3.1 Aims and Objectives of the Functional Brief and Groundwork Study

This part of the report summarises the key stakeholders for a new arts precinct and discusses the formulation of a Functional Brief which describes how a range of different organisations, who have operated in separate locations, could operate in either one or two buildings through the use of targeted consolidation of functions and the co-location of space. This section also discusses and summarises the heritage context of the precinct which is based on a number of Conservation Management Plans and Heritage Reports which have recently been prepared by a range of specialists.

Appendix 1 – Analysis of Required Areas for Arts Organisations and Appendix 2 – Consolidated Arts Organisations Functional Brief have been used as a basis for this part of the report.

3.2 Key Stakeholders and Existing Facilities

This section is aimed at identifying the accommodation requirements for arts organisations. The following arts organisations are considered to be the key stakeholders relevant to this study:

Arts / Cultural / Commercial Organisations located on the precinct
- Megalo (additional area)
- Canberra Glassworks
- The Old Bus Depot Markets

Arts / Cultural Organisations currently located elsewhere throughout the ACT
- Canberra Contemporary Art Space
- Craft ACT
- CIT Fashion Incubator
- Screen ACT
- Artsound FM
- Photo Access
- Canberra Potters Society

In addition to the arts organisations, who are targeted in this report as the potential occupants of the Kingston Arts Precinct, there are a number of other stakeholders who have been consulted throughout the course of this project:

- artsACT
- Land Development Agency

Megalo

Megalo Print Studio + Gallery is one of Canberra’s key arts organisations. Megalo delivers printmaking classes to schools, universities/CIT and the general public. Megalo also runs an exhibition program, a residency program and has access for its member base year round.

Megalo currently operates out of the southern offices of the Former Transport Depot which has address to Wentworth Avenue.

Canberra Glassworks

Canberra Glassworks is Australia’s leading centre for contemporary glass art, craft and design. Canberra Glassworks purpose is:
- To enhance the careers of artists by providing state-of-the-art equipment, facilities, and high quality programs which support innovation, development, production alongside the exhibition and promotion of their work.
- To provide accessible opportunities for children and adults to view and learn about contemporary glass and connect with the heritage values and history of the Kingston Powerhouse.
- To provide a world-class tourist experience alongside Canberra’s significant national attractions and institutions.
• To build and promote Canberra Glassworks as a nationally and internationally recognised Australian centre for excellence in contemporary art, craft and design.
• To operate in a manner that is professional and financially responsible so that Canberra Glassworks endures.

Canberra Glassworks provides artists’ with state-of-the-art equipment; intensive workshops taught by leading glass artists’; studios and mentorship programs; and a unique context to explore, develop and realise new work. Canberra Glassworks also provides diverse opportunities for visitors to interact with and learn about glass making and the heritage of Canberra’s Kingston Powerhouse. Visitors can meet artists’, see glassmaking as it happens, view exhibitions, take tours and have a hands-on experience working with glass.

The Canberra Glassworks currently operates out of the Kingston Powerhouse and sub-licenses part of the ground floor level of the Kingston Powerhouse to the popular commercial food and beverage operator, Brodburger.

**The Old Bus Depot Markets**

Dimor Pty Ltd, which trades as the Old Bus Depot Markets, runs a Sunday, high quality urban market (including handmade products and food) which is relevant to local Canberrans as well as visitors to the ACT. The market operates Sundays year round and Saturdays in December before Christmas.

The Old Bus Depot Markets operates out of the Former Transport Depot and, including staff and stallholders. The Old Bus Depot Markets estimates that there are generally up to 10,000 – 12,000 people during most Sundays.

**Canberra Contemporary Art Space (CCAS)**

CCAS is one of a national network of contemporary arts organisations (CAOs) that provides a supportive environment in which contemporary artists’ can develop innovative multimedia practices and sustainable careers. Other CAOs galleries exist in NT, NSW, SA, VIC, TAS, WA and QLD. The CCAS program of exhibitions, performances, artists’ talks, public programs and publications aims to provide opportunities for artists’ in the ACT to exhibit their work within the competitive context of current national and international art practice. Annually, CCAS presents over 40 contemporary art projects in the ACT including exhibitions, performances and seminars.

Canberra Contemporary Art Space currently operates out of the Gorman House Arts Centre and a small gallery space in Manuka.

**Craft ACT**

Craft ACT: Craft and Design Centre is the peak organisation for craft and design in Canberra. The purpose of Craft ACT is to represent, promote and foster development of contemporary craft and design in Australia and in particular in the Australian Capital Territory (ACT); to encourage excellence in professional craft and design practice; to raise the profile of Australian craft and design; to raise awareness about contemporary craft and design practice; and to work collaboratively with other organisations and stakeholders, in Australia and overseas, to promote Australian craft and design.

Craft ACT is a membership based organisation and it manages a year round exhibition program (including in-coming and outgoing touring exhibitions), membership services, a diverse range of public programs and one-off projects.

Craft ACT works closely with the tertiary, business and cultural sectors and is acknowledged for its high level of management skills in the delivery of its artistic programs and its capacity to collaborate with and embrace other organisations and individuals.

Craft ACT currently operates out of the North Building on London Circuit. Civic.

**CIT Fashion Incubator**

The Canberra Institute of Technology (CIT) College of Technology and Design has a vision of being the leading provider of education in Australia and its mission is to change lives through education.
CIT recognises the importance of being involved in the Kingston Arts Precinct which will result in collaboration and innovation through the CIT graduates networking with other creative sector professionals/businesses.

CIT currently have approximately 140 graduates each year in the following disciplines:

- Fashion Design.
- Graphic Design.
- Interior Design.
- Photography.
- Media.
- Music.
- Creative Product Development.

The bridge between education and business needs a closer link and having an incubator type space for fashion has been a long term ambition for CIT. Fashion in the ACT is maturing with designers no longer leaving the city for the bright lights of Paris, Milan, NYC, Sydney or Melbourne. FASHFEST has demonstrated that the city is of age, by running a four night fashion parade. Fashion graduates still have difficulty launching their labels without support; therefore there is now a need for an incubator/workshop facility which has close link with professional artist workshops and studios.

**Screen ACT**

The ACT Screen Industry Association (ACTSIA) delivers the Screen ACT initiative in partnership with the ACT Government. Screen ACT is the office of film, TV and digital media. Screen ACT provides development services, funding and its work is based around advice, support and training.

ACTSIA currently operates out of the Canberra Technology Park in Watson.

**ArtSound FM**

ArtSound FM 92.7 & 90.3 (Tuggeranong) is Canberra's own music and arts radio station. ArtSound FM broadcasts to the Canberra and Queanbeyan regions 24 hours a day, 12 months of the year.

ArtSound FM is an integral part of Canberra's cultural community with its broad coverage of literature, theatre, film, spoken word, art exhibitions and local concerts. Supporting local music and the arts is part of ArtSound FM's commitment to develop and foster Canberra's unique cultural identity. ArtSound FM is a volunteer-powered radio station, run by volunteers of all ages and backgrounds.

Artsound FM currently operates out of the Manuka Arts Centre.

**Photo Access**

Photo Access is a member-based visual arts organisation that presents an ongoing program of exhibitions, courses, talks, publications and special projects (including community digital-storytelling workshops and artist residencies). Photo Access's purpose is to enrich the arts and provide creative opportunities to challenge and inspire the ACT community. Photo Access aims to be the principal destination for people to see and appreciate, learn about, make and show contemporary photo-based art.

Photo Access has one exhibition space, the Huw Davies Gallery, which is the only gallery in the ACT exclusively dedicated to contemporary photo-based arts. The gallery is divided into three spaces and is a place where people can see exhibitions of new work and work from the existing Photo Access collection. Exhibitions change every three to four weeks. Photo Access has a particular interest in showing work relating to the ACT and region.

The Photo Access darkroom is the only publicly accessible photographic black & white darkroom in the ACT region, and is integral to the services provided by Photo Access to the community. The darkroom is a platform for people to create and learn through traditional black-and-white photographic processes.
Photo Access currently operates out of the Manuka Arts Centre.

**Canberra Potters’ Society / Watson Arts Centre**

The Canberra Potters’ Society/Watson Arts Centre (CPS/WAC) provides a dynamic hub for ceramic arts practice in the ACT. The CPS/WAC has almost 300 members many of whom use the workshops, studios and kiln facilities. CPS/WAC has over 900 class enrolments per annum catering to beginners and professional practising ceramists. WAC oversees the tenancy of the 5 purpose built Studios and 1 artist in residence (1 bedroom self-contained) unit. CPS also operates the ‘Artist in Residence’ program and operates the Gallery space which hosts a mix of community and professional exhibitions throughout the year.

CPS has an onsite shop selling selected members work. The onsite shop is run by the members and operates 4 days a week Thursday-Sunday and during exhibition periods.

The Canberra Potters’ Society currently operates out of the Watson Arts Centre.

**3.3 Background**

In March 2011, a team headed by Susan Conroy, in association with Susan Davis, Sue Kyte, Eric Martin, David Moyle and Claire Middleton prepared the *Kingston Arts Precinct Strategy* report for artsACT that was to help inform the future development of the precinct and included exploring complementary arts and cultural activities on the site. The report provided the following direction and guidance on:

- Providing a vision for the Kingston Arts Precinct by identifying opportunities to expand and enhance creative arts activity at the Kingston Foreshore.
- Identifying future high-level needs required to make the precinct a viable arts precinct.
- Informing possible future uses for the Former Transport Depot.
- Identifying potential need for new purpose built facilities.
- Providing a staged approach to the development of a range of uses that would complement the existing activities occurring on site.

Much of the learnings from the March 2011 Kingston Arts Precinct Strategy have been used to inform the work presented in this report.

**3.4 Summary of Heritage Significance**

**Items of heritage significance**

Kingston Section 49 includes a number of culturally significant buildings, some associated industrial archaeological and engineering elements of interest and soft landscape areas which are included on the ACT Heritage Register.

Elements listed on the ACT Heritage Register include:

- The Kingston Power Historic precinct comprising the Kingston Power House and Fitters’ Workshop.
- Sections of the original rail embankment.
- Landscape elements associated with the early 1920s planting of the area.
- The Former Transport Depot.

The precinct also includes an operational electricity substation, areas of open space mostly utilised for open car-parking which are not included on the ACT Heritage Register.

The Power Station, designed under the direction of John Smith Murdoch, was the first permanent building erected in Canberra pursuant to the decision to construct the city as the Australian national capital. The building has now been successfully adapted for use as the Canberra Glassworks. Although its location was not part of the Griffins’ proposal for the city, its location was based on access to water and the existing rail head at Queanbeyan to enable the transport...
and delivery of coal. The rail lines also extended to the provisional Parliament House during its construction phase and, via a smaller line to the brickworks at Yarralumla.

The former Transport Depot closed in 1992 but has been successfully reused since 1998, one day per week, as the Old Bus Depot Markets. The Fitters’ Workshop remains vacant but is used periodically for displays, festivals and events, including as a venue for the annual Canberra International Music Festival. An application for demolition has been recently approved for the former Switch Room (known as The Chapel).

Status of Recent Documentation

The most recent report on the heritage significance of the Kingston Arts Precinct was “Kingston Section 49: Heritage Strategy” by Lovell Chen dated September 2013 for the Land Development Agency. This document provides a comprehensive overview analysis and assessment of heritage significance under the following six headings:

- Background and brief
- Document review
- Summary history
- Components of the study area
- Assessment of Significance
- Heritage Strategy

The document was prepared to inform Master Planning of the precinct as an arts precinct. The document follows a number of heritage studies for the individual buildings that were undertaken by others. These earlier studies address particular issues related to condition, setting and curtilage, however the Lovell Chen work has endeavoured to provide
the analysis across the whole precinct and to provide a “holistic overview of the former Kingston industrial/government services area”. A key outcome of the document is to provide a “suite of conservation policies and development guidelines that have regard for the cultural significance of the area”. These are discussed below.

Earlier heritage reports addressing the heritage significance of the principal heritage buildings include:

- Former Transport Depot, Conservation management Plan, 2011, Power House, Philip Leeson Architects Pty Ltd.
- Heritage Significance of Section 49 Kingston.

The Lovell Chen heritage strategy document sets out an assessment of significance of the whole area, described as “the former industrial/government services area at Kingston Section 49”. The assessment has a holistic examination to the heritage value of the area rather than any comprehensive assessment of the value associated with the individual buildings. In saying that, it provides a summary statement of the key heritage significance of extant buildings:

“Buildings at Kingston Section 49 that demonstrate a high degree of creative achievement are the Power House and Fitters’ Workshop, and the Administrative Building at the Transport Depot. The portal frame at the Transport Depot is of technical significance.”

The site has strong associations with the establishment of Canberra as the national capital. The key values noted for the whole of the site relate to the former uses of the industrial land as evidence of a distinctive way of life, function, process and tradition rather than any reasons relating to design and aesthetics.

Heritage Strategy

Key elements of the precinct that should be retained, as recommended by Lovell Chen, include:

- The Kingston Power House (Canberra Glassworks).
- The Fitters’ Workshop.
- The rail sidings to the north-east and south-east of the Power House, including the rail embankment to the north-east of the Kingston Power House and the section of railway platform to the south-west of the Fitters’ Workshop, refer Figure 1 and Figure 2.
• The remnants of the 1920s windbreak to Wentworth Avenue, comprising Monterey Pines (pinus radiata) and White brittle gum (eucalyptus mannifera). This excludes the poplar pines along Wentworth Avenue.
• The upper half of the Transport Depot, including the fully welded rigid portal frame (1940).
• The base of the 1948 railway track.

Significance of Heritage Context to Existing and Future Tenants

The project team was interested to understand what significance / value the heritage context (the Powerhouse, the steel rafters in the Former Transport Depot and the Fitters’ Workshop) of Section 49 had to the proposed arts organisations. In particular there was interest to understand what it is about the buildings that makes them significant and how they contribute to the character of the precinct. During the consultation process, interviewees were asked to provide opinions on the heritage context.

Generally there were positive values and characteristics identified with regard to the heritage listed items. The Powerhouse and the Fitters’ Workshops were valued as some of the oldest industrial buildings in Canberra. The buildings are recognised as having been places of significant employment for the emerging Australian capital, of being an enduring reminder of the city’s early developments and in particular helping to define the character of the precinct.

It was noted that the buildings are landmark buildings in their own right, are highly visible and have provided a sense of scale and durability over time. “They provide a grounding for the precinct, are visually appealing, and were purposeful buildings for Kingston and Canberra.”

There was however an alternate view that as a new city, Canberrans struggle with the sense of identity and look for symbols that provide a sense of longevity and that this is a key aspect of the value of the buildings to the community at large.

While the old buildings may contribute to the aesthetic, some felt that there is a clear need for new life and energy and a new legacy to be developed for the buildings and the precinct. Ironically, and in contrast to the Navin Officer Conservation Management Plan which stated that the Fitters’ Workshop had a lower social value than other buildings on the site, the interviewees commented that the Fitters’ Workshop was described as being the most appealing building being “pretty inside and out”.

With regard to the Former Transport Depot it was noted that the multiple entry points into this building would facilitate a diversity of uses and is strongly identified with the Old Bus Depot Markets.

Benefits of the heritage items included that:

• they provide a sense of history and exemplifies early Canberra,
• the buildings convey a sense of purpose, strength and grounding for the precinct,
• they are purposeful, inspiring buildings,
• help to build stories of place,
• provide the background on which to tell stories about the supply of electricity and early government services such as public transport, ambulance as well as the early development of Canberra,
• can inform future programming comparing old and new technologies,
• the re-purposing of old buildings,
• providing an industrial feel associated with making and production.

3.5 The Functional Brief

Susan Conroy conducted one-on-one interviews with the various arts organisation in order to document the demand for additional space and the type of space that was required by each organisation, refer Appendix 3 – Consultation Report.
Individual Functional Briefs

Following on from this, individual Functional Briefs were prepared and these were primarily concerned with documenting the ideal or requested amount of space that had been ascertained in the one on one interviews. The individual Functional Briefs also began to classify different ‘types’ of spaces as a method of grouping spaces to identify efficiencies and typologies.

The individual Functional Briefs were arranged and colour coded by ‘type’ of space. The types of spaces that were identified were as follows:

- **Office and administrative space**
  These spaces are general office space and contain workspaces, administrative and filing space, small meeting rooms, and IT spaces, printing, scanning, and photocopying facilities.

- **Designated user space**
  These spaces consist of workshops and studios for use by professional artists’. Also including are training spaces which are similar to workshops and studios, but provide flexible space for students and members to use for a variety of different activities.

- **Public interface space**
  These spaces include spaces that are used by the general public and include primarily gallery and exhibition spaces, front of house spaces and retail spaces.

- **Meeting space**
  A range of meeting, conference and multi-use space was identified. These spaces range in various sizes and could be used on a hireable basis to other community/private groups.

- **Service and storage space**
  These spaces include sanitary facilities, kitchens, building servicing, waste, loading docks etc.

- **Residential use**
  Many organisations regularly host visiting artists’, sometimes for several months at a time. These artists’ will generally work in the workshops and studios, and may also run master classes in the training rooms. They (and their families) require accommodation.

A Consolidated Functional Brief

Refer Appendix 1 – Analysis of Required Areas for Arts Organisations
Refer Appendix 2 – Consolidated Arts Organisations Functional Brief

A review of each individual brief reveals an overlay or double up of much of the spatial requirements such as kitchens, loading docks and storage spaces. There was also a desire by the project team to ensure that the arts organisations would be subject to a high level of pedestrian and public interface. This desire was also reinforced through the advice by Susan Conroy; arts organisations should ideally be clustered together to help create the type of synergies that currently exist between Megalo and the Canberra Glassworks which is a result of their close proximity.

The need to contain arts organisations in close proximity with one another led the project team to consider a level of co-location and consolidation of uses where the exposure and public activity of one organisation could be a benefit for all organisations. It should be noted that the proposal for co-location and consolidation of uses is also consistent with the arts hub policy objective. There is evidence that locating organisations in close proximity (such as Megalo and the Glassworks); positive working synergies can be formed and that these synergies not only benefit the arts organisations but also the broader ACT community in terms of increased patronage and exposure to local art. It was also important to ensure that each organisation could retain its own level of autonomy and identity.

The information derived from the individual Functional Briefs was subject to an analysis exercise where the information was broken into separate components and cross referenced against the information provided in the one on one
interviews and requirements of the National Construction Code Series (NCC). This was used to help justify the requested areas.

Refer Appendix 1 – Analysis of Required Areas for Arts Organisations

The following analysis work was prepared:

1. Documenting the amount of space identified in the individual Functional Briefs by ‘type of space,’ refer table 2.1.

   This gave total areas for the different types of spaces i.e. office, public interface, storage etc. This exercise helped identify where there was an oversupply of space, for example, this table documented 151sqm of kitchen to serve only 9 different and relatively modest organisations. This documents a total requested area of 6,504sqm.

2. Analysing the requested amount of space in relation to the number of patrons each space was required to serve, refer tables 2.2 and 2.3.

   The first table used the areas given in the first exercise and documented the number of patrons for that particular size of space based on the NCC requirements (NCC (D1.13)). This indicated that at peak demand, with all organisations operating at full capacity, that the maximum number of patrons and staff would be 939.

   The second table then documented the amount of patrons and staff for a particular size of space based on the information from the one-on-one interviews. This indicated that at peak demand, with all organisations operating at full capacity, that the maximum number of patrons and staff would be 878.

   This exercise informed the project team that a total area of 6,504sqm would accommodate 939 people at peak capacity, and that it was not too much different from the real number of 878, therefore indicating that the figure of 6,504sqm of un-co-located space and an average number of patrons and staff of 909 people is realistic.

3. Proposing co-location strategies to find efficiencies in accommodating arts organisations together and reduce the overall area of 6,504sqm to a lesser figure, refer table 3.1.

   This exercise looked individually at each type of space and proposed a co-location strategy for each space. Studio, Workshop Spaces and Training Spaces were considered to be bespoke spaces, specifically designed for the purpose of making and learning art and these spaces were therefore not co-located and their areas were not revised. However, the project team proposed shared office spaces and were therefore able to reduce the overall area of office space. Kitchens, storage and meeting rooms were considered spaces that could be shared and therefore could have reduced overall areas.

   The result of this exercise meant that the overall area of 6,504sqm could be reduced to 6,174sqm.

4. Using the co-located total area to calculate building servicing areas, waste areas and sanitary facilities, refer tables 3.2 – 3.7.

   The 6,174sqm figure was then assessed against the NCC to determine the amount of waste that would be generated, and therefore how much space was needed for a waste room. The NCC generation rates were also used to determine the quantity of sanitary facilities required, and how much space for sanitary facilities were needed. In addition to this, a loading and deliveries co-location strategy was proposed.

The outcome of this analysis concluded that by providing a co-located space of 6,174sqm, the total space required, including servicing, circulation etc. would be 7,571sqm and that a building of this size would generate 152 parking spaces for both patrons and staff, refer tables 4.1 and 4.2.
3.6 Area Required For Arts Activities  
Refer Appendix 2 – Consolidated Arts Organisations Functional Brief

The Consolidated Functional Brief is structured in the same way as the individual Functional Briefs, arranging spaces by type and detailing the break-up of the 7,571sqm or space and recommends the following spaces:

<table>
<thead>
<tr>
<th>Type</th>
<th>Area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office / Administration Space</td>
<td>468sqm</td>
</tr>
<tr>
<td>Studio / Workshop Space</td>
<td>1,972sqm</td>
</tr>
<tr>
<td>Public Interface Space and Retail</td>
<td>2,021sqm</td>
</tr>
<tr>
<td>Training Space</td>
<td>334sqm</td>
</tr>
<tr>
<td>Lecture / Meeting Space</td>
<td>320sqm</td>
</tr>
<tr>
<td>Storage / Service / Amenities</td>
<td>1,119sqm</td>
</tr>
<tr>
<td>Residential Use</td>
<td>650sqm</td>
</tr>
<tr>
<td>Circulation</td>
<td>687sqm</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>7,571sqm</strong></td>
</tr>
</tbody>
</table>

The majority of these spaces would be located in the one building, but there would be a number of spaces that would be located in separate buildings.

For example, Canberra Glassworks currently operate in the Kingston Powerhouse and it is proposed in this study that the Glassworks would remain in the Kingston Powerhouse. Additionally, the project team believed it would be important to ensure that the residential uses (artists’ accommodation) are not located in the same building as workshop space to ensure suitable acoustic separation and maximum amenity and flexibility of residential use.

Spaces that have been considered to be separate from the ‘Arts Building’ are shown in italics. This results in the following break-up of space:

<table>
<thead>
<tr>
<th>Total GFA required for Arts Uses</th>
<th>7,571sqm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assumed GFA in a single ‘Arts Use Building’</td>
<td>5,284sqm*</td>
</tr>
<tr>
<td>Arts uses located in other buildings throughout the precinct</td>
<td>2,287sqm*</td>
</tr>
</tbody>
</table>

*These figures act as a guide only and can be refined during the detailed design phase of work.

Testing the Functional Brief

A meeting of the key visual arts organisations was held on Thursday 28th August, 2014, to present the draft Functional Brief for the precinct as a whole and for individual organisations in particular. Overall, organisations expressed satisfaction with the draft functional brief presented at the meeting. Each organisation undertook to review the draft functional brief and update/amend their spatial requirements within two weeks of the meeting. While there was some concern about the potential to lose identity of individual organisations, overall there was support for the approach taken by the project team in allocating spaces and activities across the precinct.

Following the presentation to the arts organisations, the Consolidated Functional Brief and the respective Individual Functional Briefs were provided to the various arts organisations for review and comment. The relevant comments were addressed and included into the consolidated functional brief, included in this report.
In addition, artsACT held a range of other meetings and reviews of the consolidated and individual functional briefs with the identified non-visual arts groups to ensure their specific comments were documented and included as necessary.

3.7 Recommendations and Findings of the Functional Brief and Ground Work Study

Based on the initial consultation work and analysis work that make up the Preliminary Study, the following recommendations can be made:

3a. Arts Organisations: There are a number of Arts Organisations in the ACT that require additional or updated space to provide for more arts activity. There is evidence that locating organisations in close proximity (such as Megalo and the Glassworks); positive working synergies can be formed and that these synergies not only benefit the arts organisations but also the broader ACT community in terms of increased patronage and exposure to local art.

3b. Location: There are a number of heritage elements that exist on the site, and a number of elements should remain, including the lines of the existing rail line embankments.

3c. Brief: A total space, that takes into account co-location opportunities and consolidation, of about 7,571 sqm should be included in the overall development of Section 49 Kingston, as designated for arts uses. This space includes a broad range of different types of spaces including:

- Shared and individual office and administrative space
- Studio and workshop industrial type space for the making of art.
- Gallery, exhibition and retail space for the public exposure and sale of art and art products.
- Educational type training space that could be a combination of industrial and lecture spaces.
- Conference and meeting spaces that are used by the arts organisations, but could also be rented or used by other community groups / private organisations.
- Service and storage space.
- A range of different temporary accommodation for visiting artists'.

3d. Parking: A floor area of 7,571 sqm is allocated for 'Arts Uses'. Arts Uses are considered to be cultural facilities and would therefore be categorised as COMMUNITY USE under the Parking and Vehicular Access General Code. For a CZ5 zone, such as Section 49 Kingston, the arts uses as identified in the Functional Brief generates 152 car spaces which is in addition to the existing patron and employee parking generation that currently exists on the precinct. Some arts organisations have specific requirement for separate secure parking (such as Art Sound which has a mobile studio). Provision, such as basement garaging, should be accommodated.