

Cultural Infrastructure (Impact) Assessment

Leyden's Wholesalers & Distributors No. 158A
Richmond Road, Dublin 3, D03 YK1 2
FINAL REPORT

FEBRUARY 2023

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Client

Malkey Limited

Our reference

16th February 2023

1. Introduction

1. Turley has undertaken the following Cultural Infrastructure Assessment (on behalf of Malkey Limited) for the proposed mixed-use development at Leyden's Richmond Road including artist studios, one retail unit, creche and gym and residential accommodation.
2. The site is in Clontarf administrative area, immediately north of the North Inner-City area, and sits just north of the Tolka River.
3. The intent of the applicant (Malkey Limited) is to develop 133 No. 1, 2 and 3 bedroom apartments, with creche, retail unit and gym in three adjacent to the residential blocks, and linked by a central plaza, create 17 new artist studio spaces, a 168.7m² exhibition area, a 133.3 m² communal space, and a shared work area.
4. This report is primarily concerned with
 - a) Setting out the policy context for Cultural Infrastructure and evaluate the proposals against the policy requirements set out with the Dublin City Development Plan, and the Notice of Opinion provided by Dublin City Council to the applicant.
 - b) Assessing the current provision of artist workspace and cultural infrastructure within the Clontarf administrative area and wider area surrounding the site.
 - c) Providing an evaluation of the current demand for artist workspace in the area, relative to the community provision.
 - d) Evaluating the workspace proposals against Design Principles developed by Turley, on behalf of Dublin City Council, set out within the Dublin City Council, Cultural Infrastructure Report
 - e) Review the workspace typology, governance and operating model and its appropriateness
5. Further consideration of the operating model (leasing arrangements and management) and refinement of specific artform uses should be explored through dialogue (co-design engagement) with potential users (artists and creative professionals), the community and proposed operators of the studio spaces, Richmond Road Studios (RRS).

Cultural Policy Context

6. 'Culture 2025, A National Cultural Policy Framework to 2025'¹ connects in an overarching policy framework arts, culture and creativity policies which sit within 'Project Ireland 2040'², the Government's long term national strategy, as well as policies and objectives of cultural heritage specific agencies i.e. The Arts Council, Creative Ireland, Culture Ireland and The Heritage Council. It also connects initiatives working towards Ireland's sustainability and growth economically and environmentally such as Global Ireland 2025 and the National Biodiversity Action Plan 2021 – 2027.
7. In this context, culture and creativity are understood to include the arts as defined by the Arts Act 2003: 'any creative or interpretative expression (whether traditional or contemporary) in whatever form and including in particular visual arts, theatre, literature, music, dance, opera,

¹ <https://www.gov.ie/en/publication/62616d-culture-2025/>

² <https://www.gov.ie/en/campaigns/09022006-project-ireland-2040/>

film, circus and architecture and including any medium when used for this purposes’³ and occupations and industries for which creativity delivers commercial success, export growth and sustainable employment including architecture, crafts, design, fashion, film, TV, radio, photography, graphic design, publishing, textiles, gaming, advertising and marketing.

8. The policy framework is based on three principles:
 - Recognising the value of culture to the individual and society
 - Supporting creative practice and cultural participation, and
 - Cherishing our cultural heritage.
9. The first principle speaks to the importance of culture in place making, especially in grounding a sense of identity and connectedness within existing and newly establishing communities. It also recognises the contribution of arts and culture to the ‘brand Ireland’ in terms of tourism and economic investment as Ireland’s cultural capital is a significant factor in its attractiveness as a place to live and work.
10. Built infrastructure is addressed under the second principle ‘Supporting creative practice and cultural participation’. €100m of the national purse has been invested in cultural infrastructure between 2000 and 2008 resulting in a significant uplift in spaces in which to present and engage with culture but not specifically related to the creation.
11. The framework commits to protecting and enhancing this investment while targeting investment toward project which align to Project 2040 objectives, the aims of which are actions that deliver on an inclusive, integrated, sustainable and economically robust society. In recognition of the strategic priority to increase opportunities for the making of and participating in culture, under Culture 2025, the government intends to double cultural funding from 2017 levels by 2025.
12. Under the three pillars of Culture, Heritage, Irish Language and the Islands, ‘Investing in our Culture, Language and Heritage’⁴ Creative Ireland’s strategy 2018 – 2027’ acknowledges gaps in cultural infrastructure with a government allocation of €40m to be distributed via the local authority network to address such gaps.
13. While the Arts Council do not operate a capital programme, the wide-ranging grant schemes they operate are designed to meet the variety of financial requirements involved in the making and presentation of arts and culture.
14. ‘Making Great Art Work – Leading the Development of Arts In Ireland’⁵ sets out policy and action which intends to make available resources via grant aid which will ensure the delivery of ‘a supportive working environment that addresses key points in the creative cycle by which art is made’.
15. Specifically, the Council’s Visual Artists Workspace Scheme, eligible to any space in which four or more artists are working, offers grants up to €50,000 to provide best possible working environments and subsidised access for tenants. The Arts Council also acts as advocates for arts infrastructure and advise and inform arts infrastructure development under Project Ireland 2040.

³ <https://www.irishstatutebook.ie/eli/2003/act/24/enacted/en/print.html>

⁴ <https://www.creativeireland.gov.ie/en/publication/investing-in-our-culture-language-heritage/>

⁵ <https://www.artscouncil.ie/arts-council-strategy/>

16. Furthermore, Dublin City Development Plan 2022 – 2028⁶ are explicit in policy and objective that it is a priority for Council to address gaps in cultural infrastructure and specifically support the addition of artist studios and live workspaces over the duration of the Plan and to support developers to design and plan suitable and sustainable workspaces. (CUO27 – develop a Toolkit Guide to Workspace & Objective CUO31 – to develop and provide artists workspace).

Development Plan Policies

17. The Dublin City Development Plan 2022 – 2028 also provides the relevant statutory planning context informing this Cultural Impact Assessment as part of the prospective Leydens LRD application on lands at the former Leyden’s Wholesalers and Distributors, Richmond Road, Dublin 3.

18. The LRD application seeks to achieve a minimum of 5% cultural/arts space through the provision of an Artist Studio for the displaced Richmond Road artists in line with Policy CUO25 of the Development Plan. As highlighted within Policy CUO25:

“such developments shall incorporate both cultural/arts and community uses individually or in combination unless there is an evidence base to justify the 5% going to one sector.”

19. Although the Leydens LRD Development site currently lies marginally outside of the North-Eastern Inner-City boundary, the proposed provision of a minimum of 5% artist workspace provides an opportunity to complement and/or expand the offering of the NEIC to encompass the site area, in turn helping achieve the aims of Policy CU9: Parnell Square and North Inner City Cultural Cluster (Policy):

“To promote and support the growth of the Parnell Square and North Inner City cultural cluster to facilitate opportunities that provide benefits both to the wider City and to the economic growth and regeneration for the NEIC that supports artists, mitigates social exclusion and increases opportunities for expression and artistic engagement for the diverse local community and in particular, young people.”

20. Dublin City Council, through the implementation of Policy CU9, is seeking to expand the provision of cultural and artist workspaces within the North Eastern Inner City.

21. Likewise, through the implementation of Policy CU14, Dublin City Council is seeking to ensure all new developments built on former industrial lands allow for cultural workspaces and uses which have a minimal impact on the surrounding residential area. The art studio proposed as part of the wider Leydens LRD application will integrate seamlessly into the development enhancing the cultural offering of the mixed-use community in line with Policy CU14:

“To ensure new developments on former industrial lands incorporate cultural uses (including night-time entertainment space designed to minimise impact on residential areas) as part of new mixed-use communities.”

22. Finally, Dublin City Council is aiming to tackle the under utilisation of sites through CU031, with creative production and artist workspaces in mind.

⁶ <https://www.dublincity.ie/residential/planning/strategic-planning/dublin-city-development-plan/development-plan-2022-2028/chapter-12-culture-0>

“To further develop and provide for artist work spaces and spaces for creative production within the city and avail of opportunities for utilising underused buildings within communities for artistic and cultural purposes.”

23. The Leyden LRD proposed studios will contribute to creative production within the local area, on a formally underutilised and partially vacant site.

2. Need Assessment

24. To inform the need assessment (audit of existing provision) we have provided a summary analysis and re-examination of relevant responses to the Artist Workspaces Study 2020⁷ and the Cultural Infrastructure Report 2021, previously undertaken by Turley on behalf of Dublin City Council.⁸
25. According to the 2016 census, there were in the region of 2,500 artists in Dublin (representing just under 10% of all creative workers). The maximum number of individual artist studios between 2010-2019, however, was just 392 studios and they were spread across c.89 artist workspace buildings⁹.
26. In the same period, the city contained c.137 shared rehearsal spaces and c.36 public venues providing provision for existing artists. The same census data identified just over 25,000 creative workers in Dublin.
27. Whilst the overall provision of workspace holding relatively steady over the 10-year period despite high profile closures or permanent and meanwhile workspaces, our workspace study surveyed 538 artists (c.20% of the city's resident artist population) and found that 41% were actively "seeking workspace" with no alternative provision.
28. This strongly indicates a significant undersupply of artist workspaces across the city, which could be as high as the need for workspace for 1,125 artists, across multiple art form with differing accommodation requirements.
29. In the intervening 2.5 years no additional provision of artist studios or workspaces in the Clontarf area, or area within 5km of the site have been identified.
30. Therefore, the proposal to develop create 17 new artist studio spaces, a 168.7m² exhibition area, a 133.3 m² communal space, and a shared work area represents a significant positive impact not just on the overall shortfall across Dublin, but in meeting a significant lack of existing cultural infrastructure provision in the immediate area.

Current Workspace Provision in Clontarf and wider area

31. The Cultural Infrastructure Study 2021 mapped known provision of all cultural infrastructure across the city, utilising data from the Ryan Report and Dublin Culture Company's, Culture Connects - "Culture Near You" data.
32. Utilising and re-examining this data we have provided a mapping of the current cultural infrastructure provision within 1km, 2km and 5km of the Leyden Richmond Road site.

⁷ Turley/Dublin City Council, *Artist Workspace Study 2020*, cited in full, *Artist Workspaces Report – Developing a Liberties Creative Campus*, Dublin, November 2020, as available online at www.artistworkspace.ie

⁸ Turley/Dublin City Council, *Cultural Infrastructure Report 2021*, Dublin, December 2021, as available online at [cultural-infrastructure-study.pdf \(dublincity.ie\)](#)

⁹ According to Jackie Ryan, *Ryan Report 2020*, as cited *Cultural Infrastructure Report 2021*, Ibid

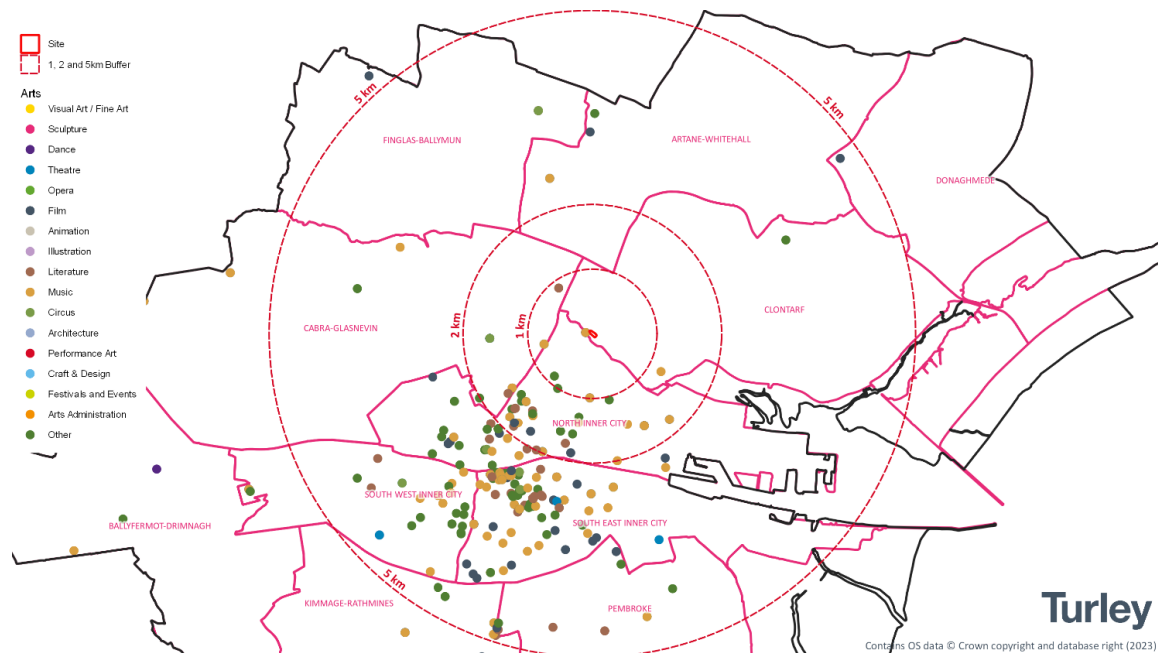


Figure 1: GIS mapping of existing Cultural Infrastructure in and around the Clontarf and North Inner City administrative areas

33. The figures illustrate a significant lack of appropriate cultural infrastructure in close proximity to the site, with no other facilities within 700 metres of the site.
34. There are only two existing cultural facilities in the entirety of Clontarf administrative area, the (Clasac Comhaltas Ceolotóiri Éireann) a regional centre for Irish music, dance, and the Irish language, and (Brookwood Pottery shop) a ceramics and pottery studio and giftware shop.¹⁰
35. The nearest visual arts infrastructure (Graphic Studio Dublin), a fine art print studio, is just under 900 metres away from the site. Rather than providing individual studio workspace, the workshop facilities provide:
 - **Ground floor** (approx 150sq m workshop area) with etching facilities and storage space; acid room includes a spit bite area, the acid cabinets, and plate cleaning area. Workshop rooms including work tables, a stop-out area, two guillotines (up to 1200mm width cut), copper storage, maintenance work area, and litho stone storage, screen wash sink and a sugar lift sink.
 - **First floor** print room multi-function space that houses visiting artist's and print archive. This space is also used a meeting room, a lecture and education room, and for other activities such as life drawing; computer ara, kitchen and library.
 - **2nd Floor & 3rd Floor (approx 2x 150sq m workshop area)** housing two lithography presses, a Brand, Tacach press, graining sink, litho and photo intaglio plates, etching press and screen print facilities.
36. Each member also has a storage compartment for materials and one plan chest drawer on either of the top two floors.
37. It is our view that these Music, Dance, Pottery and Print Studio facilities are complementary to the proposed studio and exhibition space envisaged at Richmond Road. Together they will

¹⁰ A third data point within the *Cultural Near You* data (for the Clontarf area) was identified (QLX Lighting Limited) but on further inspection is a lighting city hire and sales company, with no cultural workspace on offer.

provide access to a wider eco-system of practitioners and strengthening the developing network of artists and cultural infrastructure in the area.

38. There are a small number of community and cultural facilities in the North Inner City area, but these are all a minimum of 1km or more from the site. The closest artist studio Fire Station Art Studios (FSAS), located 1.3km from the site, have been operating at near constant capacity for several decades.¹¹
39. Established in 1993, FSAS, provides subsidised combined living and working studios (including 12 residential studio spaces) for Irish and international artists, large scale sculpture workshop facilities and training opportunities for artists. Fire Station Artists' Studios training programme has expanded to include digital and film training.
40. They operate two types of tenancy arrangement:
 - Long-term (1 year – 2 years, 9 months) residencies: Studios: €411 to €606 per month
 - Short-term (1 month – 3 months) residencies: from €130 - €200 a week and depend on studio availability.
41. The following are not eligible to apply:
 - students (including those taking full-time and part-time MA and PhD courses)
 - artists who have previously taken up residency at Fire Station
42. Due to their unique provision of live/workspace and their tenant eligibility model, they provide no longer term rental studio spaces, and have high occupancy and applicant demand.
43. As such any provision of studio workspace within Clontarf administrative area would be creating minimal, if any displacement, of other cultural infrastructure and would rather support the unmet workspace need of the city and help stimulate cultural vibrancy in the area.
44. Likewise, whilst there is provision for other artforms Music (Crashed Music Group, Celtic Note, Bohemia Records, A4 Sounds Gallery/Studios, D1 Recordings), Theatre (The O'Reilly Theatre), Literature (James Joyce Centre) commercial and contemporary Visual Art gallery space (Oliver Cornet Gallery, Oonagh Young Gallery), Architecture focused gallery space (Darc Space), Street Art (All Out Design), Dance (Dance House Studios), educational Performance (Taking Flight) and Dublin City Council's own Arts Office (the LAB) with additional dance, rehearsal and exhibition space all within 1.5km of the site (see Figure 1 above and Appendix), this is of a complementary nature, likely to enhance the positive impact of the proposed artist studio/workspaces, rather than cause any negative displacement.
45. In addition, we used searches on mapping software to identify facilities that may not have been registered within the Culture Near You data that informed the Cultural Infrastructure Study. This identified the Sal Fine Art Studios, located 1.1km away to the east. Once again, this premises whilst offering complementary commercial and contemporary gallery space and print studios do not appear to offer studio workspaces.

¹¹ Talbot Gallery and Studio (located 1.5km from the site) was set up in 2005 to provide support for graduate and emerging artists through the provision of affordable studio spaces and exhibition opportunities. The space consisted of an exhibition area and six studios. Attempts to verify the current operational status of the studio were unsuccessful, and it appears they are not currently trading.

46. The Clontarf area serves a population of c.34,316 resident citizens, with limited current provision of artist workspace and studio. In 2020 our Workspace Study, received 538 respondents (20% of the overall artist population of the city), but just 3 resident or working in the Clontarf area, a further 5 residents within 1km of the site, and 37 within 2km mostly clustered in the North Inner City administrative area. This suggests a resident artist population of c.185 within 2km of the site, with only the studio Fire Station Art Studios, providing any studio provision within this radius.
47. The same survey suggested that at that time c.41% of all artists were currently seeking workspace. As such, if demand is evenly distributed across the city, the need within 2km of the site could be as high as workspace for 76 artists.
48. With no new provision in the Clontarf area proposed and the closure of previous studio provision provided by Richmond Road Studios at their former site, it is clear there is an overriding demand for the development of new studio space to meet this workspace accommodation need.
49. It is therefore our view that there is a sufficient evidence base to justify that a 5% contribution is made towards one sector i.e. cultural rather than community and cultural space.

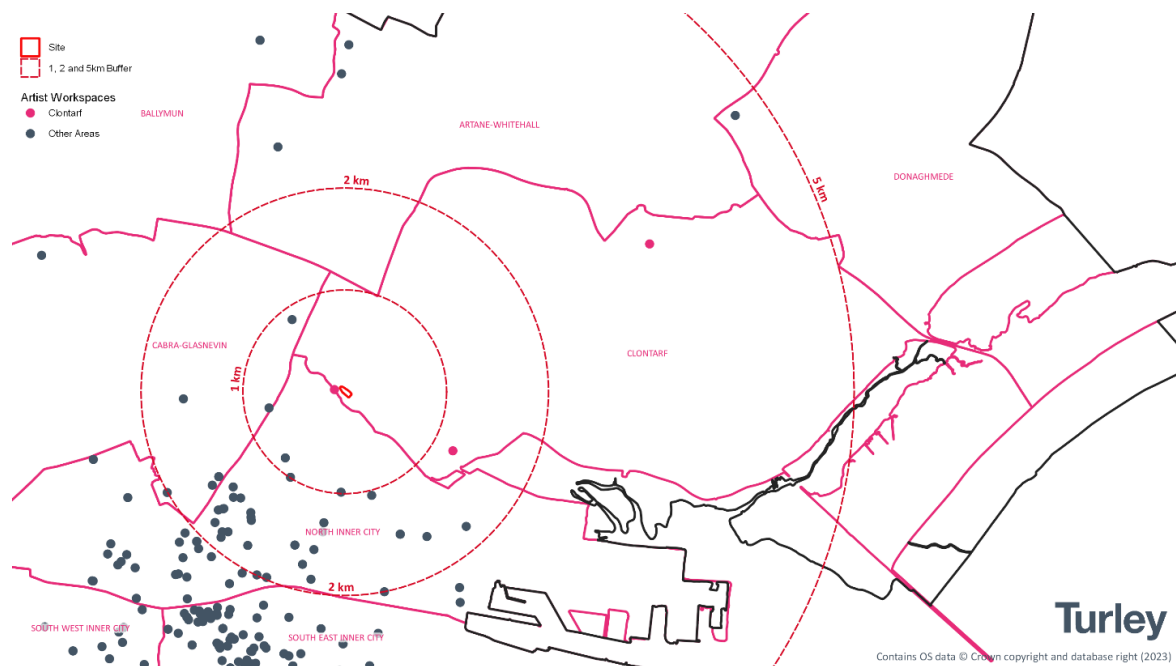


Figure 3: GIS mapping of respondents to the Artist Workspaces study with a connection (live/work/socialise) to the Clontarf administrative area

Current Community Provision in Clontarf and wider area

50. In contrast to studio workspace provision, and again utilising data supplied from Dublin Culture Company’s Culture Near You, mapping of the existing ‘Community Facilities’ near the site reveal there are two within 1km of the site:

Name	Distance from the site (M)
Ballybough Community Centre;	500
Carleton Hall (Marino Community Centre)	600

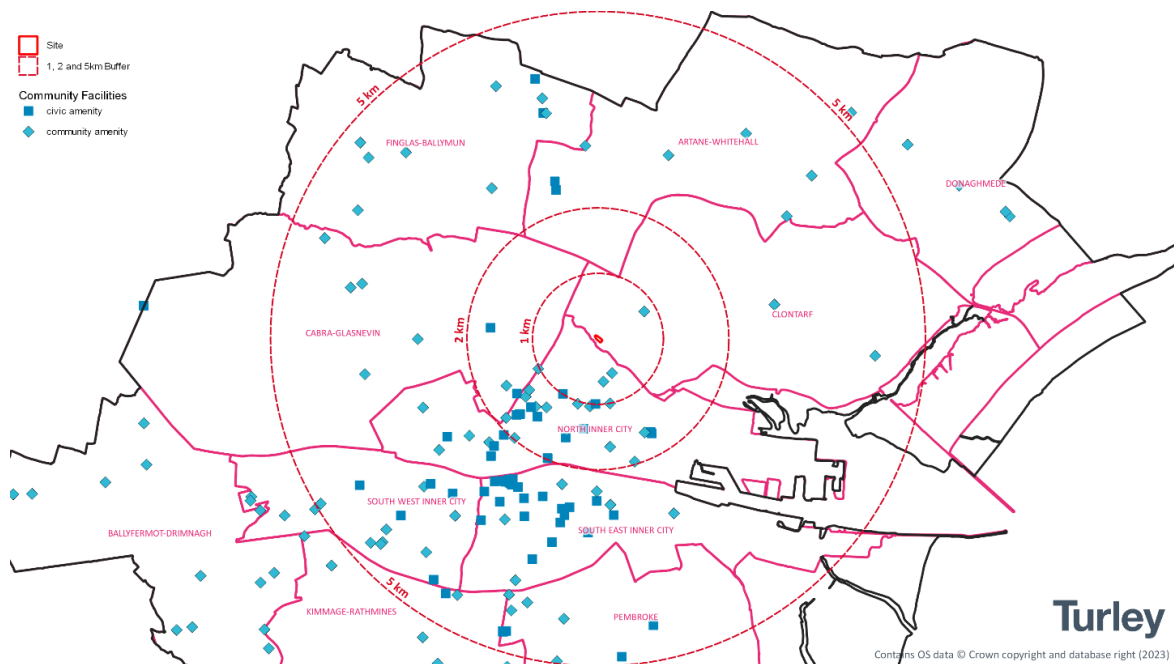


Figure 4: GIS mapping of existing Community Facilities in and around the Clontarf and North Inner City administrative areas

51. In addition, searches on mapping software to identify facilities that may not have been included in the Culture Near You data within the Cultural Infrastructure Study identified the following additional community facilities within 1km of the site:

Name	Distance from the site (M)
Belvedere Rugby Ground	100
Dublin Port Stadium	200
The Barbara Ward Clonliffe & Croke Park Community Hall	200
Ronin Crossfit	300
Tolka Park	400
Ierne Sports Hall	400
The GAA Museum, a museum of Gaelic sports	400

52. In addition, there are over 20 community facilities within 2km of the site, with the majority located in the North Inner-City area, south of the site towards Dublin's city centre (See Appendix).
53. It is therefore our view that there are sufficient community facilities to recommend the 5% provision is delivered as exclusively cultural workspace, in the form of 17 artist studios, with associated gallery and communal space.

Other Site Considerations

54. The site is located within a 10-minute walk (800metres) to a bus stop and c.17 minute walk (1.3km) of the nearest train station. Neighbouring main roads N1 and R803 are both equipped with cycling lanes or infrastructure¹².
55. Whilst a majority of artists report currently living/working within an average 3.9 km of the city centre, the Artist Workspace Study indicated that artists prefer their workspaces to be located an average distance of no more than 2.7 km from public transport halts.
56. More generally Visual Art and Fine Art workspaces should be ideally located no more than 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. As such, whilst the Richmond Road site is less centrally located than other studio, it is well within these parameters.
57. The proposals also include 14 No. long stay and 8 No. short stay bicycle stands outside the artist studio building. This could support the c.68% of artists who travel preferences to their workspace are by active or public transport (walking (30%), cycling (22%), bus (10%), train (4%) and Luas (2%)) indicated by the Artist Workspace Study.

¹² https://www.nationaltransport.ie/wp-content/uploads/2021/02/English_02_Existing_Facilities_Maps.pdf

3. Typology Assessment

58. There are varying types of artists workspaces which emerge often in response to site opportunities, adapting to available space and length of tenure afforded them. In the case of more stable provision there are three main types of workspaces:
- Residency Only Workspaces: residencies are awarded to artists for a specific period of time - usually less than 6 months - and may include a bursary. Most, but not all, also offer residential accommodation.
 - Shared Production Facilities: these are workspaces that provide a range of technical production equipment and other facilities to enable artists to produce their work, and access to the facilities is usually based on membership.
 - Studio Spaces: these are workspaces offering studio accommodation to artists on a single occupancy and / or a shared occupancy basis. These are typically non-residential however flexible access into the evenings and at weekends is expected.
59. Physical space is an essential element of visual arts practice and as such is core cultural infrastructure. Findings from a recent survey (n = 100) conducted as part of an Arts Council commissioned study into production capacity in the visual arts showed that 80% of respondent create their work in their own studios with 35% citing availability of workspace is an impediment to creating more visual art. In addition, 39% identify the lack of workspaces of sufficient scale being one of the main impediments to the creation of more ambitious and larger scale work.
60. Our Dublin City Council commissioned Artist Workspace Study report in 2020 indicated that 41% of artists across a variety of artforms in Dublin were actively seeking workspace with no alternative provision¹³ - which equates to more than 1,100 artists.
61. This Artist Workspace Study assessed the needs of Dublin's artists and found that the largest group (45%) tend to work alone in their practice, whilst 32% work primarily with others and 23% undertake a combination of collaborative and lone practice.¹⁴
62. There are currently a number of smaller and larger, established and new, providers of cultural space in the City, as well as membership based and cooperative artist studios, production and exhibition spaces.
63. Size of the studio was referenced by nearly all art forms in description of the ideal workspace and the highest levels of dissatisfaction in workspace "features" were recorded in relation to size (42%).¹⁵ The proposal includes a 168.7m² exhibition area, a 133.3 m² communal space, a shared work area and 17 artist studios of sizes ranging between 15.0 m² (seven studios) to 37.0 m² (one studio). The average studio size is 18m².
64. Our Workspace Study concluded that more exhibition space should be considered a priority; 54% of workspaces were considered to offer poor accessibility for exhibiting, performing or

¹³ Turley's Artists Workspace Findings Report

¹⁴ Ibid

¹⁵ Ibid

commercialising the work of artists.¹⁶ Therefore the inclusion of a dedicated exhibition space, alongside studio workspace is to be welcomed.

65. The presence of artist studios of larger size studios (one 37.0 m² and one 31.9 m²) could be provide multi-occupancy shared studios, or lend themselves to other artform use that require larger rehearsal space, such as theatre, dance or music. However, sound insulation as a minimum would be required for ensemble or individual music rehearsal, and use by theatre or dance, would require adaptations including temperature control, suitable lighting, sprung flooring and other features that are identified as priorities for these art form.¹⁷
66. The adjacent residential units would however make the delivery of music studios or rehearsal rooms adjacent to residential units challenging, without significant levels of sound insulation and therefore has not been considered.
67. However, presence of a media suite, dark room or tool library in the plans would support other artform uses and provide additional opportunities for collaborative or cross artform work. Whilst this isn't a necessity for visual arts studio it currently reflects a missed opportunity for cross-disciplinary work.¹⁸
68. Whist the proposed studio workspace design has naturally prioritised visual artists, reflected in the primarily south facing studios and large glazing, natural light was considered important to a range of art forms, particularly Illustration (13.6%), Animation (11.3%), Craft & Design (10.5.4%) and Visual Arts (9.2%), and consequently could be easily adapted for use by these other artforms.¹⁹
69. Artists' studios are available on a variety of basis, from shorter term project lets to longer term memberships. Built into the costs can be a range of other supports, such as access to exhibition space, development and technical expertise, access to equipment, cleaning, etc. Table 1 below presents a short selection of sample rents of existing spaces in the city.

Sample Rents for a Variety of Cultural Spaces in Dublin

Provider	Type of Space	Samples Rents
MART, D6	Gallery spaces	€500 84sq.m €350 46sq.m per day
Temple Bar Gallery & Studios, D2	Artist studios: 1 year project / 3 year membership / 6 year membership studios	€250 - €260 per month
Fire Station, D1	Self-contained living and working spaces	€411 32 sq.m. €585 45 sq.m. €630 84 sq.m. per month

¹⁶ Ibid

¹⁷ *Cultural Infrastructure Report*

¹⁸ *Artist Workspace Study 2020*

¹⁹ Ibid

Provider	Type of Space	Samples Rents
The Complex, D7	Artists' studios	€450 per month
D-Light Studios, D1	Artists' studios	€500-575 100 sq.m €400-450 36 sq.m per day
Photo Museum	Digital studios	€50 for 2hrs €150 per day

70. The need for further artists' workspaces is identified in the Dublin City Development Plan, as follows: "Artist Studios (Objective CUO31): "To further develop and provide for artist workspaces and spaces for creative production within the city and avail of opportunities for utilising underused buildings within communities for artistic and cultural purposes.".
71. Our Artist Workspace report aligned with the above more recently assessed sample rents. It found that artists expect to pay more for their desired workspace than they did when the survey was conducted in 2020.
72. When asked how much respondents currently pay per calendar month for their workspace the average reported spend (recorded by our workspace survey)²⁰ was €250.00, with a median spend of €200.00, and the median reported rental charge is c.€390.00. The most expensive amount spent was €1,700, and 23.5% of artists report paying €500 per month or more for their workspace.
73. Comparing these current rental fees with how much artists expect to pay for their desired workspace, there is an acknowledgement that better standard of workspace will require a larger rent. For instance, artists would expect to pay €305 (on average), a significant increase from the average current rent of €250.00. As such the proposed €250.00 per calendar month rental proposed by the studio operators reflects the smaller floorspace area of the proposed studios, which have been confirmed as acceptable by the RRS for their needs.

²⁰ Artist Workspace Study 2020,

4. Proposed Management and Operational Model

74. As previously outlined, arts and culture play a key role in facilitating sustainable and engaged communities and businesses. Consequently, arts, culture, community and economic development has increasingly been a collaborative process - with the most sustainable operational models being similarly collaborative. Internationally, successful management and delivery models for arts and cultural spaces include private-public partnerships, with each partner playing to its own strengths.
75. Those with experience of managing property and commercial real estate lead on those aspects, while those with experience of managing cultural spaces and those with responsibility for public infrastructure and services maintain lead or supporting roles in those areas.
76. It is this approach that we propose for the Richmond Road Studios - as outlined below - as this will provide for the longterm sustainability of the site in terms of funding and management while also ensuring efficient day-to-day operation and management. A number of comparators that offer best practice examples of this approach are included for reference in the Appendix.

Governance and Management

77. In order to manage and operate the new artists' studios effectively and sustainably, the space is being developed in conjunction with, and will be leased to, an experienced operator. The appointment of a professional and experienced operator who has connections with the artistic community will ensure the financial viability of the spaces as well as relevance to the local community. With their experience in the sector, the operator is in a position to recruit tenants suitable to the spaces and community. They will ensure that spaces move quickly to full occupancy and remain that way - thus helping to establish financial sustainability. They also have experience of working with the wider community and thus can deliver engaging programmes that enhance the vibrancy of the area, again contributing to longterm viability.
78. Discussions have already taken place with an existing operator of artists' studios locally - Richmond Road Studios (RRS) - and they are the most likely operator for the new Studios. RRS was established in 2002 and operated from a privately-owned warehouse on Richmond Road until 2022, when the landlord of the property went into receivership.
79. They currently have temporary space in Phibsboro under a two-year licence and are seeking a permanent home. RRS' experience with the local community will be a significant benefit in establishing the new Studios as both a workplace and a destination/venue. The organisation has supported over 150 visual artists to date as well as craftspeople, musicians and designers.
80. To ensure appropriate longterm management, operation and maintenance, the spaces will be managed and operated by the Operator under a 25-year lease, which will ensure that the Operator has sufficient time and security to establish itself successfully. The operational approach and structure outlined below are considered the most likely model and will be developed more fully as part of the negotiation of the lease.
81. The Operator will be responsible for developing a longterm strategy for the spaces that will provide for ongoing management, financial viability, operations and maintenance. It will include the following elements.
 - A vision for the Studios

- A Strategy and Business Plan that ensures the efficient leasing of spaces, provides for the development of relationships with strategic partners (including the Arts Council and Dublin City Council)
- A community engagement programme
- An educational programme
- An artist support and development programme
- A ten-year operational plan with cash flow projections

82. From a Governance perspective, the new Richmond Road Studios will be established as a non-profit limited company with a Board that will include the following:

- Chairperson
- President
- Secretary
- Financial expertise
- Artists' representation

83. The Board will have responsibility for governance and for overseeing the longterm Strategy for the Studios, including agreeing the terms under which tenants will be screened for occupancy as well as the roles of anchor tenants and events in establishing the Studios. It will also ensure strategic alignment with cultural policy in Dublin City as well as nationally, and the development of necessary policies, including an Inclusion Policy, Health and Safety, etc.

Operations and Finance

84. As is the case with other long-established artists' studios and creative organisations, the Studios will depend for ongoing financial sustainability, on a variety of income sources:

- studio leasing
- events & programmes in both the studios and exhibition space
- private hire of the exhibition space
- grant support

85. As an experienced Operator of cultural spaces it will also have potential to apply for and manage grants from a number of public bodies including the Arts Council and Dublin City Council. RRS has previously been successful in accessing funding from the Arts Council for a Studio Manager under the Visual Artists Workspace Scheme.

86. The Operator will appoint a number of key roles to manage day-to-day operations on-site. These will include at minimum:

- Studio Manager (full time), who will be responsible for the overall management of the Studios and the exhibition space on a daily basis, including coordinating the efforts of the small operational team and managing relationships with strategic partners to ensure delivery of the longterm Strategy.
- Engagement Officer (part time), who will be responsible for developing the community engagement and education programmes with local schools, and will coordinate artists' roles in delivering these. They will be responsible for ensuring maximum use of the exhibition space, including its availability for private hire and community use. They will also be responsible for publicity and PR. This role may be fulfilled by a tenant artist/s with the requisite experience as part of their contract.

- Finance (part time), will be responsible for the financial management and viability of the Studios, including the administration of grants. This will take the form of an external accountant or similar, secured for several days a month.
- Facilities support (full time), who will be responsible for the daily management and maintenance schedule of the Studios and exhibition space. As an out of hours space, there is potential for this role to be a shared resource with residential and retail space, creche and gym on-site and to be provided partly or wholly by an external provider.

87. In addition to the above, studio members will be expected to work together to support the collective.

Leasing and Programming of Spaces

88. As the existing operator has a membership of 14, it is proposed that current studio members will be given priority as members of the new Studios, as will artists based in the wider locality. All members will be screened on the basis of a number of criteria, including:

- Artist's CV
- Images of work
- Willingness to contribute to the organisation
- Ability to pay
- Ability to utilise the space

89. Contracts will be on the basis of a minimum of one year. A sample contract is included in Appendix.

90. In addition to exhibitions and open studio days, the new Richmond Road Studios will also have a varied and engaging ongoing programme of events suitable for a wide range of audiences. This event programme will help to support the financial viability of the new Studios as well as support the integration of the artists with the community and increase the vibrancy of the area. Events will include:

- artists' talks
- educational programmes for students, e.g. collaborate programmes with third level institutions
- public art courses and workshops
- music events, e.g. singer-songwriter nights, jazz evenings
- visits from professional curators and collaborators

91. Finally, the exhibition space will also be available for private venue hire and community use when not otherwise in use.

5. Benchmarking DCC Workspace Design Principles

92. Through the Cultural Workspace Study, Turley on behalf of Dublin City Council developed seven design principles for artist workspace based on the findings and insight gathered from more than 500 individual artists.
93. These were co-designed using insights from the baseline survey and artist workshops to inform purpose-built workspace, and therefore provide an excellent set of standards against which we have benchmarked the scheme, as below:

Design Principle	Benchmark	Comments and Recommendations
<p>Value The key consideration for our artists is value for money. Creating affordable workspaces through economical design choices is imperative. What it looks like:</p>	<p>Criteria Met</p>	<p>The proposed €250 per month rent, aligns directly with the average reported rental costs by artists (see below). It also compares favourably with studio rental costs in the area and across Dublin. The inclusion of basic service cost for electricity and internet within the rent, which improves the value for money and affordability of the spaces.</p>
<p>Stability - introducing extended tenancy agreements and support for artists when they decide to move elsewhere.</p>	<p>Criteria Met</p>	<p>The applicants proposed lease agreement with Richmond Road Studios provides a stable long-term tenancy and provided this is reflected in the tenancy terms for individual artists can provide security and stability of tenure for its occupants.</p>

<p>Form 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:</p>	<p>Criteria Met</p> <p>The typology assessment below considers the cellular studio workspaces acceptable in their form, layout and access to function shared and exhibition space.</p> <p>The floor area of the studio spaces ranges from 15.0-37.0m², some of the smaller studio fall below the reported average 19.0m². However, this is partially offset by three larger, potential multi-occupancy, spaces (21.2 m², 31.9m² and 37.0m²) alongside 168.7 m² of exhibition space, and 133.3 m² of community space.</p> <p>The proposed space are reportedly larger than RRS current temporary space, and previous studio spaces at 1A Convent Avenue. Whilst smaller than the reported average the cellular form, and private nature of the spaces will met the requirements and priorities of visual artists, who places a greater emphasis on access to natural light, cost and storage.</p> <p>The individual studios are fitted with opaque glazing up to a height of 2.2m with clear glazing and operable sections above. The low wall can create a display window for the artists which maintaining privacy and passive surveillance. This allows the studios to be filled with natural light while maintaining privacy and security for the artists.</p> <p>Additionally, the studios can be naturally ventilated. On the eastern corner of Block A, along Richmond Road, the large corner studio could be used as a workshop space for the artists, or a multi-occupant workspace. This use activates this corner of the street, as well as the central plaza, and surrounding public realm.</p>
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<p>Storage – Providing ample storage (big and small) that is accessible and secure.</p>	<p>Partially Met</p>	<p>It is our understanding that each artist unit will store their own equipment in their own studio which will be secured by lock and key. It would be preferable to provide some additional lockable storage within the unit itself, such as storage locker or cabinet.</p>
<p>Comfort to create – Artist spaces must provide controllable lighting, acoustics, adequate sound proofing, ventilation and temperature</p>	<p>Criteria Met</p>	<p>Each unit will be provided sufficient electrical lighting and heating, enhanced by natural lighting, particularly the studios aligned along a south facing frontage. Controllable blinds and interior lighting should be a requirement of the final fit out. The artist studios themselves have glazing towards the public realm with display windows set behind them to provide a sense of privacy for the artists themselves.</p>
<p>Limitless access – Around the clock access to workspaces.</p>	<p>Partially Met</p>	<p>Whilst artist will not have 24/7 access, the proposed lease agreement proposes sufficient access time for most artists, and extend beyond normal business hours:</p> <ul style="list-style-type: none"> • Monday-Saturday: 06:30hrs-21:50hrs • Sunday: 09:00hrs-20:50hrs • Bank Holidays: 09:00-07:50hrs (Subject to agreement from DCC) <p>This will be managed by the new management structure put in place who will be the leaseholder of the space.</p>

<p>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.</p>	<p>Partially Met</p>	<p>The artist studios provide active frontage and passive surveillance to Richmond Road. The exhibition space is located the prominent corner of Block which activates the Artist’s Plaza. Communal open space is provided to the artist studio at the rear of Block A, beside the secure sheltered bicycle parking provided for the artists. This space is secured with fencing. Secure access to the building will be managed by the new management team, as part of the lease holding. However, specified key card access would be preferable for both building and studio access. Provision of 14 No. long stay and 8 No. short stay cycle storage spaces are proposed.</p>
<p>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.</p>	<p>Criteria Met</p>	<p>Each unit can be accessed individually to ensure compliance with public health requirements (inc. social distancing), and will meet all required health and safety standards</p>
<p>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.</p>	<p>Partially Met</p>	<p>The studios are provided with high quality amenity areas including spacious common areas, dedicated wash-up areas, shower and changing facilities and sheltered bicycle storage. It would be preferable for each unit to be provided its own sink and wet area, albeit a shared work area with sink is provided. Likewise it would be preferable for studio to provide individual storage and space for other requirements such as desk and chair.</p>
<p>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.</p>	<p>Criteria Met</p>	<p>Access to the Artist Studios is mainly from the western corner of Block A at the exhibition space. There are further fire escape exits located on Richmond Road and onto the Central Plaza. The Artist Refuge Store has access directly onto the Central Plaza for ease of removal.</p>

	<p>Criteria Met</p>	<p>Each unit will be provided sufficient electrical lighting and heating, enhanced by natural lighting. The studios can be naturally ventilated. This will be local with general fresh air/exhaust ducted local to façade louvre. Any specialist extract can be treated within the space (via filters etc.) and ducted to façade louvre.</p>
<p>Flexibility</p> <p>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:</p>	<p>Partially Met</p>	<p>Whilst the proposals currently only consider one primary artform i.e. visual artists studios, the design of the infrastructure has considered long-term flexibility. On the eastern corner of Block A, along Richmond Road, the large corner studio could be used as a workshop space for the artists, or a multi-occupant workspace. This use activates this corner of the street, as well as the central plaza, and surrounding public realm. Whilst the gallery space is well conceived, and will provide a welcoming and active frontage to the studios, its wider use as a community space has also been considered by the proposed operator RRS as an event space which the local community can also access. There is proposals for a yearly calendar of community focused events and it is recommended that co-designed programme for the space engages with local groups about that and we are currently in the process of setting up a meeting with Pallas Studios which are a studio provider in Dublin 8, who run a programme of events many of which have a strong emphasis on community outreach in the form of workshops, talks and also performances, and have offered us their support and guidance in working towards providing these types of activities ourselves.</p>

<p>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.</p>	<p>Partially Met</p>	<p>Artist studio sizes vary from 15.0m² - to 37.0 m², in addition to providing a shared work area, 133.3m² of communal workspace and a 168.7m² exhibition area. However the majority (13 No.units) fall between 15.0m² and 15.6m², and all but three fall short of the reported average 19.0 m² workspace across the city. Whilst the overriding need and current temporary accommodation of the operator may justify a reduced level of floorspace, space to create is a keen consideration for most artists (including visual artists). It may have been preferable to reduce the overall no of units, or provide larger flexible partitioned spaces, to allow a smaller number of larger space units to be subdivided on a flexible basis. However, the smaller unit floorspaces are still of a practical scale for most artists and are likely to be in high demand. Consequently, opting to providing a larger number of studios, whilst reducing flexibility, is in our view acceptable. There is also some provision of larger studios/workshop space than could provide multiple occupancy studio spaces.</p>
<p>Privacy – Providing areas within the building to give artists private and quiet working spaces.</p>	<p>Criteria Met</p>	<p>17 individual artist studios are included in the plans. They each have internal own door access and glazing onto the public realm each has display windows set behind them to provide a sense of privacy for the artists themselves.</p>
<p>Display – Offering exhibition spaces that showcases to the public the work of its residents (whatever the discipline).</p>	<p>Criteria Met</p>	<p>The plans include a 168.7m² exhibition area, giving artists the opportunity to display their artwork, in addition the aforementioned display windows provide a level of public showcase and activation of the external public space.</p>

	<p>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</p>		<p>As above, the plans include a 168.7m² exhibition area, giving artists the opportunity to display their artwork, in addition the display windows provide a level of public showcase and activation of the external public space. If desirable, the exhibition space could function as a ground floor retail unit for the artists, and likewise the ground floor retail unit in the adjacent block could provide additional display or creative retail space if required or desired.</p>
	<p>Meeting rooms, workshops and classrooms - Spaces to host classes and separate meeting rooms.</p>	Partially met	<p>Exhibition area and communal space could be partitioned off and used to host classes or for meeting use. The larger workspaces (particularly on the north and south east corners of block) could be used as workshop or classroom space. However this would limit the overall available studio workspace provision.</p>
	<p>Outdoor space – Easy access to private or public outdoor space.</p>	Criteria Met	<p>Access to the Artist Studios is mainly from the western corner of Block A at the exhibition space on to Richmond Road and an area of public realm. There are further fire escape exits located on Richmond Road and onto the Central Plaza. The Artist Refuge Store has access directly onto the Central Plaza for ease of removal</p>
Collaboration	<p>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:</p>	Criteria Met	<p>The 133.3m² of communal workspace and 168.7m² exhibition area illustrate an excellent opportunity for collaboration between resident artists. Use of the three larger studios as shared workshop or classroom space would further collaboration.</p>
	<p>Access to communal spaces - to foster interdisciplinary collaboration,</p>	Criteria Met	<p>The proposals include a shared work area and 133 sqm of communal workspace.</p>

	Criteria Met	RRS has previously maintained a membership of 22 studio members at their original premises on Richmond Road. They currently have fifteen spaces and sixteen members at their current temporary space. This existing network will help ensure the community “bed-in” to the space quickly, and potentially support new members. Provision to support emerging artists includes a graduate award be considered with co-operation of TU Grangegorman.
Readiness to change	Criteria Met	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 A telecoms supply will be provided to the development. Ducting will be brought into the building and coordinated with local service provider. The final supplier and connection point will be developed during design stage.
	Partially met	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 Whilst high-speed broadband will be provided within the studios, fuller support for visual arts and cross disciplinary practice in digital media, would be preferable through the provision for a shared media lab within the workspace.
Diverse Communities	To be determined	A broad artist workplace should accept diversity as a key component of creating rich outputs. What it looks like: It is the intent of this report to illustrate the diversity of artforms deliverable within the constraints of the wider residential proposals, whilst the proposals is for primarily visual arts studios, there is some future adaptability within the spaces that could ensure it can be used by a diversity of artforms and community.

<p>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.</p>	<p>To be determined</p>	<p>RRS have illustrated a desire to develop a diverse community. However, selection criteria appear ad-hoc, historically selecting artists via advertising through Visual Artist’s Ireland, social media and word of mouth. Prospective members are asked to submit their artist’s CV, and images of their work, and undertake an interview. Priority is given to local artists, dependent on a combination of CV, body of work, references, commitment to their practice and how they intend to utilise the space. Historically a large cohort of members have been recent graduates in addition to self-taught and older studio members. However, it would be recommended that specific selection policies are introduced to retain access to emerging artists, and to protect diversity and inclusion within the new studio spaces. Whilst the studio spaces naturally favour visual artists, a broader diversity of artforms could be accommodated within the space with suitable adaptation (see below).</p>
<p>Support – Creating spaces where artists have access to commercial opportunities and support services such as training or professional development</p>	<p>To be determined</p>	<p>Likewise, whilst RRS has provided a summary document (see Appendix 5) on the operation and management of the studios, further consideration of the organisation structure and governance should be given to ensure adequate professional development and support are available to all tenants.</p>
<p>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:</p>	<p>To be determined</p>	<p>The scheme proposes communal workspaces, a shared work area alongside an exhibition area and 17 art studios, encouraging co-working. Internal exhibition space will be managed by RRS. At present there is no proposals for community access to the exhibition space but could be considered on a case by case basis.</p>

<p>Gateway – Creating a clear public frontage, and identifiable and welcoming entrance to the building.</p>	<p>Criteria Met</p>	<p>The proposed artist studios are provided with a dedicated and flexible exhibition space which can be used to engage with the public. The exhibition space fronts onto Richmond Road and the Public Open Space and is provided with large windows with display windows which can be used for displaying the work of the resident artists, increasing their exposure and activating the street.</p>
<p>Location – City centre located sites with access to local series and the public transport network and can be easily accessed via active transport.</p>	<p>Partially met</p>	<p>Whilst the location is a distance from the city centre, located in the 'Inner Suburban and Inner City Sustainable Mixed-Uses' zone, this deficiency has sufficiently been offset by existing access to public transport and the proposed active transport links and the significant addition to cultural infrastructure this site will provide for the underserved residents of Clontarf, and points to the long-term community and place-making aspirations of the development</p>

6. Artform Assessment

94. As part of the Artist Workspaces survey an 'Art-form DNA' was established illustrating the mutual and divergent workspace feature preferences between each art-form defined within the Arts Act 2003 (Figure 5).

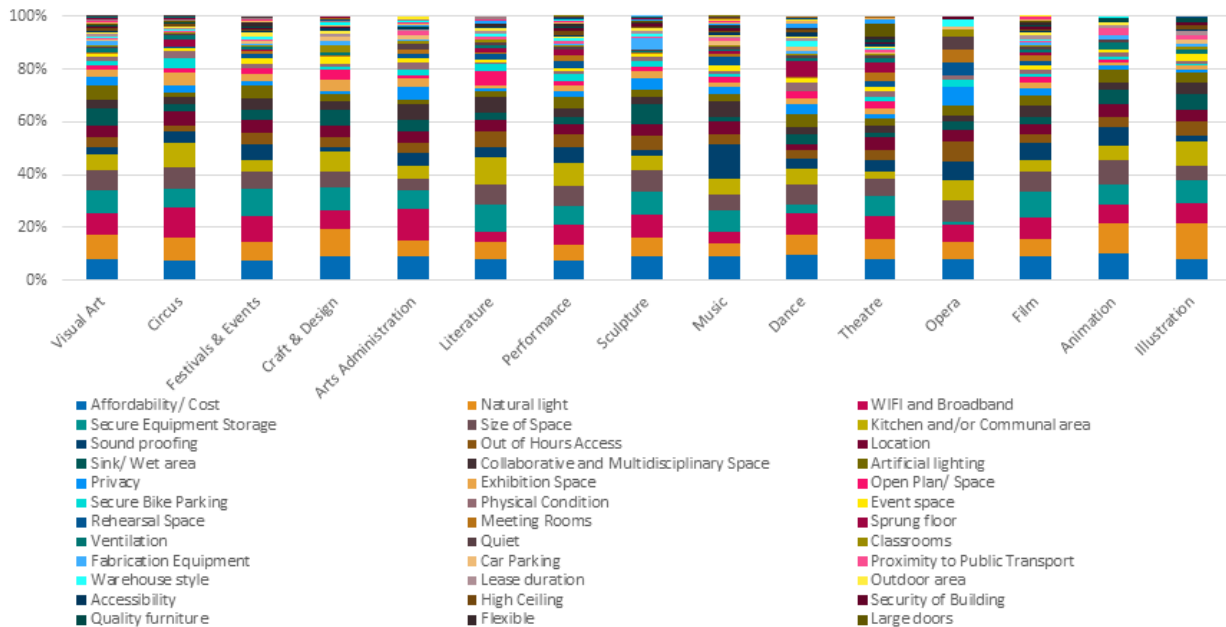


Figure 5 Artform "DNA" Specification Preferences

95. These respective features have been distilled below, and we have identified further design opportunities and artform specific guidance within the context of pragmatic design considerations and existing constraints.
96. Whilst the selection of Visual Arts studio workspace as the primary use for the majority of cultural space within the site reflects the overriding demand as the largest artform, we have utilised this analysis to consider other appropriate artforms and their mutual suitability within the constraints of the scheme.
97. It is notable that amongst Visual Artists (see Figure 6), unlike other artform cost and size of space are not the predominate drivers, and rather "natural light", "secure equipment storage" and access to "Broadband Wifi" are the three most valued features

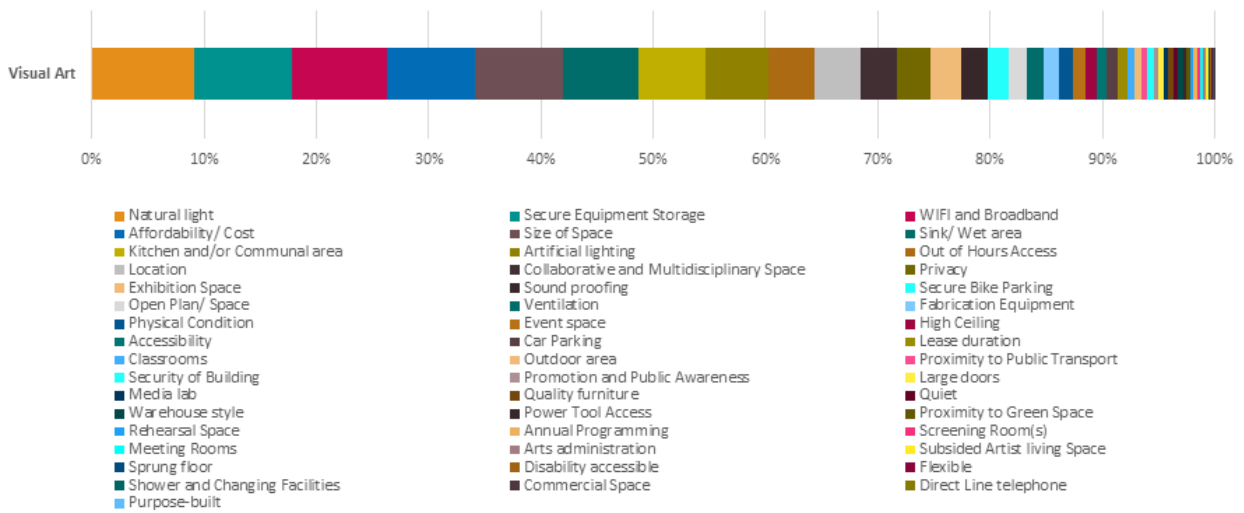


Figure 6 Visual Arts Primary Specification Preferences

98. These artform features have been summarised below assessing the suitability of the proposals against key artform specific features identified by the Artist Workspace Study , alongside further design considerations.

Visual Arts (17 Studio Workspaces)

Art-form	Features	Workspace Study Summary	Further Suggested Design Considerations
Visual Arts and Illustration	Privacy	<p>A private and quiet environment is considered an important aspect of work environments across all offices but is particularly important for Visual Arts practitioners. When asked to describe their ideal workspace, 26% of comments relating to Privacy were made by Visual Artists.</p> <p>Whilst the 17 studio spaces provide private “cellular” workspace. Consideration should be given to reduce the overall number of studio spaces, and introduce some larger units that could provide additional flexible larger space units, which could be subdivided on a flexible basis.</p>	<ul style="list-style-type: none"> • Key card access door and blackout curtains at windows. • Degree of soundproofing required to ensure artists are not disturbed by exterior noises.

	<p>Natural / Smart Lighting</p>	<p>Lighting was referred to as one of the most important aspects of a workspace mainly by Visual Artists (28%).</p> <p>Natural light was considered the most important feature of ideal workspace by 10% of all respondents of the Artist Workspaces study. All art-forms referenced Natural Light in their description of the ideal workspace however 31% of these comments were referenced by Visual Artists.</p> <p>In addition to demand for access to natural light, it is all important to ensure there is access to artificial lighting sources as natural light will not always be the most appropriate lighting for all artistic production.</p>	<ul style="list-style-type: none"> • Blackout shutters or curtains also should be provided to offer artist level of control of lighting. • Position of workspace and window is cognisant of daily sun path and exposure to direct sunlight. • Capability to fit out workspaces with suitable artificial lighting either by set ceiling fixtures or power outlets to facilitate mobile lamps.
	<p>Fabrication & workshop Equipment</p>	<p>Visual Artists list 'Equipment Access' as one of the most popular facilities expected of workspace for the future. Artists refer to the need for access to workshops and fabrication equipment.</p>	<ul style="list-style-type: none"> • Consideration of a dedicated on-site 'Tool Library' which will store an inventory of commonplace workshop equipment, tools and fabrication equipment. This station will allow artists to hire equipment (see below).
	<p>Secure equipment storage</p>	<p>Ensuring workspaces are designed with secure storage of equipment is considered important by artists with a Visual Arts background.</p>	<ul style="list-style-type: none"> • Inclusion of secure storage solutions and on-site surveillance. Storage to be suitable for range of different sizes of art pieces.

	<p>Media lab</p>	<p>Access to high speed internet is important for Visual Arts for several reasons including for research purposes and to support virtual collaborations and commercialisation of their work.</p> <p>An ideal space would have communal access to software-loaded computers, high speed internet, printing and scanning facilities.</p>	<ul style="list-style-type: none"> • Ensuring access to high-speed internet on-site and studios to be fitted with necessary tech fixtures and power outlets.
	<p>Larger sized space</p>	<p>Size was referenced by nearly all art forms with the exception of architecture in description of the ideal workspace. 29% of these comments were generated by Visual Artists.</p> <p>Many Visual Arts artists seek large, artist- run, open plan spaces that artists could rent to hold classes and run workshops. There is a preference by some of these artist to have access to large scale studio spaces in order to permit a the production of different sized art pieces and the tools required to create these.</p> <p>Larger spaces are also welcome to allow artists to work with several materials simultaneously.</p>	<ul style="list-style-type: none"> • Some artists who work collaboratively may consider it advantageous to have access to larger shared units. • Three larger studio workspaces are included. However, whilst larger than RRS current spaces, most fall below the reported studio space average of 19 m²

	Sinks/Wet Areas	The sink / wet areas were a distinctly important feature Visual Arts with the sink ideally located in a separate section to their workspace. The sink area should be equipped with access to hot and cold water.	<ul style="list-style-type: none"> Provision of designated wet areas equipped with plumbing to facilitate hot water usage and associated drainage solution is provided for within the communal area, but it would be preferable that some or all studios have access to individual wet areas.
	Good Ventilation	<p>When asked to 'Describe your ideal workspace', ventilation was highlighted most frequently by artists working in Visual arts (30%).</p> <p>Having a proper ventilation system in place is considered crucial for artist who use paints, chemicals, kilns and other equipment to produce their work, and is a requirement to ensure effective aeration of spaces against the fumes resulting from such materials.</p>	<ul style="list-style-type: none"> The spaces are naturally ventilated. Application of ventilation system in all workspaces may require further consideration dependent on art materials used, or restrictions placed upon artists as part of their tenancy agreements to ensure health and safety.

Alternative Artform Uses (Administrative Workspace)

99. In addition to visual arts workspaces, the proposed units could alternatively provide accommodation for other artforms, with limited further adaption, as follows:

Art-form	Features	Workspace Study Summary	Further Design Considerations
Arts Administration	Privacy and Quiet	Privacy is extremely important by Arts Administrators, in addition to having a quiet environment to work in. These features are considered important to provide a suitable setting for users to undertake research and composition works.	<ul style="list-style-type: none"> Flexible screening options to provide on-demand privacy for users. Internal soundproofing of unit to prevent users being disturbed by exterior noise.

	Secure equipment storage	Arts Administrators consider the provision of secure storage equipment to be an essential component of their ideal workspace. This would offer storage for research files as well as administrative technology (e.g. computers, hard drives etc.)	<ul style="list-style-type: none"> • Suitable storage solutions such as lockable filing cabinets and guarantee of units been secured when vacant. Suitable surveillance for all units should also be provided. • Internet security will also be a key consideration for any users connecting to a shared site broadband source.
	Meeting rooms and other flexible workspaces	<p>Meeting rooms will be required by those working in Arts Administration on an ad hoc basis. The spaces should facilitate in-person and virtual collaborations and meetings.</p> <p>Often people need to set up a temporary office which can expand and contract as the numbers employed crescendo closer to production / delivery. This is the case for TV and film production, theatre, dance and performance, visual artists working on large scale projects and festivals / events.</p>	<ul style="list-style-type: none"> • Units designed to accommodate larger meetings and equipped with relevant meeting furniture and video conferencing facilities. • Meeting rooms which can be made available for seasonal hire (medium term) as well as for meeting for tenants and possible as pop-up work spaces for visiting artists / public / locally based home workers who want to working out of their own space once in a while. Flexibility and servicing the widest possible mix of users is key to this section.
Literature	Secure equipment storage	Similar to Arts Administrators, those who practise Literature would also need secure storage equipment to be readily available to store soft and hard copies of their works.	<ul style="list-style-type: none"> • Provision of an ergonomic office space with secure storage furniture, such as a filing cabinet or similar.

Festivals and Events	Administrative	Similar workspace requirements as Arts Administration	<ul style="list-style-type: none"> • See above
	Secure equipment storage	Larger equipment storage is required by Festivals and Events. Storage will need to accommodate larger event apparatus such as sound systems, lights, stage covers, trussing, tents and technology.	<ul style="list-style-type: none"> • Designation of empty units for storage of larger equipment pieces.
	Classrooms/ Workshop and Group Space	Access to a classroom / workshop space was cited as a desirable area for Festival and Events artists to facilitate audience participation activities.	<ul style="list-style-type: none"> • Provision of a space large enough to accommodate group activities with individual workspaces to facilitate teaching and engagement sessions.

7. Conclusion and Recommendations

100. The Cultural Infrastructure Assessment has led to the following conclusions and recommendations based on in depth analysis of cultural workspace need, together with the opportunities and constraints presented by the site and the applicants' proposals.
101. The policy set out in CU025, requires provision at a "minimum for 5% community, arts and culture spaces including exhibition, performance, and artist workspaces predominantly internal floorspace as part of their development at the design stage." And that "such developments shall incorporate both cultural/arts and community uses individually or in combination unless there is an evidence base to justify the 5% going to one sector".
102. The 17 new artist studio spaces, 168.7m² exhibition area, and 133.3 m² communal space adequately meets this 5% contribution. The Clontarf area serves a population of c.34,316 resident citizens, with limited current provision of artist workspace and studio. This report has assessed the lack of appropriate cultural infrastructure near the site, highlighting the lack of cultural provision within 700 metres of the site, and with limited provision within 1.5k of similar studio workspace therefore reducing the risk of displacement.
103. Based on Dublin City Council's Cultural Infrastructure Report, and the findings of our own Workspace Study that informed the same, there is a strong indication that as many as need for 1,125 artists, across multiple art form with differing accommodation requirements require workspace. If that demand is proportional across the city, the area within 2km of the site could have as many as c.76 artists currently seeking workspace, and whilst there are other forms of cultural provision such as screen-printing workshops, commercial art galleries, music and theatre infrastructure, these are complimentary to the visual artist studio proposed by the applicant and their operator RRS.
104. Whilst policy prefers "*such developments shall incorporate both cultural/arts and community uses individually or in combination*". We believe this report sets out clear evidence base to justify the 5% is deliver to one sector i.e. artist workspace – cultural space. Viability is also under stress due to the macro environment and increased construction costs therefore additional community space, may hinder the scheme coming forward, whilst in contrast the lease agreement proposed provides a long-term cultural tenant and operator of the studios.
105. The proposed artist studio sizes vary from 15.0m² - to 37.0 m², and whilst it is recognised that the majority (13 No. units) fall between 15.0m² and 15.6m², and all but three fall short of the reported average 19.0 m² workspace across the city, the proposed studios are larger than RRS previous two spaces. The three large units will provide space for collaborative practice, shared workshop or classroom space.
106. The smaller unit floorspaces are still of a practical scale for most artists and due to the lack of provision in the area are likely to be in high demand. Consequently, opting to providing a larger number of studios, whilst reducing individual studio size, is in our view acceptable.
107. The presence of artist studios of larger size studios (one 37.0 m² and one 31.9 m²) could lend itself to other artform use that require larger rehearsal space, such as theatre, dance or music. However, given the adjacency of the residential units significant cost would be incurred to adequately adapt these spaces and ensure effective sound insulation to protect residential amenity.

108. The long-term 25 year tenancy agreement between the applicant and RRS will provide a stable provision of workspace in the Clontarf administrative area, which lacks current cultural infrastructure. The proposed €200 pcm studio rent is in line with average rentals, and below artist expectations for permanent purpose-built studio spaces. In addition, the inclusion of electricity, broadband, heating and refuse within this rental enhances the affordability of the spaces.
109. The ground floor studios located in their own space away from the adjacent retail, creche and gym units, reflects a desire to allow the studio operator (RRS) and tenant artists to create their own identity. However, incorporating the space within the residential development, and the inclusion of a publicly accessible gallery space, and the studios contribution to ground floor activation and access to shared public spaces provides a positive contribution to regeneration and community building within the wider development and surrounding neighbourhood.
110. Alternative provision for other artforms could utilise the larger studio spaces as ensemble or individual rehearsal space by music, theatre, or dance. However, this would require significant sound insulation to preserve residential amenity in other parts of the building and in the case of dance or other performance rehearsal would require adaptations including temperature control, suitable lighting, sprung flooring, and other features that are identified as priorities for these art form.
111. Unsurprisingly given the early involvement of RRS in the proposals, the primary art-form most appropriate for occupancy is the proposed studio workspaces is Visual Arts including Illustration. In addition, primary desk-based disciplines such as Arts Administration (across multiple artforms), Literature, Festival and Events will be able to make use of the individual studio spaces. However, the emphasis on visual arts aligns closely with our own need assessment and the significant lack of visual arts studios in this area of the city.
112. The proposed operator (RRS) will be responsible for developing a long-term strategy for the spaces that will provide for ongoing management, financial viability, operations, and maintenance; and governance will be supported by establishing a non-profit limited company with a Board providing oversight to RRS studio management team. It is recommended that a published criterion for artist selection is adopted by the operator, which also ensures access to emerging and self-taught practitioners.
113. Consideration should also be given to ancillary support facilities. For many contemporary artists making work today, the distinction between art forms is diffusing with visual artists using composition and sound, film and video. It would be wise to include a media suite which acknowledges the inter-disciplinary nature of contemporary visual arts practice and makes available facilities which can also be used for animation, film and television production.
114. This recommendation focuses on ensuring viability and the need to create attractive and fit for purpose spaces which can support the creative industries including the arts but also commercial promoters, designers, digital professionals to create an optimum blend which feels and functions like a community.
115. However, our assessment also recognises the significant undersupply of visual arts studio workspace in this area of the city. Delivery of studio space for the visual arts, as the largest artform cohort, is critical to support the long term permanent cultural use on the site. This is achieved by providing workspace accommodation for an existing visual arts community under the management of RRS.

116. It is our view that the proposed operator provides an opportunity for an existing organization, such as RRS, to sustain and develop their current capacity, whilst providing an opportunity to retain an artist community in the Clontarf area of the city.
117. There are a number of governance and management models that are active across Ireland, UK and Europe. These include:
 - a) Market-led single operator through some form of commercial license agreement. Within this model there is still an option to include contractual clauses that ensure levels of social impact. For example, requirement to work with local organisations etc.
 - b) Existing organisation to take on lead role whether that be as charitable, co-operative, community interest, social enterprise or other legal entity. This could be an extension of an existing portfolio or an opportunity for an organisation to become an anchor tenant. These options do encourage investing resources and expertise in the development of the longer-term proposition.
 - c) Setting up of new legal entity - special interest company to specifically fulfil function of meanwhile use with option to some form of charitable body for ongoing development.
118. The proposal to embark on option b and appoint RRS as an operator, whilst not a competitive or community informed process, has applied and followed clear criteria. It has informed the design brief for the studio proposals, and whilst a community co-design propose may have strengthened representation from a wider community the design brief has benefitted from the input of experienced studio operators currently supporting a community work artist in the area.
119. RRS' experience with the local community will be a significant benefit in establishing the new Studios as both a workplace and a destination/venue. The organisation has supported over 150 visual artists to date as well as craftspeople, musicians and designers.
120. It is important that the operation of the studios is considered as part of the longer-term residential development and the pricing of adjacent residential units provide affordable access to the tenant artists of the workspace. However, it is recognised further input is required to test the viability such of this recommendation with the exploration as to mean by which this may be deliverable.
121. There is a strong case for progressing with the proposals as described, our assessment demonstrates a clear need and an opportunity for positive cultural impact at a local level in terms of contributing to the social and economic regeneration of the area as well as at city level in terms of contributing to cultural infrastructure needs and addressing gaps.

Appendix 1: Cultural facilities within 2km of the site

Name	Activity Type	Distance from the site (M)
QLX Lighting Ltd	Dance; Film and video; Music; Popular entertainment; Street arts, spectacle and carnival; Theatre	116
Little Learners	Dance; Literature, books and reading; Music; Opera; Popular entertainment; Street arts, spectacle and carnival; Theatre; Traditional arts; Visual arts	770
Graphic Studio Dublin	Printing; Visual arts	882
Books Unlimited	Literature, books and reading	886
D-Light Studios	Dance; Film and video; Music; Theatre; Visual arts	988
Pavee Point Traveller and Roma Centre	Crafts; Visual arts	1002
All Out Design	Street arts, spectacle and carnival; Visual arts	1049
Clasaç Comhaltas Ceolotóiri Éireann	Music; Traditional arts	1201
Fire Station Artists Studios	Visual arts	1305
The LAB Gallery	Architecture; Dance; Film and video; Literature, books and reading; Music; Visual arts	1395
Hardwicke Street Community Garden	Architecture; Basketry; Candlemaking; Crafts; Literature, books and reading; Wood working	1449
The O'Reilly Theatre	Dance; Music; Theatre	1468
Crashed Music Group	Music	1497
Celtic Note	Music	1497
Bohemia Records	Music; Popular entertainment	1497
A4 Sounds Gallery	Crafts; Film and video; Jewellery making; Metal working; Mixed media; Music; Printing; Street arts, spectacle and carnival; Textile making; Visual arts; Wood working	1501
A4 Sounds Studios	Crafts; Film and video; Jewellery making; Metal working; Mixed media; Music; Printing; Street arts, spectacle and carnival; Textile making; Visual arts; Wood working	1501
James Joyce Centre	Literature, books and reading	1510
Olivier Cornet Gallery	Ceramics/pottery; Crafts; Mixed media; Visual arts; Wood working	1514
darc space	Architecture	1545
D1 Productions	Music	1568

Talbot Studios	Visual arts	1582
Dance House	Dance	1587
Oonagh Young Gallery	Visual arts	1587
Taking Flight: education and performance Ltd	Circus; Dance; Film and video; Gymnastics; Popular entertainment; Street arts, spectacle and carnival; Theatre	1595
Glory in Story	Literature, books and reading	1601
Sean O'Casey Community Centre Theatre	Architecture; Ceramics/pottery; Crafts; Dance; Film and video; Karate; Martial Arts; Music; Popular entertainment; Taekwondo; Textile making; Theatre; Traditional arts; Visual arts; Wrestling	1629
Dublin Writers Museum	Literature, books and reading	1659
Irish Writers Centre	Literature, books and reading	1668
The Inkslingers/InkSplinters	Literature, books and reading	1668
Dublin City Gallery The Hugh Lane	Visual arts	1708
Eason Ltd Central	Literature, books and reading	1748
Dublin Docklands Cultural Forum	Architecture; Dance; Film and video; Literature, books and reading; Music; Popular entertainment; Street arts, spectacle and carnival; Theatre; Traditional arts; Visual arts	1774
Savoy Cinema	Film and video	1791
The Pillar Room	Music	1797
Theatre @ 36	Music; Theatre	1817
Hillsboro Fine Art	Film and video; Literature, books and reading; Traditional arts; Visual arts	1835
Piehole.tv	Film and video	1874
Chapters Bookstore	Literature, books and reading	1884
Abbey Theatre	Dance; Literature, books and reading; Music; Theatre	1983
Abbey Theatre Archive	Theatre	1983
Peacock Theatre	Music; Popular entertainment; Theatre	1983

Appendix 2: Exemplar Comparators



Open Studios at The Galleria

Pennack Road,
Peckham SE15 6PW

10 minutes walk down the Canal Path
from Peckham Library.
63. 363 bus, St. George's Way stop.

Galleria, London

1. Purpose-built artist studios that were built in 2005 as part of a mixed-use and residential development in Peckham, and one of the first affordable studio buildings secured in London through planning gain. It offers 50 self-contained studio spaces which are currently fully occupied. The studio provider is Acme²¹, which manages over 500 studio units across 16 sites - some of which are owned outright while others are held mostly on long-term leases.
2. The Galleria site is operated on a 155 year lease from Barratt Homes and the purchase funded through a mixture of public grant and bank loan.
3. Early involvement of the studio provider at masterplan stage ensured that:
 - the workspace was appropriately configured;
 - Barratt Homes had guaranteed sale of their commercial space;
 - Southwark Council ensured high level of community benefit;
 - the development supported continued employment use on the site.
4. The partnership between an experienced studio provider and a developer has resulted in more security for the studios due to the longterm lease and more brand value and distinction for Barratt Homes due to the creative community component of the overall development.
5. Acme continues to work with private developers, local authorities, communities and cultural organisations to create new models of delivering artists' workspaces in development schemes and mixed use sites across London.

²¹ <https://acme.org.uk/studios/>

Fish Island Village, London

6. The emerging new neighbourhood of Fish Island Village has studio space and light industry embedded into the ground floor of ten blocks of housing. Half of the development is being funded by private sales and rentals, with the other half prioritising affordable living and working spaces. It is a joint venture between Peabody social housing and Hill developer for the London Legacy Development Corporation.



7. An experienced social enterprise and co-working provider - The Trampery - manages and programmes the creative tenancies, and was involved in the masterplanning process from an early stage. The 'creative campus' offers 64 studios, 20 desks and event spaces, as well as a new Fashion District managed by The Trampery in collaboration with London College of Fashion and the British Fashion Council.

8. The Trampery opened Shoreditch's first startup workspace and has since developed eight sites in London, characterised by exceptional design, world-class partnerships and acclaimed tenants.

Royal Albert Wharf, London

9. Another mixed-use development, the approach here is also a collaborative one between a provider of artists' studios - Bow Arts²² - and a social housing developer, in this case Notting Hill Housing. Bow Arts has been in operation since 1995 and has more than 13 sites in total.



10. The Royal Albert Wharf development includes 40 studios, a gallery which is also available as a space for hire, and a restaurant. The studios are part of a growing cultural hub with a programme of events, including public workshops, exhibitions, film screenings and classes. In addition to

²² <https://bowarts.org/location/royal-albert-wharf/>

managing the artists studios and gallery, Bow Arts facilitates a creative hub, enables a programme of arts, workshops and events, and introduced a cafe and chocolate factory.

11. Bow Arts have a track record of several decades in effectively managing and delivering activity that contributes to the activation of property sites and in creating vibrant communities. They work with a variety of partners, including local authorities, charities, foundations, developers and private landlords.

Appendix 3: Workspace Specifications: Visual Arts

Studio Workspace Typology

- Visual / Fine artists prefer to work within an Individual Private Space (46%)
- Require private (own door) workspaces, adequate space to work in large scale if needed, and to house equipment, materials, and to store finished artworks
- One in five visual artists require larger flexible or partitioned space particularly for large work or collaboration.
- Privacy is the primary qualitative theme amongst this discipline

Proximity to amenities and services

- Artists within this category prefer their workspaces to be located an average distance of 2.71km from public transport halts.
- Workspaces should be ideally located with 5.4km from the City Centre and to the nearest University/College.
- Residence within 5.2km of their workspaces.

Size of space

- Currently 61% of studios are less than 200 sq ft.
- However, 30% of Visual Artists are Unsatisfied and 16% Very Unsatisfied with the size of their current workspace.
- Size of space is considered the second most important feature of desirable workspace.
- The ideal size is between **250-350 sq.ft** subject to the medium
- Flexibility of size of space is a key consideration.
- The size of space must also consider loading and unloading of materials and completed artworks.

Rental Cost / Income

- Monthly studio rents vary but median reported rents **c.€250 pcm (€ 1.25 per sq ft)**
- Anticipated studio rents (currently seeking) **c.€305 pcm (€1.525 per sq ft)**

Lighting

- 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.

Storage

- Ample and secure storage to store art materials, equipment and completed artworks should be provided for this discipline.

Sink / Wet Area

- The provision of a sink within each studio, and a designated wet area is strongly desired within a group space

Connectivity

- access to high quality Wi-Fi and broadband internet was prioritised

Kitchen / Communal Facilities

- 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.

Building Access

- Large (goods) lift, parking/loading, together with ground floor accessible studios

Appendix 4: SAMPLE CONTRACT

Richmond Road Studios Sample Contract of Agreement

As a member of Richmond Road Studios I, _____ agree to adhere to the following;

Occupancy

Studio fees are payable at €___ per month for Studio___. These are inclusive of electricity, broadband, heating and bins.

Studio fees are payable on the 25th of each month to:

Richmond Road Studios,
AIB Drumcondra,
BIC:
IBAN: I
Sort Code:
Account Number: 1

The studio member agrees to pay €_____ deposit to Richmond Road Studios. This will be returned if the studio space is returned in the same condition as found, the keys are returned and fees have been paid in full.

Initially, new studio members will be offered a six month contract. After this time has lapsed a longer contract will be offered as appropriate.

If studio fees will be late, or if any problem arises pertaining to fees, the studio member is advised to contact a member of the management committee.

If the studio fees are unpaid for two months after the payment date, without any prior explanation to management, the management has the right to remove all your belongings from the space, look for a new tenant, and retain deposit.

The studio is available from:

Monday-Saturday: 06:30hrs-21:50hrs

Sunday: 09:00hrs-20:50hrs

Bank Holidays: 09:00-07:50hrs

The code to access the tower is _____ and the code to access the door into the studio is _____. There are two locks on this door, which must be locked if you are the last person to leave. There is security within the Shopping Centre and their number is 0871141791, in the event of any security issues.

Code of conduct

The studio must be utilized as a professional working space and must not use the studio as a storage facility.

Please respect your own and other member's rights to a clean, secure, conducive work environment.

Try to attend studio meetings and forums or if this is not possible, please notify the management that you will not be attending.

Studio members must operate in such a way so as to protect the building; fixtures, furniture, equipment and other members property from damage. Screws cannot be put into the walls and all studio members must protect the current carpet as well as the walls.

Each studio member must treat other members with courtesy and respect, bearing in mind the right of studio members to a somewhat quiet working space. Studio members should be considerate of others when using mobile phones, listening to music and conversing with others. (power-tools etc.)

A clean and hygienic communal area must be maintained by each member. As such, utensils should be washed and put away after use and rubbish should be disposed of correctly (this is particularly applicable especially to the kitchen and toilet areas).

Any sub-letting of studios or plans to share studios with any person must first be discussed with and approved by the management committee. Under no circumstances is it permitted to make these changes without the prior approval of the management committee.

Health and safety

If the studio bins are full it is the responsibility of members to empty them. The rubbish bag can be left outside the fire escape. The morning security guard looks after them usually but if you have a lot please bring them down yourself. Recycling can be brought down to the carpark at the end of the evening.

All hallways and stairs should be kept clutter free, anything left in the communal walkways will be removed and disposed of.

All toxic and noxious substances such as spray-paint, turpentine etc, should be used and stored with care and with due consideration for the safety and well-being of the studio and its members.

It is each artist's responsibility to prioritise their own safety and the safety of the studio and its members.

Broadband

Broadband is included in your monthly rent. The password is: _____

Vacating members

If any member wishes to relinquish their position as a member of the studio, one months notice is required in writing or by e-mail. The exiting member will receive their deposit back provided the keys are returned and their work space is cleared and in a good condition by the last day of their tenancy. If the departing member does have outstanding bills and/or payment, these amounts shall be deducted from their deposit.

Expulsion from studio

Any member will face immediate expulsion from the studio in the event of serious misconduct. Serious misconduct is deemed to be theft, vandalism, physical assault or any behaviour that seriously undermines the objectives of the studio or puts any member in danger. This list is not exhaustive.

If any member does not utilize the studio as a work space, i.e. if the space is solely used as storage, the member may also be expelled following two warnings concerning the matter. A member of the management committee will communicate each warning in writing or by email. They must remove their belongings within 7 days following expulsion. Any costs incurred will be charged to the studio member. As space is our most important resource there will be no leniency in this matter.

Studio management

Richmond Road Studios is an artists-led studio, and operates as a collective. As a studio member you are expected to collaborate, contribute and share your own ideas.

At present the following members have particular roles within the studio:

Chairperson:

President:

Secretary:

I, _____(please print name) have read, understood and agree to the terms of the lease of a studio at Richmond Road Studios.

Signed:_____

Studio Member (s) (if shared/subletting): _____

Management (two members):

Member signature _____

Member signature _____

Member's details for studio records (if sharing please provide for each person):

Name:

Studio number:

Phone:

Email:

Next of kin name & number:

Appendix 5: RRS Proposal Document

Our history

Richmond Road Studios (RRS) was established in 2002 as Pigdog Studios and was renamed in 2007. For twenty years we were based in a privately owned warehouse just off Richmond Road in Dublin 3. We had very affordable rent from a very accommodating landlord. Over these years we quietly went about our work, we didn't really engage with social media and were not in a position to host many events. We did what we could, which was fairly simple-we provided affordable, supportive & secure studio space for emerging & established visual artists (150+ artists to date), as well as other creatives to include craftspeople, musicians, and designers.

2022

In early February we received notice that our former landlord had gone into receivership. We ran a very successful campaign to highlight not only our own situation, but the general cultural crisis that is happening within our city, and the lack of secure and affordable workspaces for artists. As a result of this, we received a lot of political support, most notably from Gary Gannon TD and Senator Marie Sherlock. Unfortunately we were evicted with very short notice at the end of June. But thanks to Senator Sherlock, we have secured a temporary space in Phibsboro Tower, in Phibsboro Dublin 7. We have signed a license for two years for this space.

Our Management Structure:

Organising Committee/Board of Directors: Maeve Brennan (Chairperson)
Louise Butler (President)
Anne Marie Mockler (Secretary)

We are currently running as a collective as such, where studio members all help and support each other, with obvious roles such as finances, being managed by the Board. We envisage this structure being carried on into the future, new Board members may be nominated, but the general structure will remain. We are operating as a not-for-profit, Unincorporated Body, but our goal is to register as a not-for-profit limited company within the coming months, when we have had a chance to find our feet within our new premises. Additionally, and very importantly, as an organisation we are currently seeking funding to employ a Studio Manager, which would be an enormous help in the day to day running of the studio.

Our current studio members include a number of painters, and some sculptors/installation artists. As mentioned above, over the years we have had creatives from all manner of disciplines. However, we would like to ensure that the greatest proportion of our spaces is reserved for visual artists as there is a dearth of suitable and affordable space in the city for visual artists rather than for creatives who are in a position to earn a living from their work i.e. designers and craftspeople,

Plans for the duration of our time in Phibsboro Tower:

Our current space within Phibsboro Tower is ideal as it will provide us with at least two years for our organisation to transition into becoming more of a cultural hub. This timeframe should align with the assessment of the planning application on the Richmond Road site and its construction.

The location is thriving with lots of local business in a strong residential area, and a vibrant pub and restaurant scene. Our space is warm, accessible and very well serviced by public transport with many amenities right on our doorstep. It is far more suitable for us to accommodate professional visits from curators and collaborators and we are now well-placed to host events such as small exhibitions, open studio days, artists talks, and the opportunity to invite third level students to our space, and to run activities such as life drawing classes and workshops. These are activities that we were never really able to do before due to the nature of the building that we were previously in. Another idea that has been discussed is the possibility of liaising with some of the career guidance counsellors and art teachers in local secondary schools so that young people with an interest or desire to pursue visual art can have the opportunity to learn more about the reality of how it all works.

Proposal for our return to Richmond Road

If all goes according to plan, by the time the new premises is ready, we would envisage our organisation running even more smoothly, in keeping with our current structure. We should have a Studio Manager in situ, be properly established as a limited company with non-profit status, and to have fully drafted and implemented an Inclusive Policy using the Arts Council's 'Equality, Diversity and Inclusion Toolkit,' as well as other necessary policies and procedures. We will have strengthened our network within the local community (which somewhat serendipitously is very close to Richmond Road) and the wider cultural community, and continue on with what we will have developed in our current space at Phibsboro. Obviously the local community of Richmond Road will be aware of who we are and we are about as we received an unbelievable amount of support from local residents during our campaign. We hope that we will have more or less the same membership, but we would love to have implemented some manner of graduate award too, as we really want to support young graduates, preferably those based within the catchment area, or perhaps those who have attended TU Grangegorman, as TU provided us with studio space over the summer, prior to our move to Phibsboro.

In order for this move to be successful and sustainable, we would be seeking as long a lease as is possible. We would ideally be requesting 24hour access and affordable rent- this has been deemed to be no greater than €250 per month to include electricity and internet, and is included in the report below.

<https://www.artistworkspaces.ie/downloads/artists-workspaces-analysis-report.pdf>

We would also be looking to have our solicitor draw up some sort of agreement for a lease contingent on the planning permission being issued.

Operation and management of the studios on a day-to-day basis

As mentioned above, we are currently running as a collective, with a board of directors. This is working very well, but we are aware of the need for a designated studio manager. In response to this we applied for the Visual Artists Workspace Scheme 2023, which is an initiative funded by the Arts Council. As part of our application, we applied for funding to employ a studio manager to work ten hours a week. We were successful with our application, and are delighted to disclose that we will receive €25,000 from the Arts Council in 2023. During 2023 we will monitor and assess the workload required of a manager and if necessary we will increase the designated hours this going forward. However, in addition to a designated manager, all members are aware that there is an expectation for all studio members to work together.

Operation of the facility long term and how to ensure the building is maintained for this purpose into the future in terms of funding and management

As mentioned above, we will be employing a studio manager with some of the money we will be receiving from the Arts Council in 2023. We would envisage an increase in the management hours required for the space on Richmond Road and we are confident that with a secure long- term lease, as well as our demonstrated longevity as a studio, that we would be very well placed to receive further funding from the Arts Council going forward as is customary for other well established and secure studio spaces.

Tenure/lease arrangements for artists

Each studio member signs a contract upon the payment of a deposit and their first month of rent.
Please see attached.

How artists will be selected to occupy the studios, whether local artists will have preference

We currently have a membership of 14 studio members. Our current members will obviously be facilitated as a priority, but within our current membership, six of us are already local to Richmond Road. We have historically given local artists a preference, within the other criteria that we look for in seeking new members: an artists CV, images of work, intention to remain at the studio for at least a year, willingness to contribute to our endeavours as an organisation and of course ability to pay rent and utilise the space.

How the exhibition space will be operated and whether this space can also be made available to future residents and/or the wider community when not in exhibition use

Having an exhibition space is something that we are incredibly excited about. We would envisage putting forward a programme of events, to include not only exhibitions, but workshops, life drawing classes, perhaps small music events i.e singer songwriter nights, jazz evenings etc. As a group we have a wide network of people working across a number of creative practices, so we would love to be able to put together a really dynamic calendar of events to include outreach activities. We would be delighted to include the wider community and future residents within this, as well as local schools and third level institutions.