

Greater Cambridge Creative Business and Cultural Production Workspace: Specifications and Practical Requirements Study

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LDÄDESIGN

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Executive summary

The creative industries in the Greater Cambridge region are strong, employing at least 14,915 people in the area, mostly in micro businesses of less than five employees. The wider Cambridgeshire area is expected to be in the top 10 locations nationally for new creative industries jobs between 2015 and 2030. The economic importance of the creative industries in Greater Cambridge means it is vital to plan effectively for the provision of workspace to enable businesses to startup, grow and establish themselves in the region for the long term.

Previous studies have been undertaken to understand the needs of creative industries businesses in Greater Cambridge, with a particular focus on supply and demand of workspace. This includes the 'Audit and Needs Analysis of the Arts Infrastructure in the City of Cambridge' (Business of Culture, 2013), and most recently (March 2020), the 'Supply and Demand of Creative Workspace Industry Study' by Simon Poulter Consultants – a series of commissioned independent consultation and research to develop and inform our understanding of cultural infrastructure. These studies found that despite the strength of the creative industries in Greater Cambridge, businesses face real difficulties in accessing affordable workspace to meet their needs.

This study, the 'Greater Cambridge Creative Business and Cultural Production Workspace: Specifications and Practical Requirement Study', builds on the pre-Covid studies to understand changes to the supply, demand and needs of creative businesses in the Greater Cambridge region as a result of the ongoing Covid-19 pandemic. It also provides additional analysis of the different types of space and specification required by creative businesses, and presents a series of space typologies and case studies to guide the planning of future creative industry workspaces through local planning processes.

The study was based on online engagement with local businesses in the creative industry sectors and desk-based research.

Among the key findings of this study are that there is:

- A general shortage of dedicated, affordable workspace for creative industries both within central Cambridge and the wider Greater Cambridge region.
- A continuing important role for interaction and collaboration between creatives post-Covid, and a need for working environments that foster and facilitate a collaborative culture.
- A need for a variety of workspaces on secure, flexible and affordable tenancies that provide certainty over the long-term while being responsive to the needs of individual businesses and new ways of working post-Covid.
- A willingness amongst many businesses to consider locations outside of central Cambridge, which remains a preferred location, subject to delivery of suitable workspaces in a high quality place with good transport connectivity, accessible services, open spaces and proximity to other creatives;
- A need for more work to raise the profile of the major growth locations at Bourn, North East Cambridge, Northstowe and Waterbeach and work with creative industry sectors to realise their full potential for providing new workspace.
- A need for local planning policies and other supporting strategies to establish robust mechanisms for the planning and delivery of dedicated creative industry workspace to meet employment, economic growth and cultural objectives

Part One: Introduction

This report has been prepared by LDA Design in response to an instruction by Cambridge City Council and South Cambridgeshire District Council to undertake a Creative Workspace Assessment for the Greater Cambridge area. The assessment builds on previous studies undertaken pre-Covid, to understand any changes to the supply, demand and needs of creative businesses in the Greater Cambridge region as a result of the ongoing pandemic, and has the following objectives:

- Describe the extent and nature of unmet demand for creative industry workspace across Greater Cambridge
- Identify the requirements of different types of creative businesses and cultural production needs
- Define space typologies to meet the requirements of creative businesses
- Draw out the locational requirements of businesses to aid understanding of potential locations for new units.

The study has been commissioned to help inform the future planning of creative industry workspace in the Greater Cambridge region, including through the Local Plan-making and development management processes.

Methodology

The assessment has drawn on a combination of primary and secondary data.

Initially, local secondary data sources were used to gain a baseline understanding of the needs of creative industry businesses across Greater Cambridge and to identify where there were gaps in knowledge that this assessment needed to address. Local secondary sources consulted as part of the study included commissioned independent consultation and research to develop and inform our understanding of cultural infrastructure, such as:

- Supply and Demand of Creative Workspace (Simon Poulter Consultants, March 2020)
- Greater Cambridge Creative Industries Briefing Paper v1.2 (Cambridge City Council, June 2020)

In order to further understand the needs of creative industry businesses, particularly with regards the types of space, facilities and equipment needed by different types of businesses, additional primary research was subsequently undertaken. An online survey was created in the Typeform platform and shared with select businesses representing each of the creative industries sectors and categories of businesses included within the scope of the study. Business sectors and categories were based on the 'Standard industrial classification of economic activities' (SIC) codes and included the full spectrum of creative sectors including:

Standard industrial classification of economic activities (SIC) sector	Standard industrial classification of economic activities (SIC) Sub-sector
Publishing	Book publishing
Publishing	Publishing of computer games
Publishing	Publishing of journals
Publishing	Software publishing
Publishing	Other publishing activities
Music, Performing & Visual Arts	Sound recording and music publishing activities
Music, Performing & Visual Arts	Artistic creation
Music, Performing & Visual Arts	Performing arts
Music, Performing & Visual Arts	Cultural education
Information Technology (IT), Software and Computer Services	Information technology consultancy activities
IT, Software and Computer Services	Business and domestic software development
IT, Software and Computer Services	Readymade interactive leisure and entertainment software development
Film, Television (TV), Video, Radio and Photography	Photographic activities
Film, TV, Video, Radio and Photography	Television programme production activities
Film, TV, Video, Radio and Photography	Video production activities
Film, TV, Video, Radio and Photography	Motion picture production activities
Design and designer fashion	Specialised design activities
Architecture	Urban planning and landscape architectural activities
Architecture	Architectural activities

Standard industrial classification of economic activities (SIC) sector	Standard industrial classification of economic activities (SIC) Sub-sector
Advertising and marketing	Advertising agencies
Advertising and marketing	Public relations and communication activities
Advertising and marketing	Media representation services

Table one: A table detailing business sectors and categories based on the ‘Standard industrial classification of economic activities’ (SIC) codes.

The online survey posed a range of open and closed questions focused on the types of space, facilities and equipment needed and the importance of locational factors in choosing business premises. The survey also asked stakeholders about the impact of the Covid-19 pandemic on their future space requirements. Most questions were multiple choice and gave stakeholders the opportunity to provide longer form text answers to explain their choices. A final open question gave stakeholders the opportunity to express their view on matters they had not already addressed in their response to earlier questions.

The survey was issued to an initial sample of stakeholders on 14th April 2021. Further stakeholders were invited to participate in the survey later in the month.

The Covid-19 pandemic and project constraints meant that in-person workshops and interviews were not possible at the time of the study. However, the open questions within the survey were designed to elicit the more wide-ranging insights that can emerge from such formats.

Responses from the online survey were analysed and compared with the findings of earlier studies to help describe the current extent and nature of unmet demand for creative industry workspace across Greater Cambridge, that includes a wider number of business types.

Following completion of this analysis, typologies of space were defined. Each typology has certain spatial, locational and/or specification characteristics that make it suitable for the needs of different types of creative industry businesses. In addition to the survey responses and local secondary data sources, the specification of each typology was informed by architectural knowledge, best practice and case studies. Specialist literature consulted as part of this exercise included ‘The Metric Handbook’ and ‘Neufert’s Architects Data’.

Finally, a set of case studies was identified illustrating how different typologies of space have been provided in a range of settings, including through the planning and delivery of new development within the United Kingdom (UK).

Part Two: The Creative Industries in Greater Cambridge

An Economic Success Story

The creative industries are a key economic sector in the Greater Cambridge area. Analysis of Companies House data undertaken by Cambridge City Council in June 2020 found the creative industries comprise 11.4% of all registered businesses in Greater Cambridge, with additional non-Value-Added Tax (VAT) businesses further increasing the size of the sector. The creative industries employ at least 14,915 people in the area, mostly in micro businesses of less than five employees, and the wider Cambridgeshire area is expected to be in the top 10 locations nationally for new creative industries jobs between 2015 and 2030.

Importantly, the 'creative industries' refer not only to traditional arts and cultural activities, but to a wide spectrum of economic activity with creativity and the generation of intellectual property at its heart. A breakdown of creative industries in Greater Cambridge shows that all sectors are represented, but the area has a high proportion of businesses and employees in sectors such as Information Technology (IT) and Publishing, which challenges traditional notions of a typical creative business involved in arts and culture.

Sector	Businesses	Employees
Publishing	360	3,070
Music, Performing and Visual Arts	370	1,005
IT, Software and Computer Services	1,631	8,400
Film, TV, Video, Radio and Photography	268	625
Design and Designer Fashion	157	600
Architecture	144	895
Advertising and Marketing	200	320

Table two: A table detailing the number of businesses and employees in each of the seven creative industry sectors in Greater Cambridge.

The strength of the creative industries in Greater Cambridge, and their economic potential for the area's future, means it is vital to plan effectively for the provision of workspace to enable businesses to startup, grow and establish themselves in the region for the long term.

Understanding Current Needs

Previous studies have been undertaken to understand the needs of creative industries businesses in Greater Cambridge, with a particular focus on supply and demand of workspace. This includes the Audit and Needs Analysis of the 'Arts Infrastructure in the City of Cambridge' (Business of Culture, 2013), and most recently, the 'Supply and Demand of Creative Workspace Industry' by Simon Poulter Consultants which was undertaken in Autumn 2019 and reported in March 2020 ('the 2020 study'). This study provided a strong base of knowledge for understanding the supply and demand of creative industry workspace in Greater Cambridge, and the issues facing many creative industry businesses.

The online survey undertaken as part of this follow-on study ('the 2021 study') sought to build on the knowledge obtained previously by including a wider range of business sectors and asking more detailed questions about the types of space, facilities and equipment that creative industry businesses need for future growth. It also asked additional questions about the locational factors that influence choice of premises, and the impact of the Covid 19 pandemic on demand for creative industry workspaces. The survey complemented earlier studies to provide an additional layer of detail that has informed the creation of creative workspace typologies as part of this study.

Perhaps because of continued uncertainty over the return to physical workspaces and business planning as a result of the Covid-19 pandemic, engagement with the survey was more limited than anticipated. In total, 122 people representing creative industry businesses were contacted. 49 started the survey and 21 complete responses were received, a completion rate of 43%.

The total number of responses from each sector are set out in the table three. Some respondents categorised their business under more than one subsector. However, some subsectors are not represented in the responses to the survey due to the low response rate and a lack of engagement from businesses in these subsectors.

The responses provide useful insight into the detailed space and specification requirements of different types of business, and reinforce many of the conclusions reached in the 2020 study, with some notable differences in relation to locational factors and the impact of the Covid-19 pandemic.

The key findings in relation to the supply and demand for creative industry workspace and associated specification and locational requirements are summarised over the following pages.

Creative Industry Sectors	Creative Industry Subsectors	Number of Responses
Music, Performing and Visual Arts	Artistic creation	Six
Music, Performing and Visual Arts	Cultural education	Three
Music, Performing and Visual Arts	Performing arts	Two
Music, Performing and Visual Arts	Sound recording and music publishing activities	Two
Architecture	Architectural activities	Four
Architecture	Urban planning and landscape architectural activities	One
Advertising and Marketing	Media representation services	Two
Advertising and Marketing	Advertising agencies	One
Advertising and Marketing	Public relations and communication activities	One
Design and designer fashion	Specialised design activities	Two
Film, TV, Video, Radio and Photography	Video production activities	Two
Film, TV, Video, Radio and Photography	Motion picture production activities	0
Film, TV, Video, Radio and Photography	Photographic activities	0
Film, TV, Video, Radio and Photography	Television programme production activities	0
Publishing	Book publishing	Two
Publishing	Other publishing activities	0
Publishing	Publishing of computer games	0
Publishing	Publishing of journals	0
Publishing	Software publishing	0
IT, Software and Computer Services	Information technology consultancy activities	One
IT, Software and Computer Services	Business and domestic software development	0
IT, Software and Computer Services	Readymade interactive leisure and entertainment software development	0

Table three: A table detailing the number of responses to the study, broken down by creative industry sectors and subsectors

1. Supply and Demand

There is a continued strong demand for creative industry workspace in Greater Cambridge which is currently not being met by available supply. In particular, there is a shortage of creative industry workspace that is for exclusive or primary use by creative industry businesses. This view was expressed in the 2021 study, 2020 study and earlier studies by Cambridge City Council. It indicates a chronic undersupply that existing policies and strategies have not been able to adequately address.

Demand is particularly strong for:

- Spaces of all types that are less than 100 square meters
- Medium and large studios between 20 and 40 square meters
- Performance and rehearsal rooms between 20 to 40 square meters
- Office space for small creative businesses, including 'non-traditional' spaces that foster interaction, collaboration and mentoring.
- Exhibition space for the visual arts
- Workshop and 'Make Space'
- Digital and Media Spaces

2. Cost

Affordability is a key concern amongst creative industry businesses, with evidence indicating a shortage of affordable workspaces across Greater Cambridge. The 2020 study found this particularly affected smaller creative businesses, with the consequence that people were likely to work from home or in other unsuitable set ups.

A majority of respondents to the 2021 study indicated that workspaces available 'Below Market Value', for 'Free Use' or on a 'Pay as you Use' basis were suitable for their needs. In contrast, only a third of respondents indicated that workspaces available at 'Market Value' would be suitable. This is broadly consistent with previous concerns about affordability and reflects the high cost of existing workspace in the area. Some respondents indicated that while the cost of workspace was higher in central areas, affordability was a concern across the whole of Greater Cambridge.

3. Tenure

60% of respondents to the 2021 study indicated a requirement for 'Self contained premises', while only 40% indicated a requirement for 'Shared Use' premises and 28% for 'On-Demand Occupancy'. This is broadly consistent with the preference for dedicated space for 'sole use' by a single businesses expressed in the 2020 study.

A majority of respondents in the 2021 survey also indicated that their ideal tenure would be workspace on 'Flexible terms', with 'Long-term lease' also a popular option. Fewer than a quarter of respondents indicated that a 'Short-term lease' or 'Ownership of freehold' would be their ideal tenure.

The Covid-19 pandemic appears to have underlined the importance of providing tenancies on flexible terms. Some respondents to the 2021 study indicated that they were obliged to pay rent for their existing premises during the Covid-19 pandemic, despite not being able to use the space or generate income due to lockdown restrictions. Conversely, other respondents emphasised the continued lack of suitable and available workspace of any kind in Greater Cambridge, irrespective of cost or tenure.

The responses point to the need for workspace with secure, affordable tenancies that provide certainty over the long-term while being responsive to the needs of individual businesses, including through change of circumstances.

Many respondents indicated a need for a primary workspace on a secure tenancy for their daily work, with the option of accessing a particular type of ancillary space or facilities on a 'Pay as you Use' basis for certain tasks. For example, some businesses might require creation space for a variety of art forms using minimal resources, but would value having access to professional production, exhibition and performance facilities for occasions where these are needed. Others may require an office or studio environment for everyday design work, but with access to a workshop environment that offers rapid prototyping equipment such as a three-dimensional (3D) printer or laser cutter to test their designs and translate them into physical objects. This highlights the importance of collaboration and sharing of facilities in the creative industries and the benefits of collocating different types of space.

4. Specification

The creative industries encompass a broad range of sectors with diverse space and specification requirements. The 2020 study indicated a particular need for more artist studios and makespaces, while the 2021 study found that many creative businesses would value access to different types of spaces and facilities at different times to suit their needs. For example, some businesses would ideally require sole use of both primary and ancillary space, such as a workshop with office attached, while others would value sole use of a primary space and access to shared ancillary facilities such as offices, digital media and meeting rooms. This highlights the importance of collaboration and sharing in the creative industries and the potential benefits of collocating different types of space to facilitate this type of working.

Overall, there is a clear preference for spaces that are flexible and can either accommodate or provide easy access to a range of equipment and facilities.

The 2021 study indicated particularly strong demand for creative workspaces that provide:

- Standard office or classroom facilities (for example, desk-space, meeting room, standard IT connections)
- Shared networking or collaboration space
- Superfast or Ultrafast Broadband
- Garden or Outdoor Space
- Twenty-four hours a day, seven days a week (24/7) access
- Car Parking
- Cycle Storage Hub

Different sectors are also likely to require equipment and facilities related to their specialist business area. This is discussed further in the Typologies at Part Three.

5. Locational Factors

While the creative industries businesses are located across Greater Cambridge, both the 2020 and 2021 studies indicated a preference for workspace in central urban locations such as central Cambridge. However, respondents to the studies also indicated a willingness to locate elsewhere in Greater Cambridge if the right mix of facilities and locational attributes could be provided. This included suburban and urban fringe locations, which over half of respondents of the 2021 study indicated could be suitable, as well as rural and village locations, which were cited by 40% of respondents. This is an important finding as space within central Cambridge is scarce, and high land and property values are likely to limit the delivery of new dedicated workspace in the city centre. Therefore, areas outside central Cambridge, including the new growth locations such as Waterbeach, Bourn, Northstowe and North East Cambridge (NEC), are likely to offer the greatest opportunities for new provision for the foreseeable future.

The 2020 study found that the most important locational attributes that would need to exist for businesses to consider locating outside of central Cambridge were affordable rent, the ability to work with other creatives, transport links, car parking and good access. The 2021 study reinforced these findings, with 'Car Parking' the most cited requirement of new space, and 'Good access to public transport' the most important locational attribute, cited by over two thirds of respondents. 'Proximity to accessible open space' and 'Proximity to shops, restaurants and bars' were the next most cited locational attributes. Just over a quarter of respondents indicated that 'Proximity to similar businesses' were an important factor. This is lower than might have been expected given the general trend for increased collaboration and the importance of working with other creatives

expressed in the 2020 study and elsewhere in the 2021 study. However, it may reflect the limited number of respondents, or the experience of working apart from other creatives during the Covid-19 pandemic. When read as a whole, the results of the survey still clearly point to the continued importance of collaboration and the need for more spaces to facilitate this.

The findings indicate that as well as good access and connectivity, many businesses value the quality of life offered by Cambridge with its amenities and open spaces, and could be attracted to other areas of Greater Cambridge that create a similar offer at affordable rents.

This is an important finding in the context of one key area of difference between the studies in 2020 and 2021: the potential role of growth locations such as Waterbeach, Bourn, Northstowe and NEC in meeting creative industry workspace needs. While 46% of respondents to the 2020 study indicated they would consider these locations, less than a quarter of respondents in 2021 indicated that these locations would be suitable for their business. The reason for this is not clear as respondents did not provide further detail to accompany their answers in the 2021 study. It could be down to different framing of the question. The 2021 survey asked a specific question about the growth locations, whereas the 2020 study combined consideration of the growth locations with areas outside central Cambridge more generally.

Separate interviews conducted as part of the 2020 study also found a lack of awareness amongst respondents of developments going on around Cambridge, including the growth locations referred to in the study, and revealed that the cache and connectivity of central Cambridge had a strong appeal.

To counter the lack of awareness of the growth locations observed in the 2020 interviews, links to the websites of each of the locations were provided alongside the relevant question in the 2021 study to ensure that respondents were aware of them and could understand more about the environment they will offer in future. It is possible that the discrepancy in the results between the studies is due to many respondents in the 2021 study not engaging with these links, and therefore being unaware of the potential of the growth locations. Only three of the respondents to the 2020 study also took part in the 2021 study, so the majority of respondents in 2021 would not have learned about the growth locations from involvement in the previous study.

Alternatively, the discrepancy may reflect a continuing attachment to Cambridge city centre, and in particular the connectivity, cache and amenities it offers, which precluded serious consideration of other locations. Indeed, many of the attributes of Cambridge city centre are those that were most valued by respondents in the 2021 study – notably the good access to public transport, proximity to accessible open space and proximity to shops, bars and services. These are also likely to be the attributes that were most missed during the Covid-19 pandemic.

Planning for the Future

The role of the Local Plan

The unmet need for creative industry workspace demands a pro-active approach to deliver the spaces that are needed in the locations that businesses want. Further engagement with the sector should take place to better understand the potential for the growth locations of Waterbeach, Bourn, Northstowe and NEC to provide new creative industry workspace, and understand how concerns over their suitability from some creative businesses can be overcome. This will be an important action to ensure that detailed planning for the delivery of these mixed-use allocations, which will account for the majority of development in Greater Cambridge over the next few years, can ensure the provision of new creative industry workspace to meet demand.

More broadly, it is important that planning policies in the new Local Plan and Supplementary Planning Documents are supportive of the creative industries and establish mechanisms for the planning and delivery of dedicated workspace to meet employment, economic growth and cultural objectives. This includes through considering the creative industries through employment needs assessments, and ensuring that future policies, development allocations and proposals factor-in the needs of creative industry businesses and propose new workspace provision from the outset. The means by which this can be achieved are considered in the following sections.

Learning from London

The recently adopted London Plan (2021) demonstrates how strategic planning documents can respond to and plan for the needs of cultural and creative industries. The city-wide plan, which applies to all 22 of London's boroughs and sets the framework for the preparation of individual borough's Local Plans and Supplementary Planning Documents (SPDs), includes a specific policy on 'Supporting London's culture and creative industries' (Policy HC5).

Policy HC5 sets out specific requirements for Local Plans and development proposals to identify, protect and enhance existing cultural facilities and to provide opportunities for the delivery of new provision. The policy also supports the creation of Creative Enterprise Zones and, where these are identified, directs Local Plans to help deliver spaces that are suitable, attractive and affordable for the creative industries within the Zone.

Policy HC5 of the London Plan; 'Supporting London's Culture and Creative Industries'

The continued growth and evolution of London's diverse cultural facilities and creative industries is supported. Development Plans and development proposals should:

- 1) protect existing cultural venues, facilities and uses where appropriate and support the development of new cultural venues in town centres and places with good public transport connectivity. To support this, boroughs are encouraged to develop an understanding of the existing cultural offer in their areas, evaluate what is unique or important to residents, workers and visitors and develop policies to protect those cultural assets and community spaces
- 2) identify and promote new, or enhance existing, locally-distinct clusters of cultural facilities, venues and related uses defined as Cultural Quarters, especially where they can provide an anchor for local regeneration and town centre renewal
- 3) identify, protect and enhance strategic clusters of cultural attractions
- 4) consider the use of vacant properties and land for pop-ups or meanwhile uses for cultural and creative activities during the day and at night-time to stimulate vibrancy and viability and promote diversity in town centres, Cultural Quarters and other areas
- 5) seek to ensure that Opportunity Areas and large-scale mixed-use developments include new cultural venues and/or facilities and spaces for outdoor cultural events.

B

Boroughs are encouraged to work with the Mayor and relevant stakeholders to identify Creative Enterprise Zones in Local Plans:

- 1) in areas that have emerging or existing clusters of creative industries; or
- 2) in areas of identified demand and more deprived areas where there is evidence that the designation of a Creative Enterprise Zone will enhance the local economy and provide facilities and workspace for the creative industries.

C

Where a Creative Enterprise Zone has been identified, Local Plan policies should:

- 1) develop, enhance, protect and manage new and existing creative workspace, providing flexibility for changing business needs, and an attractive business environment including related ancillary facilities
- 2) support existing, and the development of new, cultural venues within the Creative Enterprise Zone

- 3) help deliver spaces that are suitable, attractive and affordable for the creative industries, taking into account the particular requirements of established and emerging creative businesses in the Creative Enterprise Zone in accordance with Policy E2 Providing suitable business space, Policy E4 Land for industry, logistics and services to support London's economic function and Policy E8 Sector growth opportunities and clusters
- 4) encourage the temporary use of vacant buildings (including heritage assets) and sites for creative workspace and activities
- 5) integrate public transport, digital and other infrastructure, and services such as leisure, recreation, education and community facilities in the establishment and development of the Creative Enterprise Zone
- 6) support a mix of uses which derive mutual benefits from, and do not compromise, the creative industries and cultural facilities in the Creative Enterprise Zone in line with the Agent of Change principle (see Policy D13 Agent of Change)
- 7) contribute to the achievement of wider objectives for the business location such as the economic vitality and diversity of a town centre or the intensification of an industrial area.

While Policy HC5 provides the focus of creative industries policy in London, the needs of the creative industries are reflected in other relevant policies of the London Plan such as Policy E2 (Providing sustainable business space), Policy E3 (Affordable Workspace), Policy E4 (Land for industry, logistics and services to support London's economic function) and Policy E8 (Sector growth opportunities and clusters), with signposting to related policies where relevant. This helps to ensure that planning for the creative industries is treated as a cross-cutting issue and a central aim of economic development across London.

For example, Policy E3 explicitly defines circumstances under which planning obligations (for example, Section 106 agreements) may be used to secure affordable workspace at rents maintained below the market rate for that space for a specific social, cultural or economic development purpose. This includes provision of creative and artists' workspace, rehearsal and performance space and makerspace at below-market rents. Another example is Policy E2, which does not specifically mention the creative industries, but is cross-referenced in Policy HC5 to establish a clear link between the creative industries and Policy E2's requirement for provision of a variety of workspaces in terms of type, use and size, to meet the needs of different sizes of businesses.

The support for the creative industries within London's Local Plan is underpinned by a strong body of evidence on the distribution of creative industries across London, the needs of creative sectors in the city and different ways of delivering new provision. This is publicly available online through the 'London Cultural Infrastructure Map' and 'London Cultural Infrastructure Toolbox', to enable local authorities, developers, and creative industries stakeholders to identify opportunities and plan for new provision at the earliest stage of the development cycle.

The London Plan also supports implementation of a range of other plans and initiatives, either directly (as in the case of Creative Enterprise Zones) or indirectly through requiring the delivery of cultural infrastructure plans and workspaces critical to their success. Examples of such initiatives include:

- Cultural Infrastructure Plan (March 2019) – an action plan published alongside the 'Cultural Infrastructure Map' and 'Cultural Infrastructure Toolbox' which sets out how to support and grow cultural spaces in London.
- Creative Enterprise Zones (December 2018)– an ongoing initiative to designate areas of London where artists and creative businesses can find permanent affordable space to work; are supported to start-up and grow; and where local people are helped to learn creative sector skills and find new jobs.
- Creative Land Trust - an initiative to secure long term, affordable space for artists and creatives in London using a model which can be replicated across the city and nationwide.

Delivering Creative Industry Workspace in Greater Cambridge

Every area is unique and the needs of the creative industries in Greater Cambridge may not be identical to those in London. Greater Cambridge is of a different scale and character, comprising a patchwork of urban and rural environments and structured around a clear settlement hierarchy, with the compact but prosperous city of Cambridge at its centre. Greater London is a much larger, urban conurbation with a polycentric hierarchy of centres and a depth of creative enterprise consistent with its status as a capital city. However, Greater Cambridge can still learn from London's approach. The recently adopted London Plan demonstrates how the needs of the creative industries can be effectively incorporated into local planning policy to ensure that new development delivers workspace to meet local needs. Furthermore, London's online Toolkit demonstrates how data and knowledge relating to the creative industries can be made available to provide a useful resource for all those involved in the planning of creative industry workspace. This includes the individual boroughs responsible for developing their own local plans and strategies to align with the London Plan, and land promoters, developers and businesses in the creative sectors.

Greater Cambridge already benefits from a range of data on the supply and demand for creative industry workspace, the locations of creative businesses and specification needs of those businesses. This puts the area in a strong position to create a similarly robust planning policy framework that supports delivery of new creative industry workspace, and to undertake further engagement with relevant stakeholders in support of this.

To meet demand for a range of dedicated workspace types in different locations, the Local Plan could seek to secure provision within large-scale strategic allocations and through non-strategic development, including through innovative building design and layouts that incorporate creative industry workspace within residential and mixed-used development. The Case Studies at part 4 of this report demonstrate that new creative workspace can be successfully delivered as part of commercially-led residential development, even in high value areas with competition for land and space for different uses.

Local Plan policy could also encourage meanwhile uses to support the creative industries, particularly where this can help to build a creative community in advance of permanent facilities being delivered. Area-based cultural strategies can be a useful tool in helping to nurture the cultural and creative life of an area, especially when they relate to strategic development or regeneration sites which offer the most scope for cultural programming, interventions and meanwhile uses over a longer timeframe. Recent examples of such strategies applied to planned strategic scale development include [the North East Cambridge Cultural Placemaking Strategy](#), [Thamesmead Cultural Infrastructure Plan](#) and [Earls Court Placemaking Strategy](#). Cultural and creative strategies can also be used to underpin Area Action Plans or be adopted as Supplementary Planning Documents in their own right. Where such a strategy is to be prepared, it should precede the detailed planning of development to ensure that culture and creative enterprise are at the heart of the place to be created.

To assist in the process of planning new provision, typologies of creative industry workspace have been created that respond to the needs of different types of creative businesses within Greater Cambridge. These are explained further in Part Three of this report.

Part Three: Creative Industry Workspace Typologies

Five Typologies of creative industry workspace have been created for this study that respond to the needs of different types of creative industry businesses. They are:

- Artist Studios
- Digital Media Space
- MakeSpace
- Offices
- Performance and Exhibition Space

The typologies have been created based on the findings of the 2020 and 2021 studies, and with reference to relevant literature and sources including The Metric Handbook, Neufert Architect's Data, Creative Land Trust and select Case Studies (see Part Four).

The typologies are not intended as prescriptive models. Creative industry workspace takes many forms and a bespoke approach will be needed to suit different circumstances. For example, in some locations an existing space may be repurposed for a new creative use, while elsewhere new provision may come in the form of a brand new building. Often, it will be appropriate to combine several different types of space within the same building, or develop a cluster of complementary workspaces through co-location to form a 'hub'.

Therefore, the typologies are intended as a guide to the main types of space that are needed and the factors that should be taken into account when planning new provision. They should be referred to when considering how local planning policies can support delivery of creative industry workspace, and in discussion with land promoters and applicants bringing forward new mixed-use development within Greater Cambridge.

Each of the five typologies over the following pages presents information regarding the type, cost, size, tenure, location and specification of spaces, as well as guidance on the types of businesses that are likely to use the space. Each typology is also accompanied by a conceptual diagram showing the key components of the space typology and the potential relationship between primary and ancillary spaces.

Typology: Artist Studios

Potential Business Sectors and Activities

- Music, Performance and Visual Arts (Artistic Creation, Cultural Education)

Potential Business Size:

Sole Trader, Micro Business

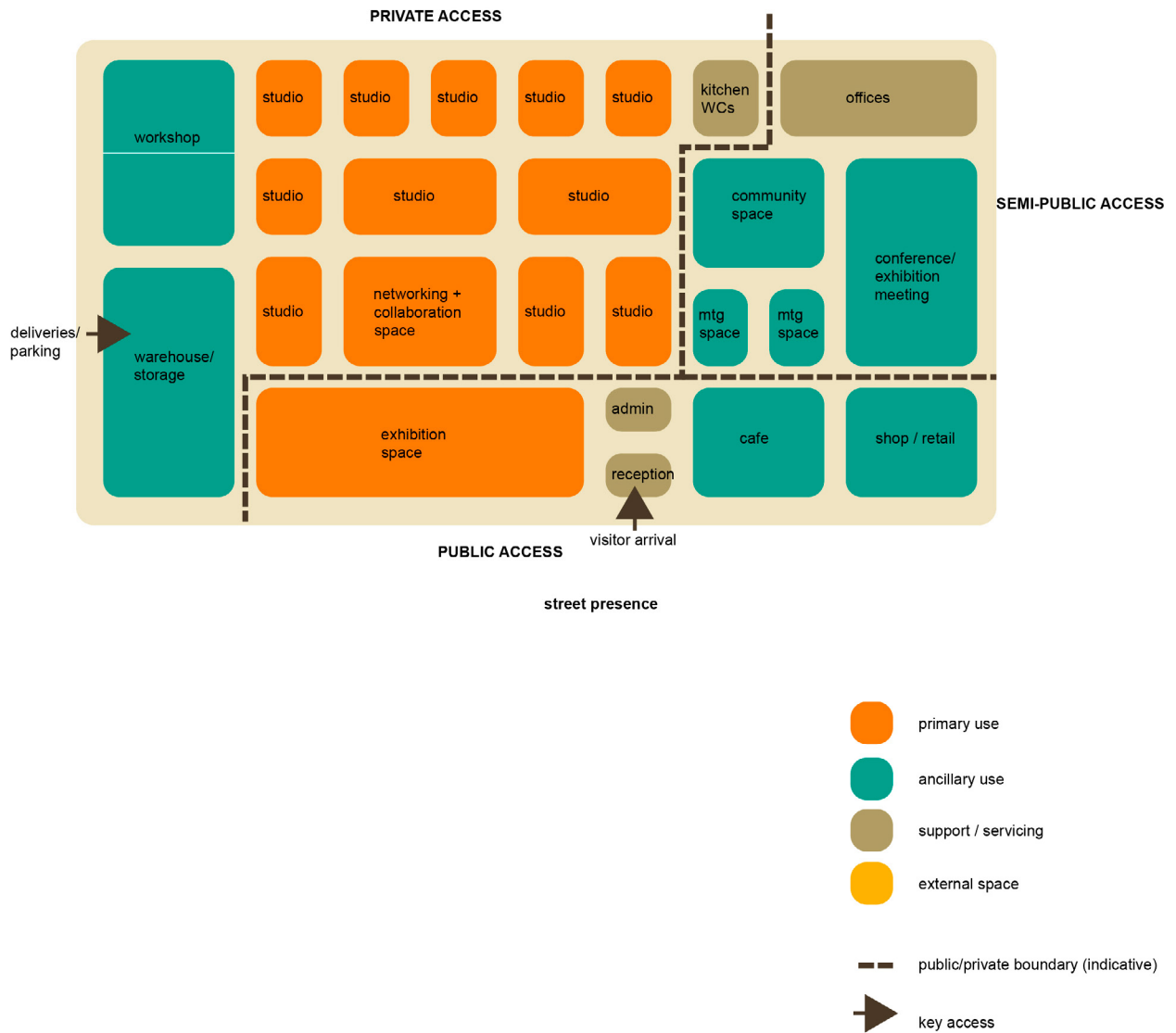
Planning Use Classes:

- Class E
 - E(g) Uses which can be carried out in a residential area without detriment to its amenity:
 - E(g)(i) Offices to carry out any operational or administrative functions
 - E(g)(ii) Research and development of products or processes
- Class F
 - F1(a) Provision of education
 - F1(b) Display of works of art (otherwise than for sale or hire)

Primary Space Type:

Artist studios provide dedicated space in which artists and creatives working across a range of disciplines can design and produce creative outputs. They are often tailored towards individual practitioners working in fine and applied arts who require their own dedicated workspace, and do not need the large equipment and machinery that would typically be found in a make space or workshop. However, they may form part of a wider creative complex providing on-demand access to more specialist facilities and equipment shared with other tenants. To foster a sense of community amongst tenants, artist studios should be accompanied by networking, collaboration and exhibition space. Depending on the location, artist studio complexes could also have a public facing frontage allowing public use of some ancillary facilities, such as a meeting space or café. Public use of ancillary spaces could provide an additional source of revenue to support the work of the artist studios, but should not impede the work of tenants or reduce the availability of dedicated workspace for artists and creatives.

Artist Studios



Potential Ancillary Uses:

- Community space
- Conference, exhibition and meeting space
- Office space
- Shop or retail space
- Workshop
- Warehouse

Size Range:

Artist studios are likely to predominantly meet the needs of individual practitioners and micro businesses, but need to be flexible to allow for different creative uses and configurations of the space. Most users are likely to have need for less than 100 square meters of dedicated space, with studies in 2013 and 2019 indicating strong demand for studios in the range of 20 square meters to 50 square meters. For maximum flexibility and to create a collaborative environment with access to shared facilities and equipment, artist studio workspace should be delivered as part of a dedicated complex that enables easy subdivision.

Common densities for artist studios complexes vary between 25-35 square meters per artist/studio with studios from 10 square meters to 130 square meters.

Optimal Location:

Artist studio workspaces should be located within the urban area where possible, where access by walking, cycling and public transport is good and a range of services and amenities are available in the local area. High property and land values in central Cambridge are likely to be a barrier to delivery, and artist studio workspaces should be provided in other well-connected locations across Greater Cambridge. This is likely to include around existing public transport hubs and through integrated provision within high quality, place-based growth planned at NEC, Northstowe, Waterbeach and Bourn Airfield.

Provision of artist workspace at NEC could potentially deliver benefits of increased collaboration with existing creative production and facilities at Cambridge Regional College.

Provision of dedicated artist workspace within the existing villages and more rural areas should also be considered where this supports the vitality of the villages and the wider rural economy. Rural areas with existing rail and guided busway connectivity to central Cambridge such as Meldreth, Shepreth, Foxton and Great Shelford are likely to be appropriate locations. The repurposing and expansion of existing buildings may be a more viable option where planning constraints limit scope for new-build development in rural areas, and offer scope for the delivery of innovative live/work units. Wysing Arts Centre is a good example of where this has already been achieved and is discussed further in part four of this report.

Tenure:

The tenure of make spaces should reflect the diverse needs of businesses and organisations including provision of space with secure long-term and flexible lease options available. In order to provide business continuity, artist studios should be offered primarily with sole tenancy for occupiers, with public use restricted to those ancillary areas such as café and meeting space where this does not impede the work of resident businesses.

Cost:

Artist studio space should be affordable to all types of business and organisations that require use of artist studio space. Affordability is a key challenge, particularly for smaller businesses that have limited revenue but require larger studio space for producing and exhibiting work. Wherever possible, dedicated workspace on secure tenancies should be provided at below market rents, and pay-as-you-use options should be available for businesses that require shorter-term use of dedicated space.

Elementary Specification:

Space:

An artist studio is predominantly a space for diverse work typically of a manual nature. While a studio can be a clean and dry space it is usually the ability to carry out messy and wet operations that define it and distinguish it from an office typology. Similar to light industrial buildings they benefit from high ceiling heights and large northern facing windows that bring in ample but diffused natural daylight. It would be expected that the internal temperature can be controlled to provide reasonable working conditions but beyond a basic insulation a studio space can be provided with simple hard-wearing, industrial floors and durable wall linings. Artificial lighting must be considered so that ample light can be generated in the space during the dark hours and be of an appropriately low temperature (typically over 4000K).

Minimum Facilities and Services:

- Natural daylight
- Washbasin
- Water Closets (WCs)
- Cycle parking

Potential Occupier Specification/ Unique Requirements:

Artist studios should be designed with a broad range of users in mind, including businesses that require space for designing and producing a range of artistic and creative outputs. They should be adaptable to allow for the widest possible range of uses within the space and enable easy installation of or access to the following facilities:

- 24/7 access
- Photographic darkroom
- Other fabrication equipment
- Pottery wheel
- Chemical store
- Ultrafast broadband (Minimum download speed of 300 megabits per second);
- Networking and collaboration space
- Visible street frontage
- Public reception/front of house area;
- Gallery or exhibition space
- Cycle storage hub
- Car parking
- Garden/Outdoor space
- Canteen/dining area
- Large-scale Storage

Typology: Digital Media Space

Potential Business Sectors and Activities

- Advertising and Marketing (Advertising agencies, Public relations and communication activities, Media representation services)
- Music, Performance and Visual Arts (Artistic Creation, Cultural Education, Performing Arts, Sound recording and music publishing activities)
- Film, Television, Video, Radio and Photography (Video production activities)

Potential Business Size:

Sole Trader, Micro Business, Small Business, Medium Business, Large Business

Planning Use Classes:

- Class E
 - E(c)(ii) Professional services (other than health or medical services), or
 - E(c)(iii) Other appropriate services in a commercial, business or service locality

 - E(g) Uses which can be carried out in a residential area without detriment to its amenity:
 - E(g)(i) Offices to carry out any operational or administrative functions
- Class F
 - F1(a) Provision of education

Primary Space Type:

Digital Media Spaces provide facilities for creatives working in all forms of digital media, including film, television, Video and Radio production, broadcasting, web and graphic design, digital photography and sound recording. Many digital creatives work in mixed media formats and require access to a range of specialist digital facilities, while others may be focused on one medium. Digital Media Spaces allow for this through the provision of flexible spaces that can be used for different types of digital media production, alongside more space intensive or specialist facilities and equipment that may be shared amongst tenants on an on-demand basis. The nature of digital media requires best-in-class internet and digital connectivity and design that allows for connections to be upgraded in response to fast-paced changes in digital technology. The often

collaborative nature of digital media outputs, for example during television or film production, requires a high degree of shared space to enable to exchange of ideas, knowledge and projects between digital creatives on an everyday basis. Digital Media Spaces might also include dedicated facilities for education and learning, such as classrooms and equipment to suit the needs of people new to digital media. This could include young people starting out in further education or the world of work, and older people retraining or upskilling in digital media.

Potential Ancillary Uses:

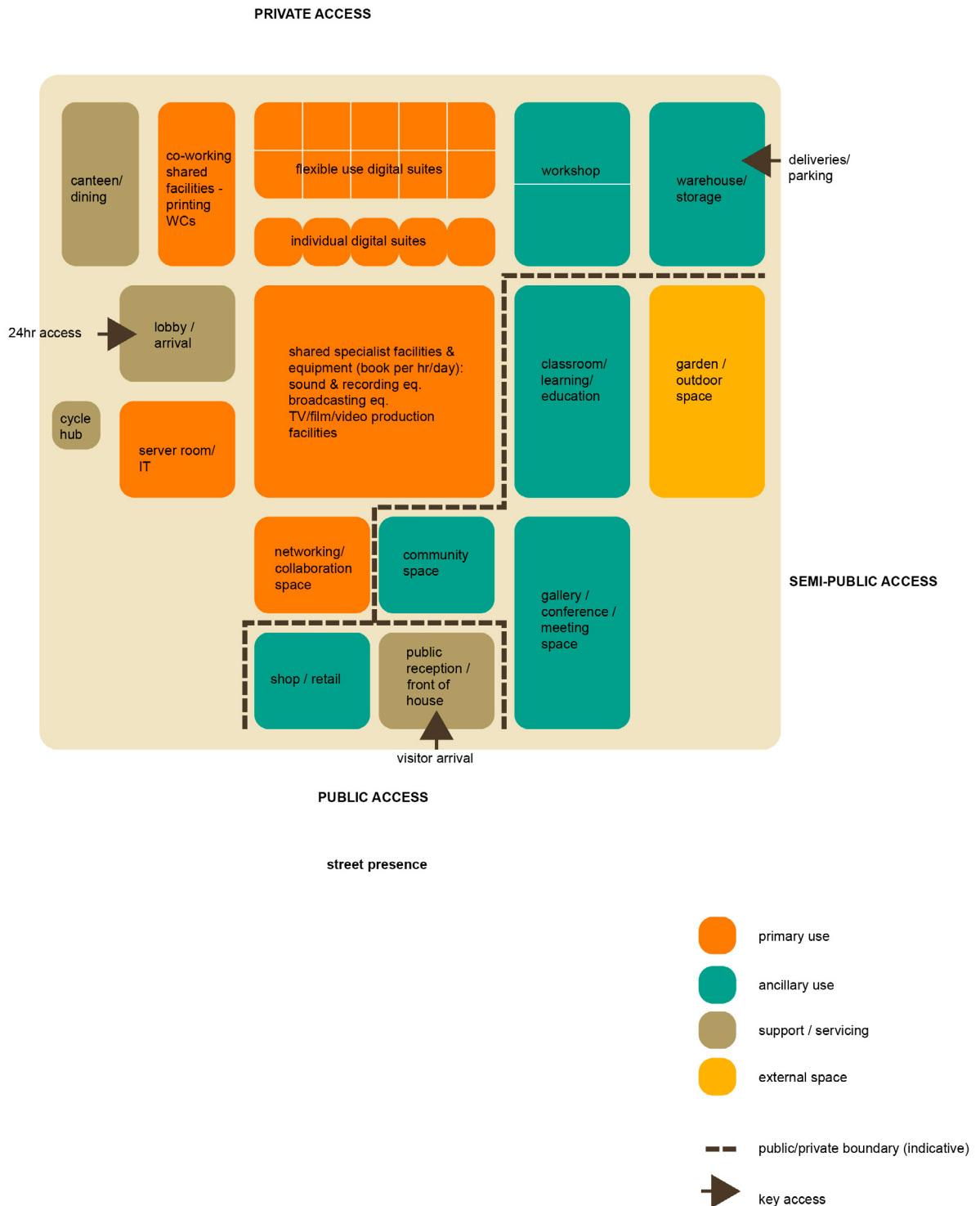
- Community space
- Classrooms
- Conference, exhibition and meeting space
- Office space
- Shop or retail space
- Workshop
- Warehouse

Size Range:

Digital Media Spaces should be designed to enable flexible subdivision to suit a wide range of occupiers. This could include film and television production businesses requiring a larger quantum of space for specialist sound stage and broadcast equipment, and sole traders and micro-businesses that require smaller self-contained suites or desks within a shared co-working environment.

Audio recording studios can be as small as a one-person booth for voice recording to larger units that can accommodate sizable musical ensembles. Television or video facilities are sized outwards from the dimensions of their main recording studio stage. The smallest working area for a video studio for the purposes of short, contained shooting is around 60 square meters with average sizes of normal television-style studios ranging from 200-400 square meters. Video studio floors are usually rectangles in plan proportioned at 1:1.5 (width to length).

Digital Media Space



Optimal Location:

Digital Media Space should be located where access by walking, cycling and public transport is good, there is best-in-class digital connectivity, and a range of services and amenities are available in the local area. These locations are likely to be within central and suburban areas of Cambridge, but will increasingly become possible elsewhere in Greater Cambridge through high quality, place-based growth planned at NEC, Northstowe, Waterbeach and Bourn Airfield. Enhancements to digital connectivity in villages and rural areas through the rollout of ultrafast broadband will also make provision in rural areas a viable option. This is particularly the case in areas with rail connectivity to central Cambridge such as Meldreth, Shepreth, Foxton and Great Shelford, and in other areas where transport connectivity can be enhanced to broaden access to digital creatives across the region.

Tenure:

The tenure of make spaces should reflect the diverse needs of businesses and organisations including provision of space with long-term, short term and flexible lease options. Many digital creatives value flexibility and the ability to 'work anywhere' in response to client and project needs. However, businesses and creatives with higher capital costs and a need for location-specific facilities and 'fixed' equipment are likely to value security of tenure over a longer term period.

Cost:

Digital Media Space should be affordable to all digital creatives and businesses, with a mixture of market and below-market tenures available to maximise the opportunities for startup and smaller businesses to establish themselves in the Greater Cambridge region. Pay-as-you-use options for use of shared facilities should also be made available to digital creatives and businesses that may value the ability to work with other creatives on specific projects, but who do not require dedicated space on a full time or permanent basis.

Elementary Specification:

Space:

Both audio and visual studios require acoustic and vibration isolation as well as controlled light conditions. Isolation needs to be achieved in both directions: noise and vibrations travelling from the exterior to the interior and inversely. Internally they need to achieve the required levels of reverberation according to the intended use. This will be achieved through specialist acoustic lining and sound absorption and dispersion devices on the interior. This could be achieved through new build or retrofit of existing premises, subject to technical and planning considerations.

Another notable requirement especially for video recording studios with moving cameras is a level floor with deviation tolerances in the order of +/-3 millimetres.

A good rule for minimum clear ceiling heights for small studios is 4 meters with the exception of small audio sound booths and voice recording studios. Larger units would need a minimum of 11 meters from floor to lighting grid and an additional 2.5 meters from the grid to the ceiling.

Minimum Facilities and Services:

Digital Media spaces will inevitably have significant electrical requirements as well complex electrical wiring and IT provision that need to be taken into account at an early stage. Part of the large electricity demand beyond the lighting, is the requirement for temperature control.

At the core of every media recording studio is the studio stage and its control suite or monitoring room. In sound studios there is a visual connection between the two whereas in video recording studios the connection is digital through screens.

Depending on the scale and format of the production, a studio will require a variety of ancillary service spaces and these can range from simple offices and dressing rooms to stage set workshops, stores and technical media editing suites. Best-in-class broadband capability would also need to be provided to the premises, likely exceeding current Ofcom definitions of 'Superfast' and 'Ultrafast' broadband and achieving download speeds of one gigabit per second.

Potential Occupier Specification/ Unique Requirements:

Digital Media Space should be designed with a broad range of users in mind, including businesses that require space for designing and producing a range of artistic and creative outputs. They should be adaptable to allow for the widest possible range of uses within the space and enable easy installation of or access to the following facilities:

- 24/7 access
- Television/Film/Video production facilities
- Sound recording and production facilities
- Broadcasting equipment
- Ultrafast broadband (Minimum download speed of 300 megabits per second);
- Networking and collaboration space
- Classrooms
- Visible street frontage
- Public reception/front of house area;
- Gallery or exhibition space
- Cycle storage hub
- Car parking
- Garden/Outdoor space
- Canteen/dining area
- Large-scale Storage

Typology: Makespace

Potential Business Sectors and Activities

- Designer and designer fashion (Specialised design activities)
- Music, Performance and Visual Arts (Artistic Creation, Cultural Education, Sound recording and music publishing, Performing Arts)

Potential Business Size:

Micro Business, Small Business, Medium Business, Large Business

Planning Use Classes:

- Class E
 - E(g) Uses which can be carried out in a residential area without detriment to its amenity:
 - E(g)(i) Offices to carry out any operational or administrative functions,
 - E(g)(ii) Research and development of products or processes
 - E(g)(iii) Industrial processes

Primary Space Type:

Makespaces are often larger than artist studios and provide workshop space for businesses and organisations that design, make and manufacture a diverse range of products that require use of larger spaces and specialist industrial equipment. Examples of such specialist equipment includes, but is not limited to, Computer Numerical Control (CNC) milling machines, laser cutters, 3D printers, commercial print presses, pottery kilns and commercial kitchens. In addition to areas open to paying members with a wide range of shared specialist equipment and technical support for learning and skills development, makespaces might also include dedicated workshop space for businesses. Makespaces are often, but not always, run as charitable or voluntary enterprises to keep the cost of access low and help foster a sense of community amongst makers using the space.

Potential Ancillary Uses:

- Artist studio
- Classrooms
- Community space
- Media studio
- Conference, exhibition and meeting space
- Office space
- Shop or retail space
- Warehouse

Size Range:

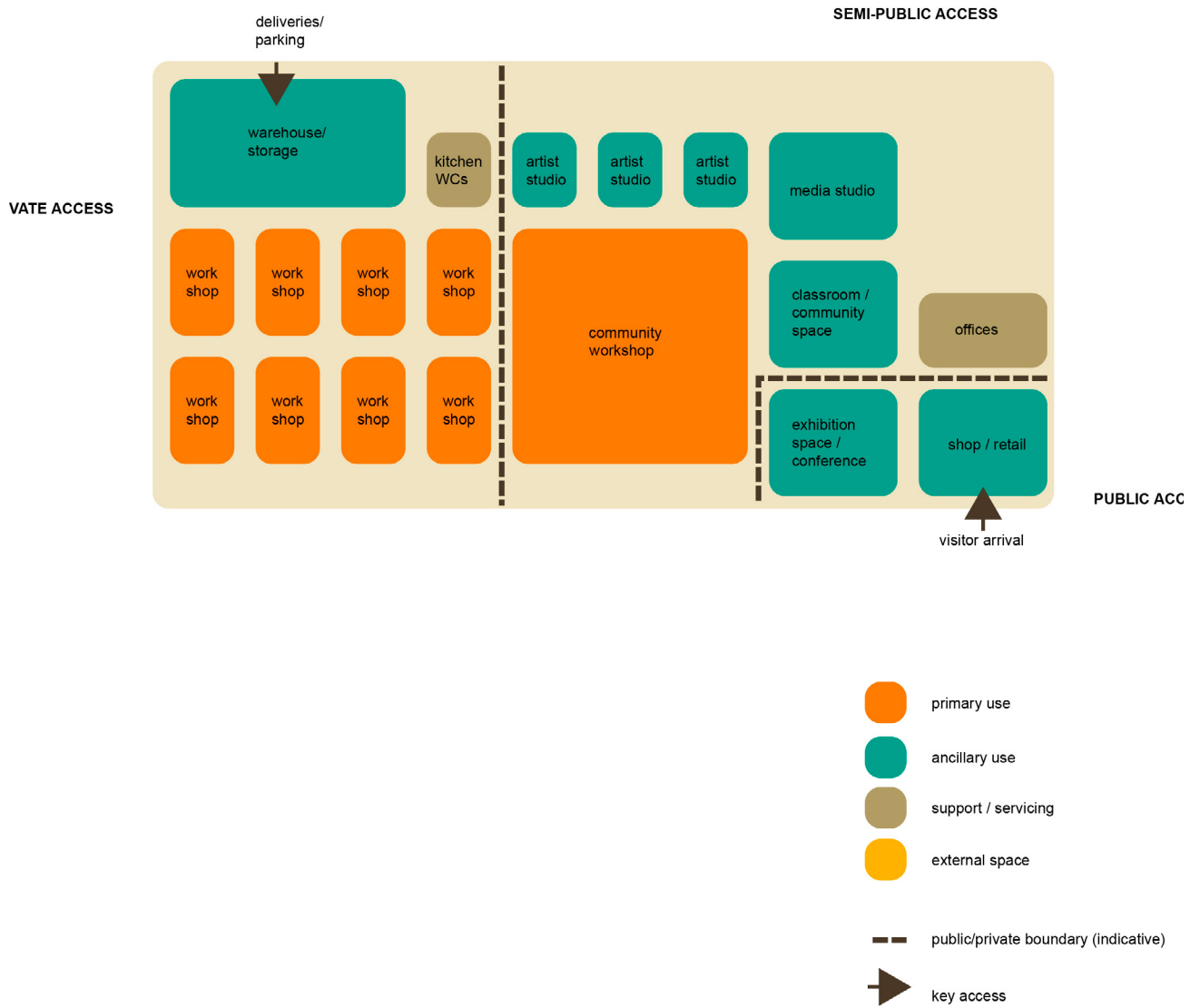
Makespaces need to be large enough to accommodate a range of production processes and activities involving different materials and equipment. They also need to take into account the needs of different types of user. This could include individual practitioners working alone, small groups of practitioners working as a team, or larger groups of people engaged in hands-on learning activities.

The makespace typology can be broadly split into two variations: the dedicated fabrication space and the generic shared workshop space.

The first type of makespace, the shared workshop, is a space that anticipates multiple and alternating users from different groups/organisations in a communal facility. The multiplicity of use is catered for not by individual units but by a larger facility with areas of different functions that cover a broader range of requirements offering multiples of common tools and smaller tool stations for simultaneous use. As such the shared workshop exists in the 500-1000 square meters.

Workshops are mostly organised according to the materials being handled. The most common types are wood, metal, plastic, casting, fabrics, printing and painting. They all have in common an arrangement that pivots around an assembly area with peripheral tool and machine areas and supported by a materials store. Workshops are normally arranged in rectilinear proportion with one side not less than 10-15 meters and up to 35-40 meters.

Make Space



The second type is a space that is directly linked and controlled by a single user answering to their specific needs and therefore sized accordingly. These spaces will either be large single units that can be facilitated in the existing range of typical industrial units or in the case of a collocated group of operators, a large industrial unit can be subdivided into smaller units each with a dedicated and restricted use by its own user. Typical industrial units can range from 12-35 square meters for micro units, 35-500 square meters for workshops, 500-1000 square meters for small industrial units and 1000-5000 square meters for medium sized industrial units. Above 5000 square meters the requirements fall into large scale industrial production space.

Combinations of the first and second type of makespace can be provided, enabling makers to move into their own dedicated workshop if or when their needs exceed what can be achieved in a communal workshop.

Optimal Location:

Makespaces often require a large footprint owing to the space intensive nature of production processes and the need to maximise flexibility through provision of larger buildings that can be subdivided. Depending on the nature of creative production being undertaken by businesses within the space, they might also generate more dust, noise and waste that makes them less suited to close proximity with residential or other noise sensitive receptors without appropriate mitigation. Therefore, provision of business-focused make spaces in locations on the urban fringe or outside Cambridge is appropriate provided that good access can be provided by public transport and the strategic road network.

However, where possible, innovative design should be considered to enable location of makespaces within the urban area. Provision of maker space within the urban area would provide better accessibility for more people, including via non-car-modes. This is a particularly important consideration for makespaces with a wider community education role, where good accessibility and proximity to other services and amenities is likely to be key to attracting younger people into the space.

Location within the urban area could also potentially increase the scope for co-location with a wider range of creative industry businesses and workspaces that are clustered within the urban area.

Tenure:

The tenure of makespaces should reflect the diverse needs of businesses and organisations including provision of space with long-term and flexible lease options available. Makespaces often run on a membership model, allowing fee-paying members to access the shared space and facilities on-demand at any time. More flexible on-demand options for use of space and facilities in response to ad-hoc needs should also be considered.

Cost:

Makespace should be affordable to all types of business and organisations that require use of the space. Larger and more established businesses are more likely to be able to afford market rents than smaller businesses and charitable organisations. Affordability is a key concern for business requiring use of makespace, with a perceived need for space offered at below market value or on a 'Pay as you use' basis. Below-market options could include operating a membership model where members pay a monthly subscription fee that grants access to the space and facilities at anytime. The viability of this model often depends on keeping operating costs low, including through extensive use of volunteer time and charitable activities organised by the maker community using the space. The potential for colocation and cross-subsidy of affordable makespaces with workshops available at market rents should be considered. Makespaces providing access to the wider community should consider options for free or pay-as-you-use access to facilities for members of the public.

Elementary Specification:

Space:

Workshops require good working ceiling heights. A minimum of 3.5-4 meters for the smallest units, 4-8 meters for workshops/small industrial spaces and 8-10 meters for medium industrial units. Larger industrial units and warehouses require 10-13 meters and over of clear ceiling height.

Creating unobstructed open floor plans of large spans without structural columns is essential for industrial and workshop operations.

Due to the nature of handling material in large sizes or quantities and equipment, makespaces are best situated at ground level however recent studies have shown ways of densifying industrial developments by vertical stacking of units or mixing them with other types of uses such as commercial or residential. While these efforts of densification are particularly innovative and relevant, care must be taken to ensure that only uses that can afford to exist above ground floor are allocated upper levels.

Regardless of the specific workshop use, makespaces are ideally defined as industrial environments and therefore require hardwearing and resistant linings. Ideal industrial floors comprise of sealed screed and in some circumstances rubber, linoleum or vinyl may be also appropriate.

Minimum Facilities and Services:

- High volume ventilation extraction
- Service access with loading dock/area
- 3 phase power supply
- Cycle parking
- WCs

Potential Occupier Specification/ Unique Requirements:

Makespaces should be designed with a broad range of users in mind, including businesses that require space for designing, making and manufacturing, and members of the public engaging in the maker movement for the first time. Makespaces should be adaptable to allow for the widest possible range of uses within the space and enable easy installation of or access to the following facilities:

- 24/7 access
- 3D Printer/Scanner
- CNC Milling Machine
- Laster Cutter
- Other fabrication equipment
- Print press
- Bookbinding equipment
- Pottery wheel
- Kiln
- Chemical store
- Ultrafast broadband (Minimum download speed of 300 megabits per second);
- Television/Film/Video production facilities

- Networking and collaboration space
- Visible street frontage
- Public reception/front of house area;
- Sound recording and production facilities
- Gallery or exhibition space
- Cycle storage hub
- Car parking
- Garden/Outdoor space
- Canteen/dining area
- Large-scale Storage

Typology: Office Space

Potential Business Sectors and Activities

Advertising and Marketing, Design and designer fashion, Music, Performance and Visual Arts, Film, Television, Video, Radio and Photography, Architects, Book Publishers.

Potential Business Size:

Micro Business, Small Business, Medium Business, Large Business

Planning Use Classes:

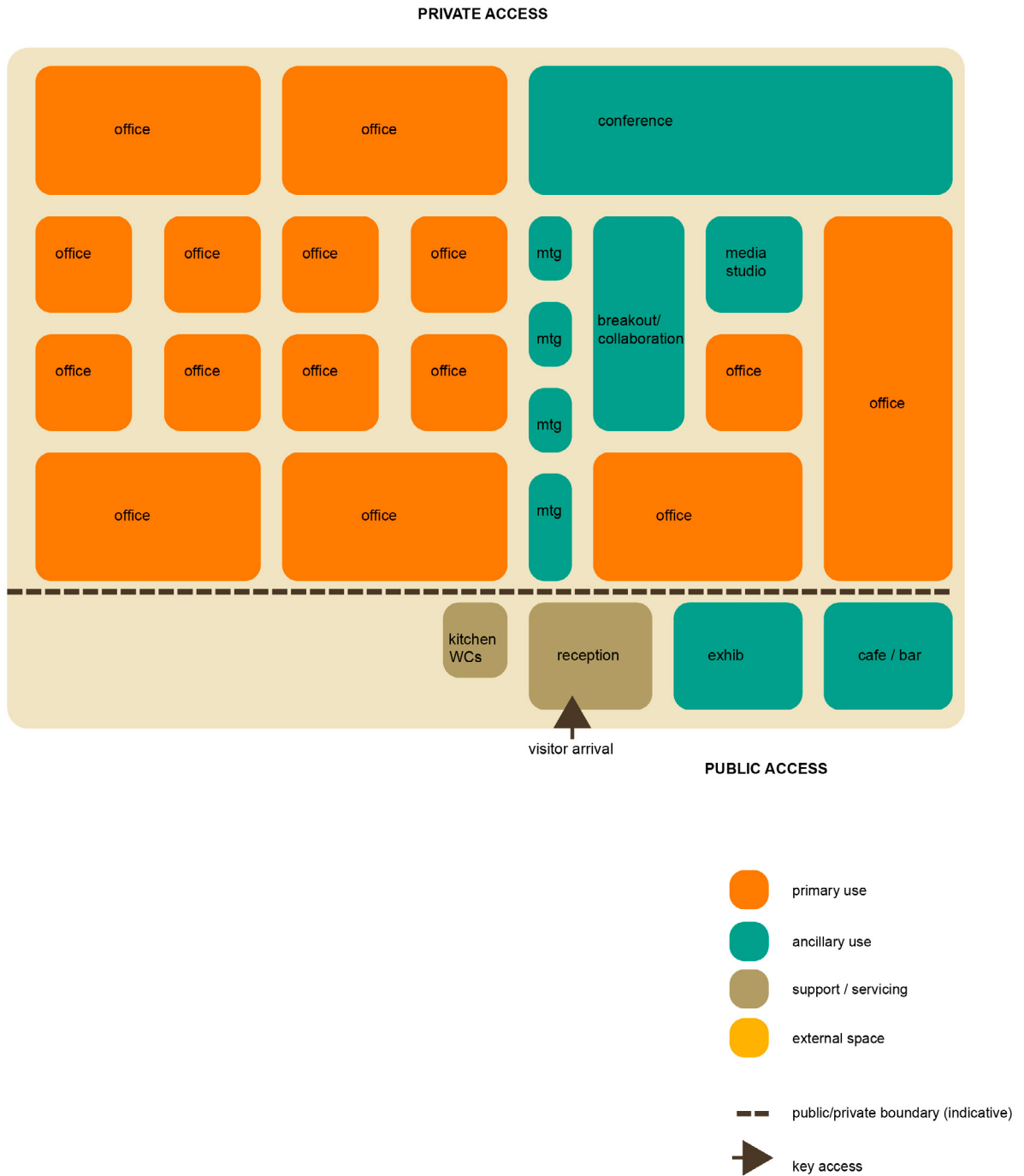
- Class E
 - E(g) Uses which can be carried out in a residential area without detriment to its amenity:
 - E(g)(i) Offices to carry out any operational or administrative functions,
 - E(g)(ii) Research and development of products or processes

Primary Space Type:

Modern offices take a variety of spatial forms to suit the needs to different types of business and new ways of working. Many creative businesses require larger, self-contained space for exclusive use, either in standalone premises or in a self-contained suite within a larger office building. This could be considered a more conventional office environment and is better suited to established Small and Medium-sized Enterprises (SMEs) and larger businesses in service-based creative industries.

Other creative businesses require smaller office spaces that offer a mix of exclusive and shared-use facilities and potentially more flexible tenancy options. Traditionally, this need could be met by serviced office suites.

Offices



Today, a new generation of co-working spaces that offer a more social, collaborative working environment is providing an alternative option for creative businesses. These spaces blend traditional office functions with ancillary café, bar and exhibition spaces and promote the exchange of ideas and resources between businesses through break-out spaces. They tend to offer more flexibility for occupiers in terms of the space and facilities available and the cost and tenure options. Lower cost, flexible tenancies and a focus on collaboration means they are better suited to start-up businesses whose space needs are likely to change quickly as they grow, or smaller businesses and sole traders who value a fixed business premises and the opportunity to collaborate.

Potential Ancillary Uses:

- Meeting spaces
- Conference facilities
- Exhibition areas
- Media studio

Size Range:

The size of office space required by creative businesses will differ according to need, ranging from the availability of a single desk in a shared co-working environment, to the need for larger office suites for exclusive use.

Space layouts can vary from open plan spaces to compartmentalised configurations. Building and/or floor footprints can have various shapes depending on existing context, external factors and conditions, masterplan design or specific user requirements.

Building depths of 8-12 meters from façade to core and 12.5-18 meters from façade to façade are efficient ranges outside of which it would prove harder to ventilate and provide natural light and views to the occupiers. Similarly, floor plates with a continuous area within a range of 500 square meters and 2,500 square meters provide the most efficient and subdividable spaces.

Occupancy density varies according to occupancy type, use and employee employment status (Full Time/Part Time). According to the government published paper *Guide to Employment Densities* (2nd Edition), office occupancy densities exist within a range of 8-12 square meters of NIA per Full Time Equivalent status employee. However, in the context of the COVID-19 global pandemic, the current thinking indicates that we will need to be providing densities of over 12.5 square meters for all types of offices to be able to achieve safe working environments regardless of any other screening and ventilation measures that may be required in addition.

Optimal Location:

Offices aimed at creative businesses should primarily be focused in urban locations where public transport is accessible within a 15 minute walk or cycle, and where occupiers are in close proximity to bars, restaurants, shops, cafes and accessible open spaces. These locational attributes are important factors in attracting occupiers to office spaces and creating 'destinations'. A compelling locational offer will be particularly important post-Covid, as remote and 'blended' working become increasingly common. Optimal locations for creative business office space are likely to be within Cambridge city centre and other areas of the city that are well served by public transport and other amenities. The area around North East Cambridge, including Cambridge Science Park, is already a hub for large digital and tech businesses.

Proposed growth-locations within Greater Cambridge, such as Bourn, Waterbeach, Northstowe and the regeneration of North East Cambridge, have the potential to create the conditions that are attractive to creative businesses. This will be dependent on creating a compelling offer that integrates office and other creative industry workspace within a high quality environment that puts creativity, collaboration and entrepreneurship at the heart of the place.

Provision of offices should also be made in more rural locations through making innovative use of existing buildings to meet the needs of businesses outside of the main urban areas. Access to the strategic road network is an important consideration for planning rural provision, particularly where public transport limited.

Tenure:

A variety of tenures should be provided to meet the needs of creative businesses of different scales and at different points in the business cycle. In particular, a variety of short and long-term leasehold tenures should be provided that are responsive to the needs of creative businesses. For many businesses, this means providing security of tenure over a defined period, with the option to end or extend their tenure as and when circumstances change. For others, it means providing flexible packages that allow for use of co-working space, office suites or business facilities on an hourly, daily or weekly basis.

Cost:

The cost of office accommodation should reflect the needs of creative businesses and the market at the time, with some sectors operating with limited financial resources and uncertain revenue. Alongside conventional office space available at market rents, space should be offered at below market value and on a flexible 'Pay as you Use' basis. This would enable smaller creative businesses to establish themselves and/or continue to operate in areas of Greater Cambridge where the market-cost of premises could render their business unviable.

Elementary Specification:

Space:

An office function can be potentially accommodated in any building, new, existing or converted, as long as acceptable conditions that facilitate the particular office use and users are provided. For new developments an ideal range for floor-to-floor heights is: 4-4.5 meters. This range has been shown to exhibit the most flexibility for incorporating building services and for visual comfort while not being overly demanding on operational energy requirements.

Minimum Facilities and Services:

- Functioning and fitted out circulation spaces (vertical and/or horizontal)
- Cold and warm water supply
- WCs (inc. optional showering facilities)
- Heating, cooling and ventilation (natural, mechanical or a mix)
- Kitchenette (a food and hot beverage preparation area)
- Bicycle parking provision

Potential Occupier Specification/ Unique Requirements:

Creative businesses are likely to have similar basic requirements of office space as businesses in other sectors, such as the need for desk-space, meeting rooms and standard IT connections. However, creative businesses are likely to have need for a greater range of other facilities and access to specialist equipment. These facilities may be ancillary to the main office use, or of equal or greater importance to the day-to-day operations of the business. In some instances, the mix of facilities required by operators would be best provided through co-location (for example, a theatre company may have need for a performance space, with Office space for administrative purposes). However, office space aimed at creative businesses should be adaptable to allow for the widest possible range of uses within the space and enable easy installation of or access to the following facilities where possible:

- Ultrafast broadband (Minimum download speed of 300 megabits per second);
- Television/Film/Video production facilities Broadcasting equipment;
- Public reception/front of house;
- Sound recording and production facilities
- Gallery or exhibition space
- Car parking
- Garden/Outdoor space
- Canteen/dining area
- Server Room
- Storage

Typology: Performance And Exhibition Space

Potential Business Sectors and Activities

- Advertising and Marketing (Advertising agencies),
- Music, Performance and Visual Arts (Artistic Creation, Cultural Education, Sound recording and music publishing, Performing Arts)

Potential Business Size:

Micro Business, Small Business, Medium Business, Large Business

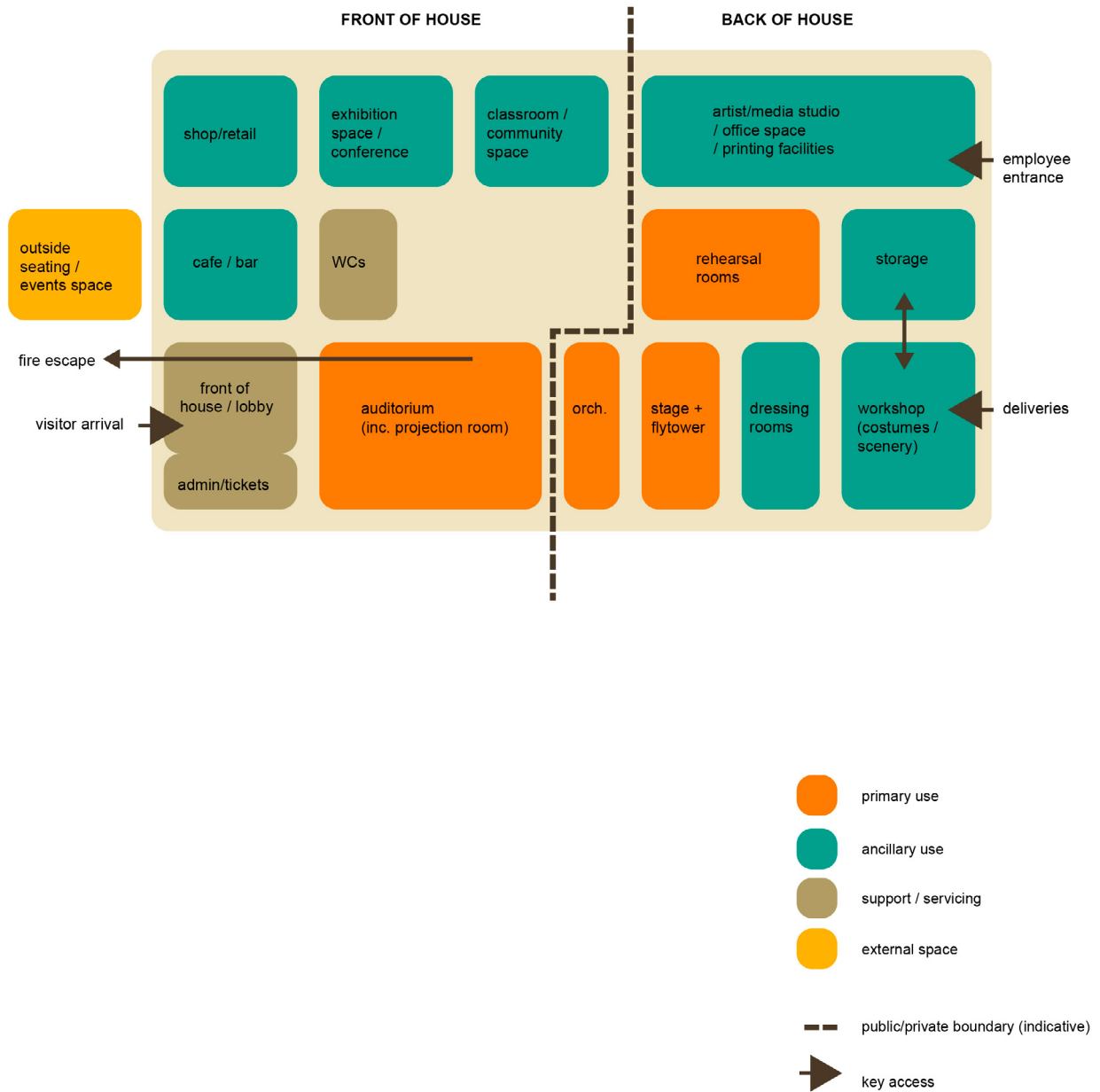
Planning Use Classes:

- Class F
 - F1(a) Provision of education
 - F1(b) Display of works of art (otherwise than for sale or hire)
 - F1(c) Museums
 - F1(d) Public libraries or public reading rooms
 - F1(e) Public halls or exhibition halls
- Sui Generis
 - Theatres
 - Venues for live music performance
 - Cinemas
 - Concert halls
 - Dance halls

Primary Space Type:

Performance and exhibition spaces encompass a wide range of activities ranging from musical and theatrical performance through to spaces for conferences, exhibitions and activity based workshops. They also cater to different scales of use ranging from large scale venues of regional or national importance to small spaces for use by local businesses, charities and community groups.

Performance & Exhibition Space



Potential Business Sectors and Activities

- Advertising and Marketing (Advertising agencies),
- Music, Performance and Visual Arts (Artistic Creation, Cultural Education, Sound recording and music publishing, Performing Arts)

Potential Business Size:

Micro Business, Small Business, Medium Business, Large Business

Planning Use Classes:

- Class F
 - F1(a) Provision of education
 - F1(b) Display of works of art (otherwise than for sale or hire)
 - F1(c) Museums
 - F1(d) Public libraries or public reading rooms
 - F1(e) Public halls or exhibition halls
- Sui Generis
 - Theatres
 - Venues for live music performance
 - Cinemas
 - Concert halls
 - Dance halls

Primary Space Type:

Performance and exhibition spaces encompass a wide range of activities ranging from musical and theatrical performance through to spaces for conferences, exhibitions and activity based workshops. They also cater to different scales of use ranging from large scale venues of regional or national importance to small spaces for use by local businesses, charities and community groups. Usually, they are open to the public to attend specific events or activities, in addition to people who work within the space.

Many creative businesses require access to performance and exhibition spaces in response to specific projects. Therefore, purpose-built provision is often used on a shared basis by different businesses and organisations. Due to the nature of their use by different organisations and members of the public, performance and exhibition spaces need to be open, welcoming and accessible spaces that provide a range of ancillary facilities to meet the needs of all users. They often have a highly visible presence and serve as a hub for a variety of creative business ventures and community activities.

Potential Ancillary Uses:

- Artist studio
- Classrooms
- Community space
- Media studio
- Office space
- Shop or retail space
- Workshop

Size Range:

Performance spaces can vary in size, ranging from a single room or outdoor space through to large scale auditoria with dedicated stage, audience seating and backstage areas. The size of performance spaces may vary depending on their location, intended use and whether or not they are open to the public and provide a range of ancillary facilities.

Stage

Indoor stages vary greatly in sizes with the smallest typologies found in black-box/fringe theatres and the largest in opera houses or arena sized music venues. Stages at the larger end of the spectrum are expected to be unique for the city and are not part of the scope of this study. Any stage below 100 square meters is considered a small to medium size and would normally cater for audiences less than 1,000 people. In that category the sizes and proportions depend on the type of performance or show the stage is intended to host.

Auditorium

In normal, pre-pandemic, conditions seating densities can be calculated at starting from around 0.35 square meters per spectator as a minimum but this also largely depends on the dimensioning and required comfort of the seating stalls. It can reach 0.5 square meters for a more comfortable layout and even 1.1 square meters if desk space is incorporated for conference use. Going forward in the context of and beyond the COVID-19 pandemic, it is advisable to consider providing more generous densities and have a seat occupancy strategy in place that reduces the usable density by applying a temporary restricting pattern on seats. For the total auditorium area the circulation aisles need to be taken into consideration and calculated as required according to building regulations for means of escape and detailed in table 2.3 of approved document B2 (2019).

The auditorium cannot be deeper than 21 meters from the end of the stage as beyond that distance it is no longer possible to discern facial expressions unless the format of the performance does not require this as is the case with opera where the maximum distance of the last row of seats can be up to 30 meters away from the stage.

In terms of vertical configuration the main premise of an auditorium is to allow direct sightlines for all members of the audience to the stage. This can be achieved by a sloped floor and/or a staggered pattern in the seating layout. The internal height of an auditorium is therefore dependent on the number of seats and the required slope of its floor.

Rehearsal space

Rehearsal spaces can be small rooms that simply provide privacy, shelter from distractions (environmental, human or otherwise) up to spaces that simulate in size and shape the stage for the final performance in the most efficient layout possible. In the case of the latter, best practice is to provide in a single room the exact size and shape of the stage plus a minimum border of approximately one meter around the stage outline with a slightly deeper width on one side, usually the side simulating the front of the stage, as a working area. Additionally and depending on requirements and space availability an orchestra pit may be added to the dimensioning of the rehearsal room.

Ancillary Spaces

Performance venues need to take into account the requirement for backstage support space from a minimum preparation/dressing room and some admin office space to a range of production facilities such as workshops, costume and scenery stores.

Optimal Location:

Performance spaces are often frequented by members of the public as well as employees of the businesses that use them. They often also serve as 'hubs' for wider community outreach work and business across the wider region. Therefore, they should be easily accessible via good walking, cycling and public transport links and provide good access to the strategic road network, particularly if they are located outside the urban area or public transport connectivity is poor. Proximity to accessible open spaces and shops, restaurants, bars and services is also desirable, particularly if spaces are intended to provide a wider community function.

Businesses that use performance spaces often work across multiple creative disciplines, for example combining performance activities with arts education, exhibitions and multi-media production. Co-location or proximity to other creative venues, exhibition spaces and organisations is therefore important to maximise the utility of performance spaces and to foster creative collaboration.

Tenure:

Tenure should reflect the needs of businesses that require performance space, recognising the need for security of access to specialist performance space over the long term and the uncertain nature of work.

Space requirements can vary by project and change suddenly in response to peaks and troughs in demand from clients. Some businesses may require permanent use of a space and would value the certainty of owning the freehold to their own premises, or having a long-lease. Other businesses are likely to require more flexibility such as on-demand access to a shared performance space as needed.

Spaces with flexible on-demand access are likely to be better suited to dual use by businesses and the public, provided that the space available is sufficient to accommodate all users without undermining access for businesses that are dependent on the space.

Cost:

Affordability is a key concern for business requiring use of performance space, with a preference for space offered at below market value or on a 'Pay as you use' basis.

Elementary Specification:

Space:

A performance space's specification will inevitably be defined by the end user/occupier as it most likely that there will always be a direct commission by the latter of the former. In that way the development will be offered as fully fitted out. In the event of the development of a generic performance space the end or type of use would need to be determined before a design consultant can specify dimensions, fit out and technical requirements.

The stage and the auditorium in the vast majority of cases would require sound insulation from external sources but also from transmitting sound generated by the performance to the outside.

Rehearsal spaces will also be fully fitted out spaces and while there are no special technical requirements it is important to have good lighting conditions, some degree of sound insulation, soft, warm and easy to maintain floors, such as timber and ideally not carpets. Unless specifically required to be of a particular height, a rehearsal space can be accommodated within a ceiling height similar to that of office spaces.

Minimum Facilities and Services:

Performance venues of any size share the function of hosting the public as audience. This generates the requirement to cater for external visitors to the venue from their arrival through their stay in comfort and in safety, to their departure. While the minimum requirements of such a venue can be relatively basic if that suits the type of performance and audience, a building will require to make certain provisions in facilities, conditions and fit-outs such as and not limited to:

- Visitors cycle parking
- Visitors WCs
- Foyer/sheltered waiting area with seating
- Refreshments bar
- Insulated interior
- Admin office space

Potential Occupier Specification/ Unique Requirements:

Performance and exhibition spaces should be designed with a broad range of users in mind, including businesses that require space for public speaking, conferences, interactive workshops and exhibitions as well as musical and theatrical performance. They should be adaptable to allow for the widest possible range of uses within the space and enable easy installation of or access to the following facilities:

- Rehearsal space
- Theatrical stage
- Audience seating
- 24/7 access
- Ultrafast broadband (Minimum download speed of 300 megabits per second);
- Television/Film/Video production facilities
- Broadcasting equipment;
- Networking and collaboration space
- Visible street frontage
- Public reception/front of house area;
- Sound recording and production facilities
- Gallery or exhibition space
- Cycle storage hub
- Car parking
- Garden/Outdoor space
- Canteen/dining area
- Large-scale Storage

Part Four: Case Studies

Persistence Works

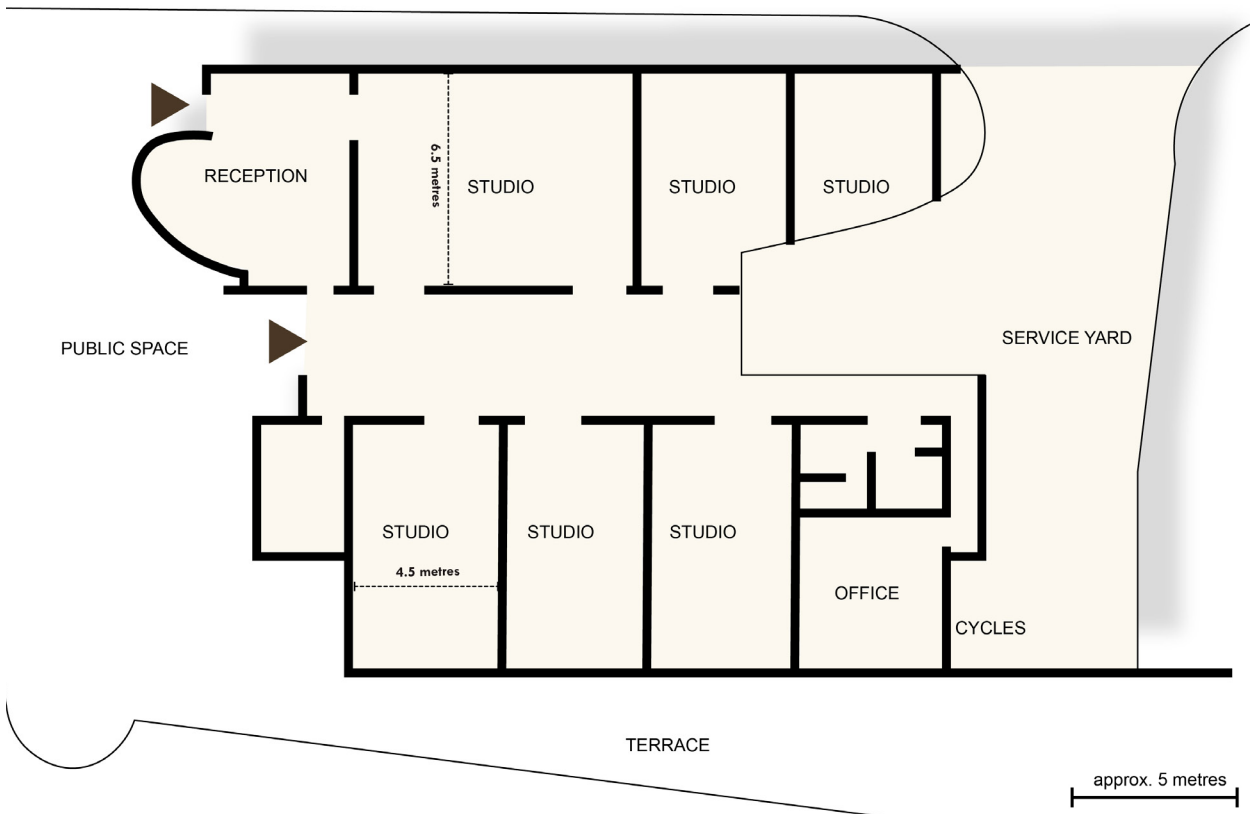
Location: Sheffield

Architect: FeildenCleggBradley Studios

Developer/Operator: Yorkshire Artspace

Completion: October 2001

Persistence Works is a purpose-built artist studio complex comprising 53 studios across six floors. The building is operated by Yorkshire Artspace and zoned to support different making processes, including light industrial. Studios available for rent range from 18 square meters to 70 square meters in size and each contain a sink. The 80 resident artists that the building supports have 24/7 access to the building and communal facilities including a loading bay, bookable meeting room, kitchen facilities, a double height central atrium and an outside working area. The building was designed to keep maintenance and energy costs low to support financial independence over the long term. Initial funding came the National Lottery, Arts Council England and the European Regional Development Fund. Persistence Works is located within Sheffield's Cultural Industries Quarter (CIQ), which was designated through the city centre strategy as a hub for creative and cultural production. Persistence Works is one of several neighbouring cultural production and exhibition spaces including Site Gallery, Showroom Workstation and Access Space.





©David Grandorge for Feilden Clegg Bradley Studios

Matchmakers Wharf

Location: Homerton, Hackney, London

Architect: Stock Woolstencroft

Developer/Operator: Telford Homes, L&Q and Acme Studios

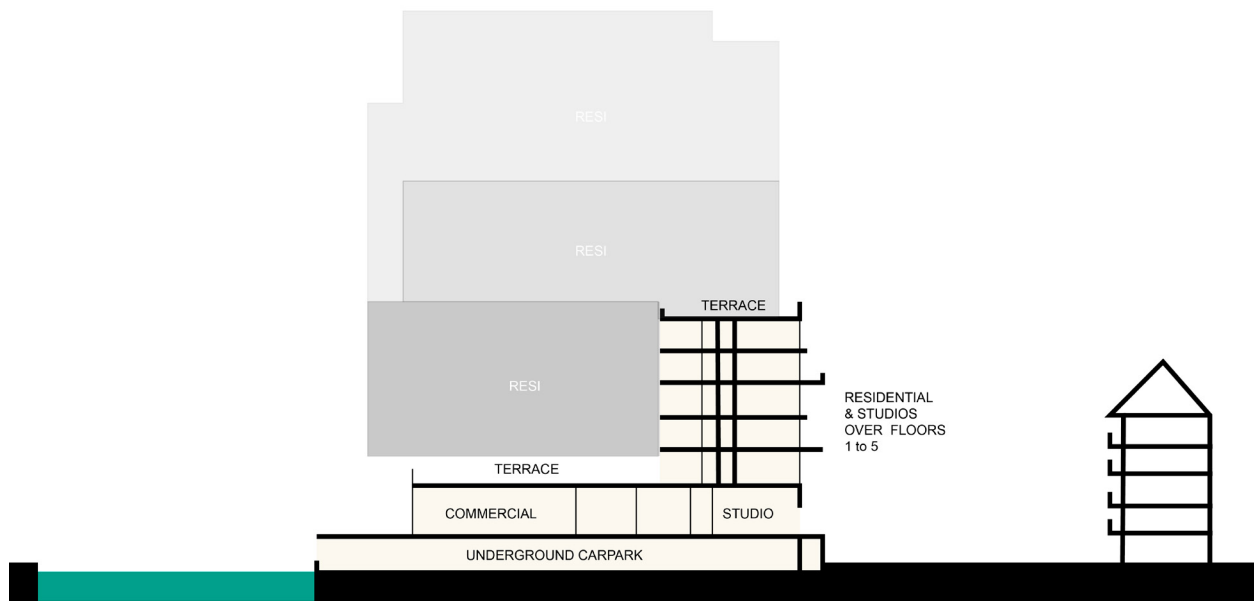
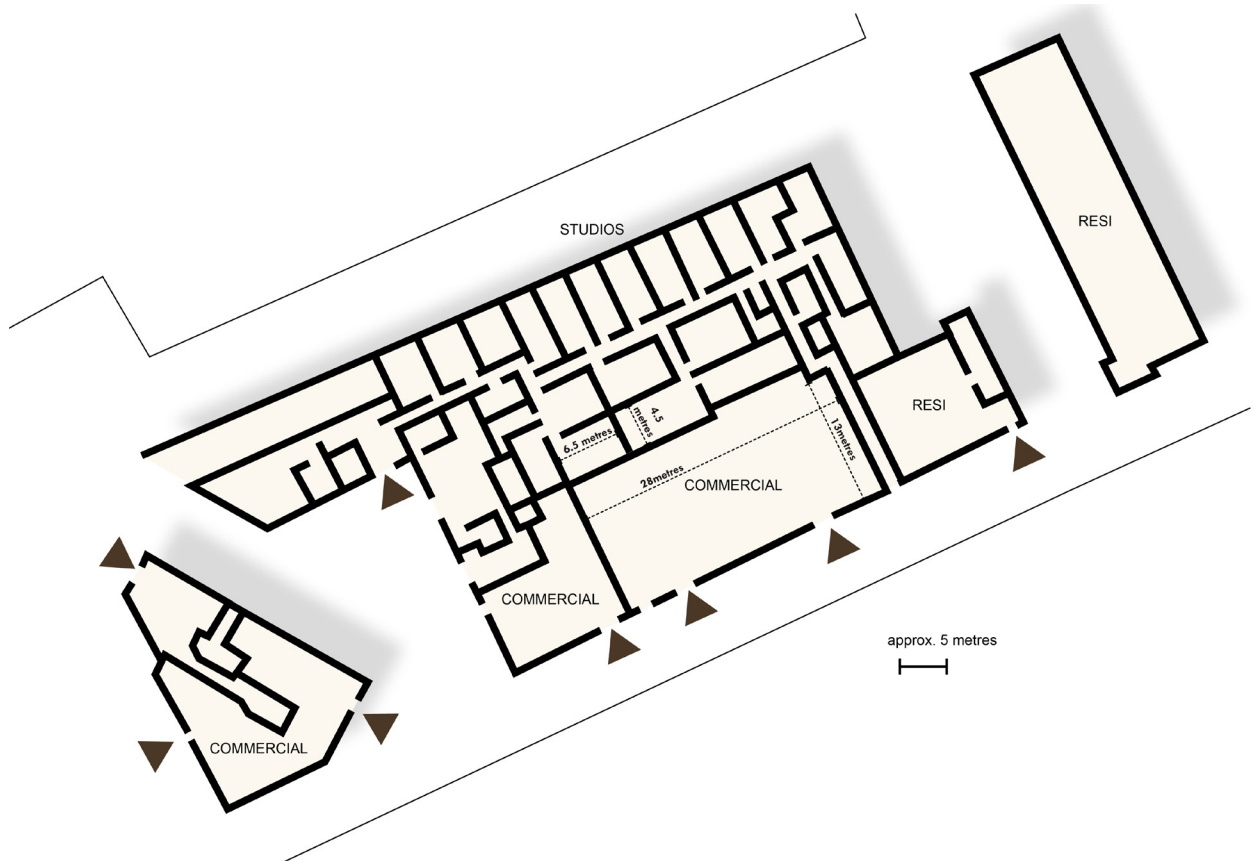
Completion: 2012

Matchmakers Wharf is a mixed-use development of 138 homes for sale, 71 affordable rented homes, 49 artist-studios and commercial space. The artist studios are operated by the charity Acme Studios, and are available at below-market rents to local artists in perpetuity. Studios are provided over six floors and range from 20.7 square meters to 52 square meters. An artist in residence programme enables some of the studio tenants to live in the affordable homes delivered as part of the wider development. Provision of the studios at affordable rents was secured through planning obligations (a Section 106 agreement attached to the redevelopment of the site for housing), and the purchase of the studios by Acme was part funded by Arts Council England's Grants for the Arts – Capital Fund. Acme has developed a wider portfolio of studios across London by working with commercial developers and housing associations to deliver new studios as part of mixed-use residential development.



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Specifications and Practical Requirements Study



Gloworks

Location: Porth Teigr, Cardiff

Architect: Ash Sakula

Developer/Operator: Igloo Regeneration and Welsh Assembly Government

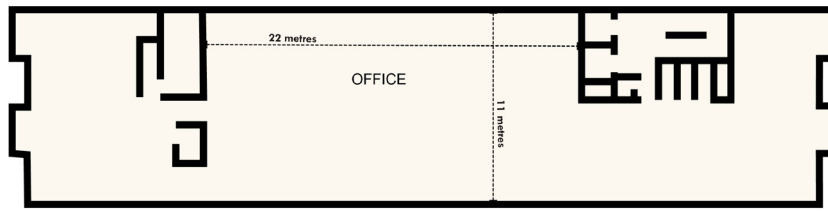
Completion: 2014

Gloworks is a building comprising approximately 2,975 square meters (32,000 square feet) of flexible space for office and digital studio use over six floors. It is located opposite the British Broadcasting Corporation (BBC) Wales Roath Lock Drama Village and was designed to attract startup and small-medium size creative media companies by providing space to suit their needs, in close proximity to the business opportunities generated by the BBC. Open plan floorplates allow for a high level of adaptability to suit the needs of different tenants, including different configurations and uses of the space on each floor for single or multiple occupiers. Current tenants include independent television production companies Boom Pictures, Gorilla Group and visual effect company Milk VFX. As well as creative offices the building has been equipped by tenants to house specialist facilities including editing suites, sound-dubbing studios, television studios and a live-to-air gallery. The building actively facilitates collaboration and interaction between tenants through provision of meeting rooms and social spaces on the ground floor and a communal roof terrace with views over the surrounding area. The building was delivered by Welsh Government as part of a public-private partnership with Igloo Regeneration, developers of the wider mixed-use Porth Teigr scheme which is expected to include residential and commercial uses alongside new open spaces.

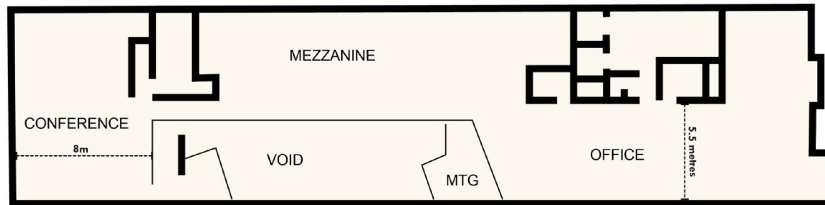


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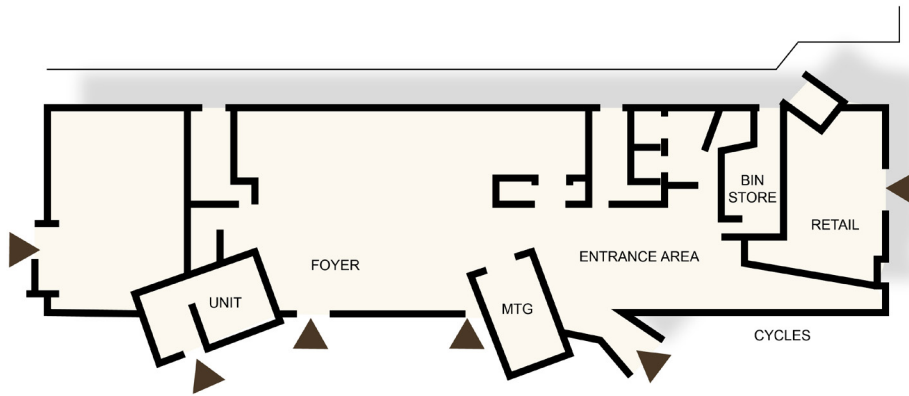
Specifications and Practical Requirements Study



FIRST FLOOR



MEZZANINE FLOOR



GROUND FLOOR



Wysing Arts Centre

Location: Bourn, South Cambridgeshire

Architect: Hawkins/Brown (main studio)

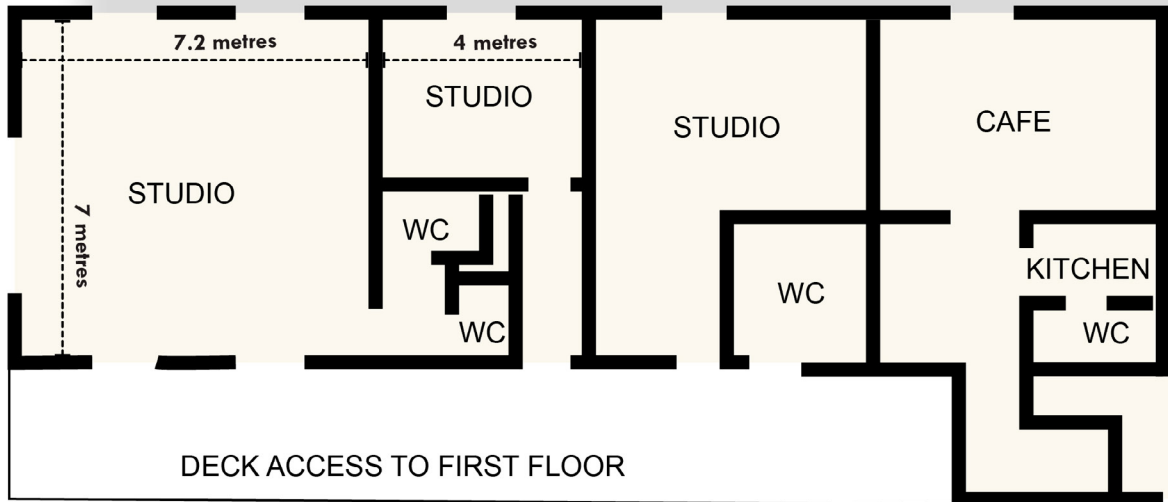
Developer/Operator: Wysing Arts Centre

Completion: 2008

Wysing Arts Centre was formed in 1989 and is an arts campus set across 11 acres of the south Cambridgeshire countryside. There are spaces suitable for a range of artistic mediums including fine arts, ceramics and music and sonic work. New types of spaces have been incrementally delivered on the campus over the years, expanding the capacity and range of facilities available. The main purpose-built studio building opened in 2008 can provide dedicated studio space for up to 20 artists at any one time, and also includes specialist media facilities and a large gallery. Artists are able to rent studios for a period of up to five years and are offered support with career development, funding and networking. The campus accommodates 10 buildings in total, including converted barns, hay sheds, a 17th century farmhouse with residential accommodation, and the modern purpose-built studio building. The residential accommodation available on site allows artists to stay close to where they work as needed, and enables the centre to offer artistic retreats. An integrated Live/Work unit providing sleeping accommodation, kitchen and bathroom facilities together with studio space is available on a monthly basis to facilitate a longer-term artist residencies, including for artists with a young child or baby. The campus also welcomes members of the public to attend exhibitions, workshops and symposiums, and to hire spaces for meetings, away days and events. The Arts Centre generates funding from hiring out spaces and receives and funding from Arts Council England.

GROUND FLOOR

approx. 5 metres



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Makespace Cambridge

Location: Mill Lane, Cambridge

Architect: N/A

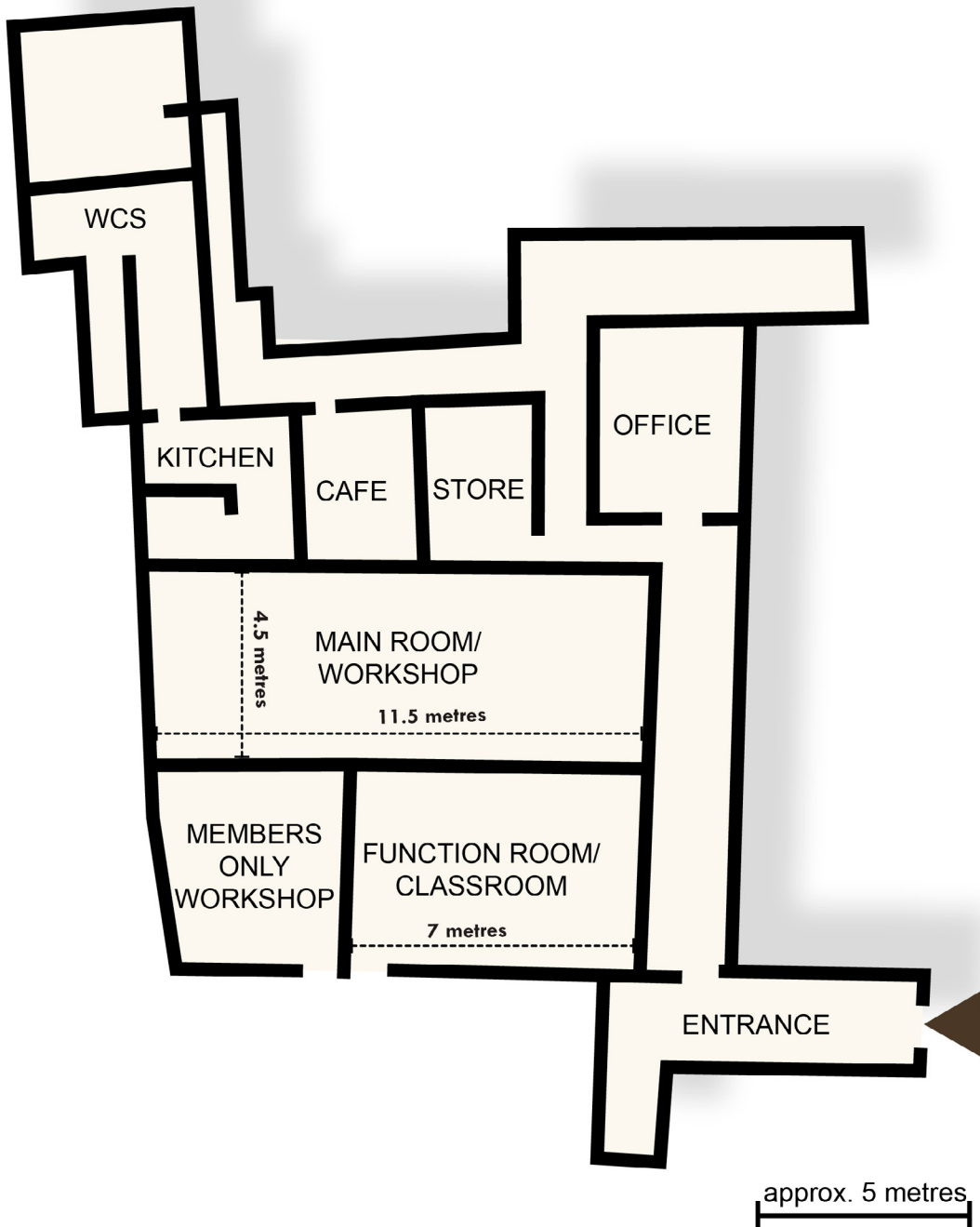
Developer/Operator: Cambridge Makespace

Completion: 2012

Makespace Cambridge is a community workshop based in central Cambridge. It runs on a membership model and provides members with access to specialist equipment and facilities for 'making' for a set monthly fee. Within the approximately 372 square meters of space is a main workshop, specialist metal and wood workshops, a craft room, store room, classroom and communal kitchen. Members have access to the spaces 24/7 and equipment available includes 3D printers, laser cutters, CNC milling machines. The building is run by volunteers and education, training and skill sharing between members is a key part of the community ethos. A second, smaller site at Addenbrookes called the 'Biomakespace' provides a similar environment including a wetlab and prelab.



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Whitchurch Enterprise Park

Location: Bristol

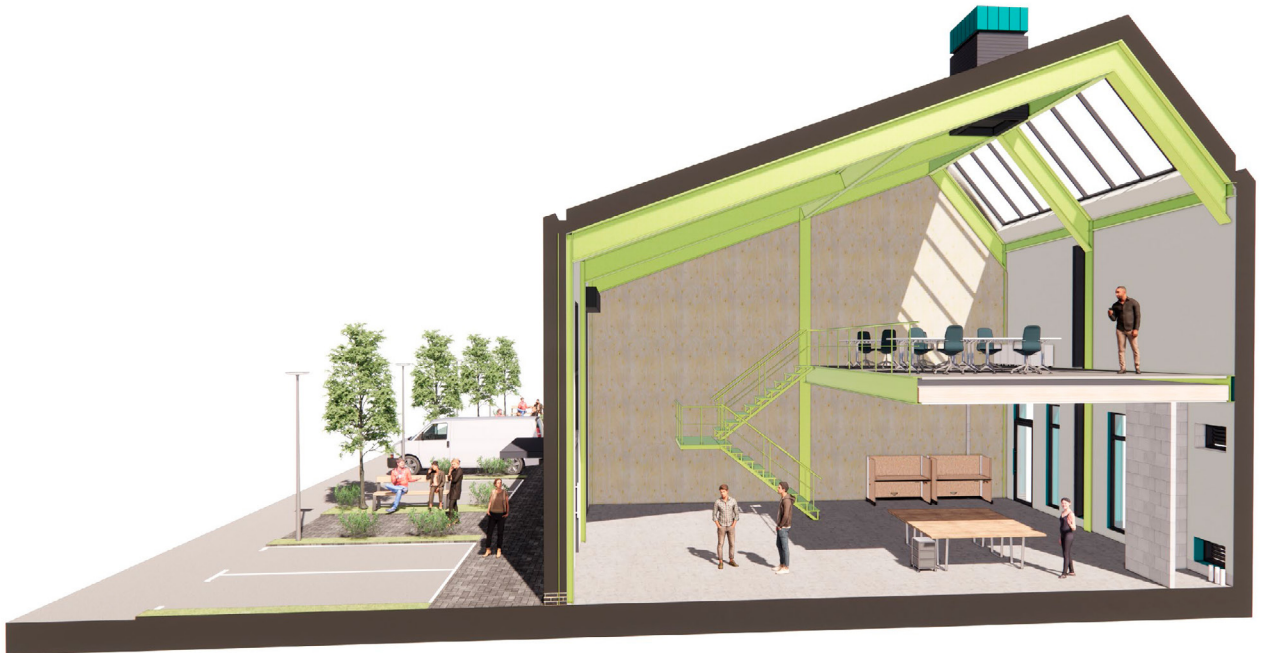
Architect: AHR

Developer/Operator: Bristol City Council

Completion: Ongoing

Whitchurch Enterprise Park is a development of up to 2,600 square meters of workspace, split across three buildings and capable of subdivision into 14 self-contained workshop units suitable for light industrial and production purposes. The first phase will see 1,725 square meters of space developed at ground floor level, with the potential for future occupiers to fit a mezzanine into each of the units to provide an additional 870 square meters of space overall. Each of the three blocks will be 12.5 metres deep and based on a five metre structural grid, while internally the units would have a minimum 6 metre clearance to the bottom of the rafters, natural ventilation and roof lights to provide light deep into the space. Access to each unit will be via a 5 meters high roller shutter to enable access for loading/unloading, and a smaller side door for pedestrian use. On-site roads will be six metres wide to allow space for large delivery vehicle maneuvering and parking. The development is intended to meet the needs of early-stage micro and small businesses in south Bristol, including those in the creative and media sectors. The site is located adjacent to the successful 'Bottle Yard Studios' film and television production complex, which is a key driver of the local creative economy. It is intended that the light industrial units will be developed at the same time as the studios expand over the next few years, ensuring that space is available to support the creative sector as it is needed. While each of the units would be self-contained, it is intended that occupiers would receive advice and support to grow their business, reflecting their early-stage status. It is understood that the development is being funded by Bristol City Council with support from the European Union's Regional Development Fund.





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Paintworks Phase 3

Location: Bristol

Architect: Stride Treglown

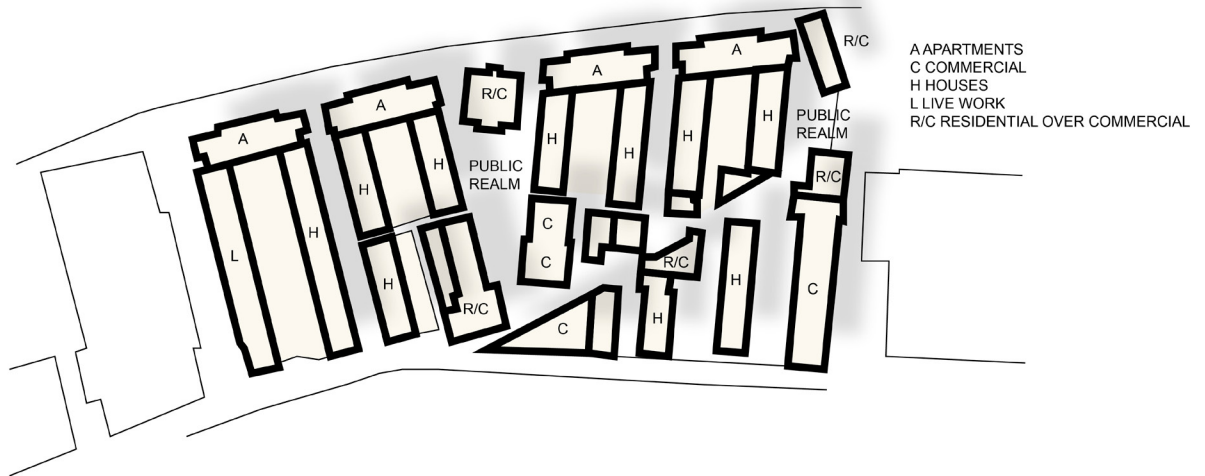
Developer/Operator: Verve Properties Ltd, Crest Nicholson

Completion: 2018

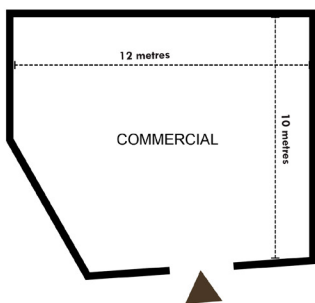
Paintworks is a mixed-use redevelopment of a former paint and varnish factory in Bristol, comprising new build development and renovation of existing buildings. Phase three, submitted to the local planning authority in 2009 and granted planning permission in 2012, comprised development of 210 houses and apartments, 6,700 square meters of commercial space and 11 Live/Work Units. The provision of Live/Work units was an integral part of the description of development and the planning conditions attached to the grant of planning permission stipulated that no less than 1,753 square meters of Live/Work units must be provided. The split level Live/Work Units typically comprised commercial space on the lower ground floor addressing a primary frontage along the street, with residential accommodation on the two floors above, accessed via a separate entrance. The wider development was aimed at people and businesses working in the creative sectors, with the design of streets and spaces fostering interaction between neighbours and collaboration between businesses. This included through designing the neighbourhood around a network of pedestrianised streets with a central plaza that acts as a central meeting space and can accommodate pop-up markets and events. The majority of commercial space is let to small local businesses in the creative sectors, as well as some national organisations such as the Royal Photographic Society, the Royal Institute of British Architects (RIBA) and the Society for Computers and Law.



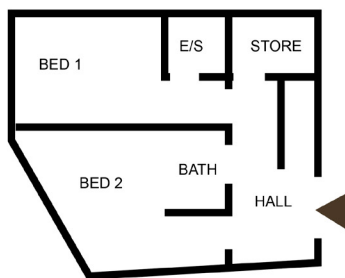
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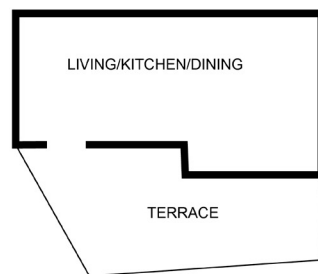
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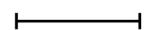
LOWER GROUND FLOOR



GROUND FLOOR



FIRST FLOOR



Ninja Theory

Location: Cambridge

Architect: CMP Architects

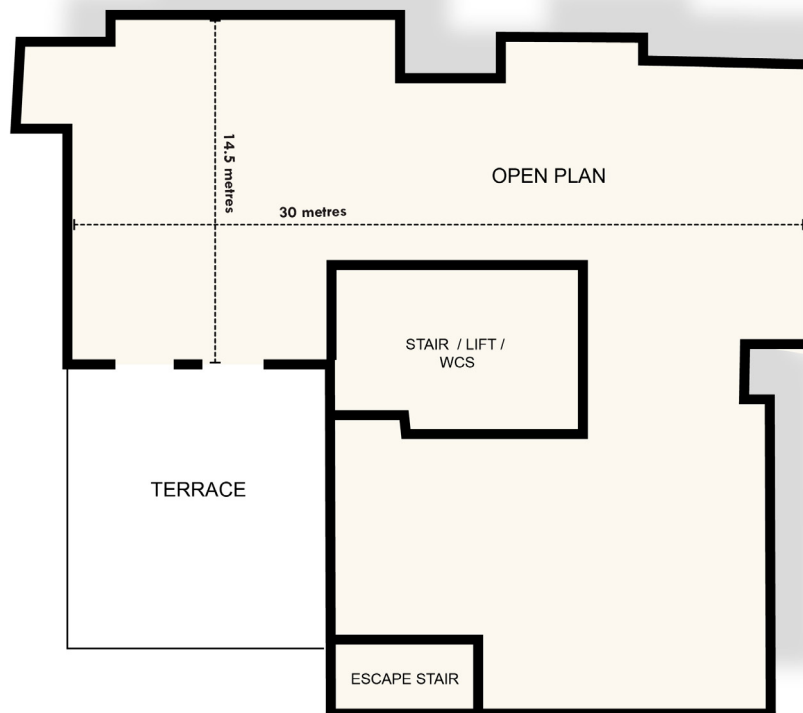
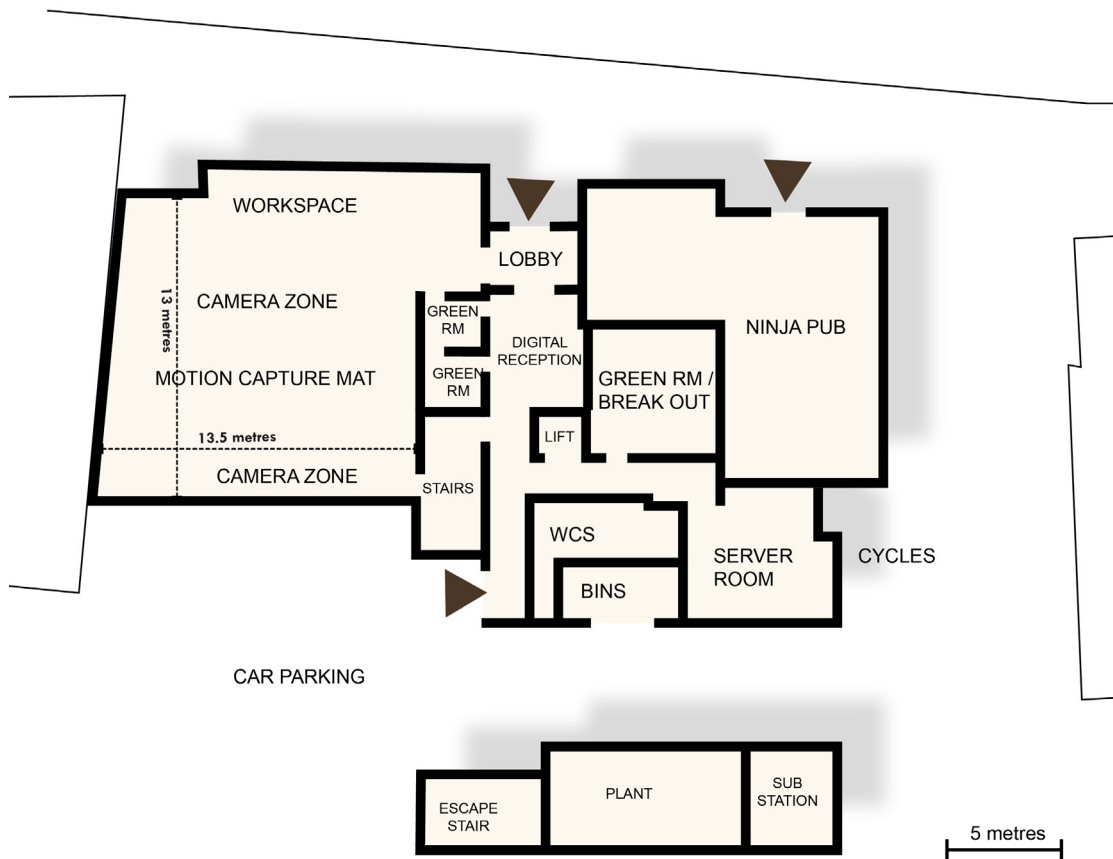
Developer/Operator: Ninja Theory, Learig (Cambridge) Ltd.

Completion: 2021

Ninja Theory, a Cambridge-based video game developer, worked with local developer Learig to create their own bespoke headquarters on the site of a derelict pub on Newmarket Road, Cambridge. The building incorporates an innovative mix of uses around a central core, including at ground floor a publicly accessible community pub facing the street, and a studio space equipped for motion capture filming to support the company's production activities. The studio space was designed with very high ceilings to accommodate the cameras and other equipment needed for the company's specific approach to motion capture. Previously, this type of work was undertaken outside of the UK due to the lack of suitable facilities available to the company. Nina Theory have made the new space available to other companies to use. The upper floor of the building provides a flexible open plan space for offices that occupy the entire footprint of the building, and open out onto a rear facing rooftop terrace.



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Second Home

Location: Spitalfields, London

Architect: SelgasCano

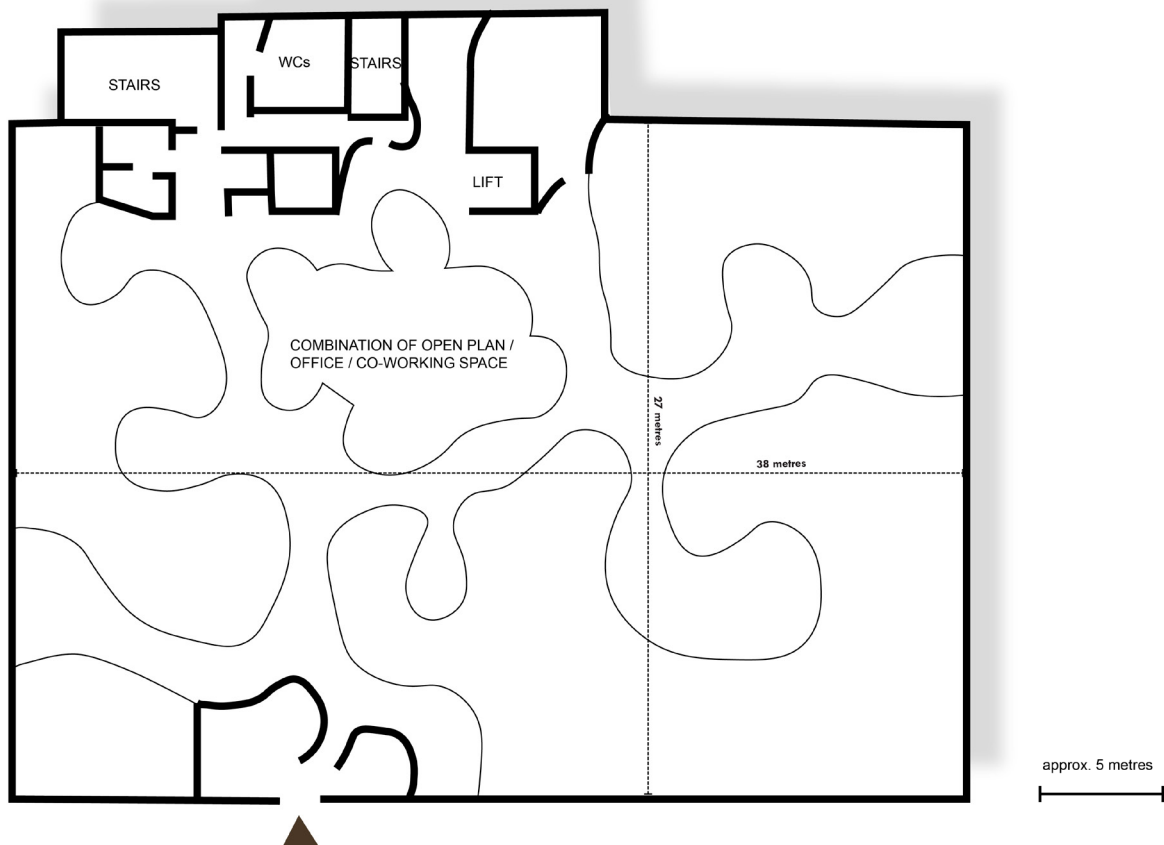
Developer/Operator: Second Home

Completion: 2014

Second Home is an innovative example of a co-working/office space for startups. The exemplar design makes good use of existing redundant buildings that have very deep floorplates and are therefore challenging to convert while providing adequate light for occupiers. The architects have overcome this challenge by providing smaller than usual subdivisions for use as small studios and offices while maintaining natural light throughout by use of transparent partitions. The natural light, beyond providing good working conditions, is also conducive to densely populating the space with indoor plants. This enhances the quality of the indoor environment and is key differentiator from other coworking and shared studio type environments. In addition to the office and studio spaces available for longer-term rent by individuals or small teams, the building also offers hot-desks for members and the option to buy a single-day pass for use of studio or desk space on-demand for non-members. The building contains a range of shared facilities including a café, large exhibition space, meeting rooms, breakout spaces, mail room, print room, changing facilities and a member directory. The operator also runs a cultural events and wellness programme for tenants to help foster collaboration and a sense of community, and provides advice and support with business development. This includes providing targeted introductions to investors, advisors, potential clients.



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High House Production Park

Location: Purfleet, Essex

Architect: Nicholas Hare Architects (Masterplan and Royal Opera House facilities), Gibberd Frederick Partnership (The Backstage Centre)

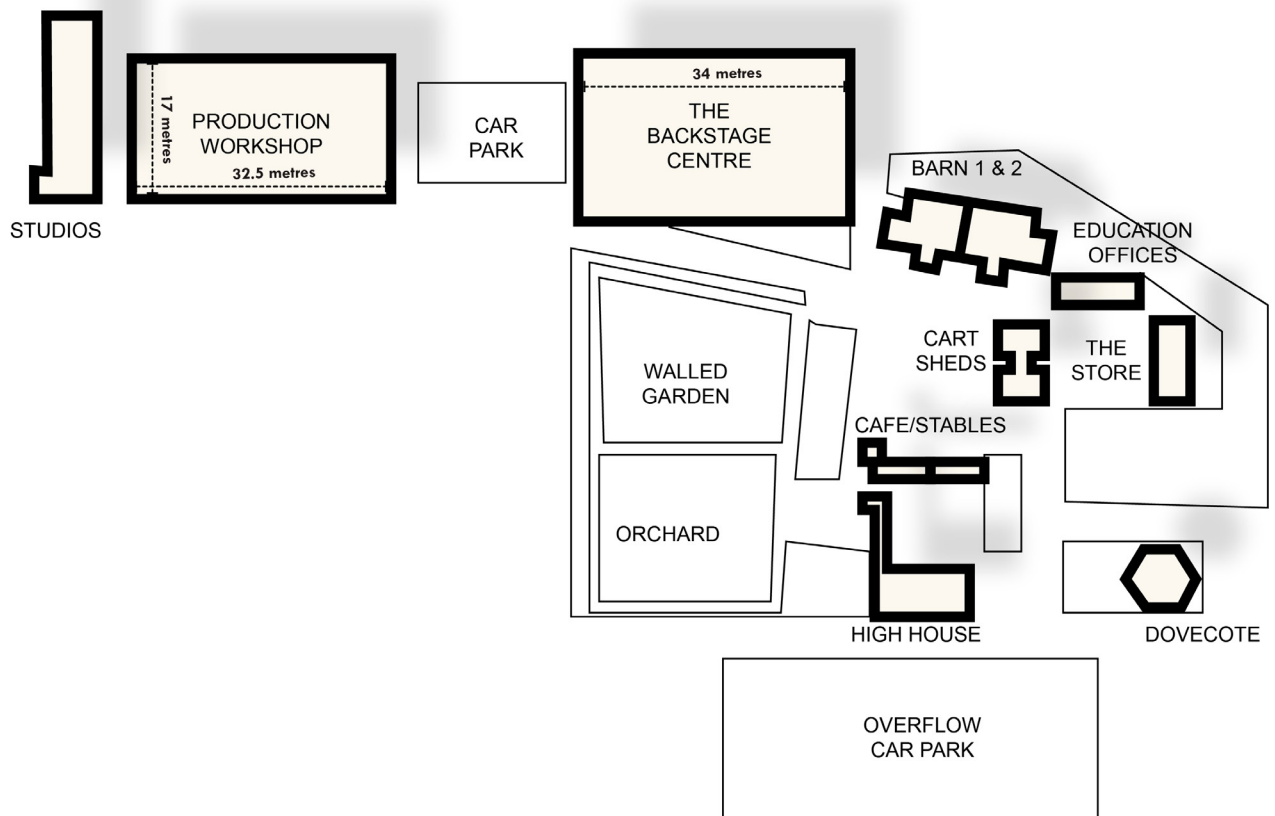
Developer/Operator: Royal Opera House, Creative & Cultural Skills, Acme Studios, Thurrock Council, Arts Council England, Department Business Innovation and Skills, Ministry of Housing, Communities and Local Government

Completion: 2010 – 2015

High House Production Park is a 14 acre creative production site developed incrementally between 2010 and 2015. The site incorporates a range of spaces to support creative production. This includes the Royal Opera House's set production workshops; a production, rehearsal and training venue for performance, broadcast and live events called the 'Backstage Centre'; the High House Artists Studios operated by Acme Studios; and the Bob and Tamar Manoukian Costume Centre, which is a costume workshop, archive and education centre offering degree courses in costume construction. The facilities on the site are housed within a diverse range of buildings including historic former farm structures and purpose-built, state of the art buildings such as the Backstage Centre. This building contains a 15 metre high, 875 square meters heated sound stage for filming, tour rehearsal, training and preproduction, with ancillary facilities such as dressing rooms and laundry facilities. The building also contains a dance studio for 24 performers, a sound recording studio and Live room, flexible workshop, office and meeting space, and a café/bar. The Acme artist studios include four Live/Work units averaging 52 square meters, providing space for living and working. Parts of the site are open to the public through booked tours, and a large barn is available for public hire for events.



Specifications and Practical Requirements Study



Laban Building

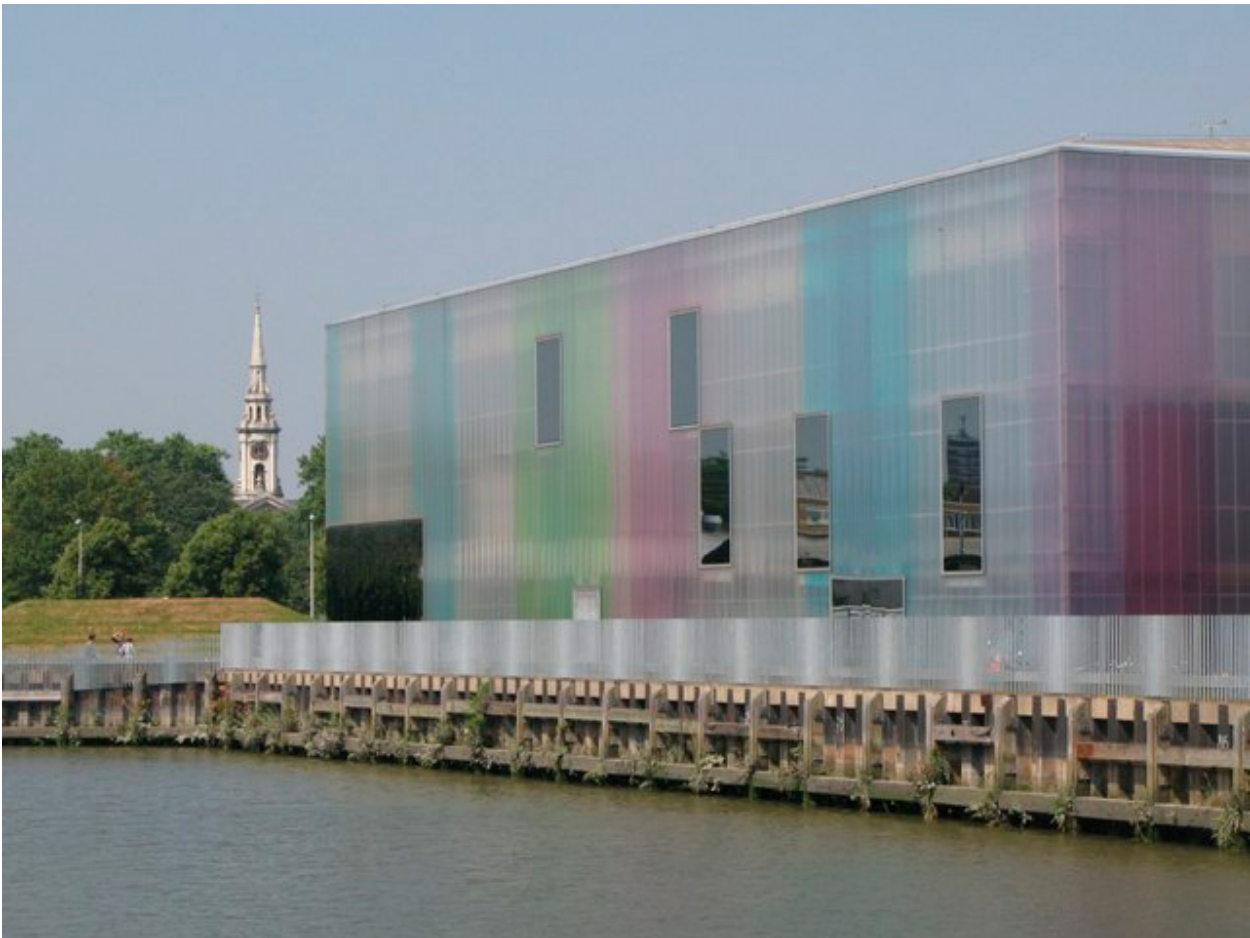
Location: London

Architect: Herzog & de Meuron

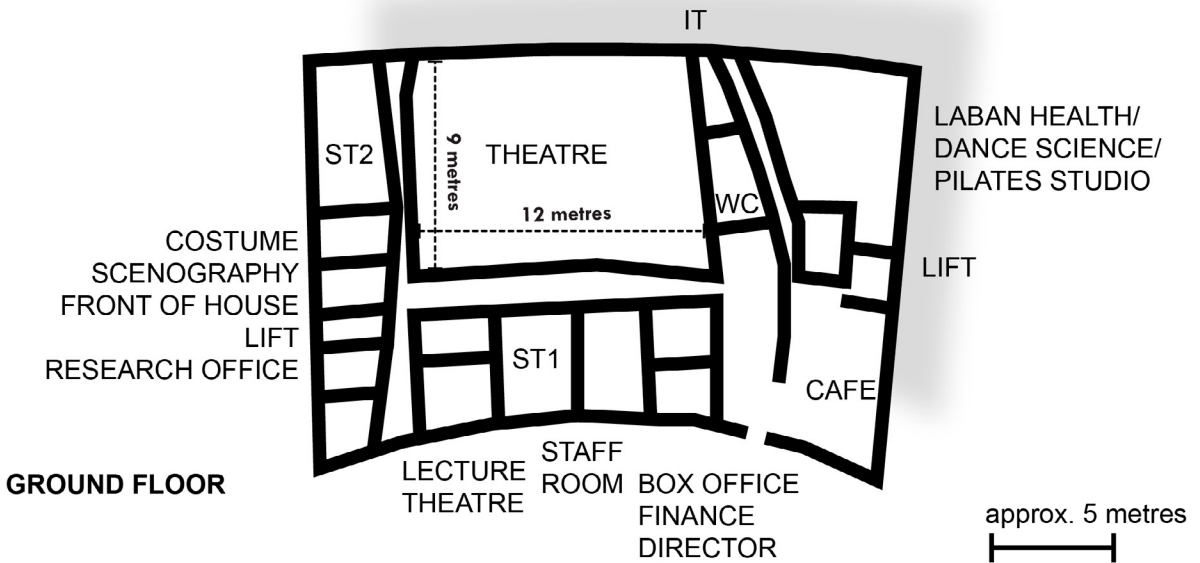
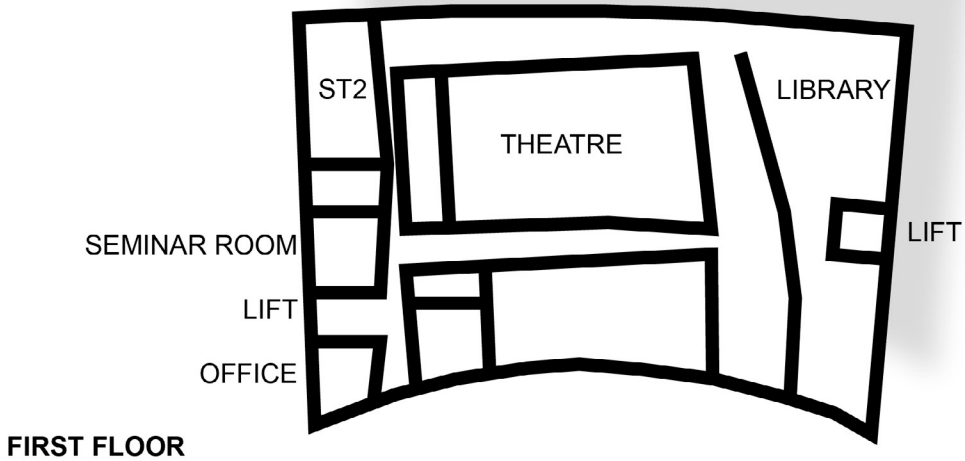
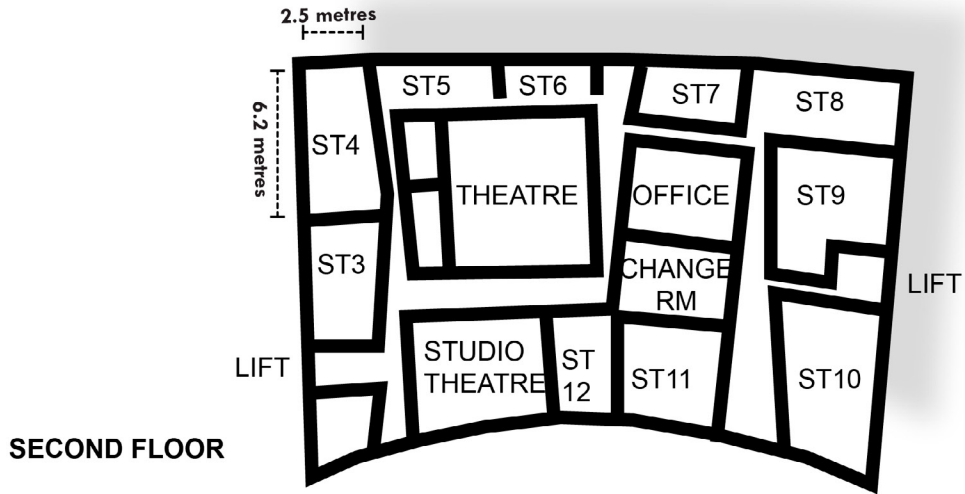
Developer/Operator: Laban Dance Centre (now the Trinity Laban Conservatoire of Music & Dance)

Completion: 2002

The Laban Building (now part of the Trinity Laban Conservatoire of Music & Dance) is a purpose-built performing arts education and performance space. The building is designed around a central auditorium. The ground floor contains front and back of house functions related to the central auditorium, as well as offices, a lecture theatre and public café. The upper floors contain a range of studio spaces for rehearsals, in addition to a large library and smaller studio theatre to complement the main auditorium. Dance studios vary in size, height and form, and the design of circulation spaces and two inset courtyards provide breakout spaces for social interaction and collaboration.



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LDA Design Consulting Ltd

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17 Minster Precincts, Peterborough, PE1 1XX

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