



CHICHESTER COMMUNITY DEVELOPMENT TRUST

THE MARCHWELL STUDIOS PROJECT VIABILITY APPRAISAL

DECEMBER 2019

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1. EXECUTIVE SUMMARY

A significant building both architecturally and historically on the site of the former Graylingwell Hospital, The Stables, like the neighbouring farmhouse, are currently in a state of disrepair and are not being used/ fit for use. The 2 L shaped buildings are single storey with pitched rooves – photographs can be seen here <http://chichestercdt.org.uk/venues-for-hire/the-studios/>. To ensure the future sustainability of the Stables as a community owned and managed facility, CCDT will take over the building in 2021/22 as a freehold asset as part of a section 106 planning agreement between Chichester District Council and Homes England who currently own the building;

The scope of this strategy aimed to cover:

- Who the studios should be for
- What should happen there/what mix of activities/disciplines should take place.
- Who should run the studios (who they should be 'by').
- How local people could use the space.
- What wider social needs exist in Chichester.
- What precedents exist locally and nationally.
- An outline of how the economics might work.
- What should happen next.

Our vision for the project supports the strategic aims and reflects the core values of CCDT to promote community cohesion and encourage engagement and participation. Housing development in Chichester is developing apace; 1500 homes are currently being built or are occupied, in close proximity to the studios and another 2500 are planned within a 3 miles radius over the next 3 years. However, there is a lack of good quality studio and development space in the area. We see a great opportunity to meet this need at the same time as providing employment opportunities in the area, attracting makers and creatives, individuals and students who want to be sited together in a space that will provide peer support and will offer services that are consistent with CCDT values and will support its aims and scope. The AHF funding has enabled CCDT to develop a clear strategy on how to deliver this.

This project aimed to uncover and understand the various (often competing) ideas for what could happen at the studios, then boil this information down into a coherent strategy for what should happen. The resulting proposals are still working proposals at this stage – they now need testing for pricing and feasibility, and then to be plotted against what physical space is available in the building.

Maker Space 'mākər,spās/ n. A makers' space is a collaborative workspace for making, learning, exploring and sharing. These spaces have a variety of equipment . . . creating something out of nothing and exploring your own interests is at the core of a maker space. Makers spaces also foster entrepreneurship and are used as incubators and accelerators for startups. The affordable studios sector has developed over the last fifty years. Collective action by artists to create multi-unit studio buildings can be dated back at least to the formation of SPACE and the leasing of a redundant warehouse at St Katharine Dock near Tower Bridge in London in 1967. Since then the artists' studios sector has expanded throughout the United Kingdom with many thousands of artists being supported through the self-help action of individuals and groups reacting creatively to opportunities within the property market to achieve low-cost space. Now, over 40 years later, there are at least 147 studio organisations and 270 studio buildings across the UK, providing affordable studios for over 6,000 artists¹.

1 <http://nfasp.org.uk/system/files/Value%20of%20Artists%20Studios>

Despite the relative saturation of such spaces across the country, there is no comparable provision in the Chichester area. Chichester Community Development Trust (CCDT) has identified the opportunity for a 10,000 sq ft art/making/production space as part of the Graylingwell development. Linden Homes has agreed to provide shell and core fit-out of the Marchwell Stables buildings, once 600 homes are sold on the wider development (currently at 450). CCDT wants the studio spaces to be sociable, convivial, open and used by the local community, and meet the wider needs of the city. For many artists committed to non-commercial fine art practice, having a studio is essential. However, the vast majority of these artists do not earn enough from their art practice to be able to afford a studio at open market rents in addition to a separate place to live. Affordable studio providers respond to this need. Fundamentally, studio organisations provide the resources artists need to sustain their professional practice. But, as well as places for undertaking research and making art, studios can be:

- a marketplace
- centres for education – both formal and informal
- a focus for peer support
- venues for training

As such, whilst our focus will be on attracting creative and providing a shared facility for their use, we will also make available larger units for business and social enterprise; in order to both broaden the scope of the facility, ensure a range of options are available to customers, and capitalize on the growing demand in the area for small business start-up and growth facilities in a shared environment. The ultimate aim of the project is to transform the former Stables into a business and development hub named The Marchwell Studios. We have a clear vision for what we want to build here; these enterprise hubs totalling 10,000sqft will need to be multifunctional and accommodate all kinds of uses, providing a range of affordable commercial space with the aim of supporting the sustainable growth of young and small local businesses. This will include artists' studios, makers spaces, social enterprise start-ups, voluntary sector space and incubator start up support for new enterprises. The Studios will provide a step on the ladder for these organisations and businesses with flexible rent options, with tenants able to move into larger premises on site or nearby as their organisations grow and develop, making way for new enterprises to benefit.

Artists' studios and makers spaces (approx. 20x 200sqft) will accommodate creatives, and social enterprise units (approx. 5x 1000 sqft) will provide larger spaces for enterprise activity. Incubator units (approx. 4x 25-sqft) will provide a working environment within a shared office space (including a workstation, telephone, internet access, printer/ photocopier, breakout area and meeting room) and allow the formation and development of those businesses with growth potential. The Studios will in effect provide opportunities for companies to benefit from early stage incubation services in an open plan environment, encouraging networking, collaboration and mutual support. Shared facilities and wraparound services such as a regular coffee morning for networking opportunities will all help peer/ mutual development of tenants' businesses. As an asset owned and managed by CCDT - a community membership model organisation run for the community and its benefit - the Enterprise Hub will be owned and managed by the community, for the community. It will provide a key source of revenue that will help secure the sustainability of CCDT's charitable operations within the community. As a community business itself, it will also provide a service that should allow other community businesses to launch, incubate and flourish.

Our vision for the project supports the strategic aims and reflects the core values of CCDT to promote community cohesion and encourage engagement and participation. Housing development in Chichester is developing apace; 1500 homes are currently being built or are occupied, in close proximity to the studios and another 2500 are planned within a 3 miles radius over the next 3 years. We see a great opportunity to provide for this growing community and create employment opportunities in the area. The AHF funding has enabled CCDT to develop a clear strategy on how to deliver this.

With the support of all key stakeholders and the identified need for a modern community facility in Chichester there is little doubt that the Marchwell Studios will not only provide a high quality space for local residents as well as other groups and individuals but also the required level of income to be sustainable. Through consultation with the users and being responsive to feedback, CCDT will be able to continue to meet its charitable objectives whilst developing the space over the years to maintain its use and financial viability as a social enterprise. Marchwell Studios will reduce the strain on existing venues that are over capacity due the new homes being built and planned in the North of the City, will represent good value for money as it will be self-sustaining and will not require future dependency on grant provision, and will also provide economic benefits through employment opportunities and contracts with local organisations.

2. BACKGROUND

Chichester Community Development Trust (CCDT) is a community enterprise, an organisation that trades for social purpose with profits reinvested, and was established in 2009 to deliver social and environmental benefits:

- To own, manage and maintain community facilities for the public
- To create training/ employment opportunities by providing workspace/ buildings/ land on favourable terms
- To advance education, training and retraining, particularly among unemployed people
- To promote public safety and the prevention of crime
- To develop the capacity and skills of the members of the community in such a way that they are better able to identify, and help meet, their needs and participate more fully in society
- To develop, encourage, foster and promote the physical, economic and social development and regeneration of the area by building partnerships with organisations with similar aims
- To protect or conserve the environment

CCDT is located in North Chichester on the Graylingwell Park estate, an area of mixed social and private housing with many pockets of social deprivation. CCDT delivers programmes and activities to support community cohesion, focusing on:

- low income families
- new residents moving into the area looking to become involved in their new community
- those facing social isolation
- young people to provide positive activities

CCDT works with local businesses, individuals and the statutory and voluntary sectors to offer good quality new and refurbished community venues to hire. The community engagement activities include welcome events, homework café, community café, internet cafés and back to work programmes are funded through core funding from the surplus made from CCDT's community buildings and s106 planning contributions. CCDT also seeks external funding to deliver other programmes including the Youth Ambassadors programme, youth club, fun bus and other youth projects.

1.1 BUILDING LOCATION AND ACCESSIBILITY

Graylingwell Park is situated to the north of the Cathedral town of Chichester, West Sussex. Graylingwell Park refers to the entire area that formed the West Sussex County Asylum. The former hospital site lies in the Ownership of Homes England (formerly the Homes and Communities Agency (HCA)) and is being developed in a joint venture with Linden Homes and Clarion Housing group. Graylingwell Park consists of a mixture of historical buildings converted into private houses and newly constructed purpose-built housing. Sixty percent of the development is private housing with a further 40% being affordable housing. There are a number of public areas, accessible predominantly to residents but also to the wider community. The Marchwell Studios are situated within the former hospital grounds. The main entrance to Graylingwell Park is off Kingsmead Avenue in the Eastern end of the city. Pedestrians can access the site from many directions and in order to maximise visitor numbers pedestrian routes, cycle paths and public rights of way will be clearly marked and promoted.

In order that The Studios can not only meet the needs of residents but also those outside the immediate area, vehicular access and parking have been agreed as part of the development plan with 18 parking spaces to be made available to the building to increase accessibility. However, this vehicle access is to be restricted through some entrances of the park via the use of bus gates currently being installed within the Graylingwell Park area. This will have the advantage of both minimising pollution (both noise and emissions) around the building, whilst also reducing wear and tear to the roads. Two car share vehicles will be available for residents outside the current marketing suite and bike racks will also be installed adjacent to the Studios. We are seeking funding and installation for up to two electrical points for charging vehicles on the site.

The Studios will also have pedestrian access from the Western end of Chichester via College Lane. New housing surrounds the studios to the south and north with further housing scheduled for development.

1.2 HERITAGE SIGNIFICANCE

The farmhouse was built in the 1850s as an early home of the author Anna Sewell, who later wrote *Black Beauty*. In 1894 the architect Arthur Blomfield designed the County asylum in order to serve the pauper agricultural population of rural West Sussex. Blomfield produced a design to accommodate 450 patients in ward pavilions laid out in echelon arrangement to form a broad arrow plan and to support the inmates the 370-acre Graylingwell Farm estate was acquired in c1894. Graylingwell Farmhouse (now standing disused to the northeast of the main hospital building), was reused for asylum purposes to house 16 male patients working on the hospital farm. The asylum farmyard, including the Marchwell Stables, were built in the late 1890s and lie north-west of Graylingwell Farmhouse comprising two L shaped buildings surrounding the yard. The farm stables and yard were in the 1950s extended and converted by the inmates into a social centre; as per 61st Annual Report 'The farmyard has been re-concreted by the patients and now forms an excellent games court. The conversion of the barn into a gymnasium with its own changing rooms and sanitary annexes is now complete and the result is that we have a gymnasium which any hospital would be proud to own.'

Historic England, English Partnerships, Linden Homes and Downland Housing Association have carefully analysed Graylingwell buildings deserving retention; Marchwell Stables is included. These buildings of historical significance will be retained and their future secured through conversion and use as community assets. Graylingwell Hospital is registered under the Historic Buildings and Ancient Monuments Act, and the Grade II listing of the Farmhouse covers Marchwell Stables, as curtilage buildings.

1.3 WHY IS CCDT INVOLVED?

CCDT has developed a strong track record over the last 5 years in managing onsite community buildings and land and in developing those in need of restoration into community assets that serve the needs of the growing population whilst creating revenue streams to ensure the future sustainability of the Trust and its work. Most significantly, in May 2019 CCDT was awarded £1.3 million in National Lottery Heritage Fund funding to restore and repurpose Graylingwell Chapel into a community hub, café, performance venue and host of learning and interpretation materials that will share the unique history of the site with visitors. Matchfunded by Linden Homes and Chichester District Council, the build work is due to start on site in April 2020 and the launch is planned for April 2021.

Marchwell Studios will be the next project CCDT develops for the community and is due to be handed custody of the building from Homes England in 2021/2022. CCDT is the named future freeholder for the building that will be converted into the Studios, which form part of the planning agreement signed in 2009 as a response to the lack of enterprise units in the district and city areas. The developers and CCDT worked closely with Chichester District Council regeneration and business teams to identify the spaces available and the need and demand. Since that time, although units have been created in the area, those that exist are not meeting the current demand and a gap in provision exists that offers affordable, practical and appropriate space for local makers.

The Steering Group is currently working to ensure that plans meet these requirements, whilst putting in facilities that are both manageable and cost effective to maintain and (where possible) future proof. The building's programme will be all-inclusive and cater for all ages of the community. This is the core aim of the Marchwell Studios project: making a space for a creative, cohesive community.

1.4 PREVIOUS DEVELOPMENT WORK

In developing this project, we already consulted widely with our very engaged local community and residents' association to ensure our proposed facilities would meet local need and demand. This project has been designed to not only meet the needs of residents but also the wider community. In order to develop this report, we have carried out the following works:

- Commissioned a condition survey
- Produced design concepts
- Delivering a consultation project and thinking day
- Created a steering group for the project
- Undertaken visits to other sites
- Completed a QS report
- Conducted negotiations with Linden Homes and the Chichester District Council.

1.5 RISKS FACING THE BUILDING

The building in its current state is at risk and in a state of disrepair. It is currently owned by Homes England and is managed by Linden Homes; who are contractually bound to hand it over to us shell and core and made safe and good as part of S106 when they have built 650 homes; currently estimated to be during 2021/22. If we are not positioned to take the restoration and building project forward by this point in time the Stables will fall back into a state of disrepair. To address this risk it is essential to carry out this early stage of development work now in order to properly develop the detailed specification, the costings, how much CCDT will need to budget for and to plan to raise the remaining funding. We are ready now to take the project to the next stage in order to be ready to begin work once the asset is transferred to CCDT.

At this time The Studios are fenced off and the site is not accessible to the public. A member of the site team escorts all visitors to the site. The Studios are only accessible through fencing which is locked at all times, and as part of the development site is patrolled 24hrs a day by a security team. TAG alarms are fitted throughout the site. The site will continue to operate on this basis until building work is underway at which point the contractors will need to present their individual security policy, overseen by CCDT.

3. BUILDING CONDITION

The buildings have been derelict for many years. Sections of the roof to one of the buildings has been removed and is open to the elements. As confirmed in the Condition Survey undertaken in December 2019 the buildings generally appear to be in very poor condition, with very little maintenance carried out over recent years. Vegetation has started to grow within the buildings, which is a strong indication of a lengthy period of neglect. All of the buildings are in a very poor state of repair, with tiles falling off the roof. Therefore, due to safety reasons, the majority of the buildings were surveyed from outside with limited internal access, but it is reasonable to assume that all the buildings will be of similar condition throughout. The main issues and resulting risks are:

- Roof collapse; resulting in the structure and slates being unsalvageable
- Upper floor collapsing
- Failure of brickwork; especially susceptible to frost damage
- Damage from vegetation; trees or plants damaging the structure
- Wet rot; as a result from the timbers being exposed to the elements

The foundations were not visible during the inspection. However, no major movement cracks were visible within the walls of the building and this makes us believe the foundations are performing well. The floors appear to be a concrete slab with no visible signs of cracking. The floors will need to be examined more clearly once clear and cleaned but appear to be in reasonable condition. There appeared to be no signs of foul drainage to the buildings, with no visible manhole chambers in the courtyard. We would propose a full drainage survey is undertaken to establish the current drainage to the building, if any. Due to the vegetation growth, it was hard to ascertain if the surface water from the roof dispersed directly onto the surface of the court yard or into a drainage system. We would propose a full drainage survey is undertaken to establish the current drainage system. The walls appear to be of solid brick construction, it is assumed with no cavity. However, some buildings would appear to be of more modern construction and these may be of cavity construction. For the majority of older buildings the brickwork is in poor condition. Areas of brickwork will need to be replaced and all the brickwork requires re-pointing. The more modern brickwork appears to be in acceptable condition.

The roofs are of timber frame construction with natural slate finish. The roofs are generally all in very poor condition, with many slipped tiles and sunken ridges. There is one building which has no roof tiles and is open to the elements. Due to the water ingress, we would assume the roof timbers are in poor condition with wet rot setting in. A full structural survey would have to be carried out on the roofs to ascertain if any of the structure can be salvaged. The natural slates appear to be in reasonable condition and could possibly be salvaged for reuse.

The existing windows & frames are of timber construction and are single glazed. Although the majority of the windows have been boarded up from outside, water ingress is visible so we assume the windows are in poor condition with wet rot setting in. Many of the windows have broken panes of glass. Subject to a detailed inspection, we would assume the windows would be uneconomical to repair and therefore need replacing. The one existing staircase found on inspection was of metal construction. The stairs appeared to be in reasonable condition. We would recommend a more detailed inspection prior to reuse.

Inspection of the upper floors was not undertaken due to safety concerns of the existing structure. However, temporary propping of the upper floors was found suggesting that the upper floors were not structurally sound when the building was previously in use. Due to the water ingress, we would assume the timber floor joists are in poor condition with wet rot setting in. A full structural survey would have to be carried out on the timbers to ascertain if any of the structure can be salvaged. No mechanical or electrical installations were present on our site inspection. We therefore conclude that either all mechanical & electrical installations have been previously removed or that the buildings have never had any mechanical or electrical installations. The existing courtyard appears to be made up of concrete slabs, with little or no drainage. Various vegetation is growing around the buildings, but is unclear to ascertain if these are meant to be located within the courtyard. The concrete slab appears to be in reasonable condition.

3.2 EMERGENCY REPAIR NEEDS AND COST

The following emergency repairs are recommended to be carried out by Linden Homes and should commence in March 2020. Negotiation meetings have been held with Linden Homes and a further meeting is planned at the end of January 2020 to take this forward with Chichester District Council also.

- Roof repairs or temporary roof; all slates to be reinstated or a temporary roof installed to prevent further water ingress. EST cost £25,000.
- Clearing of vegetation; to prevent any further damage to the building. Est cost £5,000.
- All external openings, ie external doors, to be closed. Est cost £2,500.
- Brick repairs; on areas of bricks badly damaged. Est cost £10,000.

4. MARKET POTENTIAL

CCDT is a community led and based organisation, and consultation with the residents of our community is at the heart of everything we do. We identified the need for the Studios following research carried out by the community development team; through consultation with local groups via questionnaires, at events and task group meetings; and through research with local agencies and services. We have taken this feedback on board already in identifying the organisations whom we have approached regarding the Stables, and have shared the results of our consultation with them; resulting in a significant number of relevant and targeted groups already having registered an interest in taking space in the Stables. In addition, Graylingwell already provides 'co-working' space for local freelancers in the area at the newly renovated and completed Water Tower; the interest expressed in discussions with local organisations as this space was developed has confirmed the market interest in the Studios and opened up discussions with interested organisations at an early stage.

4.1 PLANNING POSITION AND LISTED STATUS

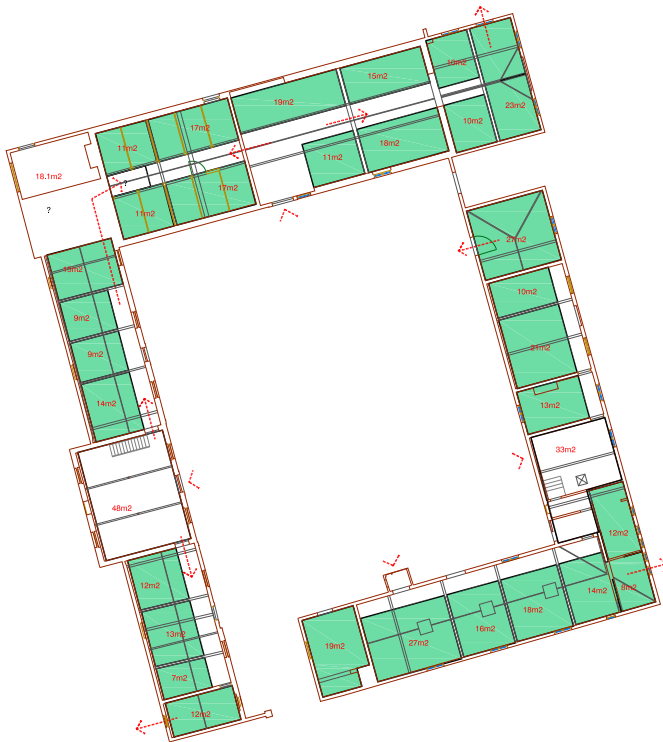
The studios have planning consent for B1 and B2 use (business, light industrial and general industrial). Therefore we do not anticipate needing to apply for change of use when submitting planning permission. Given that discussions surrounding the Studios' development have involved Chichester District Council from an early stage, we are confident that all due diligence has taken place and will take place in order to guarantee a successful application.

Although not listed, the local authority Chichester District Council will be treating them as Grade II listed due to their local significance and close proximity to the Grade II listed farmhouse adjacent to the studios. We are working with a planning consultant and CDC to ensure our plans meet with their objectives for the site and the s106 obligations.

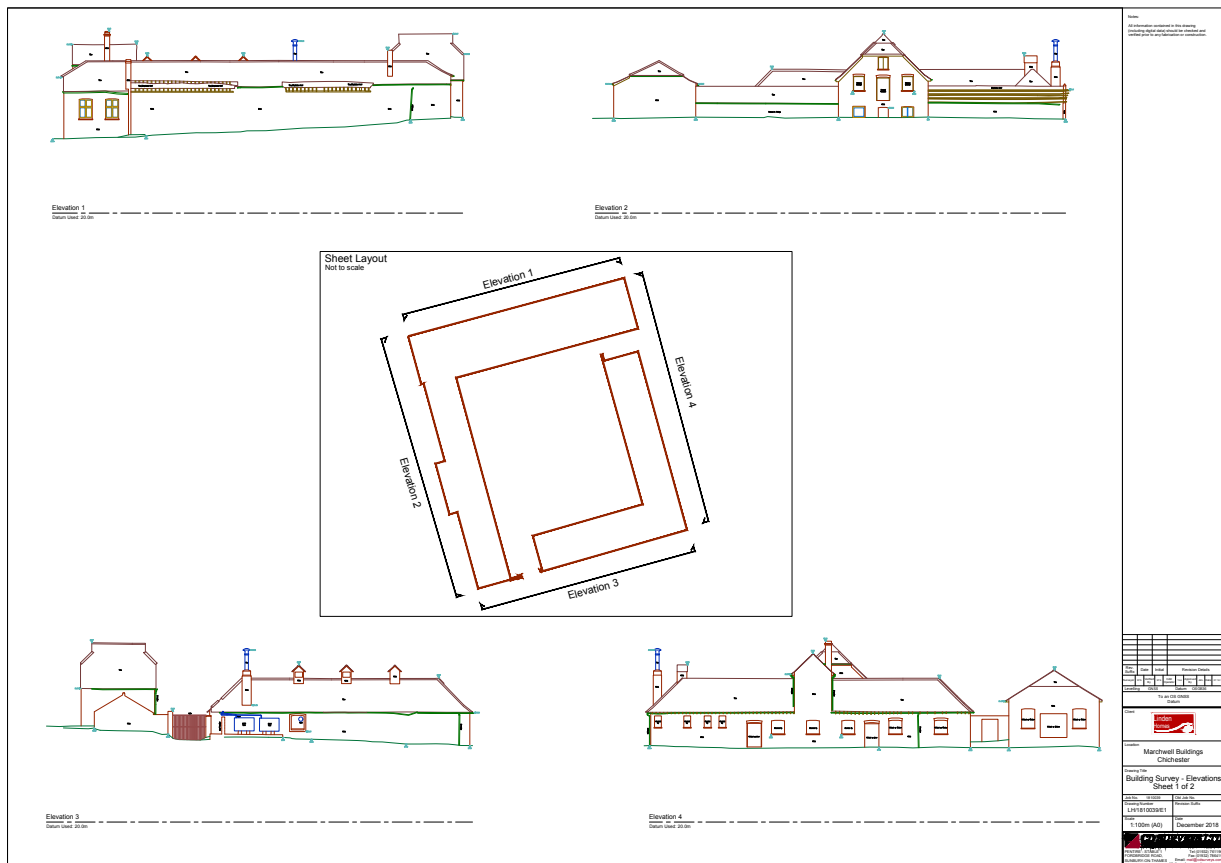
5. EXISTING PLANS ARRANGEMENTS



Existing Plans GIA



Existing Plans Internal Areas Feasibility



Elevations



Floor Plan



6. OPTIONS FOR USE

Our starting point has been that maker space/business incubation units are the preferred use, based on the evidence of need in the local area, so we have not examined alternatives but instead our focus has been on the model of tenure and operation and the mix of spaces and design options. We have researched a number of different types of studio spaces in the West Sussex area and further afield, as well as visited a selection of spaces for inspiration, ideas and to learn more about what works and what doesn't. We have looked at what the different spaces offer in terms of physical space (such as studios, shared spaces, exhibition areas, retail space) but also what they offer in way of support, for example networking events, business mentoring or financial support. We have compared costs and membership options and also looked at what application processes the studios use.

Full details of this research are included in Appendix 14.4. We have also commissioned initial design concepts and identified a preferred concept that is appropriate to our preferred model of operation. All options have been costed.

6.1 THE VISION

In developing our vision, we wanted to develop different architectural design options for the Studios, and also to assess the extent to which we ourselves would progress the fitout and interiors, or whether a better approach would be to make these good 'shell and core' and to leave interior fitout and detailing choices to the occupants. This section outlines the options we considered, assessing each against the aims of the project.

In accordance with the 'National Design Guide':

'...well-designed places influence the quality of our experience as we spend time in them and move around them (...) support our everyday lives (...) Well-designed places can last for many years...'

'The National Planning Policy Framework' makes clear that:

'...creating high quality buildings and places is fundamental to what the planning and development process should achieve...'

The proposal aims are to adhere to the surrounding local context and heritage, and to provide a positive and coherent identity. The need for renovation and modernisation of the existing stables was recognized as an opportunity for the external and internal improvements, to sustain these poor condition buildings within the listed building curtilage. The proposal considers the plan to maximise use of the existing and retain the appearance of façades, roofscapes, openings and main architectural features. It includes a complete window and door replacement however, the sketches illustrate the existing openings to be retained (subject to further feasibility studies) – as re-purposed. The original fabric of the building has been retained. The intention is to create a visually attractive and practical solution to highlight separate access points to each block – studios. In the result, the proposal consists of potential new canopies over the entrances.

Design Concept A

A consideration has been given to the contemporary form. This highlights a distinction between the old and new - the proposal takes on a contemporary juxtaposition to the traditional existing, its minimal contemporary character enhances its identity. High-quality materials such as sustainable timber slats and attention to a contemporary detailing provides versatility and enhances the appearance of the stable buildings and relates to the 'makers' creative feel.



Fig 1. Inspiration, Option 1



Fig 2. Porch canopies for sheltered access



Fig 3. Courtyard with abstract shelter and oversized pots



Fig 4. Introducing roof lights to gain top lit spaces



Fig 5. Suggested 'Links' between the existing building blocks to create a self-contained, enclosed courtyard

Design Concept B

The feature porch canopies are also introduced in this option – this enables practical, sheltered access. In this case, the form is minimised. It takes on form of an archway, almost a sculptured artwork. It echoes the contour of the surround framing each entrance, repeats this contour. Again, it provides a useful way-finding and scope for creativity. Suggested material is corten steel.

Based on the research it became clear that natural light and airy spaces are significant for the future users of studios. This triggered a decision of introducing new, larger openings in Option 2 – and perhaps instead of conventional windows – a larger and projecting picture windows are the ones to pursue. These would provide a look out onto the landscaped courtyard.



Fig 6. Inspiration, Option 2



Fig 7. Archway style canopies



Fig 8. Large, projecting windows to maximise light



Fig 9. Suggested 'Links' between the existing building blocks to create a self-contained, enclosed courtyard



Fig 10. Courtyard with small shrub planting in form of mounds/islands

Both options include new roof lights to gain top lit spaces essential for the future users, and provide opportunities for comfort, relaxation in a safe environment with the new scattered planting supporting biodiversity. The new hard and soft landscape influences the appearance; For option 2 small shrub planting in form of mounds/islands are incorporated within permeable high quality resin surface. This would contribute to the enhancement of the external environment.

Both options also illustrate two potential 'links' between the stables. The connection between the stable blocks is inevitable - enables security and safety for the users, creates a self-contained, enclosed courtyard which has a minimal impact on the listed building, and character of the surrounding; this is achieved via minimalist, glazed single storey access/security points which are sympathetic in scale and appearance. They also provide practical weathering.



Fig 11. Example of minimalistic 'Links' to connect the stable blocks

The materials used for canopies, replacement door and window frames, or landscape affect how well they last over time, and their functions. The main aim is to provide a well detailed and considered design, as this influences how it relates to what is around it and how it is experienced, and whether it creates a beneficial relationships between new and the existing built

These design options will be explored further at the next stage of the project and will be presented for community consultation and discussion with the planning team and Linden Homes.

7. BUILDING DEVELOPMENT OPTIONS

Option 01 Develop the studios as shell and core and pass to established arts organisations to develop into studio space

Works necessary Cost (£)

REFURBISHMENT AND DEVELOPMENT AT THE STUDIOS

SHELL AND CORE ONLY

Initial Feasibility Estimate

Site Clearance		Item		£5,000
Remedial Works; strip out / demolition		Item		£30,000
Remedial Works; roof repairs	1,208	m2	£275	£332,118
Remedial Works; ext wall repairs	600	m2	£35	£21,000
Refurbishment works; make good existing	929	m2	£250	£232,250
Fit Out		m2		excl
Drainage		Item		£25,000
External Works Generally		Item		£25,000
Incoming Services (Provisional)				
Water		Item		Excl
Gas		Item		Excl
Electricity		Item		Excl
Telephone / Data		Item		Excl
Contingency (10%)				£67,037

Total Construction Cost

£737,000

Professional Fees

Project Management (1.50%)	Item	£10,500
Quantity Surveying (1.50%)	Item	£10,500
Architectural (3.00%)	Item	£21,000
Structural Engineer (1.25%)	Item	£8,750
Services Engineer (1.25%)	Item	£8,750
CDM Principal Design Advisor (0.5%)	Item	£3,500
Surveys (allowance)	Item	£15,000
Planning & Building Control Fees (allowance)	Item	£7,500

Total Project Cost (Excluding VAT)

£823,000

Assumptions

- Based upon CD Surveys Ltd survey drawings LH/1903063 May 2019
- All costs are for information purposes only

Exclusions

- New concrete slab and masonry walls
- Loose fixtures & fittings
- Abnormal Ground Conditions - unstable and contaminated ground
- Water table and diversions of services
- Ground and level survey
- Section 106 Agreements/Works
- CIL taxes
- Inflation beyond 4th Quarter 2019
- Legal costs
- Party wall/rights of light awards
- VAT

Pros:

- Minimal resources from the small and already fairly stretched CCDT team will be drawn into this project
- Arts organisation will be well equipped to respond to artist needs as it is their core business and knowledge base
- Rapid uptake of studio space likely with existing arts community already engaged in the project development

Cons:

- Lack of CCDT control regarding the manner in which the Studios are developed
- Greater risk of disconnects growing between the artist organisation and the needs/wants of the local and wider community without a community interest organisation being directly involved
- Potential for one genre of art e.g. painters to dominate the spaces without the wider industry realising its potential based on the artistic nature of the arts organisation leading the project
- Existing engagement and connection with the local and wider community that CCDT has developed over many years would be lost if CCDT became distanced from the project beyond shell and core development
- Experience at developing significant assets, fund raising and developing services for pivotal community buildings would be lost with the disassociation of CCDT.
- Selecting one arts organisation above others for the management of the project could be seen as political or contentious

Option 02 Develop the studios to shell and core and refurbishment and development to form usable space for individuals and organisations to develop into studio space

Works necessary Cost (£)

REFURBISHMENT AND DEVELOPMENT AT THE STUDIOS

REFURBISHMENT TO FORM USUABLE SPACE

Initial Feasibility Estimate

Site Clearance		Item		£5,000
Remedial Works; strip out / demolition		Item		£30,000
Remedial Works; roof repairs	1,208	m2	£275	£332,118
Remedial Works; ext wall repairs	600	m2	£35	£21,000
Refurbishment works; make good existing	929	m2	£1,100	£1,021,900
Fit Out		Item		£50,000
Drainage		Item		£50,000
External Works Generally		Item		£50,000
Incoming Services (Provisional)				
Water		Item		£10,000
Gas		Item		Excl
Electricity		Item		£15,000
Telephone / Data		Item		£10,000
Contingency (10%)				£159,502

Total Construction Cost

£1,755,000

Professional Fees

Project Management (1.50%)	Item	£27,000
Quantity Surveying (1.50%)	Item	£27,000
Architectural (3.00%)	Item	£54,000
Structural Engineer (1.25%)	Item	£22,500
Services Engineer (1.25%)	Item	£22,500
CDM Principal Design Advisor (0.5%)	Item	£9,000
Surveys (allowance)	Item	£15,000
Planning & Building Control Fees (allowance)	Item	£7,500

Total Project Cost (Excluding VAT)

£1,940,000

Assumptions

- Based upon CD Surveys Ltd survey drawings LH/1903063 May 2019
- All costs are for information purposes only

Exclusions

- New concrete slab and masonry walls
- Loose fixtures & fittings
- Abnormal Ground Conditions - unstable and contaminated ground
- Water table and diversions of services
- Ground and level survey
- Section 106 Agreements/Works
- CIL taxes
- Inflation beyond 4th Quarter 2019
- Legal costs
- Party wall/rights of light awards
- VAT

Pros:

- CCDT's limited resources would be freed up on completion of the building development, allowing others to take on the ongoing management and assign occupancy of the Studios
- Individuals and organisations that take on the ongoing management of the Studios, on completion of the development, will bring with them a variety of beneficial connections, experience and skills that do not exist within the CCDT team.

Cons:

- The unified, community-driven force of the CCDT would be lost, placing the Studios at risk of being managed for an individual or organisation's benefit, rather than the wider good
- Multiple stakeholders taking on the management of the Studios as a collaboration between individuals and organisations will slow down and hamper the ability to progress with innovation and flair due to the conflicting needs/desires of the organisations and individuals responsible for the Studio management.
- The disconnect between the development team and the individuals/organisations that take on the management of the building may result in frustrations with the two parties holding different opinions on the best way to develop the Studios
- Lack of CCDT control regarding the manner in which the Studios are developed
- Greater risk of disconnects growing between the artist organisation and the needs/wants of the local and wider community without a community interest organisation being directly involved
- Existing engagement and connection with the local and wider community that CCDT has developed over many years would be lost if CCDT became distanced from the project beyond the complete building development
- Experience at developing significant assets, fund raising and developing services for pivotal community buildings would be lost with the disassociation of CCDT.
- Selecting specific individuals and/or organisations above others for the management of the project could be seen as political or contentious

Option 03 Fully develop the studios with full refurbishment and development and manage by CCdT

Works necessary Cost (£)

REFURBISHMENT AND DEVELOPMENT AT THE STUDIOS

REFURBISHMENT TO FORM USUABLE SPACE

Initial Feasibility Estimate

Site Clearance		Item		£5,000
Remedial Works; strip out / demolition		Item		£30,000
Remedial Works; roof repairs	1,208	m2	£275	£332,118
Remedial Works; ext wall repairs	600	m2	£35	£21,000
Refurbishment works; make good existing	929	m2	£1,800	£1,672,200
Fit Out		Item		£100,000
Drainage		Item		£50,000
External Works Generally		Item		£100,000
Incoming Services (Provisional)				
Water		Item		£10,000
Gas		Item		Excl
Electricity		Item		£25,000
Telephone / Data		Item		£10,000
Contingency (10%)				£235,532

Total Construction Cost

£2,591,000

Professional Fees

Project Management (1.50%)	Item	£39,000
Quantity Surveying (1.50%)	Item	£39,000
Architectural (3.00%)	Item	£78,000
Structural Engineer (1.25%)	Item	£32,500
Services Engineer (1.25%)	Item	£32,500
CDM Principal Design Advisor (0.5%)	Item	£13,000
Surveys (allowance)	Item	£15,000
Planning & Building Control Fees (allowance)	Item	£7,500

Total Project Cost (Excluding VAT)

£2,848,000

Assumptions

- Based upon CD Surveys Ltd survey drawings LH/1903063 May 2019
- All costs are for information purposes only

Exclusions

- New concrete slab and masonry walls
- Loose fixtures & fittings
- Abnormal Ground Conditions - unstable and contaminated ground
- Water table and diversions of services
- Ground and level survey
- Section 106 Agreements/Works
- CIL taxes
- Inflation beyond 4th Quarter 2019
- Legal costs
- Party wall/rights of light awards
- VAT

Pros:

- Single point of management from start to end of the project delivery ensures knowledge and skills are not lost throughout the process, and a coherence and cohesion in the development and delivery of services from within the buildings.
- Complete focus on financially sustainable, community benefit will be at the core of CCDT's development and management of the Studios preventing any bias that a private individual or group may have in decision making
- Skills and experience of extensive asset development and management within the CCDT team will be utilised to its maximum benefit, ensuring that the Studios benefit from the lessons learnt and experience gained in developments such as the Graylingwell Chapel
- Network of partnerships developed by CCDT within the local and surrounding area will ensure connectivity with multiple community and arts groups including Chichester University, Collage, Pallant House, Outside In, Ovation Music and many more, that will assist in the rapid take up of Studio space by the very people the project is created to support.
- Extensive community outreach and feedback secured in this and previous projects undertaken by the CCDT will be central to the development and management plans of the studios ensuring that the community voice has been both heard and responded to.
- The extensive volunteer group that provides support to CCDT on many issues such as community engagement, legal work, technical support and contract management can be utilised at no cost to the Studios whilst providing extensive expertise in all of the required areas.
- Affordability not profitability will remain at the heart of this project in its entirety, without the potential for personal or organisations profiteering.
- The CCDT has support within the community and local residents are supportive of the proposed space and usage
- Linden Homes would be responsible for funding up to the shell and core element of the build by providing funding for this.

Cons:

- The CCDT has a relatively small staff team at the current time and resources are therefore limited.
- CCDT is not an expert in the arts industry and specialist knowledge in this field would need to be gained through partnerships with individuals and organisations in this field.
- Keeping the full project within the remit of one small charitable organisation from start to finish would prevent the project benefiting directly from the committed engagement of others directly connected to the project, although input and expertise would still be utilised by CCDT.

7.2 GUIDING PRINCIPLES

The Marchwell Studios should be affordable, simple, social workspace for professional artists and makers, with a public programme that's useful to the local community. Our research has identified the following to support our preferred option for use:

1. BUILD A COMMUNITY

- Actively pursue a mix of people and practices: artists, craftspeople, makers, writers, architects, designers.
- Provide a mix of single studios and small group studios, based on compatible practices (e.g. sculptors together, potters together etc.) to help foster community.
- Create a flexible/mixed-use/empty space to act as reception (and space for the studio manager to work); space for workshops and events; space for community hire; space for communal lunch on Fridays.
- Lightly programme some of these events – e.g. potluck studio lunch on first Friday of every month.

2. KEEP IT SIMPLE, KEEP IT BASIC

- The studios should be basic, simple, light-industrial spaces – flexible and open to whatever the residents need.
- The architecture needs to be low-cost, easy/open to change/edit - and easy/cheap to fix!
- There should be an emphasis on shell and core as much as possible, with residents fitting out their own spaces – the graduate incubator space below would be a great example.

3. KEEP IT AFFORDABLE

- There should be a mixed economy of affordable studios for people with high-quality work but low incomes, subsidised with full-rent spaces for more established practitioners.
- Affordable here needs to reflect local conditions and prices.
- The studios should aim to make a small surplus for CCDT.
- A small portion of studios should be kept for artists in Graylingwell Park (1-3 studios/spaces max).
- Attention needs to be paid to developing a young/low-income user base for these studios - 'not just the usual suspects' here. Is this just about affordable space? Should this be a sliding scale? Could Marchwell Studios offer 1 or 2 free studios for 6 months at a time? Or would this be difficult to distinguish from the graduate space below?

4. KEEP IT PROFESSIONAL

- Studio users should be professional makers – that is, doing it for a living.
- Studios should be for people who make things only – charities/social organisations (eg Making Theatre etc) could potentially have offices here – but whole swathes of the space given over to non-professionals would impact on quality too much. Instead, where practical, these kind of projects should make use of the temporary/workshop space.
- There should also be a minimum use policy (e.g. three days a week) as a way of ejecting people who aren't using the space enough.

5. SET UP GRADUATE INCUBATOR

- One part of the studios should be given over to a graduate incubator scheme.
- This should be 1 x shared studio, with c.10 new graduates, each with a desk/space of their own.
- Should run 1 year at a time – new intake every September.
- Must be affordable. Suggest a cost of c. £50 – 100 a month (not for free, as this will encourage graduates to value the space).
- 2 x free bursaries on a needs basis.
- There should also be a programme of Marchwell Talks, 1 a month, aimed at helping graduates develop

their practice into a business. These should be open to all Chichester artists, for a small charge (£5). They should be free to all studio residents.

- The graduates should receive mentoring from other studio holders (see 'community', below).
- Suggested name for this facility: The Stable.

6. RUN A PUBLIC PROGRAMME

- A public programme of events, workshops, talks. Some aimed at local residents, some at the citywide art community. This is the simplest and most direct way to offer a public use to the community.
- The studio manager (see below) should put this programme together. It should be based on the skills/equipment/people in the building, and needs to be flexible and respond to demand.
- IE begin with one-day 'introduction to' workshops: pottery, life-drawing, conceptual art etc. If demand is there for longer-term workshops, they can be introduced.
- Family workshops/school holiday workshops for children should be tested – again, an easy and obvious win for 'community use'. These should be paid but cheap. (eg £5 an afternoon, £10 a day).
- A programme of talks to complement the graduate programme, available to all Chichester artists (see above).
- Present these as all part of the same public programme.

7. ASK RESIDENTS TO GIVE BACK ONE DAY A MONTH

- The studios should operate a 'One Day a Month' scheme – an expectation that each studio resident set aside one day a month (or equivalent) to work for the studios and the community.
- This should be negotiated with the studio manager, and could be to a menu of options, e.g.:
 - Mentoring local youth
 - Mentoring graduates in the studios
 - Running introductory workshops
 - Helping to run/staff open days etc.

This should be listed as part of the requirements of having a space. The most important thing here is quality – it should be up to the studio manager to negotiate with and agree a review structure for how this time is spent.

8. NO OPEN ACCESS

- No public open access/Maker Space provision at this stage. There is not enough obvious demand.
- Within the studio, there could be shared equipment owned by the trust/the studios. This might help encourage/facilitate use by young makers/those just starting out.
- However, this needs careful planning, and should respond to need (see next steps).

9. RUN POP UPS, NOT A PERMANENT GALLERY

- Don't try to set up a permanent shop or exhibition space – there is not enough footfall in this part of Chichester to support it, plus staffing it (either paid or volunteer) would be difficult.
- Instead, run a programme of regular Open Studios/pop-up events in the courtyard (e.g. Christmas Markets, Midsummer Markets etc.). These are a much stronger way of driving footfall to the studios, and helping people sell.

10. KEEP IT IN HOUSE

- The studios should be run in house, by CCDT.
- A single studio manager should be responsible for all studio holders. Their role is fundamental:
 - recruiting new studio members,
 - agreeing their social work for the studios,
 - pulling together and running the public programme,
 - responding to community need of the flexible workshop.

There is potential to partner with relevant organisations (e.g. the university, in administering/running/funding the graduate studios). However, CCDT should remain in charge of the day-to-day running of the space.

11. BUILD GREEN INFRASTRUCTURE

- The studios need to reflect the general sustainable architecture/ethos of Graylingwell Park.
- This should be in practical terms, not just aspirations:
 - by providing a studio cargo-bike for affordable hire;
 - by rewarding car-free users of the space;
 - by setting up an internal free-cycle system.

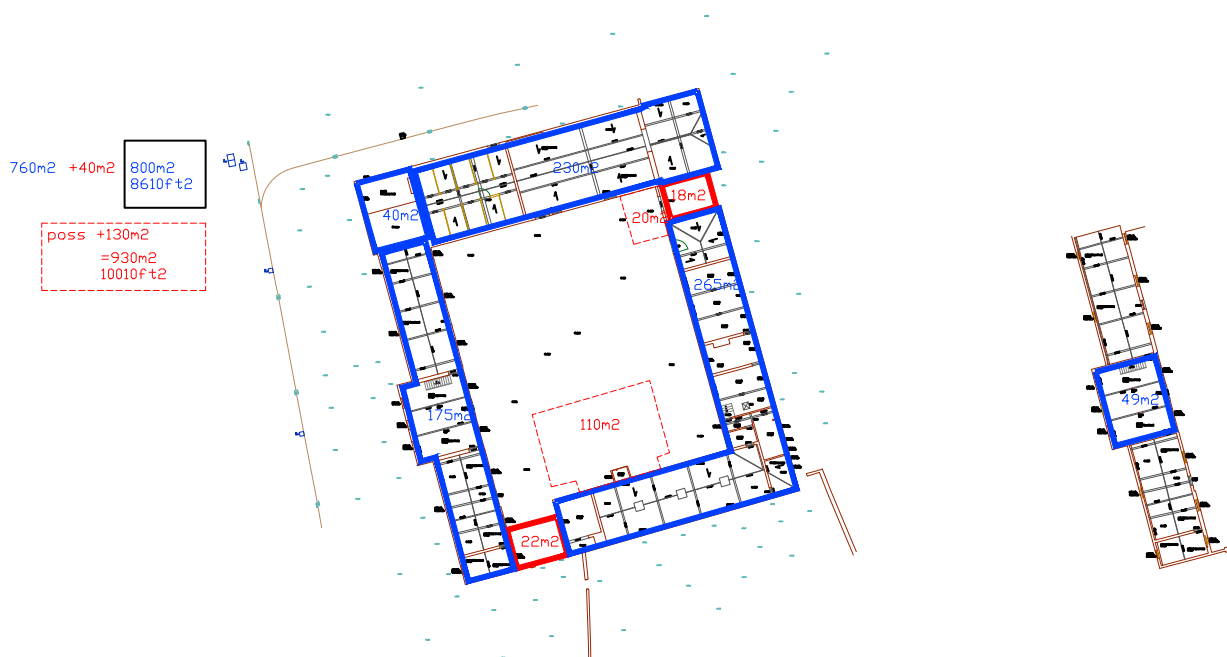
12. MAKE ROOM TO GROW AND CHANGE

- All of this is contingent and dependent on testing.
- There needs to be space within this programme for testing and introducing new uses, and updating provision where there's clear demand within the community.

8. RESEARCH OF PREFERRED OPTIONS

Prices for self contained studios outside of the London area vary from £6.21 to £18 per square foot per annum, with an average of £11.80 per square foot per annum. A self-contained 200sq foot studio would typically cost about £200 per month. London prices vary from £12.50 to £60 per square foot per annum, with an average of £25 per square foot per annum. (This means a self-contained 200sq foot studio will cost about £420 per month.) VAT, running costs, application fees, and, in some cases, membership fees are usually not included. Some studios have an obligatory membership fee and Cockpit Arts for example have a core education and training services fee ranging from £19.58 to £23.50 per month that is added to the monthly rent. Yorkshire Artspace's prices are made partly from a 'membership fee' and partly from 'rent' based on floor space which means that the price doesn't double if you doubled your studio space (incentivise ambition). Some studios (such as Hotwalls studios) offer a lower rent for start ups and new businesses and a higher rent for more established. The following plan describes the floor space at the studios and how this could be broken up to support makers.

FLOOR SPACE USAGE



9. FUNDING STRATEGY

CCDT will use core funds to subsidise community engagement, fundraising consultants and overheads; however due to the number of building projects and the sheer scale of the work needed at different locations on the site it is necessary for us to approach a range of funders in order to ensure the development is able to happen. Our community fully supports the Trust and already as members of CCDT contribute to our funding and support the various fundraising events that the organisation holds.

This fundraising strategy considers how the Marchwell Studios and its operational staff could become sustainable – ensuring that maintenance, repairs and major improvement works can be undertaken in a timely way and key support staff can be resourced year on year. While income, as far as possible, will come from activities and events at the Studios, it will be aided by public funds, trust funds and foundations. Opportunities to generate mixed economy additional income to meet these costs will be maximised.

The staff team will need ongoing support in opening up the building for wider community use, alongside the introduction of a strategic oversight of maintenance and repair works and core staff costs. Collaborative and working partnerships with local agencies will be critical to the success of the strategy to promote wider and more mixed uses of the building. The plan is for the organisation to transition from high to low dependency on public funding support and to allow the building to remain in use as both a heritage asset and a community resource.

This Fundraising Strategy will:

- Consider CCDT capacity to compete for funds at national, regional and local level
- Review existing income streams and target future income streams
- Summarise potential areas in which to establish fund raising activity
- Specify the resources and actions we need to take in order to secure funding
- Communicate our 'cause' and support our 'brand'
- Create relationships with funders, supporters, visitors and users, staff, volunteers and other stakeholders
- Enable us to plan the long-term future of CCDT and ensure resilience and sustainability, maintaining impact for the communities we serve.

By developing a long-term approach, we hope to:

- Ensure that CCDT has the resources to continue to deliver quality activities
- Ensure that CCDT can maintain and sustain buildings by reducing the need to support from revenue budgets
- Attract and retain good staff and volunteers
- Encourage a shared view and realistic expectations of funding opportunities among the Trustees, staff and volunteers
- Ensure that all funding requirements are well planned-for in the early stages of project development.

The key objectives for 2020/21 are to:

- A. Raise £2m in to redevelop and regenerate the former stables. To develop new business opportunities and projects at the former stables.
- B. Maintain and expand current level of activities and maintain relationships with hirers, partners and stakeholders.
- C. Improve the fundraising skills and expertise of CCDT staff and members.
- D. Improve strategic decision-making and medium-term financial planning, including full cost recovery for core overheads.

Strategies

The following strategies are set out relating to each identified objective:

How to achieve Objective A: Raise £2m in 2020/2021 to redevelop and regenerate the former stables.

To develop new business opportunities and projects at the former stables.

- Agree large funder targets by June 2020 and identify smaller sources of funds during the interim (April-July 2020).
- Applications to be overseen by Senior Management Team (SMT and professional fundraiser and CCDT SMT to oversee process).
- Strong data and case studies collected throughout the year to bring applications to life – measure the impact and evaluate the story at CCDT.
- Monthly working party meetings to discuss pipelines and ensure self-regulation.
- Identify Trust and Foundations through fundraising screening.
- Senior management to oversee and sign off on all applications.

How to achieve Objective B: Maintain current level of activities and maintain relationships with hirers, partners and stakeholders

- Maintain strong relationships with local businesses, hirers, partners, residents and stakeholders by delivering high-quality services which meet their needs, responding to their queries and demands for information in a positive way.
- Undertake work to increase a network of 'professional supporters'.

How to achieve Objective C: Improve the fundraising skills of CCDT staff.

- Identify a suitable paid member of staff/ trustee to lead on fundraising and provide 'structure'.
- Continue to recruit new members to the board of trustees and maintain regular contact to increase their involvement and promotion of the Trust.
- Develop a credible and achievable programme of community events each year which will raise funds and improve profile.

How to achieve Objective D: Improve strategic decision-making and medium-term financial planning, including full cost recovery for core overheads.

- Staff team to work to implement a 1-3 year planning cycle, after appropriate consultation with staff and customers.
- Indicative year on year financial plan to be aligned to this cycle, with an outline budget for the next 1-3 years which identifies funding shortfalls.
- New projects and opportunities will be fully costed, including impact on CCDT budget.
- Opportunities built into medium term financial plan once they are approved, with any funding shortfalls identified.

9.1 SWOT ANALYSIS FOR FUNDRAISING

The following table demonstrates and describes the current strengths, weaknesses, opportunities and threats for fundraising projects for Chichester Community Development Trust (CCDT):

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • Expertise of key staff in finance and other key skill areas • Diverse activities • Development of partnerships and potential to expand these • Community engagement with local services – local school etc. • Capability for commercial thinking • Access to professional fundraisers • Track record • Low staff turnover • Committed volunteer team • High skill levels within trustee board, management group and steering groups • Excellent relationships with local, city and district councils 	<ul style="list-style-type: none"> • Buildings a drain on resources - condition of asset • Lack of funding strategy • No current use of social media to raise funds • Lack of staff time - management capacity limited due to increased demands related to the repair of the buildings • Capacity in a growing organisation
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> • Area of specific interest to funding bodies • Well defined need and opportunity • Increased opportunity for tendering / commissioning for activities and projects • Expanding partnerships / interagency work • Tapping into public empathy / support / donations • Social media • Use of volunteers / future trustees to plan and execute fundraising initiatives • Local needs and gap analysis 	<ul style="list-style-type: none"> • Competition for funding from other organisations • Shrinking funds • Brexit/ Economic climate • Scale of the re ordering works required • Competition from other providers in the area • Not adapting to the emerging priorities of stakeholders • Demand vs. resources • Impact of the economy on funds available

9.2 SOURCES OF FUNDING

The main sources of potential income for the development costs and capital works for the Studios can be grouped as follows:

- National lottery heritage fund – Enterprise grants – Heritage grants up to £2m
- Architectural Heritage Fund (AHF) – development grants of up to £15k (particularly for professional fees), short-term working capital loans of up to £500k
- Power to change
- Big lottery fund – reaching communities
- Arts council
- Charitable Trusts and Foundations – wide range offering grants from around £5k up to several £100k. Applications need to be carefully targeted to suit the particular criteria of each funder
- Local Government – CCDT is already well connected here
- Community share issues
- Private individuals/crowdfunding/friends' schemes/local fundraising

See Appendix 14.3 for our “A list” – The largest, best fitting 40 funds (excluding the NLHF) suited to the strategic aims of CCDT for the redevelopment of The Marchwell studios.

10. BUSINESS PLAN

To promote our studio and services we will:

- Develop/cost proposals: work out how much it would cost to run the studios, the programme, employ the manager etc.; work out what 'affordable' means in the context of Chichester; work out what support could be gained from partnerships etc.; run the numbers to work out income/outgoings
- Work with an architect to start plotting out these proposals across the site. Working out what goes where, and how much each space costs.
- Develop a robust plan/offer.
- Begin a series of open calls (for affordable studios, for high-end studios, for graduates) to fill the spaces.
- Target art networking events and presenting our works and workshops credentials to key players.
- Use website optimisation and e-commerce to create a wider participating audience.
- Conduct PR through local news and media providers.
- Leaflet local businesses and public places.
- Promote and advertise services to targeted business sites and publications in the county.
- Use social media and website promotion.
- Advertise in local publications
- Profile studios through online portfolio websites
- Get involved and attend local art related events, fairs and exhibitions.

10.1 SWOT ANALYSIS

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • The CCDT has support within the community and local residents are supportive of the proposed space and usage • Demand for shared space in the area is high • The premises are located in walking distance of the city centre and there are good transport links • As a refurbished building the overall fit out will be of high quality • As a community body CCDT attracts support and volunteers • Professional help and guidance has been offered on a pro bono basis • Able to respond to new initiatives in response to the needs of the sector 	<ul style="list-style-type: none"> • Lack of available parking • Within a residential development therefore noise and activities will need to be monitored and usage reviewed
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> • Managing the proposed space will enable CCDT to increase the range of services which it provides • CCDT has strong partnerships with local agencies, organisation and providers • The studios will provide a trading function within the CCDT's portfolio and will significantly heighten its public profile and increase its visibility • Volunteers are keen to take an active role – keeping the premises clean and tidy, providing operational cover, thus reducing the running costs of the space. • Opportunities for external funding - the successful operation of the space will mean that CCDT would be well placed for managing any community facility • Accessible and well equipped facilities 	<ul style="list-style-type: none"> • The studios may not attract sufficient income to cover its costs • Economic recession • Funding cuts • Changes to the priorities of organisations fund external venue hire

10.2 PESTLE - POLITICAL (P), ECONOMIC (E), SOCIAL (S), TECHNOLOGICAL (T), LEGAL (L) ENVIRONMENTAL (E)

POLITICAL	ECONOMIC
<ul style="list-style-type: none"> Cuts to public sector organisations –funding pressures Pressure on CDC to provide new communities with suitable accessible facilities 	<ul style="list-style-type: none"> Recession affecting business and knock on effect sponsorship and support Competitors offering low cost hire Rising unemployment and household budget cuts will affect the ability of individuals to pay for venue hire
SOCIAL	TECHNOLOGICAL
<ul style="list-style-type: none"> Unemployment rising – opportunity for back to work projects Provides a space for the whole community to come together and build as a new and emerging community 	<ul style="list-style-type: none"> Technology is used to improve efficiency in providing online booking system but requires investment and time
LEGAL	ENVIRONMENTAL
<ul style="list-style-type: none"> VAT implications 	<ul style="list-style-type: none"> New build facility built by responsible developer – emissions will be low Furniture and equipment will be sourced through recycled and up-cycled suppliers including Greenworks and Edu-Care

11. GOVERNANCE

CCDT is a community owned and led organisation, a registered charity and company limited by guarantee founded in October 2009 that has a membership model of governance and local control. CCDT may admit to membership any person resident in Chichester and any local authority, firm, corporate body or unincorporated association working or with an interest in the area of benefit who applies to the Charity. CCDT is managed by a Board of nine Trustees; it has a local staff team (1 FT and 6 part-time) and is supported by a team of 27 committed local volunteers.

The Marchwell Studios project Steering Group has been selected from CCDTs Trustees and the Management Group, local residents and those with a specific interest and skills set. The Steering Group, is a designated sub-committee of the CCDT Board, meets bi-monthly, and operates under the rule PRINCE 2 protocol of 'management by exception'. The Steering Group consists of three trustees and the Trust Director, and is chaired by Clare de Bathe. The Steering Group reports quarterly to the CCDT Trustee Board. Day to day issues are resolved by the Trust Director, Clare de Bathe, Steering Group Chair and Lina Poskitt, CCDT Projects Manager. A Project Manager will be appointed to oversee the build design team, coordinating the work of architects and other consultants and professionals, and a Project Coordinator will be appointed to oversee the activity and interpretation consultants and related professionals, and will liaise with partners and volunteers.

Marchwell Studios Steering group members:

- Clare de Bathe – Director, CCDT
- Lina Poskitt – Project Coordinator, CCDT
- Sue James – Graylingwell Park resident
- Elsie Green – Local resident and artist
- Hilary Strong - Founder of Making Theatre
- Alys Bryant - Designer and Founder of Chichester Design Collective
- Julia Grant - Designer and Founder of Chichester Design Collective
- Sam Wright - Ceramic artist
- Rachel Johnston - Fine Art lecturer, Chichester University
- Gael Emmet - Local Silver Smith
- Coral Botteley - Graylingwell Park resident
- Rebecka Stistet - Local events planner and stylist
- Sophie Egleton - Graylingwell Park resident
- Karolina Stephenson - Architectural Assistant

More information regarding CCDT's strengths, skills, partnerships and impact can be found in Appendix 14.5

12. FINANCIAL APPRAISAL

The structure of finance for the CCDT is the most important element in determining its ability to be viable both in the short and the long term. It is crucial that the mix of assets both community based and commercial, and the split between buildings and land, ensure the future viability of the Trust. CCDT has in place systems and controls that will monitor the movement of monies into and out of the organisation.

Through external audits and related trails, income and expenditure can be verified. A summary of the income and expenditure is reported to the Annual General Meeting through the Annual Report and Accounts. Given the social, environmental and economic benefits anticipated from the operation of the community facilities and CCDTs activities, it will be useful to set a culture from the beginning of recording and reporting on the “triple bottom line”. Whilst full social audits can be expensive, there are practical ways to plan, record and report on the social, environmental and economic benefits of the organisation particularly if considered from the beginning.

The CCDT currently has/will have the following income streams from a wide range of sources:

- S106 contributions
- Graylingwell Chapel Café – offering affordable drinks and snacks from 8-6pm. Available from 6pm and on the weekends alongside hire of the church facility for performance and youth work, resident supper clubs and movie evenings.
- Letting and/or sessional use of community rooms and meeting rooms within Graylingwell Studios and facilities
- User charges for activities provided directly by the Trust
- Resident Levy - The charge is currently £50/property irrespective of tenure and index linked.
- Interest on reserves

Expenditure will fall under three main headings:

- Core Infrastructure costs for CCDT staff and operations including office/desk space, insurances, membership and business rates
- Facilities Management including maintenance, operations and sinking funds of the community buildings and facilities
- Project costs for delivery of activities and services including community development activity and events.

The key to long term viability is for the Trust to utilise the land and buildings and to ensure it can yield a healthy annual return. A complementary mix of commercial and community uses for those assets transferred to the Trust will ensure that core costs and community development work is supported and the Trust is sustainable long after the s106 contributions have ended.

12.1 INCOME GENERATION ACTIVITIES

The Princes Regeneration Trust through the Brick Mentoring Programme has provided advice on fundraising and engaging with sponsors. CCDT is aware that the redevelopment of the studios will not be feasible without support from external funding and that it is essential that a strategy is developed for the long-term to ensure resilience and sustainability. The CCDT Board are very aware that the vision of the project can only be met through a concerted and organised fundraising strategy. To this end the projects Fundraising Strategy has been created to support this application drawing on the experience of the Trust Director and experienced fundraisers from the sector.

CCDT appreciates that whilst it has the skills and knowledge to make significant approaches to the large funds, grant giving trusts and statutory bodies, it currently lacks the ability to approach corporate and individual donors. Therefore, the attached strategy identifies that CCDT should apply for resources to support the funding of a fundraising consultant during the delivery phase of the project. The main objectives for fundraising are:

- Secure further match funding for Development Phase and Delivery Phases of the project.
- Refine fundraising strategy.
- Approach major grant giving trusts and foundations.

CCDT has carried out robust business planning to date with support from Locality, Shared Assets, Making Space and the Princes Trust BRICK Mentoring scheme to develop a viable and profitable project and use for the Studios. The economic forecast for the Post-Delivery Phase for the running of the Marchwell Studios can be seen below and these figures have been tested and a sensitivity analysis has been applied. The following spreadsheet details the income generating activities at the Marchwell Studios post redevelopment:

	Apr-21 Budget	May-21 Budget	Jun-21 Budget	Jul-21 Budget	Aug-21 Budget	Sep-21 Budget	Oct-21 Budget	Nov-21 Budget	Dec-21 Budget	Jan-22 Budget	Feb-22 Budget	Mar-22 Budget	April 21 - Mar 22 Budget	
INCOME														
Artists Studios	4000	4000	4000	4000	4000	4000	4000	4000	4000	4000	4000	4000	48000	10 artists x £400 per month for 200sq ft each (reduced by 500sq ft to)
Social Enterprise	4500	4500	4500	4500	4500	4500	4500	4500	4500	4500	4500	4500	54000	3 Social Enterprises x £1500 per month for 1000sq ft each
Incubator space	800	800	800	800	800	800	800	800	800	800	800	800	9600	4 start ups x £200 per month plus 25% of profit for 250 sq ft each
TOTAL INCOME	9300	9300	9300	9300	9300	9300	9300	9300	9300	9300	9300	9300	111600	
														Assume 60% occupancy of 10,000 sq ft
OVERHEADS														
Charges	0	0	0	0	0	0	0	0	0	0	0	0	0	
Business Rates	1500	1500	1500	1500	1500	1500	1500	1500	1500	1500	1500	1500	18000	
Water	200	200	200	200	200	200	200	200	200	200	200	200	2400	
Electricity	200	200	200	200	200	200	200	200	200	200	200	200	2400	
Phone	250	250	250	250	250	250	250	250	250	250	250	250	3000	
Window Cleaning	100	100	100	100	100	100	100	100	100	100	100	100	1200	
Cleaning	250	250	250	250	250	250	250	250	250	250	250	250	3000	
Waste disposal	150	150	150	150	150	150	150	150	150	150	150	150	1800	
Alarm maintenance	50	50	50	50	50	50	50	50	50	50	50	50	600	
H&S, Fire alarm	50	50	50	50	50	50	50	50	50	50	50	50	600	
PAT & risk assessments	25	25	25	25	25	25	25	25	25	25	25	25	300	
Buidings and contents insurance	250	250	250	250	250	250	250	250	250	250	250	250	3000	
Marketing & PR	200	200	200	200	200	200	200	200	200	200	200	200	2400	
Kitchen & WC sundries	100	100	100	100	100	100	100	100	100	100	100	100	1200	
Legal and professional advice	500	500	500	500	500	500	500	500	500	500	500	500	6000	
Stationary & postage	200	200	200	200	200	200	200	200	200	200	200	200	2400	
Contingency	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	1000	12000	
TOTAL OVERHEAD EXPENDITURE	2250	2250	2250	2250	2250	2250	2250	2250	2250	2250	2250	2250	60300	
NET PROFIT	7050	7050	7050	7050	7050	7050	7050	7050	7050	7050	7050	7050	51300	

13. ACTION PLAN AND NEXT STEPS

Marchwell Studios Delivery/Action Plan	20				21							22												
	Apr	May	June	July	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar
Mobilise																								
Steering Committee Meetings																								
Appoint staff team																								
Partnerships coord																								
Fundraising Coord																								
Studios coordinator																								
Structural Survey																								
Update QS costings and budget																								
Asset Transfer commences																								
Management and Maintenance plan																								
Prepare funding applications																								
Submit applications																								
Fundraising - Friends																								
Secure and finalise transfer of Section 106 Funding																								
Appoint Building Works Project Manager																								
Partners mobilise																								
Contractor Procurement																								
Initiate Delivery Phase Volunteer Program																								
Recruit & Train New Volunteers																								
Volunteer Programmes																								
Building Project Detailed																								
Website Development																								
Tender Docs/ BQ																								
Finalise project programme schedule																								
Construction on Site																								
Repair & Conservation Work																								
New Building Work																								
Landscaping																								
Internal & External Signage																								
Training for Staff																								
Training for Volunteers																								
Completion																								
Defects Period																								
Construction Handover & Sign Off																								

APPENDIX 14.1 VISITS DATABASE

Venue	Website	Address	Space	Price Range	Contact	Notes
Art Space, Portsmouth	www.artspace.co.uk	27 Brougham Road, Southsea, Hampshire, PO5 4PA	31 artist studios in a converted Chapel ranging from 80 to 400 sq ft	£6.25 per square foot per annum	02392 874523	An annual membership fee is payable (in equal monthly installments) in addition to studio rent. Open studios 22-23 June 1-7pm
A Space Arts, Southampton	www.aspacearts.org.uk	Tower House, Town Quay Road, Southampton, SO14 2NY	2 buildings providing studio space and work space		enquiries@aspacearts.org.uk 02380 338 778 Dan Crow	
Aspex Gallery, Portsmouth	www.aspex.org.uk	The Vulcan Building Gunwharf Quays Portsmouth PO1 3BF	Gallery, craft shop and café. Desk space for independent local businesses and creative start-ups and larger event space for hire		info@aspex.org.uk 023 9277 8080	Free and paid for workshops. Crowdfunding to support projects.
Cell Projects Studio, London	www.cellprojects.org	258 Cambridge Heath Road London E2 9DA	seven studio buildings (147,000 sq ft) in East and South East London. studios and creative workspace for artists, artisans, designer-makers, designers, architects and other creative practitioners	Examples: 223 sq ft / £385 p/m. 960 sq ft / £2745 p/m	info@cellprojects.org (0)20 72413600	Runs Cell Project Space's - a non-commercial gallery and programme of exhibitions and events
Cockpit Arts, London	www.cockpitarts.com www.actionspace.org.uk Action space is based at Cockpit Yard, supporting artists with learning disabilities and create innovative projects for people with learning disabilities to engage with the visual arts. They have four studios across London where they provide studio sessions.	Holborn head office Cockpit Yard, Northington St, London, WC1N 2NP Deptford 18-22 Creekside, London, SE8 3DZ	two buildings housing studios in central and south London	£25.65 to £31.00 per square foot per annum plus core education and training services fee £19.58 to £23.50 100ft² studio: £233-£282 per month	info@cockpitarts.com 020 7419 1959	Open Studios: Holborn 14 – 16 June Deptford 21 – 23 June Friday 2 – 8 Saturday 11 – 6 Sunday 12 – 5 Award-winning social enterprise. the UK's only creative business incubator for craftspeople; providing tailored support for early stage and well established craft practices with their Business Incubator model.

Cubitt, London	www.cubittartists.org.uk	8 Angel Mews London N1 9HH	An artist-led organisation. Consists of a non-profit gallery, 32 artist studios	Waiting list	info@cubittartists.org.uk 020 7278 8226	Run education programme that works closely with schools, community centers and groups in local community.
D-Lab	www.d-lab.co.uk	8 - 12 Clarence Rd Depot Berkhamsted HP4 3AS	3 locations – Berkhamsted, Stratford and pop-up London. Desk rental, hot desking and makers spaces	Desk rent: £250/month. Hot desk: £25/day. Wood shop: £25 half day / £45 full day £150 month with bench rental. Digital makers space: £45 half day / £65 full day £250 month with bench rental	info@d-lab.co.uk tel. 01442 864 673	Digital makers space and wood shop. Open-access maker spaces for communities. Maker members have access to 3D printing, robotics, CNC, wood working. Workshops, open evenings and pop-ups.
East street Arts, Leeds	www.eaststreetarts.org.uk www.arthostel.org.uk	East Street Arts Patrick Studios, St Mary's Lane, Leeds, LS9 7EH	the UK's first Art Hostel, a two year project 2016-2018. Currently crowdfunding to support a permanent solution.		hello@esamail.org.uk 0113 248 0040	They started the Guild in partnership with Key Fund, University of Leeds, a-n The Artists Information Company, Salford University and the Stockholm Institute - a four year programme designed to make artist spaces more resilient and sustainable.
Eva Studios, Exeter	www.evastudios.co.uk	Marsh Gate House Alphin Brook Road Marsh Barton Exeter, Devon EX2 8TH	working space for 35 studio holders, jewellery, painting and sculpture, ceramics, installation art, photography, textiles	£70/month for a small space (60 sq ft) up to £190 for the largest spaces (180 sq ft)	eva_studios@yahoo.co.uk 01392 413110	also have a Project Space, which is available for use both by studio holders and for external rent. It's ideal for talks, workshops and a working space to make large-scale artworks. Associate membership costs £10 per annum.
Fish Factory Art Space, Cornwall	www.fishfactoryarts.space	The Sail Loft (Ground Floor) Commercial Road Penryn, Cornwall (UK) TR10 8AG	artist work space with fifteen working artist's studios, shared and individual.	Desk space in Shared Studio (£55-65 pcm) Lockable Studio (£130-200 pcm)	fishfactoryarts@live.co.uk 01326 618364	A gallery, cafe and event space, a printing area, photo studio and a darkroom. offers a rolling programme of 2-4 week residencies for £250-£400 (2-4wks).
Hotwalls Studios, Portsmouth	www.hotwallsstudios.co.uk	Point Battery & Barracks, Broad Street, Portsmouth PO1 2FS	Artists and designer-makers combined studios and retail spaces.	Prices range from £161 – £215 per month for a new-start business to £242 – £322 for a developing business.	hotwallsstudios@portsmouthcc.gov.uk 02392 828 112	Open evening in December and market in spring. Runs workshops open to the public.
Makers Quarter, Manchester	www.makersquarter.co.uk	16 Worrall Street Salford, M5 4TH	shared workshop, studio spaces and craft tables. 5500sq ft	£175 to £425 Per Month. Pay as you go monthly workbenches £250p/m	hello@makersquarter.co.uk 0161 879 1797	Studio, pods and work and craft benches to hire. access to woodwork and craft equipment is included. Run workshops. Large space with 8 benches to hire for prop making and classes. £180/day

Make Space Studios, Waterloo	www.makespacestudios.com	Make Space Studios, Newnham Terrace, SE1 7DR	Space for over eighty artists, artisans and creative businesses.	From £250 per month.	info@makespacestudios.com	Regular monthly social lunches and after work drinks. Make Space also houses Creation Box London dance studio. Open Studios, October 2019. On site rehearsal / exhibition space
Making Space, Havant	www.makingspace.org	2 Bishopstoke Road, Leigh Park, Havant, Hampshire, PO9 5BN	seven studio spaces + two fully equipped workshops available for hire	£164 each (with 2 people sharing) to £218 a month + bills	Nathan Chapman 023 9247 2491 admin@makingspace.org	Workshops, outreach and community projects. Regular free 'space to make' mornings and evening get together. Open studios: Saturday 17, Monday 19 and Tuesday 20 August 11am-4pm
Nicola Hancock Studios, Chichester	www.nicolahancockstudios.com	The Courtyard, Crows Hall Farm, Chilgrove, Chichester, West Sussex PO18 9HP	small individual studios or workshops and a large studio with spaces for three artists. Short term working space is also available.		nhancockstudios@gmail.com	organiser of Chichester arts trail
Phoenix Brighton	www.phoenixbrighton.org	10-14 Waterloo Place Brighton BN2 9NB East Sussex	100+ artists' studios, an exhibition and events programme, and arts courses throughout the year	£125-£270/month	info@phoenixbrighton.org (0)1273 603700 Sarah Davies sarah@phoenixbrighton.org	Café. Events, exhibitions, workshops and performance. Courses and kid's summer school. Phoenix Friends membership. Open studios event in May. Artists are selected for studio space once a year. meeting rooms for hire
Space Studios, London	www.spacestudios.org.uk	HQ 129-131 Mare St, London E8 3RH	275,000 sq ft of studio space with over 750 tenants over 20 studio sites	From £11 per sqft per year	mail@spacestudios.org.uk 0208 525 4330	Run funded residencies, bursaries and free professional development programmes plus creative learning projects with schools, young people and communities in the areas where they have studios.
Spice Island, Bristol	www.spikeisland.org.uk www.spikeprintstudio.org		individual and shared studios, over 70 independent artists. largest open-access print studio in the South West	£6.21 per square foot including services for studio. Full membership for shared office space in Spike Design is £175 pcm		New build. Tim has visited. Gallery space, café and shop. Offers talks, events, workshops. They have their own production team that assist artist. Café space and meeting rooms for hire. Spike Associate £12 a month. University of the West of England arts programmes are based there, forming part of the campus.


Thames-side Studios, London	www.thames-sidestudios.co.uk	TW-127, Trinity Wharf Harrington Way, Warspite Road Royal Borough of Greenwich London SE18 5NR	Largest single site studio provider in UK. affordable studio spaces for artists, makers and designers. 7 acre river side site.	Monthly studio rental fees start from £12.50 per square feet.	info@thames-sidestudios.co.uk 020 8301 8844 020 8316 5522 (Print Studio)	Print studios, dark room, photography studio, gallery space, education space, outside yard, 2 cafes and sculpture workshop. Open Studios Weekend (Saturday 15 and Sunday 16 June 2019, 12-6pm)
The Chocolate Factory, London	www.chocolatefactoryn16.com	Farleigh Place Stoke Newington London N16 7SX	27 studios. part renovated, part purpose built studios in Hackney.		keith.ashley@blueyonder.co.uk 020 7503 7896	Open Studios: 6 & 7 July 2019 11-6
The Forge, Craft Central, London	www.craftcentral.org.uk	Craft Central, 397-411 Westferry Road, London, E143AE	Grade II listed building. Studios ranging from 84 to 345 square feet. Co-working spaces.	Studios from £450 per month. Co-working space for £120 per month.	info@craftcentral.org.uk (0)207 538 0819	Maker's Market 29 Sat 30 Sun June 11am-5pm
The Makers Guild, Portsmouth	www.makers-guild.com	Floor U2, Guildhall, Portsmouth, PO12AB	Dedicated work stations and hot desking. Separate Clay studio.	Membership from £120 per month, day pass £20.	Ming Wu: ming@makers-guild.com M: 07929569108 info@makers-guild.com 02392 815801	Access to equipment, tools, 3d printers + scanners, kiln etc. Collaborative and supportive feel. Open doors. Run popular workshops and collaborative projects. Free weekly meet and make evenings.
The Sorting Office, Eastleigh	www.sorting-office.co.uk	37 Wells Road Eastleigh, SO50 5FY	17 spaces for designer-makers, artists, craftspeople and graphic designers + 1 shared and for hire workshop space	Workshop Day Hire - £80. Hourly Hire Rate: £15 per hour.	Debbie Gent: debbie.gent1@btinternet.com info@sorting-office.co.uk 02380 688268	Open studios 22-23 June 11am-5pm
Trinity, London	www.trinityartstudios.com	8, Trinity Buoy Wharf, London E14 OFG	Studio space. 1000 sq ft at the site of London's only lighthouse. For painters, sculptors, designers and makers	Evenings + Weekend Membership £180 per month. Amateur/Semi Pro Membership £270 per month. Professional Artist Membership £360 per month.	Ian Felton: info@trinityartstudios.com 07966786551	Communal studio equipment and tools and gallery area. Public workshops and classes.

Wakefield Art Studios	www.wakefieldartstudios.co.uk	55 Westgate Wakefield WF1 1BW	About 30 studio spaces		info@wakefieldartstudios.co.uk	
Wimbledon Art Studios	www.wimbledonartstudios.co.uk	10 Riverside Yard London SW17 0BB	290 studios in three buildings from 90 sqft	Individual studios from £160pm* Shared studios from £110pm*	EMILY ROBSON - STUDIO CO-ORDINATOR 0208 947 1183 enquiries@wimbledonartstudios.co.uk	Twice-yearly Art Fairs (www.wimbledonartfair.com) Monthly socials, creative seminars and workshops. Nice website!
Yorkshire Artspace, Sheffield	www.artspace.org.uk/yorkshire-artspace/	Persistence Works Studios, 21 Brown Street, Sheffield S1 2BS Exchange Place Studios, Exchange Street, Sheffield, S2 5TR	Yorkshire Artspace provides studio space to around 170 artists and makers across two studio sites in Sheffield.	Studio sizes range from 193sq.ft. to 753sq.ft. average price per sq ft is £7.52 120 sq ft to 700 sq ft. The average price per sq ft is £7.28	Persistence Works Studios anita@artspace.org.uk 0114 276 1769 Exchange Place Studios Catherine@artspace.org.uk 0114 273 0845	One site is a New build. Runs starter studios: A 2 year programme for ceramic artists and jewelers offering access to shared workspace and equipment, technical and mentor support, business advice and occasional commission and exhibition opportunities.

APPENDIX 14.2 THINKING DAY: MARKETING AND RESPONSES

Thinking Day Invite

Guaranteed to make you feel 100% part of the community. [View this email in your browser](#)



Have your say on the development of Marchwell Studios

Marchwell Stables is currently an old, empty stable block, on the edge of Graylingwell Park, in need of serious TLC and development. The next stage of the Graylingwell Park community work is to redevelop the stables, and turn them into new studio spaces for artists and makers of all kinds. And we need your help. This first consultation will enable visitors to view plans drafted to date, visit the site first-hand, and share ideas, hopes and aspirations for the space.

We're holding a community 'Thinking Day'. It's vital to us that our designs factor in all of your thoughts and concerns, particularly those that will use these wonderful facilities once completed. It will be a space for artist and makers from the area that may otherwise find it challenging to gain access to such spaces. We want them to be empowering, welcoming and perfectly designed for all, and that's why we need your help.





Those interested in the project are invited to the **Water Tower** at Graylingwell Park as a **drop-in session from 3-7pm on Thursday October 24th**. There you will be asked what you feel should happen at the studios; who should be able to work there; how can local people use the space; whether you are already doing something that could use the space; and how you feel it could best benefit the wider community of Chichester.

Tea, coffee and biscuits will be provided to all who visit, and to those unable to attend at the time provided - please send us your thoughts and feedback via an online form that will remain open until the 31st October, accessed by the [this link](#). More information will be shared via CCDT's social media accounts on [Facebook](#), [Instagram](#) and [Twitter](#) closer to the event (please do connect with us on one or more of our social media channels). Those considering attending should be reassured that they need not be makers or artists themselves, simply interested, in possession of some great ideas, or would like a site visit!

Kind regards
Clare.

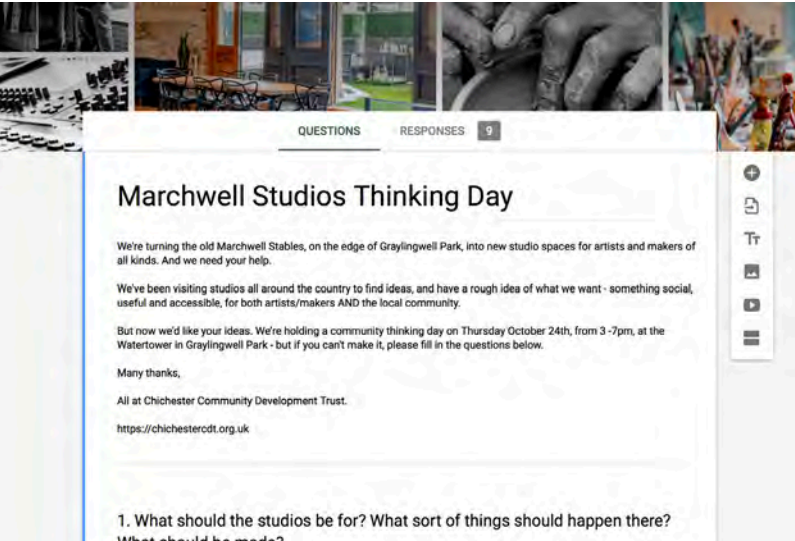
Clare de Bathe,
Chichester Community Development Trust Director

Thinking Day SM posts



Online survey, Questions and Responses

(<https://forms.gle/fcwt7TqhsJkUc1Sr6>)



1. What should the studios be for? What sort of things should happen there? What should be made?

Local social enterprises making whatever people think other people want!

Community and school projects and collaborations with Pallant house. Big Sky etc. Lantern making for carnivals. Jewelry and ceramic workshops. Networking with local artists and craftspeople. Video and sound recording installations. Knitting and tapestry groups. Computer based art software and photographic courses. Collaboration with the University and higher education and west Dean college

Quality art including fine art, printmaking, sculpture, digital print, maybe ceramics

Arts and theatre

The Arts in any form

A wide range of creative activities working with as many different materials as practically possible. Opportunities to share skills and inspire further creativity. Make unusual, locally-inspired items at realistic prices

Small independent businesses. Markets inc food stalls and general items, handmade locally

As mentioned in your presentation there are a few things that always come to mind when thinking about co-working like community and flexibility. I'd like to think of the studios as a space beyond co-working more centred in wellness - entrepreneurial incubators - fun - variety and connections. Because there are other great smaller areas in Rousillon, Graylingwell and Keepers Green that offer activities to the immediate community like yoga/pilates classes/painting, etc. Maybe communal areas at the Studios could be more of an open space for contemplation, just a space to be. And every now and then have for example an outdoors Christmas market, or a bbq? The above I would think need the input from a broader circle, I appreciate the value of this space for the community, but the support to host for example lectures from universities or inspiring talks from leaders of different backgrounds may require the trust to reach out to other organisations out of the Chichester area.

2. Who should get to work here? Who should have access to the studios? How should we choose?

Local entrepreneurs. Weight towards currently under-represented groups.

Aim high. Highly skilled and experienced people get to use the space and equipment providing they offer some time teaching or sharing

local professional artists

Local people and charities

Local artists or those who have studied locally - perhaps at Chi Uni. We have a wealth of local talent and not many affordable ways for those who have trained locally to sustain their art practice after graduating.

A range of artists from experienced to apprentices and students. Occasional access for schools and general visitors. Obtain advice from those with experience of running similar projects.

Daily weekly rental like drapers yard idea

I'd like to think the studios should really be open to every kind of business. After looking very briefly to your presentation I could see one of the issues with setting up and maintaining the space is funding. Chichester is of course a complete different market to that of London, and still I personally find 200-250 pounds per month are quite a big commitment for a starting company. That's why I would think one of the ways to give everyone an option (in addition to the great examples shown in the presentation) is to "rent" part of the space to well established companies, or even in alliance with other co-working spaces in Chichester, West Sussex or London. And have those to partially cover for the spaces/expenses that would generate less income. This brings to mind the question if there is any option to develop the space a bit further (to get more sqm) And perhaps it's not an issue to choose someone, but more like the space itself will attract like-minded or complementary-minded people to join. If there was an excess in demand I would think two different processes

should take place for the two groups mentioned before. And for the ones benefiting from a “cheaper space” perhaps setting objectives in f.e. mentoring or apprenticeships?

3. How could local people use the space? Should there be open access to tools? Workshops from the artists? Community venues? Something else entirely?

All of those suggestions good. it should avoid being marketed as “high end”

Workshop and gallery space that can be used for regular workshops and skill sharing, talks and exhibitions by the resident or invited artists, residencies?

Local theatre space - rehearsal room which converts to small theatre for dance schools and local productions.

Exhibition space for moderate hire costs and also Open exhibitions through submissions, but keep it for local people, within say 50 mile radius. A space to run workshops (for hire) would be good. A number of studios for working artists and not for artists to just store their work and not turn up to actually work. A Small cafe and events perhaps to encourage people in to visit studios and exhibitions. Will there be parking available? Offer residencies - writers, artists, musicians. In addition there is an opportunity to exploit local interest in up-cycling and re-using resources, with the facilities and expertise available to help with this.

Workshops, taster sessions, well supervised.

Not artist studios, don't see any demand for them. Some open use of units is good for pop up ideas

I understand you are working in other projects like making exhibitions in the chapel and the men's shed. I do think there could be an option to mix a profitable co-working area with spaces local people could use f.e. week-ends or evenings. Again, including the project for the chapel there are and will be a few smaller spaces available, and perhaps the Studios could be a hub for creation (not only business incubator) but a space for local production, complementary to the future garden market or pub? F.e. wreath making, bake-offs, mural painting?

4. How can the city use the space? Is there anything missing in Chichester generally that we should think about providing?

A laundromat

Just good quality and affordable artists work spaces

Local theatre space - outdoor / part covered for summer productions ?

Studio space desperately needed especially since the demise of Unity Studios. Affordable exhibition space - the Oxmarket costs are prohibitive for many people and work does not sell well there.

Exhibitions, particularly those that link with Graylingwell's history.

Independent local businesses

Overall I still think co-working is not giving a real solution to people working from home, perhaps because of the open hot-desk offer? Thought of in a different way giving you the opportunity to f.e. actually be able to leave your computer/tools etc. More than an activity or service what I feel Chichester lacks the most of is big, airy and naturally lit common spaces where you can be sheltered of the weather, but that can still enjoy sunlight and views?

5. Any other thoughts?

CAOS Chichester musical productions desperately need a new rehearsal space and venue to perform . Could the studios provide new performance area for us ? The society is over 100 years old and started in the Chichester Cathedral - we need space and performance area as there is nowhere in Chichester for us to perform .

It is quite challenging to get all the ideas in a few paragraphs and all of them might be too optimistic. But best of luck with the project and once more, I'm here if I can be of any help.

APPENDIX 14.3 SOURCES OF FUNDING

The following table describes the funders available, how the funds are applied for along with a guide (estimated) of how many days a professional fundraiser would take to submit an application. This is not an exhaustive list. Larger/ key funders should be approached first to establish critical mass core funding is in place, with smaller funders enabling match / top up funding or smaller capital purchases. Successful applications will depend on a robust business plan and detailed budget being put in place.

Funder	Website	£'s Available	Description/ Deadlines	Category	Days required
Alan Evans Memorial Trust	http://www.ffhb.org.uk	<£1k	Permanent preservation for historic interest, including historic buildings. No grants for 'updating'.	Building/ Heritage	1/2 day
ASDA Foundation: Transforming Communities	www.asdafoundation.org	£1K - £30K	Financial support to local good causes that have direct support and involvement of ASDA colleagues, locally in stores & depots. Apply anytime.	Rural/ Community/ Building	1/2 day
Bernard Sunley Charitable Foundation	www.bernardsunley.org	Small £1K-£5K Med £5K-£25K Large £25K+	Community projects to raise quality of life for young, disadvantaged, deprived, disabled or elderly. Amenities within buildings for use by whole community, including toilets, kitchen facilities and disability access. Capital projects only. Projects < £3,000 not eligible.	Rural/ Community/ Building	1 day
Biffa Award - Community Buildings	www.biffa-award.org	£10K- £75K Av-£33K	Provide/ improve community spaces/ cultural facilities. Cannot provide facilities for disabled. Need third party contributor(s) to provide 10% of the grant. Total project cost < £200K.	NEETs/ Sport/ Rural Community/ Building	2 days
Big Lottery - Awards for All	biglotteryfund.org.uk/global-content/programmes/england/awards-for-all-england	<£10K	Good for a one off project or capital/ equipment purchase.	Rural/ Community/ Building	1 day
Big Lottery - Reaching Communities	biglotteryfund.org.uk/prog_reaching_communities	c<150K Up to 3 years.	Projects must be community led and CCDDT would meet criteria 'Lasting and sustainable changes to places and spaces'. First port of call would be conversation with local grants manager. Programme currently paused until 2 April 2018.	Rural/ Community/ Building	3 days

Funder	Website	£'s Available	Description/ Deadlines	Category	Days required
Blagrave Trust	blagravetrust.org/learning/what-we-fund/	£10k-100K	Supports young people 14-25. Local funder. Funding that supports young people to lead change themselves, have a voice in society and participate and be listened to in decisions affecting their lives.	NEETs	Stage 1 - 1 day
Calor Gas Community Fund	calor.co.uk/community-fund	<£5K	For community projects off the main gas grid. Open 20 March 18 - 21 May 2018. There are five x £5,000 grants, 6 x £2,500 grants and 10 x £1,000 grants available to off-grid community projects. Funding applied for must equate to 50% or more of your total project cost.	Rural/ Community/ Building	1/2 day
Charles Hayward Foundation	http://www.charleshaywardfoundation.org.uk/	<£7K	Project at local & community level delivering early intervention programmes aimed at relieving the most troubled and vulnerable families in a community.	NEETs/ Sport/ Rural Community/ Building	1/2 day
Chichester District Council	chichester.gov.uk/article/24752/Chichester-District-Council-grant-programme#fasttrack	<£2.5K	CCDT possible fit under economy principle; helping viable start-up businesses and existing independent businesses to implement projects that create jobs, help business to grow, and benefit the local economy. MAXIMUM £2,500. Need to contact a funding adviser @ CDC first. Up to £50% of project costs.	Rural/ Community/ Building	1/2 day
Clarion Housing Community Grants	myclarionhousing.com/advice-and-support/clarion-futures-communities/grants/community-grants/	<£5k	Projects for community benefit. Check nearest Clarion Housing (ex-Affinity Sutton).	Rural/ Community	1/2 day
Comic Relief Core Strength	sussexgiving.org.uk/apply-for-grants/how-it-works/	<£10K	Apply through SCF as above. Funds core costs for community based projects, investing in organisation as a whole as long as income is below £100K.	Rural/ Community/ Building	1 day
Ernest Kleinwort Charitable trust	ekct.org.uk/grants/	<£10K	Favours Sussex; charitable work in the county. Up to £10k, conditionally renewable.	Rural/ Community/ Building/ NEETs	1 day

Funder	Website	£'s Available	Description/ Deadlines	Category	Days required
G C Gibson Trust	www.gcgct.org	<£10K	Focus for year on website, e.g. 2018 capital equipment purchases or building refurbishment which benefits aged, disadvantaged or disabled and increase engagement for individuals and society. Via online form, open yearly.	NEETs/ Sport/ Rural Community/ Building	1/2 day
Garfield Weston Foundation	garfieldweston.org/apply-to-us/	£10-30K	ew facilities that will have a positive impact on the community; basic amenities & restoration works to historic buildings such as roof repairs. Favour projects that benefit large numbers of people and are inclusive. Average grant £10-30K but up to £100K.	Buildings/ Community	1 day
HB Allen Charitable trust	www.hballenct.org.uk	Not specified	Makes a range of grants for heritage.	Buildings/ Heritage	1/2 day
Henry Smith Charity	henrysmithcharity.org.uk/explore-our-grants-and-apply/county-grants/county-grants-funding-guidelines/	<£10K	Funds up to 3 years, focuses on relieving deprivation; interested in established organisations so not good for start-up funding but good local funder.	Community	1/2 day
Hyde Community Grant - Successful Places	hydehousing.flexigrant.com/	<£20K	rovides grants to organisations that provide services and activities which address issues on Hyde's estates and densely populated neighbourhoods. Suggest contacting the grants team in the first place to discuss whether project is a priority for them. Will fund young people positive pathways. Four deadlines per annum, West Sussex a priority; check nearest Hyde Housing.	NEETs	1 day
Lloyds Bank Foundation - Enable	lloydsbank-foundation.org.uk/our-programmes/	<£15k	Funds up to 2 years organisational development, not core costs. Useful for young charities needing to make investments in their structure in order to make a step change.	Rural/ Community/ Sport/ NEET	1.5 days

Funder	Website	£'s Available	Description/ Deadlines	Category	Days required
New Homes Bonus Scheme	chichester.gov.uk/new-homesbonus	<£25k	Paid to council for each new home built; Applications can only be made by Parish Councils. Councils and communities work together to decide how to spend the extra funding - whether council tax discounts for local residents, boosting frontline services like rubbish collection or providing local facilities like swimming pools and leisure centres.	Rural/ Community/ Sport/	1 day
Peoples Post-code Trust	postcodetrust.org.uk/applying-for-a-grant/is-my-project-eligible	<£20K	Funds employability and skills development, 3 rounds per annum.	NEETs	1/2 day
Peter Cruddas Foundation	petercruddasfoundation.org.uk/	£?	For NEET back to work support - Pathways/ support for young disadvantaged or disengaged people in the age range 16 to 30 into education, training or employment, or work experience and skills development for 16-30.	NEETs	1 day
Power to Change; Community Business Bright Ideas Fund	powertochange.org.uk/funding/grants/community-business-bright-ideas/	<£100K	Will fund start-up costs for community businesses; café or other planned business on site? £ estimated but key funder.	Rural/ Community	Stage 1 - 1 day
South Downs National Park Authority-Sustainable Communities Fund	southdowns.gov.uk/care-for/supporting-communities-business/sustainable-communities-fund/	<£10K	Projects bringing social, environmental, economic or cultural benefits to a community within the National Park. Capital and start-up funding. First step to contact Funding Co-ordinator on 01730 819219 or grants@southdowns.gov.uk .	Rural/ Community/ Buildings/ Heritage	1 day
Sport England	sportengland.org/funding/community-asset-fund/	<£150K	Current community asset fund an excellent fit. Outcomes, physical wellbeing, mental wellbeing, individual development, social and community development and economic development.	Sport	3 days
Sussex Community Foundation	sussexgiving.org.uk/apply-for-grants/how-it-works/	<£5K	Three rounds per annum, distribute funds for multiple smaller trusts.	Rural/ Community/ Buildings	1/2 day

Funder	Website	£'s Available	Description/ Deadlines	Category	Days required
Tesco's Bags of Help	https://www.groundwork.org.uk/Sites/tescocommunityscheme	<£4K	Community equipment/ buildings/ events. Projects at local and community level. Provide/ improve community spaces/ cultural facilities.	NEETs/ Sport/ Rural Community/ Building	1/2 day
The Co-op Local Community Fund	https://www.coop.co.uk/membership/local-community-fund	<£5K	Online application form available on website.	NEETs/ Sport/ Rural Community/ Building	1/2 day
The Foyle Foundation	www.foylefoundation.org.uk	To £75K majority £10-£50K	Supports the arts and learning that encourages sustainability by reducing overheads or adding revenue and increases / widens the diversity of visitors and users.	Buildings/ Heritage	1 day
The Leche Trust	www.lechetrust.org	Average £3K	Supports projects to conserve historic objects, collections and features of building which predate the 1830s. Does not fund structural repairs to buildings.	Rural/ Community	1/2 day
The Pilgrim Trust	https://www.thepilgrimtrust.org.uk	£5K - £15K	The main emphasis is on projects that conserve historical buildings, monuments and collections.	Rural/ Community/ Building	1/2 day
The Prince's Countryside Fund	princescountrysidefund.org.uk/grant-giving-programme/grant-programme	<£50K	To sustain rural communities and drive economic vibrancy.	Rural/ Community	1.5 days
Trusthouse Charitable Foundation	http://trusthousecharitablefoundation.org.uk/	£16K to £25K+	Grants for projects that address issues in areas of deprivation; running costs or capital costs – youth clubs; training schemes; help for unemployed & homeless.	NEETs/ Sport/ Rural Community/ Building	1 day
WSCC Community Initiative Fund	westsussex.gov.uk/leisure-recreation-and-community/grants-and-funding	<£5K	Won't fund staffing, but will fund equipment, repair work, events; focussing on WSCC 5 Ways to Wellbeing priorities.	NEETs/ Sport/ Rural Community/ Building	1/2 day

APPENDIX 14.4 OPTIONS FOR DESIGN

In identifying the options for use of the former stables we carried out the following work:

- Baseline research on the work that had been done to date.
- Establishing precedents. This involved taking the raw data from CCDT's many research trips to other studios and pulling out cogent points; then combining this with further knowledge of studios and artists workspace across the country.
- Holding conversations with stakeholders on the phone and in person. This included:
 - Clare de Bathe – Director, CCDT
 - Lina Poskitt – CCDT's graphic designer and project lead
 - Sue James – Graylingwell Park resident
 - Elsie Green – local artist
 - Tim Sandys Renton – senior lecturer at University of Chichester, and previous organiser of 'Unity' graduate studios/incubator space in Chichester
 - Nick Davison – Director, Chichester Music Academy and Ovation Music
 - Julia Grant – Founder of Chichester Design Collective
- Organising and running 'Marchwell Studios Thinking Day', an afternoon and evening consultation event which attracted c.70 local residents and artists. Attendees answered formal written questions, and also engaged in informal conversations with facilitators.

Venue	Address	Type of Building	Date and Time of visit	Attendees
Coin Street, OXO Tower and Gabriel's Wharf	99 Upper Ground, London, SE1 9PP	Retail Units & Design Studios	1/2/2019	Clare de Bathe Lina Poskitt
Hotwalls studios	Point Battery & Barracks, Broad Street, Portsmouth PO1 2FS	Artists and designer-makers combined studios and retail spaces.	7/2/2019	Clare de Bathe Lina Poskitt Angie Bacon
Aspex Gallery	The Vulcan Building Gunwharf Quays Portsmouth PO1 3BF	Naval storehouse and Gallery/Café/Shop	7/2/2019	Clare de Bathe Lina Poskitt Angie Bacon
Rock House, Hastings	45-51 Cambridge Road, Hastings, East Sussex, TN34 1DT	Community housing, creative businesses work spaces	14/2/2019	Clare de Bathe Lina Poskitt
Drapers Yard	16 The Hornet, Chichester, West Sussex, PO19 7JG	Garden shed studios and retail spaces.	20/2/2019	Clare de Bathe Lina Poskitt Jemima Eames
The Sorting Office	The Sorting Office 37 Wells Road Eastleigh, SO50 5FY	17 studio spaces and one larger workshop space	21/2/2019	Clare de Bathe Lina Poskitt Megan Whittle
The Makers Guild	Floor U2, Guildhall, Portsmouth PO12AB	Dedicated work stations, hot-desking and shared tools and equipment. Separate Clay studio.	21/2/2019	Clare de Bathe Lina Poskitt Megan Whittle
Making Space	2 Bishopstoke Road, Leigh Park, Havant, Hampshire, PO9 5BN	Studios and shared workshop spaces	7/3/2019	Clare de Bathe Lina Poskitt Megan Whittle Angie Bacon

14.4.1 ESTABLISHING PRECEDENCES

We've researched and visited a number of studio spaces in the West Sussex area and further afield, to get some inspiration and learn more about what works and what doesn't. We looked at what the different spaces offer in terms of physical space (such as studios, shared spaces, exhibition areas, retail space) but also what they offer in way of support, for example networking events, business mentoring or financial support.

Through our research, it has become clear that we wish for the studios to be not just a space for individuals to rent, but offer more in terms of support, mentoring and something that the wider community can benefit from.

1. ONE SHARED SPACE OR MANY SMALL ONES?



Some of the smaller sites we visited are simply one large space that has been screened off into smaller 'booth' style sections, similar to an open plan office. The Sorting Office is a good example. This is a good use of a small space, and very flexible: however we question the practicality of this, especially when it comes to noise, dust, smells etc. that some crafts create.



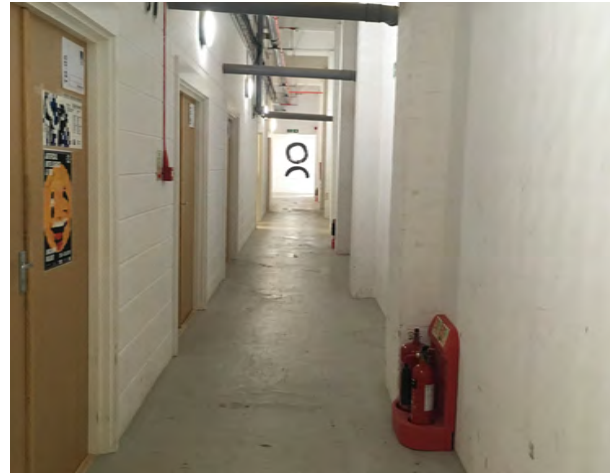
In other studios, like The Granville Workspace in Kilburn, north-west London, the space is split up by wood and opaque plastic partitions. This is slightly more formal than simply open plan – but the same issues still persist, particularly noise and a lack of privacy.

2. OPEN ACCESS TO SHARED MACHINES



Makers Guild offer more of a drop-in open space studios for members, with shared benches, tools and machinery. This gives a great sense of community and encourages collaboration, networking and mutual support. Members pay either £20 for single day access; £120 a month for a hot desk at a shared workstation; or £200 a month for a dedicated studio.

We like the idea of having shared equipment (this would also enable us, to provide workshops and courses to the public) but how would this work practically? What safety, training and management issues would there be? Do we have the demand in Chichester for this kind of space? And do we have the capacity to offer hands on support and open doors in the same way as Makers Guild?



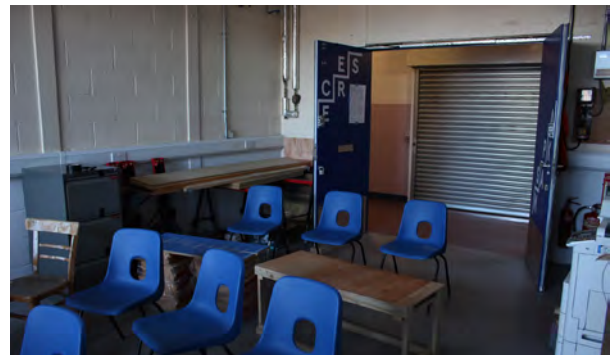
3. SAY NO TO CORRIDORS

One thing that stood out when visiting Thames-Side Studios, was the amount of closed doors (on either side of narrow long corridors). For fire reasons they had to remain shut, but we felt the negative impact this had was hard to ignore. It felt very inaccessible and uninviting, and we got the impression there was little collaboration between the different studio users as a result. In addition, there was a noticeable lack of shared spaces or break out areas (but plenty of restriction signs and notes pinned up everywhere). This illustrated for us the importance of some type of shared space, if we want to ensure a supportive community environment (which we do!).

4. KEEP IT SIMPLE, LIGHT, AND ROUGH AND READY

Having seen a number of studios, all in different states and finishes, we feel that a more 'rough' and unpolished space will be more suitable for our own studios. Feedback shows that many creatives and artists prefer a space that is not too pristine and showroom like, and favour a more 'messy' space. Instead of delivering a 'finished' product, we would offer a basic shell, where the essentials, such as light, sinks, toilets, kitchens and electrics are provided.

New England House, in Brighton, is a good example – an 8 storey tower block, with over 100 different artists and makers working inside. The breeze-block finish in the studios encourages people to produce whatever they wish, and not worry about keeping everything neat – and if the business needs to grow, people often rent the next-door space and knock a hole in the wall!





5. ONE SPACE TO WORK IN, ONE SPACE TO SELL IN

Some spaces offer a studio/shop combination (such as Hotwalls Studios in Portsmouth). We wonder how successful and practical this solution really is. The result is neither shop nor studio: from a visitors point of view, it feels intimidating to walk into a working studio to shop or browse, and from a creatives point of view, you have to be prepared to be interrupted by potential buyers whilst working.

Many of the creatives we spoke to said that they are not that comfortable selling their own products and would prefer a space to just work, so the shop/studio combo would only appeal to a certain type of maker. Furthermore, we found that half of the studios in these type of combined spaces are often closed, making the studios feel a bit empty and unwelcoming for a visitor. If needed, a separate space for retail would probably work better (such as the one at Aspex Gallery for example).

6. A MIXED ECONOMY



Spike Island in Bristol is many things. It provides affordable, self-contained studios to over 70 artists and designers; co-working space for freelancers and those just starting out; galleries and public events; an associates programme of workshops and events; the largest open access print studio in the South West; and studio spaces for students and graduates of the University of Western England! It's also one of the biggest studio complexes in Europe, with (a budget to match). It's sprawling, confusing and hard to get a grip on – but it's also a brilliant mixed economy (and ecology) of different people paying different amounts of money, and sharing spaces.

The Associates programme in particular is interesting – it offers access to events, creative sessions workshops and training – and you don't have to be a studio member to be an associate. As such, it fosters a relationship with the art world in the rest of the city.

7. BUILD SLOWLY



Rock House in Hastings is a mixed-use project that aims to breathe new life into a previously underused building in Hastings town centre. The project's strap line is '9 floors for local people to stay and thrive.' It began with access to the ground floor only, which has been turned into a co-working space (called Ground Control), with a great community. Out of this successful project, a much bigger organisation (White Rock Neighbourhood Ventures) has taken shape, to turn the other 8 floors of the building into more living space, work space and a community hub – with access based on 'need, enthusiasm and contribution to the building and the wider community'.

Whilst the style of the office space might not be suitable for artists studios (very much workstations made out of old office furniture), the iterative, slow and organic nature of this project is a really good precedent for doing something long term.

8. MAKE IT USEFUL TO THE COMMUNITY

One model of offering cheap/free studios for graduates is to ask for something in return. In South Kilburn Studios, north-west London, studio holders got a free space in a former library building, in return for one day a week spent mentoring an aspiring artist or maker from the (very disadvantaged) local community. This was a very popular scheme – and an effective way of widening access to the art and design world. However, it was also dependent on funding, and no longer exists.

The Brighton School, in Brighton, was a paid, graduate development scheme to harness the talents of Brighton's graduates and use them for the benefit of the city itself. Paid for via a Section 106 public art commission, the graduates were taken through an intensive two-day a week development programme, and tasked with producing the public art themselves. They were paid a living wage on their two days a week – and given access to a studio the rest of the time. They ended up creating Britain's newest (and probably only) urban stone circle.



9. PROBABLY NOT A CAFÉ

We looked at the different cafés and restaurant options some of the spaces offered, mainly the larger studio venues, and took some notes, but at this stage we are not thinking to include a café at the Studios, as there will be a pub/restaurant next door and a café at Graylingwell Chapel. We picked up some great ideas regarding menus, pricing, displays and social events, that could be replicated or used as inspiration for our other buildings.

10. EXHIBITION SPACE



Some of the larger studio venues also had a separate exhibition or gallery space to showcase work from the studio artists as well as offering space to hire for outsiders. Yorkshire Art Space in Sheffield is a good example – it's a huge, purpose built studio, whose reception is also a large exhibition space. However, even in the middle of a large city centre, the footfall in and out of the space is quite low – would people come to Marchwell Studios to see something on a daily basis? Perhaps pop up exhibitions/launches in the courtyard space might be a more sensible route to go down.

11. HOW MUCH SHOULD IT COST?

Prices for self contained studios outside of the London are vary from £6.21 to £18 per square foot per annum, with an average of £11.80 per square foot per annum. A self contained 200sq foot studio would typically cost about £200 per month.

London prices vary from £12.50 to £60 per square foot per annum, with an average of £25 per square foot per annum. This means a self contained 200sq foot studio will cost about £420 per month.

Some studios have an obligatory membership fee and Cockpit Arts for example have a core education and training services fee ranging from £19.58 to £23.50 per month that is added to the monthly rent. Yorkshire Artspace's prices are made partly from a 'membership fee' and partly from 'rent' based on floor space which means that the price doesn't double if you doubled your studio space (incentivise ambition). Some studios (such as Hotwalls studios) offer a lower rent for start ups and new businesses and a higher rent for more established.

12. HOW DO YOU GET ONE?

Most studios use a two-stage application process, and are open to applications throughout the year. (Many have online application forms where you make initial application and submit samples of work.) At stage one, a selection committee or management appraises an application against their specific selection criteria. If successful, the applicant is invited to an interview to meet the selection panel (often Studio Manager, Business Support Manager and/or independent representatives and specialists from relevant organisations) and show samples of their work (and talk about vision for future). If both parties think it would be a good fit you would then be appointed a studio.

A crucial point to note is that most studios have long waiting lists. Once an artist has a studio, they don't tend to leave. In London in particular, where space is at a premium, this can be a tricky issue, and complicated by the housing crisis – many young artists resent that studio complexes can often full of older artists, with comfortable financial situations, whilst they struggle to find space and pay the rent.

13. OTHER THINGS WE'VE SEEN

- Shared spaces for members, such as digital makers space, photo studio and dark room, print workshop, wood shop, kilns, meeting rooms/education space.
- Business incubator programmes for start ups and newly qualified.
- Workshops, open evenings and pop-ups.
- Courses and kid's summer school.
- Funded residencies, bursaries and free professional development programmes
- Creative learning projects and education programmes with schools, young people, community centres and groups in local community
- Technical and mentor support, business advice and occasional commission and exhibition opportunities.
- Production team that assist artist
- Workshops, outreach and community projects.
- Regular monthly social lunches and after work drinks
- A rolling programme of artist residencies
- Training and support for makers who do not have a studio
- Collaborative projects among the studio tenants
- Support for artists with learning disabilities (actionspace.org.uk)

14.4.2 THINKING DAY

We organising and ran 'Marchwell Studios Thinking Day', an afternoon and evening consultation event which attracted c.70 local residents and artists. Attendees answered formal written questions, and also engaged in informal conversations with facilitators. We also ran an online survey for people who would not be able to attend the open day, see Appendix 2 for the results.

Throughout the research, we asked people variations of four questions:



A. What should happen here?

A COMMUNITY OF MAKERS

The idea of having 'a community of artists and makers, a social feel for the studios' came up again and again. It was important to respondents that this is not just an office. 'I think the biggest risk is an office-type space: individuals or organisations just working on their own in a closed room. No community feel at all'.¹ This community feel should also extend to pastoral support and mentoring. 'Being a creative can be lonely and daunting'.²

NOT TOO POSH!

Almost all conversations hinged on keeping the studios affordable, basic, and simple. 'Artists can't afford fancy space'.³ 'It basically needs to be a space for light industry – as simple and flexible as possible'.⁴ 'It needs a toilet you can flush yourself'.⁵ One participant even knew how to avoid this: 'Do not let the architects lead!'.⁶

KEEP IT AFFORDABLE

Affordable is a relative concept of course – however, there was a real focus on making it cheap enough for artists who don't earn very much. The idea came up repeatedly of doing this by also having spaces for higher earners – architects, designers, freelance professionals – who could pay more. Some people felt that bursaries/free studio space should be offered to those who are just starting out.

KEEP SELLING AND MAKING SEPARATE

A strong theme. People felt this should be first and foremost a productive space. Not a shop. Not a gallery. 'As soon as you make it safe for the public to wander around and buy trinkets, it's not artists studios anymore'.⁷ There was some demand for a separate shop, exhibition or gallery space – but no consensus on how this should run or who should run it. Some people thought this was an expressly bad idea: 'A permanent exhibition space will be dead'.⁸ Open studios/pop-up fairs were universally recognised as a good thing.

1 Lina Poskitt

2 Thinking Day respondent.

3 Thinking Day.

4 Elsie Green.

5 Thinking Day.

6 Thinking Day.

7 Elsie Green.

8 Thinking Day.

OPEN ACCESS OR NOT? HOW TO SHARE?

This is a complicated issue. Some people felt that facilities (eg kilns, screenprinting presses etc) should be available 'to users as required' – but this seemed to be for studio users only, and not the general public. 'Open access probably wouldn't work. Even Makers Guild in Portsmouth doesn't have the footfall.'¹ Others felt that the insurance and ownership issues of this would be quite complicated.

B. Who should be here?

A WIDE VARIETY OF MAKERS

Most people felt that the studios should not be restricted only to 'artists' but that they be available for a wider group of makers: artists, designers, architects, writers, poets. It was also felt to be key that people at different stages of their careers were welcomed here.

PROFESSIONALS - NO HOBBYISTS

However – there was also a strong feeling that people in the studio should be professionals, for whom this is a living – not hobbyists. How to define this? 'They need to sell or try to make a big part of their income from it. Are they trading, basically.'² There was also a strong theme of making sure the studios are busy – that they're not for people who only come in once a week, or to be used as storage. Quality came up as a theme too – the idea that this be a 'centre of excellence'. One respondent said 'People always talk about Pallant because of the quality of it. We want to have the studios as part of the aspirational topography of Chichester.'³

YOUTH/NOT JUST THE USUAL SUSPECTS

'Chichester is full of late middle aged artists with means'⁴. The feeling that Chichester is 'middle aged, middle class and white' came up over and over again⁵. There was a definite theme that these studios should be used to address this – that they shouldn't be 'just the usual suspects'⁶. In particular, the idea of using part of the studio as an incubation space for young people and recent graduates was voiced many times. 'There are no real opportunities for young people to get their feet under the table.'⁷ Finally, these young people should be supported/mentored so that they could begin to have a sustainable practice – and move out of the incubation unit, to make way for others.

KEEP IT TURNING OVER

Continuing on this theme, some people wanted to encourage turnover, so that the studios did not become static/ossified. Not the same people forever.

CHARITY/SOCIAL USE?

Should it have a social use? Should part of the studios be turned over to charities/social organisations. A few respondents thought so – and gave innovative models of 'community residencies', with social organisations occupying space for a limited time.⁸ However, others felt that there was a risk of these organisations taking a sense of ownership of the space – and ending up with an asset out of the control of CCDT.⁹

1 Lina Poskitt.

2 Clare de Bathe

3 Sue James

4 Thinking Day

5 Present in conversations with Elsie, Lina, Julia, Clare, Tim and Sue.

6 Elsie Green.

7 Tim Sandys-Renton

8 Lina Poskitt.

9 Clare de Bathe.

C. How should people use the studios?

MAKE IT PUBLIC FACING

Although there was a clear feeling that the studios themselves should be for professional artists, there was also massive support for the studios to be public facing – that is, to offer something to local people.

WORKSHOPS FOR ALL

Many people expressed desire for a programme of workshops at all levels, whether introductory workshops to pottery, jewellery design, sculpture etc.; community/art therapy workshops; or school holiday workshops. These workshops should also be cheap! It was less clear who should run these – whether the artists themselves, or an external organisation. (It's worth saying that not artists won't automatically be good at running workshops or playgroups!)

CAN THE ARTISTS GIVE SOMETHING BACK?

Some people thought this might benefit a wider Chichester as opposed to local people. 'There are 3000 people here, of whom maybe 100 would be interested in doing something arty.'¹ Instead, the question was posed: can the artists do something for the estate? The idea that the studio residents should 'give something back' was also expressed – a regular volunteering gig, whether running workshops or helping with open studios. 'Be careful that local people don't think the artists are getting something for nothing.'²

A SPACE TO MEET

Finally, it was felt that the studios should have meeting space/programming for local people to use – for repair workshops, upcycling spaces, community meetings. 'Projects like this are important – there's nowhere for people to mix on the estate. We live in a building with nine flats, but we only know one other person.'³

D. How can the wider city benefit?

YOUTH/ARTS

Again, a general focus on how the city's provision is focussed on middle-aged people. 'So much here caters for older, middle class residents. There's not enough to keep people here for students and young people.'⁴ The idea of doing something for young people at the studio was also seen as benefiting the wider city. 'If there could be a way of enabling graduates to move straight from BA to incubation space, a way of getting their feet under the table - then would encourage them to get jobs here, to make a life in Chichester. Before you know it, in 10 years time, there's a thriving art community.'⁵

A BEACON OF CREATIVE INDUSTRIES

The studios are seen as offering inspiration to young people, to introduce them to creative careers. 'The chance to come and see artist working is a real plus point.'⁶

A BEACON OF SUSTAINABILITY

Respondents expressed a desire for the studios to be as sustainable as possible, as car-free as possible, an educational beacon for 'doing things a different way'.⁷

1 Sue James

2 Thinking Day

3 Thinking Day

4 Julia Grant

5 Tim Sandys-Renton

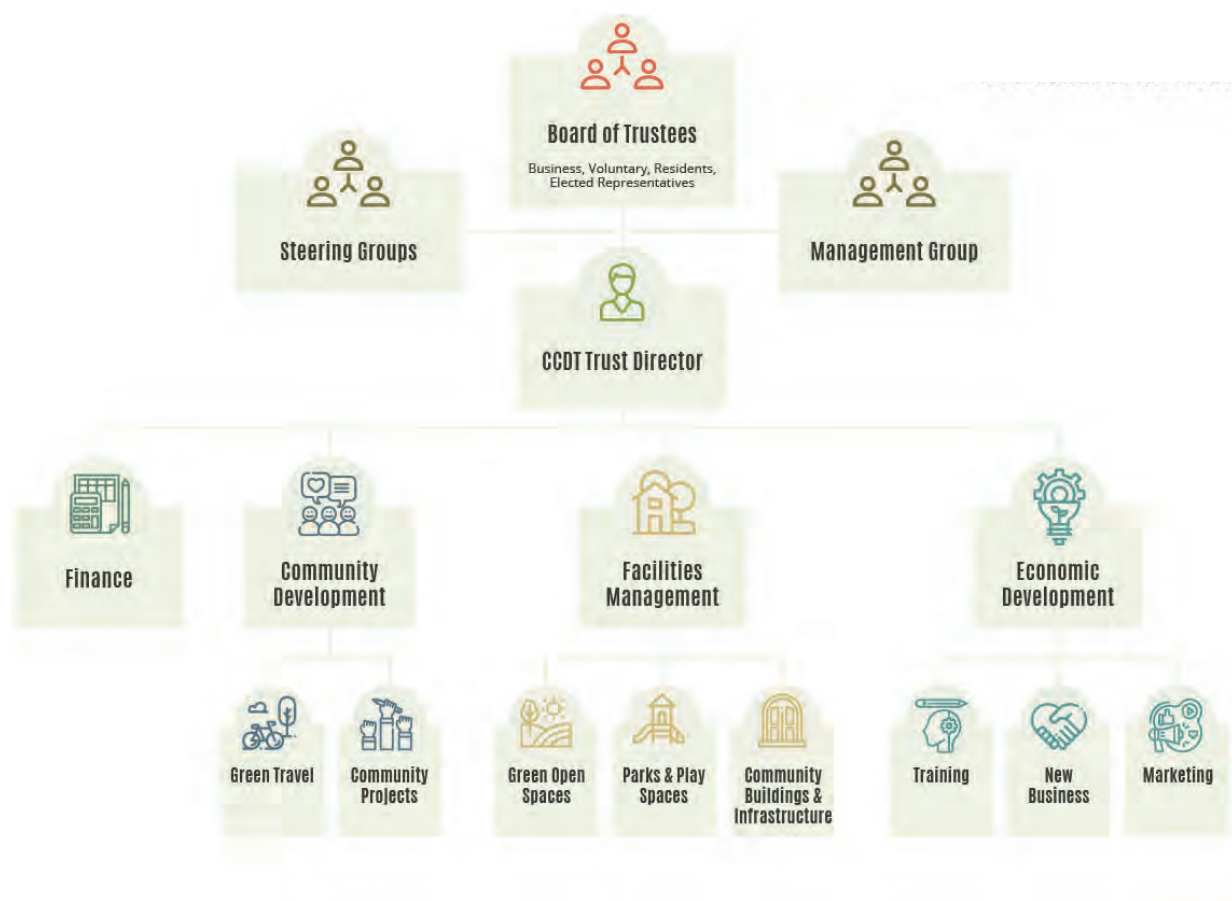
6 Thinking Day.

7 Thinking Day.

APPENDIX 14.5 CCDT STRENGTHS, SKILLS, PARTNERSHIPS AND IMPACT

14.5.1 GOVERNANCE STRUCTURE

The following image describes the governance structure at CCDT:



14.5.2 KEY STRENGTHS OF THE CCDT:

- History and culture are now embedded as a theme for CCDT with the recent award of a stage two Heritage Lottery bid that will preserve the Heritage of the former hospital site. This high profile multi partner project brought national interest to the trust and the surrounding area and will offer the opportunity to deliver a number of legacy projects to increase sustainability.
- Community development is a crucial area of work for the CCDT and an experienced and well respected staff team establish, broker and deliver a range of community activities, projects and events. These include annual strategic events including the summer garden party as well as weekly drop in coffee mornings, training and education programmes and youth programme.
- Business development has to date been successful with CCDT securing a number of external grants, contracts and consultancy work. CCDT has been called upon by other organisations to share good practice and experiences and establish community development projects and support other communities outside its locality.
- CCDT is furthering its skills in asset management and the development of a number of social enterprise ideas and projects. With the help of outside support agencies and experts in their field including Locality and Shared Assets CCDT is positioning itself to ensure a smooth handover during the asset transfer process.

- CCDT is pursuing projects and external funding to secure economic development in the community it serves. Through the development of business planning ideas for the land (Havenstoke Park and Chapel Green) and a number of the fixed assets (the Chapel, Makers Spaces and Sales office) CCDT will ensure that a thriving and sustainable community is developed, supported and maintained into the future.
- Gardening and horticulture have become another key strength of CCDT, having developed and maintained the sizable community garden at Graylingwell Park. Over the coming year further work on grafting the orchard's trees for planting in the new orchard site will continue to ensure the sustainability of the Garden despite its relocation as the phases build out.
- CCDT has a number of effective and well developed partners that include those who fund CCDT as well as partners who offer advice, support and joint project delivery. These include Linden Homes, Clarion Housing Group, Zero C, The Hill Group, Sport England, Chichester District Council, Chichester City Council, Pallant House Gallery, WS Records Office, The University of Chichester, St Pancras Church and West Sussex County Council.

14.5.3 OUR PARTNERS AND STAKEHOLDERS

CCDT key partners and stakeholders are from a number of sectors and include voluntary, public and private sector employers and individuals. CCDT:

- is part of a regional network that supports development trusts to make sure the development trust works as part of a broad provision, to share good practice and expertise
- is a member of Locality and attends the SE network meetings and works closely with other members including West Itchen Development Trust to share stories, expertise and issues
- has a sound working relationship with local and national housing developers, housing associations, City, District and County councils as well as the NHS and voluntary sector organisations who utilise CCDT services
- works closely with the local PCSO and West Sussex Police to share information and to ensure community safety
- works in partnership with a number of youth organisations including Outset Youth action to share information and ways of working and are members of national youth organisations including Ambition and UK Youth
- works with local residents to help them achieve their goals of setting up community provision in their locality and offer them support through the provision of weekly community cafés and other community engagement events and networking opportunities to promote their business and services
- are a member of VAAC the voluntary sector infrastructure organisation in West Sussex and Arun
- are a member of the Chichester Chamber of Commerce and Industry and are well networked with local business and provision in the city and attend a number of training and support events with the CCCI every year.

CCDT has been asked to share our knowledge on working with developers and s106 arrangements and are currently delivering training and support to proposed new community development organisations on large developments in Whitehill and Bordon, Ashford, Chillmington, Runnymede and Longcross.

14.5.4 SOURCING EXTERNAL SKILLS

Operational responsibility resides with the Trust Director, who is able to draw on the advice and the guidance of Steering Group members whenever necessary. During the Development Phase, the Trust Director will act as Project Lead, working closely with the Project Manager, Project Coordinator, Architects, Fundraiser and other consultants and professionals. Space Makers supported CCDT with initial business planning, research and the delivery of a Thinking Day.

14.5.5 ORGANISATIONAL IMPACT

This project will raise the profile of the north of the city and provide a venue to deliver new programmes and will enable additional funding and projects to be secured. CCDT has a clear vision for the future development of The Studios as a state-of-the-art community facility that draws on, uses and showcases the unique history of the building and the Graylingwell site. This will provide leverage to CCDT to raise the funds to restore and rejuvenate the Studios into a community facility.

The leverage will include:

- Secure endowment from Linden Downland LLP
- Secure Community Levy funding and New homes bonus funds from Chichester District and City Council
- Capital fundraising from other sources including corporates, trusts and foundations and grants.
- Capital fundraising events and activities in the community including a crowd fund, gala dinner and community fundraising.

The project will allow us to attract more volunteers and increase staff retention due to the training offer within the project for volunteers and staff to include facilities management, project management and health and safety training that this funding would support. The project funding will also provide additional hours for staff to ensure key skills are kept within the organisation. Capital items and pro bono support will also be leveraged from local suppliers who have offered support should the project get to the next stage including Covers building merchants, Kew Electrical and AMS Services. CCDT will utilise its own reserves and budget should the project be awarded a grant to ensure that it is able to provide a package of support and training to the staff and volunteers on the project.

The project will have the following impact on the organisation:

- The profile of each core project partner will be increased among our targeted audiences and new partnerships and relationships with other organisations will have been developed.
- The profile of the Marchwell Studios will have been raised within the heritage sector
- CCDT will be better known in the local community through its collaborative working with local organisations supporting art and culture and with the opening of the Studios as a place for the local community.
- Expand services and activities – The Studios will become a much-needed hub for the local community delivering activities that meet the needs of the local population.
- New models and ways of working with local heritage and supporting organisations will have been tested and if successful embedded into the programming and management of The Studios for the future.
- Generate additional revenue streams
- Go from small to medium sized in terms of number of employees
- Improve the quality of products and our service
- Purchase, expand, develop or refurbish premises and land
- Replace grants with trading.

We forecast that the Studios, renovated as Makers Spaces, will enable us to increase our self-sustaining funding streams. The increased operations of the Studios will be managed by the recruitment of further volunteers to take part in the running of the venue and its activities, and a paid staff who will manage the scale up of activities. This surplus will be used to sustain the building and continue to fund activities, events and staffing once any capital funding has been spent. It is planned and envisaged that the studios will become an income generator for the CCDT and will cover all its running costs as well as the running costs of the associated land.

Initial Condition Report

for

The Studios , Graylingwell Park, Chichester, PO19 6BZ

for

**CHICHESTER COMMUNITY
DEVELOPMENT TRUST**

Let's make it happen

November 2019

Rev. -

Project No. 1064

Prepared by: R. D. Owen BSc (Hons) FRICS

S U C C E S S F R O M M A N A G E M E N T T O D E L I V E R Y . . .

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1.0 EXECUTIVE SUMMARY

- 1.1 It would appear that the buildings have been derelict for many years. Sections of the roof to one of the buildings has been removed and is open to the elements.
- 1.2 The buildings generally appear to be in very poor condition, with very little maintenance carried out over recent years. Vegetation has started to grow within the buildings which is a strong indication of the length of dereliction.
- 1.3 There are a number of risks facing the building as it currently stands. In no particular order, these are the current risks:
 - Roof collapse; resulting in the structure and slates being unsalvageable
 - Upper floor collapsing
 - Failure of brickwork; especially susceptible to frost damage
 - Damage from vegetation; tress or plants damaging the structure
 - Wet rot; as a result form the timbers being exposed to the elements
- 1.4 To help minimise the risks facing the building we propose the following emergency repairs to be carried out the buildings:
 - Roof repairs or tempoary roof; all slates to be reinstated or a tempoary roof installed to prevent further water ingress. Est cost £25,000.
 - Clearing of vegetation; to prevent any further damage to the building. Est cost £5,000.
 - All external openings, ie external doors, to be closed. Est cost £2,500.
 - Brick repairs; on areas of bricks badly damaged. Est cost £10,000.
- 1.5 From the current condition of the buildings it would appear that there is little left that is salvageable, possibly the brick walls, some of the roof tiles and the concrete floors.
- 1.6 We would strongly recommend that a structural survey of the building is carried out as soon as possible, as the buildings may not be structurally sound and may be condemned.
- 1.7 We would recommend the emergency repairs are carried out to prevent any further rapid deterioration.

2.0 INTRODUCTION

- 2.1 SMD Construction Consultancy (SMD) have been instructed to carry out an Initial Condition Report for the Studios, Blomfield Drive, Graylingwell Park, Chichester, PO19 6BZ.
- 2.2 The enclosed will look at the condition of the existing buildings at the time of the report. The report will highlight areas of concern with the condition of the buildings and the possible areas of risk and the possible emergency works required to prevent any further deterioration of the buildings.
- 2.3 This report is based upon visual inspection only. No intrusive works have been carried out or advice sought from engineers or specialists on the condition of the fabric or materials of the building.
- 2.4 The visual inspection was carried out on site on Monday 25 November by Robert Owen BSc (Hons) FRICS, on a damp wet day. The site is currently being used for storage by Linden Homes, to store building materials for other projects around the wider development.
- 2.5 Photos were taken on the day of the inspection. These can be found within Appendix A of the report.

- 2.6 Many of the buildings were in a very poor state of repair, with tiles falling off the roof. Therefore, due to safety reasons, the majority of the buildings were surveyed from outside with limited access to inside. We have made the reasonable assumption that all the buildings will be of similar condition throughout.

3.0 GENERAL OBSERVATIONS

- 3.1 The site consists of two main buildings set around a square court yard, with two points of access. The buildings are predominately single storey with elements of double storey areas.
- 3.2 All the buildings are of a 'Sussex' barn type/appearance, made of red brick with shallow pitched roofs.
- 3.3 It would appear that the buildings have been derelict for many years. Sections of the roof to one of the buildings has been removed and is open to the elements.
- 3.4 The buildings generally appear to be in very poor condition, with very little maintenance carried out over recent years. Vegetation has started to grow within the buildings which is a strong indication of the length of dereliction.

4.0 SUBSTRUCTURE

- 4.1 The foundations were not visible during the inspection. However, no major movement cracks were visible within the walls of the building and this makes us believe the foundations are performing well.
- 4.2 The floors appear to be a concrete slab with no visible signs of cracking. The floors will need to be examined more clearly once clear and cleaned but appear to be in reasonable condition.

5.0 DRAINAGE

- 5.1 There appeared to be no signs of foul drainage to the buildings, with no visible manhole chambers in the courtyard. We would propose a full drainage survey is undertaken to establish the current drainage to the building, if any.
- 5.2 Due to the vegetation growth, it was hard to ascertain if the surface water from the roof dispersed directly onto the surface of the court yard or into a drainage system. We would propose a full drainage survey is undertaken to establish the current drainage system.

6.0 SUPERSTRUCTURE

- 6.1 The walls appear to be of solid brick construction, it is assumed with no cavity. However, some buildings would appear to be of more modern construction and these may be of cavity construction. For the majority of older buildings the brickwork is in poor condition. Areas of brickwork will need to be replaced and all the brickwork requires re-pointing. The more modern brickwork appears to be in acceptable condition.
- 6.2 The roofs are of timber frame construction with natural slate finish. The roofs are generally all in very poor condition, with many slipped tiles and sunken ridges. There is one building which has no roof tiles and is open to the elements. Due to the water ingress, we would assume the roof timbers are in poor condition with wet rot setting in. A full structural survey would have to be carried out on the roofs to ascertain if any of the structure can be salvaged. The natural slates appear to be in reasonable condition and could possibly be salvaged for reuse.

- 6.3 The existing windows & frames are of timber construction and are single glazed. Although the majority of the windows have been boarded up from outside, water ingress is visible and due to the water ingress, we would assume the windows are in poor condition with wet rot setting in. Many of the windows have broken panes of glass. Subject to a detailed inspection, we would assume the windows would be uneconomical to repair and therefore need replacing.
- 6.4 The existing external doors & frames are of timber construction. Although the majority of the doors have been boarded up from outside, water ingress is visible and due to the water ingress, we would assume the windows are in poor condition with wet rot setting in. Subject to a detailed inspection, we would assume the doors would be uneconomical to repair and therefore need replacing.
- 6.5 The one existing staircase found on inspection was of metal construction. The stairs appeared to be in reasonable condition. We would recommend a more detailed inspection prior to reuse.
- 6.6 Inspection of the upper floors was not undertaken due to safety concerns of the existing structure. However, temporary propping of the upper floors was found suggesting that the upper floors were not structurally sound when the building was previously in use. Due to the water ingress, we would assume the timber floor joists are in poor condition with wet rot setting in. A full structural survey would have to be carried out on the timbers to ascertain if any of the structure can be salvaged.

7.0 MECHANICAL & ELECTRICAL INSTALLATION

- 7.1 No mechanical or electrical installations were present on our site inspection. We therefore conclude that either all mechanical & electrical installations have been previously removed or that the buildings have never had any mechanical or electrical installations.

8.0 EXTERNAL WORKS

- 8.1 The existing courtyard appears to be made up of concrete slabs, with little or no drainage. Various vegetation is growing around the buildings, but is unclear to ascertain if these are meant to be located within the courtyard. The concrete slab appears to be in reasonable condition.

9.0 RISKS FACING THE BUILDING

- 9.1 There are a number of risks facing the building as it currently stands. In no particular order, these are the current risks:
- Roof collapse; resulting in the structure and slates being unsalvageable
 - Upper floor collapsing
 - Failure of brickwork; especially susceptible to frost damage
 - Damage from vegetation; trees or plants damaging the structure
 - Wet rot; as a result from the timbers being exposed to the elements

10.0 PROPOSED EMERGENCY REPAIRS

- 10.1 To help minimise the risks facing the building we propose the following emergency repairs to be carried out the buildings:
- Roof repairs or temporary roof; all slates to be reinstated or a temporary roof installed to prevent further water ingress. Est cost £25,000.
 - Clearing of vegetation; to prevent any further damage to the building. Est cost £5,000.
 - All external openings, ie external doors, to be closed. Est cost £2,500.
 - Brick repairs; on areas of bricks badly damaged. Est cost £10,000.

11.0 SUMMARY

- 11.1 Unfortunately, the buildings appear to be in very poor condition.
- 11.2 It is clear that the buildings have been left to deteriorate over a length of time with little or no works carried out on the buildings.
- 11.3 From the current condition of the buildings it would appear that there is little left that is salvageable, possibly the brick walls, some of the roof tiles and the concrete floors.
- 11.4 We would strongly recommend that a structural survey of the building is carried out as soon as possible, as the buildings may not be structurally sound and may be condemned.
- 11.5 We would recommend the emergency repairs are carried out to prevent any further rapid deterioration.

Prepared by: R. D. Owen BSc(Hons) FRICS

APPENDIX A

Site Photos



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11

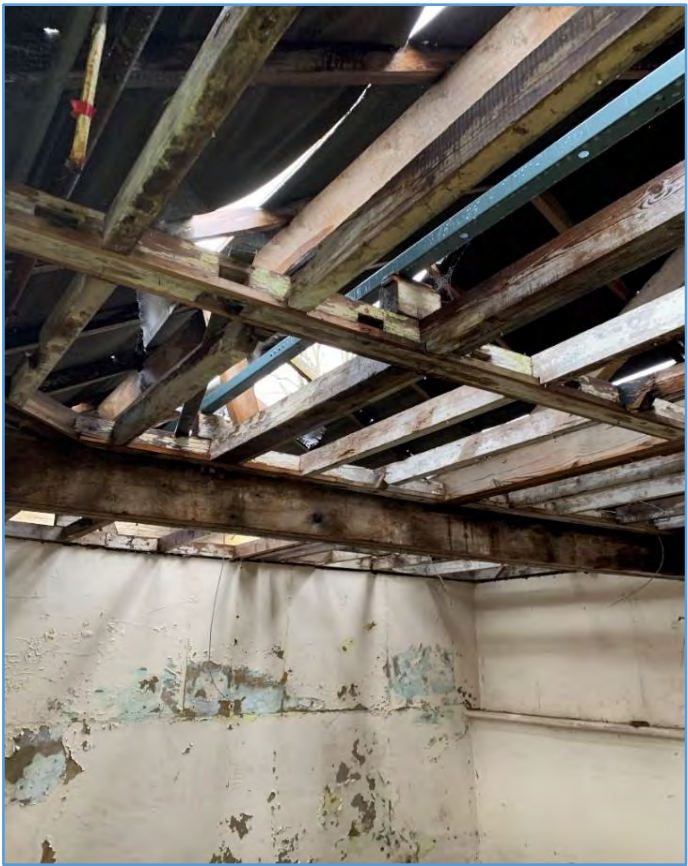


Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18