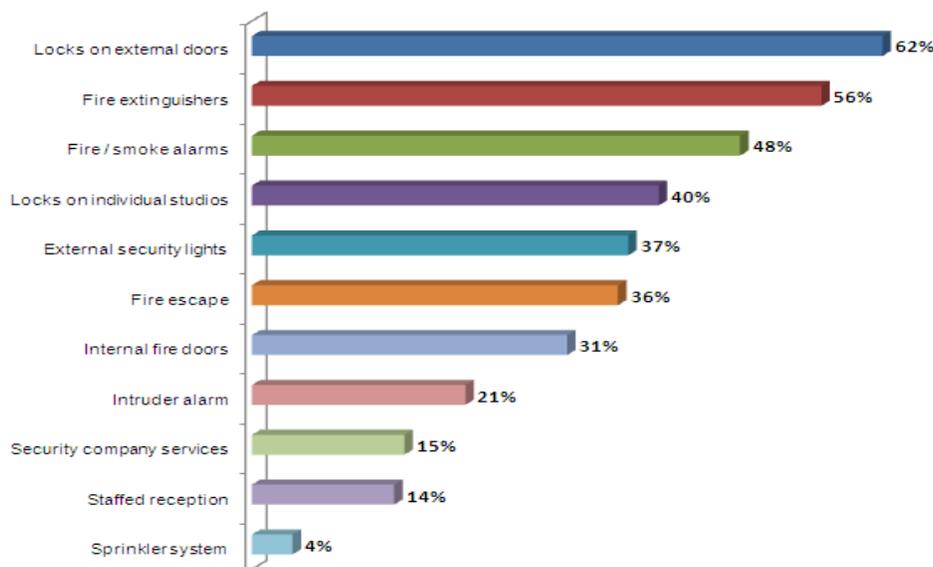
Table 4.11: Safety & Security Measures

(No. of workspaces; n = 62)

Facility	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Locks on external doors	8	12	42	62	100
Fire extinguishers	7	12	37	56	90
Fire / smoke alarms	6	11	31	48	77
Locks on individual studios	5	4	31	40	65
External security lights	5	10	22	37	60
Fire escape	5	7	24	36	58
Internal fire doors	5	8	18	31	50
Intruder alarm	1	7	13	21	34
Security company services	2	5	8	15	24
Staffed reception	3	5	6	14	23
Sprinkler system	1	1	2	4	6
Total	8	12	42	62	100

Figure 4.12: Safety & Security Measures

(% respondents; n = 62)



As noted in Section 4.7.1, fire safety may be an area in need of greater attention. While 90% of workspaces have fire extinguishers, just 77% have fire / smoke alarms, and only 50% have internal fire doors. Fire escapes are in place in almost 60% of the premises, but most if not all of the remainder do not require fire escapes due to their small size and ground floor location.

External security lights are a feature of 60% of the workspaces. This reflects, in part, the location of many workspaces and, in part, the need to provide for 24-hour access. One-third of the premises have intruder alarms and one-quarter maintain staffed receptions. The services of security companies are retained by a quarter.

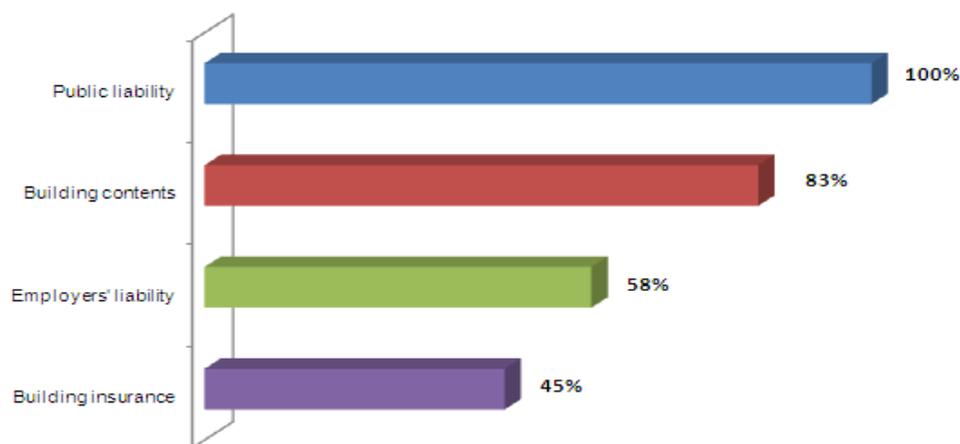
In general, spaces owned or substantially funded by public bodies, including local authorities, tend to have more comprehensive safety and security measures in place. This is attributable to the standard management and operating policies of public bodies and the greater level of resources at their disposal.

4.7.3 Insurance

The extent to which the workspaces surveyed have insurance policies in place is summarised in Figure 4.13. As is evident, 100% have public liability insurance and 83% have building contents insurance. The latter is very important for artists who may be

exposed to loss of their work and their livelihood (equipment, materials, working space) in the event of a fire. The shortcomings in fire safety precautions at many workspaces are of concern in this respect. It is also notable that only 23% of workspaces require artists to take out their own insurances.

Figure 4.13: Insurance Coverage
(% of workspaces; n = 60)



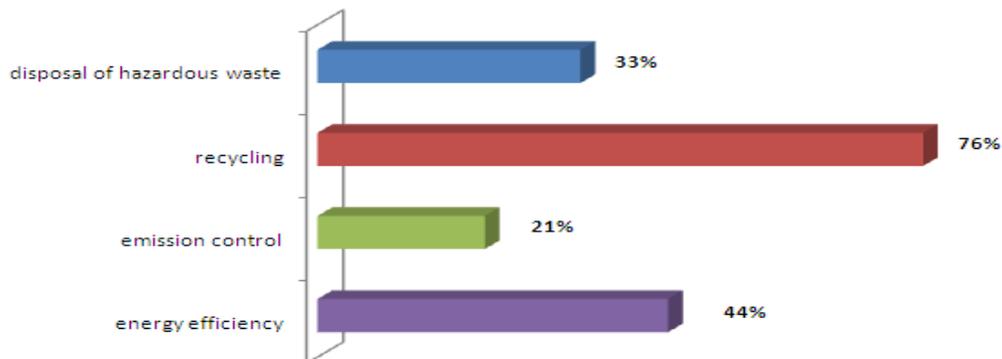
Smaller proportions of respondents have employer's liability or building insurance. This is because the need for these does not arise as many workspaces do not have employees, and many do not own the buildings in which they are located.

4.7.4 Environmental Policies

Many of the workspaces have policies in place with regard to managing their environmental impact – see Figure 4.14. In most cases (76%), the emphasis is on recycling materials and waste to the extent possible. However, 44% are seeking to improve their energy efficiency, and more may be forced to do so in the face of soaring energy prices.

One-third of the workspaces have policies with regard to the disposal of hazardous waste and just over one-fifth of the workspaces reported that they have a policy on emission control. Without having a detailed profile of the materials used in each workspace, it is difficult to evaluate these figures.

Figure 4.14: Environmental Policies
 (% of respondents with policies in place; n = 62)



4.8 Demand for Workspaces

The total level of demand for artists' workspaces is difficult to quantify with any precision since workspaces do not maintain formal records of enquiries for space and many do not have waiting lists. However, it is clear that there is a substantial level of unsatisfied demand for workspaces, and this can be gauged from the following responses to the survey and other research:

- Almost 70% of respondents stated that enquiries have risen during the past 3 years; 27% said they have stayed the same and only 4% said they had fallen (see Figure 4.15). The pattern is consistent between the different types of workspace (see Table 4.12).
- 37 of the workspaces surveyed maintain waiting lists and there are currently 287 artists on these lists. Just over 70% of workspaces with waiting lists said that they had grown during the past 3 years and only 6% said that they had fallen (see Figure 4.15). Again, as shown in Table 4.12, the pattern is consistent between the different types of workspace.
- There is little difference between urban and rural areas in the upward trend in enquiries and waiting lists for workspaces.

- All respondents to the survey of individual artists emphasised the importance of being able to access a dedicated workspace, and many noted the desirability of having a workspace somewhere other than in their home - indeed, 20% of those surveyed are members of group studios. (See survey results in Chapter 9).
- During the course of interviews and site visits, the members of the study team did not encounter any vacancies other than a small number that had arisen in the normal transition from one artist to another, mainly at residencies.
- The survey of artists conducted for 'Making Space for the Arts in Dublin and Cork', (CHL, 2002), found that 20% of visual artists do not have a workspace while 60% have a workspace at home; of those that have a workspace at home, 36% said that their workspace facilities are unsuitable and a further 37% said they are only partly suitable.

Figure 4.15: Enquiries and Waiting Lists at Visual Artists' Workspaces
(% respondents)

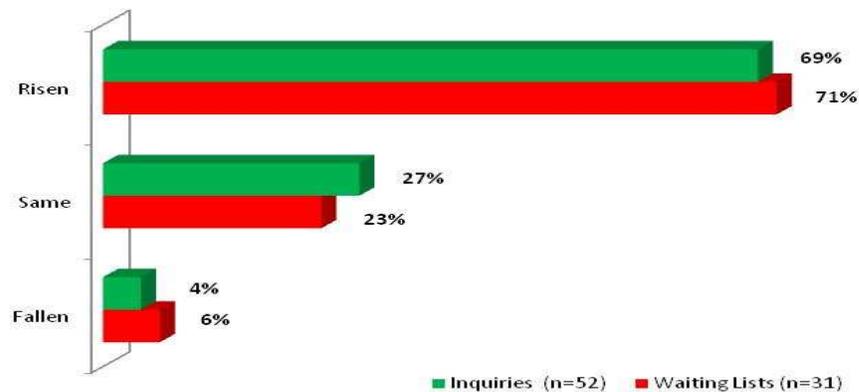


Table 4.12: Trends in Enquiries and Waiting Lists at Visual Artists' Workspaces
(no. of respondents)

	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
A. Enquiries (n=52)					
Risen	6	7	23	36	69
Fallen	-	1	1	2	4
Same	1	2	11	14	27
Total	7	10	35	52	100
B. Waiting Lists (n=31)*					
Risen	3	4	15	22	71
Fallen	-	-	2	2	6
Same	1	1	5	7	23
Total	4	5	22	31	100

*: 6 studio spaces with waiting lists did not have information on trends.

4.9 Future Provision

A characteristic of the artist workspace environment is growth and decline in response to need in conjunction with availability, environment and economic climate. This is a fluid sector of cultural infrastructure with workspaces closing and opening on a continuous basis.

The study team identified 12 facilities due to come on stream from Autumn 2008 onwards. These projects are at various stages of planning and development, and will have the following capacity:

Individual workspaces:	83 artists
Residential units:	14 artists
Shared workspace:	10 artists
Other:	6 artists
Total:	113 artists

These workspaces could accommodate up to approximately 150 artists on a rotational basis over a variety of tenures from 1 month to in excess of 3 years. Specific spatial allocations are not known in every case but the studios range from 16 square metres to over 46 square metres. Shared workspace provision with specialist capacity is

recognised as a priority in many cases, as is disability access and environmentally efficient buildings.

Due to the nature of the sector, it is reasonable to assume there may be more workspaces under consideration not known at the time of writing this report and, by the same token, closure of some existing provision is likely in the coming years.

4.10 Summary of Main Points

A population of 68 visual artist workspace sites was identified by the survey, and responses were received from 62. In consultation with the Steering Group, three broad categories of workspace were identified at the outset of the survey:

- **Residency Only Workspaces:** residencies are awarded to artists for a specific period of time - usually less than 6 months - and may include a bursary. Most, but not all, also offer residential accommodation. Nine of the survey population came into this category, and these sites offer a total of 48 residencies; sites in the other two categories of workspaces offer a further 18 residencies, bringing the total to 66.
- **Shared Production Facilities:** these are workspaces that provide a range of technical production equipment and other facilities to enable artists to produce their work, and access to the facilities is usually based on membership. Twelve of the survey population came into this category, and they have a combined membership of 997 artists.
- **Studio Spaces:** these are workspaces offering studio accommodation to artists on a single occupancy and / or a shared occupancy basis. 47 of the survey population came into this category, and this number is augmented by 3 of the shared production facilities that also have individual studio spaces. In total, the studio spaces in the survey population have a capacity for 545 artists.
- **Location:** 85% of capacity is located in the cities of Dublin, Cork, Limerick, Galway and Waterford.
- **Studio size:** the average floor area of studio spaces is 22.3 square metres, with an average ceiling height of 3.5 metres.

- **Premises:** 70% of the workspaces are located in buildings that are more than 50 years old. Only 10% of the workspaces are purpose-built with the rest being converted from other uses.
- **Safety and security:** almost one-fifth of survey respondents reported that aspects of their workspace are unsafe, with the biggest risk being fire safety.
- **Demand Trends:** the only vacancies in the workspaces encountered at the time of the survey were those arising during the normal course of transition from one artist to the next. 70% of respondents reported that enquiries have risen during the past 3 years; 37 workspaces maintain waiting lists, and there are currently 287 artists on these lists; almost 60% of workspaces with waiting lists said that the latter had grown during the past three years.
- **Future additions to provision:** the study team identified 12 new or refurbished facilities due to come on stream from Autumn 2008. These projects, which include studio spaces, shared workspaces and residential studios, will have capacity for a total of 113 artists.

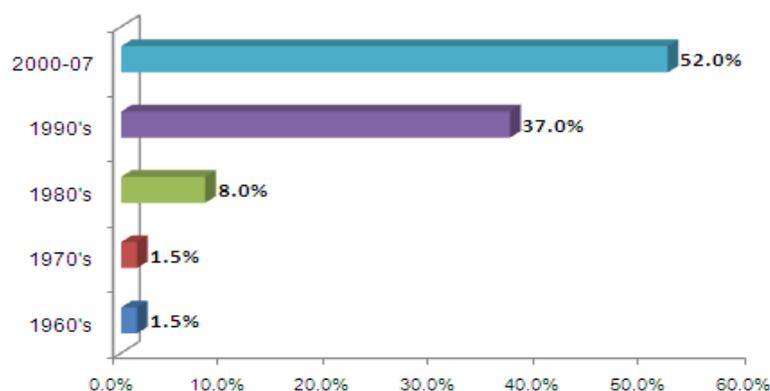
5. OWNERSHIP, MANAGEMENT AND FINANCE OF WORKSPACES

The analysis in this chapter covers the responses of workspace survey participants to the questions on ownership, management and finance contained in Parts 3, 6 and 7 of the survey questionnaire.

5.1 Date of Establishment

The fluid nature of this sector is highlighted by the fact that just over half (52%) of the workspaces included in the survey were established during the period 2000-2007. A summary of the timing of establishment of the 62 workspaces is provided in Figure 5.1.

Figure 5.1: Date of Establishment of Visual Artists' Workspaces
(% of Respondents; n = 62)



In total, 32 (52%) of the 62 workspaces surveyed were established between 2000 and 2007 and, of these, 21 - one-third of the total - were established between 2004 and 2007. As the analysis in Table 5.1 shows, 64% of the studio spaces have been established since 2000, whereas 75% of both residencies and shared production facilities were established before 2000.

Table 5.1: Date of Establishment of Workspaces

(no. of respondents; n = 62)

Period	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
1960 – 69	-	1	-	1	2
1970 – 79	1	-	-	1	2
1980 – 89	1	1	3	5	8
1990 – 99	4	7	12	23	37
2000 – 03	2	1	8	11	18
2004 – 07	-	2	19	21	34
Total	8	12	42	62	100

The fact that such a substantial proportion of workspaces - especially studio spaces - was established in recent years reflects a number of factors:

- Increased investment by public bodies in workspaces.
- The transience of many workspaces established by artists' collectives: for example, a number of workspaces identified for inclusion in the survey closed during the past year having had a relatively short life, and others are expected to open during the coming year.
- The temporary nature of many workspaces: as shown in Chapter 4, artists frequently occupy old buildings awaiting redevelopment and may regularly have to relocate as their workspaces are redeveloped for other uses.

The encouraging aspect of the age profile of workspaces is that artists appear to have been able to locate new premises for workspaces even during the peak years of the building boom. On the other hand, evidence of closures indicates that there has been a loss of workspaces as well.

5.2 Ownership of the Buildings Housing Workspaces

The analysis of the buildings housing the workspaces is summarised in Table 5.2. While this was not the subject of a specific question in the survey questionnaire, the information was gathered directly from respondents and from workspace websites.

In brief, local authorities and other public bodies own 30% of the sites, but deliver a very substantial share of capacity especially in shared production facilities (67%) and residencies (52%). Some 60% of the sites are privately owned, and the owners rent the workspaces to artists – these sites account for 70% of the studio spaces and 23% of

capacity in shared production facilities. About one-third of the privately owned workspaces are managed directly by their owners.

Only 3 of the workspace buildings are owned by the artists themselves, while community bodies own and manage four workspace buildings.

Table 5.2: Ownership of Workspace Buildings
(n = 68; includes non-respondents)

Owner	Sites		Capacity		
	No.	%	Residency	Shared Production	Studio
			Only	Facilities	Spaces
Local Authority	12	18	8	243	90
Other public body	8	12	17	427	61
Community body	4	6	2	40	7
Private - renting to artists	41	60	21	227	381
Artists themselves	3	4	-	60	6
Total	68		48	997	545

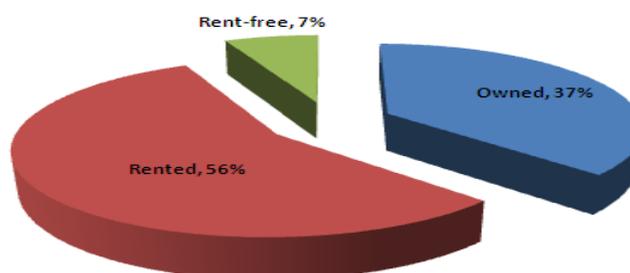
5.3 Tenure of Workspaces

5.3.1 Nature of Tenure

The analysis in this Section refers to the tenure of the workspaces themselves rather than the tenure of artists within the workspaces. The latter is discussed in Chapter 6.

The distribution of workspaces by tenure is summarised in Figure 5.2. Some 23 (37%) of the workspaces - including all of the residencies - are owned by their providers or operators. Operators rent 35 of the workspaces and 4 are provided rent-free. Three of those provided rent-free are owned by public bodies.

Figure 5.2: Tenure of Workspaces
(% of Respondents; n = 62)



The nature of tenure by category of workspace is set out in Table 5.3. More than half (56%) of the operators of shared facilities and studio spaces rent their buildings. As noted above, 4 workspaces occupy premises free of rent although in one of these cases the rent is paid in-kind by the artists who give a certain amount of time to community initiatives.

Table 5.3: Tenure of Workspaces
(number of workspaces; n = 62)

Facility	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Owned	8	2	13	23	37
Rented	-	10	25	35	56
Rent-free	-	-	4	4	7
Total	8	12	42	62	100

5.3.2 Renting Arrangements

29 of the 35 workspaces that rent their premises either have leases or, in four cases, a licence. Moreover, two of the studio spaces that occupy their premises rent-free also have a lease. The distribution of rented workspaces by type of title is shown in Figure 5.3. It may be noted that all of the shared production facilities that rent their premises have either a lease or a licence (see Table 5.4). Eight workspaces - one-fifth of the total occupying rented spaces - do not have a lease, and all of these are studio spaces.

Figure 5.3: Renting Arrangements by Workspaces
(rented and rent-free; n = 39)

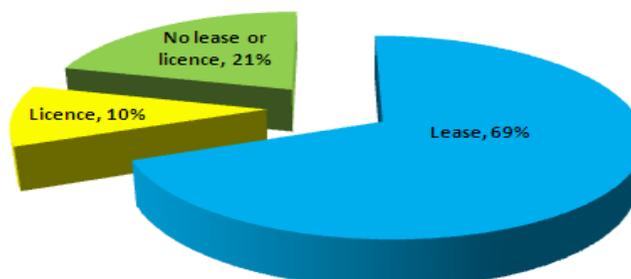


Table 5.4: Renting Arrangements by Type of Workspace
(rented & rent-free workspaces; n = 39)

	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Lease	-	8	19	27	69
Licence	-	2	2	4	10
No Lease or Licence	-	-	8	8	21
Total	-	10	29	39	100

All of the eight workspaces without a lease or licence occupy older buildings that have been informally converted from another use, mostly either industrial or institutional. The current situation for these eight at the time of the survey may be summarised as follows:

- 2 formerly had a lease but the landlord is not interested in, or is uncertain about, renewing it
- 2 are in premises where the landlord has declined to issue a lease due to redevelopment plans
- 2 are in premises on the basis of a positive relationship with the landlord and are not seeking a lease
- 1 is about to move to purpose-built studios
- 1 is occupied by a collective of artists, none of whom have taken the responsibility to negotiate with the landlord, so each artist negotiates individually.

5.3.3 Term and Cost of Leases

The term of the leases held by workspaces varies from 1 year to 99 years - see Table 5.5. The most common terms are between 1 and 5 years. As this implies, many of the leases will expire within the coming two years, but most of the workspaces in question expect their leases to be renewed. Only one said that their lease would not be renewed and this is because they will be moving to a new, permanent location.

As with the terms of leases, the levels of rent paid for workspaces vary widely, and averages are meaningless. In absolute terms, the rents paid by respondents range from nil to €42,000 per year - see Table 5.5. In terms of cost per square metre, the rents range from nil up to about €172 per square metre per year. However, most are at the low end of this range, and few pay more than about €75 per square metre per year.

Table 5.5: Terms and Cost of Workspace Leases/Licences

Term (n = 31)	No.	%	Annual Rent (€) (n = 35)	No.	%
1 Year	2	6	0 – 5000	11*	31
2 – 5 Yrs	14	45	5,001 – 10,000	3	9
6 – 25 Yrs	5	16	10,000 – 20,000	13	37
25 Yrs	7	23	20,001 – 30,000	5	14
Unspecified	3	10	30,001 – 42,000	3	9
Total	31	100	Total	35	100

* Includes 4 workspaces occupied rent-free

The rent range is much greater on a per artist basis, running from nil up to €3,250 per year. However, in general, workspaces paying higher prices have larger and better quality studio spaces. Few workspaces cost more than €1,500 per artist per year.

5.4 Organisation and Management of Workspaces

5.4.1 Organisation Structure

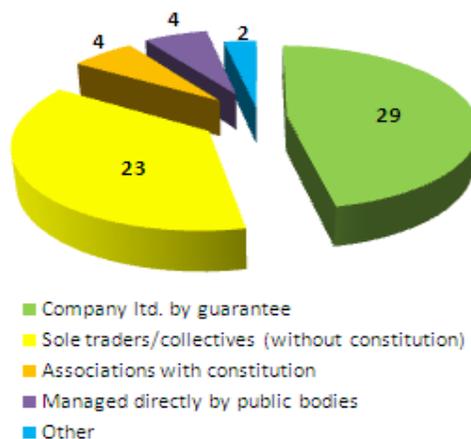
The distribution of workspaces by organisation structure is summarised in Figure 5.4. Almost half (30) of the workspaces are run by companies, of which 29 are companies limited by guarantee, and one is a company limited by shares. Two of the respondents defined themselves as trusts but both are actually structured as companies limited by guarantee.

A further 23 respondents (37% of the total) are effectively established as collectives or groups of sole traders, and only four of these appear to have a written constitution. Four are managed directly by public bodies (local authorities) and one by a committee established as a joint venture between public and community bodies.

The distribution in Figure 5.4 illustrates the preference among many in the sector for informal arrangements that maintain their status as independent, individual artists. In cases where companies have been formed to rent and manage workspaces, the initiative has usually been taken by one or a very small number of people and the majority of artists working on site simply rent their spaces from the company without taking an active involvement in the operation.

Figure 5.4: Workspace Organisation Structure

(no. of respondents; n = 62)



As shown in Table 5.6, all but two of the workspaces without a formal organisational structure are studio spaces. Seven out of the eight residency-only, and eleven of the twelve shared production facilities have formal structures, usually in the form of companies limited by guarantee.

Table 5.6: Organisation Structure by Workspace Type

(no. of respondents; n = 62)

	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Co. ltd by guarantee	5	9	15	29	47
Co. ltd by shares	-	-	1	1	2
Association with constitution	-	2	2	4	6
Association/sole traders with no constitution	1	1	21	23	37
Public bodies	1	-	3	4	6
Management group	1	-	-	1	2
Total	8	12	42	62	100

5.4.2 Management of the Workspaces

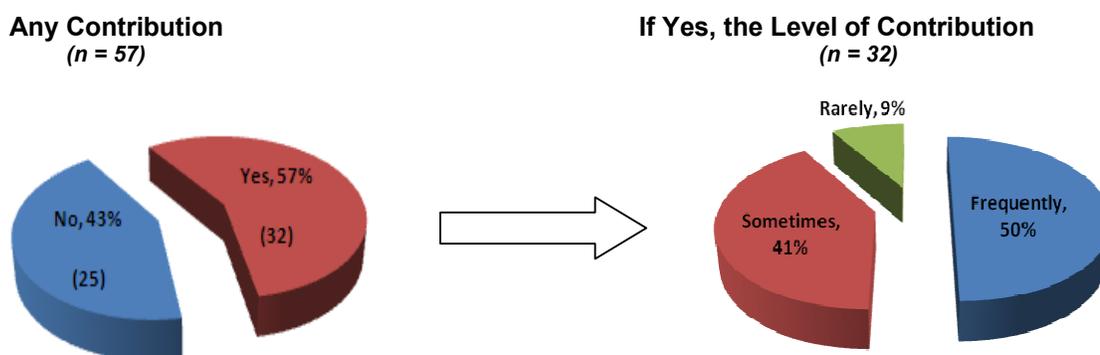
Some 36 (58%) of the respondents reported that a board or committee is responsible for the overall running of their workspace. Effectively, this includes almost all of the workspaces that have a formal structure in place. The management boards or committees vary in their size from 2 to 20 members, with the average being 7. The terms of office of board / committee members range from one year to indefinite length, but the

majority have 3-5 year terms. In two-thirds of the workspaces with boards or committees, there is no prescribed limit to the number of terms that a board or committee member may serve.

Artist tenants are represented on the management boards/committees at 22 of the 36 workspaces where such boards/committees are in place. They tend not to be represented on boards/committees running residencies, because their tenure in those workspaces is so short. On the other hand, they are represented on the management boards/committees at 8 of the 12 shared production facilities.

Artists who are tenants in workspaces frequently contribute time, labour and equipment to the running of these workspaces - see Figure 5.5. This occurs in 32 of the 57 workspaces that responded to this question. In half of these 32, artists contribute 'frequently' to the running of the workspace and in 13 (40%) they contribute 'sometimes'. These are all studio spaces that have been established by artists.

Figure 5.5: Artists' Contributing to Managing Workspaces*
(% respondents)



* Contributing time, equipment and/or labour.

5.4.3 Staffing

A total of 225 people are active in the day-to-day running of the 62 workspaces. Of these, 103 are paid while the rest work on a voluntary basis. The majority of the volunteer staff are artists who are tenants or members at the workspaces. As shown by the analysis in Table 5.7, most (79%) of the volunteers are working in the studio workspaces. On the other hand, the 8 residency-only workspaces and 12 shared production facilities between them employ twice as many paid staff as do the 42 studio workspaces. Some 23

workspaces depend exclusively on volunteers, and all but 2 of these are studio workspaces.

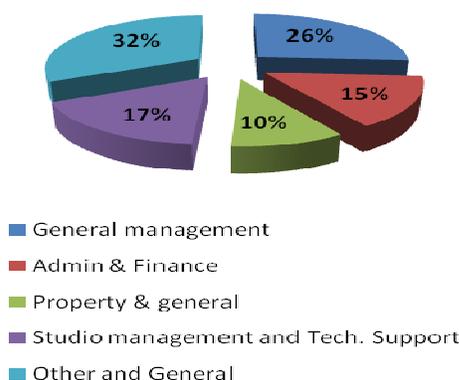
The largest area of employment is general management and 45 (73%) of the 62 sites employ one or more persons in a general management capacity, either full-time or part-time. At 18 of these 45 sites, the general manager works on a voluntary basis. The other main areas of employment are administration and finance, studio management and technical support, and property maintenance (including housekeeping). The distribution by category is set out in Figure 5.6.

The “general” category comprises volunteers who carry out a wide range of tasks. Almost all (90%) of these are artists contributing time to running their workspaces, but a small number are external volunteers.

Table 5.7: Staffing of Visual Artists' Workspaces
(no. of staff in 62 respondent workspaces)

		Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Paid	Full-time	14	24	7	45	44
	Part-time	16	15	27	58	56
	Total	30	39	34	103	46
Volunteer	Full-time	3	2	7	12	10
	Part-time	8	13	89	110	90
	Total	11	15	96	122	54
Overall Total		41	54	130	225	100

Figure 5.6: Distribution of Staff by Main Category
(% total staff)



5.5 Finance

The survey inquired into aspects of the capital and revenue funding of workspaces. While again there were considerable disparities between respondents in terms of their respective financial positions, the overall picture is one of a sector that operates on very meagre resources and requires external support to sustain it. The main findings are detailed in the following sections.

5.5.1 Capital Funding

The majority (82%) of survey respondents drew on two or more sources of funding to establish their workspaces. Just 11 (18%) relied on a single source - of these, 4 were grant-funded, 4 relied on the artists' own resources and 3 were financed by their owners. The mix of funding sources used by the respondents is summarised in Table 5.8 and illustrated in Figure 5.7. **It should be noted that the proportions illustrated in the chart refer to the number of workspaces using each source of funding rather than the amount of funding secured from each source.**

Table 5.8: Usage of Different Sources of Capital Funding
(% of workspaces; n = 60)

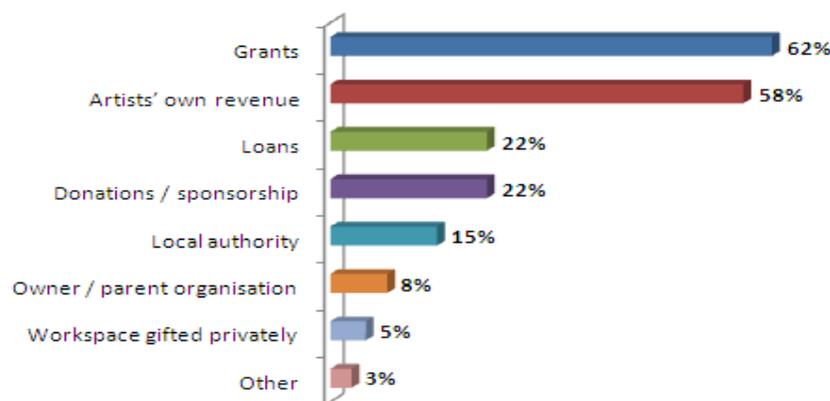
	No.	%
Grants	37	62
Artists' own revenue	35	58
Loans	13	22
Donations / sponsorship	13	22
Space supplied by Local authority	9	15
Owner / parent organisation	5	8
Workspace gifted privately	3	5
Other	2	3

Note: Total exceeds 100% as respondents drew on multiple sources of finance.

62% of the respondents received grant assistance for the establishment of their workspaces. Grants have been sourced from a wide range of sources including local authorities, the Access programme, Arts Council, European Regional Development Funds, LEADER, County Enterprise Boards, the Ireland Funds and private trusts. Fourteen (23%) of the workspaces have availed of loan finance, usually borrowed from banks by artists establishing the workspaces and, presumably, at their own risk. About

one-quarter of the workspaces have benefitted from donations, sponsorship and gifts, including the provision of premises free of charge.

Figure 5.7: Usage of Different Sources of Capital Funding
(% of workspaces; n = 60)



Local authorities have provided capital support in establishing and maintaining workspaces. In total, 9 of the respondents to the workspace survey are accommodated in premises supplied by their local authority. Seven local authorities have supplied these workspaces, specifically Dublin, Cork and Waterford City Councils, and Clare, Fingal, Kildare and Mayo County Councils.

It is reasonable to assume that, on balance, workspaces established by public bodies or with their support have benefitted from much greater levels of investment than those established by artists working with their own resources and fund-raising initiatives. However, it is also evident that many artists have invested in the development of workspaces and that their investment relative to their resources has been very substantial and represents a considerable commitment to their practice.

5.5.2 Income Generation

45 (73%) out of the 62 respondent workspaces reported their total income for 2007. The variation was very wide, extending from €630 to more than €630,000. A crude average would have little meaning in these circumstances, as it would be heavily biased upward by the relatively large incomes reported by a small number of respondents. The median (central) value of the incomes reported was just €22,000 which is a better illustration of the very modest means of the majority of workspaces. The distribution of the 45 respondents by income range, is shown in Table 5.9 and Figure 5.8.

Table 5.9: Distribution of Workspaces by Income Level
(45 respondents)

(€000's)	No. Respondents	%
0-10	11	24
11-20	11	24
21-30	4	9
31-50	2	4
51-100	5	11
Over 100	12	27
Total	45	100

Figure 5.8: Distribution of Workspaces by Income Level
(% respondents; n = 45)



The pattern in Figure 5.8 shows that there is an accumulation of workspaces at both the lower and upper ends of the range. Those at the lower end of the range are generally small workspaces accommodating few artists, and most are artist-run. Those at the upper end of the range tend to be relatively large workspaces accommodating sizeable numbers of artists, and include both artist-run and publicly-funded establishments. A number of these generate substantial revenues from activities other than the supply of workspace to visual artists. It is notable that over half of the paid staff in the respondent workspaces are employed in workspaces generating incomes in excess of €100,000 per annum. All of these have professional general managers and/or administrators.

Some 44 workspaces supplied details of their income in 2007 by main source, and the combined total for these 44 is broken down in Table 5.10 and Figure 5.9. By far the largest cash contributor was the Arts Council which delivered 48% of the income generated by the 44 respondents. While just 18 of the 44 reported that they received

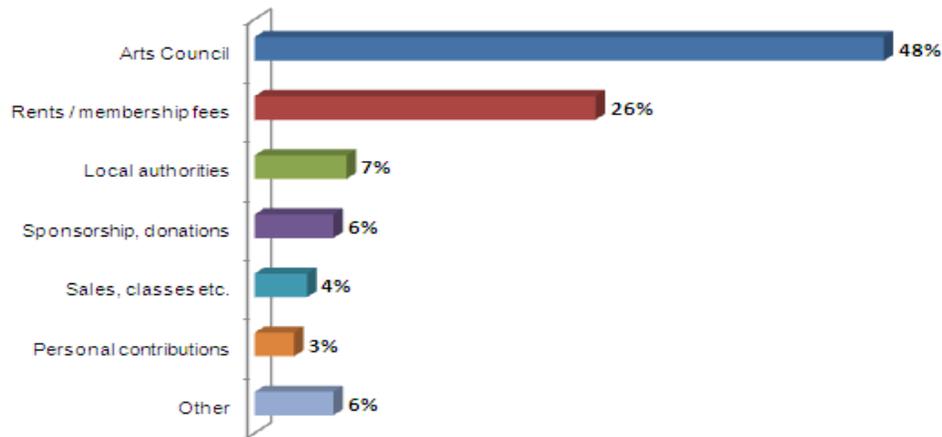
funding from the Arts Council, a further four who received Arts Council funding did not include this in their breakdown of income. If the non-respondents to this question are taken into account, in total the Arts Council gave financial support to 28 (45%) of the 62 survey participants, although not always specifically for workspace provision. [See also Section 3.2.3 and Table 3.2.]

The largest share of Arts Council funding in 2007 was allocated to shared production facilities, which depended on the Council for 55% of their funding. Eight of these facilities received Arts Council support in 2007. (It should be noted that three of these also provide studios to individual artists.) Two of the three residency-only workspaces that provided details of their income receive a substantial share of their funding from the Arts Council - moreover, three of the four residency-only workspaces who did not provide financial data also received Arts Council funding in 2007.

Table 5.10: Source of Income of Workspaces in 2007
(% of total combined income among 44 respondents to this question)

	Residency Only	Shared Production Facilities	Studio Spaces	Total
No. of Respondents	3	11	30	44
	%	%	%	%
Arts Council	52	55	37	48
Rents / membership fees	26	8	52	26
Local authorities	9	7	5	7
Sponsorship, donations	9	8	2	6
Sales, classes etc.	-	7	2	4
Personal contributions	-	4	2	3
Other	4	11	-	6

Figure 5.9: Distribution of Income of Workspaces by Source
(% total combined income of 44 respondents to this question)



The largest category of workspaces comprises those providing studio spaces, and they are dependent on rental income from artists for just over 50% of their income - in sharp contrast to the shared production facilities who only earn 8% of their income from membership fees and rentals.

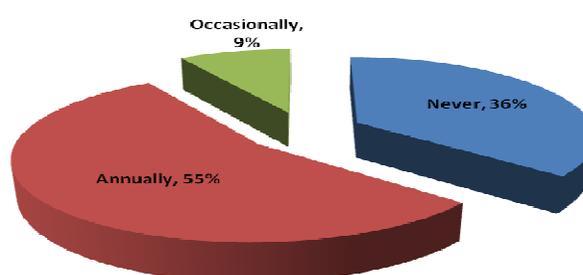
Local authorities are the other main source of grant funding. A growing number appear to be giving support to visual artists' workspaces and 18 of the workspace survey respondents stated that they receive revenue funding from their local authority. These are distributed as follows:

- Dublin City: 7
- Cork City: 3
- Galway City: 2
- Limerick City: 2
- Donegal: 1
- Mayo: 1
- Monaghan: 1
- Offaly: 1

In total, the local authorities in question provided just under €307,000 to these workspaces in 2007 - an average of €17,055 per site. However, as in the case with the Council awards, this average masks a wide range extending from €630 to €125,000.

Overall, 31 (50%) of the respondents stated that they receive annual grant funding from the Arts Council and/or their local authority. A further five said that they occasionally receive grants. On the other hand, 20 of the respondents reported that they have never received grants, although it would also appear that many of these have not applied for grants either, as they also said that they have never had an application rejected. The distribution of responses to this question is illustrated in Figure 5.10.

Figure 5.10: Receipt by Workspaces of Revenue Grant Support
(% of respondents; n = 56)



25 of the respondents said that they had had a grant application rejected, but 16 of these have also received grant support, mostly on an annual basis. The reasons for rejection of applications may not always be communicated clearly, as half of those who have had applications rejected said that they do not know the reason for rejection. A small number of respondents commented on what they see as unnecessary complexity and lack of transparency in grant application processes.

All other sources of income are relatively minor. Just 16 (26%) of the workspaces generate income from activities such as classes, workshops, exhibitions and sales of work. Ten workspaces raise money through sponsorship and donations, and this is a significant source of income for half of those. A small number (4) of shared production facilities receive income from contributions by users of their facilities who may not be paying membership fees.

Respondents reported that there has been little change in the composition of income in the past 3 years, although a small number (6) said that they have put more effort into income generation from sales of work, workshops and gallery rentals (where they have such a space). However, for the majority, costs have risen steadily while income has been largely static, thus reducing their scope for discretionary expenditure on areas such as improving their workspace.

5.5.3 Financial Sustainability

Very few respondents provided detailed financial accounts. It is clear from those who did that it is a challenge to achieve a surplus on operations. The major areas of expenditure are staff costs and the rental and maintenance of premises. Energy costs are shown to be growing in significance.

With regard to the financial sustainability of workspaces, the following points emerged from the survey:

- 55% of respondents said that the rental that they receive from tenant artists is insufficient to cover their operating costs
- 74% of respondents said that they do not generate a surplus on their operations sufficient to provide for renewal or refurbishment of their workspace
- 48% said that existing income sources would be insufficient to maintain the workspace into the future.

These findings demonstrate that, financially, this is a very vulnerable sector which needs continuing external support for its survival. The most secure workspaces are those that are within the ownership and/or management of public bodies. The most insecure are artist-run workspaces operating without external support that are located in run-down buildings, probably on a temporary basis, and that are dependent entirely on their own resources.

An issue for many workspaces, including those in receipt of annual grant support, is keeping pace with rising costs while also trying to keep the rents paid by tenant artists at an affordable level. This balancing effort means that there is little if any money available to put into improving the quality of their workspaces and only the most urgent repairs are effected. With grants tending to rise very slowly, if at all, there is very little scope for most workspaces to absorb significant cost increases.

5.6 Summary of Main Points

- **Date of establishment:** 32 of the 62 workspaces that responded to the survey were established between 2000 and 2007. This finding indicates that artists appear to have been able to locate premises for workspaces even during the peak years of the building boom.

- **Ownership:** local authorities and other public bodies own 30% of the workspace buildings but deliver 67% of capacity in shared workspaces and 52% of residencies. 60% of the workspaces are privately owned, and these account for 70% of the studio spaces and 23% of capacity in shared production facilities.
- **Tenure:** 23 (37%) of the 62 respondent workspaces are owned by their providers or operators, 35 (56%) rent their premises and 4 occupy their premises rent-free. 29 of those who rent their premises have a formal lease or, in four cases, a licence. Rent costs rarely exceed more than about €75 per square metre per year.
- **Organisation:** 39 (63%) of the 62 respondents have a formal organisation structure, the most common being a company limited by guarantee which exists in 29 of the workspaces. The remaining 23 workspaces (37% of the respondents) are run by sole traders or collectives without a constitution.
- **Staffing:** a total of 225 people are active in the day-to-day running of the 62 respondent workspaces. Of these, 103 are paid while the rest work on a voluntary basis. The majority of the volunteer staff are artists who are tenants or members of the workspaces.
- **Capital Funding:** the majority of respondents drew on two or more sources of funding to establish their workspaces. The main sources of funding have been grants, loans, artists' own contributions, and space provided by local authorities.
- **Income Generation:** a very wide range of annual incomes was reported by respondent workspaces, ranging from €630 to more than €630,000. The median (central) value of the incomes reported was just €22,000 and almost two-thirds of the workspaces who gave details of their income earn less than €50,000 a year which is a good indicator of the very modest means of the majority of workspaces. The Arts Council is by far the largest cash contributor to workspace revenue, followed by rents and membership fees paid by artists.
- **Financial Sustainability:** the findings of the survey demonstrate that, financially, this is a very vulnerable sector which needs continuing external financial support for its survival. The most secure workspaces are those that are within the ownership and/or management of public bodies. The most insecure are artist-run workspaces that are inhabiting run-down buildings, probably on a temporary basis, and that are dependent entirely on their own resources.

6. ARTISTS' ACCESS, TENURE AND OUTREACH ACTIVITY

This Chapter examines artists' access to workspaces and their tenure within the workspaces. It goes on to explore the level of professional development activity at the workspaces. Finally, it reviews the extent to which artists in the workspaces surveyed engage in outreach activities. The data are taken from the responses to Parts 3, 8 and 9 of the survey questionnaire.

6.1 Artists' Access and Tenure

6.1.1 Application Process

A summary of the mechanisms used for allocating space to artists is provided in Figure 6.1. Details by category of workspace are provided in Table 6.1. Just over half (32) of the workspaces avail of more than one method of identifying suitable prospective tenants or users of their workspace. The most common mechanisms are individual application, which is either initiated by artists themselves or generated by public advertisements, and calls for submissions. Ten of the twelve shared production facilities and eight of the studio spaces allocate space to artists on the basis of a membership scheme, which itself is the subject of an application process. Invitations and registration on waiting lists are each used by about one-fifth of the workspaces.

Figure 6.1: Mechanisms for Allocating Space to Artists
 (% of workspaces; n = 62)

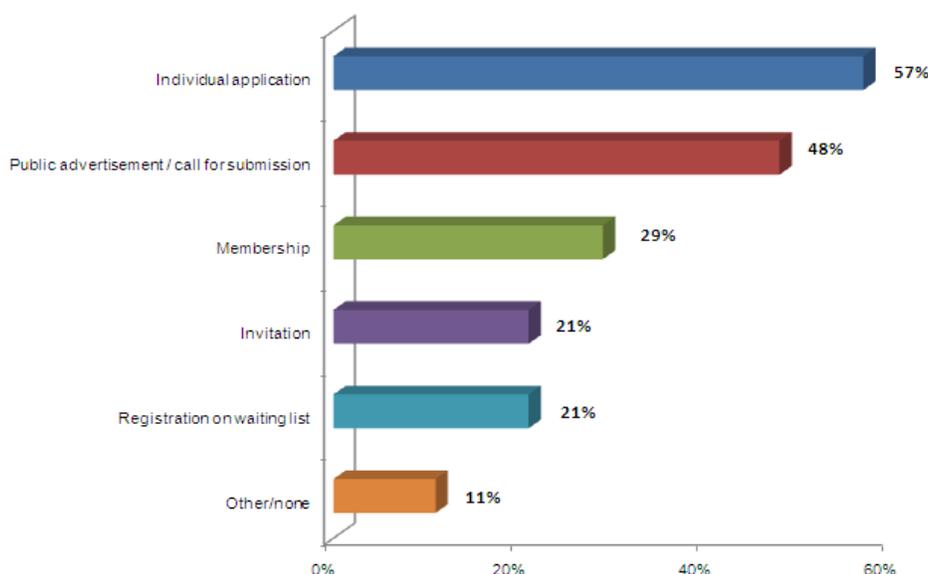


Table 6.1: Mechanism for Allocating Workspace to Artists

(no. of Workspaces; n = 62)

Mechanism	Residency Only	Shared Production Facilities	Studio Spaces	Total	%
Individual Application initiated by artists	5	3	27	35	56
Public ad./call for submission	3	5	22	30	48
Membership	-	10	8	18	29
Invitation	3	2	8	13	21
Registration on waiting list	-	-	13	13	21
Other*	-	-	7	7	11

*Other includes word-of-mouth, VAI website and none.

The workspaces have a clear preference for allocating space to professional, practising artists, with only a handful taking in part-time or amateur artists. The criteria determining professional status are generally those used by Visual Artists Ireland - see Box 1. It can be difficult for new and emerging artists to satisfy these criteria, and only five workspaces noted that they specifically encourage applications from emerging artists, applying criteria such as 'commitment to work' and 'practising artist'. However, 15 of the respondents offer bursaries and/or residencies to graduates and emerging artists (see Section 6.2).

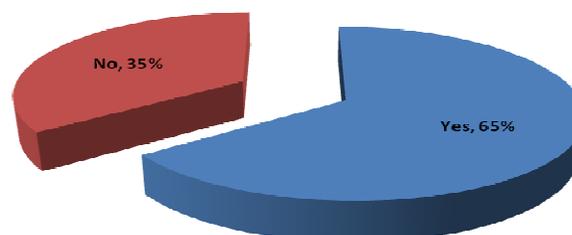
**Box 1: Visual Artists Ireland Criteria for Determining Professional Status
(Meet a minimum of three for Professional Recognition)**

- Degree or Diploma from a recognised third level college.
- One-person show (including time-based events) in a recognised gallery or exhibition space.
- Participation in an exhibition/visual art event which was selected by a jury in which professional artists or recognised curators participated.
- Work has been purchased by Government, local authority, museum or corporate client.
- Work has been commissioned by Government, local authority, museum or corporate client.
- Have been awarded a bursary, residency, materials grant or otherwise grant aided by the Arts Council/Arts Council of Northern Ireland or other funding body.
- Have been awarded tax-exempt status by the Revenue Commissioners, or are on schedule D as a self-employed artist in Northern Ireland.

Two-thirds (40) of the workspaces stated that they have a formal application assessment process. While only 5 respondents mentioned the use of a specific application form, virtually all request a CV and samples or images of work from applicants. Many also seek a covering letter setting out a statement of intent on the part of the applicant with regard to how they propose to use the workspace.

Of the 40 workspaces with a formal application process, 21 appoint a panel to assess the applications and the balance depend on assessment by the director or general manager. These panels are typically comprised of workspace management, board members and artists already working on site, with 8 workspaces also appointing external assessors. Interviews are held by 10 of the workspaces and at three of the workspaces the final decision is taken by a vote of the existing group of artists on site. A key consideration for workspaces in assessing applications is the compatibility of the applicant and their work both to the workspace itself and to the existing group on site.

Figure 6.2: Formal Application Process for Workspace
 (% respondents; n=60)



6.1.2 Rents and Leases for Artists

The levels of rent paid by artists are remarkably consistent between the different workspaces, as shown in Table 6.2. The average monthly rent is €183, and two-thirds of those renting on a monthly basis charge between €150 and €250 per month. Some workspaces charge rent on a weekly basis, and the average is €56 per week, which equates to €242 per month.

As the average studio size is 22.3 square metres (Section 4.5), a rent of €183 per month equates to just over €98 per square metre per year. If an average rent of €75 per square metre per year is paid to the owner of the workspace (Section 5.3.3), this leaves the management with just €23 per square metre to cover overheads and administration.

Table 6.2: Rents paid by Artists for Workspace

Type of Space	Range of Rents €	Average €
Studios (24 paying monthly)	55-340 per mth	183 per mth
(10 paying weekly)	15-100 per wk	56 per wk
Membership of Shared Facilities	250 – 600 p.a.	380 p.a.

While studios in urban workspaces cost more than those in rural areas, the difference is not as great as might be expected - €201 p.m. on average in the 5 main cities, compared with €179 p.m. around the rest of the country.

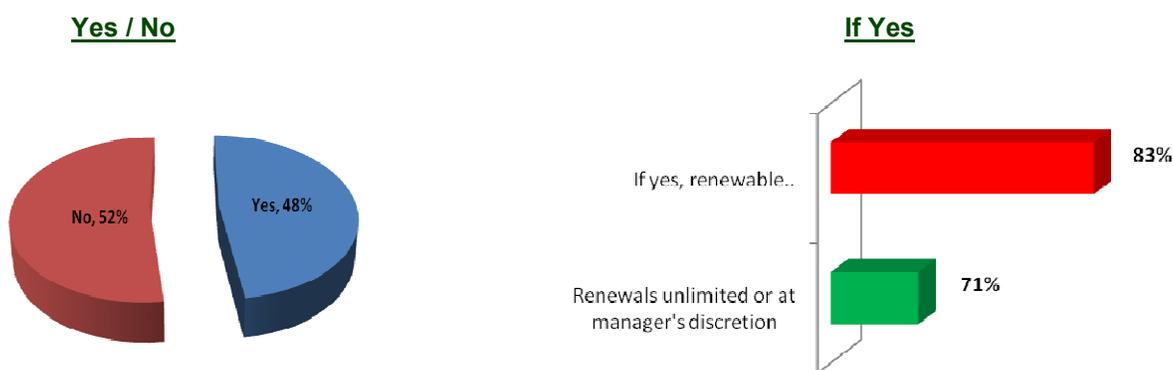
Thirty respondents grant leases, licences or contracts to individual artists. Of these, 3 are shared production facilities, 3 are residencies and the rest are studio spaces. The main advantages of having a formal agreement are described as:

- protection for the artist and landlord
- greater clarity in the relationship with regard to respective rights and responsibilities
- regulation of the use of the workspace.

Of the 30 workspaces that grant leases or licences, 25 permit renewal for further terms (Figure 6.3). The five exceptions are the 3 residencies who issue contracts/licences, and 2 studio spaces. The majority - 19 of the 25 - do not place a limit to the number of terms, although this may be at the discretion of workspace management. In cases where the number or renewals is limited, the maximum number of renewals is usually set at three or four terms.

Figure 6.3: Granting of Leases / Licences to Artists

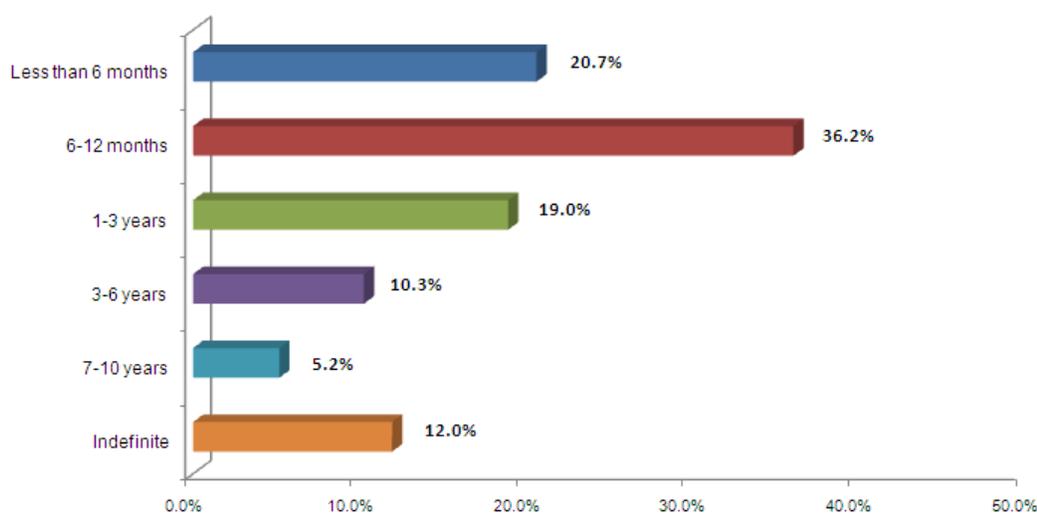
(% of workspaces; n=62)



6.1.3 Rents and Periods of Tenure

The length of tenure in residencies is typically restricted to one year or less. In fact, 6 of the 8 residency-only workspaces restrict the period of occupation to 4 months or less. The average length of tenure in other workspaces varies widely from less than four months to permanent occupation. A breakdown of the workspaces by average duration of tenancy is provided in Figure 6.4.

Figure 6.4: Average Duration of Artists' Tenancy in Workspaces
(% respondents; n = 58)



Note: total adds to more than 100% as 2 respondents offer tenancy options of different terms.

The distribution illustrated in Figure 6.4 shows that the majority of artists' tenancies at the workspaces surveyed are of comparatively short duration with only 25% extending beyond 3 years. However, this figure is biased downwards by the residencies which are generally limited to periods of less than 4 months. If the eight residency-only sites are excluded, the proportion of tenancies of longer than 3 years increases to 32%.

Since, as described in Section 6.1.2, the majority of workspaces other than residencies allow artists to renew their tenancies, the distribution of workspaces by the average length of time individual artists have rented space or facilities on site differs from the distribution shown in Figure 6.4. While only 35 respondents were able to give details, their figures showed that artists at 26 (74%) of these workspaces have been renting their space for one year or more and, at 10 of these sites, have been there for more than 3 years.

Almost one quarter (15) of the respondent workspaces - including only two of the eight residency-only sites - have a process for gathering feedback from artists during and/or on completion of their tenure. The various approaches used include regular meetings, feedback forms, internal surveys, and written statements from artists on their experience of the workspace and how it impacted on their practice.

6.2 Professional Development

The survey inquired into the nature and extent of professional development activities engaged in by workspaces. All but 6 engage in one or more of the activities described below.

- **Exchange Programmes**

At present, 15 (24%) of the respondents operate artist exchange programmes, in most cases with institutions and studio providers overseas. These exchanges are considered to have a stimulating and positive impact on the practice of the artists involved. In considering priorities for the future support and development of workspaces, exactly two-thirds of the respondents identified exchange programmes as a field of activity to be promoted.

- **Exhibitions**

50 (81%) of the 62 respondents hold exhibitions of work made on site. This is a useful means of building contacts with the wider art world and with local communities. The exhibitions are also important opportunities for the artists to sell their work. However, the financial analysis (see Section 5.4.2) indicates that the workspaces themselves earn little revenue from exhibitions.

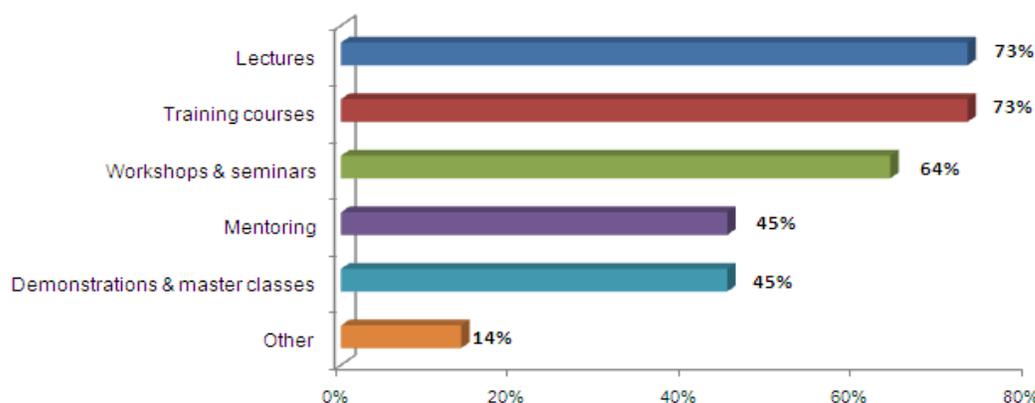
- **Bursaries**

26 (42%) of the respondents offer bursaries and/or residencies. Five of these are tied in with exchange programmes, and 15 are specifically targeted at graduates. There is a small number of specialist bursary or residency awards, for example for artists with disabilities and for artists in the community. However, many are less specific and simply seek to assist artists to develop their practice.

- **Professional Development**

One-third (22) of the respondents operate a professional development programme for artists. Participation in these is not necessarily confined to artists on site, although they are the priority. The range of activities is illustrated in Figure 6.5.

Figure 6.5: Professional Development Activities at Visual Artists' Workspaces
(22 respondents)



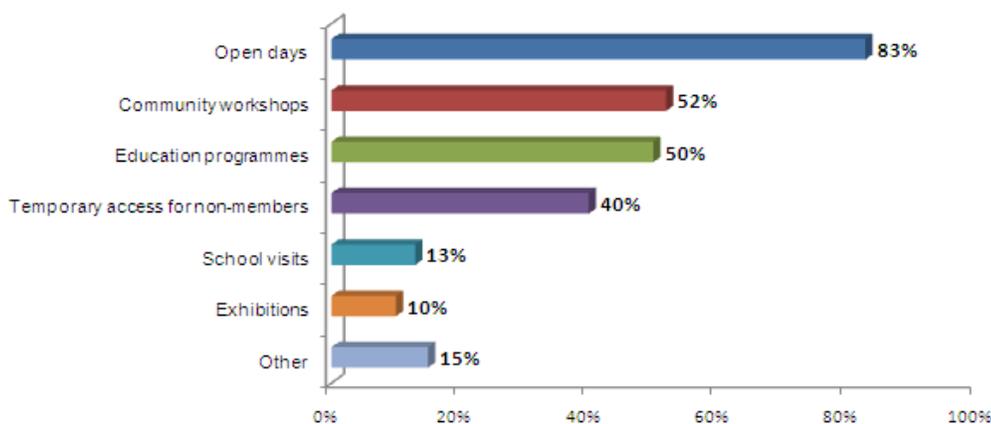
As the picture in Figure 6.5 suggests, the workspaces that organise professional development activities typically run a selection of different activities during the course of the year. It is relevant to note that artists are the primary driver of these activities. Only 7 of the workspaces organising professional development programmes are owned and/or run by public bodies; the rest are all artist-run, including many with very little in the way of financial resources.

6.3 Outreach Activity

Some 48 - almost 80% - of the respondents said that they engage in some form of outreach activity. This group includes half of the residency-only workspaces, all of the shared production facilities and three-quarters of the group studio spaces. The types of activity are summarised in Figure 6.6. The most popular activities, in terms of number of workspaces participating, are open days, community workshops, education programmes and temporary access to facilities for non-members.

The findings of the survey show a high level of engagement with their local communities by the workspaces surveyed. This is a feature that should encourage further public support for the sector and constitutes one of the key arguments in favour of investment in artists' workspaces.

Figure 6.6: Outreach Activities by Workspaces
 (% of the 48 workspaces engaging in outreach)



It may be noted that participation in outreach activities is a requirement of tenure in only 4 of the 62 workspaces. In two of these, the 'rent' is effectively paid in-kind through outreach; one is a community-based residency; the fourth levies a requirement on members to participate in open days. A further two workspaces operate residency programmes where participation in outreach (education) activities is a requirement. At one of those residencies, the artist in residence is paid for this work. At all the other workspaces that engage in outreach, participation by the artists is purely voluntary. Indeed, the study team found during its interviews and site visits a very high level of enthusiasm among many artists to engage actively with their local communities.

6.4 Summary of Main Points

- Allocation of Workspace to Artists:** the most common methods are individual applications, initiated by artists themselves, and responses by artists to public advertisements and calls for submissions issued by workspace managers. The workspaces have a clear preference for allocating space to practising, professional artists, and it can be difficult for young artists to satisfy criteria determining professional status.

- **Rents paid by Artists:** the monthly rent paid by artists to workspace operators / management ranges from €150 to €250 per month, with an average of €183. On the basis of an average studio size of 22.3 square metres, a rent of €183 per month equates to €98 per square metre per year. While studios in urban workspaces cost more than those in rural areas, the difference is not as great as might be expected: €201 per month in the 5 main cities compared with €179 around the rest of the country.
- **Artists' Tenure:** thirty (48%) of the respondent workspaces grant leases, licences or contracts to artists, and 25 of these permit renewal for further terms. In the remaining 52% of workspaces, artists' tenure is not underpinned by any formal agreement. The majority of artists' tenancies at the workspaces surveyed are of comparatively short duration with only 25% extending beyond 3 years - if residencies are excluded, this proportion rises to 32%.
- **Professional Development:** 90% of the respondent workspaces engage in one or more of the following:
 - exhibitions
 - bursaries
 - lectures, workshops, seminars and courses
 - mentoring, master-classes, demonstrations
 - exchange programmes.
- **Outreach Activities:** almost 80% of respondents said that they engage in some form of outreach activity with their local communities. The most common activities are open days, community workshops, education programmes and temporary access to facilities for non-members.

7. ISSUES AND CHALLENGES

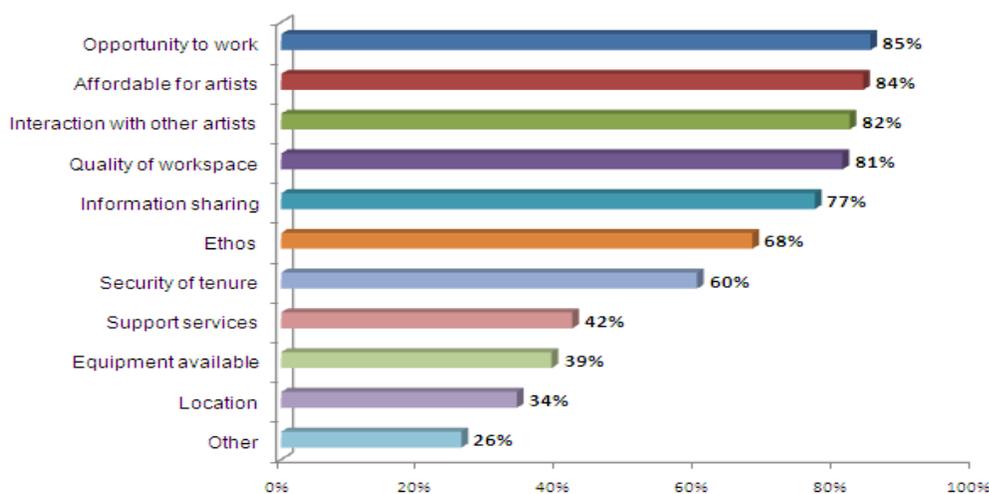
This chapter draws together the views expressed by survey respondents on the challenges facing them with regard to workspace provision, and their priorities for the future. The data are drawn from the responses to part 10 of the survey questionnaire, including additional comments made by respondents during interviews and site visits - it may be noted that, during the course of most site visits, the visiting study team member met with a group of artists on site.

7.1 Strengths and Weaknesses of the Workspaces

7.1.1 Strengths

The strengths of the workspaces covered by the survey, as identified by respondents, are summarised in Figure 7.1. The most commonly listed strength is 'the opportunity to make work' - this is the primary reason why artists want and need workspaces, a point elaborated in some detail in Chapter 2.

Figure 7.1: Strengths of the Workspaces
(% of respondents)



*Other includes 'great natural light', parking, exhibition space, exhibition programme, reputation, visibility on internet and 'artist-led'

Three other key strengths were also identified by more than 80% of the respondents - affordability, interaction/networking with other artists and the quality of the workspaces:

- **Affordability:** given the slim resources at the disposal of most artists, the cost of workspace is a vital consideration - the survey of artists conducted for '*Making Space for the Arts in Dublin and Cork*', (CHL, 2002), found that visual artists responding to the survey were then averaging just €6,800 in annual gross earnings from their art practice. The responses to the survey of workspaces suggest that the current rentals paid by artists are generally at an affordable level. Based on the findings detailed in Chapter 6, the average studio rent paid by artists appears to be about €98 per square metre per year. Accordingly, a 22 square metre studio - the average studio size based on the survey findings - costs about €2,156 per year. However, it is also evident that there is not much scope for upward movement in this rate as workspaces highlighted the need to balance rising costs with maintaining artists' rents at affordable levels.
- **Interaction and Networking:** this is central to the concept of working in a shared environment that enables regular contact with other artists. In fact, two further identified strengths - information sharing and ethos - could be considered to be closely associated with this strength. Making art can be a solitary and lonely process, and artists working on their own can become isolated and disconnected from their peers and their communities. The opportunity to engage with other artists, to share information and knowledge, to be able to access opinion and advice and simply to socialise with others are very important aspects of working in a shared environment. Moreover, the extensive level of participation in outreach activities (see Section 6.3) demonstrates that group workspaces also provide opportunities for engagement with the wider community that are welcomed by many artists.
- **Quality of Workspace:** respondents value their workspaces, despite the shortcomings acknowledged by many. It is notable that 27 of the 50 respondents who identified the quality of their workspace as a strength also identified specific weaknesses in the physical nature of their workspaces (see Section 7.1.2). This suggests that artists see the advantages of having an affordable workspace as outweighing many of its physical shortcomings.

A further strength identified by 60% of respondents is security of tenure. While this represents a good situation for that 60%, as a sectoral perspective it highlights the problem of tenure as a major challenge since 40% of the workspaces could not identify it as a strength and many expressed this as a weakness of their workspace - see Section 7.1.2 below.

Strengths identified by between 34% and 42% of respondents are: the availability of support services, equipment and location of the workspaces. The 'other' group in Figure 7.1 comprises a wide range of features, each identified by less than 5% of respondents, and including parking, exhibition space and/or exhibition programme, web-site and great natural light.

Table 7.1: Workspace Strengths by Category of Workspace

Strength	Residency		Shared Production		Studio		Total	
	Only		Facilities		Spaces			
	No.	%	No.	%	No.	%	No.	%
Opportunity to work	8	100	11	92	34	81	53	85
Affordable	7	88	11	92	34	81	52	84
Interaction with other artists	7	88	11	92	33	79	51	82
Quality of workspace	7	88	12	100	31	74	50	81
Information sharing	8	100	11	92	29	69	48	77
Ethos	7	88	11	92	24	57	42	68
Security of tenure	4	50	7	58	26	62	37	60
Support services	5	63	11	92	10	24	26	42
Support services	5	63	11	92	10	24	26	42
Equipment	2	25	12	100	10	24	24	39
Location	1	13	1	8	19	45	21	34
Total	8		12		42		62	

There are distinctive differences between the three categories of workspaces in their identification of strengths (see Table 7.1). The main points are as follows:

- While the top five strengths are broadly consistent between the three categories, the proportion of studio spaces identifying each of them is slightly below the corresponding figures for residencies and shared production facilities.
- Equipment is a strength of all of the shared production facilities, but only one-quarter of both residencies and studio spaces.
- Security of tenure is identified as a strength by just 50% of residencies, 58% of shared production facilities and 62% of studio spaces.
- Support services are a leading strength for shared production facilities, and identified as such by two-thirds of the residencies; however, only one-quarter of studio spaces noted this as a strength.

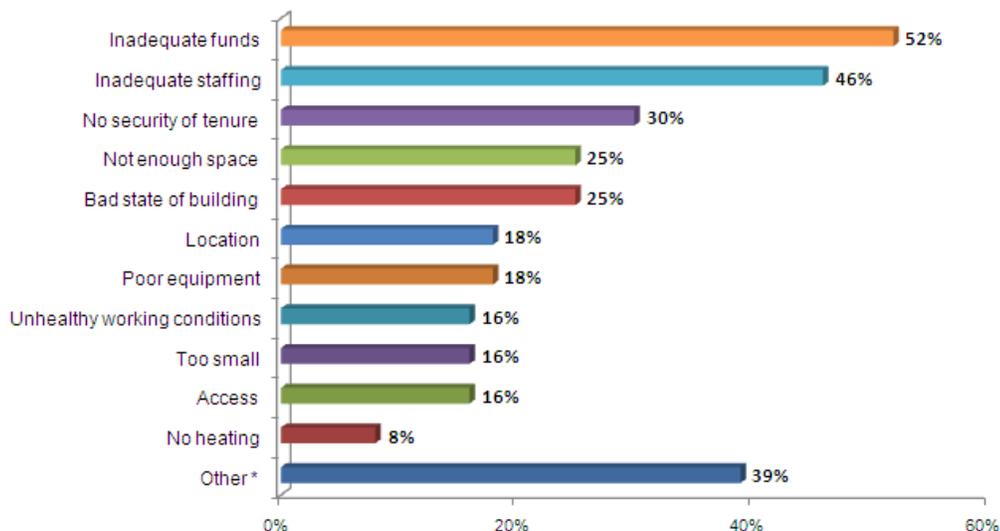
- Ethos is noted as a strength by 88% of residencies and 92% of shared production facilities but only 57% of shared studios; the response from shared studios is weaker than might have been expected as individual artists interviewed as part of the consultative programme tended to emphasise the importance of ethos as a particular strength of group studios.
- Location is identified as a strength by 19 of the studio spaces, but only by 1 residency and 1 shared production facility. This implies that studio spaces have responded more effectively to local demand in their areas than has been the case with the other two categories of workspace. However, it is also true that the residency-only workspaces have specifically been located in quieter, more remote locations to take advantage of peaceful and scenic surroundings.

7.1.2 Weaknesses

The workspace weaknesses identified by respondents are summarised in Figure 7.2. Perhaps not surprisingly, the most commonly identified weakness is lack of funds. Respondents from all categories of workspace highlighted this as an issue. It is evident from the data in Figure 7.2 that many of the other weaknesses flow from the financial constraints affecting a large number of workspaces.

The second most commonly mentioned weakness is inadequate staffing. Based on the survey responses and comments by respondents, this refers more to the availability of staff rather than their capabilities although, having said that, it may be noted that many respondents identified training as a key area for future support (see Section 7.2.2). The analysis in Chapter 5 showed that many workspaces, especially the group studio spaces, are heavily dependent on volunteer work and there is a shortage of paid, professional staff in the sector. However, in proportional terms, more of the shared production facilities than other categories of workspace identified inadequate staffing as a weakness – see Table 7.2.

Figure 7.2: Weaknesses of the Workspaces
(% of all respondents)



* Other includes a wide range of shortcomings, including lack of broadband, no storage, no parking, poor management, no 24-hour access, limitations of historic building and uncertain legal status.

Security of tenure is identified as a weakness by 30% of respondents, amounting to 18 workspaces. Some 15 of these are group studio spaces, accommodating 205 artists. The remaining three are shared production facilities with 190 members. The concern about tenure underlines the vulnerability of many of the workspaces and the fluidity of this sector, as workspaces may have short lives. The transient nature of some workspaces is offset to an extent by the fact that new workspaces are coming on stream on a regular basis, as indicated by the finding that 52% of the workspaces surveyed were established since 2000 (Section 5.1). However, this is of little reassurance to artists who find themselves in workspaces with a threat of imminent closure hanging over them.

The size of the workspace is also identified as a weakness by 30% of respondents. The analysis in Section 4.5 shows that the average size of individual studio space is 22 square metres. As an average, it indicates that many studio spaces are smaller than 20 square metres. This is well below the minimum of 25 square metres considered appropriate by ACME Studios, the largest studio provider in London.

Other weaknesses identified by at least 15% of the respondents are: bad state of the building, poor equipment, small size of workspace, unhealthy working conditions and access. With the exception of access, all of these are rooted in the fundamental issue of inadequate financial resources.

Table 7.2: Workspace Weaknesses by Category of Workspace

Weakness	Residency		Shared Production		Studio		Total	
	Only		Facilities		Spaces		No.	%
	No.	%	No.	%	No.	%		
Inadequate funds	4	50	10	83	18	43	32	52
Inadequate staffing	3	38	7	58	18	43	28	45
No security of tenure	-	-	3	25	15	36	18	29
Not enough space	1	13	5	42	12	29	18	29
Bad state of building	1	13	4	33	10	24	15	24
Location	1	13	2	17	8	19	11	18
Poor equipment	3	38	-	-	8	19	11	18
Unhealthy working conditions	1	13	1	8	8	19	10	16
Too small	1	13	3	25	6	14	10	16
Access	2	25	1	8	7	17	10	16
Heating	-	-	-	-	5	12	5	8

The weaknesses identified by the different categories of workspace are listed in Table 7.2. The main points of difference between the categories are as follows:

- Inadequate funding is cited by a much higher proportion (83%) of shared production facilities than residencies (50%) and studio spaces (43%).
- Inadequate staffing is also cited by a higher proportion (58%) of shared production facilities than residencies (38%) and studio spaces (43%).
- Security of tenure is identified as a weakness by 36% of studio spaces and 25% of shared production facilities, but by none of the residencies.
- Poor equipment is an issue for one-third of the residencies and 8 (19%) of the studio spaces, but by none of the shared production facilities.
- A much larger number of studio spaces (8) than residencies or shared production facilities (1 of each) identify unhealthy working conditions as a problem; moreover, lack of heating is a weakness for 5 studio spaces but not for any residencies or shared production facilities.

- Location is identified as a weakness by 8 studio spaces, but only 2 shared production facilities and one residency. For 2 of the studio spaces, the issue is one of personal security rather than ease of access.

7.2 Priorities and Desired Future Support

7.2.1 Priorities for the Future

The respondents' priorities for the future management and development of their workspaces are summarised in Figure 7.3. By far the most important priority is financial sustainability. A large proportion (55%) of respondents depend on annual grant support to sustain themselves but, by definition, this is generally not guaranteed into the future and therefore workspaces are always uncertain about their income streams. This militates against forward planning for the development of their workspace. Respondents also need to generate more income from other sources, as there may be little scope to increase the rents and fees charged to artists. The analysis in Section 5.4 shows that only a small share of total income is generated from sources other than grants and rents.

Improving the workspace is the second most frequently cited priority and this, in turn, depends on the availability of financial resources. Other leading priorities, including the provision of additional studio spaces, larger workspaces, new premises and exhibition spaces, also are all related to financial resources.

Professional development is a priority for 44% of workspaces. The survey found that one-third of the workspaces currently operate a professional development programme (Section 6.2). Many more aspire to do so. Their requirements with regard to professional development include not only improving their artistic practice and technical skills, but also building knowledge and capability in management, administration and marketing.

Improving security of tenure is a priority for almost 30% of respondents - essentially the same group of workspaces that identified this issue as a weakness. A wide range of other priorities were identified by very small numbers of respondents (less than 7% in each case), including provision of specific technical facilities and equipment, improving their residential accommodation, storage, networking, international exchanges, open days and relationships with the landlord.

Figure 7.3: Respondents' Priorities for Future Development of Workspaces
(% of all respondents)

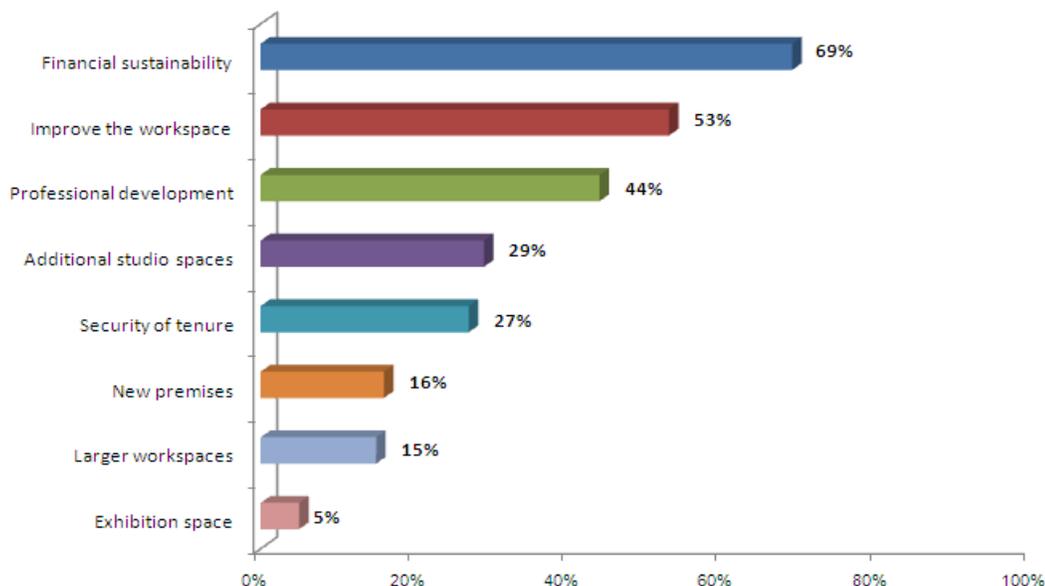


Table 7.3: Respondents' Priorities for Future Development by Category of Workspace

Priority	Residency Only		Shared Production Facilities		Studio Spaces		Total	
	No.	%	No.	%	No.	%	No.	%
	Financial sustainability	5	63	11	92	27	64	43
Improve workspace	4	50	8	67	21	50	33	53
Professional development	1	13	8	67	18	43	27	44
Additional studio spaces	4	50	5	42	9	21	18	29
Security of tenure	-	-	3	25	14	33	17	27
New premises	-	-	2	17	8	19	10	16
Larger workspaces	-	-	3	25	6	14	9	15
Exhibition space	-	-	1	8	4	10	5	8

The respondents' priorities by category of workspace are shown in Table 7.3. The analysis shows that:

- Financial sustainability is the leading priority in all categories, but is identified as such by a particularly high proportion (92%) of shared production facilities.
- Half of the studio spaces and residencies want to improve their workspaces, compared with two-thirds of shared production facilities.

- Higher proportions of residencies (50%) and shared production facilities (42%) than studio spaces (21%) want to expand capacity.
- Professional development is a greater priority for shared production facilities and studio spaces than residencies.
- Security of tenure is a priority for 14 (33%) of studio spaces and 3 (25%) of the shared production facilities, but is not a concern for residencies.

7.2.2 Future Support

The supports that respondents believe should be made available for visual artists' workspaces are summarised in Figure 7.4. Again, not surprisingly, the most widely sought supports are financial, both for capital and current purposes. There is a slight preference for capital grants which reflects the widespread need to improve and expand workspaces.

Considerable emphasis is placed on support for professional development activities including training, exchange schemes and residencies. Other key areas in which support is sought are the provision of new and/or additional workspaces, and insurance schemes.

Figure 7.4: Respondents' Suggested Supports for Workspaces
(% of all respondents)

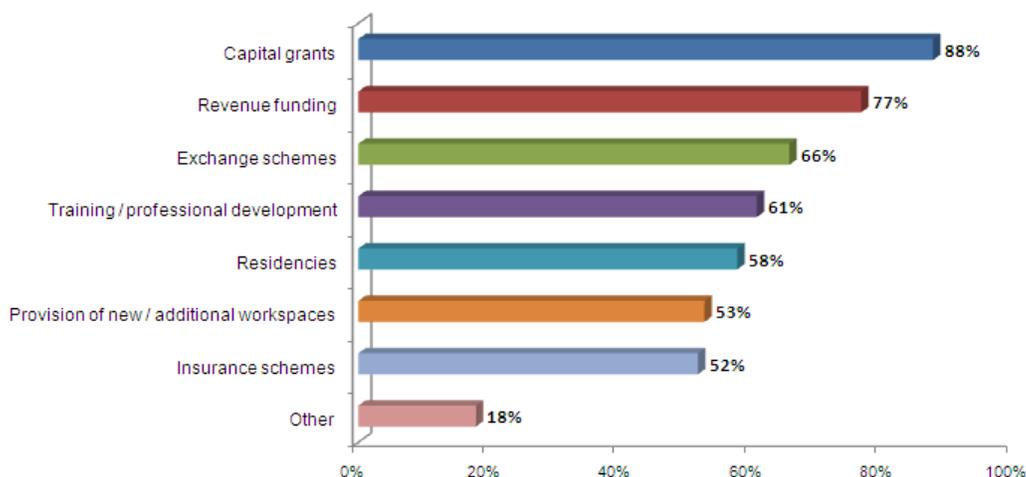


Table 7.4: Respondents' Suggested Supports by Workspace Category

Support	Residency		Shared Production		Studio		Total	
	Only		Facilities		Spaces		No.	%
	No.	%	No.	%	No.	%		
Capital grants	8	100	10	83	36	86	54	87
Revenue funding	8	100	9	75	31	74	48	77
Exchange schemes	4	50	7	58	30	71	41	66
Professional development	4	50	8	67	26	62	38	61
Residencies	4	50	9	75	23	55	36	58
New/additional workspaces	5	63	8	67	20	48	33	53
Insurance schemes	4	50	5	42	23	55	32	52

The ordering of desired future supports by category of workspace is shown in Table 7.4. Broadly, there is very little difference between the three categories. The following points emerge from the analysis:

- Capital grants and revenue funding are the top two priorities in all three categories of workspace.
- Exchange schemes are suggested as an activity for support by a much higher proportion of studio spaces (71%) than shared production facilities (58%) or residencies (50%).
- Residencies are suggested as an activity for support by a higher proportion of shared production facilities (75%) than studio spaces (55%) or residencies (50%).
- A greater proportion of residencies (63%) and shared production facilities (67%) than studio spaces (48%) would like support for the provision of additional workspaces.

Finally, respondents were asked to nominate their top three priorities for future support. Combining the results, the following are the overall top 5:

- 1) capital funding
- 2) revenue funding
- 3) exchanges, links and networking
- 4) education and training
- 5) more workspaces.

7.3 Summary of Main Points

- The strengths and weaknesses of their workspaces, as perceived by survey respondents are: opportunity and space to work, affordability, networking/interaction with other artists, quality of the workspace, information sharing, ethos and security of tenure. The leading weaknesses are lack of funds, lack of staff, no security of tenure, lack of space, the bad state of the building, location and poor equipment.
- The priorities for future development are financial sustainability, improving the workspace, professional development, additional studio space and security of tenure.
- The supports that respondents believe should be made available for visual artists' workspaces are finance, both for capital and current purposes, professional development, exchange schemes, residencies, provision of additional workspaces and insurance schemes.

8. FINDINGS FROM CONSULTATIVE PROGRAMME

8.1 Introduction

The consultative programme was very wide-ranging, as study team members met with artists, representatives of local authorities, state agencies, colleges of art, artists' associations and property developers. The subject of artists' workspaces was, of course, one of considerable interest to artists, to arts officers in local authorities and to executives in the Arts Council. However, beyond these groups there has been, at best, a very limited engagement to date with the subject since it does not occur among the main interests or working priorities of the individuals concerned. They therefore have comparatively little information or opinion to offer on it. Having said that, the attitudes of those consulted were universally positive to supporting provision of workspaces where this can be embraced in their programmes and strategies without undermining other priorities.

The views of participants in the consultative programme are brought together in this section under six headings:

- 1) Securing a workspace
- 2) Sustaining a workspace
- 3) Conditions of workspace
- 4) Capital and programming
- 5) Operational Issues
- 6) Challenges for providers.

A number of quotes from individuals consulted are included to illustrate various points.

8.2 Securing a Workspace: Issues of Demand

The demand for workspace is evidenced by the enquiry and application rates at the workspaces surveyed (see also Section 4.8). Virtually all of the available workspace in the country is at capacity all of the time. Illustrations of this are:

- Temple Bar Cultural Trust receives about 200 requests for workspace per year which cannot be met.
- A residency programme operated by a national cultural institution annually receives in excess of 400 applications for 8 residencies of 6 months each.

- Almost 70% of respondents to the survey of workspaces stated that enquiries for space have risen during the past 3 years, while only 4% said they had fallen.
- One of the largest group studios in Dublin has a waiting list that annually matches its entire workspace capacity.

Current demand out-strips supply across all categories of workspace provision in urban centres such as Dublin, Cork, Galway and Limerick. While rural and remote residencies occasionally comment on the difficulties of maintaining year-round occupancy due to location and finance, they are largely in demand and in use.

There are many advantages for artists to spend periods of their lives in short and medium term residencies. However, as artists become more established in their practice, a dedicated long-term work space ultimately becomes essential. There is an expressed need for a live/work space model that meets the long term evolution of an artist's body of work. While all of the artists consulted emphasised the importance of having a dedicated workspace, many noted the desirability of having a workspace somewhere other than in their home.

Of the 545 workspaces available within the group studio framework, there is a density of provision in Dublin, Cork, Galway and Limerick. However it is the experience of some artists that the cost of living renders these urban centres impractical living choices. On the other hand, for some artists, moving away from population centres can give rise to feelings of a disconnection from the main-frame of the country's arts practice.

Increasingly, large numbers of graduating art students are leaving the cities due to lack of workspaces. For young and emerging artists, rural locations can be isolating, notwithstanding the use of modern information and communications technology, and they need to be closer to centres of activity while establishing themselves. Therefore, rather than leave the cities for the countryside, they may choose to leave the country altogether and settle in areas abroad where the economic and spatial context is more manageable.

There is a general concern around the exodus of artists from cities to rural locations and from Ireland to elsewhere in the context of the profiling and promotion of Irish artists. Beyond individual practice, access to curators and opportunities to connect with showing and selling work are considered crucial to artistic motivation and evolution as well as

income generation. This underlines the need to expand workspace capacity in the main cities in Ireland.

'It is an occupational hazard that artists consider they're always in the wrong city....dating back to the 1890's there are cities which artists leave and in which artists stay....Dublin is a city which artists leave'.

'There are advantages for all of us when artists have the space to work in the city. It means a healthier mix of professionals working in the city, and a density of arts practices that promotes the city culturally'

In response, it is notable that the city councils in Dublin, Cork, Galway, Limerick and Waterford are actively engaged in the provision of workspaces. While more than 70% of current city and county arts plans mention the need to support the provision of workspaces, in Dublin and Cork cities this issue has been brought into their City Development Plans, which is a much stronger statement of intent (see also Section 3.3).

8.3 Securing a Workspace: Issues of Insecurity

Across all ages and levels of experience, artists have experienced challenges in sustaining a work space. A major concern for many artists working in Ireland today is security of tenure at their workspace. Findings from the study team's consultations underline the point that secure, good quality work space has a direct and often considerable impact on artistic development, practice and productivity.

This is not to say that every artist wants the same space in which to work for life. However, every professional artist requires access to workspace regularly and consistently. In consultation, a significant number of artists linked periods of increased productivity, evolution in practice, change in creative direction and consolidation of focus to periods when they were working in a secure, long term environment. These dimensions of a workspace are encapsulated in the experience of one studio group who, having obtained short term accommodation for a limited time, evaluated their experience after it had ended¹¹. They found that, of the artists participating:

¹¹ This group were not included in the survey of workspaces documented in this review as their workspace had ceased to exist before the survey was commissioned.

- 50% worked in new media
- 100% did a substantial amount of new work
- 90% used new themes in their work
- 100% developed new attitudes to their practice based on the influence of the workspace.

Broadly, as detailed in Section 2.2, the benefits of having access to residencies and workspaces with security of tenure are:

- provision of a place to work
- professional endorsement
- career development and catalyst for major periods of transition in practice
- a private sanctuary for reflection and creative thought
- significant impact on output and productivity
- place for research, development, learning
- opportunities for peer and sectoral networking
- promotional and market opportunities.

The study team encountered artists with experience of losing multiple workspaces over the course of their careers, and working in environments with such fragile agreements in place that they have closed with less than a month's notice. Many artists described periods when they have been without a space to work. In all cases, their experience reflected the following characteristics:

- an absence of formal agreements
- lack of clarity around periods of use due to proposed development
- very short notice of termination periods
- major and sometimes frequent changes in affordability.

'It is incredibly short-sighted that after an arts studio has been in a building so long, has custom built the space, and has a strong network of artists, they have to leave and start again. So much goes into the building of a studio space that to move is a complete waste of resources'

The effects of operating in a state of insecurity have been expressed as:

- Undermining a sense of professionalism and value in work practice
- Moving studio can result in a loss of focus and energy around the work
- Looking for new work space, packing up and moving results in time inefficiency.

Finally, the temporary nature of occupancy in workspaces where tenancies are of fixed duration and non-renewable assists in the turn-over of artists and, over time, enables a larger number of artists to use the space. However, it is evident that, as artists in these spaces approach the end of their tenure, they become very concerned as to how they will continue their practice and this becomes a major worry for them. For some artists in this situation, their solution is to seek further residencies or fixed-term tenancies, and this becomes a pattern in their careers.

'There are things that occur in the studio resource that cannot be transplanted; they take time, layers and years to build'.

8.4 Conditions of Workspace: Issue of Quality and Requirements

There are some excellent workspaces that offer facilities of a high standard. These spaces are heavily in demand but can only accommodate a very limited number of artists. With regard to the rest of the spaces, whether privately owned and run or artist-managed, artists encountered on site visits and in consultations observed that:

- Basic facilities such as heating are not always available, which limits the periods of the year that artists can use the workspace.
- Size of workspace is an issue for many artists in meeting the aspirations of their work.
- Suitable light is crucial for a workspace to be of value.
- Health and safety in the workspace is a concern for the artists and operators.
- Security for the work is an issue which is often overlooked due to the cost and challenges of insuring the work and the space.

- A balance of privacy and access to shared space makes for an ideal working environment.
- There are significant needs for a greater amount of workspace and storage facilities; inadequate on-site storage is a problem for many artists, particularly as they build a body of work over longer periods of practice.
- Disability access is limited, and unachievable in some workspaces.

It was widely expressed that not every empty building or available space is suitable for use as artists' workspace. A significant number of those consulted noted that the scale of their ambition rose in direct proportion to the size and quality of their workspace. Additionally, where some artist control and input over the design and layout of the workspace had been available, the strength of the work output improved.

8.5 Capital and Revenue Funding

Put simply, there is not enough funding available in this sector either to fund new workspaces or to support the improvement and development of existing workspaces. In all of the consultations, the need for greater investment was expressed, and this was corroborated by the survey findings. It is evident from both these strands of research that visual artists' workspaces are frequently operating on extremely tight budgets and also that a high proportion are reliant on the Arts Council. Naturally, this places question marks over the issue of sustainability.

Specific funding issues range from the most basic needs, such as meeting annual rents and paying for essential services including light and heat, through staffing costs to supports for growth in programming and professional development. Key concerns of workspace operators / users include:

- Difficulties in meeting the annual rent on a space
- A lack of funding available to the artist for this core expense
- A lack of funding to the operator to subsidise provision for artists
- Inability to secure funds to improve working conditions
- Programming ability and professional development opportunities limited by lack of resources
- Increases in rents and inflation difficult to manage.

Some of the issues and challenges reported in relation to accessing grants from the Arts Council and local authorities are:

- Constant juggling between managing space and securing funding
- Application processes can be difficult and time-consuming
- More detailed feedback would help future applications
- The informal structure and ethos of some artist-led organisations may not comply with funding criteria relating to structure and governance
- A perception that external intervention dilutes autonomy and freedom of the workspace.

Most artists are in a state of transience, either short or medium term. Currently, within group workspace provision, the terms of tenure for dedicated individual workspaces as distinct from shared facilities demand that artists are applying, negotiating and moving their workspace frequently.

As is outlined in Section 5.3.1, informal operational structures are preferred by many operators/artists (37% of respondents) because they are aligned with the independent and fluid nature of the profession. However, this poses its own set of obstacles to growth, security and development, and highlights a challenge in finding common ground with funders to facilitate infrastructural investment.

In light of this characteristic of the sector, the value and potential of bursary supports was emphasised by artists and workspace operators. They outlined the enormous benefits of, and their desire to improve access to, schemes and awards that offer time and space to develop work.

The tangible impact that this can have on practice and productivity was underlined by a number of the artists who were consulted. Bursary funding was the most frequently cited enabler of the development of arts practice.

Two further aspects of funding arose during consultations:

- **Private Giving/Sponsorship:** The philanthropic and sponsorship models which operate successfully in countries such as the U.S.A. are in their infancy in Ireland. There are only a few examples of privately supported workspaces, apart from those set up with the artists' own funds, and their sustainability depends either on the individuals operating the workspace or on local authority and/or Arts Council

intervention. The very low level of patronage or investment from the corporate/private sector increases the strain on State funding.

- **Artists' own funds:** There are many workspaces that have been established and/or that operate through the investment of artists' own funds. While this is a positive example of cultural enterprise and affords the autonomy which so many artists cite as a critical aspect of work practice, it also supports a two-tiered structure comprising workspaces that are relatively well-funded through grant support and poorer quality workspaces that are solely supported by artists.

A possible issue for the future could be the connectivity between elements of artists' workspace infrastructure which are publicly supported and those which rely on personal investment. This divide between providers could, in some part, give rise to a sense of isolation or exclusion for workspaces that are solely artist-funded, which some of the operators spoke of as a frustration.

8.6 Operational Issues

Staffing is a major issue for most visual artists' workspaces. Many of the workspaces feel that their ability to operate at full capacity and provide a menu of services beyond just space to their users is undermined by a lack of human resources, and they identified staffing and training as a priority area for investment.

In the case of artist-managed spaces, the operation and management of the building encroaches on the artists' practice time. Where funding is supplied for staff and operations, it often is insufficient to meet the aspirations of the workspace and artists on site in terms of professional development, exchange and programming initiatives. Operationally, the areas suffering due to lack of staff resources are:

- Provision of adequate technical support
- Sustainability of standard of services
- Need to improve the space and facilities
- Need to have supports to adapt and respond to developments in arts practice, especially the use of new technologies.

Fundamentally, cash-strapped workspaces experience a strain on operations which inhibits them from moving forward in strategic planning and operations. Operational supports in areas of formal organisational structure, legal agreements for leases and licences, insurance schemes and accounting would be welcomed by workspaces.

'The pressure and vulnerability that exists on small arts organisations over leases can lead to some promising initiatives simply folding or larger organisations spending so much time in staying open that their potential for growth is greatly inhibited'.

8.7 Challenges for Providers and Funders

In general, the workspaces and residencies in the country which are in receipt of significant subsidies are well structured and managed. For the remainder, however, challenges exist in the following areas, especially in seeking to raise grant support from the Arts Council, local authorities and other potential sources:

- Meeting expectations of transparency and best practice can be problematic for groups which are transient
- Formal organisational structures may be absent
- Navigating a dialogue with the Arts Council, Local Authorities and Department of Arts, Sport & Tourism in the context of statutory requirements for compliance with health and safety regulations
- Making capital investments in the context of insecure tenure
- Ensuring responsible investments and good governance
- Acknowledging the conditions of workspace while still being able to invest in the artist(s).

8.8 Sectoral Impact

Specific issues and challenges were highlighted in Section 8.7 above. In combination, the wider sectoral impacts of these include:

- Considerable negative effects on the legacy of the arts sector in Ireland
- Commissioning opportunities are being lost due to the fragility of the working environment for arts practice
- Lack of workspace and the poor conditions of many of those available contributes to quality of life issues

- Artists experience difficulties around sustainable practice - work flow is interrupted and diluted by the need to work in other jobs to supplement their living
- Network and exchange opportunities are being lost or remain under-exploited
- Largely, artists are not in control of their own spaces which inhibits their ability to plan for the future.

8.9 Summary of Main Points

The views of the participants in the consultative programme are brought together under six headings, as follows:

- **Securing a workspace:** the demand for workspaces substantially exceeds available supply, and is particularly high in urban areas.
- **Sustaining a workspace:** the greatest single concern for many artists working in Ireland today is security of tenure at their workspace. It is a constant worry for many workspace organisations even if they have a lease, as the majority of leases are for short terms of between 1 and 5 years.
- **Quality of the workspace:** while there are some workspaces with excellent facilities, these spaces are very heavily subscribed and cannot meet the demand from the sector. Other workspaces suffer from a range of defects, common ones being inadequate heating, small size, lack of accessibility, lack of privacy, lack of storage space, poor fire safety and no access to broadband.
- **Capital and revenue funding:** there is not enough funding available in this sector either to fund new workspaces or to support badly needed improvements to existing workspaces. Many workspaces also struggle to meet ongoing operating costs.
- **Operational concerns:** staffing is a major issue for workspaces, especially in management, administration and technical support, and they depend heavily on voluntary inputs by tenant artists.
- **Challenges to funders and providers:** a challenge for agencies supporting artists' workspaces, most notably the Arts Council and local authorities, is dealing with groups that lack a formal organisational structure, may be transient, lack security of tenure and occupy spaces that do not comply with prescribed standards for workspaces.

9. FINDINGS FROM THE SURVEY OF ARTISTS

9.1 Introduction

The survey of individual artists was undertaken to augment the qualitative information gathered by the survey of workspaces and during the consultative programme. The focus of this survey was on the artists' existing workspaces, the issues of securing and holding onto workspaces, and their views on the needs and priorities for the sector. A sample of 276 artists was compiled by Visual Artists Ireland, drawing on their membership base, and responses were received from 61, representing a response rate of 22%. Details of the survey method are provided in Appendix 2.

The survey results offer a perspective on the situation of individual artists. However, although the geographical distribution of respondents is consistent with that of the sample, which was structured on a geographic basis, the sample itself is not necessarily representative of all visual artists in terms of age, type of practice or other characteristics. The findings should therefore be interpreted as being illustrative rather than representative. The detailed findings of this survey are presented in Appendix 5, and the main points are summarised below.

9.2 Profile of Respondents

A typical respondent is female, engaged in painting or sculpture, living in one of the principal cities, practising as a professional artist for 16 years, and earning income from lecturing or arts administration. The details of the responses on personal profiles are as follows:

- **Sex:** 70% females.
- **Principal art practice:** respondents gave multiple answers: painting (56%), sculpture (39%), installation (20%), photography (16%), new media/digital art (15%), printmaking (10%), and drawing (8%). No other medium was mentioned by more than 2 respondents.
- **County of residence:** Dublin (37%), Waterford and Cork (7% each), Wexford, Clare, Galway (6% each); Donegal, Kerry, Kilkenny (4% each); a further 11 counties were also listed, but with only one respondent from each.

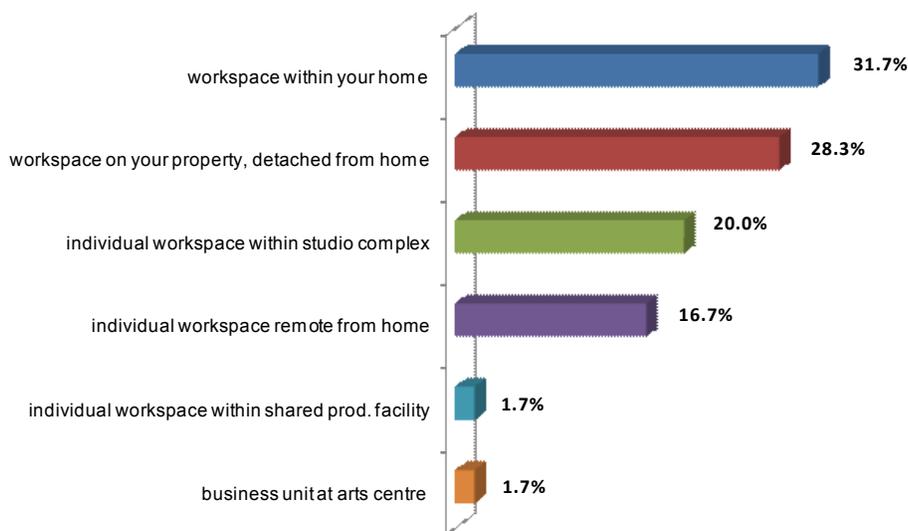
- **Number of years as a practising professional artist:** range: 1 - 45 years; average: 15.7 years.
- **Income from other employment:** 64% of respondents.
- **Main categories of other employment:** primarily in arts-related areas, notably art lecturer / teacher (44%) and arts administration/management (44%).

9.3 Workspace

Almost all (98%) of the respondents have a dedicated workspace, with 63% of these being in towns or cities. The main details are as follows:

- **Type of workspace:** 60% of respondents have a workspace in their home or on their property; the rest have an individual space remote from home or a space in a studio complex, shared production facility or arts centre – see Figure 9.1.

Figure 9.1: Type of Workspace
(n = 60)

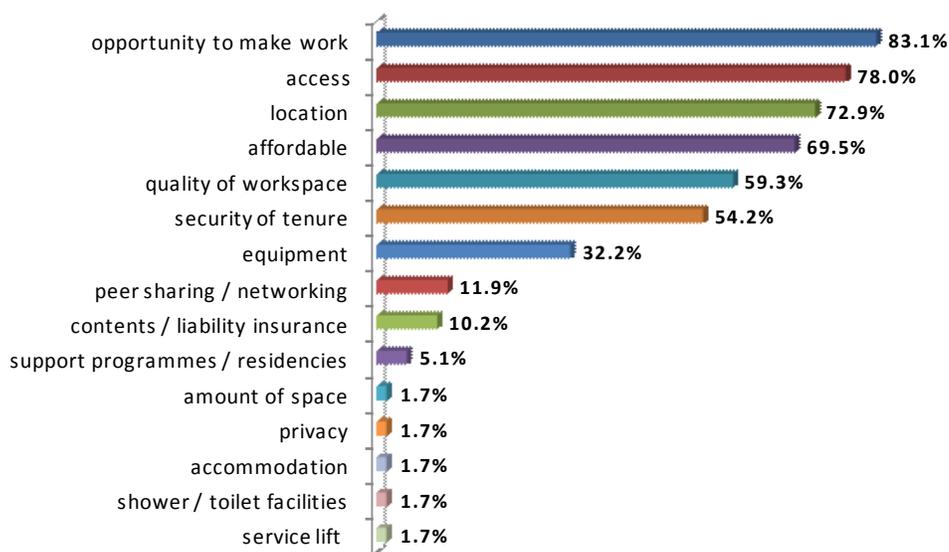


- **Size of workspace:** range: 2m² – 300m²; average: 37.3m². This is much bigger than the average of 22.3m² found in the survey of workspaces.
- **Share workspace with other artists:** 11 (18%) of the respondents.

- Strengths and weaknesses of their workspaces:** the responses on these points are summarised in Figures 9.2 and 9.3 below. The opportunity to make work is the principal strength, which is consistent with the findings of the survey of workspaces (Section 7.1.1). However, the next two most frequently listed strengths are access and location which were listed only by a minority of respondents to the survey of workspaces. Clearly, the individual artists find an advantage in having their studios at or near their houses. However, a number (7) also noted that, by having their studio at home, they miss interaction with other artists and feel somewhat isolated.

Affordability, quality of workspace and security of tenure and equipment were all listed by a significant number of respondents but, in each case, by a lower percentage than in the survey of workspaces - see Figure 7.1. While this may imply that studios at home may not be as good as those in shared workspaces, it must be balanced against the key benefits expressed by respondents of having one's own studio, created to one's own plan and under one's own control.

Figure 9.2: Main Strengths of the Artists' Workspaces
(n = 59)



The perceptions of respondents with regard to the strengths of their workspaces varied to some extent depending on whether they have their own studio or rent a space in a studio complex or other facility. The responses for the two groups are compared in Table 9.1. The principal differences are that security of tenure and equipment were identified as

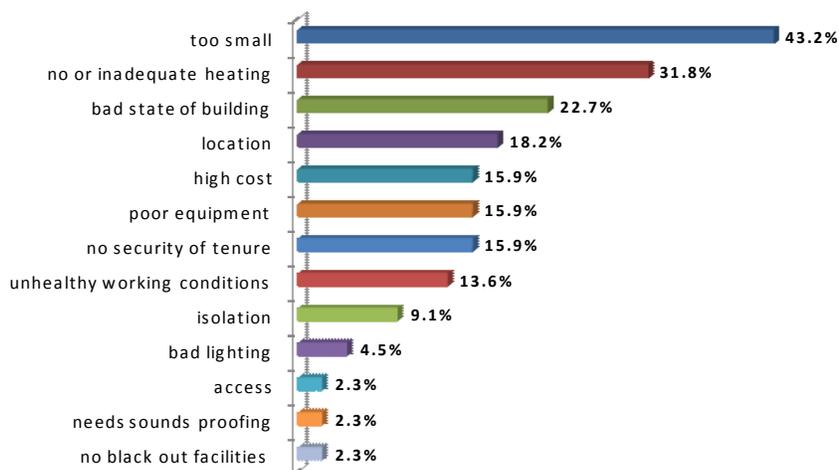
strengths by a greater proportion of respondents with their own studios whereas, not surprisingly, peer sharing and networking are more significant strengths for those in shared workspaces.

Table 9.1: Main Strengths of the Artists' Workspaces
- by type of workspace -

Strength	Own Workspace	Workspace in Studio, Complex or Shared Facility
	(n =45) %	(n = 14) %
Opportunity to make work	80	93
Access	80	71
Location	71	79
Affordable	69	71
Quality of workspace	60	57
Security of tenure	58	43
Equipment	38	14
Peer sharing / networking	4	36

The principal weaknesses, as shown in Figure 9.3, are size¹², heating, the bad state of the building and location. Others include cost, poor equipment, no security of tenure and unhealthy working conditions. The rank ordering of weaknesses is quite different to that which emerged from the survey of workspaces – see Figure 7.2, Section 7.1.2. In the latter case, inadequate funds, inadequate staffing, no security of tenure and size were the four most frequently mentioned weaknesses.

Figure 9.3: Main Weaknesses of the Artists' Workspaces
(n = 44)



¹² Respondents who complained about the small size of their workspaces almost all had studios substantially smaller than the average size of 37.3m² recorded for the whole group.

The perceptions of respondents with regard to the weaknesses of their workspaces also varied to some extent depending on whether they have their own studio or rent a space in a studio complex or other facility. The responses for the two groups are compared in Table 9.2. The principal differences are that small size, location, the state of the building and unhealthy working conditions were more frequently mentioned weaknesses for artists with their own studios. On the other hand, artists renting space in studio complexes and shared facilities were more likely to identify heating, cost, equipment and security of tenure as weaknesses. Isolation was only identified as a problem by a small number of respondents who have their own studio.

Table 9.2: Main Weaknesses of the Artists' Workspaces
- by type of workspace -

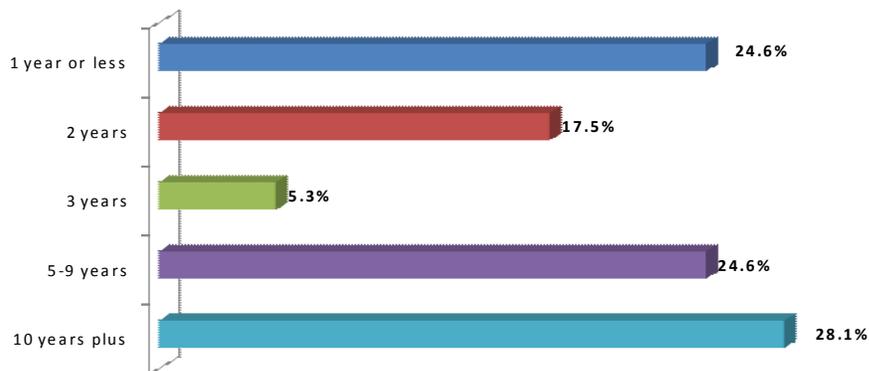
Weakness	Own Workspace	Workspace in Studio, Complex or Shared Facility (n = 12)
	(n =32) %	%
Too small	47	33
Inadequate heating	28	42
Bad state of building	25	17
Location	25	-
High cost	13	25
Poor equipment	13	25
No security of tenure	9	33
Unhealthy working conditions	16	8
Isolation	13	-

9.4 Tenure

- **Own/rent:** 56% of respondents own their studio, and the balance of 44% rent theirs.
- **Rent:** for those renting, the average is €255 per month. This is higher than the average reported by respondents to the survey of workspaces where the average monthly rent paid by artists was €183. On the other hand, the average size of studio is much bigger than that found in the survey of workspaces. The respondents to the survey of artists who are members of group studios pay an average of €201 per month, which is much closer to that found in the survey of workspaces.
- **Lease:** of those renting, 62% have a lease; the terms of their leases range from 1 to 9 years, and three-quarters of those with a lease expect it to be renewed. Where renewal is not expected, the reasons vary and include arrears in rent payments, building being renovated and respondent looking for a more suitable space.

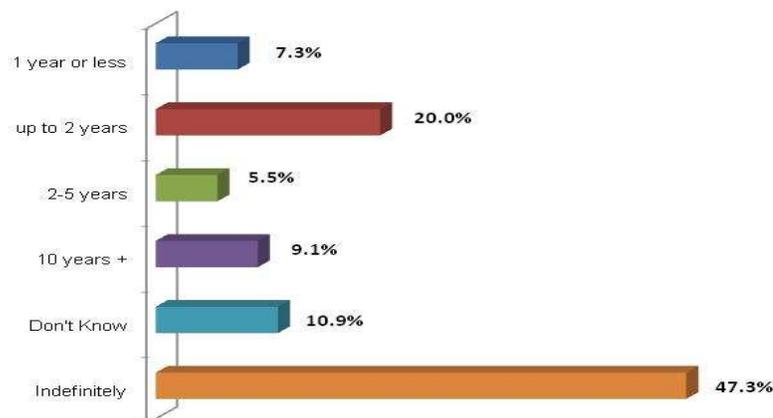
- Length of time at present workspace:** the responses on this point are summarised in Figure 9.4 below. This shows that 42% of respondents have been in their present workspaces for less than 2 years. At the other end of the scale, 28% have had their present workspaces for at least 10 years.

Figure 9.4: Length of Time at Workspace
(n = 57)



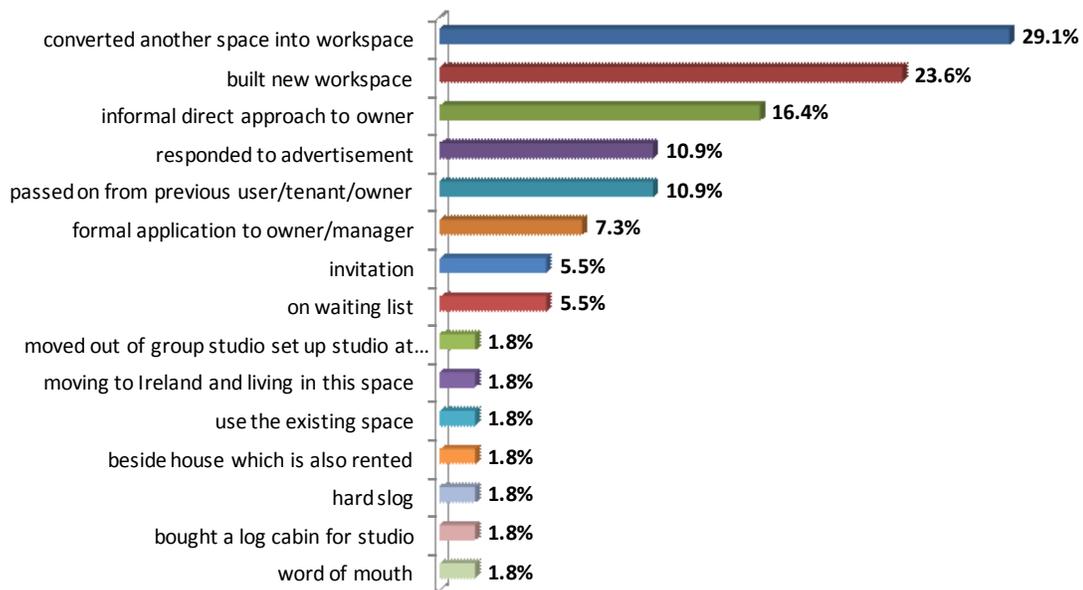
The distribution of responses in Figure 9.4 may be compared to that in Figure 9.5 which shows how long the respondents expect to remain in their present workspace. Over half expect to be in the same studio for at least the next ten years, with 46% stating that their occupancy is indefinite. This indicates that a substantial share of respondents have a stable working environment. However, it may also be noted that 27% expect to be in their present workspace for less than two years, which is indicative of a level of continuing demand for workspaces.

Figure 9.5: Length of Time Artists Expect to Stay at Present Workspace
(n = 55)



- How the workspace was obtained:** since 77% of the respondents have their own workspace and, in the majority of cases, this is at their domestic residence, it follows that more than half of the workspaces were converted from another space or built by the artists. The distribution of responses on this question is shown in Figure 9.6. Other frequently mentioned methods of obtaining a workspace include informal approaches to the owners of workspaces, responding to advertisements, having a space passed on from a previous tenant or owner, and formal applications.

Figure 9.6: Process for Obtaining a Workspace
(n = 55)



- How long did it take to obtain their workspace?:** for two-thirds of the respondents, the process of obtaining their workspace took less than 6 months.
- Finance:** 91% of the respondents finance their workspace from their own resources. Loans and grants were mentioned by only 13% and 7% respectively.
- Membership of group studios:** 20% of respondents are members of group studios. Of those who are not members, 22% said they would be interested, and a further 35% put this as 'maybe interested'. This suggests a potentially sizeable level of demand for group studios.

- **Access to shared production facilities:** one-third of respondents said that they can access shared production facilities but, in turn, only 31% of these are fully satisfied with the facilities that they use. The most frequently mentioned shortcoming is a lack of technical assistance.
- **Seeking a workspace:** six of the respondents were actively seeking a new workspace at the time of the survey, three of whom had been looking for up to a year, and two for longer. No respondents are on waiting lists for workspaces.

9.5 Issues

The following issues were identified as priorities by respondents:

- **Importance of having a workspace:** the respondents, in their comments, emphasised the value of their workspace as a vital enabling factor in their practice. Examples of their comments are in the box below.

If you have a workspace, what is the impact on your ability to make art?

“Work could not happen without a space”.

“Having an independent workspace greatly helps making my art due to the financial freedom of my low rent, the generous size of my space, and the quality of good natural light provided”.

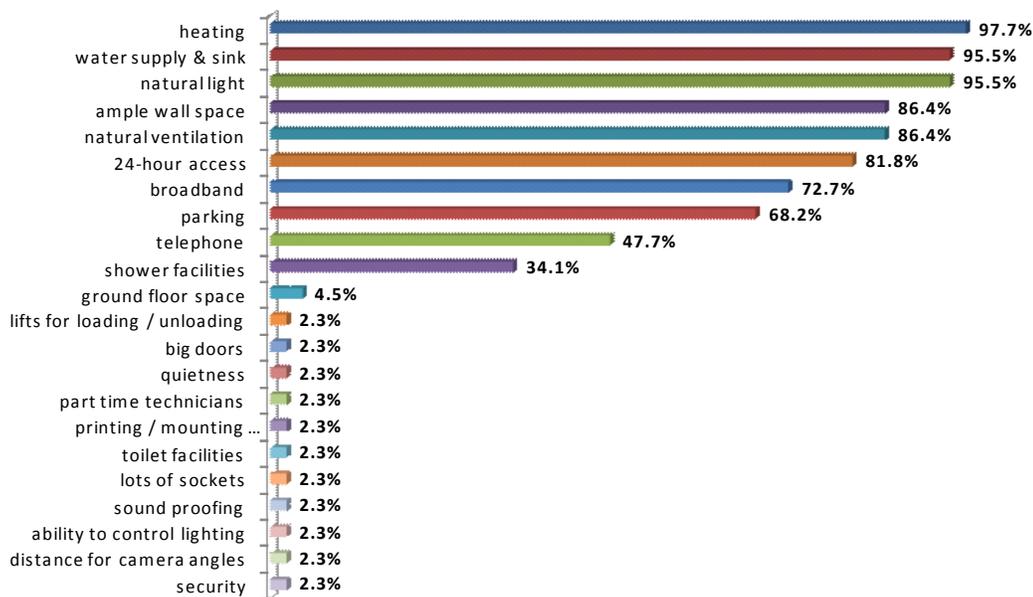
“Being able to come and go without having to clean up each time helps and the fact that I can work any time I feel like it without having to plan”.

“Freedom and quiet surrounds making it possible to concentrate and be creative”.

- **Is size important?:** 68% said yes, and the average minimum size recommended by respondents is 40m². Key considerations mentioned include the storage of materials and of finished work, the ability to stand back and observe work in progress, and the ability to make larger work.
- **Desired facilities in a workspace:** respondents were asked to identify the facilities that they would like to have in a workspace. Their responses are summarised in Figure 9.7. The most commonly listed facilities were heating, water supply, natural light and ventilation, ample wall space, 24-hour access, broadband, parking, telephone and shower.

Figure 9.7: Desired Facilities in a Workspace

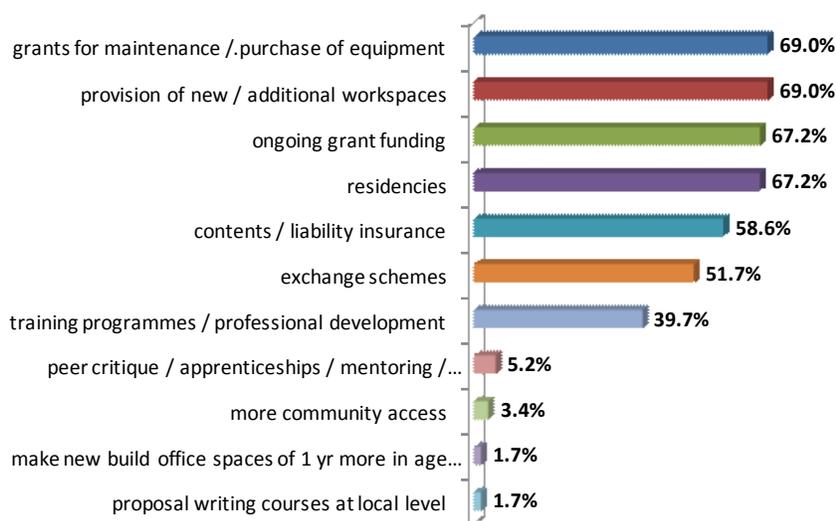
(n = 44)



- Workspace supports:** the respondents identified the supports that they believe should be available for workspaces. Their responses are summarised in Figure 9.8. Top of the list were grants for maintenance and purchase of equipment, provision of new and additional workspaces, ongoing grant funding and residencies.

Figure 9.8: Desired Workspace Supports

(n = 58)



- **Top three priorities for future support for workspaces:** the most frequently mentioned priorities were
 - increased supply of good quality workspaces in accessible locations
 - funding for maintenance, equipment and workspace start-ups
 - creation of more residency programmes
 - funding for emerging artists/graduates.
- **Final comments:** a selection of additional comments made by respondents is given in the box below. While these are all individual comments, they are also consistent with observations made by people interviewed during the consultative programme.

General Observations by Survey Respondents on Workspace Provision

“Main problem with workspaces is the poor quality and how much you have to pay for poor quality - artists are working in buildings with no heat, mice, dodgy electrics, bad light, leaks, poor theft security and no long term rental security. Most artists have to work in these conditions for a good chunk of their career.”

“Ideal solution would be a cluster of individual workshops with all necessary facilities, including light and heat in a convenient location with some shared facilities such as kitchen, showers, toilets, parking, computer facilities, scanner, email, printer etc”.

“Would be great if all local authorities could make some provision for artists’ workspaces at a local level. Ideally these should be free - could be a selective competitive application system to give these free facilities to the best”.

“Providing an abundance of subsidised studios is not the answer either. What we need is regular maintenance funding for the better studio complexes; this would allow for securing longer leases and security for tenants”.

“Main problem is seeing young college graduates struggling to pay rent on workspaces and on living spaces, which are a huge burden on them, and therefore many good artists just give up. More help should be available for young artists starting out – such as free workspaces or spaces with very low rents”.

“Within the development of city spaces, more space could be allocated for artist studio use, similar to affordable housing schemes. At present, many newly built schemes remain empty because of crazy high rents. Conditions could be attached to planning and spaces allocated to ensure a healthy mix of retail, office and workspace with rent controls. This would create a vibrant public environment and contribute to the promotion of creative city, culture and environment”.

9.6 Summary of Main Points

The findings of the survey of artists offer a perspective on the situation of individual artists. 77% of the respondents have their own workspace, while the rest have a space in a studio complex, shared production facility or an arts centre. The challenges for those with their own studios are identified as size (too small), inadequate heating, bad state of the building, location, high cost, poor equipment and no security of tenure. However, the respondents also emphasised the value of having their own workspace as it is the vital enabling factor in their practice.

20% of the respondents are members of group studio complexes, and they highlighted the advantages of interaction and networking with other artists, and of having a workspace away from their homes. Of the 80% who are not members of group studios, 22% said that they would be interested in joining a group and a further 35% said they might be interested. This indicates a potentially high level of demand for group studios.

The top priorities for future support for workspaces, as identified by artists who responded to the survey, are:

- increased supply of good quality workspaces in accessible locations
- funding for maintenance, equipment and workspace start-ups
- creation of more residency programmes
- funding for emerging artists/graduates.

10. INTERNATIONAL CASE STUDIES

10.1 Introduction

In this chapter we examine the context and conditions around visual artists' workspaces in England, Scotland, Northern Ireland and the Netherlands. These territories were selected as they are close neighbours with similar government and local authority structures, and present models which can offer some guidance towards development of this sector in Ireland. The international research examined government and local authority funding policies in the selected territories, strategies which may exist specific to the provision of artists' workspaces, contextual information on the broader cultural environment, and models of best practice.

The purpose of this aspect of the study is to draw comparisons which may chime with the current situation in Ireland. For example, the findings from the artists' survey in the Yorkshire region of England reinforce several of the findings from the consultative programme in Ireland and the surveys conducted in the preparation of this review¹³. At the core of workspace provision is the critical role which space plays in arts practice and the resounding evidence of need for space not necessarily linked to expectations of programme or outreach activities.

While there is a commonality of issues pertaining to artists' workspaces, the analysis in this Chapter shows that each environment is radically different and the influencing factors so diverse that consensus is difficult to reach and there is no single, best solution. It can be concluded however that the impact of leadership, advocacy and funding can transform the infrastructural landscape.

10.2 England

10.2.1 Public Investment in Arts Infrastructure

It is clear that the landscape for contemporary visual arts in England has been transformed by over a decade's worth of investment from the National Lottery¹⁴. £426 million - including £230 million (17%) of all large-scale capital investment spent on the arts - has enhanced the presentation of the contemporary visual arts and enabled audiences to see more new work from around the world. This new investment has meant

¹³ University of Leeds: 'Creative Yorkshire: Visual Artists in Shared Workspaces - Resources and Facilities', Arts Council England, 2007

¹⁴ Arts Council England 'Annual Review' (successive years); www.artscouncil.org.uk; www.lottery.culture.gov.uk

that more people are engaging with contemporary visual arts. Scotland has also benefitted from the National Lottery: between 1994 and 2007, over £230 million has been allocated to the arts in Scotland with £74million invested in 2007 alone.¹⁵

Whilst a great deal of investment has taken place in London, this significant injection of capital has enabled regeneration through the visual arts to be particularly noticeable in areas such as Walsall and Middlesbrough which hitherto had little access to visual arts. Flagship new and refurbished venues, including FACT (Foundation for Art and Creative Technology) in Liverpool and BALTIC in Gateshead, to Yorkshire Sculpture Park near Wakefield, Milton Keynes Gallery, the New Art Gallery Walsall and the De La Warr Pavilion in Bexhill-on-Sea, East Sussex, have given England a significant network of major exhibition spaces for contemporary visual arts. Together with the Tate and the commercial galleries in London, these Arts Council-funded venues are the backbone of contemporary art in England.

Neighbourhoods, cities and regions have been transformed through this arts-led regeneration. The economic power of art provides strong evidence of the widespread impact of the visual arts across the public realm. In the north-east, investment in major new cultural institutions such as BALTIC and Sage - both in Gateshead - has been the catalyst for the £1 billion redevelopment of east Gateshead, leading to the creation of 10,000 jobs. BALTIC alone has resulted in the creation of 60 full-time jobs, plus a further 40 full-time jobs servicing the gallery's catering and bar functions.

While this investment has had a very significant national impact on exhibition and access, as in Ireland, comparatively little funding to date has gone to support the infrastructure of artists' workspaces.

10.2.2 Investment in Artists' Workspaces

National Lottery capital investment of £61 million in 33 artists' workspaces has enabled the public to see contemporary work and meet artists in spaces that are less formal than galleries. In many cases, studio open days are the only opportunity artists have to sell their work. They are promoted with modest marketing budgets and there are now over 40 regular, established open studio events around the UK.

¹⁵ Scottish Arts Council 'Annual Review', (successive years); www.scottisharts.org.uk

Structurally, there is a perception that the artists' workspace sector is not fully integrated into the contemporary visual arts environment, and that the benefits and impact of the sector have not been fully realised. Although local government is a major funder of the visual arts, contributing £600 million from the £3.2 billion a year spent on culture and leisure, the lion's share of that money goes to collection-based museums and galleries, where the focus is predominantly on material from the past. The new Museums, Libraries and Archives Council (MLA) funding programme to museums, 'Renaissance', has not shifted this focus. In an attempt to address this deficit, the Arts Council of England has increasingly looked at artists' workspace as an overlooked source of cultural, community and economic benefit. Studios are now being seen as a vital part of the creative industries sector. In *'Open Studios: A Gem Worth Polishing'*, (Arts Council England 2002) it was reported that: *'the Creative Industries grew by an average of 9 per cent per annum from 1997 compared to an average of 2.8 per cent for the whole economy'*.

10.2.3 Artists' Studios in England

This section contains a brief profile of visual artists' workspaces in studio groups in England. The data have been drawn from *'A Survey of Artists' Studio Groups and Organisations in England'*, conducted by ACME Studios for Arts Council England in 2005.

Nationally, the floor area of an average individual studio space unit is between 200 and 300 square feet (18.5 - 28 square metres) and the inclusive rent for that space is approximately £6 per square foot per year (€74 per square metre per year at December 2008 exchange rates). The average studio building houses 20 such units. Despite the diversity of the sector there is a remarkable consistency when it comes to rent although London studios are approximately 50% more expensive than those elsewhere.

London houses over 40% of the country's visual artists and photographers and has 58% of the total studio space in England. London studios report an average 90% occupancy by artists at any one time. Indeed, the leading visual artists' workspace provider, ACME Studios, bases its planning on 100% occupancy. Most studios have waiting lists and have very little problem in attracting and retaining artists. It is estimated that the annual value of subsidy provided to London artists by the affordable studios sector is £10 million.

There is more studio provision in London than the rest of the country combined. Thirty-one groups and organisations manage 89 buildings providing affordable studios for 2,500 artists with a similar number of artists on waiting lists. According to a 2003 Arts Council survey¹⁶, there are 34,000 visual artists, and 100,000 who list themselves on their census form as artists in the UK, but there is recognised studio provision nationally for less than 6,000. Indeed, artists often have semi-formal arrangements to share or sublet their spaces rather than risk losing the space. In many cases, having a studio is an important validation of their status as artist and even short-term London-based studio residencies, such as the Florence Trust, report six applicants for each available studio place.

The geographic distribution of London studios shows that most London boroughs possess a studio building. Two of the seventeen boroughs surveyed had nearly half (32) the studio buildings provision in the capital between them. As these were the neighbouring East-end boroughs of Hackney and Tower Hamlets it clearly shows the eastward migration of artists and the subsequent concentration of artistic activity in these areas.

More than 75% of studio buildings are over fifty years old with attendant high maintenance costs. Nearly a fifth of the studio capacity of London is at risk over the next ten years as leases end or have to be renegotiated. 50% of the London studio providers have public spaces for exhibition and education. Public funding often favours, and is dependent on, these add-on programmes rather than supporting the studio providers' core task of supplying suitable studio space for visual artists.

While the national model of studio provider is still largely of a single studio provider managing just one building, London now has four studio organisations managing 50 buildings. The trend for an organisation to develop its business by managing multiple buildings is also occurring in Scotland where one organisation (WASPS - Workshop and Artists' Studio Provision Scotland Ltd.) manages a network of affordable workspaces across seventeen sites (see Section 10.3).

¹⁶ Davies & Lindley, 'Artists in Figures: A Statistical Portrait of Cultural Occupations', Arts Council England, Research Report 31, 2003

10.2.4 Artists' Workspace Provision in Yorkshire: A Regional Case Study

In view of the dominance of London, there is a tendency to ignore the other regions of England, which, because of their isolation from the international art market, present a more realistic portrait of the artist-studio relationship. The following information was gathered from 'Creative Yorkshire: Visual Artists in Shared Workspaces- Resources and Facilities', prepared by the University of Leeds for the England Arts Council, 2007, which covered 25 shared workspace facilities in Yorkshire and the Humber, providing spaces for approximately 400 visual artists:

General Profile

- The organisation of shared workspaces tends to be undertaken on social economy principles (i.e. community ownership, member-based collective control, emphasis on social capital etc.)
- There is a tendency towards informal self-administration in shared workspaces; few have external board members.
- Most workspaces that responded to the survey are situated in converted buildings. Many exist in un-refurbished former industrial premises. The majority of buildings are leased from private landlords.
- While some social and professional benefits exist in sharing workspaces through the pooling of resources, ideas and information, very few of them provide, or are linked up with, business development services.
- According to studio representatives, artists' workspaces impact on their localities by providing education and outreach activities and by contributing to the cultural vibrancy in the area.
- Studio representatives see the key benefits of studio space as shared resources, opportunities to collaborate and to receive support and advice.

Activities and Motivations

- Studio-holders are primarily motivated by the opportunity to express and communicate ideas and achieve personal satisfaction.

- They are less motivated by a desire to be involved in participatory work with local communities.
- Low rental costs for workspaces are important to the majority of artists.
- The vast majority of studio-holders have no involvement in the running of workspaces.
- The operational day-to-day administrative work falls on a few individuals in each shared workspace.

The Future Development of Shared Artists' Workspaces

- Two-thirds of the sample of studio-holders suggest they are currently satisfied with their workspace. The major causes of dissatisfaction are practical issues such as size of space, lack of heating or the state of the building.
- Business development considerations outweigh workspace development considerations. Access to independent representation, someone to advocate and facilitate on their behalf, is seen as a priority issue by studio representatives and individual studio-holders alike.
- The majority of tenants would like to see better basic facilities within workspaces, e.g. heating and running water. Of less importance was improving interaction with residents in their locality.
- Studio representatives identified the priority areas for potential improvement as improving workspace facilities and becoming more involved with the public. Better access to buildings was seen of prime importance.

The findings of the study indicate that, at present, small numbers of artists are actively involved in the running and development of shared workspaces. This has significance for the long-term development of these facilities. There appears to be a distinction between a small number of artists who are focused on developing their business or the relationship between the workspace and the community, and a much larger group who appear content with the status quo. As these two groups of artists often work side-by-side, where workspace provision is less than abundant, there appears to be a tension for the future direction of these organisations.

The Yorkshire survey highlights the economic reality of visual artists and their earning potential. While it may be difficult to suggest at present that artists are major direct economic contributors, advocates might emphasise that they clearly deliver a large social and cultural benefit to their localities. These benefits include being providers of cultural activities and offering a support network for locally based artists.

One of the most difficult issues facing the future development of the sector is the predominance of workspace provision based in buildings owned by private landlords. As these properties are largely uninhabitable by other businesses, due to access and location issues, and artists appear unable to pay higher rents, it is difficult to see how landlords might be encouraged to invest further.

Many respondents suggested that they lack the time, skills or motivation to be involved in business developmental work. As the concentration of artists is relatively small in individual studio groups, a designated development worker for each workspace would seem unfeasible.

These findings highlight the fact that the longer artists in Yorkshire have worked, the more likely they are to occupy shared workspace. There are limited facilities for young artists starting out in the region. Some studios did demonstrate an interest in supporting new artists but felt the pressure of their own work impacted on their ability to support them adequately.

The Yorkshire survey was designed to elicit opinions and attitudes. However, the findings underlined the tension that appears to exist between a broader development agenda for the visual arts sector and the aspirations and expectations of a majority of the artists based in shared workspaces.

This tension is played out between resident artists and studio organisations that have to seek out different working models for their studios. Artist-led initiatives are often founded in response to a lack of provision geographically or through a particular demand for a service (exhibition facilities, specialised facilities). However, because development is often organic, there can be a lack of formal organisational structures in place. There can be clear lifecycles in their development and often key points where they move in a different direction. A change from being reactive (to a lack of provision) to proactive

(clarification of identity, obtaining funding from arts funders etc.) needs different models of good practice.

10.2.5 Resource Organisation: National Federation of Artists' Studio Providers (NFASP)

The NFASP was set up in 2006 to be the professional membership body for groups and organisations which provide affordable studios for artists in the UK. The NFASP defines visual artists needing affordable studios as non-commercial artists who make artwork primarily for its creative, cultural, intellectual or philosophical value, rather than for its commodity value. A visual artist may be a painter, sculptor, print-maker or working in installation, photography, film, video, live art, digital, multi-media work.

In relation to the present economic climate, NFASP sees the opportunity for short to medium term tenancies (3 months to 3 years) in buildings and locations which, prior to now, would have been much sought after for commercial letting. Discussions are ongoing around ways in which studio groups can work collectively to have a positive influence on a variety of tangible aspects of studio provision including rent controls, insurances etc.

10.3 Scotland

10.3.1 Scottish Arts Council Policy

Based on the Scottish Arts Council policy¹⁷, there has been significant National Lottery investment channelled through the Council into two related areas:

1. **Workspace landlords:** WASPS - Workspace and Artists' Studio Provision Scotland Ltd. - are recognised as exemplary artist landlords and have been given money to secure their own buildings into trust for the long term.
2. **Support for artist-led initiatives and collectives:** Individual art forms are particularly strong and concentrated on or in certain studios and shared production facilities e.g. Glasgow Printmakers, Photography at Street Level etc. The strength and reputation of the Glasgow Art School has led to international recognition and the influx of multi-disciplinary international artists

¹⁷ Scottish Arts Council: 'Corporate Plan 2007-2009', www.scottisharts.org.uk

These linked long-term investments tend to complement each other, and the emphasis on activity at grass roots level leads to a diversity of provision. WASPS are seen as landlords rather than programmers, so can enable smaller artist-led groups realise their aim (e.g. the Steeple project in Fife, which is an artists' co-operative initiative completed with WASPS' involvement but remaining independent). There is perhaps an advantage to the smallness of the art scene in Scotland as it is less competitive and there possibly is more support and respect and a history of trying to emulate what has gone before.

A long term strategy by the Scottish Arts Council is to enable talented artists to stay in Scotland and develop, which means that there is no immediate pressure on funded workspaces to restrict the term of tenancy of these artists. It is perhaps significant how often these studio initiatives are centrally situated, unlike London where artists' studios are moving further and further from the centre of the city.

10.3.2 WASPS: Workshop and Artists' Studio Provision¹⁸

Over the last 30 years, WASPS has grown to become one of Scotland's largest arts organisations, providing affordable studio space to over 750 artists each year at 17 locations throughout Scotland. WASPS Artists' Studios is a company limited by guarantee and a recognised charity. A voluntary board of directors - made up from artists and property professionals - governs the organisation. There are currently six full-time and two part-time staff members who manage all the studio complexes from the head office in Glasgow.

WASPS operate month-to-month lease agreements with their tenants. They place no cap on the number of times an artist renews and do not specify a limit on the term of tenure. While they do not prescribe types of practice or specific levels of output, they do operate a non-use policy - i.e. tenant artists must actively use their studios or lose them. The organisation reports very low arrears on studios as direct debit payment is a condition of tenancy.

Unpublished research by WASPS into demand for workspaces in Scotland undertaken in 2007 highlighted the following:

¹⁸ See also@ www.waspstudios.org.uk

- More than 500 artists on the national waiting list
 - 350 for existing spaces
 - 200+ for proposed new studios
- An average studio size of 200 square feet (18.5 square metres) with annual rental charges from £4.50 to £7.50 per square foot (£48 to £81 per square metre) inclusive of heat and light
- Users are autonomous within the collective spaces meaning that some buildings have a stronger community ethos than others.

To date, WASPS Artists' Studios and its sister charity, The WASPS Trust, have raised over £15 million in private and public sector funding to invest in and own six buildings across Scotland. This is part of a long-term strategy to own rather than lease properties, thereby protecting artists from soaring property prices and losing studio buildings to commercial developers. The return on capital investment is graded in line with the condition of the loan and/or grant. Significant lending has been made possible through ethical banking (Triodos Bank) and considerable success in securing Lottery Funding for major capital projects.

The main aims of the WASPS programme are to:

- Support, sustain and develop Scotland's visual artist community
- Provide a national network of working spaces and other low cost services to artists and arts organisations
- Increase access to studio space by establishing new facilities across the country and improving access for people with disabilities
- Support artist-led public events within the company's buildings to provide professional opportunities for artists and break down barriers between artists and the wider public
- Improve the professional and economic status of visual artists, and help ensure that Scotland continues to be a centre for excellence in the visual arts and a good location to base a career as a practising artist.

Since 2007, WASPS has operated without revenue support from the Scottish Arts Council. However, at the beginning of 2007, the Scottish Arts Council invested over £3 million in the 'Five Cubed' initiative, which would see five new arts buildings in five

communities in five years¹⁹. By offering spaces to 200 new artists, the Scottish Arts Council is expecting WASPS to have grown sufficiently in scale to survive on its own revenue without Arts Council intervention.

Broadly, the organisation has concentrated its strategic development to date on securing buildings and views the coming decade as a period when they can focus on professional development initiatives, networking opportunities and capacity building for artists.

10.4 Northern Ireland

Arts and cultural infrastructure in Northern Ireland is in need of development as evidenced by the unsuccessful 2002 bid by Belfast City to become European Capital of Culture 2008. While the vision and ambition of the bid was commended, key weaknesses were highlighted including significant gaps in the city's cultural infrastructure.

Belfast City Council's '*An Integrated Cultural Strategy for Belfast 2007*' refers directly to the city's poor infrastructure for visual arts and recognises the importance of meaningful investment in this area. It also recognises as a key principle of this strategy the need to build more effective partnerships within the key agencies and cultural sectors.

10.4.1 Department of Culture, Arts and Leisure, Northern Ireland

In 2004, the government allocated £18 million for arts infrastructure, primarily in Belfast, underlining government's strategy to encourage arts and culture to lead the way in the city's social and economic regeneration. This has subsequently been topped up to £31.6 million following a comprehensive spending review and in response to construction inflation and various issues arising from V.A.T. Four significant projects, namely the Grand Opera House, the Lyric Theatre, the Crescent Arts Centre and the Old Museum Arts Centre, have absorbed 90% of this budget.

Of these enhanced facilities, the former Old Museum Arts Centre, to be rebranded on its new site as MAC, will include four artist's studios / workspaces and one dedicated space for an artist in residence²⁰. While these are intended for the use of artists from a diverse range of artforms, it is anticipated that visual artists will be part of the core user group.

¹⁹ Scottish Arts Council: www.scottisharts.org.uk/1/latestnews/1004075.aspx

²⁰ PricewaterhouseCoopers: '*Old Museum Arts Centre: Economic Appraisal of Development Options*', ACNI, 2005

The Arts Council has also made a substantial contribution of £9.45 million to the projects, using National Lottery funds. Over the period 2008 - 2010, the Council will have a further £7.9 million available for arts infrastructure projects.

The Department's current focus is on the successful delivery of the current projects to ensure that they come on stream by 2010 / 2011. However, it is anticipated that strategic planning will begin soon and well in advance of bidding in 2010 for the next round of funding from 2011 onwards.

10.4.2 The Arts Council of Northern Ireland (ACNI)

In its current Development Plan, '*Creative Connections: A 5 Year Plan for Developing the Arts 2007-2012*', ACNI recognises the value of cultural infrastructure in the context of social and economic regeneration.

The plan describes a set of objectives for supporting artists, arts organisations and the physical infrastructure, and aims to:

- improve the well-being of individual artists
- strengthen and develop arts organisations
- strengthen and develop the arts infrastructure.

Current supports from ACNI for organisations active in running artists' workspaces are available in two strands:

- **Annual Supports for Organisations:** These are revenue grants of one or three years in support of core and programming costs for organisations running arts programmes through the year. In 2008, eleven workspace providers were awarded revenue funding in amounts ranging from £13,966 to £71,000, with an overall total of £468,833.
- **Capital Grants:** These are intended to enable organisations to purchase equipment. In January 2008, a new capital fund was announced which is available for infrastructural development including possible purchasing schemes. A number of the group studios were consulted in the needs analysis for this scheme. This fund will operate in parallel with current Lottery funding. However, as Lottery funds will be focused on development for the Olympics in 2012, this fund may become the major channel of capital investment in Northern Ireland over the coming 4 years.

Finally, the ACNI's strategy on workspace provision may be influenced by a new Visual Arts Strategy for Northern Ireland, the preparation of which has been commissioned by ACNI.

10.4.3 Current Group Workspace Provision

In Derry, there is currently only one provider of studio spaces, The Void, who offer four individual studios plus one group workspace. There is a notable lack of group workspaces in the city and Derry City Council is concerned about the migration of artists who are educated in the City's third level colleges. However, there are no retention facilities to accommodate artists after graduation. While there are plans to create a cultural hub at Ebrington Barracks, exact details of provision on this site are yet to be defined.

In Belfast there are 10 group studios based in the city centre and surrounding areas including Array Studios, Orchid Studios, Catalyst Arts, Paragon Studios, Queen Street Studios, Flax Arts and Creative Exchange. There are also shared facilities for printmaking and photography at Belfast Print Workshop and Belfast Exposed respectively. Currently, there are no artist-owned group studio properties in Northern Ireland and subsidies given are paid to private landlords.

The report prepared for the Golden Thread Gallery²¹ - *Feasibility Study of the Redevelopment of the Henry Garrett Building* (Deloitte 2006) - included a survey of five of these sites. The findings indicated that, of the five, two were operating without any lease. This is a major concern for the Arts Council of Northern Ireland as they recognise the importance of security of tenure in the sector.

The Deloitte report also noted that:

- *Adequate studio provision is also needed, especially for graduates, in order to keep artists from moving away from Belfast to other areas of the UK or Ireland*
- *It is emphasised that any development would need to be sustainable to ensure long term security for visual artists and the wider sector.*

²¹ Deloitte: 'Golden Thread Gallery: Feasibility Study of the Redevelopment of the Henry Garrett Building', Golden Thread Gallery, 2006

Like their counterparts in England and Scotland, the Arts Council of Northern Ireland are looking for flexible and innovative solutions to ensure that the appropriate balance between the autonomy of the artists and the requirements of State funding can be reached.

10.5 The Netherlands

There are over 400 local municipal councils operating in the Netherlands, each with its own set of policies and objectives for cultural infrastructure. However, broadly speaking, buildings are allocated for the visual arts sector by City Councils, while the Ministry of Education, Culture and Science provides channels of funding directly for programme support. This provision is complemented by a quantity of buildings for visual artists owned by private landlords.

10.5.1 Ministry of Education, Culture and Science

The Ministry of Education, Culture and Science is responsible for the maintenance, management, development, social and geographical distribution of cultural activities. The Ministry considers projects for its portfolio of funding in the context of quality and diversity.

There are three different types of funding:

- (i) Long-range institutional subsidies
- (ii) Project subsidies
- (iii) Special-purpose grants.

These streams of funding are not directed toward provision of artists' workspaces.

Established in 1995, the Council for Culture is the statutory independent advisory body to the Dutch government on issues of cultural policy. It presents recommendations on both general policy and regulations as well as on the allocation of multi-annual grants. The Council evaluates national policies on arts and culture and conducts research.

Specifically in the visual arts sector, The Netherlands Foundation for Visual Arts and Design Funding (Fonds BKVB) plays an important role. This body is responsible for making grants to individual visual artists, designers and architects. Its objective is to nurture excellence in visual arts, design and architecture in the Netherlands. Although fully financed by the Ministry of Education, Culture and Science, the Fonds BKVB is an

autonomous foundation and its decision-making process is independent.

In addition to its grant schemes for visual artists, designers and architects, the Fonds BKVB has access to a number of artist-in-residence studios in various countries and in alternate years an architecture study tour is organised.

10.5.2 Working Model: Bureau Broedplaatsen (Art Factory), Amsterdam

Bureau Broedplaatsen was set up by the City of Amsterdam. Its role is to find and develop affordable studios and live/work spaces for artists and cultural entrepreneurs. Between 2000 and 2005, the City Council allocated approximately €32.5 million to the Bureau Broedplaatsen Project which now has projects in some 40 locations. Several of these projects have been completed and are in use by artists, while others are still being developed or are undergoing feasibility analysis.

Art Factory groups are groups of artists combined with creative, cultural or traditional craft businesses. These groups are willing to accept simple housing and are prepared to invest and to do renovation work themselves and to operate, manage and schedule the building on a voluntary basis. The groups must be organised as non-profit foundations or associations.

Due to the diversity among these groups, a mix of rent levels is possible. The professional artists in the group cannot exceed the maximum rent of €2,500 per annum. An art factory group must allocate space in such a way that a minimum of 40% of the space available is set aside as studio or residential space for artists.

This Art Factory framework is intended to generate cultural industry hubs and create clusters of artists working alongside other creative industry professionals.

Potential projects to make new spaces available may be suggested by any party (artists' collectives, city boroughs, housing corporations, or Bureau Broedplaatsen itself) and are examined for feasibility. Financial supports are offered when the partners involved have an agreed structure for the financial and practical feasibility of the project, its long-term financial operation, and its future ownership and management; i.e. essentially when a valid business model has been researched and agreed. The principles of the business model form a contract to enable the completion and successful delivery of the studio or living/workspace.

Key features of the Art Factory concept may be summarised as follows:

- **Allocation of spaces to groups:** Groups who sign up for a live/work space are assessed according to the composition of the group, income and project details. The ultimate responsibility for allocating spaces to a group lies with the City Council.
- **Allocation of spaces to individual artists:** Individual artists can be considered for a space provided they are registered with the SWWK (Stichting Woon- en Werkruimten voor Kunstenaars - Foundation for Living and Working Spaces for Artists).
- **Maintenance:** The maintenance of live/work accommodation for groups is regulated according to the ground lease or the rental agreement. Individual spaces are bound by a standard rental agreement that has been drawn up in consultation with a number of housing corporations. This is the standard agreement for the renting of all subsidised working spaces, and helps to counter improper use of the spaces.

Although the Bureau Broedplaatsen aims for a degree of standardisation, the many differences between groups and locations necessitate a different approach for each situation.

10.5.3 Stichting Atelierbeheer Slak

Another Dutch example of multiple workspace provision is Stichting Atelierbeheer Slak which was founded in 1965. The objective of this studio management foundation is to provide artists with reasonably priced studios. Since 1988, Slak has been subsidised by the municipality of Arnhem, thus enabling low rents and expansion of the number of studios.

The majority of studios and apartments are located in Arnhem, but Slak also has studios in Ede, Wageningen, Dieren, Velp, Oosterbeek and Renkum. During the year 2000, some 600 studios were being let to artists in various disciplines, including visual artists, musicians, filmmakers, photographers, and designers.

The monthly rent varies between EUR 50 and EUR 200 per studio, excluding energy charges.

Studios from Slak are available primarily to professional artists who are graduates from an art school/college. However, artists who are not graduates can apply by using a special registration form. Students who are in the final/exam year in art school/college may also apply on a special registration form. Upon registration, artists are placed on a waiting list.

10.6 Issues and Responses in the Provision of Workspaces: the UK Experience

10.6.1 Current Trends

The self-help studio movement that grew up in London in the 1970s was a response to redundant industrial buildings and a depressed property market. This led to a diverse group of small scale studios that were largely subsidised by public, charitable or private patronage. These buildings were 'raw' spaces that often had heating and access issues that made them unsuitable for more conventional business occupants. Increasingly the organisations developed into efficient small businesses with high rates of occupancy and very low rental arrears. This 'reactive', opportunist approach has been largely the model adopted by studio groups around the country. It is clear that this model appears tenuous and that arts funders at both regional and national level have found it difficult to engage in a responsive way to what is and remains at heart an ad hoc, unregulated and diverse group of organisations.

Running parallel to this, the traditional approach of artists coming together co-operatively to take on a run-down industrial building struggles to remain viable in times of great economic uncertainty and faced with new developments. However, as the current credit crisis pushes the UK economy into recession, this opportunist grass-roots approach will come back into favour. The NFASP have talked about piloting a series of short term 'marriages of convenience' between landlords who don't want to pay business rates on empty buildings and artists groups looking for a short lease space.

10.6.2 The Move to Professional Supply

The experience in the UK shows that workspace organisations that have developed beyond a reactive unincorporated association of artists and have moved to limited company and or charitable status seem to have two possible future directions (other than simply maintaining a status quo):

- a) Developing a unique selling point, (year long residencies, curated programmes), or
- b) Pro-actively building the business through economies of scale (buying properties, working with property developers - ACME in England, WASPS in Scotland).

The very size and successful track record of the big studio organisations is becoming something of a self-fulfilling prophecy in the sector. Substantial capital grants from Arts Council England (£1.2m in 1997 and £2m in 2005) have enabled ACME to buy their own properties whilst their recent Galleria development in partnership with Barrett Homes is held out as a model of good practice in providing 'social workspace' through planning gain (see case study in Appendix 6). Likewise their role in undertaking surveys of the sector and becoming key members of NFASP has strengthened their position.

However, very few if any artists' groups have either the skillset or inclination to become professional providers of workspaces. When a group takes on a building, it becomes a 'developer' and to architects and builders it becomes a client. To be an effective developer, an artists' group needs to be a confident client. Given the current structure of most artists' workspaces, it is worth questioning what capacity for this sort of development many of these organisations have.

10.6.3 The Needs of Artist Groups

Artists' workspaces are traditionally driven by their own unique context rather than overly prescriptive or generic 'development' briefs. The artistic community is not a uniform group of people and its strengths lie in its diversity and innovative ways of working. Being clear about which particular group a project is appropriate for and being realistic about the amount of time it takes for artist groups to become integrated into these processes is important. Transparency about this is often lacking both within the studio system and, indeed, among funders looking for a generic solution. Scotland is already separating funding for buildings and funding for programming. This makes sense from a funding perspective but there is a danger it could lead to a division between static, if relatively well funded, professional workspaces with long term resident artists, and exciting if short lived, innovative artists' initiatives in temporary spaces.

The importance of having paid staff acting as project co-ordinators should not be underestimated in supporting and overseeing projects from concept to completion. The lack of multi-skilled professional staff in the sector is a barrier to development. For smaller workspaces, relying on collective goodwill and the enthusiasm of a part time

administrator limits their ambition. Often an individual champion is at the heart of most successful artists' workspace histories. While reviews such as this, of necessity, downplay the role of the maverick individual over organisational procedures and strategic overview, it is clear that identifying and rewarding initiative is a key factor in the ultimate success of sustaining artists' initiatives.

10.6.4 Future Developments

The vulnerability of the sector makes speculative 'planning gain' developments unlikely for all but the most financially secure few and it seems likely that the current 'credit crunch' is already having implications for the studio sector. Outside of the much publicised 'Thames Gateway' and 'Olympic Games' developments in London, which promise opportunities to a few well positioned arts organisations, it will remain to be seen how much the development model can operate in the rest of the country. Indeed, much frantic lobbying by a coalition of art world organisations is currently taking place with the London Mayor's Office and the Department for Culture, Media & Sport to ensure 'legacy planning' for artists' studios in east London after the 2012 Olympics.

As the economy worsens and costs soar, it will be hard for the vaunted opportunities for artists to remain at the forefront of governmental decision-making. It seems that those best able to survive and thrive are those organisations that have carved out a distinct area of expertise and that offer more than a simple workspace set-up. For most it is the more prosaic if fundamental questions that continue to occupy a workspace manager's mind:

- Who do you want to serve?
- What do you want to be?
- Where do you want to be?

Workspace organisations need to address these questions and articulate them clearly with a vision that funders can buy into and work with over time. The Scottish experience shows that separating building from programme can work. This is a fundamental shift from the history of most workspaces where the building often determines programme and attempts to escape the straightjacket of the site are hampered by lack of organisational resources and expertise.

10.7 Summary and Conclusions

10.7.1 Summary of Findings from International Research

- It is clear from the international research and case studies that there are as many unique models of provision in each country as there are artists. No single solution would adequately meet the full scope of need in this area of provision.
- To maintain a vibrant and vital community of visual artists, a diversity of workspace provision is required.
- To learn from the UK experience where, in 2003, an Arts Council of England survey reported 34,000 visual artists against a recognised studio provision for less than 6,000, it can be assumed that capturing exact numbers of artists in a country at any one time is an almost impossible task. Given the fluctuating constituency, arriving at a meaningful bench-mark for this area of arts and culture provision is not possible. Added to that, the impacting factors of fluctuating economic conditions, population ratio, geographical and bespoke needs makes standardisation implausible.
- The London, Amsterdam and Glasgow case studies show that sustainable growth in workspace capacity, regardless of scale of population, is possible and likely where focused and adequately resourced policies are introduced. In all cases, studio provision has experienced self-generating growth on the basis of a strategy of initially providing a critical mass which, by return, has generated increases in demand as artists migrate to communities with other artists and creative industries.
- In the Netherlands, funding from central government is allied to city and regional council programmes enabling the delivery of sustainable, long term workspace provision. This supports the conclusion that the sector requires a coordinated response between relevant agencies to have a lasting impact.
- The emergence of large-scale workspace providers such as ACME Studios in London, WASPS in Scotland and Slak in Arnhem, who have the funding and capacity to behave as a developer and landlord, has led to significantly increased provision of a good-quality, secure stock of workspaces. The absence of such an organisation in Ireland is a major gap.

- To attempt to formalise structural compliance requirements of funding and development supports, beyond issuing guiding principles of governance and responsible economic guidelines, risks excluding some of the more entrepreneurial initiatives.
- The majority of workspaces in Northern Ireland and the UK regions are being leased from private landlords. Cyclical insecurity due to issues of tenure is a characteristic of the sector (e.g. one-fifth of the 89 buildings in London providing workspace for artists are at risk as their leases end and/or are up for renegotiation in the next 10 years)
- Surveys of artists in the UK reported a key benefit of studio space as being the opportunity to share resources and informal support. As reflected in the findings from the surveys undertaken for this review, the importance of informal supports within group studios is a valuable benefit of providing collective workspaces.
- Artists internationally are involved in running and operating their own workspaces. This would suggest that, while operational funding is key to the sustained life span of a successful studio set-up, the artist-run model of operation is an important one to protect.
- Lottery funding has played a major role in the development of artists' workspaces in Northern Ireland, Scotland and England, and national and local authority funding has played a similar critical role in the Netherlands. These interventions have proved essential even where other mechanisms, such as planning gain, are being exploited.
- The undoubtedly successful expansion of ACME in London and WASPS in Scotland has created a model of professional delivery of workspace that raises issues for the rest of a sector that has hitherto developed organically with genuine diversity and has long resisted generic solutions. The Scottish experience is also relevant to the remit of this review: the Scottish Arts Council has specifically recognised and funded the difference between the cost to landlords (WASPS) of providing space and the ability of tenants to pay. For public bodies, Art Factory in Amsterdam is an innovative model of how local authority programmes could be organised to ensure a steady growth in this area of cultural planning.

- The ACME model of exploiting planning gain to deliver workspace could be applied in developing a dialogue with local authorities, developers and private investors in Ireland. The use of this model was highlighted in the cultural strategy for London as follows:

Faced with the continuing challenge of finding new affordable workspaces, artists' studio organisations in particular have developed new innovative ways of securing workspace on a long term basis...opportunities for developing the cultural infrastructure will arise through Section 106 agreements whereby developers provide specified cultural facilities as part of larger projects for which they are seeking planning approval. The Mayor will encourage this through individual borough planning processes²².

It is recognised, however, that the economic downturn and sharp contraction in property development activity will greatly restrict opportunities for planning gain initiatives over the coming two to three years.

10.7.2 Current Strategies in Workspace Provision

The three key challenges for the providers of visual artists' workspace are:

- Security of tenure
- Access to finance
- Professional development/capacity building.

Strategies adopted for tackling these challenges in the countries reviewed are:

- 1) **To move from leasehold property to permanent freehold property:** An approach to accessing finance and security of tenure has been to champion new build options. The obvious advantages of a new build in terms of lower maintenance costs and a fit for purpose space with higher access and environmental specifications are usually outweighed by the capital costs of a new building. However, artists' workspace is increasingly being seen incorporated into mixed use developments, typically a multi-storey inner city new build as part of 'planning gain' in partnership with local authorities and private developers.

²² London Cultural Capital: Realising the Potential of a World-Class City. The Mayor's Cultural Strategy, April 2004.

- 2) **To build public and private financial and working partnerships:** ACME Studios in London have been extremely adept at pioneering both new build and security of tenure initiatives in London. In addition their administrative and strategic importance has acted as a lever for both public and private financial partnerships. They have just completed the first development that combines 100% affordable housing and affordable studios in association with Swan Housing Association in the East End of London. Whilst understandably keen to publicise their groundbreaking work and to offer advice and support to others in the sector, their very success highlights the need to look at other models that might be open to other less dominant players in the field.

Funds specifically for artists' workspaces complemented by a mechanism for management models through local authority structures, as is the case in the Netherlands, can offer a supportive framework for the procurement and development of sustainable workspace. By drawing together the strategies of government policy with local authority infrastructure planning and the needs and requirements of the artistic community, models such as the Art Factory can provide an effective system for delivery of artists' workspace.

- 3) **To establish an organisation to lobby on behalf of the sector:** The lack of specialist support and full time or part time staff at many studios has been identified as a key barrier to growth in the sector. The foundation of a professional membership body for studio groups in the UK (NFASP), to offer advice, lobby for support and provide networking and information sharing opportunities, can compensate for some of the organisational shortfall across the sector. By lobbying national and local funders, it is intended that the trickledown effect of new initiatives will result in more funds for the sector as a whole and a corresponding increase in staffing levels and professionalism.

11. CONCLUSIONS AND POLICY PERSPECTIVES

This chapter draws together the main conclusions that have emerged from the findings of this review. It then sets out a framework for the development of policy responses and goes on to make suggestions as to how the needs of the sector might be addressed.

11.1 Findings and Conclusions

The salient findings and conclusions which have emerged from the different strands of research are summarised below. There is a high level of consistency between the findings from the different strands which contributes to clarity and certainty in the conclusions.

Overview of the Sector

- (i) **A dynamic, diverse sector:** by its nature, the artists' workspace sector is very fluid, with workspaces opening and closing on a regular basis. It is also a very diverse sector with a complex set of delivery models in terms of scale, governance, ownership, security of tenure and quality of physical space and facilities, as shown in Chapters 4 and 5. This pattern of diverse solutions mirrors that which exists in other countries - see Chapter 10. It is evident that there is no single best practice model or solution for the delivery of workspace: no single solution would adequately meet the full scope of need in this sector.
- (ii) **Shared production facilities are vital assets:** as shown in Chapter 4, shared production facilities provide services to some 997 visual artists and are a critical part of the visual arts production infrastructure. They provide facilities, equipment, workspace and technical support without which the production of art in disciplines such as sculpture, printmaking, photography and installation would struggle to survive.

The 12 shared production facilities included in the survey of workspaces attract a larger amount of financial support from the Arts Council and local authorities than do the other two categories (residencies and studio spaces). However, they are expensive facilities to create, maintain and operate, and are dependent on revenue grants for almost two-thirds of their income. They are well-organised, with all but one having a formal governance structure, and their management capacity,

staffing, quality of physical infrastructure, and health and safety provisions are generally good. Looking ahead, funding will continue to be a priority issue, as will expanding capacity, improving their equipment and increasing the availability of technical support staff. An issue that is more difficult to resolve is that they are heavily concentrated in the major cities - 95% of available capacity is in Dublin, Cork, Limerick and Galway. This means that artists working in certain disciplines need to live in or travel to these cities to avail of such facilities.

- (iii) **Residencies are in great demand:** the residency-only sites appear to have good foundations, owning their own premises, having formalised governance structures and paid management and staff (see Chapter 5). They depend on grants from the Arts Council and local authorities for 62% of their income, and their level of grant support is high relative to capacity when compared with the other two categories of workspace. However, funding remains a leading priority, as does improving their workspaces and expanding capacity.

In total, there are some 66 residencies available at the 68 sites that constituted the workspace survey population for this review. 48 of these residencies are in the nine residency-only sites, and the remaining 18 are distributed among 6 shared production facilities and 8 group-studio spaces (Table 4.2).

It is notable that the need for more residencies was highlighted as a priority by 58% of all respondents to the survey of workspaces (Table 7.4) and 67% of respondents to the survey of artists (Figure 9.8).

- (iv) **Studio spaces constitute the most diverse category of workspaces:** the group studios and studio complexes included in the survey of workspaces are very diverse in terms of scale, capacity, facilities, governance and quality of premises. They accommodate a large number of artists (545 - Table 4.3) but are less dependent on grant support than the other two categories. Grants account for 42% of income for studio spaces while they generate 58% from artists' rents and activities such as workshops and exhibitions (Table 5.9).

This is a vibrant, energetic and enterprising field of activity. Against the odds, it has delivered substantial stock in a very tough property climate - two-thirds of the sites have come on stream during the past 8 years (Table 5.1). Many of the workspaces in this category have been established by artists and groups of artists. This

traditional self-help model has existed for decades where individual artists or groups of artists, frustrated by the lack of workspace options, take it upon themselves to find a suitable property, do a deal with a landlord, refurbish the building, recruit other artists to share the tenancy, and project manage the building.

Not all of the workspaces in this category are under-resourced, and it includes some high-quality establishments, especially those established by or with the assistance of public bodies. However, many are also very vulnerable in terms of security of tenure, funding, staff capacity, quality of premises and equipment, and health and safety provisions. The majority - 70% - of the studio spaces are in rented premises, but not all have leases or licences. (8 premises are occupied without any lease or licence - Table 5.3). Only half of them have a formalised governance structure (Table 5.5) and there is a high level of dependence on volunteer staff (74% of the 130 staff working in this category are volunteers, mostly the artists on site - see Table 5.6). These weaknesses can be a major obstacle to securing external funding and grant support. Looking ahead, the leading priorities for workspaces in this category are funding, improving the quality of their workspaces and professional development (Table 7.3).

- (v) **Existing capacity is limited:** excluding residency-only sites, the current capacity of the sector is 997 visual artists in shared production facilities, and 545 visual artists in 447 studios in studio complexes. Focussing on the latter, a capacity of 545 appears to compare favourably with the reported studio capacity of 6,000 in England (Section 10.2.3) - this represents 11 times the capacity in Ireland to service a national population base 12 times the size. However, this comparison ignores the actual numbers of professional artists in each country for which there are no accurate figures. On the other hand, the studio capacity in Ireland does not compare as favourably with that in Scotland where one organisation alone (WASPS) manages more than 400 studios with a capacity of up to 750 artists.

Key Issues

- (vi) **Additional new capacity is required:** the evidence gathered during this review demonstrates that there is a substantial level of unsatisfied demand for visual artists' workspaces in Ireland. This demand encompasses studio spaces, shared production facilities and residencies. Workspaces reported that the number of enquiries that they receive has been rising steeply, and that their waiting lists are

growing longer (Section 4.8). Vacancies that arise are quickly filled, and there were none noted by the members of the study team during their interviews and site visits other than a small number that had arisen in the normal course of transition from one artist to the next.

Additional demand for new spaces will arise from the closure of existing spaces, as 18 of the respondents reported that their tenure is insecure. Fifteen of these are group studio spaces accommodating 205 artists (see Section 7.1.2). While this review has identified 12 new spaces coming on stream with capacity for 113 artists, this will not be enough to cover the potential losses in capacity. Moreover, there is not a direct correlation between the locations of the new spaces due to open over the next year and those at risk of closure.

A third source of demand is artists who have their own studios at home but who would be interested in taking space in a suitably located group studio complex. A total of 26 (63%) of the 41 artists who responded to the survey of artists and who are not currently members of group studios would either '*definitely*' or '*maybe*' have an interest in joining one - see Section 9.4. [20 of the 61 respondents already are members of group studios]. Moreover, another survey of artists conducted by CHL in 2002 found that 36% of the respondents who had a studio in their home said the facilities were unsuitable and a further 37% said they were only partly suitable (see Section 4.8). This implies that they could be potential candidates for spaces in group studios.

- (vii) **Much existing workspace needs urgent improvement:** a leading priority for all categories of workspace is to improve the quality of their premises. The principal areas of concern include the size of workspaces, access (doors and corridors), heating, equipment security, storage, access to broadband and health and safety requirements including, where needed, access for people with disabilities (see Sections 7.1.2 and 8.1.4). A high proportion (52%) of workspaces cited inadequate funds as their greatest weakness - see Table 7.2 - and this directly influences their ability to maintain and improve their workspaces. Poor workspace maintenance affects not only the quality of an artist's daily practice, but also the protection of work stored in studio spaces which suffer from temperature fluctuations and damp.

(viii) Security of tenure is a constant worry for many: as noted above, 18 (29%) of the respondents to the survey of workspaces have serious concerns about their security of tenure. Although a number of these respondents have leases, the terms of the leases are due to expire in the near future and, even if the leases are renewed, as most of the respondents expect, their longer term future remains uncertain. The negative impacts of insecurity of tenure have been discussed in Section 8.1.3, and include diminished sense of value in work practice, constant uncertainty, undue absorption of energy in attempting to maintain the space, and time consumed in looking for, and moving to, a new space. Moreover, there is a substantial loss of the costs and labour that artists put into outfitting a workspace which then closes within a short time if the building is taken back for redevelopment or some other purpose. One solution to this problem, which has been pursued in other countries, is for studio providers to move from leasehold property to freehold property - see Section 10.7.

A second dimension is the security of individual artists within workspaces. This refers primarily to workspaces (other than residencies) which restrict the term of tenure of artists to a single stay of 2 to 3 years, or limit the number of renewals of tenure. While this policy assists in the turn-over of artists and, over time, enables a larger number to use the space, it also has a negative impact on tenant artists as their period of tenancy draws to an end. This policy tends to be a characteristic of publicly-funded workspaces.

(ix) The geographic distribution of workspaces is concentrated in a small number of locations: the map in Section 4.3 shows the distribution of visual artists' workspaces around the country. As is evident, 85% of available capacity is located in the 5 cities of Dublin, Cork, Limerick, Galway and Waterford, with Dublin and Cork accounting for 71%, excluding residency-only sites. Capacity is sparse throughout the rest of the country. This means that artists who wish to access studio groups or shared workspaces either have to move to, or commute to, the main urban centres, or create their own space.

(x) Ireland does not yet have large-scale studio providers: the international case studies show that one of the most significant developments in the provision of workspace elsewhere has been the emergence of large-scale studio providers, such as ACME in London, WASPS in Scotland and Slak in Holland (see Chapter 10). These organisations have developed with the assistance of considerable

support from their respective arts councils and local authorities who have provided capital grants and subsidies to enable them to buy buildings. If well-funded and structured, such organisations can provide stable, long-term and good-quality workspaces which are affordable for artists, and which do not impose caps on the length of an artists' tenancy. This is a major gap in Ireland and, should the possibility of such an entity begin to emerge, the Arts Council could look at how such an initiative might be supported.

- (xi) **Partnerships between stakeholders can deliver better and permanent workspaces:** this is an area which has been developed overseas, but is only at very early stages in Ireland. Key stakeholders include the Arts Council, local authorities and other development agencies, artists' groups, property owners and developers who can combine resources and knowledge to deliver new space. Good examples are ACME's partnership with developers and the England Arts Council in London, WASPS partnership with the Scottish Arts Council and private property owners in Scotland, and the Art Factory strategy in Holland which promotes partnerships between the City of Amsterdam, groups of artists and businesses.

- (xii) **An advocate and a champion are both required to drive forward a strategy to meet the needs of the sector:** an *advocate* is required to devise a policy and promote solutions to key stakeholders, and to assist in informing and coordinating their responses. This is a role adopted by arts councils elsewhere, and would be appropriate for the Arts Council here. Secondly, a *champion* who will lobby on behalf of workspaces, and provide advice, information and a networking platform to workspaces would be a very valuable asset. This role is filled in England by the National Federation of Artists' Studios Providers (see Section 10.2.5) and could possibly be filled here by a better-resourced Studio Network.

- (xiii) **While support schemes for workspaces should take into account the diverse nature of the sector and information structure of many workspace groups, it would also benefit such groups if they were to introduce even basic organisation structures:** the findings of the survey of workspaces illustrated the preference among many in the sector for informal organisational arrangements that maintain their status as independent, individual artists (see Table 5.5). However, while recognising the importance of independence for artists, the absence of a

more structured management organisation in a large number of the workspaces imposes some limitations on their development. In particular, it restricts the ability of groups to attract loan or grant funding to improve the quality of their workspaces. Moreover, in the absence of a formal structure, such as a limited company, members of a group may effectively have personal responsibility for the activities of the group and the safety of visitors to the workspace.

By adopting a more formal organisation structure, groups of artists in shared workspaces are able to give greater clarity to their objectives, set out rules for the management and operation of the workspace, and provide for continuity when and if the founding members depart. Transactions with other parties, including the providers of essential services, are also made easier.

Having said that, the transient nature of many artist groups and their workspaces in itself militates against the creation of formal structures. An appropriate minimal solution for such groups might be to set themselves up as a simple association with a written constitution which involves no legal registration or public accountability issues, and remains personal and private to the group itself.

11.2 Framework for a Policy on Workspace Support

11.2.1 Priorities

The principal issues facing the sector have been detailed in the conclusions set out in Section 11.1. The priorities can be summarised as follows:

- Maintaining and improving the existing stock of workspaces
- Delivering new workspaces
- Advocacy for the needs of the sector including the provision of technical support, advice and information to workspace providers and managers
- Development of partnerships between key stakeholders
- Support for professional development for artists in workspaces.

11.2.2 Guiding Principles for Workspace Support

The following is a set of 12 practical principles that might act as a guide or framework for future policy and action with regard to devising and delivering supports to existing and new workspaces. Many of these principles may already be used in practice by the Arts Council. Even so, it is constructive to capture them as a form of checklist for reference.

- 1) Supporting a diversity of delivery models, providers and partners
- 2) Supporting a diversity of solutions in terms of management models
- 3) Ensuring that public money is wisely used and applied to areas of greatest need
- 4) Ensuring that the individual uniqueness and ethos of workspaces is not undermined
- 5) Enabling long-term and indefinite tenures for artists as well as restricted terms
- 6) Ensuring that a diversity of visual art-forms is accommodated
- 7) Achieving a fair and practical geographic spread
- 8) Sustaining a commitment to promoting the highest workspace quality standards possible
- 9) Sustaining a commitment to promoting the highest possible standards of health and safety in workspaces
- 10) Encouraging a diversity of funding supports and partnerships (in addition to the Council's own funding)
- 11) Ensuring clarity and user-friendliness in funding applications, decision-making and draw-down procedures
- 12) Rewarding enterprise, dedication and successful delivery.

11.2.3 Scope of Arts Council Policy on Support

A policy response by the Arts Council to the priorities outlined above should be framed within the parameters that govern its operations. In this respect

- Revenue funding for the operation and maintenance of spaces is already in place.
- Bursary support for individual artists is already in place.
- While the Arts Council does not currently have funding available to invest in major capital projects, it does have capacity to stimulate and guide investment from Government and local authorities. Developing strategic partnerships and mechanisms for delivering an inter-agency plan for workspace infrastructure throughout the country would ensure a cohesive and sustained approach to new services coming on stream.
- Consideration might be given to providing for minor capital support for equipment and essential improvements to premises, especially in the areas of health and safety.

- The Arts Council has a recognised role as lead advocate of best practice and development in the arts. Specifically with regard to the provision of artists' workspaces, the Arts Council is committed to advocating for enhanced provision of the visual arts at local level in collaboration with local authorities and other partners. When viewed in conjunction with the strategies expressed by the Department of Arts, Sport and Tourism, Dublin City Council and Cork City Council (see Chapter 3), there clearly is the potential and climate for the development of strategic partnerships for infrastructural development.
- The advocacy role of the Council could encompass delivery of information, advice, assistance and coordination to the Department, local authorities, private developers and other existing and potential providers and operators of workspaces.
- The Council also has a role in the delivery of information, advice and support for professional development to the operators, managers and collectives engaged in setting up and running workspaces for visual artists.

11.3 Suggested Measures

The measures suggested in this section are grouped in terms of the priorities listed in Section 11.2.1.

11.3.1 Maintaining and Improving Existing Space

The primary providers of continuing revenue support to workspaces are local authorities and the Arts Council.

Local Authorities

Local authorities contribute 7% of the income of the workspaces covered by this review. However, only 18 (29%) of the 62 respondents receive support from their local authority and these are located in just 8 local authority areas (Section 5.4.2). Some local authorities have also taken a more direct role in the provision and management of workspaces (e.g. Dublin and Limerick City Councils). It is vital that this support be maintained and expanded, and that more local authorities are encouraged to deliver support to artists' workspaces.

The Arts Plans of a growing number (21) of the 34 city and county councils mention the need to support artists' workspaces (Section 3.3.1) and this should be acted on to actually deliver support - even small amounts of money can make a significant difference.

The inclusion of a policy to provide artists' workspaces as an objective of city and county development plans, as is the case in Dublin and Cork cities, raises the status of such policies and increases the likelihood of their being implemented. The Arts Council could advocate for this among local authorities.

The Arts Council

The Arts Council is the principal supporter of workspaces, contributing €1.866 million to organisations with visual artists' workspaces in 2008. The Council provided 48% of the total combined income of 44 of the 62 respondents to the survey of workspaces, most of which was in the form of Annual Funding. Consideration might now be given to enhancing the range of financial supports to workspaces to include the following:

- **Annual funding** for established workspaces, as at present.
- **A new scheme of small-scale 'workspace seed funding'** to enable groups in new and recently established workspaces to develop their capabilities and structures; the conditions of this scheme might be less onerous than that applied to annual funding in terms of governance structures and quality of premises.
- **Bursaries** should be continued and could be expanded and a new workspace bursary scheme introduced. The existing guidelines stipulate that bursaries '*can be used to buy time and provide artists with the space, equipment, facilities and freedom to concentrate on their practice...*' Elsewhere the guidelines state: '*While the emphasis is on time and space for research, thinking and development of the applicant's art practice, the scheme also allows for costs associated with the production and or dissemination of work*'.

By supporting artists through a Workspace Bursary Award, the Arts Council would be effectively supporting the sustainability and upkeep of workspaces as well as supporting the artist's own practice and career development.

- **Minor capital funding scheme for workspaces:** in the past the Arts Council has distributed modest capital grants for purchase of equipment and minor workspace improvements. In view of the bad state of many workspaces, it is strongly suggested that this scheme be reintroduced on an annual basis. Priorities might include funding to enable workspaces to comply with health and safety regulations, funding to enable

access by people with disabilities, funding for improvement of basic working conditions (heating, ventilation, etc.) and funding for equipment.

11.3.2 Delivering New Workspaces

The capital investment required to deliver new buildings will need to be found from a mix of sources, and the Arts Council has a significant role as advocate in stimulating, advising on and coordinating investment by potential partners. In fact, the Council could lead a partnership with the local authorities to draw up a strategy for the provision of workspaces that could then be used to stimulate initiatives with other stakeholders. The main potential sources of investment are:

- Direct investment by local authorities
- Direct investment by private individuals
- Inclusion in property development projects
- Department of Arts, Sport and Tourism (ACCESS Programme)
- Rural and local development initiatives.

The potential of these sources is outlined below.

- **Direct investment by local authorities:** this is most likely to be realised either in the conversion of spaces in buildings owned by local authorities, or in the inclusion of workspaces in arts and culture buildings being developed by local authorities. Examples already exist, such as the Red Stables Studios in Dublin, converted by Dublin City Council, the inclusion of artists' workspaces in the new County Arts Centre, Tallaght, developed by South Dublin County Council, and the Ennistymon Courthouse Studios and Gallery supported by Clare County Council. The Arts Council's role in such developments is one of advocate and adviser.

A possible vehicle for the generation of funding for the provision of workspaces is the **Development Contribution Scheme**. Section 48 of the Planning and Development Act, 2000, provides for the preparation of Development Contribution Schemes by local authorities as a basis for attaching conditions to a planning permission requiring payment of a contribution to support the provision of public infrastructure and facilities.

Sub-Section (17) of the Planning and Development Act, 2000, states that:

"Public infrastructure and facilities" includes

- a) the acquisition of land, and*
- b) provision of open spaces, recreational and community facilities and amenities and landscaping works".*

Section 49 of the 2000 Act provides for a "*Supplementary Development Contributions Scheme*". Schemes under Section 48 and 49 are to be prepared by local authorities within 2 years of the coming into operation of these sections. The potential for arts and culture related facilities, including visual artists' workspaces, being wholly or partly financed by such contributions is illustrated by the inclusion of the Red Stables in the list of projects for funding in Dublin City Council's Development Contribution Scheme, 2004-2009.

- **Direct investment by private individuals:** a number of the respondents to the survey of workspaces have established workspaces on their own initiative. They comprise a mix of artists and people who are not artists but who have a real interest in fostering the arts. Typically they convert property they already own, using their own funds and bank loans. They have rarely received grant support from any source, and they would welcome this as well as advice, technical support and information. There is a valuable role for the Arts Council in providing this advice, information and technical support, and also in advocating for financial support with potential funding agencies, such as LEADER, County Enterprise Boards and local authorities on the grounds, not only of the cultural aspect of workspaces, but also of their employment generation and economic and social contribution.
- **Inclusion in property development projects:** property developers can be interested in providing artists' workspaces as part of larger developments. One mechanism is 'planning gain' whereby developers deliver cultural infrastructure as part of a larger 'development'. While local authorities may encourage this, and may also set conditions regarding the provision of cultural infrastructure, property developers also initiate planning gain by offering to provide cultural infrastructure as a benefit of their proposed development. To date, developers have tended to focus on public cultural facilities such as theatres, galleries and museums. However, it can make sense for them to provide artists' workspaces because these:

- enhance an area
- are more sustainable financially than many other types of cultural infrastructure (e.g. large public venues, including museums and galleries), and
- management and tenants can readily be found.

These attributes should make workspaces a more attractive proposition for developers than most other types of cultural infrastructure. However, few developers appear to be aware of the potential offered by artists' workspaces.

Developers consulted for this review were very open to the idea when it was presented to them. In fact, one developer thought it was much more practical and desirable than having to address a condition to deliver some undetermined or imposed cultural use building that has no champion or operator.

Planning gain effectively involves the recovery for the community of a share of the profits generated by a developer from the rezoning of land and its subsequent development. As described by the then Minister for the Environment, Heritage and Local Government, Mr. Dick Roche T.D., in the Dáil in February 2007²³:

'The concept is generally taken to refer to provisions to be made by developers which are not strictly integral to development but which are of benefit to the community (e.g. the transfer of specified land or buildings for public use) and may be accepted as part of a permitted development (...) While community gain may be validly targeted by planning authorities, it is also important to ensure that the decision to grant or refuse planning permission is not itself contingent on an offer of planning gain. Planning gain arises directly in relation to the grant of a planning permission, which is normally an executive (managerial) function. However, it would also be good practice for a local authority to set out its policy in this regard in the development plan adopted by the elected members'.

A good case study on group studio developments by ACME Studios in London that have been delivered through planning gain is provided in Appendix 6. Basically, a certain agreed amount of studios and ancillary spaces were designed into a development from the beginning of the process to meet the local authority's goals to provide cultural space and employment. These purpose built, high quality studios were then sold at a below-market rate to the artist studio provider who offered them to artists at an affordable rent.

²³ Parliamentary Debates, Dáil Éireann, Vol. 630, 01 February 2007, Written Answers, Planning Gain.

In relation to both development contribution schemes and planning gain initiatives, the Arts Council has a significant role to play as advocate and advisor. Use of these tools might be something the Arts Council could champion in partnership with the Department of the Environment, Heritage and Local Government, local authorities and the Department of Arts, Sport and Tourism. However, the economic downturn means that opportunities for initiatives in this area will be very limited over the coming 2-3 years, as planning gain is dependent on the profits from development.

- **Department of Arts, Sport & Tourism (ACCESS Programme):** a number of workspaces in our survey benefitted from previous Access programmes. The National Development Plan 2007-2013 provides for a third ACCESS programme although, due to the current economic downturn and strictures on public sector expenditure, it has been postponed for the time being - see Section 3.1. The Arts Council could advocate for the following:
 - a) having provision of artists' workspaces included in the eligibility criteria for future Access funding both for new buildings and where conversion of building stock in public ownership is involved.
 - b) should a new ACCESS scheme be launched, to have a portion of the budget reserved for the development of workspaces to strengthen provision for the future against a backdrop of economic downturn, and as a more sustainable component of arts infrastructure than costly venues.

- **Rural and local development initiatives:** the survey of workspaces found that 16% of the respondents were housed in premises that originally were farm buildings (Table 4.9). This is potentially a very significant source of future visual artists' workspaces. Changes in farming practice, the merging of farms and the withdrawal of many farmers from active farming means that there is a growing stock of farm buildings now lying idle. In many cases, these are attractive old stone buildings that would have potential for conversion to artists' workspaces. There are advantages in this for all parties:
 - artists get good quality workspaces, frequently in very scenic areas
 - farmers earn an income from currently idle assets
 - the isolation of both artists and farmers is reduced by virtue of sharing the workspace

- the rural economy improves through greater levels of employment and activity
- rural social and cultural life is also improved.

Potential sources of funding for such farm building conversion initiatives might include LEADER Groups and County Enterprise Boards. LEADER Groups seek to promote the rural economy, diversification of farm activity and enhancement of the natural, built, social and cultural environment. County Enterprise Boards provide support to facilitate the growth of micro-enterprises (employing fewer than ten people in urban and rural areas). Artists' workspaces would potentially suit the agendas of both sets of agencies – indeed one of the survey respondents has received funding from a County Enterprise Board, and we understand that another prospective space is in discussions with a LEADER Group.

11.3.3 Advocacy

As was indicated in the preceding sections, the role of the Arts Council as advocate will be critical in promoting the development of new workspaces, in the generation of more support for existing spaces and in the promotion of partnership solutions. Frequent direct contact with the local authorities is, perhaps, the most important aspect of this. However, other stakeholders including County Enterprise Boards, LEADER groups, government departments and private developers also need to come within the ambit of the Council's advocacy.

To assist with its advocacy work, it is suggested that the Council produce, or arrange for the production of, a number of short advisory and information booklets that could be made available both on the Council's web-site and in hard copy. The following are suggested:

- ***The Art Studio Manual***

How to find, fit-out and run an artists' studio building on a shoestring

This would be aimed at the art sector and would be a highly practical, user-friendly and inspiring publication. It would provide hard and soft information on how to source, set-up, fit-out, administer and sustain an artist's studio or group of artists' studios. In terms of content it could contain chapters such as:

- Winning the argument: why studios are a great neighbourhood and social asset

- 10 tips to secure a building: persuading the landlord, planning gain, role of the local authority
- The A–Z of designing and fitting out a group studio inexpensively.
- Design and technical specifications; pitfalls; simple, cost-effective furniture and equipment solutions; ready-made studio templates and plans; DIY sound-proofing, etc. [The material in Appendix 7 would provide a good checklist of specifications]
- Management, governance, leases and contracts
- Health, safety and insurance
- Finance, funding and fundraising.

- ***A Guide to the Provision of Art Studios for Local Authorities and Private Owners***

Local authority representatives and private providers called for the Arts Council to be more proactive and forthcoming with clear information, recommendations and advice on the delivery of workspaces. This publication would help to fill that need in an attractive, persuasive and very practical way. The publication could be developed by the Arts Council alone or in conjunction with local authorities. It would have content like:

- Studios: a great planning/regeneration asset; the key benefits; why studios are a great local asset
 - Delivery mechanisms: planning gain, affordable housing mechanism, live/work solutions, ACCESS funding, etc.
 - Key principles in designing and fitting out a group studio: design and technical specifications, pitfalls, consulting with artists. [As noted above, the material in Appendix 7 would provide a good checklist of specifications]
 - 3 models of innovative delivery: Ireland and international
 - Management, governance, leases and contracts
 - 3 models of good practice
 - Health, safety and insurance
 - Finance and sustainability.
- ***Study the feasibility of offering assistance in purchasing buildings***

The group studio sector has demonstrated enormous enterprise and success in securing buildings and in refurbishing studios. Although they vary in quality, there is a

stock of currently-operating sites that are filling an important and significant need. This stock will most likely disappear if the trend of changing property usage identified in this report continues.

In some rare cases, it might be viable for a group of artists to consider buying a building when it goes on the market. However, this is unlikely to happen in the absence of sound property, financial and governance advice - and in the absence of some practical funding support. However, if these are available, the possibility of such a scenario increases.

Although many artists survive near the poverty line, they do find the resources to pay rents for studios. This review found that the higher-quality studios yield higher rents from artists. Therefore artists have some purchasing power. That power is increased when a significant number of artists pool their resources. When this is tied into the potential of delivery deriving from the planning gain mechanism outlined in Section 11.3.2 in relation to delivering new stock, in theory at least, it becomes a more viable option.

It is not within the scope of this study to do a detailed feasibility or business model for such a scenario but it would be a very useful and innovative exercise if the Council scoped out the potential of, and barriers to, this happening.

11.3.4 Development of Partnerships Between Key Stakeholders

Experience elsewhere, as illustrated by the examples outlined in Chapter 10, shows that working partnerships between key stakeholders can deliver more and better workspaces for artists. The key stakeholders in Ireland include the Arts Council, local authorities, local development agencies such as County Enterprise Boards and LEADER Groups, artists' groups, and property owners and developers. By working together in both ad hoc and longer term partnerships, these stakeholders could design, plan, develop and operate artists' workspaces to meet identified needs. Indeed, many of the suggestions made in Section 11.3.2 above involve the development or promotion of partnerships between stakeholders.

Such partnerships would involve representatives of any two or more of these stakeholder groups, and would not necessarily involve the Arts Council. However, the Council has a key role to play in preparing the ground for the creation of partnerships through advocacy, dissemination of information, research and capacity building.

Advocacy and the associated dissemination of information have already been discussed in Section 11.3.3 above. The Arts Council has a critical role to play as an advocate for the development of new workspaces, and in promoting and encouraging partnership solutions. The production and dissemination of the suggested advisory and information booklets would assist this process.

Further support can be provided through the conduct and dissemination of research on specific issues of relevance to workspace provision. This might include, for example, researching and writing-up case studies of successful initiatives taken in Ireland and overseas, and research into models of workspace provision.

Finally, there is a need for capacity-building among artists' groups to enable them to develop as potential partners in workspace projects. The evolution of a small number of artists' groups into successful workspace managers has been a feature of recent developments in Britain and further afield. A programme could be devised for artists' groups in Ireland to build their skills in project management, workspace management, finance and marketing. This could form part of the supports for professional development suggested below.

11.3.5 Supports for Professional Development

The analysis of priorities for the respondent workspaces (Section 7.2) showed that there is a very strong demand for support for professional development among workspaces. The key areas are:

- Training: in technical skills relating to art practice, but possibly even more in the areas of workspace management, finance and administration, and marketing
- Mentoring for workspaces (business-related and technical) and for artists (career-related)
- Exchange schemes with workspaces and institutions overseas
- An increase in the number of residencies available.

These are practical measures, and those involving training and mentoring could be delivered cost-effectively on a shared basis to groups of workspace providers and managers. One mechanism to consider would be the appointment of one or more technical advisers for group studios who could, perhaps, be located in an existing

resource organisation. The adviser could, inter alia, assist in pulling together the fledgling Studio Network group as a sub-group in the resource organisation (see Section 3.4).

11.4 Summary of Main Points

The following is a summary of the suggestions made in this Chapter with respect to a framework for a policy on workspace support and measures that could be taken to develop the visual artists' workspace sector.

11.4.1 Framework for a Policy on Workspace Support

Priorities

The priorities for the sector can be summarised as follows:

- Maintaining and improving the existing stock of workspaces
- Delivering new workspaces
- Advocacy for the needs of the sector including the provision of technical support, advice and information to workspace providers and managers
- Development of partnerships between key stakeholders
- Support for professional development for artists in workspaces.

Guiding Principles for Workspace Support

The following is a set of 12 practical and helpful principles that might act as a guide or framework for future policy and action with regard to devising and delivering supports to existing and new workspaces.

- 1) Supporting a diversity of delivery models, providers and partners
- 2) Supporting a diversity of solutions in terms of management models
- 3) Ensuring that public money is wisely used and applied to areas of greatest need
- 4) Ensuring that the individual uniqueness and ethos of workspaces is not undermined
- 5) Enabling long-term and indefinite tenures for artists as well as restricted terms
- 6) Ensuring that a diversity of visual art-forms is accommodated
- 7) Achieving a fair and practical geographic spread
- 8) Sustaining a commitment to promoting the highest workspace quality standards possible
- 9) Sustaining a commitment to promoting the highest possible standards of health and safety in workspaces

- 10) Encouraging a diversity of funding supports and partnerships (in addition to the Council's own funding)
- 11) Ensuring clarity and user-friendliness in funding applications, decision-making and draw-down procedures
- 12) Rewarding enterprise, dedication and successful delivery.

11.4.2 Suggested Measures

The measures suggested in this section are grouped in terms of the priorities listed above.

Maintaining and Improving Existing Space

The primary providers of continuing revenue support to workspaces are local authorities and the Arts Council.

- **Local Authorities:**
 - continue and, if possible, increase existing levels of support to workspaces
 - more local authorities to become active in supporting workspaces
 - inclusion of support for artists' workspaces in arts plans and also in city / county development plans.
- **Arts Council:**
 - continue annual funding, as at present
 - workspace 'seed funding' scheme for new and recently established workspaces
 - bursaries to be continued and possibly elaborated in a workspace bursary scheme
 - minor capital funding scheme for workspaces.

Delivering new Workspaces

- Direct investment by local authorities, and inclusion of workspace projects in Development Contribution Schemes
- Direct investment by private individuals
- Provision via property developers as planning gain initiatives (delivery of workspaces within the context of planning permission for major developments)
- ACCESS 3 funding by Dept. Arts, Sport & Tourism

- Rural and local development initiatives for conversion of farm buildings with support from LEADER and other agencies.

Advocacy

- Significant role for the Arts Council as advocate in stimulating, coordinating and advising on investment by potential partners in the delivery of new visual artists' workspaces.
- Production of advisory / information booklets
 - *The Arts Studio Manual*, for groups planning to set up a workspace
 - *A Guide to the Provision of Art Studios*, for local authorities and private owners.
- Study feasibility of offering assistance in purchasing buildings.

Partnership Development

- Promotion of and support for the development of partnerships between key stakeholders including the Arts Council, local authorities, local development agencies, artists' groups, and property owners and developers.
- The Arts Council could promote partnership initiatives through
 - advocacy
 - dissemination of information
 - research
 - capacity building among artists' groups.

Supports for Professional Development

- Training in technical skills and in workshop management, finance, administration and marketing
- Mentoring for workspaces and artists
- Exchange schemes
- Increased provision of residencies
- Appoint technical adviser(s) for group studios in existing resource organisation
- Develop Studio Network in existing resource organisation.

REFERENCES

- ACME Studios, Capital Studios, 2006, 'London Digest – a survey of artists' studio groups and organisations in London', [online] <http://www.acme.org.uk/news/capital-london-digest.pdf>
- ACME Studios, Capital Studios, 2007, 'Artists' Studios - A guide to securing, supporting and creating affordable studios in London', [online] http://www.acme.org.uk/news/artists_studios_guide.pdf
- ACME Studios, 2001, 'Bulletin: Artists in East London: Research Project', [online] <http://www.acme.org.uk/news/research-bulletin-2001.pdf>
- ACME Studios, 2006, 'A Register of Artists' Studio Groups & Organisations in England', London
- ACME Studios, Capital Studios, 2007, 'Artists' Studios: Creating Public Benefit: two London case studies', [online] <http://www.acme.org.uk/news/studios-case-studies-2006.pdf>
- Arts Council England, 'Annual Review', successive years; www.artscouncil.org.uk; www.lottery.culture.gov.uk
- Arts Council of Northern Ireland, 2006, 'Creative Connections: A 5 Year Plan for Developing the Arts, 2007 – 2010'
- Atlas, C, 2008, 'Culture and Community Development: Tough Questions, Creative Answers', Planners Network : The Organization of Progressive Planning [online] http://www.plannersnetwork.org/publications/2005_Fall/atlas.htm
- Baseman, J, 2003, 'The changing role and significance of the Artist's Studio', symposium at National Sculpture Factory, Dublin
- Belfast City Council, 2007, 'An Integrated Cultural Strategy for Belfast – Culture at the heart of our city's development'
- Burns, J, 2007, 'We've built it; why won't they come?', The Arts Council, Dublin
- Carlow Local Authorities, 2007, 'Carlow Arts Plan 2007-2010'
- Cavan County Council, 2004, 'Cavan Arts Plan 2004-2009'
- CHL Consulting Co. Ltd, 2002, 'Making Space for the Arts in Dublin & Cork : A report to Cork City Council and Dublin City Council'
- CHL Consulting Company Ltd., 2008, 'Development Paper No. 1 - Artists' Studios and Live Work Spaces', prepared for the Dublin Docklands Development Authority
- City of Boston, 2003, 'Keeping Boston's Creative Capital : A Survey of Artist Space Needs', [online] http://www.cityofboston.gov/BRA/pdf/documents/boston_artist_survey_report.pdf
- City of Santa Monica California, 2008 'Creative Capital: Santa Monica's Cultural Master Plan', [online] <http://conversation.cgu.edu/acm351/files/309/1431/Santa+Monica+Creative+Capital+Analysis.pdf>
- Cork City Council Arts Office, 2006, 'Arts and Cultural Strategy 2006-2009'
- Cork City Council, 2008, 'Cork City Development Plan 2009 - 2015 (draft)'
- Cork County Council, 2002, 'County Development Strategy 2002-2011'
- Cubey, M, 2007, 'Artists' Studios: Creating Public Benefit A Nottingham case study', National Federation of Artists' Studio Providers, [online] http://www.nfasp.org.uk/media/doc/NFASP_Nottingham_case_study.pdf
- Davies & Lindley, 2003, 'Artists in Figures: A Statistical Portrait of Cultural Occupations', Arts Council England, Research Report
- Deloitte MCS Ltd, 2006, 'Golden Thread Gallery Feasibility Study of the Redevelopment of the Henry Garrett Building - Final Report', Belfast
- Department of Arts, Sport and Tourism, 2008, 'Statement of Strategy 2008 - 2010'
- Department of Arts, Sport and Tourism, 2008, 'Arts and Culture Plan'
- Donegal County Council, 2006, 'County Donegal Development Plan 2006-2012'
- Dublin City Council, 2004: Development Contribution Scheme 2004-2009, www.dublincity.ie/Planning
- Dublin City Council Arts Office, 2008, 'Arts Funding'
- Dublin City Council Arts Office, 2008, 'Arts Services Plan 2006 - 2009'
- Dublin City Council, 2005, 'Dublin City Development Plan, 2005–2011'

- Dublin City Council, 2007, '*Maximising the City's Potential - A Strategy for Intensification and Height - Draft*'
- Dublin Docklands Development Authority, 2008, '*Dublin Docklands Area Master Plan 2008*'
- Dun Laoghaire-Rathdown County Council, 2007, '*Arts Strategy 2007-2010*'
- Fatima Groups United, 2006, '*Dream, Dare, Do - A Regeneration Learning Manual*'
- Fingal County Council Arts Office, 2006, '*Fingal Arts Plan 2006-2010*'
- Fingal County Council Arts Office, 2007, '*Questionnaire, Feasibility Study on Artists Studios*'
- Finnish Artists Studio Foundation, 2008: [online] <http://www.artists.fi/studio/english/index.html>
- Florida, R. & Tingali, I., 2004, '*Europe in the Creative Age*'
- Galway City Council Arts Office, 2002, '*Arts Policy 2002-2004*'
- Galway County Council Arts Office, '*Galway County Arts Plan 2006-2009*'
- Glinkowski, P, 2002, '*Open Studios: A Gem Worth Polishing*', the Arts Council England, London
- Hargreaves McIntyre, M, 2003, '*Taste Buds: The Art Market Studios*', the Arts Council England
- Government of Ireland: Planning and Development Act, 2000, www.irishstatutebook.ie
- Government of Ireland: Arts Act, 2003, www.irishstatutebook.ie
- Government of Ireland National Development Plan 2007-2013
- Hayman, K, 2002, '*Open Studios - Survey of Events, Conclusions and Recommendations*', Yorkshire Arts
- Laois County Council, 2006, '*Laois Arts Plan 2006-2011*'
- Leitrim County Council, 2006, '*The Arts Strategy 2006-2010*'
- Limerick City Council, 2002, '*Limerick Integrated Arts Strategy*'
- Limerick City Council, 2008, '*Limerick City Centre Strategy 2008*'
- Limerick County Council, 2005, '*Limerick County Development Plan 2005-2011*'
- Louth County Council, 2006, '*Louth Arts Plan 2006-2008*'
- Lynch, J, 2008, '*A Practical Guide to Setting up a Studio Space*', Visual Artists Ireland
- Markusen, A, '*Artists as Community Developers*', Progressive Planning Magazine, No. 1, 2005: 1, 7-9.
- McGill, N, 2006, '*An Irregular Idea*', Guerilla, Ottawa Culture at Ground Level Magazine, Issue 9, Sept. 2006, [online] http://www.getguerilla.ca/index.php?option=com_content&task=view&id=20&Itemid=75
- Ministry of Education, Culture and Science, 2002, '*Key Figures 2002 – 2006, Education, Culture and Science in the Netherlands*', The Hague
- Ministry of Education, Culture and Science, 2006, '*Cultural Policy in the Netherlands*', The Hague
- National Federation of Artists' Studio Providers (NFASP), 2008, Various issues of '*Newsletter Per Sq Ft*', London
- Netherlands' Council for Culture, 2007, '*Innovate, participate! A Cultural policy agenda for the Netherlands*', The Hague
- Offaly County Council, 2007, '*Offaly County Arts Plan 2007-2011*'
- Parker, S, & Trapnell, S, 2001, '*Urban development picture includes artists*', Special section in Seattle Daily Journal of Commerce, August 9th, Seattle, USA
- Phelan, A, 2008, '*I'm thinking of getting a studio*', Visual Artists Ireland, [online] http://www.visualartists.ie/sfr_infopool_pp_studios.html
- Plimpton, J, 1995, '*Live/Work Space: Housing for Artists in your Community*', Monographs Vol 4, No. 7, National Assembly of Local Arts Agencies, Washington DC, USA
- PricewaterhouseCoopers, 2005: '*Old Museum Arts Centre: Economic Appraisal of Development Options*', ACNI
- Roscommon County Council, 2004, '*Roscommon County Arts Plan 2004-2007*'
- Scottish Arts Council, 2003, '*Making their mark: An audit of visual artists in Scotland*'
- Scottish Arts Council, 2007, '*Corporate Plan 2007-2009*', www.scottisharts.org.uk
- Scottish Arts Council, '*Annual Review*', successive years; www.scottisharts.org.uk
- Scottish Arts Council: www.scottisharts.org.uk/1/latestnews/1004075.aspx
- Sligo County Council, 2007, '*County Sligo Arts Plan 2007-2012*'
- South Dublin County Council, 2006, '*The South Dublin Arts Plan 2006-2010*'

- South Tipperary County Council, 2002, '*The South Tipperary Arts Strategy 2002-2005*'
- The Arts Council, 2005 '*Consultation for Partnership for the Arts, Phase 1, Artists' Studios*'
- The Arts Council, 2005, '*Consultation for Partnership for the Arts, Phase 1, Visual Art*'
- The Arts Council, 2005, '*Partnership for the Arts: Arts Council Goals 2006 –2010*'
- The Arts Council, 2005, '*Resource Organisations: Policy Document*'
- The Arts Council, 2006 '*Annual Review 2006*'
- The Arts Council, 2006, '*Partnership for the Arts in Practice 2006-2008*'
- The Arts Council, 2006, '*The Public and the Arts 2006*'
- The Arts Council, 2008, '*Arts and Culture Plan, 2008*'
- The Arts Council, 2008, '*Supports for Artists 2008*'
- The City of Boston and The Metropolitan Area Planning Council, 2007, '*A Time Like No Other: Charting the Course of the Next Revolution: Boston Indicators Report 2004-2006*', Boston, USA
- The Fatima Regeneration Board, 2005, '*8 Great Expectations - A Landmark and Unique Social Regeneration Plan for Fatima Mansions*', prepared by John Whyte, Dublin
- The Mayor's Cultural Strategy, 2004, '*London Cultural Capital: Realising the Potential of a World-Class City*'
- The Urban Institute, 2002, '*Culture Counts in Communities - A Framework for Measurement*', by Maria-Rosario Jackson, Ph.D. , Joaquin Herranz Jr. , Washington DC, USA
- University of Leeds, 2005, '*Visual artists in shared workspace – sources and facilities*', The Arts Council England
- Visual Artists Ireland (VAI), 2006, '*The Visual Artists News Sheet*', Studio Survey
- Visual Artists Ireland, 2003-2008, '*The Visual Artists' News Sheets*'
- Westmeath County Council, 2003, '*Westmeath County Arts Plan 2003-2009*'
- Wexford County Council, 2005, '*County Wexford Arts Plan 2005-2009*'
- Wicklow County Council, 2003, '*Wicklow Arts Plan 2003-2006*'
- www.waspstudios.org.uk

12. APPENDICES

Appendix 1

List of People and Organisations Consulted

A1. LIST OF PEOPLE AND ORGANISATIONS CONSULTED

Contacts	Organisation
Mary Cloake	The Arts Council
Stephanie O'Callaghan	The Arts Council
Claire Doyle	The Arts Council
Toby Dennett	The Arts Council
Val Balance	The Arts Council
Valerie Connor	Visual Arts Adviser to the Arts Council
Iain Davidson	Arts Council of Northern Ireland
Rosaleen Molloy	Association of Local Authority Arts Officers
Aisling Prior	Boiler House Contemporary Art Institute
Liz Meaney	Cork City Council
Kevin Terry	Cork City Council
Niall Ó Donnchú	Department of Arts, Sport & Tourism
Peadar Caffrey	Department of Arts, Sport & Tourism
Donal Moran	Department of Culture, Arts and Leisure, Northern Ireland
Alice McCartney	Derry City Council
Mary McCarthy	Dublin Docklands Development Authority
Jack Gilligan	Dublin City Council
Jim Doyle	Dublin City Council
Dick Gleeson	Dublin City Council
Siobhán O'Connor	Dublin City Council
Sheelagh Daly	Dublin City Enterprise Board
Rory O'Byrne	Fingal County Council
James Harrold	Galway City Council
Conal Harvey	Harcourt Developments
Helen O'Donoghue	IMMA
Mary Butler	Kilkenny County Council
Caoimhin Corrigan	Leitrim County Council
Aoife Flynn	Model Arts and Niland Gallery
Sean O'Laoire	Murray O'Laoire Architects
Val Millington	National Federation of Artists' Studio Providers
Brian Maguire	NCAD
Brenda O'Neill	Queen Street Studios, Belfast
Pat Murphy	RHA
Amanda Catto	Scottish Arts Council
Michelle Salerno	Arts Council England
Orla Scannell	South Dublin County Council
Jacinta Lynch	Studio Network
Dermot McLaughlin	Temple Bar Cultural Trust
Brian Moran	Urban Capital
Noel Kelly	Visual Artists Ireland
Mick Wallace	Wallace Construction
Alison Fullerton	WASPS
Rachel Finnegan	Waterford Institute of Technology
Ann Davoren	West Cork Arts Centre
Alice Maher	Artist
Sean Hillen	Artist
Gerard Byrne	Artist
Paddy Campbell	Artist
Mark Garry	Artist
Clare Langan	Artist
Dorothy Cross	Artist
Claire Carpenter	Artist
Aisling Flynn	Artist
Meg Morley	Artist
Nick Millar	Artist
Jenny Brady	Artist
Liesbeth Bik	Artist
Jos van der Pol	Artist

Appendix 2A

Research Methods

A2A. RESEARCH METHODS

Survey of Workspaces

The principal element of the research programme was the survey of workspaces. This involved the following tasks:

- Identification of Survey Population:** the study team endeavoured to include in the survey all workspaces in Ireland that come within the scope of the review, as specified by the Terms of Reference and set out in Section 1.3. The starting point for determining the survey population was the Visual Artists' Studio Database maintained by Visual Artists Ireland and Studio Network. The team identified additional sites with the assistance of the Steering Group, Advisory Group, inquiry among artists and local authorities, and documentary research. A final list of 84 eligible sites was established. Of this number, it was found that 11 sites were outside the scope of the study and a further five were closed (although two of these will reopen after refurbishment). This brought the effective population down to 68, of whom 62 participated in the survey representing a response rate of 91.2%. This high response rate produces a correspondingly high level of confidence in the accuracy of the survey findings with a confidence interval of 2.11 at a 95% confidence level. The survey outcome is summarised in Table A2.1 below.

Table A2.1: Workspace Survey Outcome

Total Mail-Out	84
Not Applicable *	16
Effective Population	68
Respondents	62
Response Rate	91.2%

*Not applicable: Closed: 5 (2 will reopen)
 Outside scope: 11

- Questionnaire Design:** a detailed questionnaire was drafted, using the Terms of Reference, discussions with the Steering Group and initial consultations with artists to inform the content and structure. The draft questionnaire was reviewed with the Steering Group and piloted among a small sample group of workspaces to test for clarity, relevance and ease of completion. Following this process, the questionnaire was finalised and sent to each of the 84 workspaces on the list.

A copy of the questionnaire is provided in Appendix 3. It comprises 68 questions structured into 10 sections. Some 20 of the questions are subdivided into two or more parts. The majority of questions are closed and, where possible, multiple-choices are presented to facilitate completion and analysis. A number of questions allow for comments to be added by respondents and there are also a number of open-ended questions intended to obtain the views of respondents on key issues.

The structure of the questionnaire is as follows:

- **Part 1:** Basic information on the category and capacity of the workspace
- **Part 2:** Details of the size and facilities of the workspace
- **Part 3:** Ownership and property tenure
- **Part 4:** The building, health and safety, and environment
- **Part 5:** Artists' tenure within the workspace
- **Part 6:** Management and organisation
- **Part 7:** Finance
- **Part 8:** Public engagement in outreach activities etc.
- **Part 9:** Professional development activities
- **Part 10:** Issues (strengths, weaknesses, future development priorities etc.)

The survey findings are presented in Chapters 4 through 7, broadly in the same sequence as the above structure, with the exception that Part 3 is taken with Parts 6 and 7, and Part 5 with Parts 8 and 9. This is felt to give a more logical flow to the report.

- **Survey Implementation:** the survey was implemented by telephone interview. All of the workspaces identified by the team were sent a copy of the questionnaire with a covering letter explaining the purpose of the survey and requesting their participation. This was followed by a telephone call from a member of the study team during which the eligibility of the workspace was established and an appointment made for the telephone interview. The interviews themselves generally took an average of about 45 minutes to complete.
- **Data Entry and Analysis:** the quantitative data from the 62 completed questionnaires were coded and entered into an Excel spreadsheet to facilitate statistical analysis. The qualitative data were recorded in Microsoft Word with each comment associated with the corresponding questionnaire number. Once data entry was complete, it was independently checked for accuracy, and gaps or ambiguities

clarified by reference to the original questionnaires and the relevant survey team members. Where necessary, respondents were re-contacted to obtain further information or explanations.

- **Confidentiality:** a guarantee of confidentiality was given to all survey respondents, and this was emphasised both in correspondence and during the course of the interviews. CHL will not release the completed questionnaires to any other person or organisation and our report does not identify any individual respondent.

Site Visits

The second phase of the survey of workspaces involved visits by team members to a sample of 20 of the workspaces that were included in the survey. The purpose of the site visits was to:

- Create a photographic record of a cross-section of workspaces in Ireland
- Facilitate a broader qualitative discussion with a cross-section of studio providers; in most instances, the visiting study team member met with a group of artists on-site.

The selection of the sample of sites to be visited was made in consultation with the Steering Group with a view to generating a sample that was broadly representative of the overall population of workspaces in terms of type, location, size, ownership and management.

The photography was intended to create a documentary record of the sites, covering their physical condition and their use as artists' workspaces. Briefing notes for the conduct of site visits, covering both the photography and on-site discussions, were prepared for the study team. The team members worked to an agreed shot list and the sites signed photographic release forms to permit use of the photographs in the context of this review. The collection of photographs from the site visits was edited by the study team photographic director and delivered in soft copy to the Arts Council.

Consultative Programme

Members of the study team consulted 58 individuals and organisations in Ireland and abroad. These included artists, local authorities, State agencies, colleges of art, artists' associations and property developers. Most of the consultations were face-to-face, with a number (c.15) being conducted by telephone. The goal of the consultative programme was to cover a wide range of stakeholders who would both provide valuable information

and a wide range of experience, perspectives and opinions. The list of people to be consulted was discussed with the Steering Group, and is provided in Appendix 1.

The consultations were semi-structured in accordance with guidelines issued to all team members. During the course of the meetings, the team had the opportunity to discuss a very wide range of issues relating to the provision of artists' workspaces. The relevant experience and views of all of those consulted were made clear and, in many cases, detailed documentation was provided to the team.

A notice of the commissioning of the review and its objectives was placed in the Arts Council's newsletter and on its website in January, 2008, giving CHL as the contact point. The notice attracted some 47 responses, including 22 workspaces, 22 individual artists and 3 planned workspaces. These workspaces and artists were subsequently included in the surveys.

Survey of Artists

A separate survey of individual artists was conducted to augment the qualitative information gathered by the survey of workspaces and during the consultative programme. The emphasis in this survey was on the artists' existing workspaces, the issues of securing and holding onto workspaces, their future needs and related matters. A draft questionnaire was reviewed with the Steering Group and piloted to a small group of artists. A copy of the questionnaire is included in Appendix 4.

Following this process, the self-completion questionnaire was finalised and issued via email to 276 artists spread around the country with the helpful assistance of Visual Artists Ireland. The sample was structured by VAI as being representative of the geographic spread of visual artists, with candidates for inclusion being selected at random within each county group. Some 61 responses were received, representing a response rate of 22%, which was within the expected range given the sector, subject and length of the questionnaire. The primary purpose of the survey was to provide additional qualitative input to the Review rather than to achieve a representative quantitative analysis, and this goal has been accomplished. Statistical testing shows that the geographical distribution of survey respondents was consistent with that of the total sample. However, the responses cannot be considered to be statistically representative of all visual artists in terms of age, type of practice etc., and the results should be considered accordingly.

The key findings from the artists' survey are included in Chapter 9. The results of the statistical analysis of the completed questionnaires are provided in Appendix 5. [As with the survey of workspaces, the quantitative data were coded and entered onto an Excel spreadsheet, while the qualitative data were recorded in Microsoft Word document.]

As in the case of the Survey of Workspaces, a guarantee of confidentiality was given to all participants in the survey.

Documentary Research

The team gathered and studied a large number of published and unpublished reports, papers, articles and other documents of relevance to the review. The Arts Council supplied an extensive selection of documents and references, and further material was obtained by CHL, through direct and on-line research. The material gathered assisted with the development of the workspace survey questionnaire and also in identifying workspaces, approaches to provision in Ireland and elsewhere, and the issues affecting such provision. A list of references is provided at the end of the main report.

International Research

The international research was conducted primarily by a member of the team based in London, who is directly involved in workspace provision and management. Much of the focus in his research was on workspace provision strategies in Britain. This was augmented by case studies of provision elsewhere. The main findings are taken into account in Chapter 10, where further comparative material has been added by other members of the study team.

The information on provision in Britain was gathered primarily by desk research supplemented by direct enquiry among key informants. Information on case-studies elsewhere was also largely gathered by desk research supplemented by direct contact by telephone with the sites in question.

Appendix 2B

Study Team, Steering Group & Advisory Group

A2B. STUDY TEAM, STEERING GROUP AND ADVISORY GROUP

- CHL Study Team:**
- Michael Counahan (team leader)
 - Paul Bayley (UK)
 - Ursula Celano
 - Ali Curran
 - Siobhán McMahon
 - Ruairí Ó Cúiv
 - Charlie O'Neill
 - Sarah Pierce
- Steering Group:**
- Claire Doyle, Head of Visual Arts, Arts Council
 - Valerie Connor, Visual Arts Adviser to the Arts Council
 - Toby Dennett, Head of Artists' Supports, Arts Council
 - Sue Leigh Doyle, Research Adviser to the Arts Council
- Advisory Group:**
- Aideen Barry, artist
 - Caoimhin Corrigan, Arts Officer, Co. Leitrim
 - Susan MacWilliam, artist
 - Jacinta Lynch, Broadstone Studios.

Appendix 3

Survey of Visual Artists' Workspaces Questionnaire

CHL Consulting Company Ltd.
 40 Northumberland Avenue
 Dun Laoghaire, Co. Dublin
 Tel: 01-2844760 Fx: 01-2844775
 Email: smcmahon@chl.ie

Q. No.

SURVEY OF VISUAL ARTISTS' WORKSPACES Questionnaire

The Arts Council has commissioned a team led by CHL Consulting Company Ltd. to conduct a review of visual artists' workspaces in Ireland. The review covers group studios accommodating more than 3 working artists working on site, residencies that cater for one or more visual artists at any one time, shared workspaces and local authority venues or buildings that contain one or more studios for visual artists. **This review is of vital importance in highlighting key issues with regard to artists' workspaces, and in strengthening future provision. It will assist the Arts Council with the development of a policy to support and advocate for an appropriate future provision of sustainable and practical workspaces for visual artists.**

It is essential that we obtain comprehensive information and views from all workspace providers/operators. **The survey is confidential and CHL will not release completed questionnaires to any other person or organisation, and our report to the Arts Council will aggregate the information so that individual respondents will not be identified.**

The survey will be completed by telephone interview, using this questionnaire. A member of CHL's team will call you to confirm your participation and to arrange a suitable date and time for the interview. The interview will take approximately 30 minutes to complete. The members of the team are: Michael Counahan, Siobhán McMahon, Charlie O'Neill, Ali Curran, Sarah Pierce, Ruairí Ó Cúiv and Ursula Celano.

Please call Michael Counahan or Siobhán McMahon at CHL (tel: 01 284 4760, email: smcmahon@chl.ie) if you have any queries.

PART 1: BASIC INFORMATION

Name of Workspace: _____

Contact Name: _____

1a) Is the workspace a residency? Yes No

b) or does it include a residency? Yes No

- 2) Does the workspace comprise: *(tick all that apply)*
- a) individual studios / workspaces *(single occupancy)*
 - b) shared studios / workspaces *(for two or more occupants)*
 - c) shared production facilities *(for multiple users)*

3) If *individual studios / workspaces*, - how many studio spaces? _____
 - how many artists can be accommodated at one time? _____

4) If *shared production facilities*, how many artists are members? _____

- 5) What categories of visual artists are accommodated? *(tick all that apply)*
- painters
 - sculptors
 - printmakers
 - new media / digital artists
 - ceramicists
 - Other *(please specify)* _____
 - photographers
 - installation artists
 - performance artists
 - craft / design workers
 - _____

6) Do you allocate a studio / workspace specifically for visiting artists? Yes No

7a) Does the workspace include residential accommodation? Yes No

b) If Yes, how many artists can be accommodated? _____

PART 2: DETAILS OF WORKSPACES (Complete either 2A or 2B)

PART 2A: INDIVIDUAL STUDIOS / WORKSPACES (incl. residencies)

8) What floor areas are the studios / workspaces (approx) in sq. feet or sq. metres? _____

9) What is the average ceiling height (approx) of the studios? _____ ft _____ m.

10) What facilities are provided in the studios? (tick all that apply)

- central heating	<input type="checkbox"/>	- natural light	<input type="checkbox"/>
- telephone connection	<input type="checkbox"/>	- natural ventilation	<input type="checkbox"/>
- electrical supply	<input type="checkbox"/>	- extractors	<input type="checkbox"/>
- gas supply	<input type="checkbox"/>	- facilities for hanging work	<input type="checkbox"/>
- water supply and sink	<input type="checkbox"/>	- broadband	<input type="checkbox"/>
- individual ESB / gas meters	<input type="checkbox"/>	- benches/tables	<input type="checkbox"/>
- adjustable lighting	<input type="checkbox"/>	- 24-hour access	<input type="checkbox"/>
- living accommodation	<input type="checkbox"/>		

(if yes, how many living spaces) _____

- Other (please specify) _____

11) What shared facilities are available to artists? (tick all that apply)

- use of computer facilities	<input type="checkbox"/>	- visitor reception area	<input type="checkbox"/>
- use of telephone	<input type="checkbox"/>	- technician/technical support	<input type="checkbox"/>
- toilets	<input type="checkbox"/>	- framing workshop/tools	<input type="checkbox"/>
- showers	<input type="checkbox"/>	- digital/editing equipment	<input type="checkbox"/>
- kitchen facilities	<input type="checkbox"/>	- dark room	<input type="checkbox"/>
- library / resource room	<input type="checkbox"/>	- kiln	<input type="checkbox"/>
- water supply and sink	<input type="checkbox"/>	- print making equipment	<input type="checkbox"/>
- informal social space	<input type="checkbox"/>	- exhibition space	<input type="checkbox"/>
- storage space	<input type="checkbox"/>	- artists' materials	<input type="checkbox"/>
- meeting room	<input type="checkbox"/>		

- Other, including specialist equipment (please specify) _____

12) Are the studios fully accessible for people with disabilities? Some All None

PART 2B: SHARED PRODUCTION FACILITIES

13) What is the approximate floor area of the facility? _____ ft² _____ m²

14) What is the approximate ceiling height? _____ ft _____ m

15) What facilities are available? *(tick all that apply)*

- heating	<input type="checkbox"/>	- natural ventilation	<input type="checkbox"/>
- telephone	<input type="checkbox"/>	- extractors	<input type="checkbox"/>
- computer	<input type="checkbox"/>	- technician / technical support	<input type="checkbox"/>
- toilets	<input type="checkbox"/>	- print making equipment	<input type="checkbox"/>
- showers	<input type="checkbox"/>	- digital / editing equipment	<input type="checkbox"/>
- water supply and sink	<input type="checkbox"/>	- dark room	<input type="checkbox"/>
- kitchen facilities	<input type="checkbox"/>	- exhibition space	<input type="checkbox"/>
- informal social space	<input type="checkbox"/>	- artists' materials	<input type="checkbox"/>
- storage space	<input type="checkbox"/>	- broadband	<input type="checkbox"/>
- meeting room	<input type="checkbox"/>	- 24-hour access	<input type="checkbox"/>
- natural light	<input type="checkbox"/>		
- Other, including specialist equipment <i>(please specify)</i>			<input type="checkbox"/>

16) Is the facility fully accessible for people with disabilities? Yes No

PART 3: OWNERSHIP AND TENURE

17) In what year was the workspace established? _____

18) What is your title to the workspace? own
rent
rent free

19a) If you rent the workspace, what is the rent? € _____ per week / month / year *(please circle period)*

b) Do you have a lease? Yes No

c) or a licence? Yes No

d) If you have a lease or licence, what is its term? _____ years

e) When will the lease/licence expire? _____

f) Do you expect it to be renewed? Yes No

20a) If you don't have a lease or licence, what is the notice period for termination? _____

b) Have you requested a lease or licence? Yes No

c) If *No*, why has no lease or licence been granted? _____

PART 4: THE BUILDING, HEALTH AND SAFETY AND ENVIRONMENT

21) Does the workspace occupy a) part of a building b) an entire building

22) Approximately how old is the building?
 1-10 years 25-50 years
 10-25 years Older than 50 years

23) Is the workspace in a) a purpose-built building
 b) a building informally converted from another use
 c) a building professionally converted from another use

24) What was the most recent previous use of the building?
 - factory - retail
 - warehouse - residential
 - offices - educational
 - Other (please specify) _____

25) Has the workspace a policy on a) disposal of hazardous waste? Yes No
 b) recycling?
 c) emission control?
 d) energy efficiency?

Any comments? _____

26a) Is there a safety statement in place for the workspace? Yes No
 b) Have the premises been assessed for fire safety? Yes No
 c) Could any aspect of the building be considered unsafe? Yes No

Any comments? _____

27) Has the workspace? - public liability insurance
 - employers liability insurance
 - building insurance
 - contents insurance

28) Are artist tenants required to take out their own insurances? Yes No

		Yes	No
29) With regard to safety / security, please identify the measures in place at the workspace:	a) locks on individual studios / workspaces	<input type="checkbox"/>	<input type="checkbox"/>
	b) locks on external access doors	<input type="checkbox"/>	<input type="checkbox"/>
	c) intruder alarm system	<input type="checkbox"/>	<input type="checkbox"/>
	d) staffed reception desk	<input type="checkbox"/>	<input type="checkbox"/>
	e) security company services	<input type="checkbox"/>	<input type="checkbox"/>
	f) external security lighting	<input type="checkbox"/>	<input type="checkbox"/>
	g) fire alarm	<input type="checkbox"/>	<input type="checkbox"/>
	h) sprinkler system	<input type="checkbox"/>	<input type="checkbox"/>
	i) internal fire doors	<input type="checkbox"/>	<input type="checkbox"/>
	j) fire extinguishers	<input type="checkbox"/>	<input type="checkbox"/>
	k) fire escape	<input type="checkbox"/>	<input type="checkbox"/>
k) Other (please specify)	_____	<input type="checkbox"/>	<input type="checkbox"/>
	_____	<input type="checkbox"/>	<input type="checkbox"/>
30) Any other comments?	_____		

PART 5: ARTISTS' TENURE

31) What is the policy of the workspace with regard to studio / residency / workspace allocation?

- membership	<input type="checkbox"/>	- registration / waiting list	<input type="checkbox"/>
- public advertisement / call for submissions	<input type="checkbox"/>	- individual application	<input type="checkbox"/>
- by invitation	<input type="checkbox"/>		
- Other (please specify)	_____		<input type="checkbox"/>
	_____		<input type="checkbox"/>

32) What are the criteria for eligibility for a workspace?

33a) Is there a formal application assessment process? Yes No

b) If Yes, please describe: _____

34) What is a) the current rent for the studios / workspaces? € _____ p.w. / p.m. / year (please circle period)

or b) fees for use of facilities? € _____ per week / month / year (please circle period)

35a) What is the average period of tenure for artists? _____

b) What is the range of periods of tenure? _____

36a) Do artists have individual leases or licences? Yes No

b) If Yes, are these leases or licences renewable? Yes No

c) If Yes, how many times may an artist renew? _____

37) What do you see as the advantages, if any, of leases/licences for artists?

.....

38) On average, how long have individual artists rented studios or been users of the production facilities?

39) During the past 3 years, have inquiries for workspaces:

- risen
- stayed the same
- fallen

40a) Is there a waiting list for studio / workshop space? Yes No

b) If Yes, how many artists are currently on the list?

c) If Yes, during the past 3 years, has the waiting list:

- grown
- stayed the same
- shrunk

41a) Is there a formal process for gathering feedback from artists during and / or on completion of their tenure / residency? Yes No

b) If Yes, please describe:

.....

PART 6: MANAGEMENT AND ORGANISATION

42) What is the formal structure of the organisation that manages the workspace?

- local authority
- statutory or state body
- company limited by guarantee
- Other (please specify)
- trust
- cooperative society
- association with written constitution
- individuals/sole traders/collective (with no constitution)

43a) Do artists contribute (time, equipment, labour) to the running of the workspace? Yes No

b) If Yes, how often? frequently sometimes rarely

44a) Is there a board or committee with overall responsibility for the organisation? Yes No

b) If Yes, how many people are on the board / committee?

c) What is the term of office for members of the board / committee? years

d) How many terms may a board / committee member serve?

e) Are artist tenants represented on the board/committee? Yes No

f) If Yes, how many artist tenants are represented?

45) How many people are engaged in managing the workspace?

a) Paid	Part-time	Full-time
b) Volunteer	Part-time	Full-time

46) What are the categories of staff? (actual numbers)

	Paid Part-time	Paid Full-time	Volunteer Part-time	Volunteer Full-time
- General manager / Director	_____	_____	_____	_____
- Administrator	_____	_____	_____	_____
- Finance/Accounts	_____	_____	_____	_____
- Technician	_____	_____	_____	_____
- Property Maintenance	_____	_____	_____	_____
- Studio Manager/Artists' Liaison	_____	_____	_____	_____
- Education Officer	_____	_____	_____	_____
- Other (please specify)	_____	_____	_____	_____

47) Any other comments? _____

PART 7: FINANCE

48) How was the establishment of the workspace financed? (tick all that apply)

- artists' private/own funds	<input type="checkbox"/>	- other loans	<input type="checkbox"/>
- grants	<input type="checkbox"/>	- donations/sponsorship	<input type="checkbox"/>
- parent organisation	<input type="checkbox"/>	- gifted privately	<input type="checkbox"/>
- bank loans	<input type="checkbox"/>	- space supplied by local authority	<input type="checkbox"/>
- Other (please specify)	_____		<input type="checkbox"/>
			<input type="checkbox"/>

49) Does the workspace receive ongoing grant support?

a) never	<input type="checkbox"/>
b) occasionally	<input type="checkbox"/>
c) annually	<input type="checkbox"/>

50a) What was the total income of the workspace in 2007? € _____

b) Please estimate the breakdown of the workspace's income in 2007 by source?

	%
- rents / membership fees	_____
- local authority	_____
- Arts Council	_____
- sponsorship / donations	_____
- personal contributions	_____
- Other	_____
	100%

c) Please describe any major changes in the composition of income by source during the past 3 years:

61) Does the workspace have a professional development programme for artists? Yes No

b) If Yes, please indicate the type of activities included in the programme:

- seminars
- lectures
- mentoring
- Other (please specify) _____
- demonstrations
- training courses

62) Does the workspace offer any bursary or residency award? Yes No

If Yes, please describe _____

PART 10: ISSUES

63) What are the main strengths of the workspace? (tick all that apply)

- quality of workspace
- equipment available
- ethos
- opportunity for artists to make work
- security of tenure for artists
- Other (please specify) _____
- support services
- interaction / mutual support between artists
- information sharing
- affordable for artists

Comments: _____

64) What are the main weaknesses of the workspace? (tick all that apply)

- location
- access
- studios too small
- not enough workspace
- poor equipment
- Other (please specify) _____
- bad state of building
- lack of funds
- unhealthy working conditions
- no security of tenure
- inadequate staffing

Comments: _____

Appendix 4

Survey of Visual Artists' Questionnaire

CHL Consulting Company Ltd.
 40 Northumberland Avenue
 Dun Laoghaire, Co. Dublin
 Tel: 01-2844760 Fx: 01-2844775
 Email: smcmahon@chl.ie

Q. No.

REVIEW OF VISUAL ARTISTS' WORKSPACES
Survey of Artists

The Arts Council has commissioned a team led by CHL Consulting Company Ltd. to conduct a review of visual artists' workspaces in Ireland. The review covers group studios accommodating more than 3 working artists working on site, residencies that cater for one or more visual artists at any one time, shared workspaces and local authority venues or buildings that contain one or more studios for visual artists. This review is of vital importance in highlighting key issues with regard to artists' workspaces, and in strengthening future provision. It will assist the Arts Council with the development of a policy to support and advocate for an appropriate future provision of sustainable and practical workspaces for visual artists.

It is essential that we obtain the views of professional artists on this matter. The survey is confidential and the questionnaire may be completed anonymously. CHL will not release completed questionnaires to any other person or organisation, and our report to the Arts Council will not identify any individual respondent.

The questionnaire may be completed on screen. Alternatively, it may be printed off and completed by hand. Please return the questionnaire directly to CHL by e-mail, post or fax by Friday, 25th April, 2008, addressed to Siobhán McMahon (smcmahon@chl.ie). Please call Michael Counahan or Siobhán McMahon at CHL (tel: 01 284 4760; fax: 01 284 4775) if you have any queries.

PART 1: ABOUT YOURSELF

Name

(only if you wish to give it):

.....

1) Gender: Male Female 2) Age: 18-30 31-45 46-60 Over 60

3) County of Residence:

.....

4) Your principal practice:

- painting
- sculpture
- printmaking
- photography
- Other (please specify)

- installation
- performance / live art
- new media / digital art
-
-

5) Number of years as a practising, professional artist:

.....

6a) Do you earn income from employment other than art? Yes No

b) If Yes, what type of employment?

.....

PART 2: YOUR WORKSPACE

7a) Do you have your own workspace? Yes No [If No, skip forward to Q.15]

b) If Yes, in what county?

.....

8a) What is the approximate floor area of your workspace in square feet or square metres?

..... ft² or m²

b) What is the approximate ceiling height of your workspace in feet or metres?

..... ft or m

9) What type of workspace is yours:

- workspace within your home
- workspace on your property, detached from your home
- individual workspace remote from your home
- individual workspace within a studio complex
- individual workspace within a shared production facility
- other (please specify)

.....

10) Do you share your individual workspace with other artists? Yes No

b) If Yes, how many other artists?

11) What facilities do you have in your workspace? (tick all that apply)

- heating <input type="checkbox"/>	- natural ventilation <input type="checkbox"/>
- telephone connection <input type="checkbox"/>	- extractors <input type="checkbox"/>
- electrical supply <input type="checkbox"/>	- broadband <input type="checkbox"/>
- gas supply <input type="checkbox"/>	- 24-hour access <input type="checkbox"/>
- water supply and sink <input type="checkbox"/>	- fire alarm / smoke alarm <input type="checkbox"/>
- adjustable lighting <input type="checkbox"/>	- burglar alarm <input type="checkbox"/>
- natural light <input type="checkbox"/>	
- Other, incl. technical (please specify) <input type="checkbox"/>	

.....

12) How would you describe the location of your workspace?

Rural Town City centre Suburban City fringe

13) What are the main strengths of the workspace? (tick all that apply)

- quality of workspace <input type="checkbox"/>	- affordable <input type="checkbox"/>
- equipment <input type="checkbox"/>	- opportunity to make work <input type="checkbox"/>
- location <input type="checkbox"/>	- peer sharing / networking <input type="checkbox"/>
- access <input type="checkbox"/>	- support programmes / residencies <input type="checkbox"/>
- security of tenure <input type="checkbox"/>	- contents / liability insurance <input type="checkbox"/>
- Other (please specify) <input type="checkbox"/>	

.....

Comments:

.....

14) What are the main weaknesses of the workspace? (tick all that apply)

- location <input type="checkbox"/>	- poor equipment <input type="checkbox"/>
- access <input type="checkbox"/>	- bad state of building <input type="checkbox"/>
- too small <input type="checkbox"/>	- unhealthy working conditions <input type="checkbox"/>
- no or inadequate heating <input type="checkbox"/>	- no security of tenure <input type="checkbox"/>
- high cost <input type="checkbox"/>	
- Other (please specify) <input type="checkbox"/>	

.....

Comments:

.....

15a) Are you a member of a group studio? Yes No

b) If No, would you be interested in joining one? Yes No Maybe

16a) Can you access shared technical production facilities? Yes No Sometimes

b) If Yes or *Sometimes*, are the facilities adequate? Yes No Partly

c) If they are only partly or not adequate, what are the shortcomings?

.....

.....

.....

PART 3: TENURE

17a) Do you own or rent your workspace, or pay a membership fee?

b) Are you currently taking part in a residency at this workspace? Yes No

18a) If you rent the workspace, how much is the rent? € p.week p.month year

b) Does the rent include? electricity heating insurance (*tick all that apply*)

c) Do you have a lease? Yes No

d) or a licence? Yes No

e) If you have a lease or licence, what is its term? years

f) When will the lease/licence expire?

g) Do you expect it to be renewed? Yes No

h) If it is not going to be renewed, why not?

19a) If you don't have a lease or licence, is there a notice period for termination in writing?

b) Have you requested a lease or licence? Yes No

c) If *No*, why has no lease or licence been granted?

.....

.....

20a) How long have you been at this workspace? years

b) How long do you expect to stay (from now) years

c) How long would you like to stay (from now) years

21) What was the process for gaining your workspace?

- invitation	<input type="checkbox"/>	- informal direct approach to owner	<input type="checkbox"/>
- responded to advertisement	<input type="checkbox"/>	- passed on from previous user/tenant/owner	<input type="checkbox"/>
- formal application to owner/manager	<input type="checkbox"/>	- built new workspace	<input type="checkbox"/>
- on waiting list	<input type="checkbox"/>	- converted another space into workspace	<input type="checkbox"/>
- Other (<i>please specify</i>)	<input type="checkbox"/>		<input type="checkbox"/>

.....

22) How long did the process of obtaining your workspace take?

23) How is your workspace financed?(*tick all that apply*)

- own funds	<input type="checkbox"/>	- gifts / donations	<input type="checkbox"/>
- grants	<input type="checkbox"/>	- local authority provided	<input type="checkbox"/>
- loans	<input type="checkbox"/>	- funded residency programmes	<input type="checkbox"/>
- Other (<i>please specify</i>)	<input type="checkbox"/>		<input type="checkbox"/>

.....

PART 4: ISSUES

24) If you do not have a workspace, can you access other artists' workspaces? Yes No Sometimes

25a) If you do have a workspace, what is the impact on your ability to make art?

b) Does the size of your workspace have an impact on your work? Yes No Partly
 Comment: _____

c) What minimum size should a workspace be for you? _____

26a) Have you ever had a workspace? Yes No

b) If Yes, why do you no longer have it? _____

27a) Have you been in a position where you have unwillingly had no dedicated workspace in the past 5 years? Yes No

b) If Yes, what was the impact? _____

28a) If you do not have a dedicated workspace, are you actively looking for one? Yes No

b) If Yes, how long have you been looking for one? _____ years

29a) Are you on any waiting lists for workspaces? Yes No

b) If Yes, how many waiting lists are you on? _____

c) If Yes, how long have you been on the list? _____ years

30) What facilities would you like in a workspace? (tick all that apply)

- heating <input type="checkbox"/>	- ample wall space <input type="checkbox"/>
- water supply & sink <input type="checkbox"/>	- 24-hour access <input type="checkbox"/>
- shower facilities <input type="checkbox"/>	- natural light <input type="checkbox"/>
- broadband <input type="checkbox"/>	- natural ventilation <input type="checkbox"/>
- telephone <input type="checkbox"/>	- parking <input type="checkbox"/>
- Other, incl. technical (please specify) _____ <input type="checkbox"/>	

31a) What supports do you think should be available for visual artists' workspaces? (tick all that apply)

- grants for maintenance / purchase of equipment <input type="checkbox"/>	- exchange schemes <input type="checkbox"/>
- ongoing grant funding <input type="checkbox"/>	- provision of new / additional workspaces <input type="checkbox"/>
- contents / liability insurance <input type="checkbox"/>	- residencies <input type="checkbox"/>
- training programmes / professional development (please specify) _____ <input type="checkbox"/>	
- Other (please specify) _____ <input type="checkbox"/>	

b) Please identify the top three priorities for future support for artists' workspaces

1. _____
2. _____
3. _____

c) If you have ever had a residency, what was the duration and what was the value on your practice?

.....
.....
.....
.....
.....

32) Please add any further comments that you may have on workspace provision and measures required to improve the present position, including any observations on conditions of artist access and tenure and conditions for support.

Comments:

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

THANK YOU FOR YOUR TIME AND COOPERATION

Appendix 5

Analysis of Responses to the Survey of Visual Artists

A5. ANALYSIS OF RESPONSES TO THE SURVEY OF VISUAL ARTISTS

The emphasis in this survey was on the artists' existing workspaces, the issues of securing and holding onto workspaces, their future needs and related matters. The primary purpose of the survey was to provide additional qualitative input to the review rather than to achieve a representative quantitative analysis, and this goal has been accomplished.

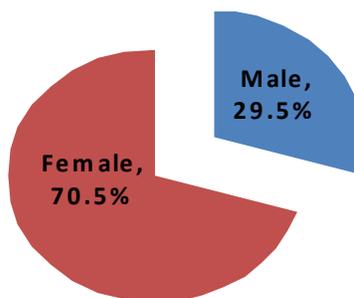
The self-completion questionnaire was issued by email to 276 artists spread around the country with the helpful assistance of Visual Artists Ireland. Some 61 responses were received, representing a response rate of 22%, which was within the expected range given the sector, subject and length of the questionnaire. [A postal survey of 617 artists conducted for 'Making Space for the Arts' in Dublin and Cork' by CHL in 2002 produced a response rate of 23%]. The main findings of this survey are reported in Chapter 9 and the detailed results are provided in this Appendix.

Note that comments made by respondents are reported verbatim.

PART 1: ABOUT YOURSELF

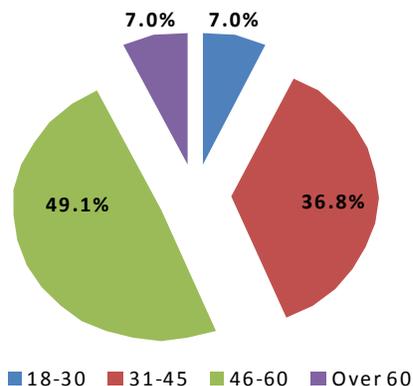
Q1: Gender

61 respondents replied to this question (100% response rate)



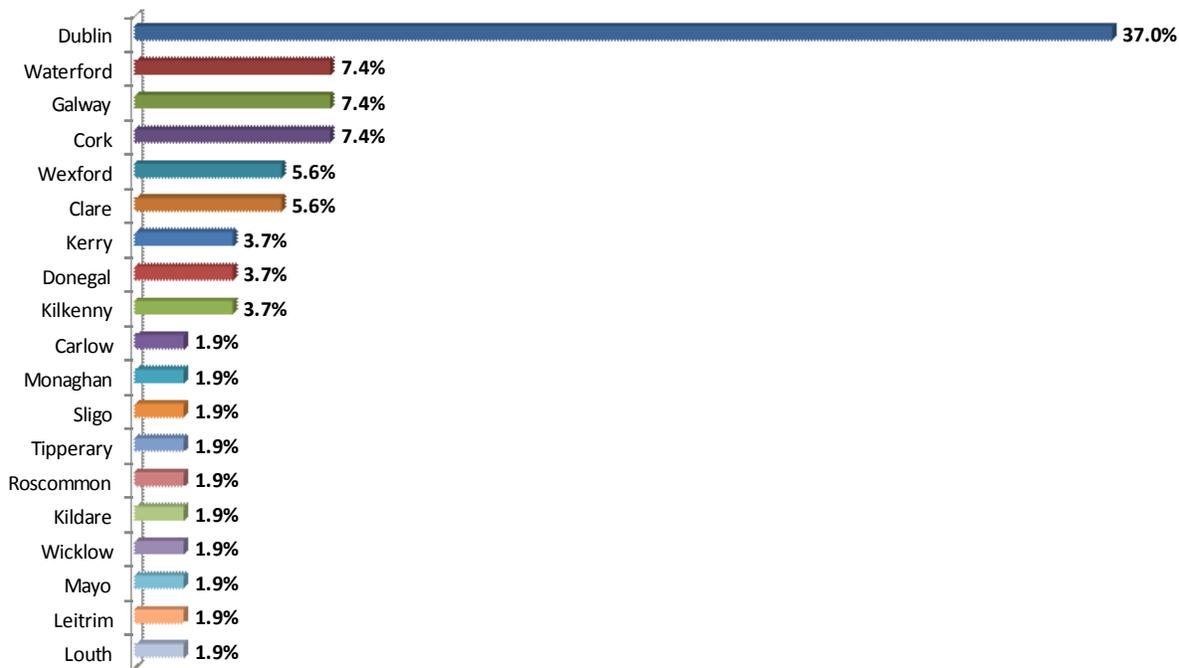
Q2: Age

57 respondents replied to this question (93.4% response rate)



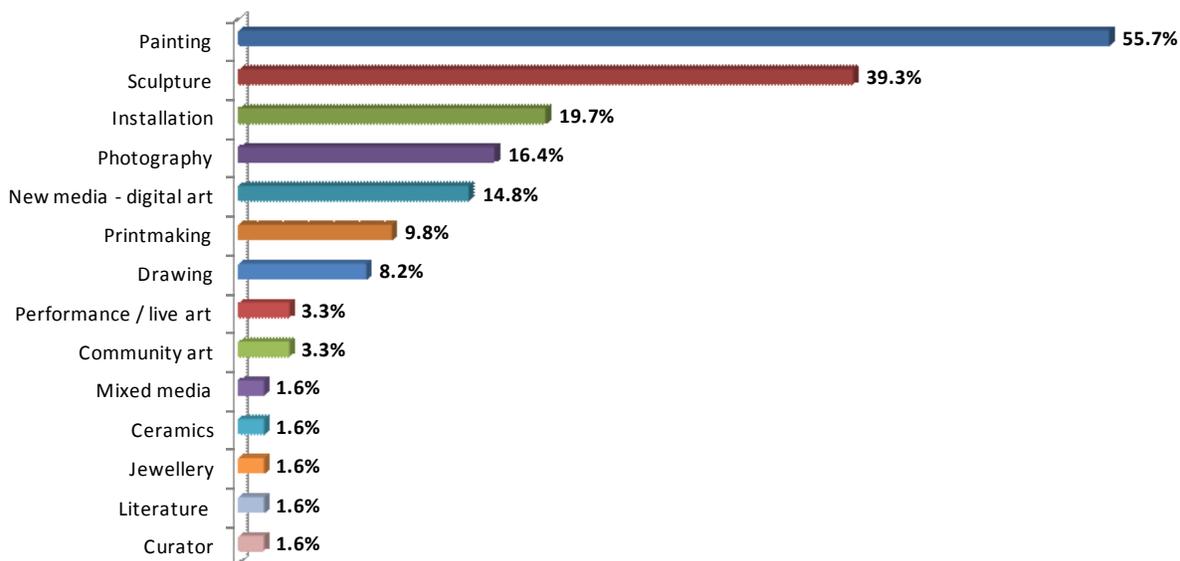
Q3: County of Residence

54 respondents replied to this question (88.5% response rate)



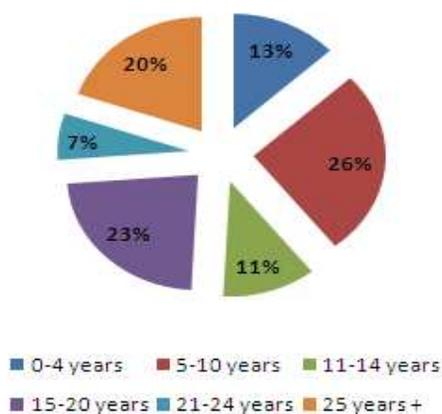
Q4: Your Principal Practice

61 respondents replied to this question (100% response rate)
This was a multi-answered question



Q5: Number of Years as a practising, professional artist

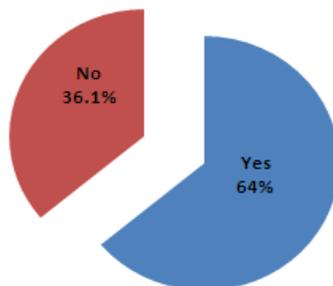
61 respondents replied to this question (100% response rate)



In total, respondents have been practising, professional artists for a weighted **average of 15.7 years.**

Q6: Do you earn income from employment other than art?

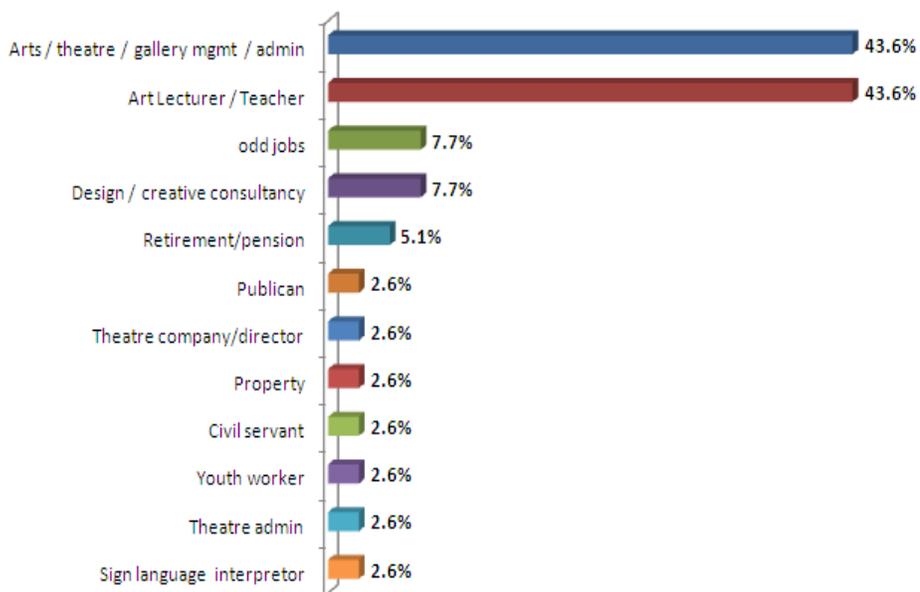
61 respondents replied to this question (100% response rate)



Q6: If Yes, what type of employment?

Of the 39 respondents (63.9%) who said that they did earn an income from employment other than art, the following professions were mentioned. (100% response rate).

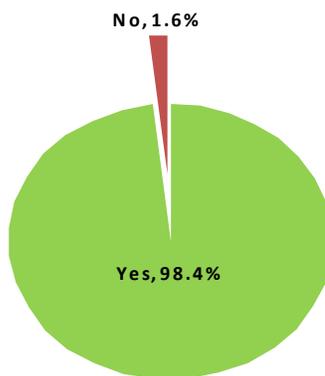
This was a multi-answered question



PART 2: YOUR WORKSPACE

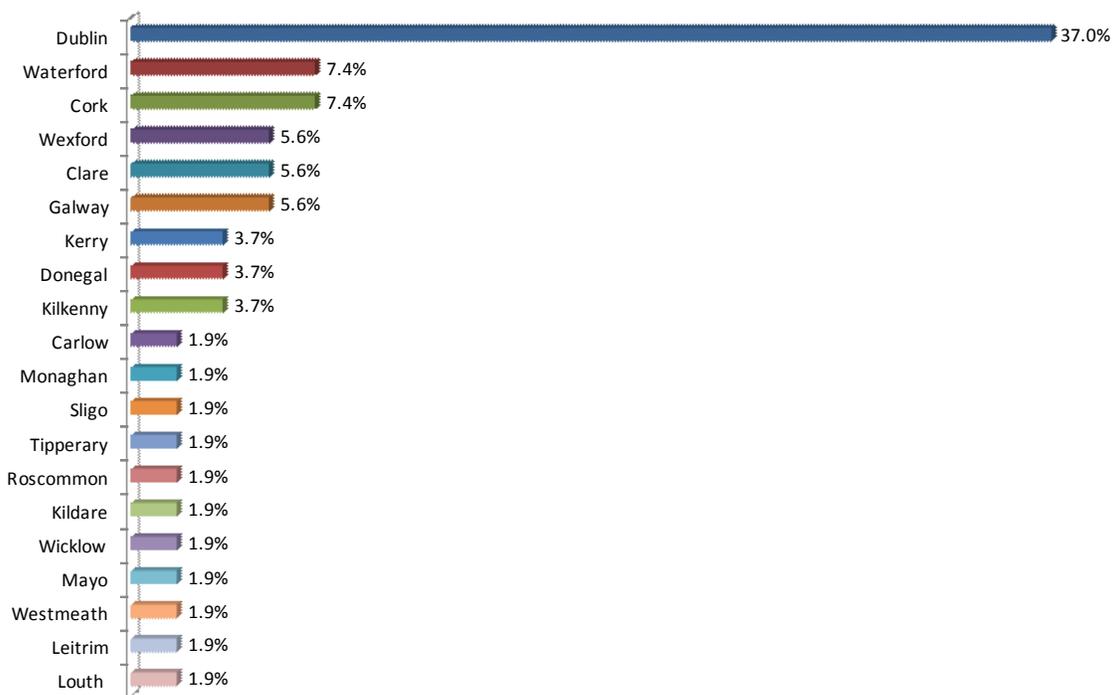
Q7a: Do you have a workspace?

61 respondents replied to this question (100% response rate)



Q7b: If Yes, in what county

60 respondents stated 'Yes' to Q7a, of which, 54 respondents identified the county within which their workspace is located (90.0% response rate).



Q8a: What is the approximate floor area of your workspace?

59 respondents replied to this question (96.7% response rate)

The size of the studio spaces provided to individual artists varies widely. Respondents reported studio floor areas ranging from 2m² to 300m². The average floor area is 37.3m².

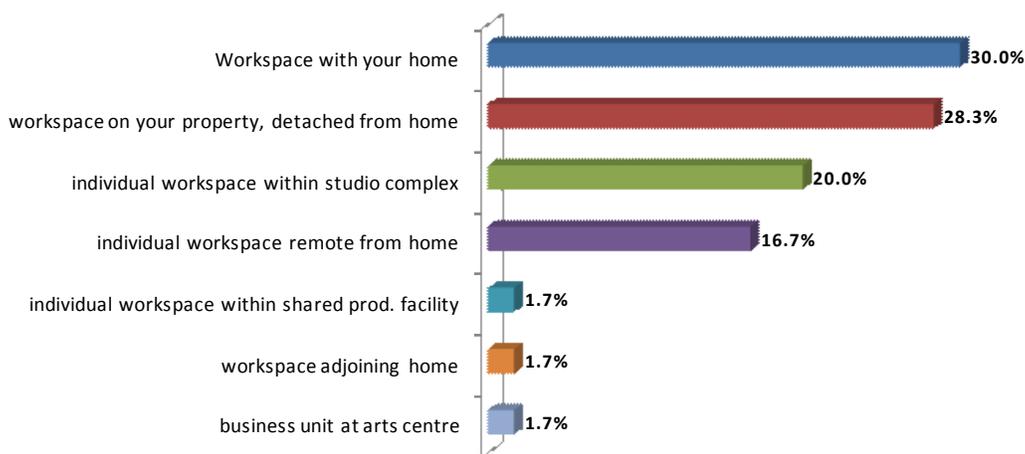
Q8b: What is the approximate ceiling height of your workspace?

57 respondents replied to this question (93.4% response rate)

The size of the studio spaces provided to individual artists varies widely. Respondents reported ceiling height areas ranging from 2m to 6m. The average ceiling height area is 3.3m.

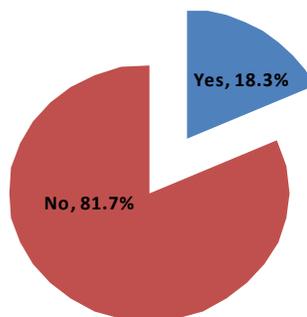
Q9: What type of workspace is yours?

All 60 respondents with a workspace replied to this question (100% response rate)



Q10a: Do you share your individual workspace with other artists?

All 60 respondents with a workspace replied to this question (100% response rate)

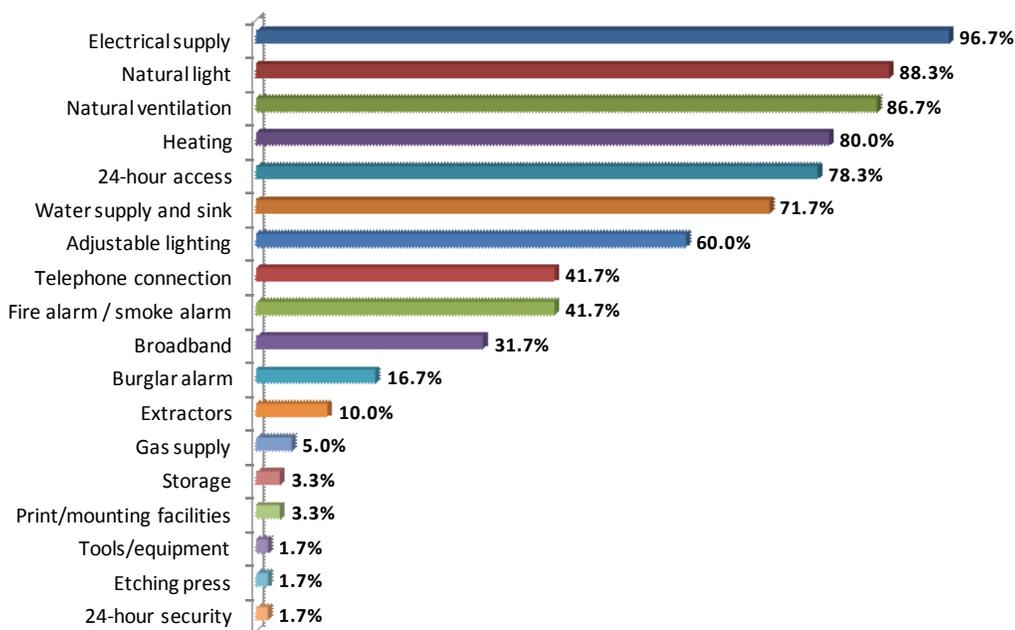


Q10b: If Yes, how many artists?

12 respondents stated 'Yes' to Q10a, of whom 11 (90.9% response rate) stated that they shared with only 1 other artist.

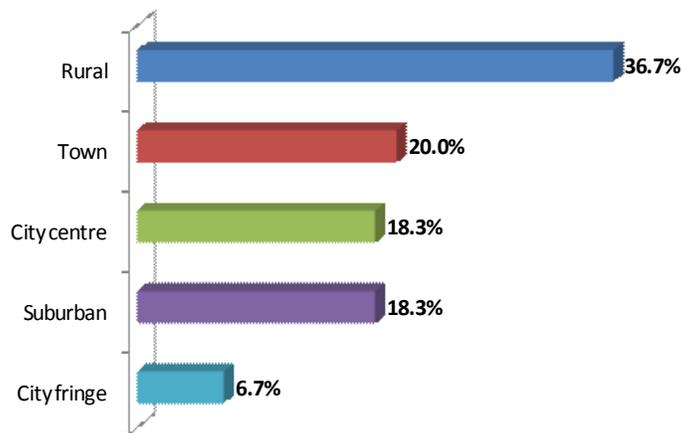
Q11: What facilities do you have in your workspace?

All 60 respondents with a workspace replied to this question (100% response rate)
This was a multi-answered question



Q12: How would you describe the location of your workspace?

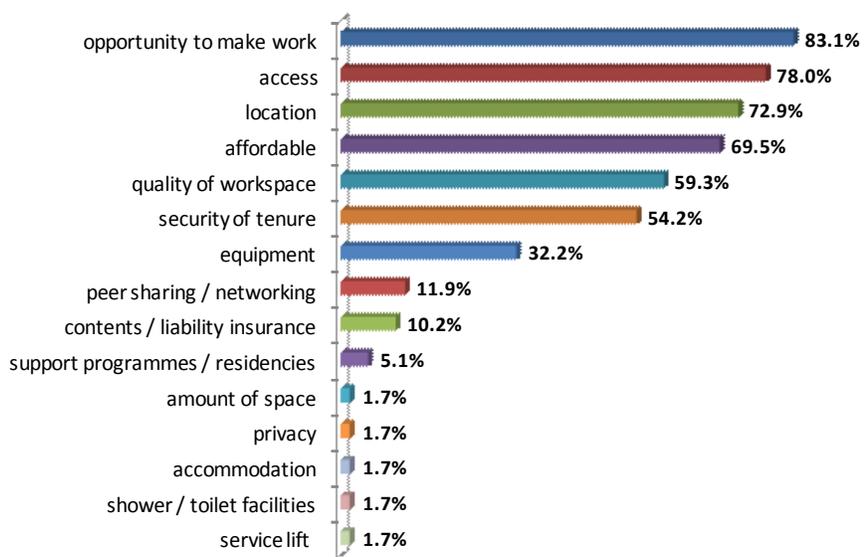
All 60 respondents with a workspace replied to this question (100% response rate)



Q13: What are the main strengths of the workspace?

59 respondents replied to this question (98.3% response rate)

This was a multi-answered question

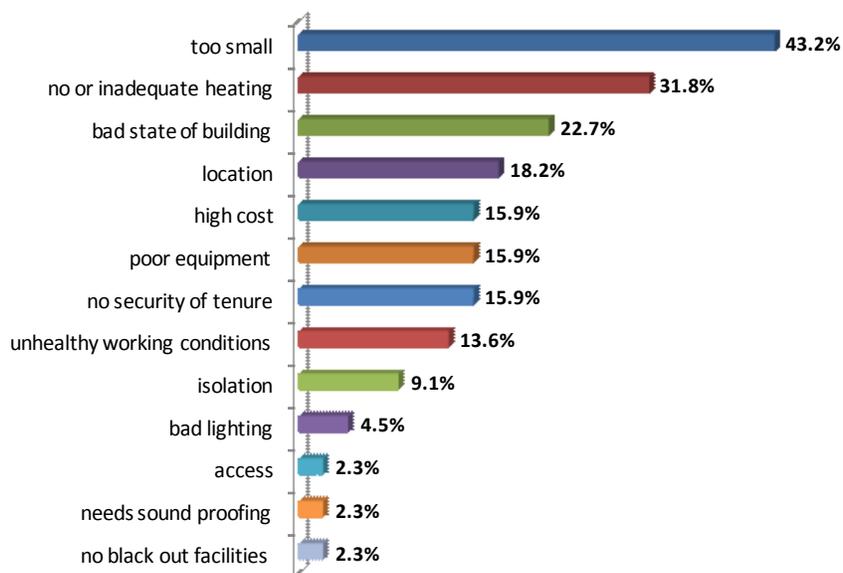


Q13b: Comments provided were as follows:

	No. Respondents
As it is my own studio the work area has been designed to meet my needs only and facilitates maximum use of time; in old loft adjacent to my house; as is adjacent to own home, has access to phone, broadband etc.	7 respondents
This place was a good place to start; is affordable by Dublin standards and was available at time when I was in need.	2 respondents
This is the best studio I have ever worked in, light is excellent and studio was built to suit my needs; essentials are individual space, natural light, sound proofing and affordability.	2 respondents
Am dealing (as an individual) with my landlords directly, as an artist to a farmers co-op. No interruptions re development / politics, just left to own devices. Installed all services, the landlords were happy to pay for what was required to update services.	1 respondent
The space is not 'precious', so can work with any material and not worry about the mess etc.	1 respondent
There are about 20 studios in the building so great networking with other arts and crafts people.	1 respondent
Accommodation only for well known invited artists.	1 respondent

Q14: What are the main weaknesses of the workspace?

*44 respondents replied to this question (73.3% response rate)
This was a multi-answered question*

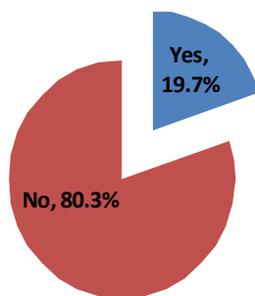


Q14b: Comments provided were as follows:

	No. Respondents
As the studio is in my own grounds/suburban location, what I miss most is interaction and support from / with other like-minded artists, feel removed from the bustle of city life.	7 respondents
Space only used for part of my work as it is too small. Very hard to find affordable, suitable working space in my town; working on large pieces can be difficult. Wall space also difficult and not ample enough; studios are never big enough; share a space and need more floor space, but do not want to leave current building; occasionally need to use a bigger space.	5 respondents
Heating is a problem in the winter but overall happy; Damp, cold and poor lighting are the main problems and badly in need of a re-vamp.	4 respondents
Sound proofing is very poor. Therefore shooting videos at certain times of day is impossible. Difficult to black out current space completely.	1 respondent
No access to broadband.	1 respondent

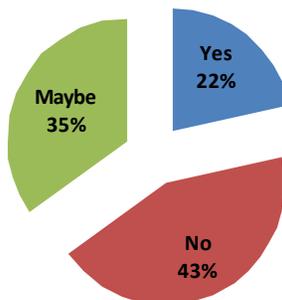
Q15: Are you a member of a group studio?

All 60 respondents with a workspace replied to this question (100% response rate)



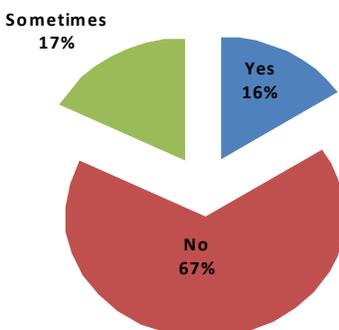
Q15b: If No, would you be interested in joining one?

49 respondents stated 'No' to Q15a, of whom, 46 (93.9% response rate) answered this question



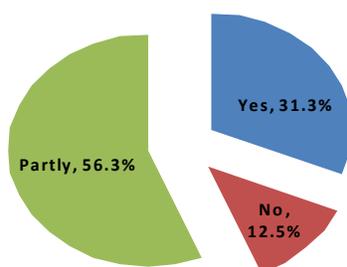
Q16a: Can you access shared technical production facilities?

57 respondents replied to this question (93.4% response rate)



Q16b: If 'Yes' or 'Sometimes', are the facilities adequate?

19 respondents stated 'Yes' or 'Sometimes' to Q16a, of which, 16 (84.2% response rate) answered this question



Q16c: If they are only partly or not adequate, what are the shortcomings?

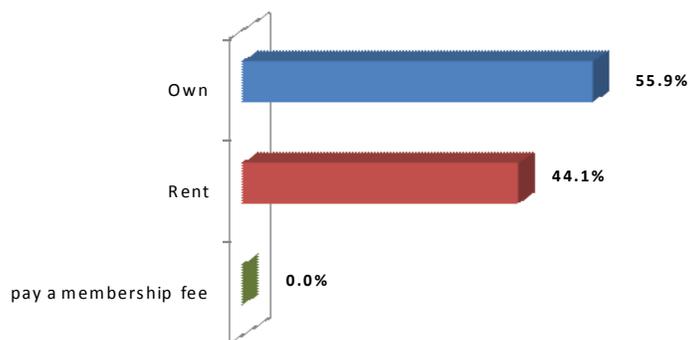
Comments provided were as follows:

	No. Respondents
Technical assistance is often not adequate and where it is provided costs can be prohibitive. Just not enough software and IT equipment; sometimes other people in the building help out e.g. with a saw, a drill, sewing machine etc. and lend equipment to others for a day.	4 respondents
Have to travel long distances; monetary costs.	2 respondents
Local 'Arts Council' funded / artists' facility is rife with politics both internally and externally - I no longer use it as I refuse to work in such an environment - this is a great pity as a great deal of funding was dedicated towards its outfitting and most professional working artists refuse to have anything to do with it.	1 respondent
Often feels as if the artists are supporting the organisations instead of the other way around and they are all in competition with each other so it's off-putting to access them at all.	1 respondent
Shared facilities are generally from the network of artists connected with the space and within the community local to the area.	1 respondent
Need to bring my equipment back and forth, not safe to leave it.	1 respondent

PART 3: TENURE

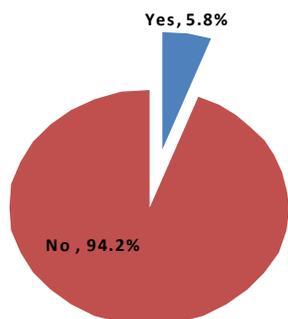
Q17a: Do you own/rent your workspace or pay a membership fee?

59 respondents replied to this question (96.7% response rate)



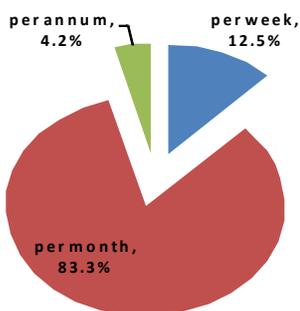
Q17b: Are you currently taking part in a residency at this workspace?

52 respondents replied to this question (85.2% response rate)



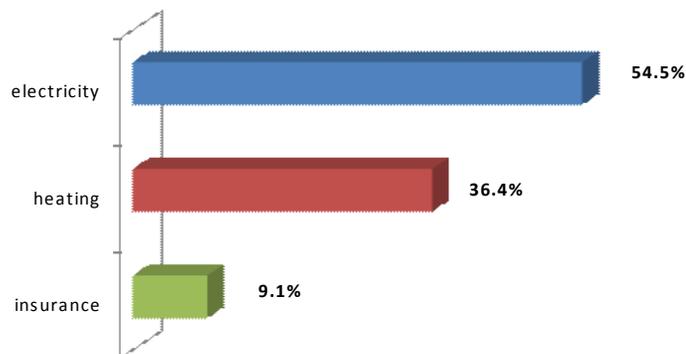
Q18a: If you rent the workspace, how much is the rent?

26 respondents (44.1%) stated that they rent their workspace. Of these, the vast majority, 83.3%, rent their workspace on a monthly basis. The average rent is €255 per month.



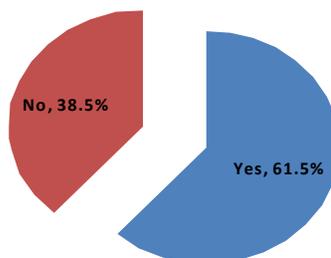
Q18b: Does the rent include?

22 respondents replied to this question (84.6% response rate)

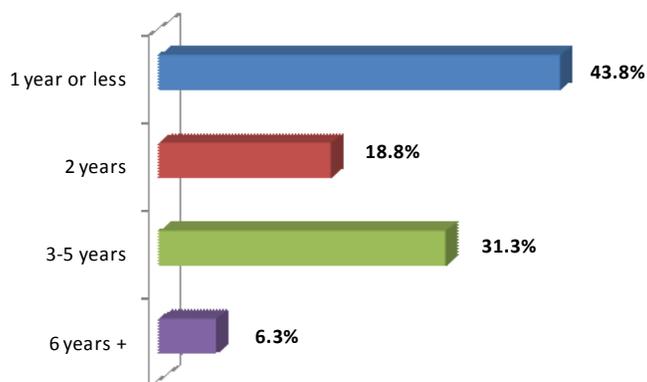


Q18c/d: Do you have a lease or a licence?

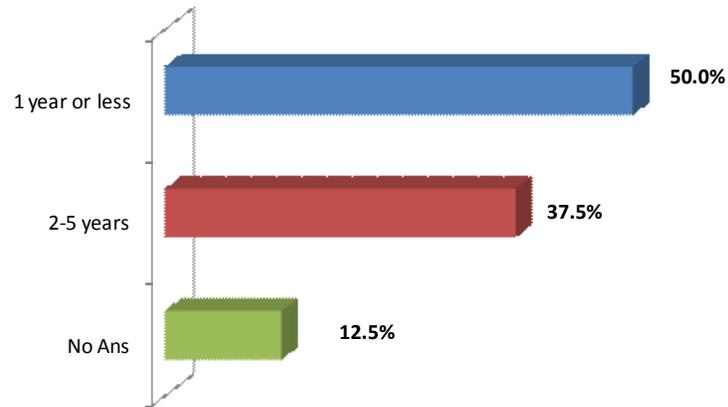
Of the 26 respondents (44.1%) who stated that they rent their workspace, 16 (61.5%) stated that they had a lease or a licence.



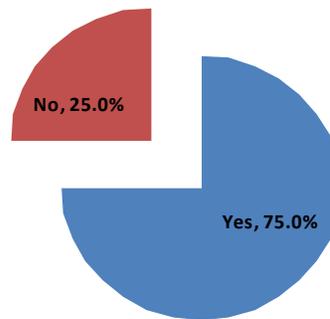
Q18e: If you have a lease/licence, what is its term?



Q18f: When will the lease/licence expire?

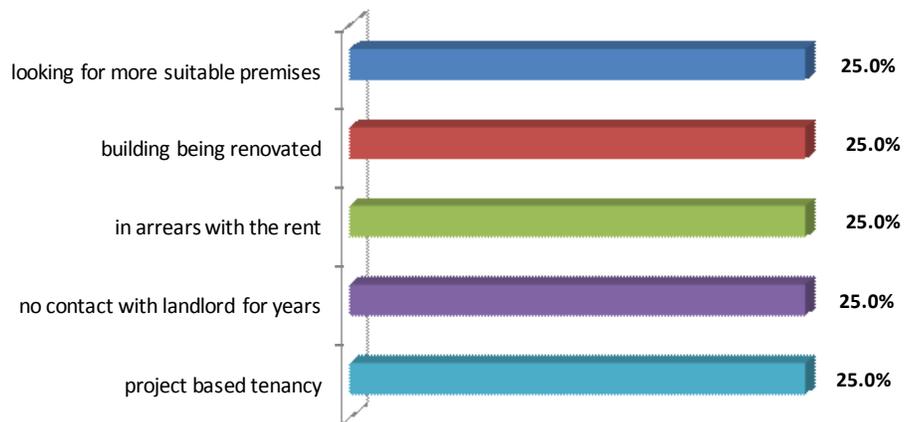


Q18g: Do you expect it to be renewed?



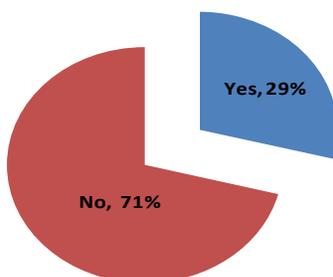
Q18h: If it is not going to be renewed, why not?

This was a multi-answered question



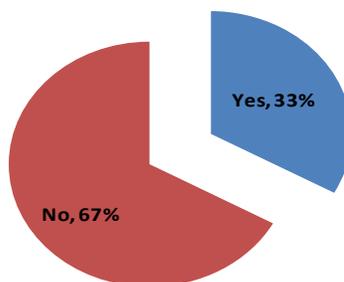
Q19a: If you don't have a lease or licence, is there a notice period for termination in writing?

Of the 10 respondents (38.5%) who stated that they don't have a lease or a licence, 7 (70%) answered this question.



Q19b: Have you requested a lease or licence?

9 of the 10 respondents without a lease or licence replied to this question (80% response rate)



Q19c: If No, why has no lease or licence been granted?

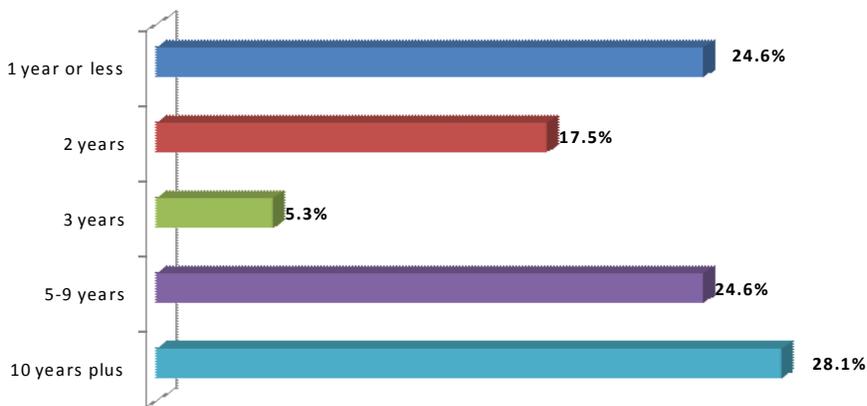
Of the 6 respondents (75.0%) who stated that they have neither a lease nor a licence, 4 (66.7%) answered this question.

Comments provided were as follows:

	No. Respondents
The landlord is waiting to sell the building at the right price and doesn't want us to have any tenancy rights.	1 respondent
It is a verbal agreement only.	1 respondent
Space is rented for a nominal fee from a friend/patron.	1 respondent

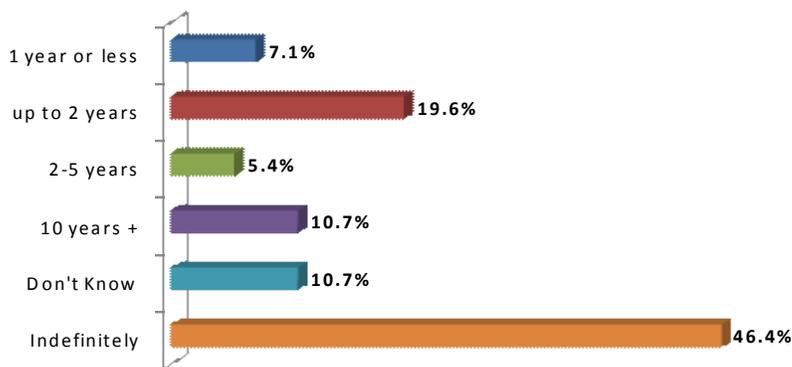
Q20a: How long have you been at this workspace?

57 respondents replied to this question (93.4% response rate)



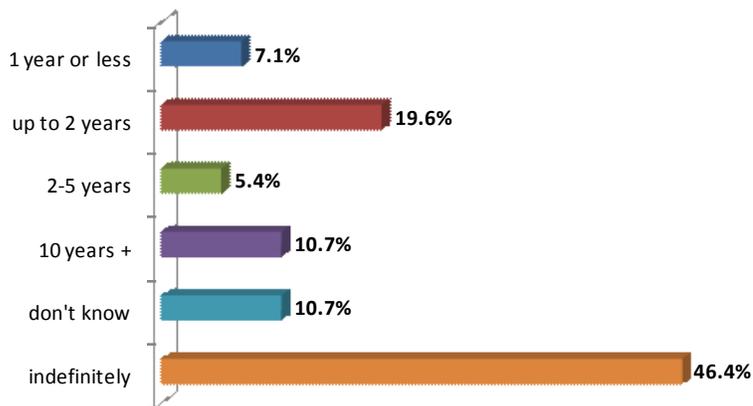
Q20b: How long do you expect to stay (from now)?

56 respondents replied to this question (91.8% response rate)



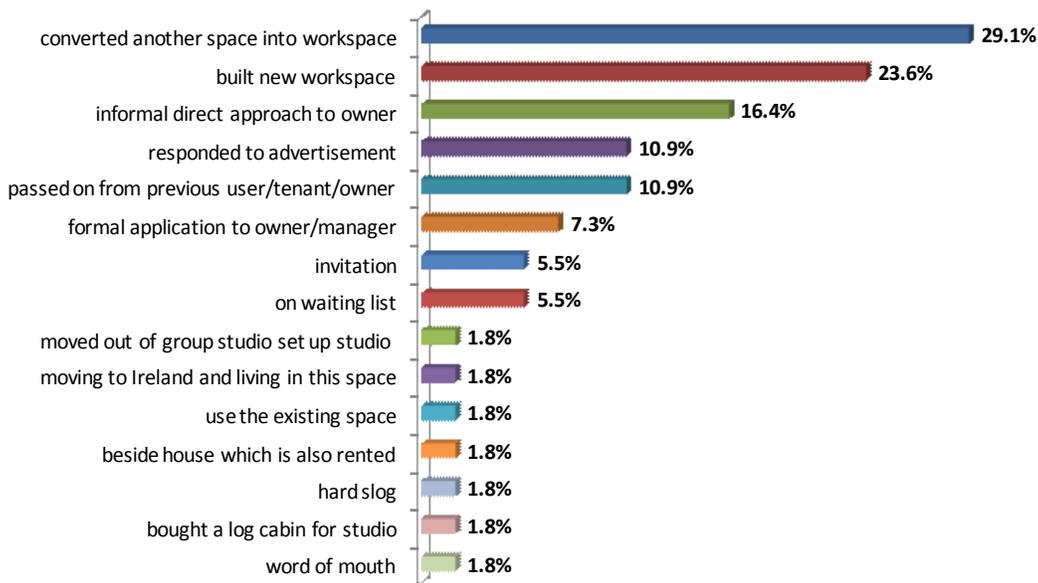
Q20c: How long would you like to stay (from now)?

57 respondents replied to this question (93.4% response rate)



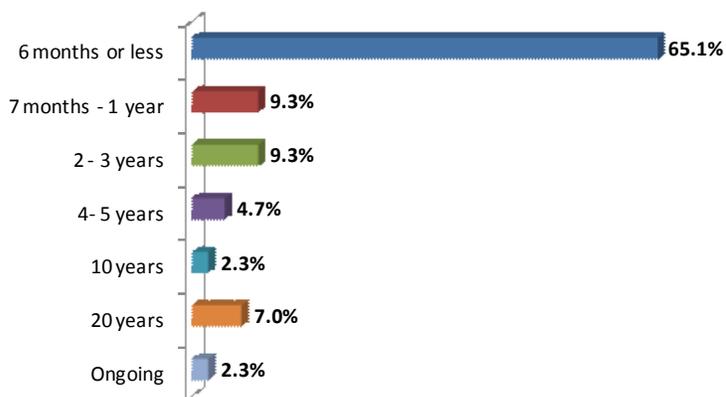
Q21: What was the process for gaining your workspace?

55 respondents replied to this question (90.2% response rate)
 This was a multi-answered question



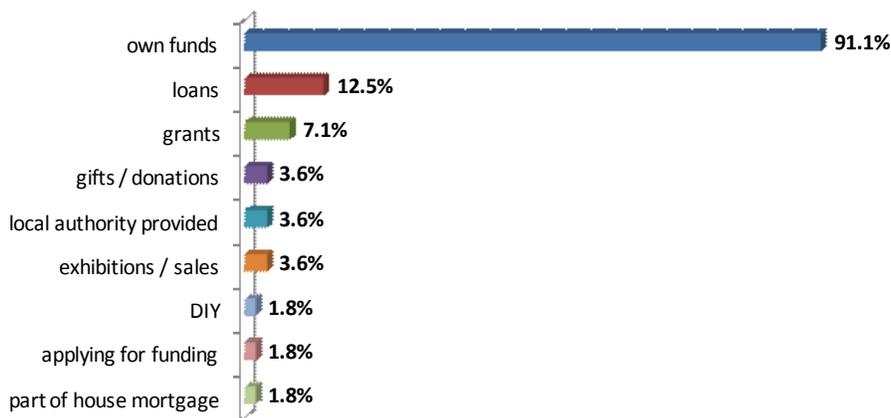
Q22: How long did the process of obtaining your workspace take?

43 respondents replied to this question (70.5% response rate)



Q23: How is your workspace financed?

56 respondents replied to this question (91.8% response rate)
 This was a multi-answered question



PART 4: ISSUES

Q24: If you do not have a workspace, can you access other artists' workspaces?

There was only 1 respondent to the survey who stated that they did not have access to other artists' workspaces. They replied that they only sometimes are able to access workspaces.

Q25a: If you do you have a workspace, what is the impact on your ability to make art?

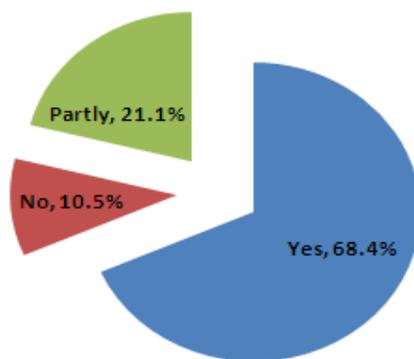
44 respondents replied to this question (73.3% response rate)

Comments provided include:

	No. Respondents
Vital. Work could not happen without a space. Would not be possible without it; without it would have great difficulty in working and managing a schedule; (Gives me the possibility to create 2D and 3D work); just would not happen without this space; having an independent workspace greatly helps making my art due to the financial freedom of my low rent, the generous size of my space and the quality of good natural light provided; means can work full time; ability to produce in greater quantity and flexibility of scale.	23 respondents
Great. Being able to come and go without having to clean up each time helps and the fact that I can work any time I feel like it without having to plan; accessible at all times; freedom and quiet surroundings making it possible to concentrate and to be creative; also provides a form of professional validation which is encouraging; great help, not only with peer critique, but with head space.	10 respondents
Impacts are huge, but size and light are ongoing problems; is the reason had to build my own; encouraged to make work / seek opportunities; I enjoy being in my own studio.	3 respondents
Can work in a secure, safe and warm environment; clean, neutral studio space is a prerequisite.	2 respondents
Poor – due to poor facilities; but development of ideas and storage is a big problem.	2 respondents
Would like more interaction with other artists, as can be bit isolating.	1 respondent

Q25b: Does the size of your workspace have an impact on your work?

57 respondents replied to this question (95.0% response rate)



Comments provided include:

	No. Respondents
Have to rent another larger space to complete a large body of large paintings for exhibitions. Storage is also a problem; I have little storage space and as a result tend to now work smaller; space is unusual, is horse bays that have been converted, so work and space have no direct linkage so no major works can be done; need bigger space, current space restricts size of art and storage.	19 respondents
Uncluttered space is important if working on a number of works at one time and this requires a lot of space; lots of space needed as do some of own framing; would like cleaner, clear, more spacious environment.	3 respondents
Need a generous size space so can stand back and observe my paintings; also to store material/finished canvasses, and yet still have the space to work; with a larger space can work on different pieces at the same time and produce larger work.	3 respondents
Studio space at home, accessible and can work when able, small space though so can only create small pieces.	1 respondent
Ideal size - but need for input on facilities to make space more productive. Am negotiating with owner of new purpose-refurbished studio adjacent to my leased house.	1 respondent
Built my own.	1 respondent
I can work to a large size if choose to.	1 respondent
How can you make art without a workspace?	1 respondent
Would find it very hard to work in a smaller space.	1 respondent
Would like a combined office studio.	1 respondent

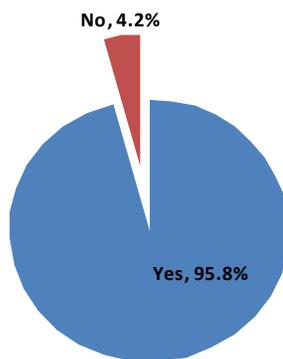
Q25c: What minimum size should a workspace be for you?

47 respondents replied to this question (77.0% response rate)

The recommended sizes ranged from 9m² to 300m², with one respondent expressing a wish for a studio of 400m² to 600m². The average recommended size, based on the responses, is 40m².

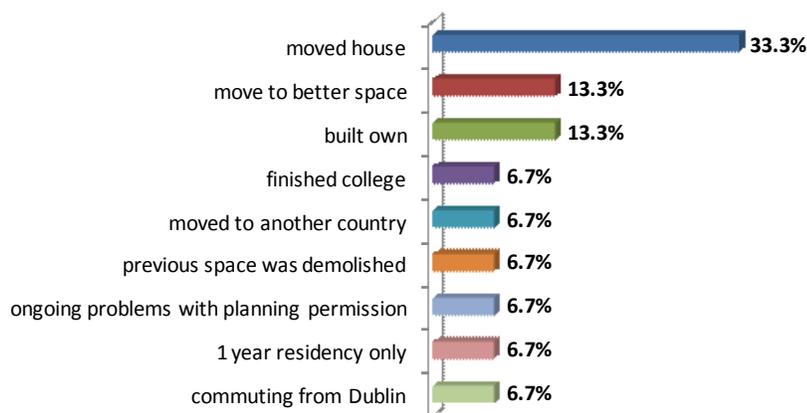
Q26a: Have you ever had a workspace?

24 respondents replied to this question (39.3% response rate)



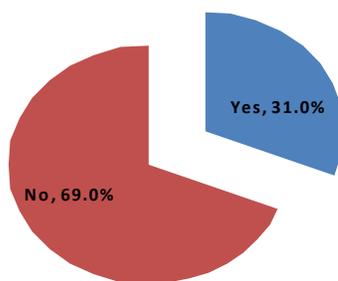
Q26b: If Yes, why do you no longer have it?

23 respondents (95.8%) answered 'Yes' to the previous question. Of these, 15 respondents (65.2%) answered this question



Q27a: Have you been in a position where you have unwillingly had no dedicated workspace in the past 5 years?

42 respondents replied to this question (68.9% response rate)



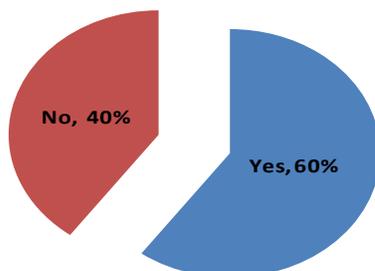
Q27b: If Yes, what was the impact?

Comments provided include:

	No. Respondents
I had to work from home which affected the development of work to the point that it could no longer happen; was working in my kitchen; working from home led to little separation between work and domestic space; work restricted to design work at home and fabrication in other premises through sub-contracting; I have always sacrificed living space and used it as a studio.	7 respondents
Not being able to complete work and meet deadlines.	4 respondents
Worked on notebooks and miniatures.	1 respondent
Work is disjointed physically as it is stored and created in different locations. Also disjointed mentally as visual awareness of project is impaired by this.	1 respondent

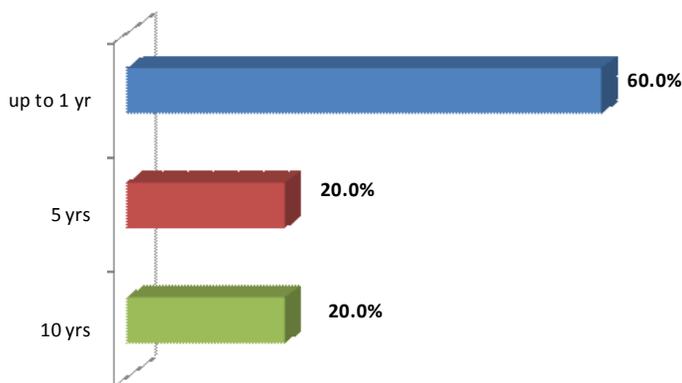
Q28a: If you do not have a dedicated workspace, are you actively looking for one?

10 respondents replied to this question (16.4% response rate)



Q28b: If Yes, how long have you been looking for one?

6 respondents (14.3%) answered 'Yes' to the previous question. Of these, 5 respondents (83.3%) answered this question



Q29a: Are you on any waiting lists for workspaces?

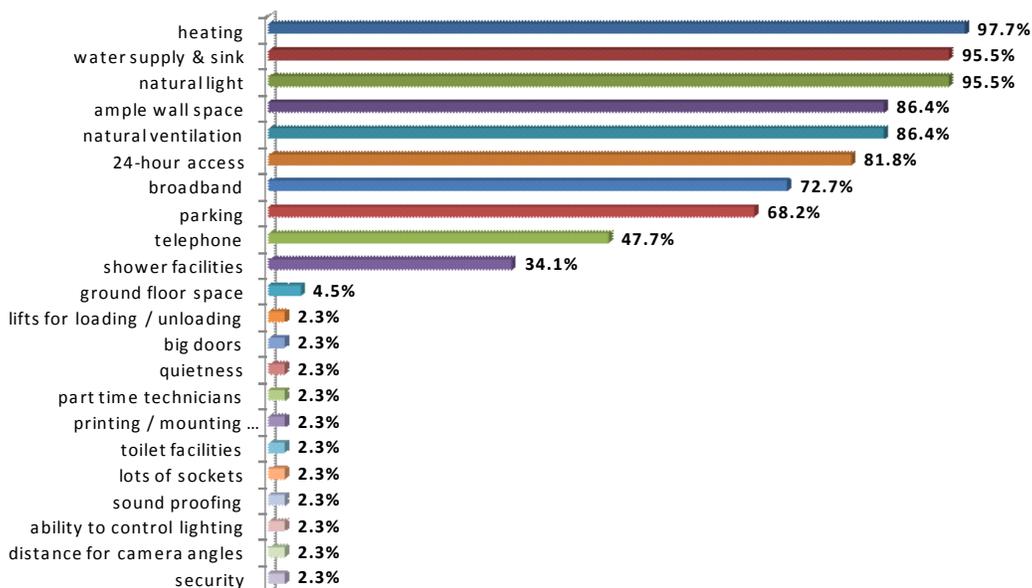
17 respondents replied to this question (27.9% response rate)

All who responded stated that they were not on any waiting list.

Q30: What facilities would you like in a workspace?

44 respondents replied to this question (72.1% response rate)

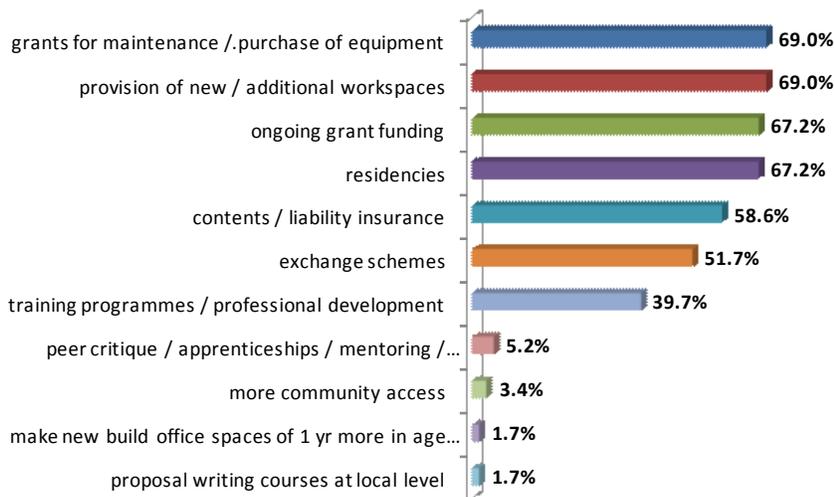
This was a multi-answered question



Q31a: What supports do you think should be available for visual artists' workspaces?

58 respondents replied to this question (95.1% response rate)

This was a multi-answered question



Q31b: Please identify the top three priorities for future support for artists' workspaces

49 respondents replied to this question (80.3% response rate)

First Priorities mentioned:

	No. Respondents
Increase supply & access to good quality studios in each county; more widespread access; provision of new, additional dedicated workspaces; secure, good lighting and heating, enough space, more subsidised spaces.	19 respondents
Funding; ongoing grant funding; support through funding and grants particularly for emerging professional artists; much more financial support.	9 respondents
Financial support for group workspaces; provision of more group studios around the country; financial support from Local Authorities and Arts Organisations; studio grants.	4 respondents
Secure tenure / stronger legal footing.	3 respondents
Grants for maintenance / purchase of equipment.	3 respondents
To have a healthy and work specific workspace; clean, safe environment.	2 respondents
Affordability.	2 respondents
Arrangements to move and store art work nationally. The most time consuming and costly operation for artists is delivery and collection of artwork from exhibition venues.	1 respondent
Short term availability for specific projects.	1 respondent
Educated, qualified & non-political (peer) selection jury.	1 respondent
Integrated accessible workspace for disabled.	1 respondent
Rota system of leasing.	1 respondent
Recognition for artists who choose to work alone.	1 respondent
Flexible space.	1 respondent

Second Priorities mentioned:

	No. Respondents
Increase grants for maintenance, purchase of equipment; assist individuals in establishing a commercially viable studio practice at least during start up; grant assistance for the adaptation of spaces to artists' studios where tenancy has been obtained.	11 respondents
Near where you live, free parking, near bus; access in location for visiting curators etc.; Location both in cities and rural areas; much more suitable areas; security, 24 hour access, adequate facilities.	8 respondents
Better quality spaces; an uncompromised / artist dedicated workspace in the urban centres; more studio buildings in city centre; security of tenure.	6 respondents
Easy access to technical support and resources; administrative support.	4 respondents
Training programmes.	2 respondents
Provision of a healthy, safe and warm working environment.	2 respondents
Database of studios, rents etc.	2 respondents
More democratic/transparent procedure for the allocation of residencies to such spaces.	2 respondents
Group schemes to combat isolation.	1 respondent
That only professional and accredited artists need apply.	1 respondent
Catering for mixed art forms.	1 respondent
Grant aid farmers to convert existing farm buildings into shared studio spaces.	1 respondent
Help for artists in their early career via seminars with peers.	1 respondent
An accessible, countrywide collection and delivery facility.	1 respondent
Support for artists who set up group studio.	1 respondent
Allocate buildings for 5 year leases at low costs.	1 respondent
Financial support and advice for artists to move on from group studio situations.	1 respondent
Insurance.	1 respondent
Peer association and open days.	1 respondent

Third Priorities mentioned:

	No. Respondents
Create more residency programmes; specific financial support to assist attendance at residencies; in community residential settings.	5 respondents
24 hour local access and networking centres with local authorities, county councils for artists; support from local council.	5 respondents
Help with equipment hire or grants; technical support; material and rental subsidies; affordable or free spaces; more funding for artist-run spaces and galleries.	5 respondents
Encourage international cross-fertilisation of ideas through exchange and networking; exchange programmes nationally and internationally; liaison with other artists' studios; artists' organisations working together more instead of in competition with each other as is currently the case.	4 respondents
Training programmes in accounting and maintaining a small business; easy access to new skills training; funding / education and regular advice on attaining funding.	3 respondents
Insurance; affordable contents / liability insurance.	3 respondents
Better equipped spaces with heat, light, water, basic supplies; provision of new workspaces in the community, especially in rural areas; healthy environment.	2 respondents
More responsive administration for these spaces; have a percent scheme which sets aside studio space.	2 respondents
Security of tenure; rent control.	2 respondents
Respect for the artist - conditions should not apply (e.g. like donating works etc).	1 respondent
Ensure studios run in cooperative manner to benefit all artists within the studio complex equally.	1 respondent
Active encouragement of provision of live/work space for artists as part of major developments nationally.	1 respondent
Ensure all are included in appropriate artists' lists.	1 respondent
Open access days.	1 respondent

Q31c: If you have ever had a residency, what was the duration and what was the value on your practice?

32 respondents replied to this question (52.5% response rate)

Comments provided were as follows:

	No. Respondents
Completed a residency in Cill Rialaig in Co. Kerry; experience was a great source of inspiration; allowed me the opportunity to try a new environment and see what impact it had on the resulting work; Very refreshing.	3 respondents
(2 week residency in Tyrone Guthrie Centre). Great networking opportunity, had the time, peace and quiet to facilitate maximum efficient production of art.	3 respondents
Allowed me to move out of my house which I was using as a studio. This was invaluable in allowing my practice to develop into a self sustaining one.	2 respondents
Been 8 times, excellent for work, allowing concentrated time in a totally flexible environment, wonderful support for artists.	2 respondents
All depends on type of residency offered and who ran it. Had very successful year long one in NSF in Cork, which was a huge support. Allowed me invaluable opportunity to engage and network with other artists.	2 respondents
New environment is very valuable and supportive. Takes you away from usual routine and gives opportunity for intensive period of work or research that is always helpful.	2 respondents
Residency helped me learn new skills; taught me how to coordinate, run and evaluate work with children and adults in a teaching environment.	2 respondents
6 wk residency in Ballinglen Arts Foundation. Gave me uninterrupted time in a well-equipped studio.	1 respondent
Residency in Kildare - value in relation to development of work and it drove me in the production of the work.	1 respondent
Great for stability; gave me the chance to concentrate on a body of work and focus with no distraction for a year. I also got a stipend, which helped me with the costs of putting together a body of work and putting on an exhibition.	1 respondent
Had 4 month residency – found it highly valuable – cost of accommodation / studio materials paid for, this allowed greater freedom and personal space – time to reflect. Highly recommend it.	1 respondent
Spent one month in Valparaiso, Spain. All expenses paid except travel. Good for a specific project but no real cohesiveness to the resident artists. Some communal cohesiveness would have been a plus.	1 respondent
Had a 4 month residency with ISCP in New York. The ISCP facilitated an opportunity to show my work to young curators on the residency with me. It is a model that would be of great benefit to reproduce here in Dublin.	1 respondent
Have had number of residencies in Tyrone Guthrie which were extremely valuable. Provided unique opportunity to interact with other artists and writers and facilities were excellent.	1 respondent
Main value is having a designated period of time, just to make new work, with appropriate working space and facilities.	1 respondent
Did go on a residency, but didn't produce good work.	1 respondent
Came back with loads of ideas and knowledge of techniques.	1 respondent
1 yr, school residency, community arts.	1 respondent
3 month residency at Gort a Choirce, Co. Donegal, was a very valuable experience.	1 respondent
3 weeks long. Was able to concentrate on large scale work without any financial or other constraints.	1 respondent
Suggest using the model of the Apex Arts Centre Residency Programme – thinks it is a very good model.	1 respondent
Space and time away from family.	1 respondent

Q32: Please add any further comments that you have on workspace provision and measures required to improve the present position, including any observations on conditions of artist access and tenure and conditions for support.

36 respondents replied to this question (59.0% response rate)

Quality of and Space Issues

	No. Respondents
Main problem with workspaces is the poor quality and how much you have to pay for poor quality - artists are working in buildings with no heat, mice, dodgy electrics, bad light, leaks, poor theft security and no long term rental security. Most artists have to work in these conditions for a good chunk of their career.	2 respondents
Ideal solution would be a cluster of individual workshops with all necessary facilities, including light and heat in a convenient location with some shared facilities such as kitchen, showers, toilets, parking, computer facilities, scanner, email, printer etc.; good workspace at modest cost would be ideal.	2 respondents
Most important thing for an artist is privacy to develop one's work, so separate secure spaces are essential; have own space and subsidised by partner.	2 respondents
A pro-active role taken by local authorities to advocate for and provide live/work spaces for artists, encouraging them to stay in an area and add to the cultural life of the area.	1 respondent
There should be checks on the standards of the studios and a fixed rent for studio organisations.	1 respondent
Would like to see more recognition of the needs of artists who choose to work in individual studios, especially those in financial need.	1 respondent
The Arts Council to make good use of this study, make public arguments for the importance of provision for artists based on the value to a city or rural area of a lively cultural space.	1 respondent

Tenure of Workspace

	No. Respondents
Tenure of workspace could be worked out with businesses in return for original works of art (e.g. buildings left empty for more than 1 yr to be made temporarily available to artists). This scheme could be set up through County Council Art Offices; security of tenure is major concern and a lack of available dedicated artist studio spaces in Dublin city centre.	2 respondents
Am negotiating with landlord to consolidate living and work situation by converting an old stone barn into an artist's studio. Would love to set up an international residency programme where the studio will accommodate difference while working towards common goals.	1 respondent
Legal representation on negotiating leases.	1 respondent

Insurance

	No. Respondents
Most studios are overpriced and tend to run more as a business these days - have seen artist-run spaces charging different artists various prices; encourage estate agents to post up properties that might be available and suitable for artists to rent.	1 respondent
Affordable liability insurance for students and visitors of artists for the workshop is a necessity.	1 respondent
Have a central notice board / website link where artists could see when studios become available, where, costs etc.	1 respondent

Funding

	No. Respondents
County councils are very unhelpful in helping artists get off our feet; charges from council put us off. Arts officer wasn't interested in helping us out; would be great if all local authorities could make some provision for artists' workspaces at a local level. Ideally should be free - could be a selective competitive application system to give these free facilities to the best; small communities are not interested enough to build or provide workspaces for artists. No support from Arts Council to cover expenses; currently trying to set up a studio gallery space, finding it increasingly difficult to get funding for the project and delays with funding availability in Co. Kildare.	4 respondents
Providing an abundance of subsidised studios is not the answer either. What we need is regular maintenance funding for the better studio complexes, this would allow for securing longer leases and security for tenants; main problem is seeing young college graduates struggling to pay rent on workspaces and on living spaces, which are a huge burden on them and therefore many good artists just give up. More help should be available for young artists starting out - such as free workspaces or spaces with very low rents.	4 respondents
Have never received any grant or funding in support of anything. Have asked but have been turned down. Have to finance all by self. Give grants similar to those given to small businesses, and support for networking initiatives similar to those run by the Artists Information Company in the UK (Networking Artists Networks www.a-n.co.uk/nan) should be encouraged.	2 respondents
Concerned about the growing 'commodification and sanitization' of the visual artist / arts re local authorities. Would like to see the Arts Council give more enthusiastic support to artist-led projects and workspaces where a 'not for profit' agenda exists.	1 respondent
Arts centres are now bankable real estate investment for the local authorities / arts council. The studio spaces located in them (post renovation) are no longer maintained / developed with the artist in mind, become mini business centres.	1 respondent
Government recognition would be great. The arts is not seen as important in time of economic crisis.	1 respondent
Incentives for developers to provide live/work spaces for artists as part of major regeneration initiatives currently underway nationally.	1 respondent
Until recently was a member of a group studio but through lack of understanding and support from local authority and an increasing administrative load (to do with the studio), moved out of shared space into my own home.	1 respondent
Can't afford the high rents any more.	1 respondent
Would like to see more transparency especially where studios are in receipt of funding.	1 respondent

Residency

	No. Respondents
Many local authorities have residency schemes or workspaces to rent. Invariably the county arts officer is on the panel to adjudicate on who is awarded a residency, and in my experience, there is a pre-disposition to those artists involved in the 'avant garde'. This seems undemocratic due to the mandate of councils to provide services to all its residents.	1 respondent
More studios could be made available for artists' residencies and not only for the elite avant garde practitioners but also for community art groups, with good storage facilities and where workshops could be facilitated. Important to encourage new people to visit and to get involved.	1 respondent
As I am a mature student would like to apply for a residency where I could meet other artists in my own age bracket.	1 respondent

Facilities and Issues

	No. Respondents
Within the development of city spaces, more space could be allocated for artist studio use, similar to affordable housing scheme. At present, many newly built schemes remain empty because of crazy high rents. Conditions could be attached to planning and spaces allocated to ensure a healthy mix of retail, office and workspace, with rent controls. This would create a vibrant public environment and contribute to the promotion of creative city, culture and environment; current space is very scarce and overpriced - accounts for the lack of presence of any artistic community in many areas.	3 respondents
Groups perform best when they have a common belief system. Would like to see more like-mindedness amongst artists who converge for a residency to work on shared objectives. The work will always be individual but the pool of ideas needs to form under hospitable conditions where the artist is not isolated; was part of a group studio in previous years and found it an incredibly valuable experience. The moving on part was difficult and believe that many artists are not moving on from a group situation because of the difficulties and insecurities involved.	2 respondents
24 hour access is very important, as is light and ventilation; include heating in the price of rent – is always a big problem in almost all studios.	2 respondents
Some services such as canvas stretching are not available enough to artists; a studio that is adaptable to the demands of the camera is essential.	2 respondents
Arrangements to move and store work nationally. The most time consuming and costly operation for artists is delivery and collection of artwork from exhibition venues. An accessible, countryside collection /delivery facility as well.	1 respondent
When go out on own, artists also cut themselves off from networking and other opportunities e.g. visiting curators or gallery owners are often directed to group studios by the Arts Council or by Arts Officers and individual artists are overlooked.	1 respondent
Many artists need alternative employment to meet day to day needs and therefore finding the time and inclination to work hard at your art become more difficult. Having proper size studio space, adequate facilities, raw materials at your disposal really effects your ability to continue and work as an artist.	1 respondent
Would encourage all artists towards 'doing it themselves' and therefore they would have full control - no compromising.	1 respondent
In collective studios, a common room space with library and coffee making facilities would be a bonus.	1 respondent
Very hard to provide for own space. Would like to be able to avail of 'upgrade and improvement' grants.	1 respondent
Would like a database of studios and facilities as would be interested in doing swaps with other artists. This could be part of the VAI newsletter.	1 respondent
Would love to be able to get on with my art instead of all the time wasted in administration and researching spaces etc.	1 respondent
With bigger workspace, I would be able to expand my own teaching practice and could also provide artist with knowledge I don't have myself to teach.	1 respondent
Formal business advice relating specifically to establishing independent practice.	1 respondent

Appendix 6

ACME Studios' Galleria Project: A Case Study in Planning Gain

A6. ACME Studios' Galleria Project: A Case Study in Planning Gain

Planning Gain/Section 106 in the UK: What was once a local 'tax' upon a developer with no constraints about how the local authority spent it is now a mechanism to derive benefits for a local community from commercial development. Increasingly it is used to provide affordable housing, workspace and cultural facilities arising from the needs created by the development to the community as a whole.

Planning gain arises once an application for development is approved. A Section 106 agreement or unilateral agreement operates alongside planning permission and is aimed at ensuring a necessary, relevant, logical and fair balance of uses in a mixed development.

It has increasingly been used by local authorities as a strategy to achieve infrastructural benefits and recognises the needs of artists and affordable workspace requirements. In London, the London Development Agency and the Mayor of London's office have made this part of their cultural strategy:

Faced with the continuing challenge of finding new affordable workspaces. Artists studio organisations in particular have developed new innovative ways of securing workspace on a long term basis.....opportunities for developing the cultural infrastructure will arise through Section 106 agreements whereby developers provide specified cultural facilities as part of larger projects for which they are seeking planning approval. The Mayor will encourage this through individual boroughs planning processes. 'London Cultural Capital Realising the potential of a world-class city. The Mayor's Cultural strategy, April 2004'

There are many exemplars of the planning gain form of delivery. However, one interesting example in London is very relevant and illuminating in this context.

In 2006 ACME, a studio provider, designed and built 50 new artists' studios, in partnership with property developers Barratt, at The Galleria in Peckham, London SE15. The studios are part of a larger, mixed-use development in Sumner Road, overlooking Burgess Park. The development also includes private and affordable residential apartments. The Galleria is a pioneering example of a 'planning gain' partnership between an affordable studio provider, a property developer and a local authority. In the same way that affordable housing is often achieved, this partnership provides a vitally

important model showing how artist-affordable 'social workspace' can be achieved through planning gain.

ACME Studios is a London-based charity that supports the development of practice by providing artists with affordable studio and living space. Currently it provides over 370 studio units in various locations, runs work/live and studio residency schemes and manages an international agency programme for visiting artists.

The space details

The Galleria delivered 16,000 square feet of new-build studio space, providing 50 affordable and accessible artists' studios. The studios were completed at the end of December 2005 and were immediately fully occupied by artists at the beginning of January 2006. In addition to ACME's 50 studios, the project includes 98 apartments and four live/work units. Twenty-three of the apartments are for social housing, both for rent and shared ownership.

ACME's studios form part of a five-floor block, which has four floors occupied by studios with the top floor given over to apartments. The 50 studios range between 300 and 500ft² and each are fully accessible. Each studio level has a main washroom area with toilets and sinks for cleaning up.

The cost and financing details

Barratt sold the finished studio block to ACME at a price well below the construction cost of the building. This has enabled ACME to provide affordable workspace to artists in the same way as the scheme provides affordable housing. Studios are rented out to artists on ten-year (renewable) leases at a fully inclusive rent of £8.50 per ft² per year. Jonathan Harvey from ACME explains the deal:

'We work off a simple rule of thumb. With a starting point of what rent do we want to charge artists? - £8.50. What total net lettable square footage? What can we afford to pay for our specification of fit-out if we're going to fund this totally through bank finance over 15 years? That deal washes its own face.'

Source: Jonathan Harvey, ACME, January 2008

Benefits for the developer

Not only was Barratt able to achieve its development, but the pre-sale to ACME provided Barratt with a known outcome. Often the development of light industrial space can be speculative, but with the huge demand from artists ACME was able to guarantee 100 per cent occupation from day one. The inclusion of artists' studios also provided Barratt with a branding (Galleria) and marketing theme which has attracted buyers. Moreover, Barratt was conscious of the fact that artists are exemplary tenants.

Appendix 7

General Principles and Specifications for Artists' Studios

A7. GENERAL PRINCIPLES AND SPECIFICATIONS FOR ARTISTS' STUDIOS

The Defining Characteristics of a Good Workspace

As described elsewhere in this report, although there are inspiring and quality examples of group workspace provision across the country, we discovered that there are very few that fully meet all the needs of artists or that are secure and safe. It was heartening to learn about, and visit, a number of very high quality sites. But many fall short. Of course, most group workspaces strive for improvement but they face many barriers in terms of their own security of tenure, problems with the site landlord, lack of human resources, the physical structure of the building, and lack of finances or planning restrictions.

A few new and refurbished sites do meet high quality standards and point the way in terms of constructing a specification list for the perfect group studio set-up. However, even among those who fall well short of meeting the standards required, many still provide valuable and valued advantages to artists - in terms of ethos and physical facilities - and have much to contribute to the development of such a quality specification list. International models also provide us with further information and ideas on this.

In this Appendix we set out the defining physical characteristics that would make for a quality group studio provision. It is obvious that the health and safety issues should be non-negotiable in terms of protecting artists, visitors and staff. But it is also vital in terms of protecting and preserving the building stock and of course the stored and unfinished work of artists. This can be of enormous value financially and in terms of career development.

This is not a one-size-fits-all specification. Much will be common but different group studio set-ups have different priorities and work from a different philosophy or ethos. Consequently, this specification is offered as a general check list.

Finally, one of the very positive aspects of developing such a specification is that quality artist studios require very simple and undemanding construction and fit-out. That should therefore make them more deliverable in terms of their financing, planning, and building.

General Principles

ACME is a studio provider that develops and administers hundreds of studios across London. They have published a document entitled '*Generic Performance Specification for the Construction and Fit-out of Buildings containing Multiple Unsupervised Non Residential Artists Studios*'. This is a very useful guide to general studio specification.

In the preamble to their document, ACME offers the following list of guiding principles that any studio provision should strive to meet:

- **Inclusivity/accessibility:** Full consideration and adoption of access needs of users and public.
- **Affordability:** Requirement to achieve cost efficiency through design and choice of materials and service installations to result in better affordability of studios.
- **Variety:** To accommodate a range of activities and artists' economic needs there is a requirement to supply studios of sizes varying between 25 and 40 square metres
- **Simplicity:** Good design and choice of materials and service installations to maximise efficient studio management and ease of maintenance in operation and sourcing.
- **Efficiency:** Full adoption of environmental issues i.e. energy saving, noise reduction.
- **Security:** To create an environment maximising physical and psychological safety of users and public.
- **Community and responsibility:** Through design to create an ambience promoting both a climate for production of work and the social nature of building: also to encourage artists' responsibility for their 'own' building where there is no on-site management, reception, and janitor or security presence.
- **Practical:** To cater for physical needs of artists through appropriate provision of a range of studio sizes together with a range of services.

Specific Requirements

Our study also identified the following specific requirements:

- **Health and Safety:** Any quality studio provision should meet all health and safety requirements. As detailed in Section 4.7, the survey of workspaces revealed significant health and safety short-comings in many of the existing workspaces.
- **Studio size:** A group studio facility should offer a variety of studio sizes to cater for artists working in different media and working to different scales (it is very difficult for artists in Ireland to work in large scale as few facilities can cater for this). A number of people whom we consulted as well as respondents to the surveys described vividly how the experience of working in a tight space influenced them to make small sized work and how working in a large space inspired them to think and make to a more dramatic scale. Following our study we recommend a variety of studio sizes ranging from 20 to 50 square metres for non-residential studios.
- **Light:** This is a basic requirement. Many artists demand natural light but nowadays lighting technology has become very sophisticated and some systems can provide quality artificial natural light and do so while maintaining consistency of illumination. This is a positive factor for artists, many of whom will prioritise wall space over natural light. Roof glass or windows high on the walls can deliver satisfactory results also.
- **Water:** Running hot and cold water and sink facilities are vital.
- **Power:** A safe and adequate source of electricity is needed with sufficient sockets in the right places to power the artist's tools, equipment and appliances. Some studios should be available with three-phase supply for heavier equipment and machinery.
- **Ventilation:** A quality ventilation system is essential to deliver a safe and healthy working environment for artists and visitors.
- **Waste disposal:** Only one-third of the workspaces we surveyed have policies with regard to the disposal of hazardous waste and just over one-fifth of the workspaces reported that they have a policy on emission control. Across the art forms in the art-making process, many damaging, toxic and dangerous chemicals are used. Without proper waste disposal these end up being stored, poured down the sink or dumped. They also constitute a potential fire hazard. It is imperative that a waste disposal policy and facility exist.

- **Sound proofing:** Professional and efficient sound proofing is essential both for the artist to be able to shut out distractions and also to ensure that unavoidable noise created during the art-making process does not become a problem or a source of tension for those working and living alongside.
- **Disabled access:** The provision of a single studio that caters for artists with a disability is an inadequate solution. Artists with disabilities have diverse and individual needs just as able-bodied artists do. All studios should be accessible if possible. This would also ensure that artists with mobility problems could visit and network with able-bodied artists in any studio or space in the building. It is obvious that all other areas and facilities in the building should be accessible. In our survey, only 23% of group studios had disabled access to all spaces in their building and 35% had no disabled access at all.
- **High ceiling and door heights:** For artists who wish to work in large scale this is essential. Our survey revealed a very low average ceiling height of 11.5ft. in existing spaces. In addition, the transport of work into and out of the building, and also within the building, should be allowed for in the design specifications.
- **Loading bay:** A convenient and large loading bay must be factored into any group workspace in order to facilitate getting work and equipment in and out of the studios.
- **Security:** The building should be secure and safe both in its outer perimeter and access points and also within the individual studios and shared facilities.
- **Floors:** If necessary, at least one floor should be constructed to provide extra weight-bearing capacity so that artists working with heavy materials and equipment can be accommodated.
- **Good architectural design:** The physical requirements of the individual studios and communal spaces are simple and basic. That does not mean that the design of the building has to be basic and functional. If any building should be creative and interesting architecturally, surely a building that hosts artists and creative people should set high design standards, function well and look inspiring, budget permitting.
- **Display/public area/reception/common space:** This would be very useful if the studio group intends to organise outreach activities, classes, events, exhibitions or open days. Some respondents made the point that it's important that the facility

connects locally and that people can buy into its relevance. However, some artists are resistant to engaging in these activities or object to any kind of extramural activities being imposed on them as part of their tenure agreement.

During the study we came across a number of very successful facilities that were funded or partly subsidised by entering such arrangements and in these cases there was little resistance from artists. In fact, some made the point that it helped and/or influenced their core practice.

Most workspaces should also have designated common areas where people can relax, network, share information and meet visitors.

- **Shared kitchen/coffee station:** A simple, properly designed, easily maintainable and clean food preparation/ beverage area is desirable in terms of creating a warm and lively social and work atmosphere.
- **Storage:** Many group workspaces reported that lack of storage is a major issue for them. Artists tend to have a backlog of work or work-in-progress that they need to store. There is also a need to store equipment, chairs, tables, materials, spare parts, art supplies, maintenance equipment and tools, cleaning products and equipment, promotional materials, publications and other items.
- **Admin/maintenance office(s):** Where there is a need for on-site administration, an equipped and functioning office is essential. Likewise, if there is a need for on-going maintenance, space must be allocated to house that function and any tools/supplies needed.
- **Toilets/showers:** Easily-maintained sanitary and wash-up facilities are essential.
- **Environmental standards:** Given the potential to cut down running costs and protect the environment, high standards of energy conservation and good environmental practice should be used in the construction, fit-out and running of group workspace buildings.
- **Internet access:** Many artists are working across various digital platforms and are sending, downloading and uploading large digital files as an everyday part of their work. Most other artists need to use computers, the internet and email for research, networking, administration, promotion and general communication.

Review of Visual Artists' Workspaces Appendix 7: General Principles and Specifications for Artists' Studios

- **24 hour access:** Most artists do not work normal working hours. Many artists increase their workload when they are working towards an exhibition, funding deadline or event. Workspaces that do not allow 24 hour access can be problematic.
- **Other:** Depending on the remit and policy of the group studio, the provision of a gallery space, library/resource room, meeting room, framing facilities, other technical facilities and the availability of a technician were all mentioned during our consultations as worth considering in such a building.

Appendix 8

Terms of Reference as Issued by the Arts Council

A8. TERMS OF REFERENCE AS ISSUED BY THE ARTS COUNCIL

Context and Background - Current Position

The Arts Council currently directly funds:

- Approximately 20 visual artists' workspaces, providing roughly 200 individual spaces nationally and roughly 335 communal workshop spaces.
- Three short-term residency/retreat facilities, varying from dedicated visual arts residencies, through to residencies that cater for visual artists in addition to artists working in other disciplines. In total, these organisations offer roughly 350 – 400 short term residencies per annum to both international and Irish based visual artists.

In addition to directly funded workspaces, there are a number of workspaces funded indirectly by the Arts Council, through funding to venues that contain workspace, and funding to local authorities that are in turn supporting workspace. There are also a number of visual artists' workspaces that have received 'once-off' minor capital grants from the Arts Council but have not been in receipt of on-going funding and a sizeable amount that have not received Arts Council funding support to date.

The actual number of artists' workspaces in Ireland can be estimated at at least 80; this is the approximate number in the ROI in contact with the All Ireland Studio Network. When this figure is considered in the context of Arts Council funded spaces, Arts Council funding relationships do not provide an accurate profile of these visual arts workspaces.

Consequently, the Arts Council recognises that it needs to be further informed of the current infrastructure of visual artists' workspaces in Ireland.

Commitment

Following consultation with visual artists' studio groups and residential facilities as part of the 'Partnership for the Arts' consultation process in 2005, the need for a clear, unambiguous Arts Council policy on support for artists' workspaces was identified (Consultation 6th & 10th April 2005). The contributors believed that this would not only assist the Arts Council in its own approach to supporting this sector, but that a policy could provide the Arts Council with a platform to advocate and communicate the tenuous position of artists' workspaces in Ireland.

As a result of this Consultation, other feedback emerging from both individual artists and artists' groups, and the Council's own consideration of its priorities, the goal to 'improve artists' living and working conditions' (pg. 19) was committed to in the Arts Council's 2006 – 2008 Strategy, 'Partnership for the Arts'. More specifically, a commitment to 'an audit of [visual arts] studio spaces...investigat[ing], with partners, ways of providing significant capital funding for the development of studio spaces' (pg. 41, Partnership for the Arts in Practice) was identified as a priority within the Visual Arts policy paper.

Towards a Policy

Arts Council support to studios has evolved over time. The level of subsidy has historically been modest in the main and consistent minor capital support to assist with upkeep and facilities for member artists has been lacking. In addition, many independent studio groups are now programming in tandem with providing facilities. The marriage between facilities provision and programming generally emerges organically and becomes more strategic over time and consequently, the costs associated with the running of these dynamic programmes presents an emerging challenge for the Arts Council.

In addition to these issues, many artist-established studio groups do not have formal governance and managerial structures. This stems from the fact that studio initiatives are historically resourced from the outset by artists themselves, who provide significant voluntary time and in-kind support. This often leads to exciting and vibrant work. This profile provides the Arts Council with a dilemma and a danger, as the development of inflexible governance/managerial criteria or an all encompassing framework that ensures optimum transparency and accountability risks stifling the very ethos that allowed the facility to develop in the first place. It is now clear that the Arts Council needs to tackle this challenge by developing over time a coherent, transparent policy while at the same time ensuring that the independent spirit and individuality of visual arts groups is protected into the future.

The Review must consider relevant issues such as geographical spread, impact of these workspaces on the working lives of artists, governance structures, the level of workspace subsidy directly affecting artists, the number of artists the funding is impacting on and the types of arts practice being facilitated. In addition, there are complementary environmental issues that require in-depth consideration due to a changing political and financial landscape. These include issues such as urban development, the increasing

complexity of stakeholders and partners, lease agreements, capital building concerns, health and safety issues and pressures of accountability and transparency.

The purpose of this Review is to provide solid information to the Arts Council and relevant stakeholders on visual artists' workspaces and to make suggestions on how the Arts Council might offer responsive, sensitive and appropriate supports to these spaces in the future. Equipped with this information, the Arts Council will develop a policy on how it can best contribute to a sustainable spatial infrastructure for working visual artists' in Ireland.

Research Objectives

- 1) Undertake a survey that will collect and assemble quantitative and qualitative data in order to build a profile of the current provision of artists' workspaces within the Republic of Ireland.
- 2) Through research and consultation identify the contextual factors that represent significant challenges to the provision of sustainable and practical workspace for visual artists.
- 3) Identify and evaluate existing supports for artists' workspaces and identify and define the position of relevant and potential partners.
- 4) Undertake a needs assessment relating to artists workspaces and identify gaps against current provision.
- 5) Research and identify international models and their potential or otherwise in an Irish context.
- 6) Compile key findings and make suggestions to the Arts Council on how it might make a significant, sensitive and meaningful impact to ensure sustainable and practical workspaces for visual artists in the future.

Deliverables

- 1) A profile and analysis of artists' workspace in Ireland.
- 2) Identification and analysis of the key challenges associated with workspace provision.
- 3) Impact assessment of existing supports and identification of potential partners and consideration of ways in which those partners might contribute to the provision or support of studio space.
- 4) A needs assessment and gap analysis.
- 5) Identification and analysis of international models.

- 6) Suggestions for the formulation of a funding policy and suggested actions for collaborative and or advocacy initiatives that might lever potential capital or other investment into the sector. Proposals for policy initiatives should be based on key findings arising from deliverables 1-5.

Research Methodology – Operational Definitions

Visual artist

For the purpose of this review, a **visual artist** is defined as an individual who is both technically and conceptually skilled in artform practices recognised by peers or critics; is alive to contemporary cultural contexts, has a working knowledge of the creative and professional climate in which they work; and presents work in public using one or a range of media that includes painting, drawing, sculpture, printmaking, photography, live art/performance, film, video or other digital imaging media.

Visual artists' workspaces

For the purposes of the profiling survey, **visual artists' workspaces** are considered to include:

- Studio groups comprised of more than three working visual artists working on site;
- Residencies and retreats that cater for one or more visual artists at any one time;
- Local authority venues, or other buildings, that contain one or more studios or provide specific workspace for visual artists (not including presentation/exhibition spaces) such as print workshops.

The study will focus on professional (rather than amateur) visual artists working in any of the above workspaces. Visual arts activities undertaken within such workplaces include fine painting, drawing, sculpture, printmaking, photography, live art/performance, video or other digital imaging media. Workspaces or studios that concentrate exclusively on traditional crafts or design such as jewellery, ceramics or glassmaking do not fall within the remit of this review.

General Design

The review will require a combination of research approaches, using both secondary and primary data collection sources. The research process will include: desk research, stakeholder consultation, a survey and site-visits.

1. Desk Research

(a) National Review

Conduct desk research to provide a review of existing context and level of support for visual artists' workspaces in Ireland. Desk research will involve: literature search and analysis of range of supports with reference to existing Arts Council position, internal strategy documents, application forms for funding, national research, publications, surveys, policy and related documents.

(b) International Review

Review of literature to identify structures, supports, partnerships and other approaches used by policy-makers and agencies internationally in support of visual artists' workspaces; comparative analysis with Ireland and identification of good practice models for strategic development. Some follow-up phone contact may also be required to source additional information on good practice examples.

2. Stakeholder Consultation

In collaboration with the Arts Council, the researcher(s) will design and implement an appropriate research methodology to consult with key practitioner and stakeholder groups with a direct or indirect involvement in supporting the development of a robust infrastructure of workspace for visual artists in Ireland.

This process will assemble qualitative data on, and perceptions of, available supports for visual artists including: perceived quality of provision; impact of supports; needs assessment; gap analysis and recommendations for change. Factors (e.g. social, cultural, economic, legal, and spatial) that may impact upon the provision of affordable and practical workspace will also be addressed.

The consultation process should address the workspace needs and challenges of artists currently availing of studio space, including artists in individual private studios, and those not in studios; the needs of studio providers should also be addressed. Needs assessment should also acknowledge that artists may have different needs at different stages of their career and that there may be regional variations.

Consultation will be with key informants, both practitioners, workspace providers and other stakeholders, including: (a) managers of studios, workshops and retreats/residencies; visual artists; relevant resource and support organisations; (b) policymakers and possible stakeholders e.g. Arts Council, local authorities, development agencies, and private investors. The consultation process will inform the design of the planned survey questionnaire.

It is the intention that a small focused Advisory Working Group will be established to support and inform the research project.

3. Survey of Visual Artists' Workspaces

Undertake a survey of visual artists' workspaces to map current provision, and to document key elements of their state and nature.

The types of data to be collected in a survey of visual artists' workspaces will include the following:

- location, size and scale, and distribution of visual artists' workspaces;
- profile of artists working in studios and other workspaces and their practices/media;
- origins, nature and perceptions of the overall quality of the buildings;
- type of organisation, their financial and management structures; ownership, rent, tenure, and accessibility; income sources;
- health and safety, ecological and environmental issues;
- visual artists' views of the quality, strengths and weaknesses of the workspace provision,
- perceived future workspace needs.

Further detail on the survey topics and survey methodology is included in Appendix 2.

4. Site Visits

A series of site visits to selected visual arts workspace locations will be undertaken following the survey. The purpose of these visits will be two-fold. Firstly, to obtain more in-depth qualitative information on, and understanding of, the dynamics of these workspaces. Secondly, to make a photographic record of these workspaces. Further

detail of the methodology for, and selection of, workspace sites to visit is included in Appendix 2.

Research Methodology Output

- 1) A report written to high publication standards should be produced. The report should include methodology used (including the profiling exercise and the needs assessment), data generated, key findings and recommendations, and a bibliography. Maps and graphics should be used in the report to clearly illustrate findings on the distribution and other aspects of visual arts workspaces in Ireland. The report will be made available to a target audience of artists and policy-makers.
- 2) Documentary photographs of artists' workspaces in Ireland, linked to the profiling survey findings.
- 3) The data set of results from the profiling survey; (in SPSS, Excel or Access). The Arts Council waives the right to identify practitioners surveyed.



**CHL Consulting Company Ltd.
40 Northumberland Avenue, Dun Laoghaire, Co. Dublin, Ireland**

Tel: +353.1.284.4760

Fax: +353.1.284.4775

E-Mail: mail@chl.ie