

# Dublin City

## Cultural Infrastructure Study

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# 01

# Introduction

## 1.1 Cultural Infrastructure Study

Dublin City Council appointed Turley in association with OBFA Architects to prepare this Cultural Infrastructure Study for Dublin City.

Dublin is recognised as a global capital for arts and culture. Our theatres, music venues, museums and galleries are renowned across the world. Our cultural and creative industries are also essential to Dublin's economic and social success.

Critical to Dublin's continued success are the very buildings, spaces and places where it happens – its cultural infrastructure.

Cultural infrastructure is an important asset to the city and also includes local arts and community centres, libraries and performance spaces but also creative workspaces, street art installations and night-time venues, all playing an important role in bringing our communities together and bolstering the City's unique identity for visitors to experience.

In recent years, the importance of cultural infrastructure has become more evident highlighting the need to protect and grow our cultural facilities. Good cultural infrastructure will help Dublin to become a better place to live, work and visit and allow the City to be competitive on a global stage.

## 1.2 Purpose of the Study

The purpose of this Cultural Infrastructure Study is to advise on what city wide strategic measures and policy provisions will be required to ensure that the vitality and viability of Dublin City's cultural offer is maintained, appropriately enhanced and developed over the life span of upcoming Dublin City Development Plan period from 2022 – 2028.

This study sets out why cultural infrastructure is important to Dublin, how it is at risk and what can be done to overcome barriers/threats to cultural growth. In summary this study:

- Provides an overview of the existing mix and profile of cultural infrastructure in the City;
- Reviews the City's performance in relation to comparable international cities;
- Summarises the findings of engagement with key stakeholders in the City to gather their views of the culture sector and their perception of infrastructure deficit and future needs;
- Advises on the likely future cultural demand/trends and how they will affect the cultural offer in the City;
- Demonstrates how Dublin City can respond to the unique requirements of developing cultural buildings and resources by showing how future users, community organisations and cultural practitioners can be part of planning applications by Property Developers;
- Advises on how the night-time cultural economy can be appropriately developed and promoted whilst ensuring that the City Centre maintains and enhances a range of different land uses; and
- Advises on policy changes/improvements that we consider to be required to enhance the status and performance of the City and how to overcome barriers/ threats to cultural growth.



## 1.3 Methodology

We outline the Methodology for the project below, with a focus on tasks and deliverables. Key to the success of the project is a rigorous and integrated approach including Client and stakeholder engagement. Working collaboratively, the Design Team has placed enormous importance on effective communication and co-ordination with all parties involved throughout the project.

### 1.3.1 Inception

All Research Team Members attended a kick-off workshop/ inception meeting with the Client. The initial workshop focused on learning and discovery and allowed for the introduction of the Client and Research Team Members. The meeting also addressed key project issues including: project objectives, Project Execution Plan and Programme, Risk Register, stakeholder and public engagement and collaboration tools.

### 1.3.2 Research and Analysis

The Research Team undertook qualitative and quantitative research and analysis to understand the site and its context including field and desk studies. This approach produced an understanding of the project issues based on a multitude of contextual factors ensuring the delivery of holistic, accurate and realistic proposals and recommendations. Work included desktop review of relevant information including a planning appraisal to provide a legislative and policy context for the preparation of the study and other relevant literature.

### 1.3.3 Audit

Turley and OBFA undertook an audit of the existing mix and profile of the city's cultural infrastructure (including Artists' Studios Workspaces, Rehearsal Workspaces, Performance Venues, and Community Centres providing cultural programmes) using current secondary reports from Dublin City Council, The Arts Council of Ireland, public galleries, Libraries, and other relevant sources. The audit was augmented by and verified against Dublin Cultural Company Mapping data, and Culture Near You data sets.

### 1.3.4 Benchmarking

Turley and OBFA carried out an analysis of the City's performance with comparable international cities. The Study includes a comparison of Dublin with Manchester, Bristol and Copenhagen to benchmark Dublin's infrastructure against three peer cities with comparable populations and demographic. In addition the Study benchmarks the cities progress towards embedding cultural alongside social, economic and sustainability measures by using best practice tools including "Culture 21" actions as adopted by United Cities and Local Governments.

### 1.3.5 Stakeholder Engagement

The Research Team engaged with key stakeholders in the city to build on Turley's Baseline Survey of Artists Workplaces, undertaken in June 2020 as part of the 2020 URDF Creative Project, which provides an unparalleled insight into the views of the culture sector and their perception of infrastructure deficit and future needs.

### 1.3.6 Future Trends and Challenges

Further to stakeholder engagement, Turley and OBFA prepared an analysis of future cultural demand, trends and impacts on the cultural offer in the city. This considers three key elements including:

- 1) Demand Analysis informed by creative practitioners,
- 2) a PESTEL Analysis informed by the wider population and
- 3) an exemplar review of case studies and best practice examples that have responded positively to the challenges surrounding the decline of traditional retail led urban development, the displacement of cultural tenants following gentrification of leisure / entertainment and visitor focused re-development.

### 1.3.7 Delivery and Recommendations

The Research Team developed a number of recommendations relating to:

- The role of citizens/ artists and cultural providers in planning policy making;
- The technical needs of artists, and requirements for culture spaces and places in planning process;
- How to protect and encourage cultural uses in the city;
- Ensuring policy and developer contributions meet specific cultural needs; and
- The importance of Cultural infrastructure to the night time economy and City centre regeneration.

## 1.4 Structure of the Report

The remainder of this report is structured as follows:

**Chapter 2 – Cultural Infrastructure** provides a definition of what Cultural Infrastructure means with respect to this Study, sets out why it is important to the City, and sets out the relevant policy context.

**Chapter 3 – Understanding** sets out best practice, benchmarking and summarises the findings of stakeholder engagement with arts/cultural sector groups, developers and Dublin City Council representatives.

**Chapter 4 – Assessment** audits the Infrastructure across the sector, provides workspace needs analysis, and sets out case studies outlining good practice in Dublin City and the development of a toolkit for future development of cultural infrastructure in the city.

**Chapter 5 – Insight** outlines likely future trends and the potential challenges and opportunities that arise in relation to cultural infrastructure.

**Chapter 6 – Delivering** provides a set of recommendations under three themes, Culture and Placemaking, People Centre Approach and Implementing Change, to improve the viability of Dublin’s cultural infrastructure over the life span of upcoming Dublin City Development Plan period from 2022 – 2028.

**Concluding Refrain** – provides a reflections on the study and the opportunities for implementation and monitoring arising from the Development Plan.

# 02 Cultural Infrastructure

## 2.1 What is Cultural Infrastructure?

'Cultural Infrastructure' is a relatively new term and is discussed and defined in different terms by different stakeholders.

Culture 2025 states:

*"Culture is fundamental to human experience and to our nature as a species. It is abiding and ever-changing, universal and particular. For that reason there are many definitions of culture. In its broadest sense culture describes everything we do as a society and how we behave."*

Culture 2025 includes a wide ranging definition of culture It includes all of the following fields:

- The arts, as defined in the Arts Act 2003, meaning 'any creative or interpretive expression (whether traditional or contemporary) in whatever form, and including, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture and including any medium when used for those purposes.
- The creative industries, which can be defined as industries and occupations which focus on creativity as a means to deliver commercial success, export growth and resilient employment for Ireland including:
  - advertising and marketing
  - architecture
  - crafts
  - design\*
  - fashion
  - film, TV, video, radio and photography
  - IT, software and computer services
  - publishing
  - museums, galleries and libraries
  - music, performing and visual arts.

\* Areas of design include: exhibition / performance / games / graphic / industrial / interior / landscape / product / textiles

- Cultural heritage, including:
  - Heritage as considered in the Heritage Act 1995 and the National Heritage Plan 2002
  - Museums, archives and public cultural institutions
  - Library services and integrated cultural services delivered by local authorities
  - Built and natural heritage, including architecture, archaeology, biodiversity and landscapes
  - Intangible (or 'living') cultural heritage, including the Irish language, sport, customs and traditions
  - Cultural diversity and languages which have become part of Irish life in more recent years



Izumi Kimura & Cora Venus Lunny performing at IMC's Jazz Connective 2019 at Project Arts Centre. Photo by John Cronin

Culture is defined by UNESCO as

*“A set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature but lifestyles, ways of living together, value systems, traditions and beliefs.”*

For the purposes of this Study, ‘Cultural Infrastructure’ relates to the buildings, structures, places and spaces where culture is either:

Consumed: Places where culture is experienced, participated in, showcased, exhibited or sold e.g. museums, galleries, theatres, cinemas, libraries, music venues and historical cultural sites;

or

Produced: Places of creative production where creative work is made by artists, performers, makers or manufacturers e.g. creative workspaces, performing arts rehearsal spaces, music recording studios etc.

The range of cultural infrastructure in Dublin is diverse and has been defined further within this study as:

“Hard” Cultural Infrastructure comprising generally buildings and ‘built’ infrastructure such as artists’ studios, galleries, theatres, performance venues, libraries, etc.;

or

“Soft” infrastructure for culture encompasses the public funding, resourcing, governance, culture, and the training and development of staffing infrastructure in which to provide culture.

This study with its focus on built and spatial development does not include an analysis of “Soft” infrastructure but it is important to acknowledge the relationship between the provision of “Soft” infrastructure and the successful development of “Hard” cultural infrastructure.

Hard infrastructure also includes “spatial” infrastructure such as parks and open spaces, public realm, architecture, street art installations, outdoor performance venues, informal, temporary or passive infrastructure, etc. Spatial cultural infrastructure is broad in scope and not as easily defined as built cultural infrastructure.

However, spatial infrastructure plays a significant role in giving Dublin its character and authenticity. In that regard, it is important that cultural infrastructure is not considered in isolation but alongside a myriad of other disciplines and issues, including, but not limited to: heritage; landscape; regeneration; and economic development.

This study primarily focuses on hard “built” cultural infrastructure, especially for the purposes of the audit of existing infrastructure. However, it does consider “spatial” cultural infrastructure more generally and in relation to policy recommendations and benchmarking against best practice.

As the Covid-19 pandemic has changed the way people engage in culture outdoors, it would be advisable for a separate study to undertaken post-2021 to assess cultural engagement and infrastructure in public outdoors spaces across the city. However, the focus of this study principally address hard “built” cultural infrastructure across the city

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## 2.2 Why is Cultural Infrastructure important?

The provision of cultural infrastructure in our city provides an array of benefits which are vital to its prosperity. They provide premises and places for business and employment, visitor destinations for tourism and places where people can experience culture. To keep up with this we need to retain and develop enough cultural infrastructure to support it.

Local Cultural Infrastructure is important for communities and creating places that people want to live. Greater social integration involves creating an environment where more people can make new connections, break down the barriers of social class and economic inequality and bring those of different ages and backgrounds together in shared experiences to enable communities to flourish.

This is why Dublin's definition of Cultural Infrastructure must reflect the variety of premises and places which reflect the interests and needs of our population. Venues like libraries, theatres, arts centres alongside spaces like parks, squares and streets, enable people to experience and participate in culture on their doorstep.

Cultural infrastructure is important to the City in a number of ways:

### 2.2.1 Supporting Local Culture, Arts and Identity

The identity of neighbourhoods is becoming more and more important, whether as a place to live, work or visit. Although cultural infrastructure may not be a dominant use of neighbourhoods it is one that makes a significant impact in terms of identity.

Venues like libraries, theatres and arts centres as well as structures like skate parks, allow people to experience and join in culture on their doorstep.

Venues often play several roles beyond what might be understood as typically 'cultural'. This includes enabling people to meet and socialise increasing wellbeing and reducing isolation and offering opportunities for skills and training.

The public realm (parks, streets and squares) can play a role in enabling cultural activity, as venues for people to meet and take part in everyday and organised cultural activities.

### 2.2.2 Supporting Jobs and Business

Dublin needs to retain and grow cultural infrastructure so it can reap the full economic and employment benefits of the activities they support. Dublin needs to support the best creative talent, like photographers, digital artists, potters, visual artists and performance artists.

A diverse and creative workforce is our biggest asset, but people need places to work and these are in under-supply. Cultural places and spaces also support a vast supply chain outside the creative industries by sourcing goods, skills and services from other sectors.

### 2.2.3 Supporting Dublin as a Destination

Dublin's status as a world destination depends on maintaining a range of high quality cultural infrastructure. International competition is strong, with world cities finding different ways to attract overseas visitors.

Dublin needs to protect its world class heritage and create the conditions to allow new cultural infrastructure to flourish. Expenditure by tourists visiting Ireland (excluding receipts paid to Irish carriers by foreign visitors) was estimated to be worth €5.6 billion in 2018<sup>1</sup>.

Maintaining a variety of cultural infrastructure is vital. For while many tourists want to experience the Guinness Storehouse, others seek out 'individual' experiences like visiting a music venue or taking a street art tour.

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<sup>1</sup> Failte Ireland, Key Tourism Facts as available online (October 2021) here: [https://www.failteireland.ie/FailteIreland/media/WebsiteStructure/Documents/3\\_Research\\_Insights/Key-Tourism-Facts-2018.pdf?ext=.pdf](https://www.failteireland.ie/FailteIreland/media/WebsiteStructure/Documents/3_Research_Insights/Key-Tourism-Facts-2018.pdf?ext=.pdf)

## Case Study - Supporting Local Culture, Arts and Identity: Axis Ballymun, Dublin 11

Axis is an arts centre and a resource for the community and the city. The centre consists of a Theatre, Dance Studio, Art Room, Gallery, Music Studio, Music Rehearsal Rooms & the community resource centre consists of a Café, Creche, Conference Centre & a number of Community Development Organisations.

*"We're different from other arts centres: we're also a community centre; we have a creche, a cafe. We're really a town within a town, and we are hugely important to the cultural life of the community."*

Mark O'Brien, Director. (Olivia Kelly) Irish Times 23/7/2016.



## Case Study - Supporting Jobs and Business: Windmill Lane Recording Studios

Windmill Lane Recording Studios (earlier Windmill Lane Studios) is a recording studio in Dublin, Ireland. It was originally opened in 1978 at 22 Windmill Lane, and it subsequently relocated to its current location in a three-storey building at 20 Ringsend Road, Dublin 4, where it still operates as one of Ireland's largest recording studios. With a client list that includes a who's-who of global superstars and up-and-coming Irish acts, our studio facilities are second to none. The iconic building hosts a full service, multi-room, recording, mixing & mastering facility in the centre of Dublin.

As well as providing infrastructure for professional artists, Windmill Lane provides tours to the public presenting visitors with an unprecedented opportunity to understand the creation and production of some of the most iconic albums and songs of the past 40 years.



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## Case Study - Supporting Dublin as a Destination: 14 Henrietta Street, Dublin 1

14 Henrietta Street is a social history museum of Dublin life, from one building's Georgian beginnings to its tenement times. The purchase and conservation of 14 Henrietta Street was a direct result of the Dublin City Heritage Plan 2002 – 2006 and the Henrietta Street conservation plan. The restoration and conservation of this building was funded by Dublin City Council, with additional support from a Centenaries Capital Grant from the Department of Culture, Heritage and the Gaeltacht.

14 Henrietta Street is owned and conserved by Dublin City Council, and run by Dublin City Council Culture Company.



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## 2.3 Policy Context

The remainder of this chapter sets out a clear understanding of the current policy context in relation to the protection and provision of cultural infrastructure in Dublin. In that regard, it provides a(n):

- Review of international best practice, national, regional and local policy and guidelines for the development of cultural infrastructure; and

Subsequently in Chapter 4 the physical infrastructure context is set out in an:

- Audit of the existing of the existing mix and profile of the city's cultural infrastructure.

### 2.3.1 Culture 21, Agenda 21

Culture 21 published, in 2015, by United Cities and Local Governments (UCLG), outlines specific actions or commitments to deliver cultural infrastructure in the context of urban planning and public space. These "actions" are a pragmatic guide to "planning plan cities and regions with cultural awareness and meaning".

Culture 21 supplements the guidance for culture within Agenda 21 for culture (adopted by United Cities and Local Governments in 2004) "as a guiding document for our public cultural policies and as a contribution to the cultural development of humanity," and it should continue to be an important reference text which may inform policies beyond the Development Framework.

Culture 21, published a number of specific actions at the first Culture Summit of the international organization United Cities and Local Governments (UCLG), March 2015. Chapter 7 of that UCLG document specifically addresses actions that should inform Cultural with the context of developing policies for urban planning and public space, such as the Development Plan. Whilst Dublin has not currently adopted Culture 21 as policy, this report benchmarks Dublin against these international best practice standards in Chapter 3.

### 2.3.2 National Planning Framework

The National Planning Framework (NPF) includes 10 National Strategic Outcomes (NSOs) within the NPF, which are supported by 75 National Policy Objectives (NPOs). The NPF's 10 NSOs are also supported by 10 Strategic Investment Priorities (SIPs) with SIP 7 relating to 'Culture, Heritage and Sport'.

'NSO 7 – Enhanced Amenity and Heritage' is of particular note with respect to Cultural Infrastructure. The NPF advises that NSO 7 will ensure that our cities, towns and villages are attractive and can offer a good quality of life. This will require investment in well-designed public realm, which includes public spaces, parks and streets, as well as recreational infrastructure. NSO 7 highlights the value that cultural and natural heritage plays in defining the character of urban and rural areas and adding to their attractiveness and sense of place.

### 2.3.3 National Development Plan 2019 – 2027

The National Development Plan 2019 – 2027 (NDP) sets out the significant level of investment, almost €116 billion, which will underpin the National Planning Framework and drive its implementation over the next ten years. The NDP recognises the fundamental objectives of the NPF, including 'Enhancing amenities and heritage linked to and integrated with our built, cultural and natural heritage'.

The NDP acknowledges that the '...NPF recognises the value of cultural heritage as a key component of, and contributor to, the attractiveness and sustainability of our cities, towns, villages and rural areas in terms of developing cultural creative spaces, private inward investment, and attracting and retaining talent and enterprise'.

The NDP identifies an allocation of €1.4bn for the Strategic Investment Priorities for 'Enhanced Amenity and Heritage' between 2018 and 2027. The following investment priorities are identified for National Culture Institutions:

- National Library of Ireland renovation (Dublin);
- National Archives of Ireland (Dublin);
- National Museum of Ireland (Castlebar);
- National Concert Hall renovation (Dublin);
- Crawford Art Gallery renovation (Cork);
- National Gallery of Ireland (Dublin);
- Abbey Theatre redevelopment (Dublin);
- Irish Museum of Modern Art renovation (Dublin); and
- Chester Beatty Library (Dublin).

It's notable that 7 of the 9 national cultural institutions identified as Strategic Investment Priorities are located in Dublin, which aligns with Dublin's position as Ireland's main city.

The NDP also outlines that the Arts and Culture Capital Scheme, which supports the maintenance and development of an extensive network of regional arts infrastructure and will provide funding to regional arts centres, theatres, regional museums, galleries, archives, multi-use facilities, artist studios etc. in all parts of Ireland, will be expanded. However the NDP does not provide detail on what policies will be implemented to help deliver this priority.

### 2.3.4 Culture 2025, Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media

Culture 2025 is a Policy Framework that defines the scope and sets the direction for Government policy in the whole cultural field. The fundamental purpose of Culture 2025 is to ensure a unified and coherent approach to cultural policy across government and to planning and provision across the cultural sector.

Key actions within the strategy:

- Increasing access to and participation in the arts and boosting our creative industries;
- Working collaboratively to enable the creative potential of every child and young person;
- Investing in our Gaeltacht and supporting the Irish language;
- Supporting traditional culture and securing global recognition for unique Irish cultural traditions;
- And protecting and promoting Ireland's natural habitats and biodiversity; and
- Culture 2025 is underpinned by a renewed Government commitment to double the amount of public funding for arts and culture from 2017 levels by 2025, from €288m to €576m.

Interestingly Culture 2025 notes the importance of 'access for all' to cultural events and amenities. It also notes that while Irish history and heritage plays a key role in Culture, we cannot underestimate the value of cultural diversity, informed by the many traditions and social backgrounds that constitute contemporary Ireland.

### 2.3.5 Life Worth Living: The Report of the Arts and Culture Recovery Taskforce

The Life Worth Living Report believes that all across Ireland, there are spaces which can, with imagination and a well-funded capital improvement programme, be adapted to allow live performances in a safe environment, adhering to public health guidelines, and enriching life in our towns and villages and cities.

The taskforce states that outdoor public spaces – in both the built and natural environment - are especially conducive to realising the Government's ambition to make the arts more accessible and inclusive to everyone. During the pandemic and in its aftermath, such spaces, appropriately configured and equipped, are critical to public enjoyment of cultural events and live entertainment. Research shows that public concern at returning to attendance at such events is significantly allayed by the prospect of these occurring in outdoor venues.

Allied to the need for multi-purpose public realm areas that support creative activity and public participation, is the need for strategic partnerships that fuse the expertise of producers of cultural and entertainment events with the assets and experience of those who own or manage such sites.

One of the recommendations from the Taskforce is for the 'Re-imagining our Public Spaces': a capital improvement programme to be re-established. Under this scheme Local Authorities will be encouraged to prioritise place-making projects that support cultural endeavour and enable safe social activity. Private businesses with large spaces/buildings will be incentivised to invest in the creative activation of these spaces for public enjoyment.





### 2.3.6 Regional Spatial and Economic Strategy (RSES) for the Eastern and Midland Region

The principal statutory purpose of the Regional Spatial and Economic Strategy (RSES) for the Eastern and Midland region is to support the implementation of Project Ireland 2040 – National Planning Framework and National Development Plan 2019-2027 and the economic policies of the Government by providing a long-term strategic planning and economic framework for the development of the regions.

‘Cultural Infrastructure’ is referenced specifically within Section 9.7 of the RSES, entitled ‘Access to Arts, Culture, Language and Heritage’.

Within this section, the RSES acknowledges that ‘Culture, language and heritage are an integral part of Irish life. Their importance in society remains undiminished, from their deep intrinsic value, to their wider social import and benefit, and their economic potential in terms of creative industries and cultural tourism’.

The RSES also outlines that ‘The Region’s rich cultural offer includes visual and performing arts, music, spectator sports, festivals and carnivals and a diverse and innovative food scene. It also includes a unique natural and built heritage including National Parks and nature reserves, National Monuments and Cultural Institutions, historic cities, towns and villages’.

The RSES recognises the role of arts, culture, and language in providing for enhanced wellbeing and social cohesiveness and that participation in cultural activity is directly linked to individual and societal wellbeing and quality of life. Furthermore, the RSES advises that ‘...cultural tourism forms a central plank of the Irish tourism industry and a very significant generator of foreign exchange earnings’.

In addition, arts and culture are said to ‘...have a key role to play in highlighting the distinctiveness of place in our cities, towns and rural areas and they play a significant role in defining Ireland’s international profile, as a place of culture, learning and creativity, thus assisting to attract tourism and investment’.

Local authorities are identified as providing a key link in the relationship between national policies and the cultural experience of people in their everyday lives.

The RSES describes Cultural heritage as being ‘...the fabric of our lives and societies...’ and that it ‘...surrounds us in the buildings of our towns and cities, our landscapes, natural sites, monuments and archaeological sites’. Importantly, it brings communities together and builds shared understandings of the places we live. Thus, the RSES confirms that ‘Sustaining and investing in cultural infrastructure is a core consideration of the Strategy’.

The RSES contains the following Regional Policy Objectives (RPOs), which are of note with respect to culture:

**‘RPO 9.14:** Local authorities shall seek to support the planned provision of easily accessible social, community, cultural and recreational facilities and ensure that all communities have access to a range of facilities that meet the needs of the communities they serve.

**RPO 9.24:** Promote and facilitate the role of arts and culture in recognition of its importance to people’s identity and the potential for economic development through a unique cultural tourism offering throughout the Region.

**RPO 9.25:** Seek to work with all relevant stakeholders to promote equality of access to and engagement with arts and cultural services and in the promotion of culture and heritage led urban and rural regeneration.’

The importance of culture is evident throughout the RSES and it is noted that it is referred to within a number of the RSES sections, including Tourism, Environment and Climate, and Quality of Life.

### 2.3.7 Dublin City Development Plan 2016-2022

In the Dublin Development Plan 2016-2022, there is a recognition that the enhancement and promotion of Dublin as a ‘City of Character and Culture’, promoting an active artistic and cultural community at city-wide and neighbourhood levels is central to making a vibrant city that is an attractive destination for tourists, the residents of the city and the creative industries.

Despite the vast range and the prestige of cultural facilities and institutions in the city a shortfall remains, both in the city centre and in the outer city. This deficit includes libraries, rehearsal and performance spaces, studio workshops, administrative space etc. Meeting this shortfall is a challenge for the future development and accessibility of cultural life in the city. Dublin city’s main tourist attractions are all located within walking distance of one another within the historic core. A good quality public realm is essential to encourage walking between these attractions and to highlight and celebrate the quality of heritage of the city.

The Development Plan also includes a policy that Dublin City Council is committed to ensuring that there is a supply of workspaces for artists in the city. “It is the policy of Dublin City Council to work with all private, public and cultural stakeholders in co-operation to ensure that artistic work space is a key element in all multiuse developments in the city, in particular ensuring there is provision for cultural and artistic space in developments.”



### 2.3.7.1 SDRAs

The Dublin City Development Plan 2016-2022 includes a number of Strategic Development Regeneration Areas (SDRAs). SDRAs provide a key opportunity to the Council to ensure adequate cultural infrastructure is developed and enhanced.

A review of the guiding principles of the SDRA's indicates that culture/cultural infrastructure is not a key consideration for the regeneration of the majority of the designations. However in some areas e.g. SDRA 15 St. James Hospital Campus and Environs, the importance of creating a sense of place that responds to the history and culture of the area is identified as an important guiding principle for future development.

The development of community infrastructure and encouraging sustainable development neighbourhoods is an important feature of the majority of the SDRA's. However, the community uses for each area are not specifically defined. There is potential that cultural infrastructure could play a central role in delivering community and neighbourhood infrastructure to be delivered within the SDRA's.

The cultural infrastructure mapping prepared as part of this Study highlights a number of trends in relation to the Local Electoral Areas that the SDRA's are located. In summary:

- The majority of the SDRA's are located in the inner city areas (5 in North Inner City LEA, 4 in South Inner City LEA and 1 in South East Inner City LEA). These areas are well serviced by existing public transport including trains/trams and bus. Due to their accessible location these SDRA's are in a prime location to deliver cultural infrastructure business/work spaces;
- Culture is identified as an existing feature of both SDRA 7 Heuston and Environs and SDRA 15 St. James Hospital Campus and Environs. Both locations are located in an accessible location to the west of Dublin city centre. There is an opportunity to build on the existing cultural infrastructure in these areas and secure the further development of the Heuston/Royal Hospital Cultural Quarter;
- A guiding principle for regeneration of SDRA 10 Dominick Street advises that the rejuvenation of existing side streets in the local area and development of new side streets/ areas of civic space to encourage pedestrian movement will be promoted. There is potential for a guiding principle encouraging the redevelopment of side streets to be applied to all SDRA's within the inner city areas to create a space away from the primary retail core retail in which cultural infrastructure uses could thrive;
- There is a noticeable reduction in the number/variety of cultural infrastructure facilities in the local electoral areas to the north of the city, outside of the inner city areas. There is potential for SDRA's in these areas, including Donaghmede (1), Ballymun-Finglas (1), Cabra-Glasnevin (1), and Kimmage-Rathmines (1) to deliver cultural infrastructure as part of major redevelopments to ensure the needs/requirements of the local community are met;

### 2.3.7.2 SDZs

There are three SDZ's located within the Dublin City Council area:

- Grangegorman
- North Lotts and Grand Canal Dock
- Poolbeg West

The above SDZs are /will enable the regeneration of strategic land banks within the City. As a planning tool, SDZs provide an opportunity to DCC to plan for cultural infrastructure in these key areas, ensuring that it attracts people to live, work and visit the areas and create an identity to underpin the land uses and activities occurring in these zones.

Culture and education are inherently interconnected. When considering Grangegorman SDZ, increasing access to culture and education delivers social value to communities: creating a sense of place and belonging, community cohesion and supporting the socio-economic growth of an area. Cultural and educational institutions are rediscovering their role as local stewards, and the past few decades have seen a growth in meaningful community engagement and outreach.

Arts and culture are identified as a key theme for the public realm in the Poolbeg West SDZ. However, our research indicates that there are significantly low levels of art/culture uses in this part of the city. This is likely reflective of the existing land uses in this area, which to the east of Beach Road comprise mainly of open space/port related uses. However, it presents an opportunity within the SDZ to extend the cultural infrastructure provision beyond the public realm.

## 2.3.8 Dublin City Cultural Strategy 2016-2021

The Dublin City Cultural Strategy 2016-2021 facilitates the emergence of the next stage in the City's cultural expression, creating a new identity from the lives, the creativity and the ambitions of the current population. It includes a Vision and Priorities.

Notably, the Cultural Strategy exists as a stand-alone document. The city's cultural strategy needs to be embedded within the overall strategy if it is to be inclusive and collaborative across other key sectors of the city.

# 03 Understanding

## 3.1 Best Practice

The policy analysis above coupled with the spatial analysis in Chapter 4, provides an insight into how Dublin's unique cultural infrastructure eco-system has developed.

It underlines the opportunity and importance of Dublin City Council understanding the current infrastructure, its strengths and weaknesses, and anticipates future demand for infrastructure.

Such planning, as envisaged within the Development Framework, will require sustainability planning, especially with regard to ongoing resourcing capabilities, to ensure that cultural user groups have robust and flexible mechanisms to adapt to the use of the infrastructure, the programming of the infrastructure, the resourcing of the infrastructure, and the development of that infrastructure long-term.

To enable this planning to progress to delivery, the city must also have supportive policies across all its strategic plans and policies, but in particular with regards to its urban planning policies.

*"Urban planning and public spaces are essential in the transition to sustainable cities and regions. Urban planning that does not explicitly consider cultural issues has negative impacts on the preservation of heritage. It also prevents the exercise of memory, creativity, and coexistence, promotes homogenization, and limits opportunities to access and participation in cultural life. Contemporary urban planning must evaluate cultural impacts, in the same way that it started to evaluate environmental impacts in the twentieth-century"*

Source: Culture 21 United Cities and Local Government



### 3.1.2 United Cities and Local Governments Agenda 21/ Culture 21 Benchmarking

We have set out below a benchmarking of Dublin against the actions established in Culture 21 specifically Action No.7: Culture, Urban Planning and Public Spaces. Adoption of Agenda 21/Culture 21 standards for culture, or considering its findings and standards, affords Dublin City Council the opportunity to create a long-term vision of culture as a basic pillar in its Development Plan.

UCLG's document "Advice on local implementation of Agenda 21 for culture" draws up general concepts and considerations, and suggests four specific tools:

- **Local cultural strategy** - The development of a local cultural strategy involves the debate, drawing up and approval of a document that describes the cultural priorities of a city. The most effective process would be one that engages all the cultural agents in a territory along with the citizenry and the public administration. The process usually begins with an audit and assessment of the cultural resources of a city and the economic, social and territorial trends.
- **Charter of cultural rights and responsibilities** - A local charter of cultural rights is a document that specifically defines the cultural rights and responsibilities of the inhabitants of a territory. Such a document would be based on the Universal Declaration of Human Rights and other recognised international texts that cover human rights and culture.
- **Culture council** - A public body that addresses the cultural issues of a city. Such a council would normally reflect the diversity of cultural agents: different sectors (heritage, arts libraries...), different dimensions (large agents to small initiatives), different structures (public, private, associative...) and other variables. Normally, the council would debate, and issue opinions on the most relevant cultural themes of the city. The authority of such councils is variable: there are strictly consultative councils, through to councils with the capacity to take executive decisions.
- **Cultural impact assessment** - local development projects often have their economic, social and environmental impacts assessed and evaluated, but their cultural impacts are rarely analysed. A cultural impact assessment is a document developed in consultation with the citizenry and cultural agents, that analyses the contributions (both positive and negative) that a local development project could generate in the cultural life of a city. Given the effect that all projects can have on cultural life, it is likely that "cultural impact assessment" could be considered as a process to be applied to all policy and programme making.

These are wider strategic tools, and whilst Dublin has delivered a local cultural strategy [Dublin Culture Company's Strategy 2019-2024 and Dublin City Cultural Strategy 2016-2021], the other three pillars identify areas of strategic weakness that should be developed and resourced by its management team in close collaboration with the sector.

Whilst the Arts Act 2003 sets out some of the responsibilities of statutory bodies such as the Arts Council and local authorities (such as Dublin City Council) to promote the development of and participation in the arts - to citizens - it does so within a relatively narrow focus of art forms. It is also largely silent on the rights and responsibilities of the sector in its delivery and the role of citizens in developing cultural policies.

A "Culture Council" whether informal or formal is a key interface, noted by other cities (see peer review cities below), in their successful cultural development, and opportunity for Dublin City Council to capitalise on the experience and depth of its cultural ecology whose structures for representation and engagement with Dublin City Council at present is largely ad hoc and informal, beyond formal funding application processes.

Likewise, we have made reference to co-design as an active opportunity for the engagement of citizens in development, in line with best practice, for future policy, plans and cultural infrastructure projects. However, a focus on and council led approach to Cultural Impact Assessment would allow both the cultural sector and developer community to better understand and communicate the benefits of culture led regeneration for citizens.

Culture 21, published a number of specific actions at the first Culture Summit of the international organization United Cities and Local Governments (UCLG),

March 2015<sup>1</sup>. Chapter No.7 specifically addresses actions that should inform Cultural with the context of developing policies for urban planning and public space, such as the Development Plan.

We have benchmarked below Dublin City Council's current status against these actions and believe the Development Framework should set out a timeframe for their adoptions where absent or in progress.

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<sup>1</sup> United Cities and Local Governments, Agenda 21, available online (October 2021) at: [http://agenda21culture.net/sites/default/files/files/culture21-actions/c21\\_015\\_en.pdf](http://agenda21culture.net/sites/default/files/files/culture21-actions/c21_015_en.pdf)



Culture 21 Action (7)	Status	Notes
Local urban planning or master plans explicitly recognize the importance of cultural issues and resources.	Progressing	The previous development plan made reference to Culture, but it is the intention of DCC to include a dedicated chapter on "Culture", which this report seeks to inform.
There is a reference guide on "cultural impact assessments" is developed for everyday use in urban planning policies, and a training program to support its use.	Absent	Whilst there is reference to culture impact assessments in a number of Local Area Plans (LAP), a reference guide governing their everyday use is not in place with reference urban planning policies, and we are unaware of any training programme to support their use by statutory agencies, developers or the cultural sector.
The local government keeps an inventory of the city or region's natural and cultural heritage, both tangible and intangible, and has subsequently established mechanisms for its preservation and conservation according to international standards.	In place	Dublin Culture Company's Cultural Audit and Map is a significant inventory of the city's natural, community and cultural heritage, identifying tangible (hard) and intangible (soft) infrastructure assets. Whilst the data set is comprehensive, with the opportunity for citizen reported data, its utilisation could be improved with alignment with statutory categories (e.g. Arts Act 2003 – art form categories) and distinguishment between consumption and production assets. Likewise broader familiarisation of the resource within planning making teams would support improved application of robust conservation and preservation policies, and help targeting of future resource and cultural infrastructure development. This is a useful observation in light of proposed toolkit etc.
The local government adopts measures to promote the role of culture in the renovation of historic centers and in neighborhood, district and regional development plans.	Progressing	Whilst DCC continue to seek greater implementation of existing policies with regards to cultural infrastructure and regeneration, the focus of this study is to inform recommendation for improvement in the Development Plans implementation and promotion of culture in the renovation historic centres and neighbourhoods.
Cultural infrastructures are planned as part of a broader cultural ecosystem, and their potential impact is taken into account.	Progressing	The cultural infrastructure mapping and analysis undertaken as part of this report illustrates DCC commitment to understanding the implication of new cultural infrastructure on existing cultural ecosystems. This approach must be replicated however below the level of the Development Plan, and considered as part of any cultural development project.
The local government explicitly considers the notion of 'landscape' in its policies, integrating both natural and cultural aspects of development.	In place	The Dublin City Development Plan 2016-2022 and the Dublin City Public Realm Strategy considers landscape and public realm and the role they play in the provision of cultural infrastructure.
The local government recognizes public spaces like streets, squares, and other areas in the city, as key resources for cultural interaction and participation.	In place	The Dublin City Development Plan 2016-2022 and the Dublin City Public Realm Strategy recognise public spaces as being key resources for cultural interaction and participation. The Public Realm Strategy aims to make Dublin a city where people can live, work, and access culture and recreation in a safe, friendly and animated environment.
There is a range of public spaces which, thanks to their symbolism, are considered public good	In place	Dublin City includes a range of public spaces which are uniquely 'Dublin' and form part of its cultural infrastructure. Policy also promotes the development and enhancement of high-quality public realm in the City.
There are programs to promote and manage the development and preservation of public art	In place	Policy CHC45 of the Dublin City Development Plan 2016-2022 aims: "To continue to animate the public domain by encouraging the provision of public art, temporary and permanent, across all art forms and artistic disciplines in the city centre and in neighbourhoods through such mechanisms as the government-supported Percent for Art scheme and the development management process." A number of programmes also exist to manage the development and preservation of public art. [DCC to confirm.]
There are architectural guidelines for the renovation of existing buildings, the planning of new buildings, and the use of traditional construction techniques	In place	The Architectural Heritage Protection Guidelines for Planning Authorities e support the effort of protecting our architectural heritage including the conservation / renovation of existing buildings and the use of traditional construction techniques.
Policies for urban transport and mobility consider citizens' access to cultural life, paying special attention to people residing in the city outskirts, people with infants or children, and those with other particular obstacles to accessing culture.	Absent	It does not appear that there is specific policy to support urban transport and mobility consider citizens' access to cultural life. However, the Dublin City Development Plan 2016-2022 does support the development and management of good public transport connections.
The local government develops policies and programs that promote people's active participation in urban planning and regional development, such as in urban design, architecture, and public art	In place	The Development Plan as well as a wider suite of policy documents are prepared by Dublin City Council in consultation with the public and key stakeholders.



## 3.2 Benchmark Peer Cities

Turley OBFA undertook engagement with arts, culture and regeneration stakeholders in peer European cities, Copenhagen, Manchester and Bristol, in order benchmark different approaches to cultural infrastructure implementation and each city's track record of success.

The review has demonstrated resemblances in the values and attitudes underpinning the cultural infrastructure in their cities. There are shared views on how cultural infrastructure is defined, albeit the eco-system of each location varies and there is an unwavering support at Council level and increasing investment from developers into cultural infrastructure across all three cities.

Challenges such as the impact of COVID-19 and the longer-term issue of gentrification are affecting the cultural scenes of Bristol, Manchester and Copenhagen and responses to these matters are not yet clearly defined.

The implementation of cultural infrastructure is where each of the cities differ the most and this is perhaps due to maturity of cultural infrastructure in each location.

Copenhagen's structured approach has embedded culture into wider planning policy and discussions, meanwhile Manchester has made strides with long-term partnerships evolving with the city and developers in an 'evolution not revolution' mind-set and Bristol's cultural infrastructure, while rich, independent and diverse, remains in its infancy with regards to explicit supporting spatial policies, plans or strategies, but a Cultural Regeneration Plan is set to pick up the city's pace post-pandemic.

City-specific themes emerged during the review which are likely to resonate with Dublin rather than other peer cities on the list. These include Copenhagen's experiences of embedding culture into the Night Time Economy, Manchester's application of its heritage and a partnership model to deliver best-in-class modern cultural campaigns, and Bristol's engagement into creative workspaces as key element of its cultural infrastructure strategy.







### 3.2.1 Manchester City Council

Turley Strategic Communications met with David Moutrey, Director HOME and Culture Director, Manchester City Council on Friday 30 April 2021 via Zoom. The following key themes arose during the discussion:

#### 3.2.1.1 Historical Context & Establishment of HOME

In the late-80s and early-90s when David first established an arts organisation called Arts about Manchester (now known as The Audience Agency) the city at the time was trying to recover, reconceptualise itself as a post-industrial city.

The city was moving towards a knowledge based economy, and it was looking at the things that it needed in a city to make it attractive for people to come and live and work. To mitigate the effects of deindustrialization brought on by the Thatcher administration.

*“We needed to build audiences. We needed the service of a marketing agency but couldn’t afford Saatchi and Saatchi so we set up our own agency as a cooperative”*

There were a couple of key considerations that were understood as important for this transition. One of them was the knowledge economy coming out of universities, and the city had previously had an antagonistic relationship with the universities.

The city built a strategy around the knowledge economy, and creating these great international connections, because of the airport and being able to attract international research talent.

*“The knowledge economy was important, and knowledge workers do culture”.*

When seeking to recruit these large research grants, and the Nobel Laureates that would drive research programmes the university had the state of the art labs and research programmes. They had the key “order qualifiers”, but the “order winner” for these researchers was culture, world-class cultural programming within the city.

Sir Richard Lease summarised it, when he stated:

*“Manchester is investing in culture for three reasons, one, for the economic value that it brings, two for the social value that brings, but most importantly, **who the hell wants to live in a city without culture.**”*

So the city started look more strategically how to develop audiences for arts and culture because it involved heritage organisations in the city. With regards to its cultural offer it was an evolution rather than a revolution.

*“It seems that lasting benefit was evolutionary and that’s where you embed it.”*

#### 3.2.1.2 Developing Culture as part of Knowledge Economy

At the time (1992) Glasgow was European City of Culture and the, the Arts Council came out on the back of that with a series of “city of” programmes, and Manchester bid for city of drama in 1994.

Then in the aftermath of the bombing of the city in 1996 Sir Howard Bernstein’s is well recorded about the importance of public private partnerships in delivering regeneration, and the stability of the 20 year partnership with Richard Lease as leader of the council – “there was no political flip flopping, there was just a strategy” and that strategy supported development of culture as part of the attractor of the knowledge economy.

There were a couple of key projects that kicked off big regeneration in the city, one of them was Bridgewater Hall, and its relationship to Manchester Central. Going back historically other key projects included the Rail Exchange in the 1980s that initiated regeneration and the reopening of the Palace Theatre on Oxford Road.

### 3.2.1.3 Partnership-led Development

The Commonwealth Games in 2002 was a defining moment in developing partnerships within the cultural sector in the city.

Cultural research trips were undertaken to other Commonwealth Games and subsequently programmes were built that demonstrated the city council's ability to use events, whether they are sporting events or cultural events, to promote the brand or the city as in, brand Manchester, as well as creating a place that people want to live, as well as creating employment and economic footprint.

Manchester International Festival was born out of the Commonwealth Games, because it was one of those watershed moments where the city decided it wanted to head in this direction.

The festival would not seek to replicate the festivals in other peer cities such as the Edinburgh Fringe Festival, but would instead establish a festival unique to Manchester.

A number of key cultural sectors representatives (now are many of the chief executives of the major cultural organisations) met the Manchester City Council to set-up the first festival, and be ambitious by including 14 new commissions exclusively available to view in Manchester.

Following festival's establishment, this group for informal information sharing emerged as a quality control mechanism for "total quality management – a critical circle", acknowledging that the cultural output was needed to improve to support home grown commissions, and this that would lead to improvements in the health of the arts infrastructure and programming across the city.

It ultimately led to conversations that established investment in the Whitworth Art Gallery, it led to Home and the merger between the Cornerhouse and the Library Theatre. It ultimately led to Factory, because the group became a conduit for dialogue with the city, and they wanted to hear what it had to say because it aligned with the city's own strategy and ambition.

Following the financial crash in 2008. The city needed to find a way of rebooting the economy because all construction stopped, everything slowed down considerably. In 2010 following the election, Sir Howard Bernstein proposed that a site on First Street the Council had been leasing but was vacating become the new home for Corner House Theatre, and that began a conversation with the property developer.

Shortly after, separate conversations about the future of the Library Theatre Company resulted in the merger of the two companies and the establishment of that site as HOME – a new multi art form producing organisation.

A three way deal between developer, the city and the arts sector, and a model for other regeneration projects; with the City Council striking a 100 year lease with the developer for the land, and placing the value of the site into the overall budget to leverage the capital asset; with additional rates relief negotiated with the City Council for HOME to be the contracted operators for the building.

### 3.2.1.4 Greater Manchester Cultural Strategy

The City has established a process called Our Manchester. The Our Manchester strategy set a ten year strategy and has just been renewed for another ten years. According to David "It's not the city's council's strategy. It's a strategy for the city." Developed in partnership with the private sector with communities etc.

Approximately 4,500 residents contributed to the Our Manchester strategy and identified their priorities. This activities undertaken in the last three years has led to a number of significant initiatives further positioning Manchester as a landmark cultural city.

There was big private sector buy-in to the strategy but the cultural sector was a part of that and, as a result of that, there's a suitable forum for the council to engage with the cultural sector.



The volume on that was turned up significantly around 2015 when Maria Balshaw, was appointed as the first Director of Culture for Manchester City with a remit to take an overview of policy and strategy for the council in the cultural sector.

David Moutrey highlighted that role is effectively “outsourcing the strategic leadership of culture to the cultural sector” but has no role in the allocation of grant funding. As the current Chair of the Cultural Leaders Group the role provides a vehicle for Council engagement with the arts sector.

The Cultural Leaders Group has no constitution. The group meets once a fortnight and we take individual responsibility for taking actions. David cites:

*“It’s up to us. It’s not the council’s job to change the world, it’s ours. And that kind of sort of distributed leadership model where it’s very informal, that’s unique.”*

Manchester offers a very diverse portfolio of cultural activity, for example, one of these programmes established by MAST (Manchester Arts Sustainability Team) is looking specifically at programmes relating to carbon reduction and environmental sustainable practice.

As a city, Manchester has continued to also build a number of international partnerships with other cities and including in Denmark and other post-industrial cities looking into research around knowledge, economy and culture.

Work is also being carried out in relation to the city’s re-opening. The cultural sector has contributed to a budget that will kick off a large-scale marketing campaign in May 2021 when the venues reopen to encourage people to re-engage with culture.

### 3.2.1.5 Learnings for Dublin

The importance of culture to the development of the knowledge economy, is similar with Dublin successfully attracting foreign investment and highly skilled jobs with large employers it is imperative to retain and develop its cultural assets in order to continue to be successful.

An informal Cultural Leaders Group has created a generation of cultural pioneers who have gone on to establish or lead some of Manchester key cultural organisations. The self-directed group has driven a focus on quality, and become a credible forum for direct collaboration and dialogue with the city council.

A similar non-competitive approach from the sector could become a useful vehicle for developing a shared vision for Dublin’s cultural infrastructure and broader development with direct and regular contact with senior council officers.

Citizen led input into the city’s cultural strategy, and sectoral ownership of cultural policy is a hallmark of Manchester’s success and longevity leading as a cultural city, and easily replicable in Dublin through both infrastructure co-design and user/sector-led policy development – already in place through the DCC Arts and Culture SPC.

Finally, the tripartite partnership model championed by Manchester City Council to support the sector to develop sustainable culture led regeneration and underwrite capital development of cultural infrastructure in public / private partnership with developers, has strategic and specific application in other cities with a similar maturity of cultural institutions and wider dispersed eco-system as Dublin has.







### 3.2.2 Bristol City Council

Turley Strategic Communications met with Jon Finch, Head of Culture and Creative Industries, Bristol Culture, Bristol City Council on Friday 30 April 2021 via Zoom.

The following key themes arose during the discussion:

#### 3.2.2.1 Diverse Cultural Eco-system

Bristol clearly is renowned for its creative ecology. It's strength is very much because of the diversity that inhabits the city.

It has a range of major institutions (Bristol Old Vic, The Watershed, Colston Hall, St Pauls Carnival, Trinity, Spike Island, St George's Bristol and Bristol Museums etc.) but it's more the network of freelancers, "underground" creative networks and that wider ecology of smaller SMEs, nightclubs and artist collectives that is similar to the cultural ecology of Dublin.

The culture sector also has a part to play in feeding into the high tech and innovation industries that are important in Bristol, also attracting those industries. This has also been reinforced to WECA (West of England Combined Authority) who are currently creating a culture strategy for the region.

#### 3.2.2.2 Cultural Regeneration

A top priority for Bristol in 2020, was to produce a cultural regeneration document but this has been paused due to the pandemic.

The creative ecology in the city has responded to regeneration both positively and negatively.

Regeneration has taken place project-by-project, rather than in a structured manner. Projects have been shaped through community engagement which has been a conduit of embedding culture and has led to increased creativity in the delivery of projects and helped the sector become aware and mindful of the regeneration as it takes place.

An organised approach has not been applied to drive these outcomes and this is largely attributed to the inherently diverse ecology of Bristol, which has willingly responded.

This lack of organisation, coupled with its ecosystem of small creative organisations is one of the reasons there was a lack of relationship between what the council was doing, private sector and culture sector were doing.

### 3.2.2.3 Cultural Investment

Bristol has seen a shift in relation to investment in its cultural and creative sectors. Up until 2016, the city experienced a series of leaders who invested in the culture sector quite significantly (for example former Mayor George Ferguson and City Mayors prior to 2012).

The sector has struggled with the changes that have been made since then with less funding. That meant the sector, up until 2016, was able to thrive with that investment, which was driven by the 'art-for-art's sake' approach rather than a specific and focused approach.

This has in part encouraged the sector and council to consider other forms of funding, including the use of developer contributions to support cultural regeneration and capital infrastructure projects.

#### 3.2.2.4 COVID-19 Impact

A board for the culture sector was created, and Marvin Rees has created a One City Approach in 2017 and by 2020 the culture board was included (along with homes, transport etc.). The pandemic has sped up the need for the board as the sector has been hit hard.

There are 20 creative on the board but it is starting to have some effects and feeding into the One City Approach and the renewal plans for post pandemic. One of the benefits of the pandemic and arts and culture activity being paused, has been stakeholders realisation of how important culture and the arts are for the city's reputation and also its vibrancy, economy and people's wellbeing.

The pandemic has paused many big regeneration project but they are restarting and Bristol continues to be a honeypot for those projects.

#### 3.2.2.5 Future Strategy

A key next step will be working with Head of Regeneration, Head of Property etc. to create a forum to think about how we better embed the role of culture and creativity into development – this will be formalised as a cultural regeneration plan.

The short term driver is delivering the economic renewal strategy but also looking to better understand long term regeneration projects and ensuring there is understanding for the role culture plays in these.



### 3.2.2.6 Developer Relations

Jon Finch advised Abigail Stratford is the Head of Regeneration would be best placed to answer questions in relation to Developer relationships.

However it was highlighted that it is important to take developers on the journey, which hasn't always been easy with many not seeing the value of investing in culture as they could see it happening naturally across the city. It can be complicated intervening in a place where the relationship and dialogue was hard to form.

The pandemic has forced people to make that journey more quickly, it can't just be a retail led solution and retail cannot simply be replaced by residential uses, Jon referenced that the solution needs to "more sophisticated and mixed".

The city understands this issue and when people are in place in the Council who recognise the role of culture in the success of the city it helps. Cultural experts do not need to be in place necessarily, as much as a city needs people who appreciate culture. When that isn't in place, barriers tend to emerge.

### 3.2.2.7 Gentrification

Gentrification is very high up on the agenda in Bristol and the issues it poses to regeneration. There is an understanding of both the importance of nurturing and protecting the existing cultural ecology and retaining the unique character or identity of a place but there is an understanding that where there is something new of significance happening, culture needs to be a part of that.

Good examples include Temple Quarter and more recently it's been recognised in the Western Harbour project that early engagement (and co-design) with the sector and local communities is required to ensure that fears of losing culture and the identity of that part of the city are avoided. This has led to artist produced early intervention and meanwhile uses being brought forward as part of the plans for the area.

In both of these projects the importance of creating or retaining cultural spaces and events spaces are understood. This has not been achieved through a clear policy but a process of mapping cultural assets and identifying clear gaps. There is no formal system or policy structure in place but there is informally that growing understanding of what is valued and required, and it's led by the sector.

The lessons learned from the Council over the controversy over plans to redevelop the area of the city known as Bearpit, which had become an experimental cultural "commons". The outcry to preserve the community created infrastructure, and in other projects elsewhere have helped a process with colleagues and politicians in the Council to understand the process is important and people see the benefits when an approach is developed that is truly creative and collaborative.

It is becoming important to document this approach to ensure continuity and institutional memory of these lessons when key personalities leave. The system can't just be reliant on a number of good personalities working together.

### 3.2.2.8 Creative Workspaces

There are perceived issues in relation to creative workspaces in Bristol and concerns that a number of spaces have been lost or become unaffordable. Workspace provision is considered a key part of the cultural infrastructure work being undertaken.

Bristol City Council is participating in conversations with big workspace providers including Spike Island and working with the Arts Council to undertake further review into this area.

Jon acknowledges plenty of spaces that could be used in the short to medium term. The pandemic provides an opportunity for further creative review of these spaces in the economic recovery and renewal and utilising empty city centre spaces.

Jon advised a review of the One City Plan, which gives a sense of the structure in places and the view of culture, along with the links between existing structures.

Libraries and parks come under another service head, but when talking of culture parks and libraries must also be considered. Bringing things together into a more aligned way of delivery could make council leader's jobs easier as they're very closely aligned. The use of those assets, infrastructure and resources could be better utilised.

### 3.2.2.9 Lessons for Dublin City Council

Like Dublin, Bristol has a very independent eco-system of cultural producers and collectives that sit alongside more traditional cultural institution models. This diversified sector makes up the unique fabric of the city's cultural life and reputation.

In recent years the Council has begun to recognise the importance of protecting both tangible and intangible cultural assets across the city. It has sought to develop mechanisms including engagement and co-design with the cultural sector to preserve and protect existing infrastructure, as well as deliver new cultural spaces within regeneration projects across the city.

This user and community focused approach is a model that the city has developed and encouraged developers to undertake, in order to ensure redevelopment reflect the requirements of the sector and the communities that value the multi-faceted forms of cultural expression, life and product.

A similar approach to informal pre-application consultation or co-design processes could be encouraged for development management projects from the private sector, or for DCC local area plans.

Culture is recognised by the city of as significant importance as Housing or Job Creation, and occupies the same weighting in the One City Plan. This has been formalised through a representative board allowing for regular direct engagement with senior officials in the formation and delivery of the strategy. Again a process that could be emulated in Dublin, through the delivery of the Development Plan period.

Likewise the shift in perspective at a strategic level within the council has recognised both the independence and contribution of the sector to the city.





### 3.2.3 City of Copenhagen

Representatives from the City of Copenhagen, Mads Kamp Hansen, Department of Culture and Leisure, Government of Copenhagen, and Janne Fjeldtvedt, Lendager Group, participated in a survey to provide their input into their city's cultural infrastructure provision. A follow up zoom call was held with Mads Kamp Hansen, Wednesday 5th May 2021.

Themes which emerged from this engagement were as follows:

#### 3.2.3.1 Cultural Infrastructure Provision

There is sufficient cultural infrastructure in Copenhagen with a healthy mix between established cultural institutions and more informal culture in the city.

In the development of Copenhagen, there is a focus on "liveability" i.e. how to make a liveable city for everyone. Cultural infrastructure is a big part of this as it brings life to the city by offering experiences that entertains, provokes, and unites its citizens.

In terms of defining cultural infrastructure, Copenhagen shares a similar definition to that of Dublin City Council, and interpret this as a network of cultural experiences in the city. This comprises both established institutions (theatres, museums, cinemas, music-/dance-/art schools, etc.) and informal cultural experiences in the city (markets, parks, street art, etc.).

However in Copenhagen, unlike many cultural buildings like theatres and music halls which are managed by the City, artist studios are typically managed by co-operative artists' groups.

The alteration of Copenhagen from an industrial city to a cultural metropole has been accelerated in recent years due to investments in cultural infrastructure, such as the Harbour Pool.

#### 3.2.3.2 Cultural Infrastructure Policy

The City allocates codes to specific building uses, and requirement for cultural space based on population. Its Local Plan sets requirements with citizen input.

Big open-cultural conversations are often hosted to facilitate citizen-led co-design to allow the public to determine the contents of emerging master plans. The City of Copenhagen pays for the delivery of 99% of cultural and sporting infrastructure.

Culture infrastructure is recognised by developers in the city as a key to regeneration, and it is included proactively within proposals. It's simpler with leisure facilities such as swimming pools, where the developer knows exactly what to build. Culture is more complex, but there is an inventory of what needs to be provided under a Local Area Plan system, with codes for particular provision requirements.

#### 3.2.3.4 Night Time Economy

Copenhagen's Night Time Economy has become a sensitive political issue as the focus on increasing usage of the city at night resulted in an increased issuance of alcohol licenses in mid-town which led to neighbour disturbances. The City is now drafting plans to limit alcohol permits and place curfews on specific areas.

In the Night Time Economy context there is a need to balance residential uses with cultural. A key difference between Dublin and Copenhagen is that the latter is primarily residential, there are no areas where the upper floors above bars/restaurants are not residential, and there are no designated night-time economy zones, resulting in increasing tensions from residents and late night venues.

#### 3.2.3.5 Public spaces, parks and street art

In Copenhagen, public art has a lot of value. It gives a place identity, offers experiences in the city, and it can create discussions and bring people together. It is therefore considered imperative that its city has a policy on cultural infrastructure that emphasises its development.

However this value is caveated that public art in Copenhagen can be political and therefore while the City provides permits for Public Art, it enables other parties to carry out the selection process.

As public spaces, parks and street art are ingrained in Copenhagen's cultural infrastructure it deemed essential that Department of Culture and Leisure is involved in the policy formation for these public realm areas.

#### 3.2.3.6 COVID-19

The cultural sector in Copenhagen has proved resilient in the face of the pandemic and while the final impact may be delayed, it emerged that Copenhageners increased their use of green spaces and there is now increased demand for city centre cores areas to be green.

#### 3.2.3.7 Evaluation

The pandemic has illustrated that people value culture, and this is most notable when there was a lack of it. They could see its importance due to the void. However, the city still struggles even after 25 years of pro-active policies to develop effective frameworks to evaluate culture contributions.

## Gentrification

Copenhagen invests in cultural infrastructure and it also has a legal instrument to protect cultural buildings in the Cultural Zone which is rarely used whereby it recognises the importance that older structures provide the city.

However the City does not have ultimate power in market decisions and therefore it can be a struggle to address specific instances related to gentrification.

The 'Public Code' is one of key tools used in master-planning areas. It means that it must be open to the public for art or community sports etc. and the other tool that is employed is citizen input.

Likewise there are legal instruments to protect cultural buildings in the Cultural Zone (there are approximately 4), but very rarely used.

Developers cannot just simply deliver only commercial ends – citizens have their say and the city will host open-cultural conversation for the public to determine what goes into a master plan. "If you do not have open citizen led processes, then project has too many competing factions and it stalls – if the public is not involved there are many more complaints as they have an expectation to be included in the moulding of their city."

## 3.2.3.8 Lessons for Dublin City Council

Copenhagen leads in Europe and much of the world in the development of co-design and cultural regeneration, with much more mature policies in place. However, it is valuable to consider the benefits of its plan led approach, and citizen input into masterplanning.

The city itself manages large parts of Copenhagen's cultural infrastructure such as music halls and festival venues, and many artform specific buildings were built by the city for the city.

The adoption of a population based metric for cultural provision is a significant driver for development of cultural space, albeit the funding mechanisms differ in Dublin, an allocation based system has successfully sought and secured the inclusion of cultural space within master plans and commercial development, regardless of available funding to deliver it, where otherwise it might not have been included.

The emphasis on citizen led input, and the independence of the cultural sector as a "political unions" underscores a focus on ensuring the sectors needs are included in city policies, and development delivery.

It is notable that the residential neighbourhoods throughout Copenhagen, are faced with similar challenges when managing the tension between residential development and the night-time economy.

However, residential above retail / bar and restaurants are common and more broadly dispersed across the city than in Dublin. Further study into this area may suggest opportunities for Dublin to disperse it successfully in wider residential areas.

## 3.3 Stakeholder Engagement

### 3.3.1 Overview

Turley also undertook targeted engagement with key stakeholders to effectively understand the cultural infrastructure needs, benefits and aspirations of cultural organisations within the Dublin city area.

Using a triangulated engagement method comprising a survey and semi-structured interviews, Turley received 17 responses from a mix of cultural organisation representatives and commercial developers.

The field work was undertaken from March – June 2021. Due to COVID-19 restrictions all interviews and survey engagement was carried out using online tools such as surveys and video conference calls.

### 3.3.2 Dublin Cultural Organisations Responses

The following cultural organisations made submissions to this study: Irish Street Arts, Circus & Spectacle Network, Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Improvised Music Company, the Arts Council, Visual Artists Ireland, Kirkos, Association of Irish Composers, Music Alliance Ireland, and Theatre Forum.

The majority of responses from cultural organisations believe there is currently an insufficient level of cultural infrastructure in Dublin which is resulting in artists leaving the city. According to respondents, there is perceived demand for:

- Pedestrianised zones
- More clarity required regarding access to the public parks
- Increased affordable accommodation for artists
- More residency centres
- Increased educational opportunities or community engagements presented for artists to access
- Creation of more visible and inclusive cultural experiences



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The lack of existing cultural infrastructure is further exacerbated by the underlying value potential of such infrastructure in the development of new places and the regeneration of areas throughout the city.

In terms of its role in regeneration, there is a proposed role for artists to support the re-imagining of these areas through their engagement with these communities that will allow people to engage with other cultures, with an area's history and heritage and thereby improve the breadth of education in community whilst also fostering rich pride of place.

Furthermore cultural infrastructure, specifically buildings, can act as key hubs to create a sense of community in new development areas.

Beyond its value to regeneration and new build development projects, cultural infrastructure is considered to offer a wide range of other benefits including:

- Maintaining and bolstering Dublin's reputation as a cultural destination
- Sustaining Dublin's long history of creativity to attract people to live, work and visit the city
- Create an identity for Dublin to underpin the economy, and provide outlet and opportunity for artistic expression and audience participation
- Establishing a sense of community and fostering social cohesion

Cultural organisations provide detailed accounts of what constitutes cultural infrastructure, with definitions extending beyond physical into management structure, accessibility, governance and the overriding ethos of such developments.

At a tangible level, respondents perceive the physical structures and resources, such as buildings, work spaces, organisations and funding are viewed as the enablers that facilitate arts and cultural activities.

These physical spaces should account for long-term and short-term tenures, physical and digital presence, and overall sustainability. These spaces may comprise:

- Creation centres such as studios and resident centres
- Indoor and outdoor exhibition spaces (including cinemas, theatres, galleries, circus, parks)
- Formal and informal teaching spaces
- Artist accommodation

According to Noel Kelly, Visual Arts Ireland, cultural infrastructure should support and delivery of a public realm that indicates Dublin as a creative and forward looking city built on the shoulders of a strong heritage of creatives spread across all Art Forms.

However beyond the 'bricks and mortar', cultural infrastructure should seek to deliver equal access with buildings, events and interaction and should account for the "physical, financial and policy supports for creatives to be able to live, work, and "deliver" their creativity within the city."

Systematically and immaterially, cultural infrastructure can also be defined as "Awareness, comprehension, development of, and vision for, all aspects of the growth and protection of cultural facilities, acknowledging its dynamism, diversity and accessibility" (Sebastian Adams, Kirkos, Association of Irish Composers, Music Alliance Ireland).

In recent months, the significance of cultural infrastructure for the recovery of Dublin's night-time economy has been referenced extensively by local media and stakeholders as Dublin City Council passed a motion to allow for the appointment of a night mayor to support night-time culture after COVID-19 in May 2021.

Provision of cultural infrastructure and the fitness of Dublin's night time economy appear to be intertwined. Well-resourced cultural infrastructure is perceived as critical to the overall economy as cultural events and facilities, attract people to the city at night, thereby creating opportunities for pubs, shops, restaurants etc. to avail of a wide customer across a wider range of hours.

Respondents from cultural organisations in Dublin indicate clear aspirations for cultural-led regeneration but highlight the city's shortcomings in this area.

Aspirationally this sector would like to see the development of "Attractive spaces that encourage people to meet, eat and drink and linger" (Mary Nash, Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media).

However, these aspirations are caveated with concerns and criticisms of existing application of cultural regeneration in the city. There is a palpable lack of confidence in the opportunities for cultural infrastructure to materialise in a meaningful way to provide support for the [visual] arts.

Furthermore a perceived "side effect of city centre regeneration and cultural infrastructure is that as soon as an area is "regenerated" or is on that path, artists and arts organisations normally have to move out as rental prices increase, and most are dependent on the commercial rental market for their buildings" (Noel Kelly, Visual Arts Ireland).

The need for a Cultural Infrastructure Development Plan is considered more important than ever due to COVID-19.

Local cultural organisations emphasise how communities could benefit from greater cultural infrastructure provision. Cultural infrastructure and community infrastructure are not disconnected, and instead should be perceived as symbiotic. Cultural infrastructure can engender “innovation, inspiration and motivation among communities” (Lucy Medlycott, Irish Street Arts, Circus & Spectacle Network).

The role of cultural infrastructure in communities ranges from offering people the opportunity to interact with the city, to spotlighting shared identities, heritage and future vision, and providing meaningful gathering spaces for communities.

There is a number of policy measure suggestions from respondents to better the provision of cultural infrastructure in the city. Ideas for policy adjustments included:

- Affordable artist accommodation scheme
- Insurance reform to ensure fair, reasonable and appropriate access to insurance policies
- Public realm considerations to facilitate interaction with cultural infrastructure (e.g. pedestrianisation, street furniture, better facilities for people on foot or on non-mechanically propelled vehicles (bikes, wheelchairs)).
- Delivery commitments from developers
- Strategic re-development of unused buildings for culture and the arts
- More open ongoing dialogue and consultation process between arts professionals and city planning
- Introduction of Dereliction Tax
- Simplification of “Meanwhile Use” (short-term, inexpensive lets for artists and arts organisations in properties which are unavoidably empty)
- Inclusion of cultural infrastructure (notably performance and rehearsal spaces, artist studios and other non-commercially viable infrastructure) in all major developments
- Simplify and standardise procedures and application process for performing or creating art in public spaces.

Organically public art is considered to have immense value to place-making and the regeneration of communities. The definition of public art varied per respondent with some describing it as: “any form of cultural expression that takes place in the public space” ((Lucy Medlycott, Irish Street Arts, Circus & Spectacle Network).

Public Art has the capacity to instil civic pride, act as a meeting landmark thereby increasing activity and vibrancy in the surrounding area, foster conversation and interaction within a community, and holds potential for “economic, tourism, social, and brand development” (Noel Kelly, Visual Arts Ireland).

It was noted that the increased and permanent visibility of public art in a community, establishes art a “normal and natural part of public life” (Kenneth Killeen, Improvised Music Company).

However, there is a concern that too often public art is considered too late in the design process rather than “integral to development from planning to completion” (Anna Walsh, Theatre Forum).

Related to this public art discourse, many cultural organisations maintain that public spaces, parks, and street art are not only considered part of cultural infrastructure, they are perceived as critical components to facilitate arts and culture initiatives. Furthermore the post-pandemic landscape has placed greater onus on the need for outdoor spaces to be reimagined for arts and culture uses.

Stakeholders refer to street art as work that takes place in a non-traditional art institution and can occur throughout the “public realm, in streets, parks and squares, across cities, towns and villages, in festivals in fields and festivals in high streets” (Lucy Medlycott, Irish Street Arts, Circus & Spectacle Network).

Enhanced collaboration with parks and public spaces to embed arts and culture into the identity of those areas should be explored further.

Cultural organisations representatives identified areas of improvement in relationships with commercial developers. Cat O’Driscoll, Dublin Theatre Festival, referenced a need for toolkit with the development plan to support developers in understanding culture interpretations at the early stages of proposals.

Relatedly, there is a call for greater flexibility to changing uses within cultural sites to provide creatives with an opportunity to make use of spaces organically.

### 3.3.3 Arts and Cultural Advisory Group

Turley OBFA were invited to present some of the cultural research and stakeholder surveys findings with the cultural sector to the Dublin City Council ACAG (Cultural Committee) in May 2021.

A group interview was undertaken with representatives of Arts and Cultural Advisory Group (a sub-group of Arts and Culture SPC) from African Poetry and Art Program, Dublin Theatre Festival, Give Us The Night, Theatre Maker, IFL, that took place on Monday 10th May 2021.

At that meeting a number of key areas were identified:

- Dublin's cultural buildings are mostly re-purposed from some other prior use, and there are very few custom designed and built cultural buildings (outside of National Cultural Institutions). This means many of the buildings have issues with being 'fit for purpose'. There are also high ongoing capital costs.
- Many custom built cultural buildings in Dublin and throughout Ireland were built in the Capital boom years of 2000 to 2010. These tend to constitute multi-disciplinary arts centres. These buildings are now over 20 years old, and their Capital Upgrades, which are critical, are in some case very difficult to plan for.
- While many cultural organisations recognise that owning their buildings gives them secure tenure, many cultural organisations lack the financial means to purchase buildings, and indeed do not want the asset management aspect of owning the building. However they would welcome the opportunity to lease from a stable structure (local authority or asset management organisation tasked with cultural tenancies).

### 3.3.4 Developer Responses

Representatives from property development companies in Dublin were also interviewed to identify congruent and divergent perceptions and opinions with the arts and culture sector.

Developer respondents agree that there is a deficiency in cultural infrastructure that differentiates Dublin internationally. However, pragmatically developers attribute this deficiency to planning policy which restricts the development of places which embraces arts and culture uses. There is demand for "sufficient flexibility to include cultural land uses and features... being too prescriptive prevents innovation." (Anonymous)

Cultural infrastructure is acknowledged as important for new developments and should be established as part of the programme of development from the outset as these can have a long-term impact of instituting a core identity at an early stage.

The developer cohort regularly refer to cultural infrastructure as a key unique selling proposition to differentiate Dublin on the world stage and increase the city's economic competitiveness.

Developers refer to the potential of cultural infrastructure in enhancing the night time economy rather than the interdependences recognised by cultural organisations, with one developer expressing there is scope for cultural infrastructure to play a bigger role in the night time economy.

Themes of divergence surface on topics such as cultural infrastructure's relationship with community infrastructure. While developers agree there is an opportunity for the arts to lead community development, this cohort maintains the implementation of that relationship should be assigned to Dublin City Council or the Arts Council rather than private developers.



Some commercial developers agree that public art can create a sense of place and increase social cohesion between new and old communities. However, this is not a shared sentiment, with one respondent viewing public art a “‘tick box’ exercise that adds little value.”

Developers propose a different set of policy changes and introductions with alternative focuses to the cultural organisations. These include:

- Greater commerciality from the Dublin City Council Arts Office to ‘sell’ the requirements of artists to commercial developers;
- Review of zoning to support the development of cultural infrastructure;
- Create a set of guidelines or a toolkit that developers could follow to provide cultural infrastructure;
- Review regulation in relation to street art and street trades in order to promote street art, engaging positively with street artists rather than following rules and regulations without consideration of other factors.

While developers perceive planning policy in relation the requirement to provide cultural infrastructure as seemingly unclear, they maintain that it is still essential:

*“it is important that the absence of policy is not confused with the lack of opportunity to develop cultural infrastructure. Stringent policy can sometimes prevent creative solutions coming forward. It is important that policy allows for creative solutions to come forward to make better places and that it is not overly prescriptive.”*

Commercial developers are increasingly looking to include cultural infrastructure as part of developments as it has been evidenced as success factors to creating sustainable new developments due to the myriad of benefits provided such as building a relationship with the local existing community and creating an identity for urban developments.

Developers highlight challenges in relation to developing cultural infrastructure, namely purpose built space. Developers understand a need to build cultural infrastructure and its benefit potential, however fiscally purchasers and investment funds are reluctant to invest in non-financially viable uses and therefore operational decisions need to be made apparent from the outset, for example management responsibility of the purpose-built space and income viability.

The potential of cultural infrastructure to deliver active frontages in ground floor developments is also recognised by developers but there is a need for greater flexibility in policy to facilitate these alternative cultural uses.



# 04 Assessment

## 4.1 Cultural Infrastructure Audit

Without knowing where existing cultural infrastructure is located, it is difficult to protect and/or enhance existing assets or plan to develop new cultural infrastructure.

Therefore, an initial audit of existing cultural infrastructure in the City was carried out as part of this study by OBFA. This was further enhanced by Dublin Culture Company's Culture Near You project, which provides mapping of all civic access to culture provision (production or consumption). This was utilised by Turley to inform a further spatial and accessibility analysis of cultural infrastructure by "art form" across the city.

The initial audit focused on "hard infrastructure" and more specifically on buildings which support civic cultural use in the city (i.e. the buildings selected have some form of state subsidy and/or grant aid which encourages the citizens of Dublin to access culture).

For the purposes of this study, buildings were categorised per cultural discipline by category as follows:

- Artist's studios – per Visual Artists' Ireland (VAI) and Dublin City Council Arts Office;
- Public Art Galleries – per VAI, DCC and Dublin City Cultural Company;
- Music Performance Venues – Music Alliance and a number of DCC registered music promoters;
- Libraries – Dublin City Libraries Department and Dublin City Cultural Company;
- Museums – The Irish Museums Association;
- Multi-disciplinary community and arts centres – Dublin City Culture Company; Theatre Forum Ireland;
- Dance Centres – Theatre Forum Ireland;
- Film Studios – Irish Film Institute;
- Architectural Resource Organisations – Irish Architectural Archive; and
- Circus Hubs – DCC Arts Office.

A total of 249 No. buildings were mapped as part of the audit. (See Appendix 2.)

While all libraries are owned by DCC many other buildings have partial Dublin City Council control including being licenced by Dublin City Council or being revenue funded by Dublin City Council.



#### 4.1.1 Multi-disciplinary community/arts centres

The term 'multi-disciplinary community/arts centres' covers a multitude of building typologies, some comprising the equivalent of a general hall such as for scouts or akin to a Parish Hall. Whereas others have been purpose built and/or fit out for arts and cultural performance with sound equipment, lighting rigs, ancillary facilities, and, in some cases, fully functioning cafés or bars.

Multi-disciplinary community/arts centres from the audit represent 51% of the total buildings mapped as part of the audit.

Of the 126 No. buildings classed as multi-disciplinary community/arts centres, only 11 No. (9%) are developed to a standard sufficient for the production and/or consumption of professional cultural work. These are as follows:

- Axis,
- Block T,
- D-lite,
- Dublin Theatre Festival,
- Dublin Fringe,
- Helix,
- Project Arts Centre,
- Sean O'Casey Centre,
- St. Andrews Resource Centre,
- The Ark; and
- The Complex.

The standard of professional fit-out varies considerably within the abovementioned buildings. The small percentage of professional fit-out across the city illustrating the deficit of space fit for professional production and/or consumption of culture outputs across disciplines.

Conversely, however, this also presents an opportunity for the remaining c.91% of multi-disciplinary community/arts centres in the City that could be re-developed or enhanced to support the production and/or consumption of professional arts and culture.

Figure 4.1: All 249 hard infrastructure buildings by map

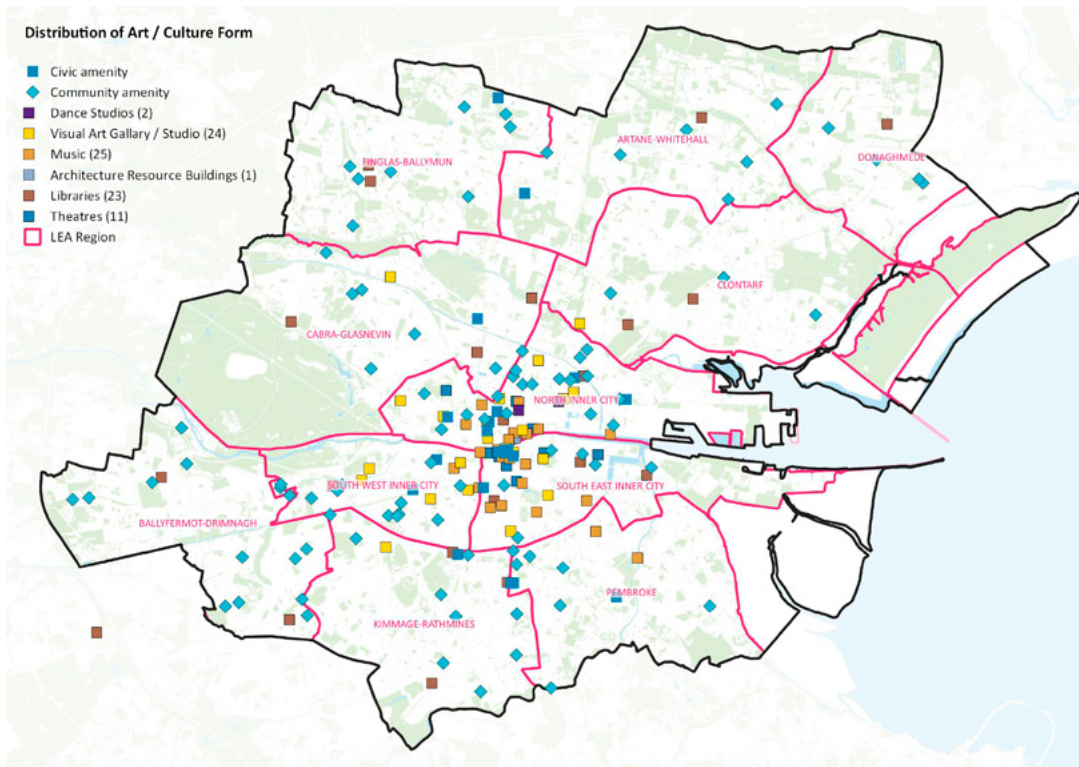
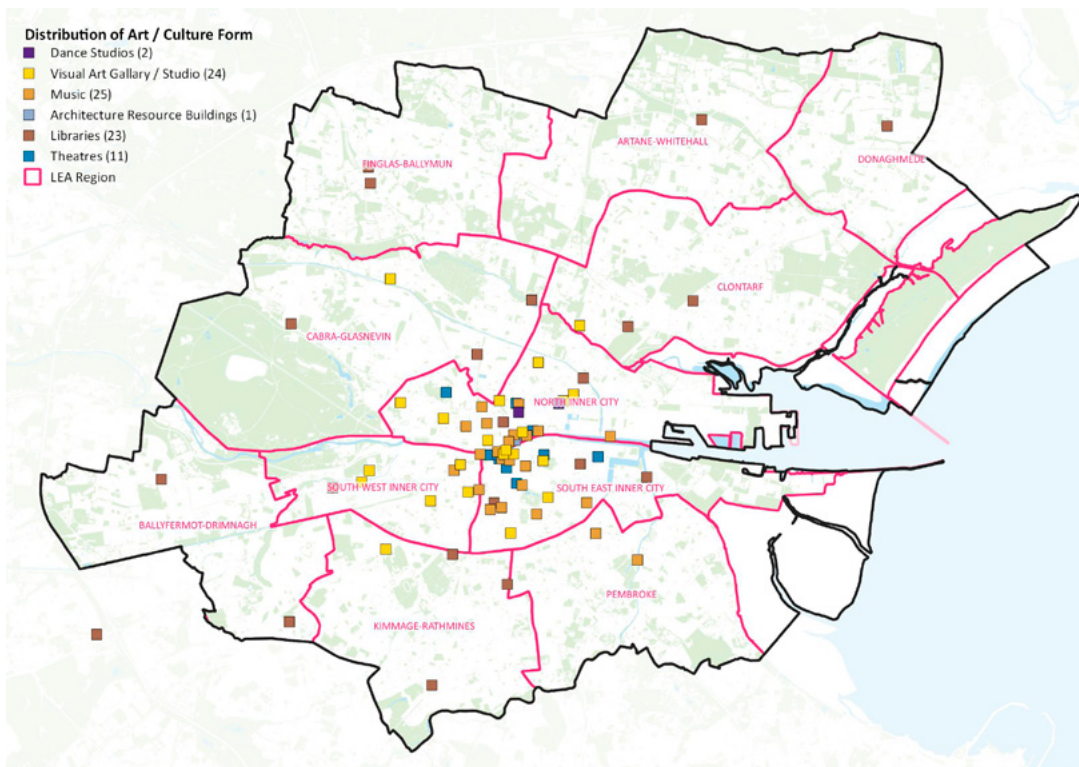


Figure 4.2: Community centres removed from cultural infrastructure map



## 4.1.2 Libraries

For instance, there are 23 No. libraries in Dublin City representing 9% of the total buildings mapped as part of the initial audit.

Dublin Libraries are historically located in secure buildings (many Carnegie buildings from the early 20th century). Some of the city's newest libraries have been well designed to take account of changes in digital readership habits, and the presentation of events. However, although libraries provide for cultural consumption, none offer a significant space for professional production or performance.

Even when taking the 23 libraries in the catchment area, there are large areas of communities with no cultural buildings in their immediate neighbourhood. For example from St. Anne's Park in Dublin 3, across west into Artane and Whitehall, Coolock, Raheny and Kilbarrack, there are no cultural buildings outside of the Dublin Library network. This covers large parts of Dublin 3, 5, 9 and 11.

Figures 3.1 and 3.2 illustrate the importance of community/ arts centres and libraries in terms of local provision of hard infrastructure for cultural activities. If Dublin is to embrace the concept of sustainability and the 15 minute city, then the importance of the local community centre and library cannot be underestimated.

It is quickly apparent that community/arts centres, libraries and museums offer the greatest access geographically to Dubliners to cultural buildings. Community/arts centres and libraries alone comprise 60% of the cultural buildings in Dublin.

While Community/arts centres and libraries are the most accessible buildings to Dubliners situated outside the city centre, less than 10% of those buildings are equipped to a high level to make or present cultural work. There is almost no provision for maker spaces in community/arts centres and libraries.

Many cultural buildings, such as libraries and galleries are closed for their primary use in the evening. These buildings can be developed and appropriately resourced with staff for the Night-time economy to provide event space or auxiliary use for the citizens of Dublin.

Dublin City Council could prioritise inclusion of public gallery and library infrastructure for appropriate Night-time economy events (such as Dublin City Gallery -The Hugh Lane currently does with music).

At present both libraries and museums close at 6pm, offering an opportunity for these categories to be used for Night-time Economy events, as they are already designed for public access. A Parisien "Nuite Blanche" model or extended Culture Night model could bring Libraries, Museums, and Visual Arts Buildings (Galleries) into a feasible Night-time Economy structure.

There is a great opportunity for Dublin City Council to prioritise existing buildings in the circular economy, and ensure that existing community/arts centre buildings and sites, as well as libraries are upgraded and enhanced for cultural provision. When new developments are planned for an area, the development levy should include some capital upgrade funding for existing community centres and libraries in those areas.

However, in terms of development planning, whilst Dublin City Council must continue to ensure the maintenance and repair of libraries and community centres, additional development of "hard" infrastructure such as professional workspace/ makerspace is required to meet and supplement the growth of housing provision in those communities.

When both libraries and community/arts centres are removed from the mapping, the result demonstrates an extremely city centric provision of cultural infrastructure, with almost all of the remaining 98 buildings (representing 40% of the total) being within 5km of O'Connell Bridge.

## 4.1.3 Closures and Unmet Need

Since 2000, 32 high profile cultural buildings closed. The majority of the buildings which closed (and did not re-open) were located within the central city area, mainly in Dublin 1,2, 7 and 8. Many of the closures were theatre and music venues. This is a major loss to the city centre, to the musicians and performers who used those venues for their livelihoods, and for the citizens of Dublin in terms of the night-time economy cultural provision in the Capital city.

The audit provided an update of analysis first carried on behalf of Dublin City Council in 2019 (Ryan Report), by Jackie Cuthbert (Ryan) of OBFA. The updated list can be found in Appendix 3.

Table 4.1 below considers a number of key closure case studies and lessons that should be considered by Dublin City Council.

The primary proposal to address necessary closure for regeneration purpose is a recommendation that Dublin City Council put in place planning conditions for the redevelopment of cultural infrastructure buildings, which requires like for like replacement, or betterment, to be delivered for the specific art forms previously provided, either within the new development, or where this is not feasible at an appropriate site in close proximity and within the existing community (see co-design / developer toolkit below).



Figure 4.3: Remaining “Hard” Cultural Infrastructure; Community/arts centres and libraries removed

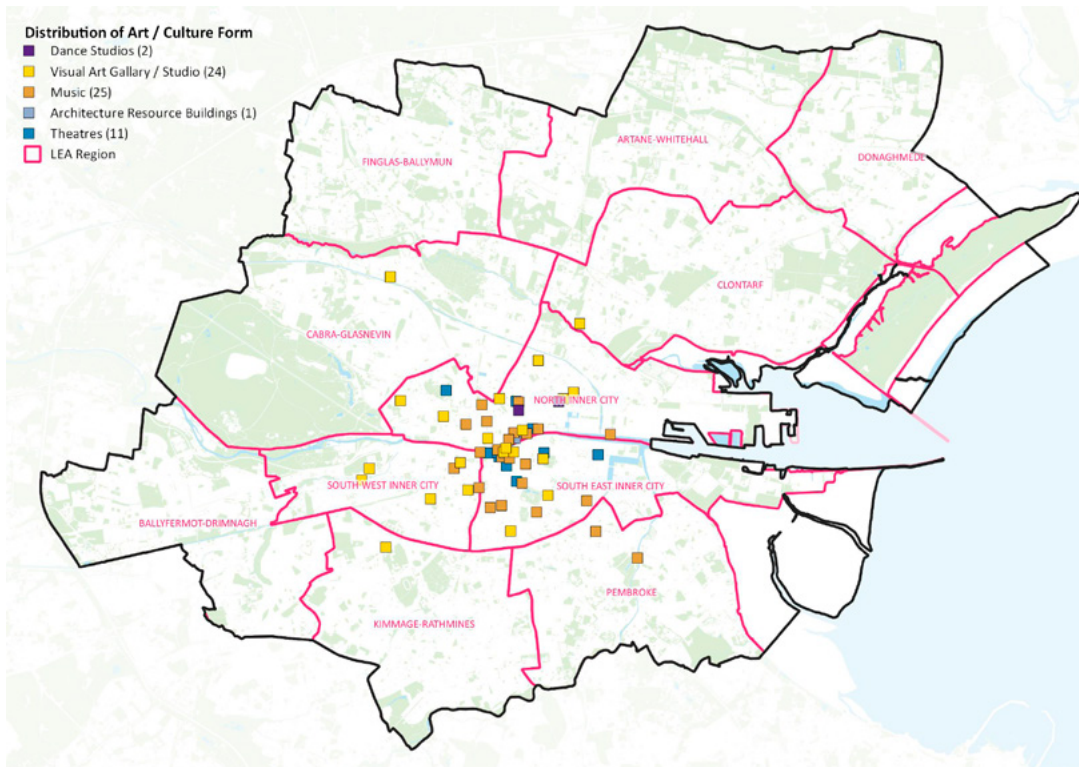


Figure 4.4: Closures Map (Since 2000)

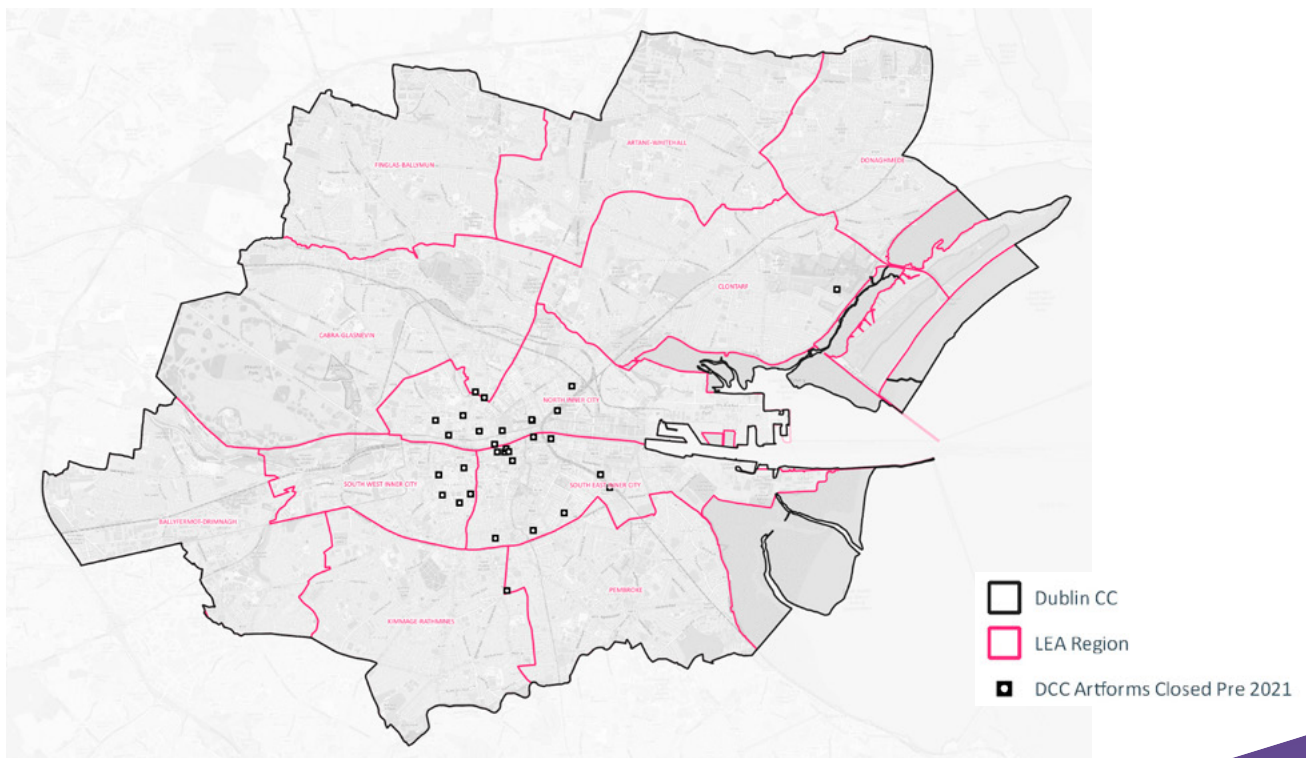


Table 4.1: Closer case studies

Building	Address	Type	Function / Facilities	Ownership	Management
<b>Tivoli Theatre - closed 2019</b>	Francis Street, Dublin 8	Theatre	Theatre, Bar, Car Park	Privately owned family business. Long term owner Tony Byrne ran the venue with local community attendances at panto and popular music hosted there from the 1980s until the venue was sold. Private ownership.	Private.No board of directors for its management as a music and theatre venue. Manager for venue worked directly for the owner.
<b>Block T Smithfield - Former Tullys Tiles - closed 2016</b>	Tully's Tiles, Haymarket, Smithfield, Dublin 7	Visual Arts, film, animation, craft, illustration	Factory with collective of artists, some with public facing activities.	Owner awaiting its development. Son was very interested in the cultural co-op model to enable the building garner a rent through its 'dereliction' phase. Successful in Tully's so owner gave over Haymarket House on one year leases until closed.	Block T had a lease on original Tully's Tiles, 2010 - 2012, when they then moved into the Haymarket House next door (owned by same owner). Closed formally in 2015.
<b>TEAM Educational Theatre Company - closed 2014</b>	4 Marlborough Place, Dublin 1	Theatre	School performances with several public performances in festivals and general theatres.	Privately owned by a benevolent UK landlord. FRI lease so TEAM had full building control, repairs etc. Building offered to TEAM for purchase in 1990s, but The Arts Council could not guarantee the loan (as per the bank request).	Private Company, Limited by Guarantee, No Share Capital. Non-executive Board comprising theatre, education, finance and legal people. Staff (4) employees. Contractors c20 per annum.

Staff	Financial	Date of Opening
Private hired staff and family members running the venue, its adjacent car-park and ancillary businesses.	Privately funded with no grant aid for arts events. Earned box office income, co-production income from panto, and venue hire income.	1980s. Closed formally in 2019 following a number of planning applications for the site and adjacent sites.
While the Block T team ran the building, the co-operative model enabled a multitude of organisations to develop their skills and their arts and culture offering to the city. When Tully's Tiles closed multiple new ones were set up by the former tenants. Two organisations moved from Tully's Tiles to Brunswick Mills, Damn Fine Print and The Darkroom - both thriving 6 years later.	Rental income from the users of the spaces, some grant aid for programme, and other various incomes throughout the multitude of structures within Block T.	2010-2015
AD, GM, Production Manager & Education Officer (Half of Ed Off salary paid by Dept Ed as a secondment)	Turnover c400k per annum, 40% Grants, 40% earned income (bookings), and 20% rehearsal room rental income. Lost its Dept of Ed grant in 2012 due to recession, and then Arts Council (who offered matching funding) could not continue to pay for the Company's Programme - Company opted for Voluntary Liquidation after 38 successful years.	1975



#### 4.1.4 Mapping Civic Cultural Provision

A broader description of cultural space, such as that proposed by Culture 21 (see Chapter 3), encompasses “spatial” infrastructure such as outdoor, parks and green spaces, sports and leisure facilities and public realm, as well as the accessibility of culture to communities directly, or via public transport, and the “soft” infrastructure that enables production and consumption of culture across the city. These rightly bear consideration, alongside public art, heritage properties, in the descriptors and assessment of cultural infrastructure assets of any city.

Dublin Culture Company’s has already successfully captured this broader interpretation of cultural assets through its Cultural Audit and mapping. Providing an up to date picture of “where culture happens” within the city (see diagram X) to which the public are invited to add to this data via Culture Near You.

Dublin City Culture Company’s audit and mapping is an invaluable resource, but further consideration should be given to how DCC and others use the available information to inform spatial and resourcing plans for the city, to properly assess the needs of the cultural sector alongside provision and public access to cultural content.

Whilst highlighting the contribution of community centres, libraries, parks and other “spatial” and “community” infrastructure to the city’s cultural provision, the illustration above, belies some of the issues in mapping and assessing cultural assets, buildings, and opportunities for culture led regeneration.

Culture Near You has to date mapped c. 3,400 cultural points across 97+ asset groups/disciplines, but does not as easily distinguish between art forms, ownership, governance, and the capacity of facilities to deliver both community and professional cultural needs.

As with the mapping above, using “culture” as a simplified “use” can consequently, overstate the assets available to the sector to develop professional cultural product (across a wide variety of art forms) and limit the type of cultural consumption available to the public across the city. It would be useful to distinguish the lifespan of many of the cultural assets on the Culture Near You platform. Our study showed the average lifespan of an artist’s studio is only seven years. Consideration should be given to how the tool can be used to assess which cultural assets have potential for long-term development and growth, and which ones are at risk of not surviving.

For the city to be effective in planning the future resources, and spatial production and consumption requirements for the culture, arts and creative sector, then existing and future data about Dublin’s cultural ecosystem should be reassessed to more simply define their use (by art form, ownership, resourcing and governance) and provide clearer distinctions between:

- “**hard**” spatial and built and “**soft**” cultural infrastructure; alongside its use in the
- “**production**” and “**consumption**” of cultural outputs; defining distinctions between
- “**civic**” and/or “private/commercial” space (both applied to ownership and governance); and the provision for
- “**community**” and/or “**professional**” cultural use within such spaces.

This further layer of analysis would provide clearer insights of the city’s culture infrastructure, its alignment with local and central government policies, as well as provided opportunities to consider the future mapping of resourcing to the sector, to build or developer new capacity or infrastructure more proportionately across the city.

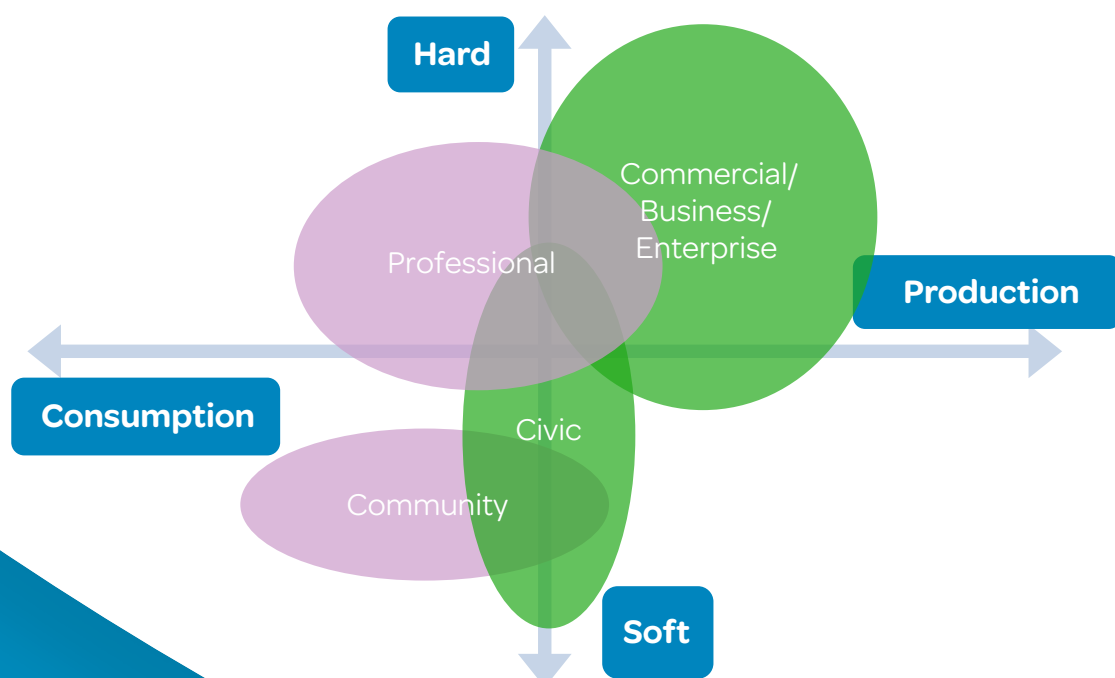
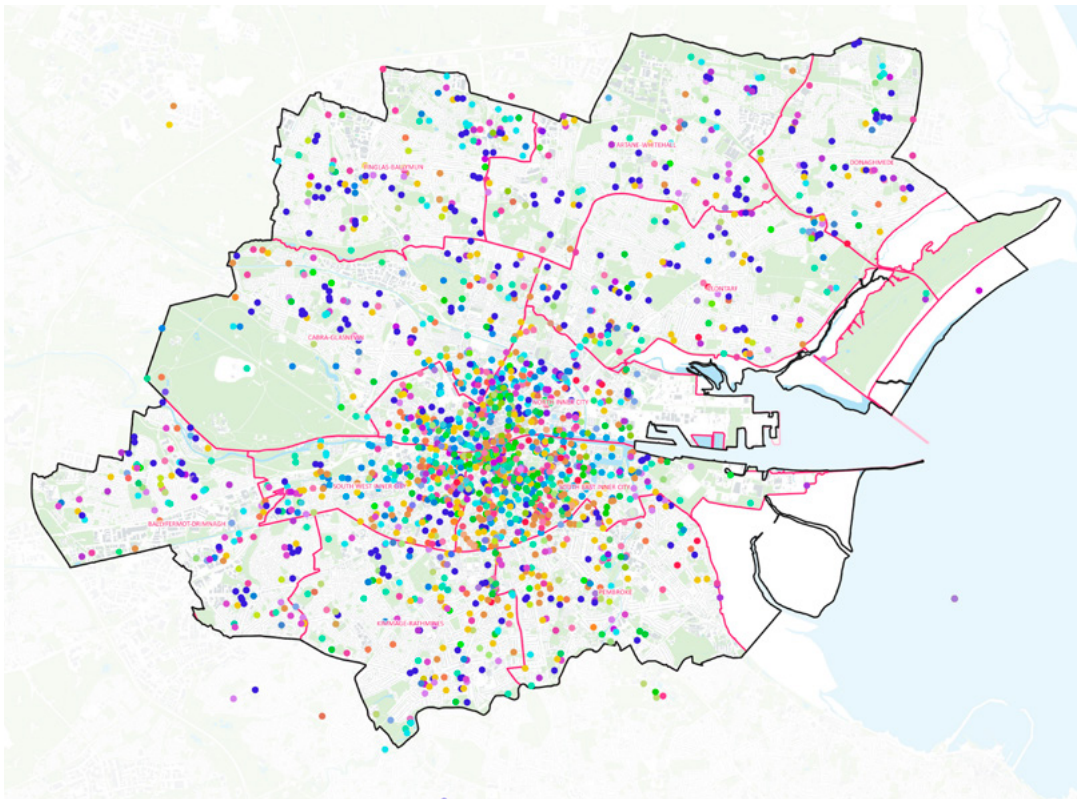


Figure 4.5: Dublin Culture Connect “Culture Near You”



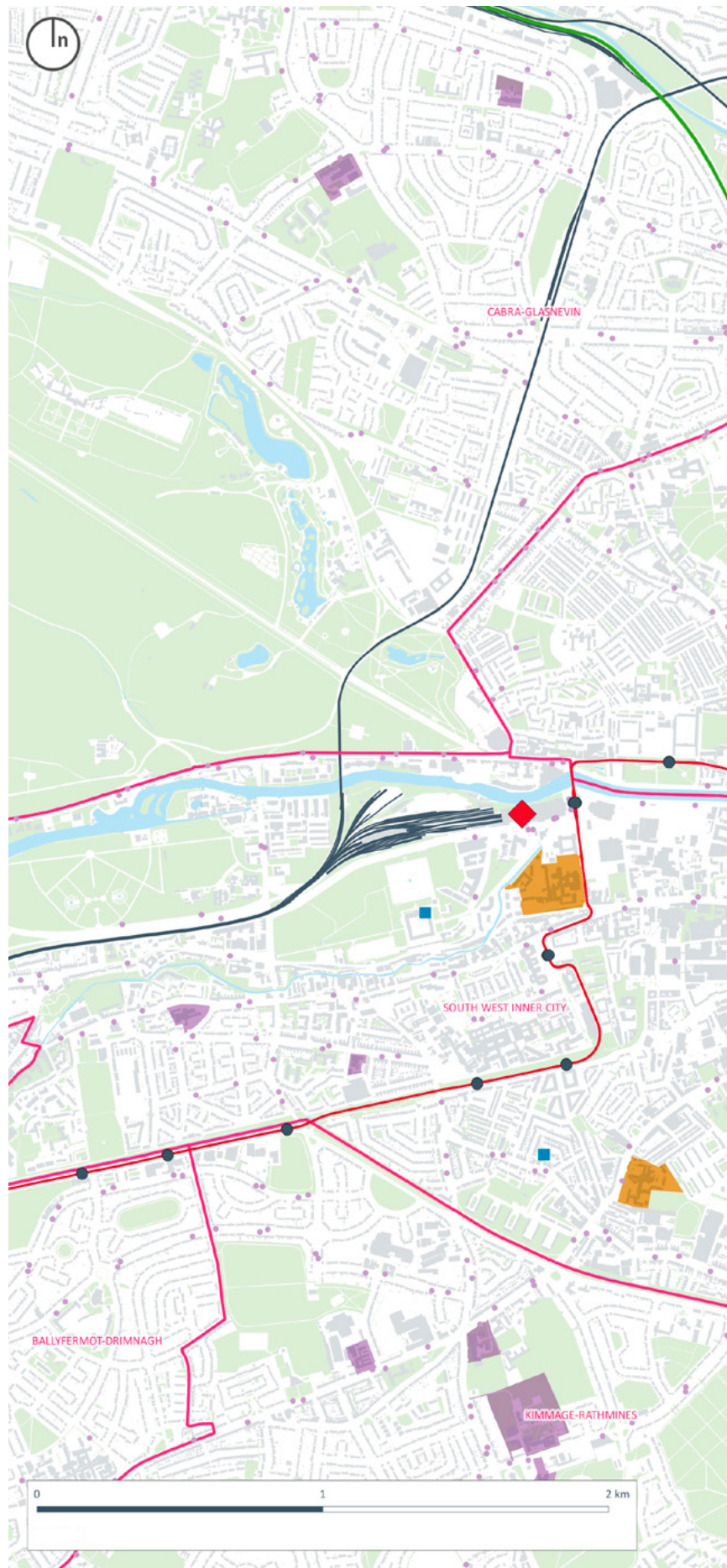
Distribution of Art / culture Form (Shared with DCC copy)

- Adult learning centres
- Advertising, marketing, sales
- Allotments and community gardening
- Antiques and collectables
- Architecture, urban planning, landscape design
- Artisan food producers
- Artist agents
- Artists, makers
- Arts activities and groups
- Bars and pubs
- Beaches
- Bell ringing
- Birdwatching
- Board games
- Books/literature
- Books/literature: writers, journalists, editors, agents
- Cinemas
- Community centres / halls
- Community media
- Community support groups
- Computer and ICT Training
- Computing groups
- Conservators
- Consumer research
- Costume, set, lighting, sound designers
- Craft and jewellery
- Craft makers
- Creative producers
- Cultural centres and networks
- Cultural managers
- Curators
- Cycle stands (Dublinbikes)
- Design education
- Dublin by Dubliners
- Environmental groups
- Fashion designers
- Festivals and cultural events
- Film, video, TV, animation
- Flying activities and groups
- Galleries, exhibition spaces, open studios
- Gaming
- Graphic and web design
- Gyms and fitness
- Heritage activities and groups
- Heritage sites, historic monuments and government buildings
- Historic and classic transport
- Interior design
- Language groups
- Libraries
- Local authority offices
- Markets, fairs
- Museums and archives
- Music, dance, theatre and writing schools
- Music: bands, DJs, musicians, songwriters
- Music: management, recording, publishing
- Parks, gardens and public spaces
- Performance groups and companies
- Pets, animals and birds
- Photographers
- Places of worship
- Pre-schools (ECCE)
- Primary and secondary schools
- Product design
- Public Category
- Public play areas
- Residents groups
- Scale modelling activities and groups
- Science: astronomy
- Science: geology and geography
- Sign language interpretation and audio description
- Skateboard parks
- Social enterprises
- Software, digital and new media
- Specialist food shops
- Sport: angling
- Sport: clubs and associations
- Sport: community sports
- Sport: cycling
- Sport: pitches and facilities
- Sport: racing and hunting
- Sports and leisure centres
- Staging and equipment
- Studio and rehearsal spaces
- Support organisations and networks
- Swimming Pools
- Theatres, arts centres, performance spaces
- Universities and colleges
- Visitor attractions
- Volunteering organisations
- Walking and hiking
- What's on guides
- Yoga, pilates, meditation
- Youth arts groups
- Youth clubs
- Youth groups
- Youth Information Services
- Youthreach

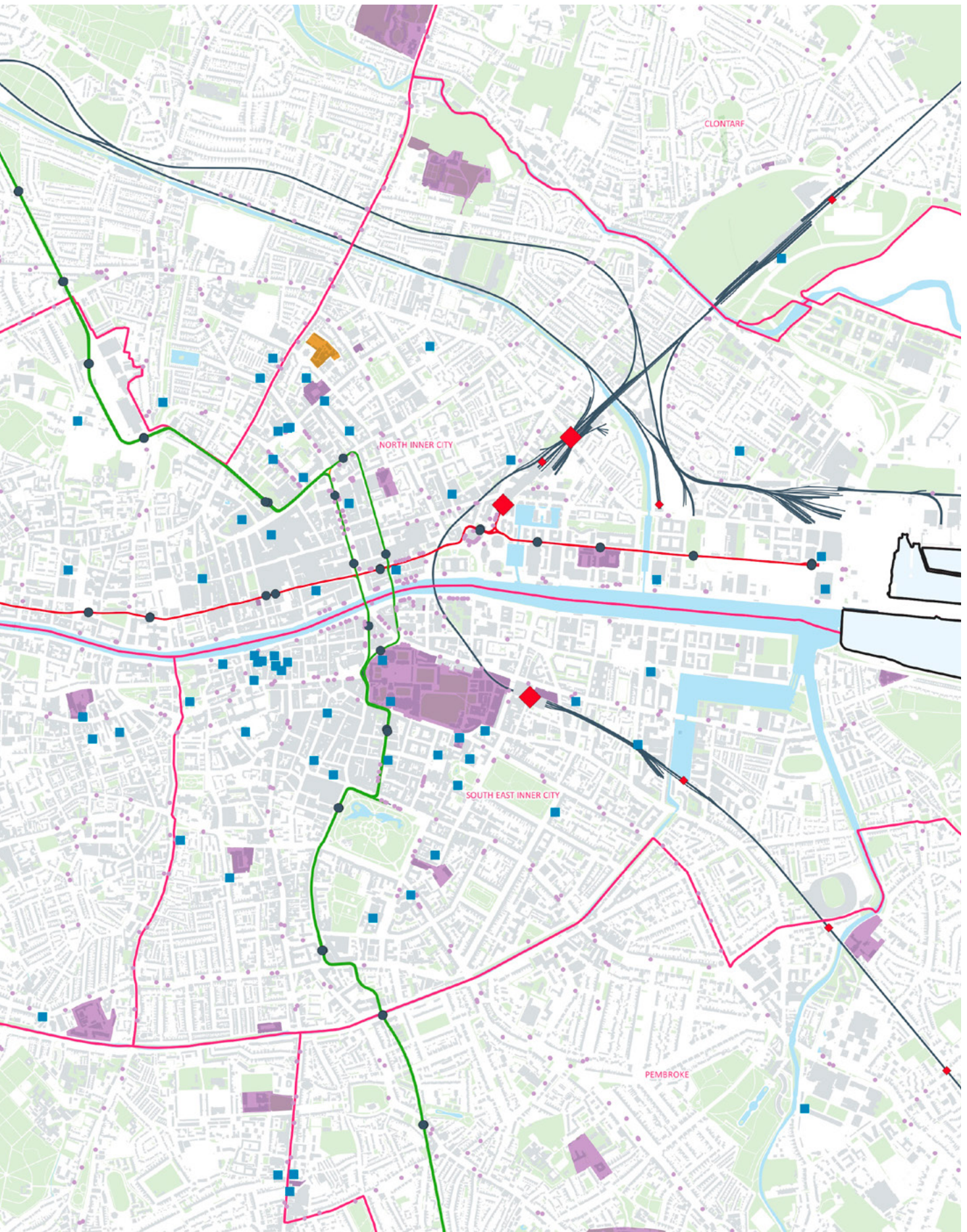


Figure 4.6: Civic Art Infrastructure (Public Art Centres), Dublin City Centre Core

- Dublin CC
- LEA Region
- College
- University
- Civic Arts Centre (point)
- Railway
- Station Point
- Tram**
- Luas Cross City
- Luas Green Line
- Luas Red Line
- Other Transport Points**
- Bus Stop
- Tram Stop









#### 4.1.5 Art form Mapping

Whilst it was beyond the scope of this study to chart such distinctions hard, soft, consumption, production against Dublin Culture Company's Audit and Mapping, we have sought to present an analysis of cultural infrastructure available across the city by art form.

We have presented our art form mapping (see Figure 4.7 and Appendix 4) as they have been defined within the Arts Act 2013; focusing on "Hard" infrastructure within both commercial/private and civic ownership, largely concerned with "professional" production or presentation of cultural content, i.e. studios, art galleries (public), theatres, music performance venues, museums, dance centres, film centres, architectural resource organisations, circus hubs etc.

This identified 190 building across 17 art form categories (civic and private enterprise buildings), after discounting "spatial" and "community" infrastructure assets.

There are few dedicated art form specific buildings, as most buildings provide space for multiple disciplinary arts. Therefore, buildings with multiple identified art form uses appear in multiple presentations. The mapping, however, does present the distribution of each art form's access to hard infrastructure (buildings) for production or presentation or professional work.

It should be noted that 18 multi-disciplinary public art centres have been mapped separately as an art form category (mixed use) as specific art forms were not identified within the existing data.

This spatial mapping illustrates a similar pattern to OBFA's initial hard infrastructure analysis. Large parts of the city which should have equally dense populations of cultural workers and producers show in fact that there is almost no provision of a cultural building for either the production of culture or the consumption of culture by the public, across multiple art forms.

Some art forms such as Circus, Opera, Performance Art, Sculpture have limited or no dedicated spaces. Provision for art forms such as Visual Arts and Music, which are more numerate, is centralised and unlikely to meet the space requirements of the sector relative to the population across the city.

The mapping also illustrates there are large parts of the city, and several LEAs where there are almost no civic cultural buildings with the capacity for professional art and cultural presentation or production to take place in those areas and communities).

Many remaining buildings in private or commercial ownership being used by the professional arts and cultural sector are at risk if the city or central government has no direct involvement in its governance of funding tenure. For example the only music venue in the city with a civic remit is The National Concert Hall (all other venues are run commercially). For a city like Dublin with its rich tradition of contemporary music, a venue owed or partially controlled by Dublin City Council would be a major cultural asset to the city. This is reflected in our primary survey data from the sector.

According to the 2017 census, there were in the region 2,500 artists in Dublin (representing just under 10% of all creative workers). However, the maximum number of individual artist's studios 2010-2019 was 392, and the city also contained in the same period 137 shared rehearsal spaces and 36 public venues providing provision for existing artists. The same census data identified just over 25,000 creative workers in Dublin. The city should maximise its cultural assets to ensure those people continue to choose to live and work in Dublin.

Turley's Artist Workspace Findings Report (2020) which surveyed 538 artists (c.20% of the city's resident artist population) indicated that 41% were actively "seeking workspace" with no alternative provision. Indicating a workspace requirement across the city that could be as high as 1,125 artists, across multiple art form with differing accommodation requirements.

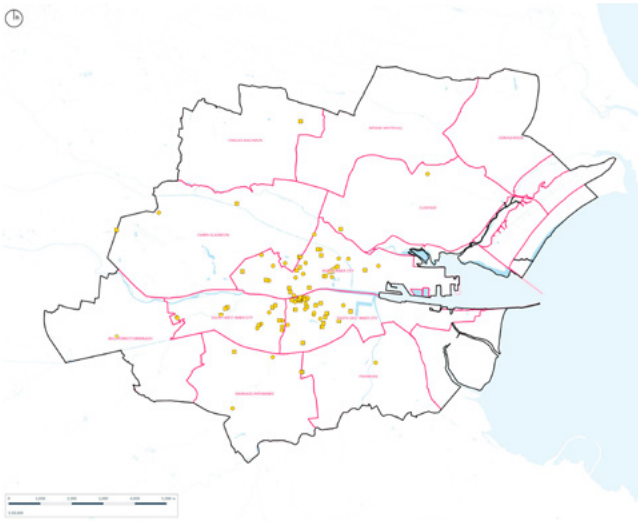
However, as can be demonstrated in Figure 4.4, the compact form of the city's infrastructure, running largely east to west along the Liffey largely within the city centre core does support wider access to the arts sector due to the close proximity to public transport nodes.

There are 66 out of 86 public art centres are within 1.5 km of a trains station, with many cluster along the north-south axis less than 1km from the Luas.

Likewise, these centres are less than 1.7km from university campuses, and Dublin City Council's administrative area fits comfortably within a 3.5-3.7km buffer that artists expressed was the ideal distance of workspace and public arts centres from where they lived (See Artist Workspace Findings Report 2020 available online (October 2021) at [www.artistworkspaces.ie](http://www.artistworkspaces.ie)).

Figure 4.7:

Visual Art / Fine Art



Theatre



Sculpture



Opera



Dance



Film

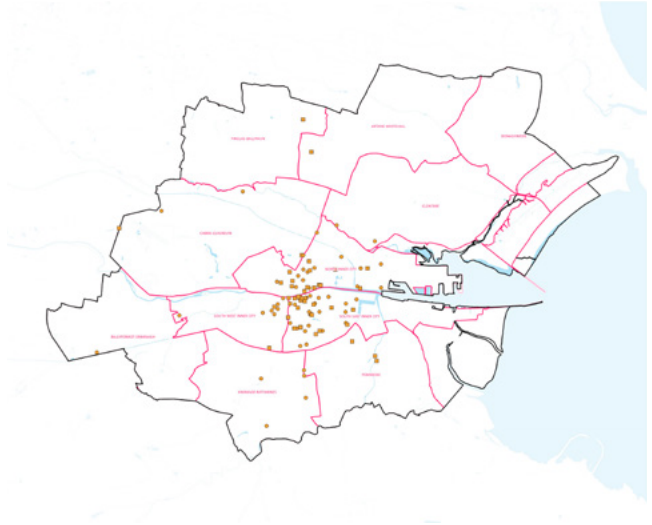




Animation



Music



Illustration



Circus



Literature



Architecture



Performance Art



Arts Administration



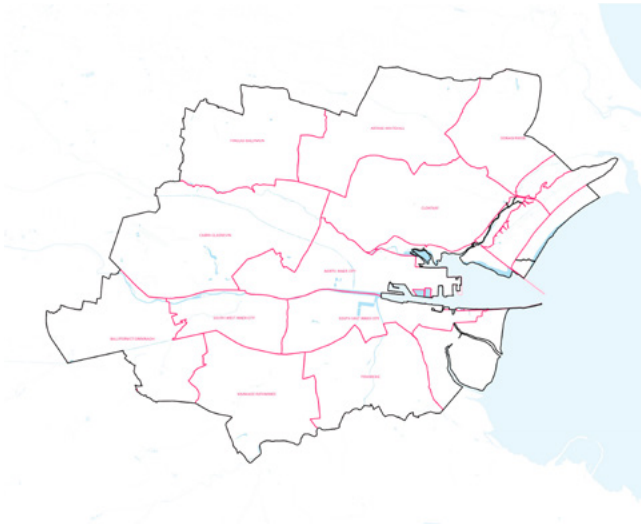
Craft & Design



Other



Festivals and Events



DDC - Mixed use

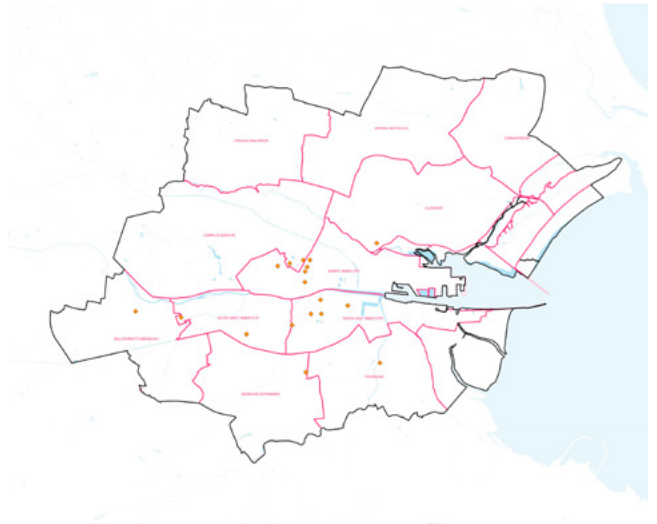
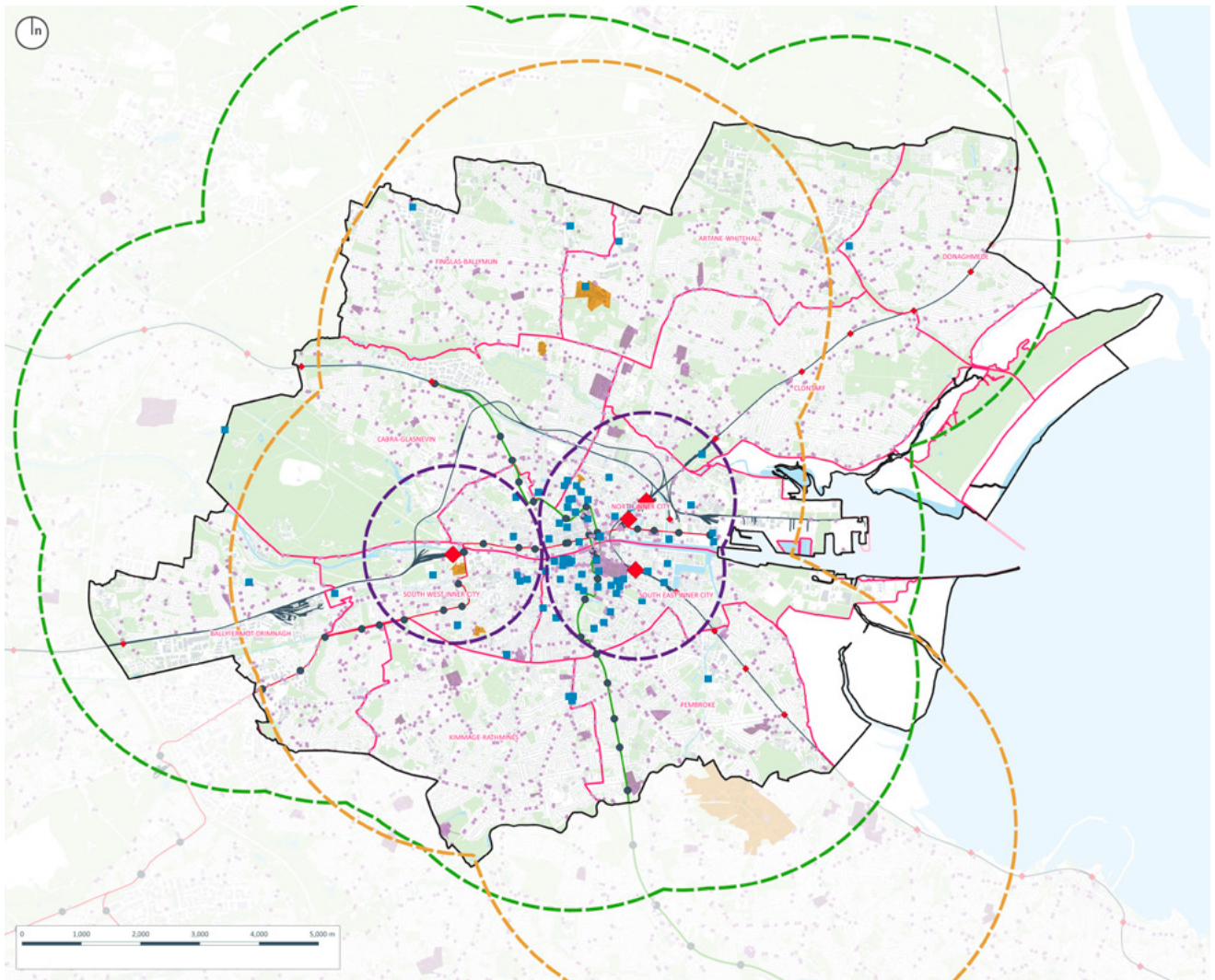


Figure 4.8: Civic Art Infrastructure (Public Arts Centres)



- |                                   |                               |
|-----------------------------------|-------------------------------|
| Dublin CC                         | Station Point                 |
| LEA Region                        | <b>Tram</b>                   |
| Civic Arts Centre buffer (3.54km) | Luas Cross City               |
| Train Station buffer (1.5km)      | Luas Green Line               |
| University buffer (3.7km)         | Luas Red Line                 |
| College                           | <b>Other Transport Points</b> |
| University                        | Bus Stop                      |
| Civic Arts Centre (point)         | Tram Stop                     |
| Railway                           |                               |



## 4.2 Dublin Best Practice

As part of this study specific Dublin models of best practice infrastructure were examined to highlight quality delivery in the city, and potential deficits to provision in Dublin for Cultural Infrastructure.

This part of the study looked at specific hard infrastructure (cultural buildings), that are successful because the buildings are managed and programmed with good governance capacity and resourcing (skilled staff and good funding structures).

A number of Dublin Cultural entities were examined by OBFA (see Table 4.2) to consider how their structures and governance provided for successful Cultural Buildings, which ultimately should inform suitable Capital and Corporate Governance models for future Cultural Infrastructure.

The Corporate Governance and Funding structures of the Case Studies were specifically examined in order to condense the findings into a model of good practice for future cultural infrastructure provision planning. The Case Studies illustrate the importance of Dublin City Council ownership, licence or ongoing support for their survival in the city.

Many successful Dublin cultural entities cited how they had to change their corporate structure a few years into incorporation in order to avail of grants or other core operations functions, and this may have deferred significantly from the development vehicle or incorporation when developing the built or occupied cultural infrastructure.

From the case studies, the Capital and Governance Structures outlined below are considered optimum for new build cultural buildings, refurbishments and conversion of heritage buildings such as Churches. Further refinement of these models should consider how art form, location, policy and spatial constraints shape these outline approaches.

## 4.3 Workspace Demand Requirements

The cultural sector has indicated through surveys and direct face to face feedback that it needs affordable, accessible spaces on appropriate lease / rental models (the largest need by volume is visual arts studios). However, Dublin also lacks many buildings specifically designed for cultural use, and this study identified specific gaps in provision for the music and performing arts sector, and craft maker space.

There is a scarcity of affordable, safe and accessible artist/ maker workspaces in Dublin. This is combined with the fact that securing a home is very difficult for creative makers given their precarious income patterns.

New housing development in the social and affordable category should include artist live/work units such as those in Kilmainham Square, Dublin 8 (the former Nestle/Rowntree site adjacent IMMA, built 2005), or current schemes in Lusk designed by Fingal County Council.

Dublin City Council (DCC) has for some time sought to respond to concerns within the cultural sector that there is an inadequate provision of workspaces for artists in Dublin.

While it has addressed this in some way through St. Patrick's Cottages and other residency spaces, there is a huge deficit of spaces for artists to live and work within the city centre.

This well documented issue has occurred due to market pressures, increasing population and the inability of several long-established artists' studios to maintain their tenancy of buildings in the current climate, despite the overall provision of workspace remaining relatively stable as a result of new workspace openings.

Previous research also undertaken on behalf of Dublin City Council in 2020 (Ryan Report), identified 89 buildings that constituted artist workspace which existed between the periods of 2010-2019. Whilst the overall provision of artist workspace also appears to be consistent over this period, i.e. the overall volume of closures loosely equated to the number of new workspaces opening, it appears overall provision remains inadequate for the scale and growth of the cultural sector.

## 4.4 Workspace Design Principles

Turley's Artist Workspace Findings Report (2020) which surveyed 538 artists (c.20% of the city's resident artist population) sought to identify both universal and specific art form design requirements, informed by a detailed co-design approach involving engagement from across all art forms identified within the 2003 Arts Act.

This baseline research informed the development of seven "location agnostic" design principles for the arts and cultural sector, and 22 design requirements contained within the "Workspace Analysis Report" (2020<sup>1</sup>).

These should help inform design briefs for all future artist workspace development across the city. They are:



### *Design Principle 1: Value*

The key consideration for our artists is value for money. Creating affordable workspaces through economical design choices is imperative. What it looks like:

**1. Stability** – Introducing extended tenancy agreements and support for artists when they decide to move elsewhere.



### *Design Principle 2: Form Follows Function:*

A key consideration for any future design will be to ensure the workspaces are pragmatic in their function and respond to the practical needs of artists. What it looks like:

**2. Storage** – Providing ample storage (big and small) that is accessible and secure.

**3. Comfort to create** – Artist spaces must provide controllable lighting, acoustics, adequate sound proofing, ventilation and temperature.

**4. Limitless access** – Around the clock access to workspaces.

**5. Security** – Building entrances and workspaces must be secure and safe to allow lone working at any time of the day. Secure storage for resident bicycles must also be provided.

**6. Health and safety** – Workspaces must uphold the highest levels of health and safety and should be configured to help artists adapt to new health and safety measures – for example socially distanced parameters.

**7. Facilities** – Well placed everyday facilities available within the building - such as a kitchens, toilets and showers. As well as in built unit facilities such as desk, chair and individual storage space, paint storage in addition to sinks, wet areas and safe paint cleaning areas.

**8. Removals and delivery** - The building's exit and entry points allows for artists to drop off and load equipment / artwork / supplies of significant size and scale. i.e. access to a loading bays and lifts.

**9. Heating and ventilation** – Good heating and ventilation available all year round.

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<sup>1</sup> Turley, Workspace Analysis Report 2020, available online (October 2021) at: [www.artistworkspaces.ie](http://www.artistworkspaces.ie)



**Design Principle 3:**  
**Flexibility:**

Flexibility should be at the core of any design considerations – from flexibility of artist medium to flexibility of space and even flexible tenancy models. What it looks like:

**10. Flexible spaces** – A variety of workspace sizes (in footprint and height) offered to fit the space needs of the artist, allow artists to work in solitude or in larger groups as they please – including rehearsal and performance spaces.

**11. Privacy** – Providing areas within the building to give artists private and quiet working spaces.

**12. Display** – Offering exhibition spaces that showcases to the public the work of its residents (whatever the discipline).

**13. Ground Floor Retail** – Areas within the building for artists to perform or exhibit their work, perhaps in partnership or in place of traditional ground floor retail

**14. Meeting rooms, workshops and classrooms** - Spaces to host classes and separate meeting rooms.

**15. Outdoor space** – Easy access to private or public outdoor space.



**Design Principle 4:**  
**Collaboration:**

Great ideas happen in collaboration. A key design consideration will be about fostering an environment where artists communicate and collaborate effectively. What it looks like:

**16. Access to communal spaces** to foster interdisciplinary collaboration,

**17. A professional network** to enhance the building's sense of community.



**Design Principle 5:**  
**Readiness to change:**

A new artist workspace should incorporate cutting edge technology to meet the needs of artists now, but also factor in future technologies and opportunities to meet future needs. What it looks like:

**18. Digital infrastructure** – Workspaces must offer effective digital connection for communications, administrative technology and adapting to the needs of digital creative industries now and in the future



**Design Principle 6:**  
**Diverse communities:**

A broad artist workplace should accept diversity as a key component of creating rich outputs. What it looks like:

**19. Diversity through design** – Consider how size, shape, age, gender, sexuality, ethnicity, education levels, income, spoken languages, culture & customs can be designed for from the start.

**20. Support** – Creating spaces where artists have access to commercial opportunities and support services such as training or professional development



**Design Principle 7:**  
**Inclusive and Welcoming**

Artist workspaces can have the reputation for being closed and insular. New workspaces should consider openness and inclusivity as a key priority. What it looks like:

**21. Gateway** – Creating a clear public frontage, and identifiable and welcoming entrance to the building.

**22. Location** – City centre located sites with access to local series and the public transport network and can be easily accessed via active transport.



Table 4.2: Case Study Overview at 2021

Building	Address	Type	Function / Facilities	Ownership
Axis	Ballymun, Dublin 11	Multi-disciplinary	Yes, theatre, café and workshop rooms where the public can attend events.	DCC own the land and lease to a development company on 100 year lease. Development Company own the asset. There is also a Trading Company of which all of the Board of the Development Company are on the Trading Company Board. Public representatives are members of both Companies.
Graphic Studio Dublin (2 buildings gallery in Temple Bar and Studio in NCR)	Distillery House, 537 North Circular Road, Dublin 1 and Under The Arch, Cope Street, Dublin 2.	Printmaking-visual arts	Studio is for artists' only except for open days and taught courses. Gallery is open 6 days a week to the public and also hosts workshops, talks and demonstrations.	Gallery - bought 1988. Bank needed guarantor. Three artists spouses went guarantor. Studio - sold a lease in Green St East in 2006 in Docklands for €2m, and bought Distillery House in 2007 for €3m. Arts Co put €500k in and the studio took out a loan for rest, and gradually have fundraised the loan down to about €250k borrowings. EG Artists' collective now own two buildings, but it has taken 60 years. There is an Arts Council and Dept of Arts lien on the Distillery House building.
Project Arts Centre	East Essex Street, Temple Bar, Dublin 2	Multi-disciplinary	2 theatres, gallery and café space.	Was artists owned until the re-generation of Temple Bar - when the new building was exchanged for a lease with Temple Bar Cultural Trust under Dublin City Council. New building opened in 2000.
The Darkroom, Dublin 7	Brunswick Street, Dublin 7	Photography	Open to public through booked courses and open days.	Leased - 4 year leases. Is 6 years there so half way through a second lease. Landlord owns the courtyard, with mainly cultural tenants including The Darkroom, Damn Fine Print, and a number of artist studios and yoga studios.
Sean O'Casey Centre	St. Mary's Road, East Wall, Dublin 3	Multi-disciplinary	Theatre, gallery and other workshop rooms open to the public. Community use (not professionally programmed for arts)	Site was a former school and became part of the Docklands Development Authority (now part of Dublin City Council). Community Centre established in 2004, and a public architecture competition was run and O'Donnell Tuomey designed the building, which opened in 2008. In 2009 the Docklands Authority gave the building ownership back to the Company.
<b>National Models of Good Practice - Local Authority Governance &amp; Control</b>				
Draocht - Blanchardstown	The Blanchardstown Centre, Blanchardstown, Dublin 15	Multi-disciplinary	Two theatres, (340 and 100 seats), 2 gallery spaces, café, artists' studio, ancillary offices, green rooms, laundry rooms, changing facilities etc.	Land owned by Fingal County Council and building was built as one half of a larger building by FCC containing The Library and Arts Centre.
Mermaid Arts Centre, Bray	Main Street, Bray Co. Wicklow	Multi-disciplinary	Theatre (242 seats), gallery, rehearsal room, café, offices, green room, changing room, green room and wcs.	Built on land owned by Bray District Council in

Management	Staff	Financial	Date of Opening
Board of Development Company has DCC role, Community Role, and Development Role. Same three people are on Trading Company Board, which has 4 more community, arts, legal and finance roles. There are Local Councillors as Members of each Company - so vote at the AGM.	Trading Company is a CLG and it is an employer registered for PAYE - 40 staff.	20-45% of the income is earned income of which there are 8 tenants in the building including the café and the creche. Grants are from DCC, AC, Pobail (creche) and others.	2001
Private Members Company Limited by guarantee (CLG) with no share capital. Board comprising mainly artist members with legal and business skills added. Board report to the Membership.	Company is registered for PAYE - there are staff across both buildings, and contract printmakers are hired for large commissions (through PAYE)	Arts Council grant is for studio so gallery is self-financing through sales. Studio funding model is 50:50 grants (Arts Council, DCC, Fingal Co Co, etc): earned income (artist membership fees, educational classes and commissions)	1960 (studio - now in Distillery House, Dublin 1), 1988 Gallery in Cope St, Temple Bar, Dublin 2).
Membership model CLG with 50 members who have a maximum tenure of 10 years each. The Board has a varied skill set and they recruit their Board according to what is required at that time. The Board report to the Members.	Staff are employed by the trading CLG.	Varies from year to year, but has a broad range of grants - the main one being Arts Council as the centre pre-dates the co-Arts Council/ Local Authority model. Artists grants are also run and managed through the Company.	1966
Has a Board and a benevolent donor who assists with Capital Upgrades in the building (did the initial fit out in 2016). The Company was structured as a profitable Company, but two years ago changed to non-profit. Can now receive grants.	Arts Council gave a grant to cover a part time admin recently. Founder has worked on the project for no remuneration from the start. All the equipment belongs to the founder.	Almost all earned income including commercial fees for hires, education workshops, and artist membership fees.	2016
CLG operates as a community not-for profit, and receives grants for projects. Tenants in the building including Nascadh and Daisy Days creche. Staff are employed by the CLG trading Company.	There are only 3 staff employed by the Company and an active group of volunteers.	Annual turnover of c.€300k made up of 80% from rental and building use including theatre hire, and the remaining 20% comes from community and Health grants. The centre does not receive Arts Council funding as it has no formal arts programming remit.	2008
Private Company Limited by Guarantee (CLG) with no share capital. Charitable Status, enables all grants and tax deductible donations.	Staff are employed by the trading company (CLG), and the Arts Centre is also a conduit for residency funding for artists.	1.2m per annum with 10% coming from the Arts Council, 30% from Final County Council, 5% from other grants, and the remainder raised from earned income through hires, rental income (one tenant - a café).	2001
Private Company Limited by Guarantee (CLG) with no share capital. Charitable Status, enables all grants and tax deductible donations.	Staff are employed by the trading company (CLG), and the Arts Centre is also a conduit for residency funding for artists.	1.2m per annum with 10% coming from the Arts Council, 30% from Bray Urban District Council, 5% from County Wicklow Arts Office, 5% from sponsorship, and the remainder raised from earned income through hires, rental income (one tenant - a café).	2002

## 4.5 Specific Art form Deficits

There is a particular deficit around music and performance venues, where previous venues or workspace have closed and they have not been replaced (eg Andrews Lane Theatre, City Arts Centre, SFX, Tivoli among many others (see closures 2000-2020 at Table 4.1).

Long term cultural organisations in Dublin have proven to be extremely reliable as tenants (e.g. TEAM Theatre 38 years rental with 3 different landlords in the same building), and careful consideration of both the art form requirements, corporate governance and funding structures should be considered to deliver dedicated cultural infrastructure (see Capital and Corporate Governance Modeller below).

For instance the audit, spatial mapping and Turley's Workspace Findings Report (2020) collectively identifies a specific requirement for a dedicated music performance venue, recording studios and workspaces.

Likewise amongst performing arts the need for a venue with multi-purpose meeting rooms / rehearsal or multi-seater black box space is required in addition to more formal performance and theatre venues. Provision for maker space with specific consideration of craft and sculpture provision (utilising specialist equipment, kilns etc.) are also gaps identified within the audit and Turley's Workspace Findings Report (2020).

These three examples illustrate pressing needs in specific art forms, however a features requirements guide for each art form has been distilled from the Workspace Findings Report research and provided in Appendix 1. The research only focused specifically on workspace, consequently it primarily identifies the design requirements for production focused hard cultural infrastructure. Paired with the mapping this illustrates opportunities for where future provision can also improve access to cultural infrastructure spatially within the city.

Dublin City Council should consider a similar assessment of the design requirements and need for public consumption (venues, galleries, theatres, music performance venues, museums, dance centres, film centres) to inform future development needs, particularly opportunities for co-terminus development with workspace.

For instance, of the 31 cultural buildings catering for music, only one, The National Concert Hall, has a strong State and civic remit. There are a large number of commercial venues that operate successfully for contemporary music, but are under private control. For a city with such a strong music tradition, there is a large gap in music making and presentation infrastructure.

A civic concert hall (with 100, 300 and 700 seat spaces) could be used as a flexible music, theatre, performance space for the citizens of Dublin

## 4.6 Developing Capacity & Recommended Corporate Structures

However, as much consideration of the governance and capacity of the sector to represent their needs in dialogue with the local authority, developer, community and landowners, will also be required.

Such partnerships are required to enable the form of development of future cultural infrastructure to be delivered in the right location, alongside the requisite input and experience of effective governance models, allowing the artform sector and local community to inform a development brief that can be utilised by developers or the local authority. Key to such considerations is the nature of the development with differing governance and capital pathways required for new builds, refurbishment of existing buildings or the repurpose of buildings (see exemplars below).

In addition to special vehicles, partnership boards, the most common successful corporate structure for a cultural entity in Ireland is a CLG Company with no share capital (so that it can receive State grants). The Board of each part of the entity should have shared stakeholders, so if there is a Development Company which owns the asset, it has shared Board members with the Trading Company who run the building. In the most successful examples such as Axis in Ballymun, there are Dublin City Council, Community and Cultural Stakeholders shared across the Development Company and the Trading Company.

This means the citizens of Dublin feel ownership over the cultural entity – as their voice is represented. When State subsidy is applied to Cultural Buildings a legal lien is vital to prevent the building from falling out of cultural usage if its ownership changes.

This research recognises that there is no 'one size fits all' recommendation for cultural infrastructure provision in Dublin. By developing a modeller (see below) to consider the balance the land, the building, the cultural business (trade), the staff and the funding, each of these parts can be integrated within the long-term strategy of a cultural entity. This model of stakeholder buy-in is more likely to ensure its long term success.



### **New Build**

Customised Cultural Building

Capital Structure: Land owned by DCC

Public Procurement Process to match right developer to project

Development Company Formed to Build, Own and Lease building to DCC, which in turn licences the building to the Trading Company.

Trading Company run cultural business from building.

Governance Structure: stakeholders from DCC and local community are on board of Development Company and Trading Company. The Trading Company is a CLG.

Successful examples in Dublin: Axis, Ballymun and Sean O'Casey Centre, East Wall.

### **Refurbishment of Existing Building**

Refurbishment and cultural capital fit-out of existing building

Capital Structure: Land owned by DCC/Private owner/Community Entity/Religious Order

Building ownership as above.

DCC identification of building and its cultural occupant as being significant to city cultural infrastructure.

Grant aid for Capital Refurbishment with matched private funding. Grant body to take out lien on building to protect its capital funds within, and to ensure continued cultural usage.

Governance Structure: stakeholders from DCC/other grant agency to give annual support to ensure long-term stakeholder relationship in building. The Trading Company is a CLG.

Successful example in Dublin: Graphic Studio Dublin, Distillery House, 537 North Circular Road, Dublin 1.

### **Re-purposing of Existing Building – e.g. conversion of a Church**

Refurbishment and cultural capital fit-out of existing building

Capital Structure: Land owned by DCC/Private owner/Community Entity/Religious Order

Building ownership as above.

DCC identification of building as potentially meeting cultural needs of city.

Owner lease building to DCC, which in turn licences the building to the trading company.

Grant aid for Capital Refurbishment with matched private funding. Grant body to take out lien on building to protect its capital funds within, and to ensure continued cultural usage.

Governance Structure: DCC management of licence and DCC/other grant agency to give annual support to ensure long-term stakeholder relationship in building. The Trading Company is a CLG.

Successful example: Triskel Arts Centre, Christchurch, Cork.

### Route 1 Story – The Land:

Land owned by local authority (LA), developer builds cultural building as part of larger project, and leases building to local authority. Local Authority licence to a Trading Company. Local Authority and/or Trading Company have option to buy out lease from developer.

OR

Land owned by developer, developer builds including a cultural building to lease to a Development Company

Development Company owns asset. Board of Development Company includes developer, local authority, and local representative/stakeholder. Development Company licences use to a trading company (cultural entity).

### Route 2 Story – Planning future fiscal success of the cultural company in the building:

Recognition that grants represent only a small percentage of the running costs of a cultural enterprise. Most successful long-term cultural companies raise over 50% of their funding through their cultural activities. The most efficient Company model for the trading company is:

Company Limited by Guarantee with no share capital.

The trading company needs to be a not-for-profit structure if it aims to receive state grant aid. This model also allows for successful fundraising under Charities Act guidelines. After a number of years trading the Company can apply for Charitable Status through the Revenue Commissioners.

### Route 3 Story – The Building Structure – who owns the asset?

Dublin City Council/other State body owned asset: Funding by public grant to traditional build procurement, for a bespoke building towards specialised arts requirements. In this case the LA works with a developer to build the asset, and a Development Company formed (Development Company allows VAT on construction to be re-claimed). Development Company then owns the asset and leases it to the trading company.

OR

Developer builds cultural asset as part of a larger scheme, and receives income from leasing the asset long term to the local authority or to the Development Company (of which the Local Authority has a Board Member).

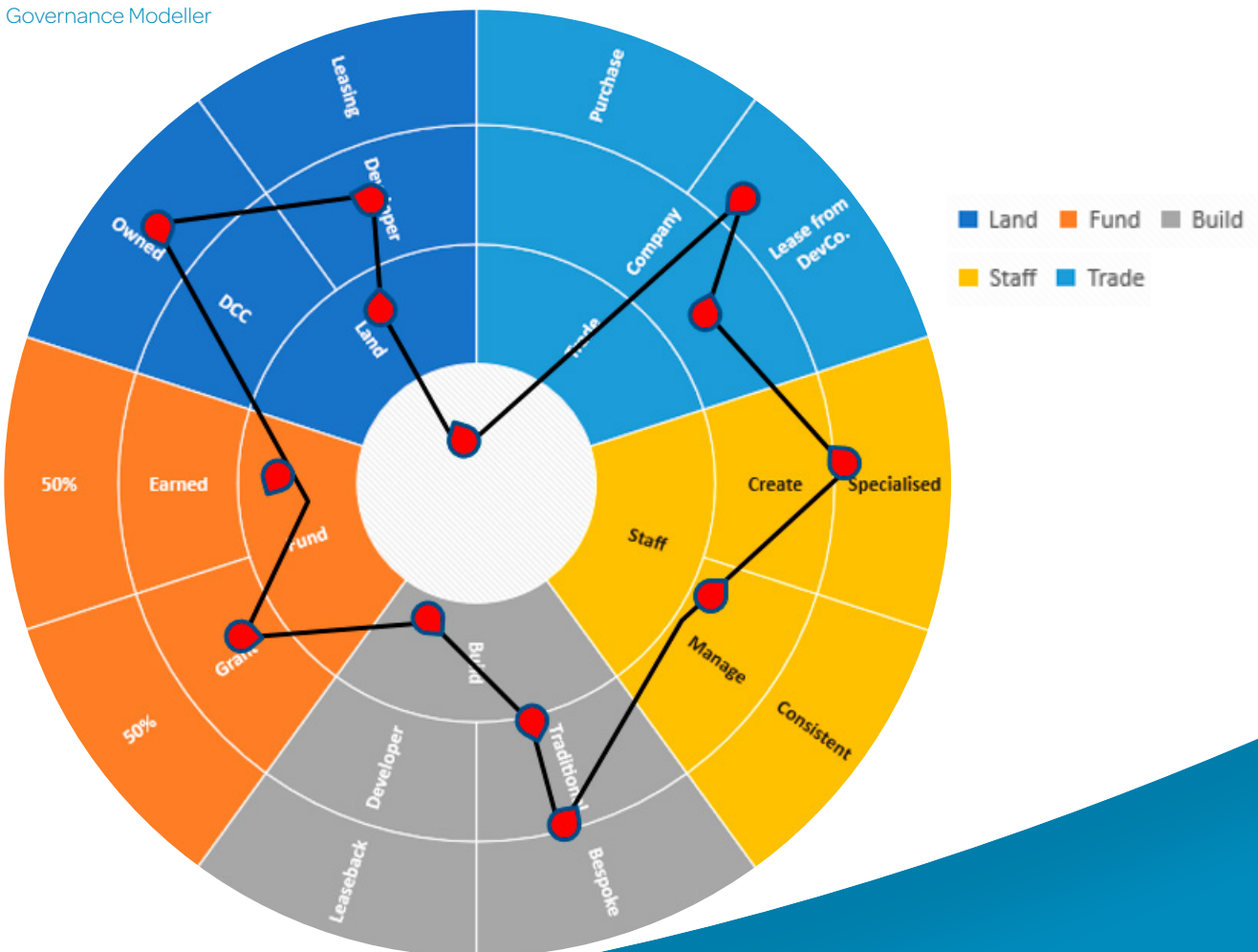
**Route 4 Story – The Cultural Organisation:**

The trading company (CLG) hires highly skilled specialist staff will run the trading company and balance the requirement for raising funding from some activities to pay for other less commercial aspects of the entity. The ideal model here is to involve the end-user in the building design before planning permission to enable the most efficient planning and design of the cultural asset.

**Route 5 Story – Ongoing success of cultural organisation:**

Research has shown that artists' studios average life-span in Dublin in rented spaces averages 7 years. However where there is state input and security in cultural hard infrastructure, then cultural entities endure. From the case studies illustrated we know that planned cultural infrastructure in Ireland is only 20 years old, since the emergence of Local Authority Arts Centre models. All of the Arts Centres built in Ireland by Local Authorities since 2000 are still operating successful trading companies employing local cultural specialised staff and supporting artists in all art-forms and the community in which it is located.

Figure 4.9: Capital and Governance Modeller



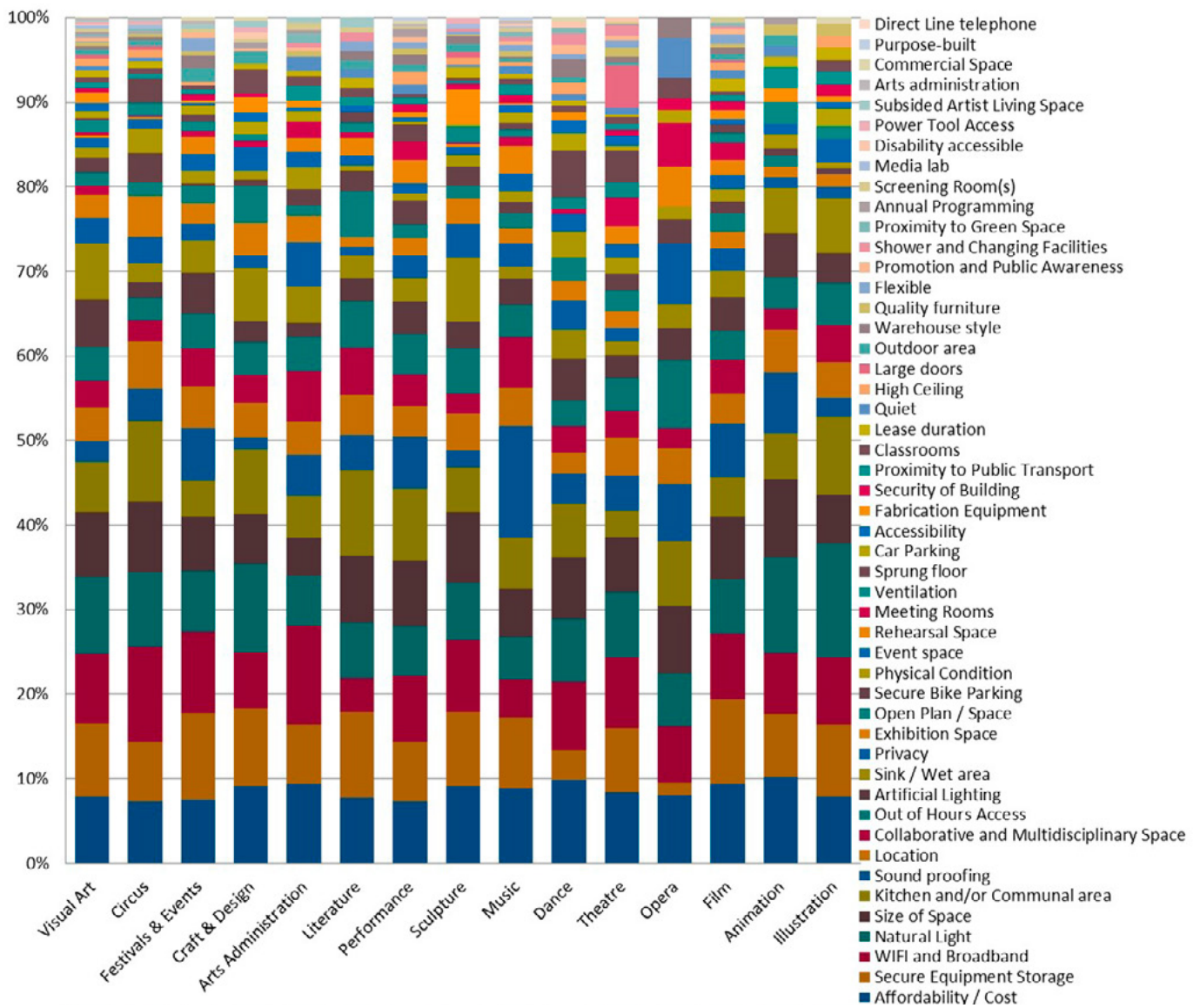


## 4.8 Development Toolkit

Whatever the pathway for future provision, the workspace research revealed sweeping dissatisfaction with the existing provision of artist workspaces in Dublin both in terms of supply and quality. However the data also provides insight into the demand for improved features and facilities within their ideal workspace.

This provided the research team with a set of universal requirements (see Artist Workspace Findings Report – Art Form DNA Analysis), a shared ‘Art form DNA’ distilled into the Design Principles above.

Figure 4.10: Ideal features and facilities of artist workspaces per artform



Additionally, in this study the desirable spatial requirements has been re-analysed and distilled to provide a set of specific design considerations for art form discipline. These specifications include typology, proximity to amenities, features and services, and facilities.

This spatial requirements guide, seeks to provide an index of art form-specific workspace considerations for developers and Research Teams, and has been included at Appendix 1.

Together with seven cultural design principles, capital and governance modeller they provide a development “toolkit” which should inform all future cultural infrastructure (workspace) development by Dublin City Council and commercial developers.

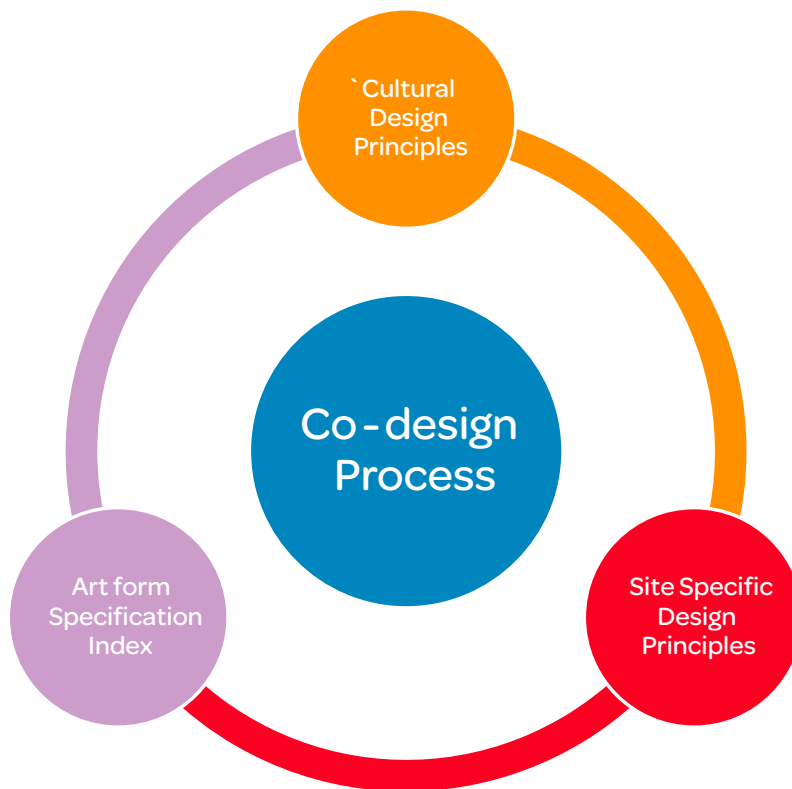
These seven design principles were “co-designed” from survey responses and workshops with participants from across the arts and cultural sector.

To ensure community support and buy-in of any cultural development we would recommend all cultural infrastructure projects also develop additional community and site-specific co-designed principles.

A similar phased co-design approach was undertaken by Dublin City Council to identify site specific co-design approaches for the URDF Liberties Creative Campus Feasibility report, as detailed in the projects Consultation Reports (March/April 2021).

Such an approach will help secure buy-in and ownership of such spaces, and should form a model of best practice for future development.

Figure 4.11: Co-design “Toolkit” Model



# 05 Insight



## 5.1 Future Trends

### 5.1.1 Consumption

Project 2040 notes that plans for investment in culture and heritage recognise that high quality infrastructure is critical for a vibrant heritage and culture sector and that investment in our cultural heritage underpins social cohesion and supports strong, sustainable economic growth. Specific priorities are to enhance arts and culture centres throughout the country, develop the sustainable tourism potential of our culture and heritage infrastructure and improve Ireland's outdoor recreation infrastructure and natural heritage. In recognition of the vital role of culture, heritage and sport in our national life, total funding allocated to strategic investment priorities in this area is in excess of €1 billion. Key investment such as this provides an opportunity for us to significantly scale up our cultural offerings and the locations in which they are held.

Project Ireland 2040 identified 10 strategic outcomes which are priorities of the National Planning Framework. Number seven is "Enhanced Amenity and Heritage". As part of enhancing this, there will be an expansion of the Arts and Capital Culture Scheme which will provide additional support to regional art centres, theatres, museums and galleries.

There is also an ambitious plan for increased capital investment in many cultural institutions including the National Library, National Gallery, Crawford Art Gallery, Abbey Theatre and Irish Museum of Modern Art.



Culture 25 also indicates increased investment in culture. Culture 2025 is underpinned by a renewed Government commitment to double the amount of public funding for arts and culture from 2017 levels by 2025, from €288m to €576m. Key actions within the strategy:

- Increasing access to and participation in the arts and boosting our creative industries;
- Working collaboratively to enable the creative potential of every child and young person;
- Investing in our Gaeltacht and supporting the Irish language;
- Supporting traditional culture and securing global recognition for unique Irish cultural traditions; and
- And protecting and promoting Ireland's natural habitats and biodiversity.

Interestingly Culture 2025 notes the importance of 'access for all' to cultural events and amenities. It also notes that while Irish history and heritage plays a key role in Culture, we cannot underestimate the value of cultural diversity, informed by the many traditions and social backgrounds that constitute contemporary Ireland.

Dublin City Councils Cultural Strategy recognises the need for a collaborative delivery of the cultural strategy is essential to further strengthening the city's cultural life. The Development plans also list a policy point of the Council as "8: That Dublin City Council is committed to ensuring that there is a supply of workspaces for artists in the city. It is the policy of Dublin City Council to work with all private, public and cultural stakeholders in co-operation to ensure that artistic work space is a key element in all multiuse developments in the city, in particular ensuring there is provision for cultural and artistic space in developments." Suggesting a move to a joined up approach in providing cultural amenities.

In a similar vein the Arts and Culture Recovery Taskforce in their recommendations noted that there is need for strategic partnerships that fuse the expertise of producers of cultural and entertainment events with the assets and experience of those who own or manage such sites. This study identified the request that Dublin City Council licence more buildings for use by cultural entities. As a consequence the city can utilise assets, and the cultural organisations do not have to try to buy buildings.

## 5.1.2 Night-time economy

The Night-time Economy Taskforce, established by Minister Catherine Martin on 30 July 2020, affords an opportunity for relevant stakeholders from across the night-time culture sector to develop an innovative approach to supporting and developing a vibrant, diverse, and sustainable night-time economy in Ireland.

The Taskforce consulted with relevant sectors and interested parties who have a significant role in the night-time economy to ensure that all views and ideas are considered.

The Taskforce has prepared a report for the Minister of Tourism, Culture, Arts, Gaeltacht, Sport and Media which includes recommendations on how best to serve those who work in, and wish to engage with, a vibrant night time culture. The report is to be brought to cabinet shortly for ratification. The themes from the consultation process:

- Transport;
- The National Cultural Institutions;
- Licensing reform;
- Public health issues;
- A retail component of the night time economy;
- Enhancing the public realm; and
- Availability of venues.

### 5.1.3 Tourism & Leisure

Dublin city's main tourist attractions are all located within walking distance of one another within the historic core. A good quality public realm is essential to encourage walking between these attractions and to highlight and celebrate the quality of heritage of the city.

In the Dublin Development Plans (both current and planned) there is a recognition that the enhancement and promotion of Dublin as a 'City of Character and Culture', promoting an active artistic and cultural community at city-wide and neighbourhood levels is central to making a vibrant city that is an attractive destination for tourists, the residents of the city and the creative industries.

The Cultural Strategy recognises the need for a collaborative delivery of the cultural strategy is essential to further strengthening the city's cultural life. The Development plans also list a policy point of the Council as "8: That Dublin City Council is committed to ensuring that there is a supply of workspaces for artists in the city. It is the policy of Dublin City Council to work with all private, public and cultural stakeholders in co-operation to ensure that artistic work space is a key element in all multiuse developments in the city, in particular ensuring there is provision for cultural and artistic space in developments."

According to the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, Culture and heritage is a key driver for Irish tourism, contributing an estimated €2 billion to the Irish economy, with research showing that cultural visitors spend almost twice as much as city- break visitors. Furthermore, overseas visitors experience high levels of satisfaction with what Ireland has to offer.

In the Regional Spatial and Economic Strategy for the Eastern and Midland Region 2019-2031 notes that there is a commitment from government in the 'Investing in our Culture, Language & Heritage 2018 - 2027' to invest in the sustainable tourism potential of our culture and heritage infrastructure. The ambition is for a world-class cultural and heritage infrastructure as well as providing a world-class visitor experience for people coming to our national parks and reserves.

### 5.1.4 Post Pandemic (Covid-19) Effects

UNESCO has identified the need for cultural infrastructure to be strengthened in order to help the sector survive the impact of Covid\_19. The study *Culture in Crisis: Policy Guide for a Resilient Creative Sector* identifies some opportunities for cultural infrastructure as a result of Covid. A lack of use in the more traditional culture amenities and buildings should be used as time to adapt cultural institutions and installations to new health standards.

The UNESCO study cites examples of Best Practice in Germany, Japan and Mexico. In Germany funding was earmarked to finance the implementation of stricter hygiene procedures, the development of better online ticketing systems and the modernisation of ventilation systems.

In Japan funding was allocated to infection prevention measures, including a timed reservation system for visitors, and the installation of infrared cameras, air conditioning, air purifiers and alcohol-based disinfectant systems in cultural installations such as museums, theatres and music halls. Further funding was earmarked to modernize infrastructure for digital content, to upgrade the production of high-resolution theatre and museum exhibitions, using high-resolution video.

In Mexico they focus was on providing more cultural activities and amenities in economically deprived areas or those with little to no cultural infrastructure with a push on repurposing public space for cultural performances and artistic displays. They also used the downtime in their libraries to digitalise their historical archives.

Culture21 Pandemic Response highlights the global call to cultural and creative sectors to join efforts, particularly in developing and strengthening digital resilience initiatives for cultural ecosystems, in order to guarantee access and participation in cultural life for the citizens.

Culture21 recognises the a huge opportunity for new programmes that foster cultural proximity projects enabling access to culture, and with this view participatory projects that involve people and enable them to practice, co-create, participate, co-direct and co-curate must be reinforced.

### 5.1.5 Contraction in Consumption

A contraction in consumption of the more traditional culture activities rapidly followed the closure of Dublin City Centre as the outbreak of Covid took hold in March 2020. However as Culture 21 notes, the crisis has generated hundreds of thousands of initiatives, from new and unplanned actions in public spaces to online events, recordings, collections and, of course, the emergence of totally new initiatives that have Covid-19 as the central topic bringing culture to the lives of many who previously had not experienced it.

Therefore a huge opportunity exists for new programmes that foster cultural proximity projects enabling access to culture, and with this view participatory projects that involve people and enable them to practice, co-create, participate, co-direct and co-curate must be reinforced.

### 5.1.6 Contraction in Capacity in sector

Undoubtedly social distancing significantly reduces capacity at our venues. Some form of social distancing is likely to be with us for some time which put constraints on our more traditional venues and locations.

This particular issue was focused on in the 'Life Worth Living Report, from the Arts and Culture Recovery Taskforce. Specifically the report makes a number of recommendations as to how the sector can overcome capacity challenges. The Taskforce believes that all across Ireland, there are spaces which can, with imagination and a well-funded capital improvement programme, be adapted to allow live performances in a safe environment, adhering to public health guidelines, and enriching life in our towns and villages and cities.

The taskforce states that outdoor public spaces – in both the built and natural environment - are especially conducive to realising the Government's ambition to make the arts more accessible and inclusive to everyone. During the pandemic and in its aftermath, such spaces, appropriately configured and equipped, are critical to public enjoyment of cultural events and live entertainment. Research shows that public concern at returning to attendance at such events is significantly allayed by the prospect of these occurring in outdoor venues.

One of the recommendations from the taskforce is for the 'Re-imagining our Public Spaces': a capital improvement programme to be re-established. Under this scheme Local Authorities will be encouraged to prioritise place-making projects that support cultural endeavour and enable safe social activity. Private businesses with large spaces/buildings will be incentivised to invest in the creative activation of these spaces for public enjoyment.

### 5.1.7 Pop-up, meanwhile and experimental opportunities

The Government have recently announced the Outdoor and Public Realm funding of up to €250,000 to help local authorities adapt and experiment with alternative uses for outdoor space.

Culture 21 notes the importance of using the quieter time to upgrade ventilation systems and other infection prevention measures as well as taking the opportunity to digitise collections.

### 5.1.8 High Street / City Centre

One big revelation of the pandemic has been how effectively many people can work from home. As the virus struck, businesses proved agile at transferring activity to workers' homes, taking advantage of new telecommunication platforms. Post-COVID we are unlikely to see a full return to old commuting habits, with a significant proportion of those able to work from home doing so for at least part of the week. This will have a direct effect on city centre retail, as well as other business/services that rely on daily footfall to survive i.e. cafes/ coffee shops etc.

The high streets and city centres of the future will need to become multi-purpose locations, combining retail and hospitality amenities with residential, education, healthcare, cultural, technology, community and more. Office space will need to be transformed for three main purposes: collaboration, creativity and culture, with less space devoted to tasks that could be done remotely.

In the immediate future we believe that high streets and city centre will need to be reimagined as cultural and recreational hubs that will act as magnets for businesses and jobs. To realise this vision it will require collaboration between DCC, developers and local communities.



### 5.1.9 Occupation of Existing Buildings and Space

As a result of the outbreak of Covid-19 and the Government's reaction to it, many retailers faced extremely challenging trading conditions in 2020, with fashion and footwear, food & beverage and leisure retailers significantly negatively impacted. Even when shops were permitted to trade, it was severely impacted by reduced footfall and social distancing, exacerbated in city centres by a lack of tourists, students and office workers.

CBRE's Market Outlook 2021 advises that this severe disruption to trade highlighted structural trends that were already evident in the retail sector for some time and exposed fundamental weaknesses in the traditional retail business model, with many businesses forced to adapt to new strategies. Unfortunately, some retailers, particularly UK fashion retailers, didn't survive leading to a noticeable increase in vacancy in high streets and shopping centres around the country.

The pace of change which had been under way already in retail was accelerated during lockdown by the closure of non-essential retail stores, leading to exponential growth in online sales. In Europe it is estimated that online sales grew by an average of 38 per cent across the euro zone (Statista). In the past year Debenhams, Oasis, Aldo, Cath Kidston, Monsoon, Mothercare, Laura Ashley closed their Irish stores, as well as many other home-grown retailers.

In addition to this prime Dublin office rents fell by up to 10% in 2020 (Reuters). However research carried out to inform IPUT/ARUP report 'Making Place – the recalibration of work, life and place' advises that "most people see value in being in the office at least some of the time, with 84% of all typically office based employees saying that there are social and personal benefits to sharing a physical workspace with colleagues". While office rental market reduced we believe that there is still a place for office use in the city centre, albeit at a reduced scale.

As people travel less for work or to shop, city centres will need alternative offerings to fill vacant space and to attract people to the area. The change in how people shop/work in the future is likely to have a direct impact on building occupancy levels in the city centre, however this opens an opportunity for these spaces to be filled by other city centre uses, including cultural infrastructure. In addition to this how the public realm is developed and weaved into the ground floor uses of buildings to create connectivity and useable/performance spaces will be important.

Typically medium to large scale developments are expected in the city centre, however the form and grain of the built environment in Dublin city centre provides fewer opportunities for major expansion. Taking into account the potential reduction in the demand for large scale retail/office developments, future development trends may deliver a number of smaller-sized buildings that are more flexible and adaptable. This could be a positive trend for cultural infrastructure uses as these types of buildings are more suited to both temporary and permanent cultural infrastructure uses.

Dublin City Council's trial of pedestrianisation of parts of Dublin's retail streets for additional outdoor dining, in Merrion Row, South William Street and Capel Street, have demonstrated the public's desire to use the streets more imaginatively and for the Night Time economy. Cultural activities have a potential role to expand the city's use of the streets.

### 5.1.10 New Infrastructure and Regeneration Projects

In the city centre an appropriate mix of uses comprising retail, residential, entertainment, recreational, cultural, community and employment generating uses will normally be required to create a vibrant and sustainable environment. A healthy mix of these uses is required in the city centre for Dublin to continue to thrive.

We understand Dublin City Council has secured Urban Regeneration and Development Fund (URDF) funding for two major regeneration projects in Dublin city including the North Inner City Concept Area 1 (€121.3m), the South Inner City Concept Area (€53m) and the Dublin Creative Campuses (€19m).

The Dublin Creative Campuses illustrates the opportunity for cultural workspace to drive the regeneration of a developing campus in Dublin 8 / The Liberties. The Workspace Analysis and findings Reports 2020<sup>1</sup>, prepared by Turley, have informed a Feasibility Study, which will seek to secured additional funding for its implementation.

The vision for the North Inner City Concept Area includes regeneration of 4 strategic hubs including Markets Food Quarter, Parnell Square and Moore St. Cultural Quarter, Abbey Theatre and White Water Rafting Culture and Recreation Quarter and The 5 Lamps Neighbourhood Renewal Area. In total 19 different projects are proposed which include development of a new public realm works, construction of a new city library, restoration and refurbishment of an existing community building at Mountjoy Square, refurbishment of a protected structure at 41 Parnell Square and restoration of 4 historic buildings on Moore Street to create an iconic visitor attraction.

The vision for the South Inner City Concept Area includes extension of the city centre by regeneration of 2 strategic hubs at Liberties SDRA and Ringsend Irishtown/Poolbeg West. The works include development of new green spaces and enhancement of streets and civic spaces as well as extensive public realm/lighting works in the project area.

The projects are all about making these areas more attractive places in which to live, work, visit and invest. In that context, this funding will be a catalyst for regeneration, development and growth. The creation/improvement of various types of cultural infrastructure as well as improving connections between spaces is at the heart of both projects and they will add to areas that currently provide a rich diversity in cultural infrastructure facilities.

Two other bids for URDF funding at Cherry Orchard (western fringe of the city) and Clongriffin Belmayne (north east fringe of the city) were unsuccessful. Whilst these bids were unsuccessful they do indicate potential future opportunities to deliver cultural infrastructure as part of a wider regeneration project outside of the inner city districts. These bids also highlight the importance of securing alternative funding methods for cultural infrastructure studies in the future to allow new facilities to be developed when Government funding is not available.

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<sup>1</sup> Further information on the Liberties Creative Campus can be accessed online (October 2021) here: [www.artistworkspaces.ie](http://www.artistworkspaces.ie)



# 06 Delivering

This chapter sets out key recommendations, presented under a series of strategic themes, as follows:

1. Theme: People centred approach
2. Theme: Culture and Placemaking
3. Theme: Implementing change

These are highlighted in boxes alongside our concluding remarks. Much of our consideration leans towards the work and best practices already established in the UCLG Culture 21 actions and Agenda 21 standards.

Whilst Dublin has already met many of these actions (see benchmarking), and delivered local cultural strategies [Dublin Culture Company's Strategy 2019-2024 and Dublin City Cultural Strategy 2016-2021], the other three pillars of Agenda 21 (Charter of cultural rights and responsibilities, Culture council, Cultural Impact Assessment) identify areas of strategic weakness that should be developed and resourced by its management team in close collaboration with the sector.

We have therefore set a corresponding "Agenda / Culture 21 Recommendation" at the end of each of these three concluding themes, and believe that the city would be directly benefit by engraining Cultural across policy document by the:

1. Adoption of Agenda 21/Culture 21 standards and monitoring of their implementation across the Development Plan and other relevant Dublin City Council policies, strategies and plans.

## 6.1 Culture and Placemaking

Cultural infrastructure can no longer be considered in isolation, or as an output, or by product of development, but instead integrated as part of our City's planning. This is true at every level, from a single street to an entire city. Culture is critically important to Dublin City's success as a place. However, until recently it has been one of the most misunderstood elements of the cityscape.

The reason for this misunderstanding is that cultural infrastructure is in some ways difficult to define. As part of this study, we focused on built spaces (e.g. artists' studios or purpose built performance spaces) and have identified spatial cultural infrastructure (e.g. street art or public open spaces).

2. The Covid-19 pandemic has changed the way people engage in culture outdoors, it would be advisable for a separate study to be undertaken post-2021 to assess cultural engagement and "spatial" cultural infrastructure in public spaces across the city. However, the focus of this study principally addressed hard "built" cultural infrastructure across the city.

The planning and development sector must consider and promote both built cultural infrastructure, alongside spatial infrastructure, if it is to support the development of Dublin as a desirable place to live, work and visit in the future.

Beyond its value to regeneration and new build development projects, cultural infrastructure is considered to offer a wide range of other benefits including:

- Maintaining and bolstering Dublin's reputation as a cultural destination
- Sustaining Dublin's long history of creativity to attract people to live, work and visit the city
- Creating an identity for Dublin to underpin the economy, and provide outlet and opportunity for artistic expression and audience participation
- Establishing a sense of community and fostering social cohesion



Placemaking and a connection to arts and culture should be at the core of Dublin City Policy to ensure that city planning is creative, carefully executed and broad in scope, putting quality of life centre stage.

Placemaking is the design activity that uses communications to create experiences that connect people to place. Identity design creates a strong sense of “you are here” by differentiating a place or space from others through the use of various elements such as architecture, landscape, urban design. Placemaking and identity design use the combination of physical features sometimes natural and others man-made, people, function, history, and importantly arts and culture to make the place unique and to accentuate the experience of and identity of that place.

The critical importance of culture and creativity to the vibrancy and competitiveness of cities is evident. To build this foundation, the broad impact of cultural infrastructure across various physical scales and the requirement to integrate the implications for the individual person is considered below.

### 6.1.1 Connecting Neighbourhoods

The distribution of buildings and functions shape neighbourhoods. Central business districts have emerged from the decision of multiple individual companies to collocate next to each other and close to easy access routes, while suburbs have emerged from the decision of multiple individual people to live with private green space and no immediate neighbors (at least not compared to apartment living).

The identity of neighbourhoods is becoming more and more important, whether as a place to live, work or visit. Although cultural infrastructure may not be a dominant use of neighbourhoods it is one that makes a significant impact in terms of identity. Developers have recognized the role of cultural infrastructure in placemaking. For example, Ballymore developed the English National Ballet School as the centre-piece of its development at London City Island. This cultural infrastructure acts as a key anchor within the development and was constructed upfront as a way to promote the wider scheme.

As cited in Chapter 4, our city has a significant number of neighborhood cultural assets (libraries, museums, community centres) already embedded across every district of the city; assets that through extended opening hours, and artform specific enhancements can be leveraged to extended the cultural sectors impact on regeneration.

Through engagement with Developers, we understand that there is now is a tangible interest in the property sector, for connecting at the neighbourhood level to the unique cultural offers and trends created by their artistic communities. Many developers have historically included culture in their schemes as a means to get planning permission. However, that is not the case with today’s dynamic and forward thinking property developers who want to go well beyond a policy objective, and to use culture and creativity to fundamentally define the identity and character of their schemes.

Existing and Historic Neighbourhoods like The Liberties and Guinness Lands provide a unique experience and create a sense of place that is truly Dublin. Historic neighbourhoods, as such must be protected and enhanced as part of the City’s cultural infrastructure.

New / Emerging Neighbourhoods such as Poolbeg West represents the next logical step in transforming the Docklands. However, with such a strategic land bank, it is critical that a sense of place and identity is brought about to ensure that a quality city quarter is provided. Cultural infrastructure is a key piece of the puzzle in this regard. It is essential that new neighbourhoods include appropriate cultural infrastructure in order to create a place establish a sense of community and foster social cohesion.

Furthermore, at a city scale, efforts must be made in order to enhance connectivity between cultural infrastructure in a legible way, ensuring that it can be understood and appreciated as part of Dublin as a whole. In order to connect neighbourhoods, Dublin must:

3. Develop a high quality public realm to facilitate the ease of walking between the various attractions within the city. Public realm should include interactive public spaces where art can be displayed and the heritage of the city showcased, essentially turning the public realm itself into another cultural offering in Dublin.

Dublin has already successfully implemented such a public realm in the form of a cultural trail – Dublin. The Dublin trail follows part of the ancient road (the Slige Mhór) from Trinity College to Kilmainham and uses a free Discovery Trails to connect the people, places and stories of Dublin.

Policies for urban transport and mobility in other chapters of the Development Plan should consider citizens' access to cultural life, paying special attention to people residing in the city outskirts, people with infants or children, and those with other particular obstacles to accessing culture – this is a missing Culture 21 standard identified in the benchmarking above.

4. Develop a high quality public transport system to facilitate movement between different centers of culture in the City and enable greater levels of accessibility.

## 6.1.2 Reimagining the street

In simple terms, a street is a public thoroughfare in a built environment. It is a public parcel of land adjoining buildings in an urban context, on which people may freely assemble, interact, and move about. Originally, the word street simply meant a paved road (Latin: *via strata*). The word street is still sometimes used informally as a synonym for road. However, city residents and urban planners draw a crucial modern distinction: a road's main function is transportation, while streets facilitate public interaction. Examples of streets include pedestrian streets, alleyways, old historic streets and new streets.

The protection and promotion of great streets in Dublin is paramount to its success. Indeed, pleasant street environments are the glue that tie people and buildings together, and where many important work and life experiences are born. The city as well as its streets no longer act solely as a functional environment. The practice of making great cities is now more about the experience of the user. The people and organisations that shape our streets must be inclusive and think about measures and uses that contribute to the health of the street.

Various streets exist within the city:

**Historic streets** like Leeson Street within our Georgian Core, where architecture and design (as cultural infrastructure) provide a unique experience and create a sense of place that is truly Dublin. Historic streets, as such and indeed historic buildings and landscapes must be protected as part of the City's cultural infrastructure.

**New streets** like Mayor Street need to ensure that cultural infrastructure forms part of the environment. Quality architecture and landscape design can create a clear sense of identity. However, new streets must be designed to be more inclusive and dynamic. Elements including street art, public art, informal performance and gathering spaces and spaces for makers and artists must be considered from the outset and policy and guidelines should promote but also be flexible to allow creative proposals to come forward.

**The High Street** is perhaps the street which has been most affected by the pandemic. Streets, like Grafton Street, serve as one of the key shopping destinations in the country, providing a broad scope of retail offers from many leading international and domestic retailers.

The growth of online retailing has been the pervading narrative in the retail sector for over a decade, with the pandemic increasing the speed of widespread adoption. Online retailing poses a key challenge for the high street. In light of these challenges the need to consider experience as a key driver in the retail sector and the high street is a clear market trend. The inability to experience certain things online mean that experiential attractions will be key to the future success of the high street, with cultural infrastructure being a core part of that offer.

Vacancy rates have risen on our high-streets as a result of the pandemic. In that regard, interim uses will be important to create a positive experience for city users. Policy and guidelines should promote the use of vacant buildings to provide 'pop-up' cultural installations. The high street must also consider the role of street art and performance as part of its offering as it adapts to its 'new normal'.

5. 'Post-covid', it is recommended that vacancy levels are monitored closely by DCC. Areas experiencing high-levels of vacancy may be suitable to pilot the use of vacant buildings to provide 'pop-up' cultural installations.

### 6.1.3 Contributing to the economy

The provision of cultural infrastructure in our city provides an array of benefits which are vital to its prosperity. They provide premises and places for business and employment, visitor destinations for tourism and places where people can experience culture. To keep up with this we need to retain and develop enough cultural infrastructure to support it.

#### Cultural Tourism

Dublin's status as a world destination depends on maintaining a range of high quality cultural infrastructure. International competition is fierce, with world cities finding different ways to attract overseas visitors.

Cultural tourism, as the name suggests, is the point at which culture and tourism converge. The definition of cultural tourism is extremely broad and embraces the full range of experiences on offer to visitors that serve to distinguish one destination from another – experiences that are defined by the lifestyle, heritage, landscape, arts, traditions and customs of that destination, and not least by interaction with its people. The World Tourist Organisation claims that Cultural Tourism represents between 35 and 40% of all tourism worldwide, and that it is growing at 15% per annum – three times the rate of growth of general tourism.

Culture and heritage is a key driver for Irish tourism, contributing an estimated €2 billion to the Irish economy, with research showing that cultural visitors spend almost twice as much as city-break visitors. Furthermore, overseas visitors experience high levels of satisfaction with what

Ireland has to offer. Almost four out of every five overseas visitor cites "interesting history/culture" as a motivation for choosing Ireland for a holiday, making it a viable area for growth in visitor numbers and revenue.

6. It is recommended that DCC establish a working group that brings together key stakeholders involved in the provision and enhancement of cultural tourism including Failte Ireland and Tourism Ireland.

#### Circular Economy

There is a great opportunity for Dublin City Council to prioritise existing buildings in the circular economy, and ensure that existing community/arts centre buildings and sites, as well as libraries are upgraded and enhanced for cultural provision.

7. Measures should be put in place promote the role of culture in the renovation of historic centres and in neighbourhood, district and regional development plans.

There are large parts of the city, and several LEAs where there are almost no civic cultural buildings with the capacity for professional art and cultural presentation or production to take place in those areas and communities.

For instance c.91% of "hard" cultural infrastructure in the city are multi-disciplinary community/arts centres that could be re-developed or enhanced to support the production and/or consumption of professional arts and culture.



Culture Near You is invaluable resource, but further consideration should be given to how DCC and others use the available information to inform spatial and resourcing plans for the city, to properly assess the needs of the cultural sector alongside provision and public access to cultural content.

8. Audit of Cultural Infrastructure is developed using Dublin Culture Company Map as a basis. Identify 'at risk' infrastructure, where deficit occurs in the city, where it can be enhanced and where new infrastructure can be developed.

9. Existing and future data about Dublin cultural ecosystem should be reassessed to align categories with local and central policies (such as the Arts Act 2013) to more simply define their use (by artform, ownership, life-span, resourcing and governance).

### *Economic Multipliers*

Development of "working" or professional cultural infrastructure such as studio spaces, specialised facilities and offices will enable Dublin to support the best creative talent, like photographers, game designers, visual artists, pattern-cutters and animators.

Enhancement of cultural infrastructure that supports the creative sector also provides an opportunity to drive the development of a new creative and digital industries cluster in Dublin.

Enhancement of cultural infrastructure that supports the creative sector also provides an opportunity to create a new ecosystem for the cultural and arts sectors and develop Dublin into a world renowned hub around which an entire sub-sector of spin-off business will develop and thrive. This will be delivered by attracting significant international investment into the Irish economy, providing significant benefits to the local and national economy.

A diverse and creative workforce is our biggest asset, but they need places to work and these are under more pressure than ever. Cultural places and spaces also support a vast supply chain outside the creative industries by sourcing goods, skills and services from other sectors. We need to retain and grow cultural infrastructure so we can reap the full economic and employment benefits of the activities they support.

Development of cultural infrastructure supporting professionals will complement existing companies located in Dublin such as Google, Facebook, Boulder Media and Brown Bag Films to create a new media cluster in Ireland.

### *City brand positioning*

Having regard to the above, it is essential that Dublin's branding and communication is clear in its support and embrace of the arts and cultural sector as part of its economy and its identity.

10. It is recommended that Dublin City Arts Office review existing collateral in order to ensure the city is best placed to communicate its offering and attract the best talent. Dublin's culture and historical heritage is a distinguishing advantage in this regard. The City needs to leverage the existing strength of the creative arts sector to build its profile in the future.

## 6.1.4 Night-time economy

Covid-19 has acted as a catalyst for change, particularly in relation to digitalisation, remote and flexible working. This trend will continue, with people placing an increasing emphasis on quality of life. This presents a particular challenge for Dublin which already faces infrastructure pressures in terms of housing and transport, coupled with a reputation for above-average housing prices.

A thriving night-time economy would help the city to enhance its offering for its residents, and establish it as an excellent place to live, study, visit and to work in. In order to achieve this, Dublin needs to be ambitious and forward-thinking in planning to reform the night-time economy, with expanded late night offerings, enhanced public transport and a thriving late-night industry.

The Government has recognised the need for a change in how we utilise our arts and culture as well as the wider benefits that the sector can bring to society and the economy.

Establishing the Night Time Economy Task Force the Minister for Arts and Culture tasked representatives from across a range of Government departments, agencies and groups to develop policy recommendations and practical measures for a vibrant and sustainable night-time culture and economy. A clear sign that we are moving away from the more traditional uses of the city centre at night towards modernising Ireland's nightlife. The Night Time Economy Task Force looked at all the challenges facing the development of a vibrant night-time culture and economy, including regulations, licensing laws, transport, and diversity of cultural activities.

Dublin City's Cultural Infrastructure will play a vital role in contributing to this reimagining of Ireland's nightlife and bringing the city back to life as we move on from Covid. We will need to utilise cultural infrastructure to provide activities, events and locations that modernise our night life and help develop it as more than the traditional pub scene. A diverse range of events, spaces, focuses and themes will attract a more diverse audience and encourage those of all ages and backgrounds to embrace the city at night. The National Art Gallery last year trialled a new offering in their 'Thursday Lates' aimed at encouraging those working 9-5 to visit the gallery. This was met with much success. Similar events, post Covid, will assist with the regeneration of the town and boosting the economy.

Libraries, community/arts centres, and museums, provide the greatest access geographically to Dubliners to cultural buildings but largely do not provide late night opening, could be developed and appropriately resourced with staff for the Night-time economy to provide event space or auxiliary use for the citizens of Dublin.

In Denmark the model of the "Kultur House" has a loose comparison to our community centre. Places that are available to local citizens - a place where you can participate in cultural and leisure have a cup of coffee or enjoy a good meal.

The City of Copenhagen has culture houses with activities for everyone, especially for families and children. Here you can find anything from yoga, music, dance classes to theatre plays and flea markets. These are dispersed across city neighbourhoods and city alongside above retail residential accommodation, creating accessible model for night and day cultural engagement and access to the arts.

11. Trialling a Parisien "Nuite Blanche" or extended Culture Night model in 2 to 3 LEAs could bring Libraries, Museums, and Visual Arts Buildings (Galleries) into a feasible Night-time Economy structure, and allow an evaluation of any implemented enhancement to facilities and the availability/access of these services.

12. This trial should be paired with the enhancement of 2-3 existing community centres or Libraries to bring new professional and community culture uses along the Danish "Kultur House model".

13. It is recommended that DCC undertakes further study into the role of above retail / bar / restaurant residential development, and the role of "anchor" cultural infrastructure to promote the dispersion of the night-time and cultural economy into residential nodes outside the city core.

### 6.1.5 Culture 21 recommendation: Cultural Strategy

Culture 21 specifically sets out under Action No.7: Culture, Urban Planning and Public Spaces that a local cultural strategy should be developed that involves the debate, drawing up and approval of a document that describes the cultural priorities of a city.

The most effective process would be one that “engages all the cultural agents in a territory along with the citizenry and the public administration”. The process usually begins with an audit and assessment of the cultural resources of a city and the economic, social and territorial trends.

Although Dublin City Council has previously created its own cultural strategy, it has largely done so in as an area of policy divorced or isolated from spatial development and other policies which are interdependent on it. This report has established some of the initial baseline cultural auditing and assessment to inform the Development Plan, but going forward any renewed Cultural Strategy should be informed by the Development Plan and other relevant policies, and vice-versa.

14. It is recommended that DCC review the existing Dublin City Cultural Strategy 2016-2021 having regard to the recommendations set out by the Culture 21 Actions, so that it fully commits and advocates for the importance of cultural placemaking.

15. It is further recommended that the Cultural Strategy is reviewed against the published Development Plan, and further reviews and updated strategies aligned to account for review or amendments to the Development Plan.

## 6.2 People centred approach - Engagement and Co-Design

### 6.2.1 The Need for Engagement

Dublin, has a very independent eco-system of cultural producers and collectives that sit alongside more traditional cultural institution models.

This diversified sector makes up the unique fabric of the city’s cultural life (see Mapping Civic Cultural Provision) and reputation. New cultural infrastructure should be planned with, and as part, of this broader cultural ecosystem, with an assessment of its potential impact taken into account.

The issues are especially complex in Dublin because both the eco-system of infrastructure is broad and can have specialist artform, and community needs. There is no single answer, and many of these conditions and challenges are outside the Council’s control. For effective action, partnership working and engagement with all key stakeholders is key.

### 6.2.1 Partnership Model

The tripartite partnership model championed by Manchester City Council to support the sector to develop sustainable culture led regeneration and underwrite capital development of cultural infrastructure in public / private partnership with developers, has strategic and specific application in other cities with a similar maturity of cultural institutions and wider dispersed eco-system as Dublin has.

We outline below the key stakeholders for the delivery and enhancement of cultural infrastructure in Dublin:

- Arts Organisations
- The City
- Developers and Landlords

Producers and consumers are ever important when considering the provision of cultural infrastructure. Arts organisations must have adequate infrastructure to ensure artists can make and create, whereas facilities must be designed in a way to promote appreciation and experience of the arts and culture by consumers (as well as input from the wider public, and local community input). Therefore, policy and guidelines and development proposals should always seek to engage with producers and consumers and also key representatives in the sector to ensure that what is being developed may enhance the city.



Arts organisations have the ability to positively input to the development and enhancement of cultural infrastructure in the city. Arts organisations represent a key stakeholder in the planning process often possessing large quantities of data in relation to the requirements and potential ‘pitfalls’ of developing cultural infrastructure. Arts organisations can also act as the operators of cultural facilities and be central to assist artists to secure studios, funding etc.

The City (including Dublin City Council) has a key role in the planning, promotion and enhancement of cultural infrastructure. It sits between several stakeholders including arts organisations, local communities and developers. The City has a key role in preparing policy that functions correctly in order to promote the type and quantum of cultural infrastructure that is required in the city.

Developers are a key stakeholder in relation to cultural infrastructure. Developers are involved in creating new neighbourhoods and regenerating buildings and thereby can first-hand affect the quality and quantity of cultural infrastructure provided in the city.

It is essential that policy promotes the provision of adequate cultural infrastructure but that it also enables the flexibility required for developers to bring about places with a clear identity and character. Clarity is important to developers and to secure the right planning outcomes. A Toolkit and positive engagement with Developers would likely ensure the protection and enhancement of cultural infrastructure in Dublin in the long term.

The key stakeholder (below) must be considered at all stages of the planning process.

Figure 4.10: Tripartite Partnership Model



Currently dialogue, between these stakeholders, about potential development of cultural infrastructure is mediated by Dublin City Council’s Arts office.

In addition to administering and overseeing grants and programmes, and advocating for the sectors needs, the Arts Office play a de-facto role within Council as an advisory service to developers on the specification requirements of the sector (across multiple artforms).

The Arts Council and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media oversees the protection and presentation of Ireland’s cultural assets, and can provide capital resources and expertise to develop or sustain cultural infrastructure in the city.

As aforementioned, Dublin Culture Company, provides an excellent cultural infrastructure resource through “Culture Near You” and encourages public participation, sector and audience development through programmes such as Dublin Culture Connects.

All of these organisations play a role in providing the necessary experience, oversight and administrative capacity to deliver cultural infrastructure. However, none have this specific role within their mandate.

Consequently the relationship between the sector, communities and developers suffers, and either no infrastructure, or the wrong infrastructure is delivered.

In the absence of a body with a specific mandate it is left to cultural organisations to undertake their own property management (to greater or lesser success), developers to establish design specifications for cultural spaces, government to bridge the gap between commercial and protected tenancies (i.e. landlord functions), and communities, artists and consumers are left with few direct pathways to influence how infrastructure is developed, operated and access it.

For Dublin to deliver, enhance and sustain its cultural infrastructure a new or existing body must be given this specific mandate, and mediate and support these stakeholder interests to mutual benefit.

16. It is recommended that DCC establish a specific body or agency to develop cultural infrastructure and/or up skill existing departments such as the Arts Office to include skill such as development and property management.

## 6.2.2 Toolkit

As outlined above, for effective action, partnership working with all stakeholders around the table is key. In that regard, a key recommendation of this study is that a toolkit is developed to sit alongside the Development Plan and other relevant policy in order to provide clarity to Developers and other key stakeholders in the development, protection and enhancement of cultural infrastructure.

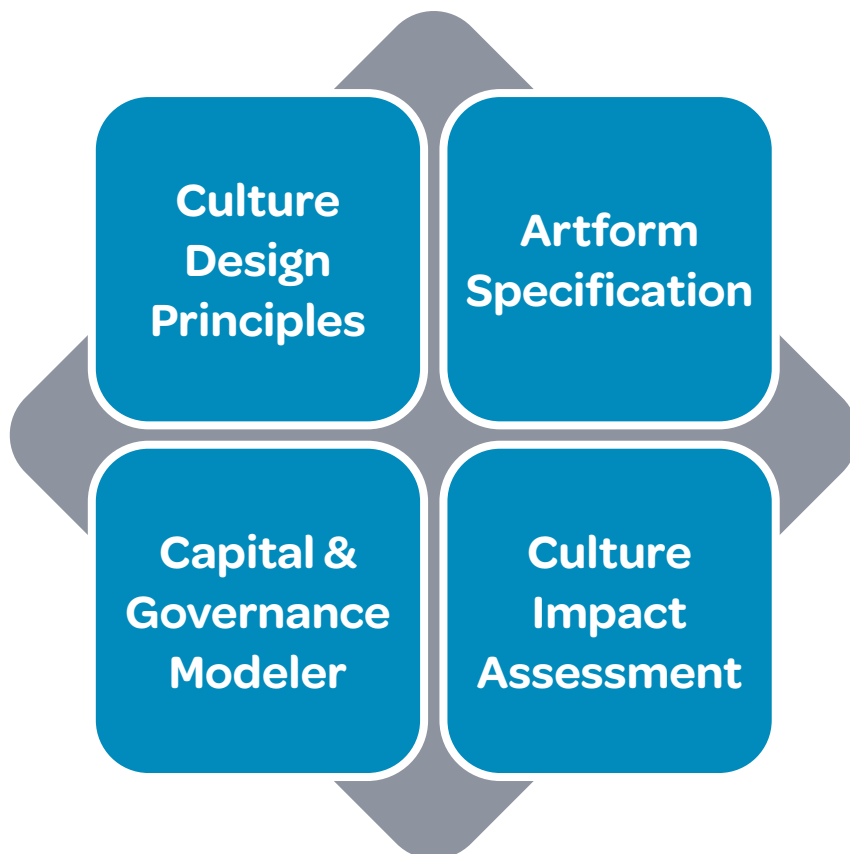
Dublin City Council should encourage all developers required or seeking to deliver cultural infrastructure to utilise the seven cultural design principles, capital and governance modeller and art form specifications provided within this report as part of a development “toolkit”. This should inform all future cultural infrastructure (workspace) development by Dublin City Council and commercial developers.

The Toolkit would set out a series of steps that should be taken by applicants/ developers when making applications for development. For example, it might require Developers to:

- Prepare a Site Specific Cultural Impact Assessment (inc. Infrastructure Audit) to be submitted as part of a planning application, which would outline the quantum and type of cultural infrastructure in the area; clarify the type and quantum of cultural infrastructure provided as part of the subject application; alongside an assessment of the impacts (both positive and negative) to existing infrastructure and communities.
- Engage with DCC Arts Office and other relevant stakeholders as part of pre-planning discussions;
- Adopt a Co-Design Process, when developing specific types of cultural infrastructure etc.

17. It is recommended that the forthcoming Dublin City Development Plan includes a policy for the development or adoption of a formal “Cultural Infrastructure Toolkit” and a policy that requires Applicants to use the toolkit when preparing applications for certain types of developments.

Figure 4.11: Cultural Development “Tool Kit”



### 6.2.3 Co-Design

To ensure community support and buy-in of any cultural development we would recommend all cultural infrastructure projects also develop additional community and site-specific co-designed principles.

Co-design is the act of creating with stakeholders (business or customers) specifically within the design development process to ensure the results meet their needs and are usable. (Co-design may also be called participatory design- a term which is used more often within the design community).

The seven cultural design principles referred to within this report, developed as part of Turley’s “Workspace Analysis Report” (2020) for the Liberties Creative Campus, utilised the UK Design Council’s Double Diamond co-design methodology.

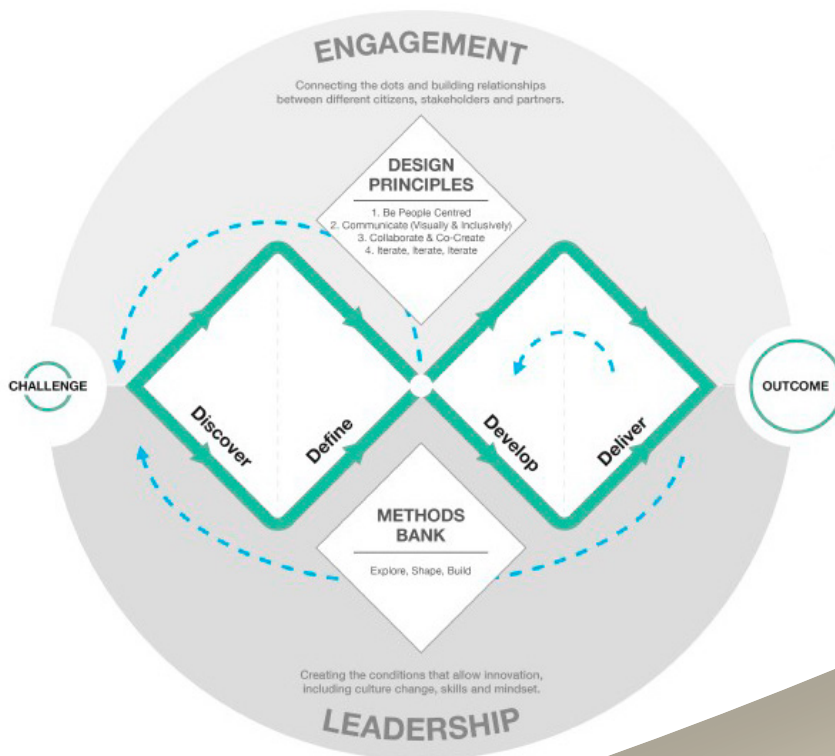
The model is particularly effective for development of site specific design parameters with communities and users (artists) for physical infrastructure and should be a minimum requirement of future planning applications, but other models and the process of co-design can also be applied to the development of cultural policy itself.

Citizen led input into the city’s cultural strategy, and sector ownership of cultural policy is a hallmark of success in peer cities, and easily replicable in Dublin through both infrastructure co-design and user/sector-led policy development – already in place through the DCC Arts and Culture SPC.

18. The Development Plan should introduce a requirement for developers and other authorities to undertake pre-application consultation or co-design processes for projects proposing or required to deliver new cultural infrastructure.

19. Co-design should be an established feature of any new cultural infrastructure, policies or strategy, in order to preserve and protect existing infrastructure and deliver new cultural spaces within regeneration projects across the city.

Figure 4.12: UK Design Council Double Diamond



## 6.2.4 Culture 21 Recommendation - Culture Council

The Development Plan chapter should be the first step towards the adoption of a full Charter of cultural rights and responsibilities, co-designed with the cultural sector and Dublin's citizenry.

It as an active opportunity for Dublin City Council to lead engagement of citizens in development of cultural infrastructure and content, in line with best practice, and to inform future policy, plans and cultural infrastructure projects. This has the potential to build directly upon the current work undertaken by Arts and Culture SPC, and could become the initial remit and focus of a sector led "Culture Council" in response to the emerging Development Plan.

Both Manchester and Bristol case-studies illustrated the value of strategic leadership and input from the cultural sector in driving the development of policy, and new cultural infrastructure projects. This requires both independence from and close co-operation with the local authority, illustrating mutual respect and confidence in the sector itself to guide and contribute to its future success in the city.

Culture 21 Actions 9 - Governance of Culture - supports the establishment of a Culture Council. It states:

"Ensuring the right to participate in cultural life requires that the cultural dimensions of all policies are taken into account. The local governance of culture must include opportunities for citizens to participate in cultural mapping (that is, in identifying cultural resources and relationships), strategic planning of priorities and key actions, as well as their evaluation. Balanced governance encourages the establishment of participatory forums, either public (like local councils on culture), or independent (established and run by civil society)."

A "Culture Council" whether informal or formal should become a key interface, building on the established role of the Arts and Culture SPC. As noted by other cities (see peer review) its an opportunity for Dublin City Council to capitalise on the experience and depth of its cultural ecology. Either as

20. A "representative board" allowing for regular direct engagement with senior officials in the formation and delivery of the strategy, which at present has been largely ad hoc and informal, beyond formal funding application processes.

or

21. An "informal Cultural Leaders Group" – a more self-directed non-competitive peer group focused on developing quality across artforms, and become a credible forum for direct collaboration and dialogue with the city council (Executive Members and Senior Officers).

Whether formal or informal this group should have regular formal and informal access to senior officers and members (with a direct or co-terminus representation on the SPC).

Such a council with strong representation across art-forms should become a central resource of knowledge and interaction with the sector, assisting the Council in review of key policies (such as the Development Plan) or identifying opportunities for strategic partnership for the development of new cultural infrastructure across the city.



## 6.3 Implementing change

### 6.3.1 Policy and Legislation

Culture must be recognised by the city of as significant importance as housing or job creation, and must occupy the same weighting in the Development Plan.

Success, however, requires a similar shift in perspective at a strategic level at senior management level that recognises both the independence and contribution of the arts and cultural sector to the city's vibrancy and attractiveness to investors (see Culture Council above).

It is important that planning for cultural infrastructure is embedded across relevant planning policy, guidance and procedural documents to ensure a joined-up approach to the provision of cultural infrastructure.

It is to be commended that this study will inform this new chapter Cultural Chapter within Dublin City Council's emerging Development Plan. It is an opportunity to provide a sound evidence based chapter which will provide:

- Information on the existing cultural infrastructure provision, likely need and overarching cultural strategies to justify and support the development of new cultural infrastructure;
- Supplementary planning documents (i.e. Art form Development Requirements/ Cultural Infrastructure Toolkit) to provide guidance of the sector requirements and planning obligations to secure cultural facilities and affordable workspace
- Place-based guidance for areas where these uses are to be particularly encouraged; and
- Planning application requirements/validation lists to ensure that planning applications for cultural infrastructure (or developments requiring a contribution towards providing cultural infrastructure) are supported by necessary documents/information.

Existing policy at national, regional and local level, is supportive, and recognises the importance of cultural infrastructure. It could, however, be said that existing policy is "aspirational" rather than practical. In that regard, existing policy in relation to cultural infrastructure applies to the City in general but rarely forms part of the assessment of individual applications.

Using quantitative data like demographics representing numbers of artists and creative workers, it is possible for the city to implement strategic metrics to ensure quantitative benchmarks. If 25% of cultural buildings were lost 2000-2020 (32 buildings), then it is possible to target reduced losses, or indeed target growth metrics, which should be evaluated year on year for efficacy. Using this study of numbers of cultural buildings it should be viable for Dublin City Council to aspire to say 5% increase in provision of cultural assets per annum over the life of the Development Plan.

History, however, tells us that any roadmap for an ever-evolving city like Dublin needs to be agile and responsive. Shifts in the market, and even changing public attitudes, can immediately impact cultural infrastructure, positively and negatively, and policy must be flexible and regularly reviewed to take advantage of what is working and remove what isn't.

### 6.3.2 Land use zoning and allocation based policies

Land use zoning and development contributions (see below) have been the principle policy drivers for the delivery of new cultural infrastructure since the adoption of the previous plan. They will continue to play a key role in controlling the orderly development of Dublin City from 2022 – 2028, and the years beyond with an emphasis on compact growth, urban regeneration and place making. Land use zoning provides the opportunity to assign appropriate land uses to shape the development of the City and promote the redevelopment of underutilised brownfield sites to ensure the efficient use of urban lands.

The Dublin City Development Plan 2016-2022 includes “cultural/recreational building and uses” as a use class. It also includes “cultural”, “creative” and “artistic” land uses classes. The above land uses are premises in principle and open for consideration under the various zoning objectives set out in the plan.

22. Although the existing Development Plan makes provision for these land uses, we recommend that a review of zoning objectives and land use classes is carried out in light of this study to ensure they accurately reflect the nature of the sectors mixed eco-system and specific art form requirements.

However, land use zoning has constraints. The adoption of “population based metrics” and allocation based policies for cultural provision could become a significant driver for development of cultural space, if not at the point of publication of the Development Plan, at some point in lifetime of its implementation.

Utilising quantitative demographic information to understand the numbers of artists and creative workers, alongside audience consumption and dispersion across the city, it is possible for the city to implement strategic metrics to ensure benchmarks for the required levels of cultural infrastructure for workspace and to ensure more even accessibility across the city.

If 25% of cultural buildings were lost 2000-2020 (32 buildings), then it is possible to target reduced losses, or indeed set a target for future need based on population growth, and evaluated year on year for efficacy.

Using a comparative study of the scale of cultural infrastructure relative to population size it should be viable for Dublin City Council to aspire to a fixed percentage increase in provision over the life of the Development Plan.

23. We recommend further study of allocation or population based policies implemented in other similar regional and city development plans, within the next review period of the Development Plan.

### 6.3.3 Development Contributions

Section 48 of the Planning and Development Act 2000, as amended, enables a Planning Authority, when granting planning permission to attach conditions requiring the payment of a contribution in respect of public infrastructure and facilities benefiting the development of the administrative area of the Planning Authority. This relates to public infrastructure and facilities that are provided, or that it is intended will be provided, by or on behalf of the Local Authority.

Cultural infrastructure uses are not specifically identified in Dublin City Development Contribution Scheme 2020-2023. However, some of the proposed projects to receive funding under Class 5 could be considered as cultural infrastructure i.e. public realm works.

24. We acknowledge that the definition for ‘public infrastructure and facilities’ is taken from Section 48 of the Planning and Development Act 2000 (as amended) and that this refers to “the provision of open spaces, recreational and community facilities and amenities and landscaping works”. We recommend that the Council explore the use of Development Contributions in order to support the provision of Cultural Infrastructure.

### 6.3.4 Interim or Meanwhile Uses

The term ‘meanwhile use’ refers to the short-term use of temporarily empty buildings such as shops until they can be brought back into commercial use. It takes a potential problem and turns it into an opportunity and helps keep an area vibrant. International models include ACME in London, UK, who successfully negotiate short-term leases on buildings for cultural use.

Meanwhile uses are generally for the benefit of the local community, for example; meeting spaces, informal training and learning spaces, temporary rehearsal spaces, pop-up shops and exhibitions, and so on. They can offer a breeding ground for innovative ideas and empower the local community.

The use of under-utilised sites or buildings for artistic or cultural uses is supported by DCC in numerous policies and objectives within the Dublin City Development Plan 2016 – 2022.

25. We advise DCC to retain these policies/objectives in the draft Dublin City Development Plan 2022 – 2028 and encourage the Council to explore options to enhance these, whilst providing developers/applicants with greater certainty of the types of meanwhile uses that are acceptable. The city should take a more pro-active role in managing the licencing of buildings for cultural use.

26. While we acknowledge that it is beyond the remit of DCC to amend national planning legislation regarding use classes, we consider that there is potential for a review of the current retail policies in the City Centre Retail Core to investigate if they could be amended so that cultural infrastructure is better integrated.

### 6.3.5 Mapping Needs and Opportunity

It is critical that DCC keeps an up-to-date inventory of cultural infrastructure in order to identify ‘at risk’ infrastructure, where deficit occurs in the city, where it can be enhanced and where new infrastructure can be developed.

Dublin Culture Company’s “Culture Near You” mapping is an excellent resource that provides this critical inventory list and puts Dublin ahead of many peer cities. It brings together useful information plotting the location of cultural infrastructure and enabling the user to explore assets in their area.

However, despite the rich data-sets the Dublin Culture Company interface has been developed with the public in mind, and as currently designed, does not present or offer all the information that is needed by the professional sector to protect and plan for cultural infrastructure.

27. It is recommended that DCC continues the development of an interactive mapping system (using the Dublin Culture Company Map as a basis) that plots the location of cultural infrastructure and enables users to view it alongside useful contextual data, like transport networks, population growth and other cultural, civic and social infrastructure. This allows an area to be viewed holistically, with cultural infrastructure and the role it plays as a core component.

An interactive layer, should also include facilities details such as the arts and culture it facilitates, whether it is suitable for professionals, its management structure and ancillary facilities etc.

28. The Map should continue to evolve, adding new categories and information as it becomes available and as organisations add missing cultural infrastructure to it, or inform DCC about closures. The data should be downloadable from the map and be open source.

Whilst information is readily available to Departments across Dublin City Council it is not clear how widespread its use is by other officers outside the immediate remit of the Arts Office. The development of an interactive mapping system will mean:

- Better visibility and awareness of where infrastructure is, which can be used in planning decisions and policy development
- Trends can be tracked through periodic review of the data
- Planning for new infrastructure can be more informed, using contextual tools alongside the mapping

Mapping data utilised by this study has helped identify gaps in existing provision. However, increasingly cities are realising that it is less about building new infrastructure and more about flexing existing assets to make them adaptable to behavioural changes and needs through enhancements or change of use.

Future use of refined and enhanced data should help with identification of priority action areas, the development of cultural hubs and potentially allow for the repurposing of existing infrastructure to address a shortfall. The city has a huge opportunity to leverage use of vacant buildings in the city for cultural use, possibly under licence through the Council's Arts Office.

Indeed, the continued enhancement of mapping cultural infrastructure will enable its use across wider policy areas, providing critical information to other council departments, government and external agencies.

### 6.3.6 Providing for 'Known' Deficiencies (Gaps)

Although, it is recommended that further refinement of the mapping and understanding of "where" and "what" cultural infrastructure is in the City is undertaken, we believe the work carried out as part of this study supports the development of certain specific objectives that could be established to ensure deficiencies (gaps) in cultural infrastructure in certain locations are remedied.

For instance, there is a specific requirement for a dedicated music performance venue, recording studios and individual and assembly workspace, likewise there is no community hub for the music sector with a shared resource space. The sector has indicated that this should be located in Dublin 1,2,7 or 8.

29. A feasibility study should be undertaken into the development of an ensemble rehearsal space for 15-20 musicians and instruments with good access, acoustics and sound insulation. A dedicated space that could provide a working home for music groups. A space where the making, the improving, the collaborating, the promoting can take place together.

30. Feasibility should also be undertaken into the development of a second civic concert hall (with 100, 300 and 700 seat spaces) to be used as a flexible music, theatre, performance space for the citizens of Dublin.

Whilst the location of such provision warrants further analysis, with review to the "Infrastructure Gap Mapping" above, we believe that these two critical pieces of infrastructure could be developed in a number of locations with deficits in cultural infrastructure, but The Liberties or Phibsborough would specifically benefit from a dedicated ensemble rehearsal space, and that Spencer Dock could be a key location for the regeneration impact of a Civic Concert Hall.

Within wider performing arts there is an identified need for a venue with multi-purpose meeting rooms / rehearsal or multi-seater space. A key location for such development may be The Liberties or Grangegorman, but further cultural impact assessment would be required to consider the impact on surrounding cultural infrastructure in Theatre and other artforms, and local communities. It is recommended that Dublin City Council undertakes an assessment of the feasibility for same. Study of buildings lost in the city shows that generally when artists' studios close, they move further out of the city to areas with lower rents. In Dublin's cultural asset losses study 100% of venues that closed 2000-2020 were not replaced with similar venues. The city needs to protect cultural venues, if it to offer cultural performances to the city's citizens, and to tourists.



31. Development of a multi-disciplinary black box space, required within the city core, to supplement access to more formal performance and theatre venues.

Additional development of “hard” infrastructure such as professional workspace/makerspace is required to meet and supplement the growth of housing provision. Once again there are several districts and areas across the city, were such an additional resource would have an impact, such as Portobello or Rathmines, Mountjoy Square or the North City Core where wide access to such specialist equipment must be a defining criteria.

32. Provision should be made for a specialist centre / maker space to accommodate craft and sculpture provision with provision for onsite specialist equipment, kilns etc..

Visual Arts makes up the largest segment of artists’ workspaces in Dublin, but despite a relatively stable workspace availability in the past 10 years (c.390 studio spaces). There is a potential workspace requirement for 750-1000 additional studio units in the city.

The Creative Campus Study and Artists’ Workspaces Study both strongly advocate for additional artists’ workspaces provision. Artists surveyed indicated that location and accessible rent were priorities, but public interface was less important. This indicates that the city can use less high profile areas, either higher up in the city’s buildings, or to the rear of buildings, as artists’ workspaces. This offers an excellent planning opportunity for mixed use development.

Moreover, having regard to our review of existing policy and our engagement with Developers, specific objectives would appear to be an effective planning tool to ensure that cultural infrastructure is provided where required and also that it is provided as part of larger regeneration areas.

33. Policies surrounding “active frontage/use” should be enhanced to positively promote or require the inclusion of public interaction with culture on active street frontages within residential and commercial development across the city. The provision of accessible and affordable workspaces, will encourage active cultural use of areas the city would like to energise.

To address closures and to protect existing infrastructure whilst allowing for future developments and the cultural sector’s role in regeneration it is recommended that Dublin City Council put in place:

34. Planning conditions requiring like for like replacement, or betterment, within new development. Where this is not feasible it should be delivered in close proximity to the original site.

35. When new developments are planned for an area, the development levy should include some capital upgrade funding for existing community centres and libraries in those areas.

36. When State Capital subsidy is applied to Cultural Buildings a legal lien is vital to prevent the building from falling out of cultural usage if its ownership changes.

### 6.3.7 Culture 21 recommendations on: Impact assessments

New policies should enable the Council to use the planning application process to manage the development of cultural infrastructure in a positive way.

Whilst the Development Plan, new policies and new “toolkit” should provide clarity for developers and businesses operating and delivering cultural infrastructure, it is imperative that the city has clarity on the impact of new cultural infrastructure on existing provision, local communities and other public services (see. public transport etc.)

Whilst Cultural Impact Assessments are referenced in a handful of Local Area Plans (LAPs), there is currently no guidance as to how they should be undertaken, or what impact these assessments should have either within a local area context, or within a development planning application.

Culture 21 specifically sets out under Action No.7: Culture, Urban Planning and Public Spaces a recommendation that “cultural impact assessments” are developed for everyday use in urban planning policies, and that a training program to support its use. Therefore as a key policy of the new Development Plan

37. Publish a reference guide on “cultural impact assessments” for everyday use in urban planning policies, and a training program to support its use put in place to support its use in local plan making and development management.

38. Guidance should also be available to developers in order to submit supporting cultural impact assessments as part of planning applications, and this should become a requirement in specific areas such as SDZs, and designated SDRAs.

### 6.4 Concluding Refrain

Cultural Infrastructure is of critical importance to the City. Perhaps, now more than ever. The Dublin City Development Plan 2022-2028 provides an outstanding opportunity to develop a policy context to protect, develop and enhance cultural infrastructure in City helping to meet the growing needs of the sector over the next plan period.

The recommendations set out above set out what we need to do to protect and grow our cultural facilities. Good cultural infrastructure will encourage good growth in the creative and arts and cultural sectors and put culture right at the heart of local regeneration and local communities.

Planning for and promoting the development is a complex challenge. As we move into a “post-covid” world, we must develop more balanced neighbourhoods with space for creative talent and cultural infrastructure. As the Local Authority for the City, Dublin City Council needs to continue its work with a wide range of stakeholders, including developers, artists and cultural organisations, to ensure cultural facilities and infrastructure are not only retained, but able to grow for generations to come.

The forthcoming Development Plan must set out clear targets for the development of cultural infrastructure so as to ensure that progress can be monitored. Moreover, as a result of the pandemic and the associated potential changes including the face of retail how we work, or the evolving night-time economy, Dublin may be on the cusp of a period of real change in the coming years. Close monitoring of policy and objectives and regular review will be required in order to ensure that same are fit-for-purpose.

Culture is an essential ingredient in Dublin’s success. Planning for the provision of cultural infrastructure now will help Dublin to become a better place to live, work and visit and allow the City to be competitive on a global stage.



# Appendies



# Appendix 1:

## Spatial Requirements Guide For Artform Specific Work-space (Turley)

### Artform: Visual Art / Fine Art

Visual Arts makes up the largest segment of artists’ workspaces in Dublin, over the 10-year period from 2010 – 2019 the number of artists studios was 392, and the number of shared rehearsal spaces was 137.

Visual arts sector has been at the forefront of highlighting the difficult conditions for studios, in the face of property development and market forces, and the need for greater support for providers.

Visual artists tend to seek ‘own-door’ workspaces and prefer longer-term stable / sustainable license / lease agreements. Our collective research suggests that a larger number of existing studios within Dublin are not an adequate standard.

There is a diversity in governance models, with Arts Organisations/Institutions, artist-run studios, and what are termed here as ‘alternative models’.

Insights were drawn from Temple Bar Gallery + Studios, Pallas Projects/Studios, and Fire Station Artists studios (facilities), and together with the survey findings of Visual Art and Fine Art practitioners (195 respondents), this analysis provides comprehensive assessment of workspace design considerations but is not a definitive guide.

Artists who practice Visual Art and Fine Art demonstrated a preference for individual private workspaces located within close proximity to, but not necessarily in the heart of, city centres. Workspaces should be easily accessible via public transport and situated within a 5KM radius of their homes.

These workspaces should be sized to sufficiently accommodate a variety of artwork formats and scales. Studios should ideally be private but with artists having access to a shared kitchen and communal space.

Natural lighting and controllable artificial lighting are important workspace features for Visual and Fine artists. A designated sink / wet area should also be provided within each workspace.

As with the majority of artists, those in Visual Art and Fine Art require access to high quality internet as part of their workspace membership.

Design Consideration	Findings Summary
Workspace typology	<p>A significant proportion of Visual / Fine artists prefer to work within an Individual Private Space (46%), and require private (own door) workspaces, with adequate space to work in large scale if needed, and to house equipment, materials, and to store finished artworks</p> <p>For one in five visual artists (20%) their desired workspace would be a Group Private Space, which may be a larger flexible or partitioned space particularly for large work or collaboration.</p> <p>Privacy was a popular qualitative theme amongst this discipline when asked to describe their ideal workspace.</p>
Proximity to amenities and services	<p>Artists within this category prefer their workspaces to be located an average distance of 2.71KM from public transport halts. Generally Visual Art and Fine Art workspaces should be ideally located with 5.4KM from the City Centre and to the nearest University/College. Likewise Visual and Fine artists prefer to live within 5.2KM of their workspaces.</p>
Size of space	<p>The majority of Visual Artists currently create in a workspace that is less than 200 sq ft (61%). However, 30% of Visual Artists are Unsatisfied and 16% Very Unsatisfied with the size of their current workspace.</p> <p>Size of space is considered the second most important feature of desirable workspace. The ideal size is subject to the medium in which the Visual / Fine artist is creating in and therefore flexibility of size of space is a key consideration. However there is common demand for larger spaces to allow artists to create larger scale pieces. The size of space must also consider loading and unloading of materials and completed artworks.</p>

<b>Lighting</b>	Visual and Fine artists require significant control over the lighting of their studio. Natural light is considered to be extremely important and therefore must be considered in terms of the orientation of workspaces and placement of doors, skylights and windows. Large windows with good natural light, with effective thermo insulation to ensure a warm and comfortable space.  While natural light is the popular desirable feature, artificial lighting should also be incorporated into workspaces for this group to provide controllable, powered lighting options.
<b>Storage</b>	18% of Visual and Fine artists cite equipment storage as one of the most important features. Ample and secure storage to store art materials, equipment and completed artworks should be provided for this discipline.
<b>Sink / Wet Area</b>	The provision of a sink / wet area is strongly required by Visual and Fine artists (17%). A section for a wet area was heavily supported as a designated area for wet art materials and to keep these separate from a dry section.
<b>Connectivity</b>	In line with the trend of all disciplines, access to high quality Wi-Fi and broadband internet was prioritised as a key features by those in the Visual and Fine Arts (22%).
<b>Kitchen / Communal Facilities</b>	Workspaces for Visual and Fine artists should include kitchen facilities. While these artists prefer privacy when working, there is appetite for communal, shared kitchen facilities to foster a culture of community in the wider building. Other common areas for consideration should include toilets/ showers, meeting rooms, library area, printer rooms.
<b>Access</b>	Large (goods) lift, parking/loading, together with ground floor accessible studios.

## Artform: Music

It has been highlighted through this study that there is a lack of dedicated art form specific workspace for music in Dublin, particularly when the space within the National Concert Hall is not available. Assemble rehearsal space is at a particular premium, with space for 15-20 musicians and instruments with good access, acoustics and sound insulation.

There is no community hub for the music sector with a shared resource space. A dedicated space is needed that could provide a working home for music groups. A space where the making, the improving, the collaborating, the promoting can take place together.

Insights were drawn from Temple Lane Rehearsal Studios, Crash Ensemble (music ensemble), and together with the survey findings for Musicians (178 respondents) this analysis provides a comprehensive assessment of workspace design considerations but is not a definitive guide.

The ideal workspace typology for music artists is not as clearly defined, with variances in requirements reflective of the diverse nature of music ensembles and the requirement for access to areas that can accommodate group rehearsals as well as solo performance space. Workspace requirements have been considered across rehearsal (group and individual), recording and ancillary space.

The majority of music artists are satisfied with the size of their current workspace and the frequent size of current workspace for this cohort is less than 200sq ft. Music artists prefer to work in a space easily accessible by public transport and within a 5KM distance from their home.

Music artists require quality Wi-Fi internet, sufficient equipment storage and access to a kitchen / communal area within their workspace. Innate to their craft, music artists express the imperative for comprehensive sound proofing within workspace provision and demonstrate demand for designated rehearsal spaces.

An outward-facing performance space would also be desirable – a venue or flexible space to perform/try out work with audience in attendance.

Design Consideration	Finding
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<b>Workspace typology</b>	<p>While the majority of music artists prefer to work in an Individual Private Space (41%), nearly as many music artists also express a preference in Group Private Space as their desired workspace (38%). This is reflective of the differing spatial requirements between solo and group rehearsal, and the specific technical requirements for recording space, summarised below.</p> <p>Rehearsal space:</p> <ul style="list-style-type: none"> <li>• The space requirement for ensemble/band rehearsal vary greatly with the number performers. A reasonable minimum space would be c.30sqm, but larger ensemble or choral work would need to be at least double this size, and up to the size of a larger theatre rehearsal room</li> <li>• A larger space should be able to accommodate a large percussion set-up- sometimes 2 large percussion set-ups- and each musician supplied with a stand and a chair</li> <li>• All music spaces need to be acoustically treated, with access to facilities to record (audio/visual) and playback for working and analytical purposes (as distinct from a recording studio)</li> </ul> <p>Adding Recording Facilities and Live Room :</p> <ul style="list-style-type: none"> <li>• Recording facility: Control Room/Live Room configuration. Used to record for release/documentation and also to produce broadcast/online material. The live room - while not as large as the rehearsal room, the larger the live room the larger the ensemble that can record.</li> <li>• The live room requires the most acoustic treatment. Ideally the walls are a room within a room, with a 30cm gap between each partition, constructed using specialist materials/insulation. Ideally the live room would also benefit from a floating floor construction, although this is not absolutely essential.</li> <li>• Control Room – while this is usually smaller than the live room, the acoustic treatment is very similar to the live room. It is often a partition of the live room using the same construction methods. Key to the partition of the live room and control room is specialist acoustic glazing.</li> <li>• Specialist acoustic expertise is required in the development of a quality music space.</li> </ul>
<b>Proximity to amenities and services</b>	<p>Music artists prefer for their workspace to be situated within a 4.75KM radius of City Centre and within 5KM of their homes. Close proximity to public transport halts is also key for this group, with workspaces ideally located 2.5KM from nearby public transport nodes. Public Art Centres and nearest University / Colleges should also be within a 4KM and 4.93KM distance respectively.</p>
<b>Size of space</b>	<p>Almost half of music artists are currently satisfied with the size of their individual workspace, with 24% Very Satisfied and 25% Satisfied. The current size of the workspace of music artists is less than 200 sq ft. (60%), followed by 200-300 sq ft. (23%). Smaller spaces can be useful for musicians for composition, solo/duo rehearsal or as meeting/project administration space.</p>
<b>Internet connectivity</b>	<p>Access to Wi-Fi internet was among the top feature of desired workspace by music artists.</p>
<b>Equipment storage</b>	<p>A high proportion of music artists selected equipment storage as a sought-after feature in workspaces to allow artists to securely store instruments and music equipment and reduce the need to transfer equipment between their homes and studio or rehearsal space.</p>
<b>Sound proofing</b>	<p>Expectedly, sound proofing is prioritised by music artists for a number of reasons including freedom to perform at a volume of their choice without disturbing fellow workspace residents, or indeed external neighbours.</p>
<b>Kitchen / communal area</b>	<p>Many music artists reference the importance of collaborative spaces within their desired workspace and this manifests itself in high levels of demand for kitchen and/or communal areas.</p>
<b>Rehearsal space</b>	<p>Access to suitable and high quality rehearsal space was commonly mentioned by music artists as an essential feature of their ideal workspace.</p>
<b>Post-production space</b>	<p>Sound treated space for audio post-production.</p>

## Artform: Theatre

Insights from Lir Studios and Outlandish Theatre and a significant sample size (87 respondents) of Theatre artists, provides a good indications of workspace design considerations but is not a definitive guide.

It is noted that there are limited examples of workspaces for theatre, with no independent theatre or multidisciplinary artform theatre hub in Dublin 8 and only X theatres across the wider city, with many of the mid-sized venues having been lost, alongside a parallel lack of rehearsal space.

Where new workspaces are also enabled to meet community needs, the value of a space with performance potential has been noted. Such a space need not be a fully rigged theatre, but could also be delivered within a black box space, that can double both as a workshop / rehearsal and a performance space.

Due to the nature of rehearsals, the ideal desired workspace for Theatre artists is Group Private Space (Rehearsal Space) however Individual Private Space is also required during some periods of the artistic development and administrative work.

Theatre artists currently work within a variety of workspace sizes and there appears to be broad satisfaction of these current spatial footprints when available.

Theatre artists like to be in close proximity to the city centre and a local public art centre and this is likely due to the location of popular performance venues. The location of the two sites (Bridgefoot Street and Merchant's Quay) in quite close proximity to other theatre/performance spaces also needs to be taken into account of:

- The capacity / seating requirements on any performance space
- The importance of local communities being empowered/ encouraged/enabled to see work in a variety of performance spaces nearby

Theatre artists require workspace features that are similar to other artforms including artificial lighting, natural lighting, high speed internet, and sufficient equipment storage. Almost unique to Theatre artists is the desire for multi-purpose meeting rooms / rehearsal or black box space.

Design Consideration	Finding
Workspace typology	<p>The preferred desired workspace of Theatre artists is Group Space (26%) for rehearsal, followed by Individual Private Space (18%).</p> <p>Summary Space Requirements for Theatre rehearsal/workspaces would include:</p> <ul style="list-style-type: none"> <li>• Medium sized spaces with sprung floors at a minimum 64sqm – ideally 144sqm</li> <li>• Good light, comfortable, good heating/ ventilation, access to water, kitchens, changing rooms with showers.</li> <li>• Adequate storage (overnight if using space over a period of days/weeks)</li> <li>• Wheelchair accessible</li> <li>• Small adjoining meeting space</li> </ul> <p>In addition to the core workspace requirements, there is value in an on-site performance space with:</p> <ul style="list-style-type: none"> <li>• Sound system, lighting desk and rig,</li> <li>• 100 – 200 seats, small windows, black out blinds, wooden floor, projector</li> <li>• A loading bay for equipment &amp; set installation</li> <li>• Wing space</li> </ul>
Proximity to amenities and services	<p>Theatre artists desire their workspace to be located 3.8KM from City Centre and from Public Art Centre. It is anticipated the cause of this distance is due to the location of theatres across Dublin. Theatre artists prefer to be located 1.7KM from public transport halts and 5.1KM from their residential dwelling.</p>
Size of space	<p>56% of Theatre artists are currently in a workspace less than 200 sq ft. Meanwhile others occupy spaces sized at 400+ sq ft. (19%), 200-300 sq ft. (17%), 300-400 sq ft. (8%). The majority of artists demonstrate satisfaction with regards to the size of their current workspace; 15% are Very Satisfied and 31% are Satisfied.</p>
Lighting	<p>Both natural and powered lighting are key features of workspace for Theatre artists. Ample power sockets for lighting and equipment should also be considered.</p>
Internet connectivity	<p>High speed, reliable Wi-Fi internet is commonly ranked in the top three priority features for Theatre artists when selecting a rehearsal workspace.</p>
Equipment storage	<p>Equipment storage is ranked as the top desirable feature for workspace provision, with Theatre artists citing the convenience of being able to leave sets in place between rehearsal sessions.</p>
Meeting Rooms	<p>Meeting room provision is important for Theatre artists who reference a need for designated areas to meet collaborators or to have breakout areas for rehearsals.</p>



## Artform: Film

Due to the reduced sample (59 respondents) of Film artists, this analysis provides indications of workspace design considerations and is not a definitive guide.

Film Artists require a mix of spaces. At times, a Group Private Space is required to facilitate collaboration with actors and other collaborators. However for editing and desk work an Individual Private Space is preferable.

While there is not a clear ideal size for Film artists, comfort, connectivity and convenience appear to be the key features of their desired workspace. This group prioritises secure equipment storage, and where possible equipment hire. Reliable Wi-Fi is an expected feature of their workspace. A blend of natural and powered lighting sources as well as sound proofing are desired design considerations for this artform.

Design Consideration	Finding
Workspace typology	The majority of Film artists prefer to working within a Group Private Space (38%), followed by an Individual Private Space (29%).
Proximity to amenities and services	Film artists prefer their workspace to be located approx. 4.55 KM from City Centre, within a 4.3KM radius of a Public Art Centre and 4.9KM to the nearest University / College. Their workspaces should ideally be located within a 5.5KM distance from their homes and 1.9KM from public transport stops.
Size of space	Over half of Film artists occupy a workspace of 400+ sq ft (55%). Conversely a third (33%) use a space sized less than 200 sq ft. The majority of Film artists are Very Satisfied (37%) or Satisfied (25%) with the size of their current workspace.
Equipment storage	Secure storage is ranked in the top three features of ideal workspace for Film artists. Storage should be spacious enough to house a variety of equipment including projection and audio apparatus. Where possible, Film artists also seek access to a library of equipment as part of their workspace tenancy including items such as cameras, lights, audio equipment etc.
Internet connectivity	Reliable Wi-Fi internet connection is considered a top priority for Film artists in their workspaces.
Lighting	Film artists prefer their studios to be well-lit. This includes a sufficient source of natural day light as well as access to quality powered lighting. Workspaces should have an adequate number of power outlets for tools and equipment.
Sound proofing	Sound proofing was ranked as one of the top features of the ideal workspace of Film artists. These artists cited sound proofing and a quiet environment as important for recording as well as concentrative work.

## Artform: Sculpture

Due to the reduced sample (57 respondents) of Sculpture artists, this analysis provides indications of workspace design considerations and is not a definitive guide.

Sculptors require a variety of workspace typologies however they appear to prefer to create independently and therefore an Individual Private Space is the most popular form of workspace. Naturally Sculpture artists also express demand for exhibition spaces to display their collection(s), as well as Group Private Space to host workshop and classes.

Access to shared tooling and equipment, kilns and secure storage are desirable features, similar to other maker fabrication artforms including craft and design.

Workspace located in close proximity to public transport is important to this artform, with a 4KM-5KM distance from other amenities and services preferred.

Sculptors are largely satisfied with current workspace provision of less than 200 sq ft. however sufficient space remains a key factor when selecting a studio. High speed broadband and ample equipment storage are crucial workspace considerations for this artform.

This group has specific needs relating to a sink / wet area within their workspace as well as the supply of appropriate artificial lighting. Natural lighting streaming into sculptor studios is also considered a desirable feature.

Design Consideration	Finding
Workspace typology	Sculptors primarily prefer to create in an Individual Private Space (38%), however some are also interested in having access to Exhibition Space (23%) and Group Private Space (23%).
Proximity to amenities and services	The workspace of Sculpture artists should be ideally located 0.9KM from public transport stops and within a 5.6KM distance from their homes. It is desirable for these workspaces to be located with an approximate. 4KM radius of City Centre, a Public Art Centre, and a nearby University / College.
Size of space	Despite most sculptors using a workspace sized less than 200 sq ft., the majority of these artists are satisfied with the size of their current workspace (23% Very Satisfied and 32% Satisfied). Size of space was commonly ranked in the top three most important features of ideal workspace.
Lighting	Lighting was frequently referenced by Sculpture artists and this related to both artificial, powered lighting as well as sources of natural light within the workspace.
Internet connectivity	Access to broadband internet is considered a necessary feature of workspace for sculptors.
Equipment storage	Storage areas for equipment, and even lockers for personal items, is desired by sculptors. Ideally the equipment storage would be available as a separate area from the workspace.
Sink / Wet area	Sculptors express demand for a large sink as part of their workspace. Preferably each studio would have their own separate sink and sinks would be positioned within a designated messy/wet area.

## Artform: Performance

Due to the reduced sample (52 respondents) of Performance artists, this analysis provides indications of workspace design considerations and is not a definitive guide.

The type of workspace required by Performance artists is subject to the activity they are focussing on at any given time and as a result their needs are transitory. For example, they may be served by Individual Private Space for independent practice and script development, meanwhile for live rehearsal they require larger space equipped for performances, and similar in requirements to Theatre and Dance.

This fluidity in typology is mirrored in the preferred workspace size. There is no one size fits all for the workspace of Performance artists and many are content with the current provision of a space that is 200 sq ft. or less. A hypothesis can be drawn that this smaller space serves the individual practice needs but access to spacious performance areas must also be provided.

Performance artists prefer to be based in a workspace in close proximity to City Centre which is to be expected in light of the location of Dublin's key performance venues.

Performance artists share a number of common ideal workspace features with other artforms including a need for sufficient storage, access to fast Wi-Fi and the integration of a Kitchen / Communal area into the building.

This artform also requires specialist design features including sound proofing of private work areas and the provision of controllable theatre lighting for rehearsal and performance spaces.

Design Consideration	Finding
Workspace typology	Performance artists require a blend of workspace types however they predominantly require Individual Private Space (25%), Performance / Exhibition Space (19%), and/or Informal / Improvised Space (19%).
Proximity to amenities and services	Performance artists prefer their workspace to be located approx. 3.35KM from City Centre and with a 3.8KM radius of a Public Art Centre. Workspaces should ideally be located within 2.14KM of public transport halts, within 4.5KM to the nearest University or College, and distanced 4.7KM from their place of residence.
Size of space	The majority of Performance artists work within a space that is less than 200 sq ft. (82%). There is mixed satisfaction levels across this artform in relation to the size of their current workspace. 11% are Very Unsatisfied and 21% Unsatisfied, meanwhile 13% are Very Satisfied, 24% Satisfied and 31% neutral. It should be noted that, size of space is considered one of the top three features of ideal workspace provision.
Internet connectivity	Access to high quality, fast Wi-Fi internet is deemed essential by Performance artists.
Equipment storage	Ample storage is an ideal workspace feature for this artform to allow artists to store props and performance materials.
Sound proofing	Sound proofing is ranked as the top facility of the ideal workspace of performance artists. These artists cited sound proofing as important for practice and rehearsal rooms to retain audio within the space but also to minimise outside disturbances.
Kitchen / communal area	A Kitchen / Communal area is considered to be an important aspect of workspace design to facilitate social interactions between other artists in the building.
Lighting	Lighting was commonly referenced by Performance artists who require a high quality theatre lighting rig for rehearsal and performance areas.

## Artform: Craft & Design

Due to the reduced sample (44 respondents) of artists working in Craft and Design, this analysis provides indications of workspace design considerations and is not a definitive guide.

Expectedly, a Maker / Fabrication space is the most popular workspace typology for Craft and Design artists which suggests this artform requires workspaces such as Makerspaces and Fab Labs already equipped for making, prototyping and digital fabrication.

Soundproofing, Wi-Fi Internet and Equipment storage were the most popular facilities of desirable workspace for this artform. Craft and Design artists also seek space that offers sound proofing, access to a kitchen and/or communal area, and adequate heating and ventilation within the space.

Craft and Design artists appreciate the integration of social interaction into their workspace and prefer membership to a space with kitchen / communal area provision.

Design Consideration	Finding
Workspace typology	Maker / Fabrication space is the most popular workspace typology for Craft and Design artists (30%). This is followed by Individual Private Space (20%) and Group Private Space (20%).
Proximity to amenities and services	Artists within this category prefer their workspaces to be located an average distance of 2KM from public transport halts. Generally workspaces should be ideally located with 5.2KM from the City Centre and to the nearest University/College. Craft and Design artists prefer to work within a 6.9Km distance from their homes.
Size of space	The majority of Craft and Design artists work in a space less than 200 sq ft. (72%). Half of these artists are Very Satisfied (21%) or Satisfied (29%) with the size of their current workspace, meanwhile 29% are neutral, 14% Unsatisfied and 7% Very Unsatisfied.
Sound proofing	Sound proofing would be beneficial for Craft and Design artists to reduce noise pollution for external neighbours from the artist's use of equipment or from collaboration events with other creatives.
Lighting	Craft and Design artists seek a workspace that offers both artificial light in the studio as well as a source of natural light with blackout curtains available.
Heating & Ventilation	A space that is well-insulated for the winter months to reduce energy costs is desirable by this artform. Those practicing Craft and Design also often look for spaces that are extremely well-ventilated.
Kitchen and/or Communal area	Craft and design artists seek a workspace with access to a communal kitchen / communal area that facilitates cross-medium studio collaboration and provides an area for members to discuss work. One artist from this discipline suggested their spaces should include a "Large common room and regular 'show and tell' nights for work in progress".



## Artform: Festival and Events

Due to the reduced sample (35 respondents) of artists working in Festival and Events, this analysis provides indications of workspace design considerations and is not a definitive guide.

Artists working within Festival and Events require flexibility in their workspace typology to meet the variety of activities involved in this artform. For example planning and administrative work may require Group Private Space and Individual Private Space, while rehearsals and programming seek out Performance / Exhibition spaces.

Festival and Events artists require features similar to other artform peers such as a stable Wi-Fi connection, equipment storage and sound proofing. They also require Out of Hours access to facilitate flexible equipment delivery and collection times.

Design Consideration	Finding
Workspace typology	Festival and Events artists demonstrate an even preference for Group Private Space (20%), Individual Private Space (20%), Performance / Exhibition Space (20%), and Maker / Fabrication Space (20%).
Proximity to amenities and services	Workspaces for this artform should be situated 2.1KM from public transport halts, 5.4KM from City Centre, 5.3KM from the nearest University /College and 3.9KM from Public Art Centre. On average, Festival and Events artist are content for their workspace to be located within a 6.6KM radius of their place of residence.
Size of space	The most popular current workspace size of Festival and Events artists is less than 200 sq ft. (62%), followed by 200-300 sq ft. (15%) and 300-400 sq ft. (15%). The majority of these artists are Very Satisfied (20%) or Satisfied (29%) with the size of their current workspace.
Out of hours access	Out of hours access is deemed important by this artform to facilitate flexible collection and delivery of equipment.
Internet connectivity	High quality Wi-Fi internet is included within the top three features of desirable workspace by Festival and Events artists.
Sound proofing	Integration of sound proofing into walls is considered an important workspace feature to allow artists to work with audio without disturbing neighbours or fellow workspace residents.
Equipment storage	Equipment storage is ranked within the top three features of ideal workspace provision by Festival and Events artists.

## Artform: Dance

Due to the reduced sample (30 respondents) of artists working in Dance, this analysis provides indications of workspace design considerations and is not a definitive guide.

While there is no clear dominant workspace typology for Dance artists, it is clear they prefer spaces conducive to collaboration and suitable for performances to live audiences. The ideal size of space required by dancer artists requires further research however it can be hypothesised that spatial size required is subject to the activities at play e.g. solo rehearsal, group performances, classes etc, and have similar requirements to Theatre and Performance art.

The set-up and features of a dance workspace should be designed with injury prevention in mind and this includes lighting, and heating and ventilation. A sprung floor is an essential feature of workspace for this artform.

Design Consideration	Finding
Workspace typology	There is no dominant typology of ideal workspace for Dance artists as they ideally like to work in Informal / Improvised Space (19%), Workshop Space (19%), Performance / Exhibit Space (19%) and Maker / Fabrication Space (19%).
Proximity to amenities and services	Workspaces for this artform should ideally be located 2.8KM away from public transport halts and within a 5.9KM distance from their homes. The workspace of Dance artists should be located 5.35KM from City Centre, 5.4KM from the nearest University/College, and 4.4KM from a Public Art Centre.
Size of space	Half of Dance respondents indicate they currently use a workspace 400+ sq ft (50%), with 38% using a space less than 200 sq ft. Satisfaction levels vary for this artform with 50% Unsatisfied with their current provision and 50% Very Satisfied.
Lighting	Lighting, specifically powered lighting, was rated in the top three key features of desirable workspace for dancers, meanwhile natural light was commonly referenced in open-ended responses.
Privacy	Privacy is an important consideration for dance spaces to allow for private rehearsal time. Many artists cite a need for a space that balances a sense of community with privacy on-demand through building design such as flexible wall partitions.
Heating and Ventilation	Workspaces should be adequately heated for dancers who require a warm space to allow artists to practice safely and reduce associated injury risks. Similarly the spaces should have heating controls to allow temperatures to be reduced in the warmer months and provide sufficient ventilation.
Sprung floor	A purpose built sprung floor is one of the top features of an ideal workspace for Dance artists.

## Artform: Illustration

Due to the reduced sample (18 respondents) of artists working in Illustration, this analysis provides indications of workspace design considerations and is not a definitive guide.

The typology analysis suggests Illustration artists prefer to work independently or in small groups within a private space. It is evident that artists of this discipline are dissatisfied with the average footprint of current workspace which is less than 200 sq ft.

Illustrators seek a set of similar workspace features to other artforms including access to natural lighting, adequate heating and ventilation, sufficient equipment storage. Similar to their Visual Arts and Sculpture peers they seek a dedicated sink / wet area.

Design Consideration	Finding
Workspace typology	Illustration artists demonstrate an equal preference for Individual Private Space (43%) and Group Private Space (42%).
Proximity to amenities and services	Ideal workspace for this artform should be located with 4.25KM from City Centre, 4.8KM from the nearest University / College, 4KM from the Public Art Centre and 5.4KM from their residential dwelling. The workspace should be within 3.5KM distance to public transport nodes.
Size of space	All Illustration artists surveyed occupy a space less than 200 sq ft. The majority of these artists express dissatisfaction with the size of their current workspace (17% are Very Unsatisfied and 33% are Unsatisfied).
Lighting	Natural light is a desirable feature of workspace for illustrators who seek a bright space suitable for photographing works and for hosting studio visitors.
Heating & Ventilation	Illustration artists express demand for a comfortable studio with reliable heating as well as a ventilation outlets such as windows to allow fresh air into the spaces.
Sink / Wet Area	A sink / wet area is in the top three features of ideal workspace for Illustration artists who wish for a designated space for cleaning equipment.
Equipment storage	Ample equipment storage is important for this artform to securely store their tools and artwork(s).

## Artform: Literature

### Literature

#### Insights:

- Irish Writers Centre
- Tyrone Guthrie Centre

It was noted that there is limited 'organised' workspace provision for writers in Dublin. Writing "studios" as a concept do not exist in group complexes as in the visual arts for instance. However, there are some bookable facilities available to writers.

#### Summary Requirements for Writers:

- Quiet rooms
- Natural light
- WiFi
- Access to kitchen/communal facilities

Due to the reduced sample (26 respondents) of artists working in Literature, this analysis provides indications of workspace design considerations and is not a definitive guide.

Literature artists require a blend of workspace typologies and these may vary subject to the present needs of the artist. It is evident however that the current popular workspace size of less than 200 sq ft. is largely sufficient for this artform.

Key features of workspace provision include access to high quality Wi-Fi internet and access to a kitchen / communal area. Literature artists also seek equipment storage but demonstrate an interest in additional resources as part of their tenures including printing machines, communal computers and academic assets.

Design Consideration	Finding
Workspace typology	Literature artists demonstrate a mix of workspace typology preferences including Group Private Space (25%), Performance / Exhibit Space (17%), Individual Private Space (17%), Share Space (17%).
Proximity to amenities and services	The ideal workspace location for Literature artists is situated 0.7KM to public transport stops and within 4.6KM distance of their homes. Workspaces should be located 3.6KM from City Centre, 3.8KM from the nearest College / University, and 3.1KM from a Public Art Centre.
Size of space	The majority of Literature artists surveyed work in a space less than 200 sq ft. (67%). 44% of these artists are satisfied with their current workspace size, with 42% neutral regarding its size.
Internet connectivity	Reliable Wi-Fi internet connection is considered a top priority for Film artists in their workspaces.
Kitchen and/or communal area	Literature artists ranked the provision of a kitchen and/or communal area as a top feature of ideal artist workspaces. They also seek fluidity within the design of the building to foster different collaborative and private needs. One respondent has suggested " <i>multiple interconnected spaces that meet the needs of different groups. If this were the case, artists and groups could move seamlessly between buildings and spaces depending on their needs at that specific time</i> ".
Equipment storage and access	Literature artists seek secure storage for their materials and computers in their workspace. Some respondents sought access to discounted printing facilities and access to communal computers with industry software, as well as access to online archives and academic libraries as part of their workspace membership.



## Artform: Opera

Due to the reduced sample (15 respondents) of artists working in Illustration, this analysis provides indications of workspace design considerations and is not a definitive guide.

Opera artists seek workspaces that can accommodate group and private rehearsals. While size is a key consideration when selecting workspace, there is a no universal perfect size for this artform, as needs are subject to the practice at hand.

Sound proofing is considered an important feature of ideal workspace and high quality internet connection is also important. While peer artists in the Music artform may place emphasis on equipment storage, Opera artists place greater importance on workspaces already equipped with apparatus such as music stands and a performance mirror.

Design Consideration	Finding
Workspace typology	Opera artists demonstrate a preference for Group Private Space (40%), Make / Fabrication Space (40%) and Performance / Exhibition Space (20%).
Proximity to amenities and services	Opera artists prefer to their workspace to located 2.5KM from public transport halts and within a 4.3KM distance of City Centre. The workspace of Dance artists should be located 7.5KM from their homes, 6.2KM from the nearest University/College, and 5.1KM from a Public Art Centre.
Size of space	Half of Opera artist respondents occupy a workspace less than 200 sq ft. and half use a space that is 400+ sq ft. Size is considered one of the top features of ideal artist workspace for this group.
Sound proofing	Sound proofing is considered a key workspace feature for this artform to prevent Opera artists from disturbing neighbours and workspace peers.
Internet connectivity	High quality broadband and Wi-Fi internet was ranked in the top three features of ideal workspace provision for Opera artists.
Privacy	Opera artists cite a need for privacy to practice in their workspace.
Equipment access	Opera artists express a desire for access to a workspace readily equipped with a piano and large mirror and music stands.

## Artform: Circus

Due to the reduced sample (6 respondents) of artists working in the Circus field, this analysis provides indications of workspace design considerations and is not a definitive guide.

Expectedly, an Informal/Improvised space is the most popular workspace typology for Circus artists which suggests this artform requires workspaces such as dance studios and open spaces.

Cost, Location and Physical Condition were the most popular facilities of desirable workspace for this artform. Circus artists also seek space that offers sound proofing, WiFi, fabrication equipment and secure bicycle storage. Circus artists appreciate the integration of social interaction into their workspace and would like to see a community component to potential workspaces.

Specific to Circus artists is the need for high ceilings and rigging equipment. Safety equipment and protocols for this discipline should also be in place.

Design Consideration	Finding
Workspace typology	Informal/Improvise space is the most popular workspace typology for Circus artists (100%).
Proximity to amenities and services	Artists within this category prefer their workspaces to be located an average distance of 1KM from public transport halts. Generally workspaces should be ideally located with 4KM from the City Centre. No preference was stated as to the distance from Universities and Colleges. Circus artists prefer to work within a 4Km distance from their homes.
Size of space	The majority of Circus artists work in a space between 200-300 sq ft. (67%). Half of these artists are Satisfied (50%) with the size of their current workspace, meanwhile 50% are unsatisfied.
Sound proofing	Sound proofing would be beneficial for Circus artists to reduce noise pollution for external neighbours from the artist's use of equipment or from collaboration events with other creatives. This is particularly important given the potential for music to be used.
Secure bicycle parking	Circus artists seek a space with secure bicycle parking in order to travel to and from the site safely.
Wifi internet	Circus artists are seeking good Wifi internet both to meet general internet needs as well as to collaborate with other artists.
Fabrication equipment	Fabrication equipment is important for Circus artists in order to create sets and costumes for events. The fabrication equipment would also allow for greater involvement with the wider community. As one respondent commented: <i>'I believe Ireland is overdue a proper circus training centre in its capital. There is no purpose built or dedicated space to the circus art forms. A dedicated training centre catering to all the circus art forms, with a community component in the city centre would enable to the art form to develop in Ireland.'</i>
Ceiling Height	In their open-ended responses, Circus artists express a need for their workspace to have an increased ceiling height with purpose-built rigging in place. Safety equipment such as landing mats and regular inspection protocols should also be in place.

## Artform: Animation

Due to the reduced sample (13 respondents) of artists working in the Animation field, this analysis provides indications of workspace design considerations and is not a definitive guide.

Expectedly, Group Private Space is the most popular workspace typology for Animation artists which suggests this artform requires workspaces which allow for collaboration as well as individual work.

Cost, Location and Size of Space were the most popular facilities of desirable workspace for this artform. Animation artists also seek space that offers equipment storage, lighting, and a sink/wet area.

Animation artists appreciate good lighting and a well-designed workspace that will allow for a variety of animation mediums to be produced.

Design Consideration	Finding
Workspace typology	Group Private Space is the most popular workspace typology for Animation artists (67%). This is closely followed by Individual Private Space (33%).
Proximity to amenities and services	Artists within this category prefer their workspaces to be located an average distance of 4.3KM from public transport halts. Generally workspaces should be ideally located within 4KM from the City Centre, and within 3KM of Universities and Colleges. Animation artists prefer to work within a 6KM distance from their homes.
Size of space	The majority of Animation respondents work in a space less than 200 sq ft (86%). 14% of artists work in a space between 300 and 400 sq ft. Over half of these artists are neutral (29%) or unsatisfied (29%) with the current size of their workspace. 14% are very satisfied and 14% are very unsatisfied.
Lighting (powered)	Animation artists seek a workspace that has excellent lighting facilities, including specialist equipment such as lightboxes. Good lighting is key to creating high quality animations. Some animators were also keen that workspaces have access to good natural lighting for a variety of animation styles.
Equipment storage	Animation artists often have heavy and expensive equipment. To create a successful and usable workspace, there would need to be secure equipment storage, and the ability to store away other workspace equipment when not required.
Sink/wet area	Many Animation artists use a variety of mediums in their work. Having access to a sink or wet area will allow the production of a wide variety of animation styles.

## Artform: Architecture

Due to the reduced sample (4 respondents) of artists working in the Architecture field, this analysis provides indications of workspace design considerations and is not a definitive guide.

Informal/improvised space is the most popular workspace typology for architects, which suggests this artform requires workspaces which allow for collaboration as well as individual work.

Cost, Location and Natural Light were the most popular facilities of desirable workspace for this artform. Architects also seek space that offers broadband, secure bike storage, and a sink/wet area.

Architects appreciate good lighting and a well-designed workspace that will allow for a variety of drawings to be produced.

Design Consideration	Finding
Workspace typology	Informal/improvised space was the most popular workspace typology for those in the architecture field (100%)
Proximity to amenities and services	Artists within this category prefer their workspaces to be located an average distance of 4KM from public transport halts. Generally workspaces should be ideally located within 3KM from the City Centre, and within 3KM of Universities and Colleges. Architects prefer to work within a 4KM distance from their homes.
Size of space	The majority of Architects work in a space less than 200 sq ft. (100%). All of these artists are neutral (100%) about the current size of their workspace.
Broadband Internet	Architects are looking for a workspace with secure and high speed broadband internet. Many of the design software packages used by architects require online access, and this would be crucial for all architects using a workspace.
Equipment storage	Architects often have heavy and expensive equipment. To create a successful and usable workspace, there would need to be secure equipment storage, and the ability to store away other workspace equipment when not required.
Secure bike parking	Having a workspace that is bike friendly is important to the architects that responded to our survey, and therefore secure bike parking should be considered in any proposed workspace.



## Artform: Arts Administration

Due to the reduced sample (33 respondents) of artists working in the Arts Administration field, this analysis provides indications of workspace design considerations and is not a definitive guide.

Individual private space is the most popular workspace typology for those in arts administration, which suggests this artform requires workspaces which are best designed for independent work.

Cost, Location and Size of Space were the most popular facilities of desirable workspace for this artform. Arts administrators also seek space that offers broadband and Wi-Fi, equipment storage and soundproofing.

Arts administrators appreciate good soundproofing and a well-designed workspace that will allow for potential collaboration as well as individual work.

Design Consideration	Finding
Workspace typology	Individual private space was the most popular workspace typology for those in the arts administration field (50%). This was followed by group private space (25%).
Proximity to amenities and services	Artists within this category prefer their workspaces to be located an average distance of 2.2KM from public transport halts. Generally workspaces should be ideally located within 4KM from the City Centre, and within 4KM of Universities and Colleges. Arts administrators prefer to work within a 4.7KM distance from their homes.
Size of space	The majority of arts administrators work in a space less than 200 sq ft. (84%). The majority of these artists are neutral (60%) about the current size of their workspace, and 20% are unsatisfied with the current size of their workspace.
Internet connectivity	Arts administrators look for a workspace with secure and high speed broadband internet. This will meet all their potential internet needs including facilitating online meetings.
Equipment storage	Arts administrators often have heavy and expensive equipment. To create a successful and usable workspace, there would need to be secure equipment storage, and the ability to store away other workspace equipment when not required.
Soundproofing	Many of the arts administrators work in the music industry and would need a workspace that would allow them to listen to music without headphones. This would require both external soundproofing to stop sound from coming into the space, and internal soundproofing to keep workspace sounds contained and minimise disturbance to other workspace users.

## Appendix 2:

### Infrastructure Audit 2021 (OBFA)

Cultural Infrastructure Building Name	Post-code	Art-form
Irish Architecture Foundation	1	Architecture
Irish Architectural Archive	2	Architecture
Dublin Circus Project	7	Circus
Dancehouse	1	Dance
Cois Ceim Dance Studios	1	Dance
Bow Street Studios	7	Film
Irish Film Institute	2	Film
Filmbase	2	Film
Ballyfermot Library	10	Literature
Ballymun Library	11	Literature
Business Information Centre	1	Literature
Cabra Library	7	Literature
Central Library	1	Literature
Charleville Mall Library	1	Literature
Clondalkin Library	22	Literature
Coolock Library	17	Literature
Dolphin's Barn Library	12	Literature
Donaghmede Library	13	Literature
Drumcondra Library	9	Literature
Dublin City Library and Archive	2	Literature
Finglas Library	11	Literature
Inchicore Library	8	Literature
Kevin Street Library	8	Literature
Marino Library	3	Literature
Pembroke (Ballsbridge) Library	4	Literature
Phibsboro Library	7	Literature
Raheny Library	5	Literature
Rathmines Library	6	Literature
Ringsend Library	4	Literature
Terenure Library	6	Literature
Walkinstown Library	12	Literature
Ballybough Community Centre	3	Community Centre
Lorcan Community Centre	9	Community Centre
St Andrews Resource Centre	2	Community Centre
Albert Cottages	9	Visual Art, Literature
Aras Mhuire Hall	8	Community Centre
Ashgrove Community Centre	8	Arts Centre
RDS	4	Multi-disciplinary
Axis Community Resource Centre	9	Multi-disciplinary
Ayrfield Club	13	Multi-disciplinary
Ballybough Community, Youth & Sports Centre	3	Multi-disciplinary
Ballymun East Community Centre	9	Multi-disciplinary
Beechwood Avenue Community Centre	6	Multi-disciplinary

Cultural Infrastructure Building Name	Post-code	Art-form
Biblarly Polish Community Centre and Library	8	Multi-disciplinary
Blackhall/St. Paul's Community Centre	7	Multi-disciplinary
Block T Basin Lane	8	Multi-disciplinary
Bluebell Youth & Community Centre	12	Multi-disciplinary
Brunswick Mill Studios	7	Multi-disciplinary
Bulfin Court Day Centre	8	Multi-disciplinary
Cabra Parkside Community and Sports Centre	7	Multi-disciplinary
Carleton Hall	3	Multi-disciplinary
Carmelite Community Centre	2	Multi-disciplinary
Carmichael Centre	7	Multi-disciplinary
Charlemont Community Centre	2	Multi-disciplinary
Cherry Orchard Equine And Educational Centre	10	Multi-disciplinary
Cherry Orchard Family Resource Centre	10	Multi-disciplinary
Christ Church Hall	6	Multi-disciplinary
Christ The King Parish Hall	7	Multi-disciplinary
Church of Ireland Hall	11	Multi-disciplinary
CIE Hall - Inchicore Sports and Social Club	8	Multi-disciplinary
Community Centre Killarney Court	1	Multi-disciplinary
Convent Lawns Community Centre	10	Multi-disciplinary
Cuisle Centre	6	Multi-disciplinary
D-lite	1	Multi-disciplinary
Darndale Recreation Centre	5	Multi-disciplinary
Digital Depot/ NCAD graduate Studios	8	Multi-disciplinary
Dominick Street Community Centre	1	Multi-disciplinary
Donnybrook Parish Hall	4	Multi-disciplinary
Donnycarney Community Centre	5	Multi-disciplinary
Donore Avenue Youth and Community Centre	8	Multi-disciplinary
Dublin Fringe	2	Multi-disciplinary
Dublin Theatre Festival/ Culture Box /Designyard	2	Multi-disciplinary
Dunard Road Community Centre	7	Multi-disciplinary
East Wall Recreational Centre	3	Multi-disciplinary
Evergreen Hall	6	Multi-disciplinary
Fatima Groups United Resource Centre	8	Multi-disciplinary
Fr Maloney Centre	11	Multi-disciplinary

Cultural Infrastructure Building Name	Post-code	Art-form
Fr. Lar Redmond Centre	12	Multi-disciplinary
George's Place Recreation Centre	1	Multi-disciplinary
Greenfield Park Community Centre	9	Multi-disciplinary
Hardwicke Street Recreation Centre	1	Multi-disciplinary
Harold's Cross Community Centre	6	Multi-disciplinary
Helix	9	Multi-disciplinary
Hill Street Family Resource Centre	1	Multi-disciplinary
Holy Family Parish Centre	7	Multi-disciplinary
Kilbarrack Coast Community Programme	5	Multi-disciplinary
Kilbarrack Community Hall	5	Multi-disciplinary
Kilmore Recreation Centre	5	Multi-disciplinary
Knock Riada Community Centre	20	Multi-disciplinary
LeChÃ©ile Donnycarney Community & Youth Centre	5	Multi-disciplinary
Macro Community Resource Centre	7	Multi-disciplinary
Mart Coach House	6	Multi-disciplinary
Mart HX	6	Multi-disciplinary
Mart Malpas Street Studios	8	Multi-disciplinary
Mart Parker Hill	6	Multi-disciplinary
Mart Rathmines	6	Multi-disciplinary
Mediation Ballymun	9	Multi-disciplinary
Mill Studios	12	Multi-disciplinary
Milltown Pastoral Centre	6	Multi-disciplinary
Moeran Hall	12	Multi-disciplinary
Mother McAuley Centre	12	Multi-disciplinary
Mount Argus Community Centre	6W	Multi-disciplinary
Mount Carmel Community Centre	7	Multi-disciplinary
North Strand Parish Hall	3	Multi-disciplinary
North Wall Women's Centre	1	Multi-disciplinary
Old Fire Station	1	Multi-disciplinary
Our Lady's Hall	12	Multi-disciplinary
Outhouse	1	Multi-disciplinary
Ozanam House Resource Centre	1	Multi-disciplinary
Parish Centre Rialto	8	Multi-disciplinary
Pearse Centre	2	Multi-disciplinary
Pearse Street Recreational Centre	2	Multi-disciplinary
Plexa	2	Multi-disciplinary
Poppintree Community and Sports Centre	11	Multi-disciplinary
Project Arts Centre	2	Multi-disciplinary
Rathmines Parish Hall	6	Multi-disciplinary

Cultural Infrastructure Building Name	Post-code	Art-form
RDS	4	Multi-disciplinary
Reco Youth Centre	11	Multi-disciplinary
Ringsend And Irishtown Community Centre	4	Multi-disciplinary
Rosary Pastoral Centre	6	Multi-disciplinary
Royal Canal Park Community Centre	15	Multi-disciplinary
Santry Parish Centre	9	Multi-disciplinary
Sean O'Casey Centre	3	Multi-disciplinary
Sean O'Casey Community Centre	3	Multi-disciplinary
St. Agatha's Hall	1	Multi-disciplinary
St. Agnes' Parish Hall	12	Multi-disciplinary
St. Andrew's Community Centre	8	Multi-disciplinary
St. Andrew's Community Resource Centre	2	Multi-disciplinary
St. Andrew's Resource Centre	2	Multi-disciplinary
St. Benedict's Resource Centre	5	Multi-disciplinary
St. Brendan's Parish Hall	5	Multi-disciplinary
St. Canice's Church, Church of Ireland	11	Multi-disciplinary
St. Francis Xavier Community Hall	1	Multi-disciplinary
St. Gabriel's Parish Hall	3	Multi-disciplinary
St. Helena's Family Resource Centre	11	Multi-disciplinary
St. James's Parochial Hall	8	Multi-disciplinary
St. John Bosco Community And Youth Centre	12	Multi-disciplinary
St. John Vianney Parish Resource Centre	5	Multi-disciplinary
St. Laurence O'Toole Recreation Centre	1	Multi-disciplinary
St. Mary's Community Centre	6	Multi-disciplinary
St. Matthew's Parish Centre	10	Multi-disciplinary
St. Michael's Parish Centre	8	Multi-disciplinary
St. Michael's Parish Community Centre	8	Multi-disciplinary
St. Patrick's Lodge	8	Multi-disciplinary
The Ark	2	Multi-disciplinary
The Chocolate Factory	1	Multi-disciplinary
The Complex	7	Multi-disciplinary
The Rediscovery Centre	9	Multi-disciplinary
Ventry Park Recreational Centre	7	Multi-disciplinary
Walkinstown Community Centre	12	Multi-disciplinary
Walkinstown Social Service Centre	12	Multi-disciplinary
Wesley House	6	Multi-disciplinary
Zion Parish Hall	6	Multi-disciplinary

Cultural Infrastructure Building Name	Post-code	Art-form
Chester Beatty Library	2	Museum
Dublin Fire Brigade Museum	3	Museum
Dublin Writers' Museum	1	Museum
Dublinia	2	Museum
Edward Worth Library	8	Museum
GAA Museum	3	Museum
Glasnevin Cemetery Museum	9	Museum
GPO Museum	1	Museum
Irish Jewish Museum	8	Museum
Irish Traditional Music Archive	2	Museum
James Joyce Centre	1	Museum
Kilmainham Gaol	8	Museum
Leprechaun Museum	1	Museum
Little Museum of Dublin	2	Museum
Marshes Library	8	Museum
MOLI	2	Museum
National Library of Ireland	2	Museum
National Print Museum	4	Museum
Revenue Museum	2	Museum
Richmond Barracks	8	Museum
Royal Academy	2	Museum
Science Gallery	2	Museum
Seamus Heaney - Listen Now Again NLI		Museum
	2	
The National Gallery	2	Museum
The National Museum	2	Museum
The National Museum Collins Barracks		Museum
	7	
The Natural History Museum	2	Museum
The Button Factory-commercial venue		Music
	2	
The Drawing Room	7	Music
The National Concert Hall	2	Music
The Sugar Club - commercial venue		Music
	2	
The Underground - Commercial Venue		Music
	2	
Opium (formerly The Village) - commercial venue		Music
	2	
The Workman's Club - commercial venue		Music
	2	
Unitarian Church	2	Music
Vicar Street - Commercial Venue	8	Music
Whelans - Commercial Venue	2	Music
A4 Sounds	1	Music
Temple Lane Studios,	2	Music

Cultural Infrastructure Building Name	Post-code	Art-form
Bleu Note - commercial venue	1	Music, Theatre, Dance
Bord Gais Energy Theatre	2	Music, Theatre, Dance
Christchurch Cathedral	8	Music, Theatre, Dance
DC Music Club (100 seats)	2	Music, Theatre, Dance
Fibber Magees - commercial venue	1	Music, Theatre, Dance
Gaiety Theatre (2,000 seats)	2	Music, Theatre, Dance
Gate Theatre	1	Music, Theatre, Dance
Le Basement Jazz Club - commercial venue	2	Music, Theatre, Dance
Lost Lane	2	Music, Theatre, Dance
St Michan's Church	7	Music, Theatre, Dance
St. Patrick's Cathedral	8	Music, Theatre, Dance
The 3 Arena (up to 12,000 capacity)	1	Music, Theatre, Dance
The Academy - commercial venue	1	Music, Theatre, Dance
The Landsdowne Hotel - commercial venue (hosts The Irish Houseparty)	4	Music, Theatre, Dance
The Peppercanister	2	Music, Theatre, Dance
TUD Theatre (late 2021)	7	Music, Theatre, Dance
Liberty Hall Theatre	1	Music, Theatre, Dance
Selective Memory at the Peppercanister	2	Music, Theatre, Dance
Soundhouse	1	Music, Theatre, Dance
Gallery of Photography	2	Photography
The Darkroom Dublin	7	Photography
The Abbey Theatre	1	Theatre
The Lir	2	Theatre
Smock Alley Theatre	8	Theatre
Irish Theatre Institute	2	Theatre
Rough Magic Theatre Company	2	Theatre
The New Theatre (66 seats)	2	Theatre
The Olympia Theatre	2	Theatre
The Samuel Beckett Theatre	2	Theatre
Atelier Maser	2	Visual Art



Cultural Infrastructure Building Name	Post-code	Art-form
6 Seville Place	1	Visual Art
BKB Studio	11	Visual Art
Black Church Print Studio	2	Visual Art
Damn Fine Print	7	Visual Art
Douglas Hyde Galley	2	Visual Art
Dublin City Gallery - The Hugh Lane	1	Visual Art
Fire Station Studios	1	Visual Art
Graphic Studio Dublin	1	Visual Art
Graphic Studio Gallery	2	Visual Art
IMMA Museum and Studios	8	Visual Art
Independent Artists' Studios	2	Visual Art
JaJa Studios	7	Visual Art
La Catedral Studios(formerly also housed The Back Loft rehearsal space)	8	Visual Art
Marlborough Studios	1	Visual Art
Mart Crumlin	12	Visual Art
Mart Kilmainham Studios	8	Visual Art
New Art Studios	7	Visual Art
Pallas Projects	8	Visual Art
Richmond Road Studios	3	Visual Art
Royal Hibernian Academy	2	Visual Art
Temple Bar Gallery + Studios	2	Visual Art
The Lab	2	Visual Art
Visual Arts Centre	1	Visual Art
Printblock Studio	8	Visual Art
Farmleigh Gallery	8	Visual Art
Pavee Point Traveller and Roma Centre	1	
O'Reilly Theatre	1	

## Appendix 3:

### Cultural Buildings closed in Dublin 2000 -2020 by post-code (OBFA)

Cultural Building Name	Dublin Postcode
Cork Street Studios	8
Dublin Art Mill (Sofa Factory Site)	8
Mart	8
South Studios	8
Steambox	8
Tivoli Theatre	8
Block T Smithfield - Former Tullys Tiles	7
Loom Studios - The Hendron Building	7
Stoneybatter Studios	7
The Hendron Building	7
The Joinery	7
The Market Studios	7
MART - Casino	6
The Factory (contained NPAS)	4
Red Stables Artists' Studios	3
Andrews Lane Theatre - closed pre-2010	2
Broadstone Studios	2
City Arts Centre - closed pre-2010	2
Commonplace Studios	2
Filmbase	2
MABOS	2
Monster Truck Studios	2
Moxie Studios	2
Temple Lane Studios,	2
Abbey Studio	1
Five Lamps Studios	1
Ormond Studios	1
Talbot Studios	1
Digges Lane Dance Studio	2
SFX Music Venue - Closed pre-2010	1
TEAM Educational Theatre Company	1
TheatreSpace@ Henry Place (The Mint)	1

**Appendix 4:**

Mapping by Artform (Turley)







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