



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

Building Culture

Cultural Infrastructure Toolkit Summary



Why have we created this Cultural Infrastructure Toolkit?

This Toolkit, provides some of the building blocks to help guide the process of delivering cultural infrastructure, by helping developers:

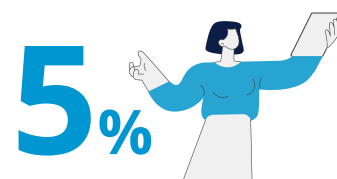
- identify and respond to a real need,
- design for a clearly defined cultural use, and
- select a delivery model that is sustainable for both developer and operator.

Dublin City Council Development Plan 2022-2028

Policies with the development plan require the delivery of 5% cultural and/or community uses within the footprint of a development if it:

- meets the thresholds of CUO25.
- is located within a Strategic Development Regeneration Areas (SDRA)?

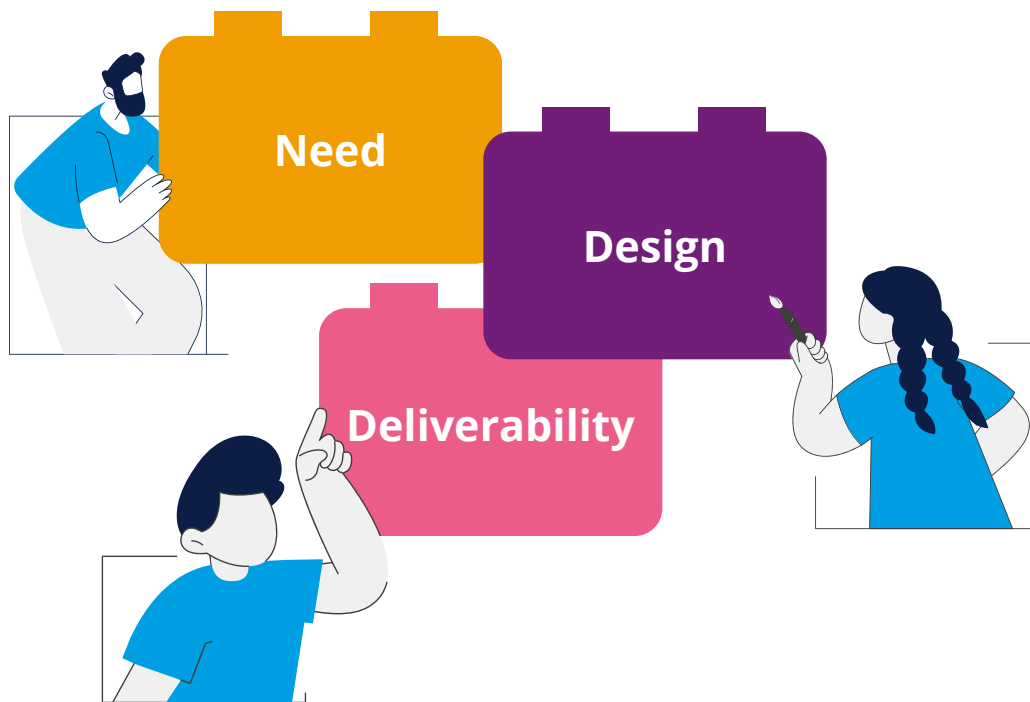
In addition to a number of Special Development Zones (SDZs) where cultural or community provision development is required.



Policies require 5% cultural and/or community uses.



What should I be considering?



What is the process I need to follow?

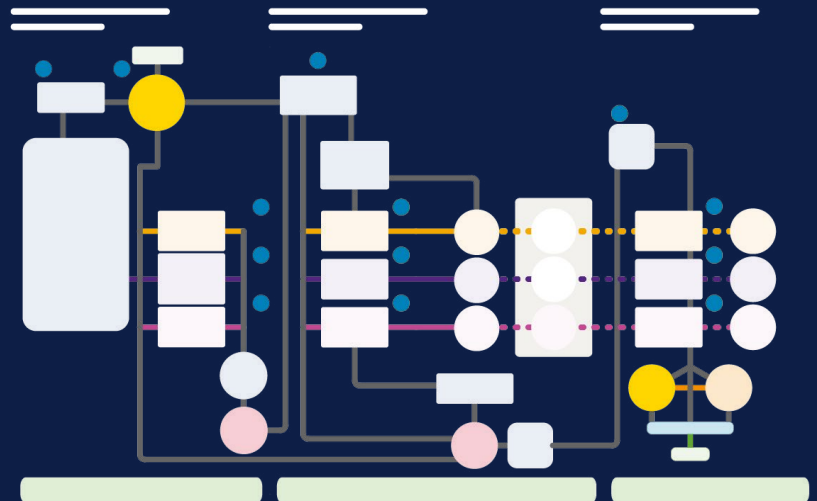
The recommended approach to delivering successful cultural infrastructure is based on collaboration and co-design with users (artists and communities), at each of 3 stages of the process; from **Pre-Planning (Development)**, **Planning Process (Assessment)** to **Post-Planning (Delivery)**.





The Decision Tree

The **Guidance Note** and **Toolkit Resources** have been designed to help you **make decisions during every stage of a project** and **encourage collaboration** and **co-design of cultural infrastructure**.



What is in it?

The Toolkit has five core documents, **2 guidance notes** and **3 toolkit resources**:

- **Guidance Note 1:** Cultural Infrastructure Development Process and Decision Tree
- **Guidance Note 2:** Cultural Infrastructure Assessments (inc. Cultural Audits)
- **Toolkit Resource 1:** Co-design Approaches (inc. Exemplars)
- **Toolkit Resource 2:** Artform Typologies and Specifications (inc. Exemplars)
- **Toolkit Resource 3:** Governance and Deliverability (inc. Exemplars)

Why is it important?

Cultural Infrastructure is one of the most **cost-effective forms** of social infrastructure that improves people's quality of life, social cohesion, and resilience.

It adds to the **vibrancy and reputation** of our city, creating spaces where both our **traditions and innovation** can flourish.

Providing **performance or workspaces for our creative communities** is essential and creates a **regenerative partnership** that can provide long-term sustainable uses.

Cultural infrastructure offers a **financial, social** and **environmental** return on investment by contributing to **thriving, healthy** and **attractive** places to visit, work and live.

What is the need?

As a city we are famed for our **writers, plays and music**, and have some **superb performances spaces and venues**, yet audiences in parts of our city struggle to engage. Dublin is home to:

c. **2500**

artists and other creative professionals call Dublin home.



41%

of these creatives are actively seeking workspaces.





What are the ingredients for success?

For Cultural Infrastructure to succeed it must be sustainable: rooted in the community; meet a real need; designed to a quality specification; enable modern creative professional practice, and reflect the preferences of artists and the wider communities of our city.



Who is responsible for its delivery?

Our own engagement tells us that approximately:

91%

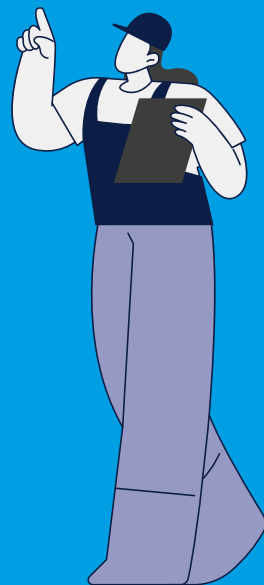
of developers recognize the importance of vibrant community and cultural spaces as part of the regeneration for Dublin.

72%

of developers support the intent of Chapter 12: Culture of the Dublin City Council Development Plan 2022-2028.

69%

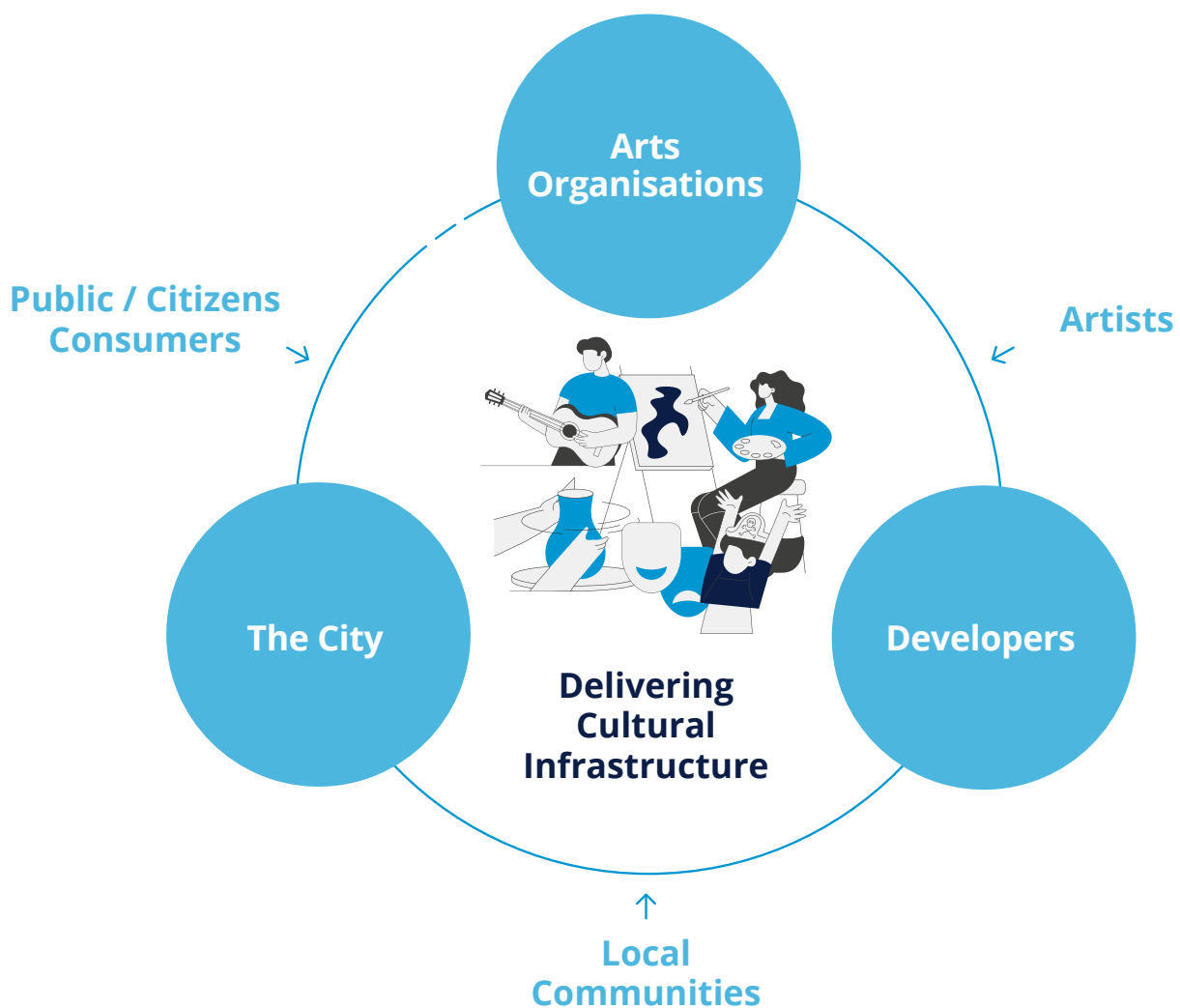
of developers recognize the importance of cultural space when considering their own development proposals.



Creating a Shared Language

This toolkit is a starting point for dialogue. Along with the policies it supports, it tells only half the story.

The rest will be told by the places we can successfully create together through collaboration between the City, Developers and Occupiers. What's more by engaging with artists, local communities and the wider public on the development of cultural space we'll ensure we deliver places that are used and valued now and in the future.





Comhairle Cathrach
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Dublin City Council

Prepared by:

Turley

ARROW

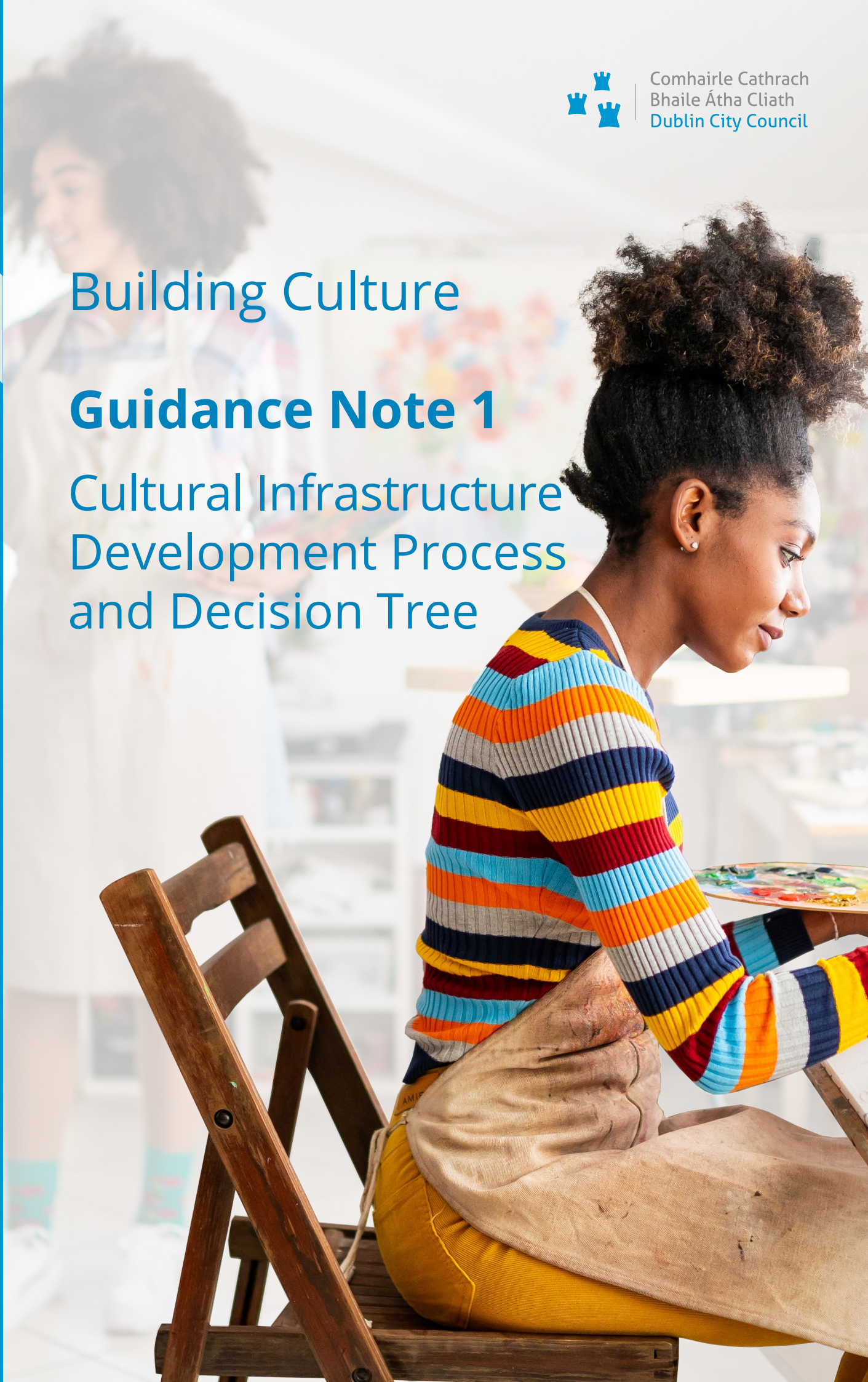


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Building Culture

Guidance Note 1

Cultural Infrastructure Development Process and Decision Tree



01 Cultural Infrastructure Development Process

The purpose of this Guidance Note is to provide direction on the current planning process and best practice required to successfully deliver cultural infrastructure (including artist workspace).

The guide sets out a decision tree, or checklist of issues to consider at various stages in the development of cultural infrastructure, and how this relates to the planning application process, and the requirements set out the Development Plan 2022-2028.

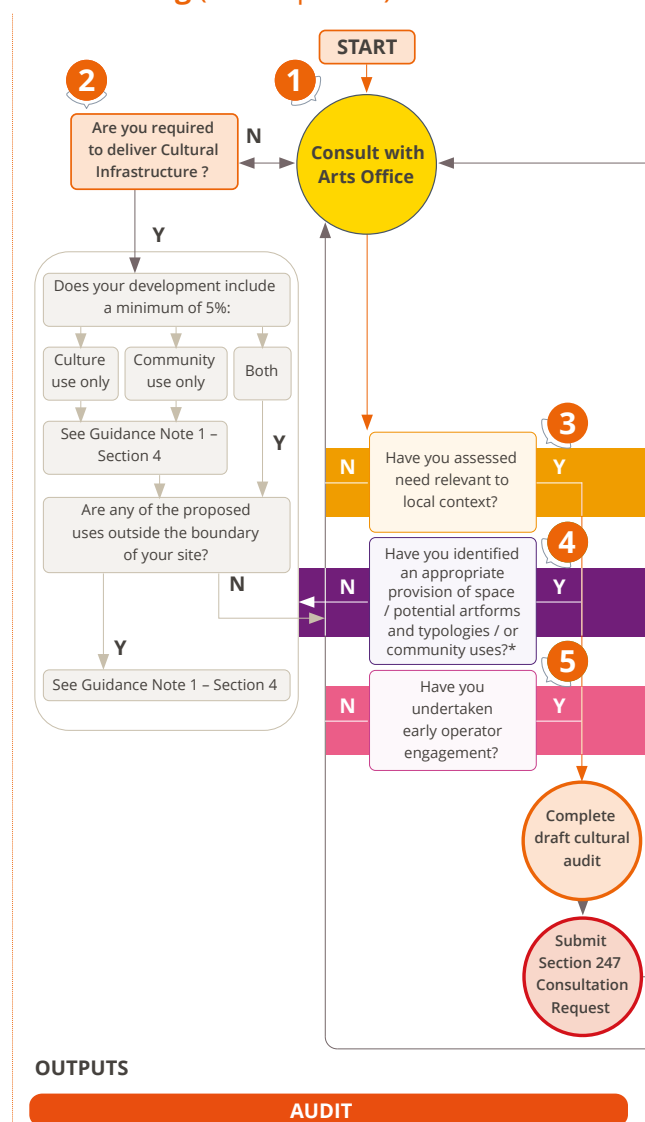
This guide was published by Dublin City Arts Office, in collaboration with strategic advisors Turley and Arrow architects.¹

The guide sets out best practice for the process to develop and ultimately deliver Cultural Infrastructure in the city to reflect planning policy. However, it is not a substitute for obtaining professional planning or legal advice when preparing, submitting and negotiating planning applications.

See Guidance Note 1 – Section 4

¹ As part of the process of developing this Guidance and Toolkit we have reviewed guidance in other local authorities, and are indebted particularly to the Greater London Authority. Their comprehensive guides are available online at: [Cultural Infrastructure Plan and Toolbox | London City Hall](#)

Pre-Planning (Development)



OUTPUTS

AUDIT

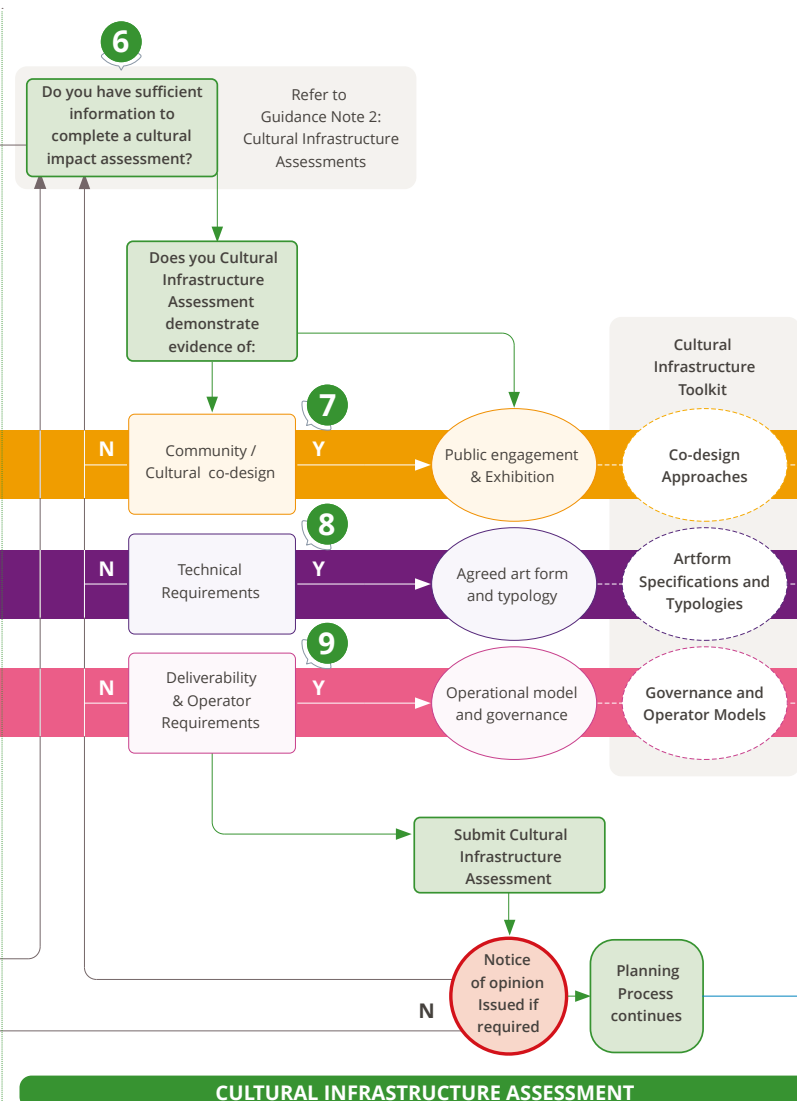
WHO IS THIS GUIDE FOR?

This guide is intended mainly for council planning, community, and arts officers, alongside developers. However, it may be of help to others involved in creating cultural infrastructure or workspace. It should be read alongside the Decision Tree.

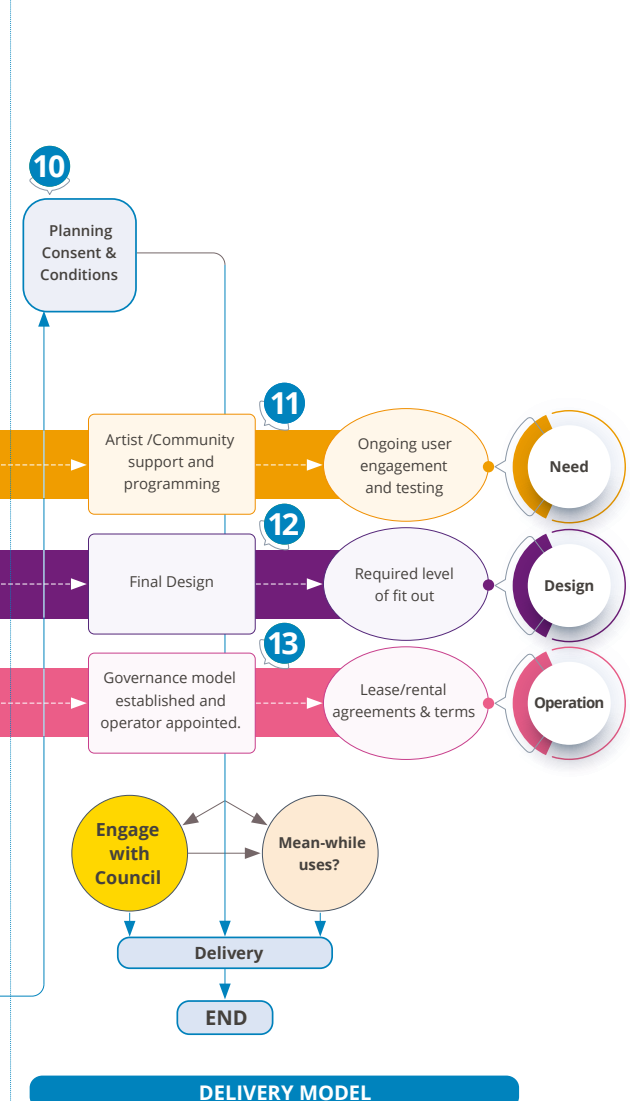
This guide will take you step by step through topics that need to be considered before, after and at all stages of the planning application process. Following these steps will ensure that there are a number of checkpoints which build upon each other.

Simply adding the term 'culture space', 'workspace' or 'theatre' to a planning application without taking full account of the conditions required to deliver cultural infrastructure will not achieve the desired outcome and should always be avoided.

Planning Process (Assessment)



Post-Planning (Delivery)



1

WHERE TO START?

If you are considering developing, or required, to deliver Cultural Infrastructure there are some key initial considerations and questions.

WHAT IS IT?

Cultural infrastructure is the buildings, structures and places where culture is either experienced (cultural consumption spaces) or created (cultural production spaces).

Cultural consumption spaces enable audiences to view, participate in and enjoy culture. They include places where culture is experienced, participated in, showcased, exhibited or sold e.g. museums, galleries, theatres, cinemas, libraries, music venues, nightclubs and historical cultural sites.

They may also include multi-use venues such as community centres, school halls and pubs. These buildings are much more complex because they have to accommodate overlapping requirements to provide adequate space for both a presentation and an audience. They also need dressing rooms, wardrobe and other 'back of house' spaces for administration, support and deliveries.

There is a vital need for cultural production spaces, or cultural workspace, to support Dublin's creative and cultural economy. These spaces range from relatively small visual artist studios, recording and media studios, to larger dance studios and theatre rehearsal space, and through to large sound stages or film studios.

WHAT DO WE MEAN BY CULTURAL WORKSPACE?

Workspace is a general term that means different things for different people. At its broadest, workspace encompasses any business space. It also includes office and production space in civic buildings, arts centres and other settings.

However, this guide is particularly aimed at situations where the planning system is seeking to secure workspace that performs a specific social, cultural or community development purpose. What that purpose is, and what features the workspace will need, may depend on the specific aims of the developer, and the requirements of planning, regeneration and economic development strategies and policies of the city. It may include:

- Workspace that is provided at rents maintained below the market rate for that space (referred to as 'affordable workspace').
- It may also include Work Live space where a private studio or workshop space is also combined with a living quarter for a resident artist (see **Toolkit Resource 2: Artform Specifications & Typologies**).
- Co-working and flexible workspaces that meet the needs of studio-based artist, digital arts (sound recording and media editing studios), maker spaces (such as sculpture, ceramics, screen printing and craft), or even some artisan food producers.
- Workspace that is designed for use for the practice of specific types of artforms such as dance, circus and theatre rehearsal spaces.
- Classroom and ancillary space that could be used for charities, voluntary and community organisations or social enterprises, alongside office space for arts administration, writers etc.

This list should not be seen as exhaustive, and workspace may be serving a number of these functions.



ARE YOU INTERESTED IN DEVELOPING CULTURAL INFRASTRUCTURE?

If you are interested in developing Cultural Infrastructure, the best place to start is with an informal discussion with [Dublin City Council's Arts Office](#).

They can guide you through the key issues that you should consider, at every stage of your project's development regarding:



In addition, they can point you in the direction of existing resources and research such as;

- **[Culture Near You \(Dublin Culture Company\)](#)**
An online map that highlights where culture happens and the people who make it happen, as well as featuring local stories and tips to tell you more about the city's neighbourhoods. It is a helpful starting point to understand the buildings, organisations and network of existing cultural spaces, venues and people in the area you are considering a development in.
- **Resource Organisations & Cultural Operators**
There are nine specified artforms within the Arts Act (2003) alongside specific disciplines and creative sectors such as Sculpture, Craft & Design, Festivals and Events, Animation and Illustration. Most, if not all, have a representative body who may be to help you engage with cultural operators in your area, or your desired cultural use.

For a list of representative organisations, please see this document's appendix.

- **Existing Research**

A number of useful documents have already been published that can help you determine the need, design or deliverability of your cultural infrastructure, they include:

- o **[Cultural Infrastructure Study \(2021\)](#)** -
The study provides a detailed analysis of the extent of cultural infrastructure within the city; where challenges lie; and makes a number of recommendations, including content for a future toolkit on designing spaces for arts workspaces to address the mismatch that can occur between application of standard design spaces and the practical needs for practitioners.
- o **[Dublin 8, Liberties Creative Campus \(2020\)](#)** - Following publication of the Ryan Report that had highlighted a consistent undersupply of available artists workspace, Dublin City Council's Arts Office undertook a baseline research study, surveying existing and emerging artists to explore the current and future requirements of artist workspaces in Dublin. More than 500+ individual artists and organisations responded. The insights gathered from the research helped established seven site agnostic design principles and is the largest study of artist workspace preferences and needs carried out in the island of Ireland:
 - Ryan Report (2019)
 - Artist Workspace Study 2021 (Findings Report)
 - Cultural Infrastructure Design Principles 2021 (Analysis Report)
- o **[Dublin North Central Arts Research \(2023\)](#)** and **[Dublin North West Arts Research \(2024\)](#)**
Dublin City Council's Arts Office and the Arts Council commissioned research by Thrive / Turley to find out more about the provision of arts and culture infrastructure in these two district area. Using focus groups and surveys the findings reports provide insights into artists and audiences' perceptions, experiences and expectations around cultural provision and infrastructure in their locality.

Finally, they can advise on the best approach to co-design with existing operators or neighbouring community groups, to help inform your audit and design proposals.



PRE-PLANNING DEVELOPMENT

2

ARE YOU REQUIRED TO DELIVER CULTURAL INFRASTRUCTURE?

Chapter 12 (Culture) of the [Dublin City Council Development Plan 2022-2028 \(November 2022\)](#) provides the overarching planning strategy for the protection and growth of cultural infrastructure across Dublin City from 2022 to 2028. The chapters seven sections address various aspects of cultural infrastructure provision in the city.

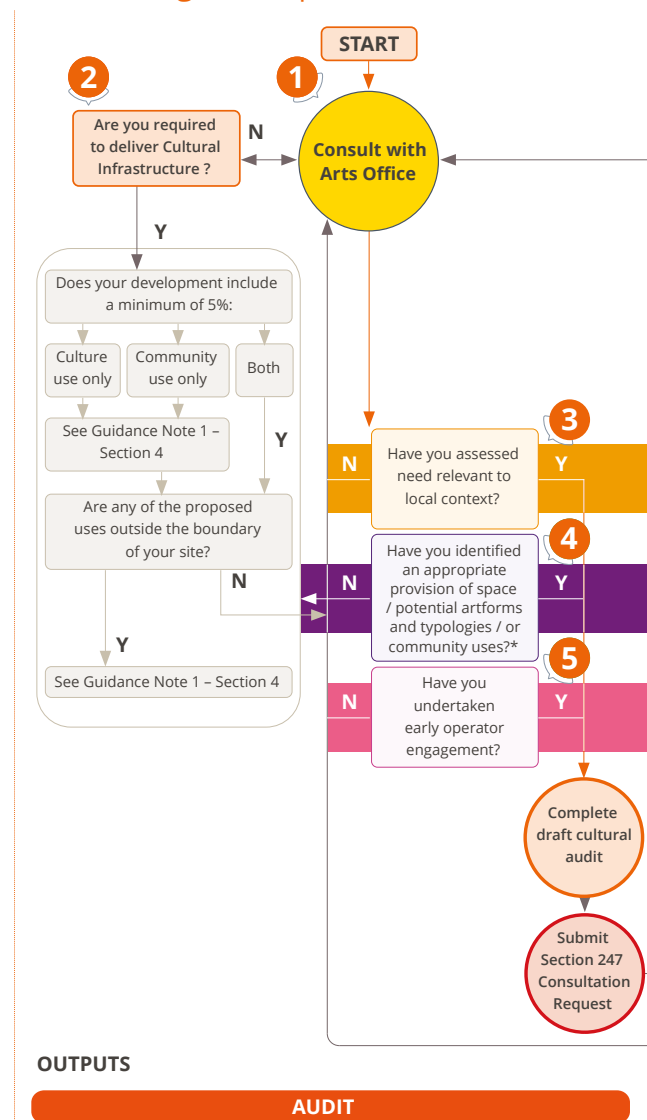
Section 12.5.3 (Supporting Cultural Vibrancy in the City) establishes the requirement for cultural infrastructure to grow in tandem with new development. It includes the planning policies and objectives that require some forms of development to deliver a community and/or cultural use within their (red line) boundary.

These policies require the delivery of cultural and/or community uses within the footprint of a development if either of the following circumstances apply:

- A. If your development proposal meets the thresholds of CUO25.
- B. If your development is located within a Strategic Development Regeneration Areas (SDRA)?

Additionally, two Strategic Development Zones within the Docklands area (North Lotts and Grand Canal Dock SDZ and the Poolbeg West SDZ) have separate policy requirements for cultural and community provision. Applicants are advised to refer to the relevant Scheme for information on the requirements and discussion with the Development Management Area Planning team.

Pre-Planning (Development)



HOW DO I KNOW WHAT AM I REQUIRED TO DO?

You may wish to take independent planning advice and/or engage a cultural consultant, but the key constituent parts of these policies are as follows:

Applied to Requirement Balance	SDRAs and applications above 10,000 sq. m “in total area”. A minimum of 5% of the floorspace for community arts and culture A split between arts and community, with the balance to be agreed at the application stage based on an audit of need.
Form	Predominately internal space for cultural spaces based on an assessment of need.
Off-site provision – relocation	No more than half of the provision can be relocated to a site “immediately adjacent to the area.” Please note that delivering the 5% provision within the overall SDRA lands for applications falling inside SDRAs meets the criteria of CUO25

Consequently, large developments that meet these criteria, in the absence of a DCC local area cultural audit, are required as part of CUO30 to undertake a cultural audit for the local area [see Guidance Note 2: Cultural Impact Assessments].

Throughout the process of developing proposals, you are encouraged and expected to work with DCC Arts Office, seeking advice prior to submission of a section 247 consultation request (in the case of Large Residential Development – LRD applications), or at a very early stage in the design process for other forms of development.

The purpose of this engagement is to agree appropriate arts or cultural use, preferably as part of a co-design process involving potential operators, artform representative groups, resident artists or the wider community to inform the design and delivery of these spaces.



3

HAVE YOU ASSESSED NEED RELEVANT TO LOCAL CONTEXT?

Providing an audit of existing cultural provision in the vicinity of the site is a requirement of CUO30 and is required for all large scale applicants and development within SDRAs.

It is the first step in ensuring the development of Cultural Infrastructure meets a genuine need and does not displace existing provision.

A cultural audit should be a component of a broader Cultural Infrastructure Assessment (CIA), used to inform and develop your design proposals. You should refer to Guidance Note 2 on the detail of how to prepare a Cultural Impact Assessment. A cultural audit can sit within, or standalone, from the Social Infrastructure Audit (SIAs), also required of LRD applications.

An audit of the area should undertake to identify all Cultural Infrastructure within a minimum 1 km radius of a site (the equivalent of a 20-30 minute walk). Providing a description of the name, nature and details of any form of cultural provision in the area.

This might include a lists of buildings or spaces where cultural is either created (e.g. workspaces, rehearsal rooms, media studios etc.) or experienced (e.g. museums, galleries, theatres, cinemas, libraries, music venues, nightclubs, public art inc. street art, and historical cultural sites).

Whilst existing tools such as Culture Near You may provide you with a list of all cultural activity in area (including performances, cultural businesses or individual services), a cultural infrastructure audit should focus on the physical resources, i.e. buildings in the immediate vicinity (1 km radius of the site) and consider how any new provision may impact, enhance or meet a gap in current provision.

Additional primary or desk-based research (internet search engines) of the local area may be required to provide further up to date information to inform your audit.

Where the space is a building, the audit should include its name, address, opening times, and include a description of the facilities and services offered within it.

Each entry in an audit should describe the typology of the space, i.e. whether it is a performance or exhibition space (consumption space), rehearsal or workspace (production space), or other form of cultural infrastructure, and what artistic practices take place within it.

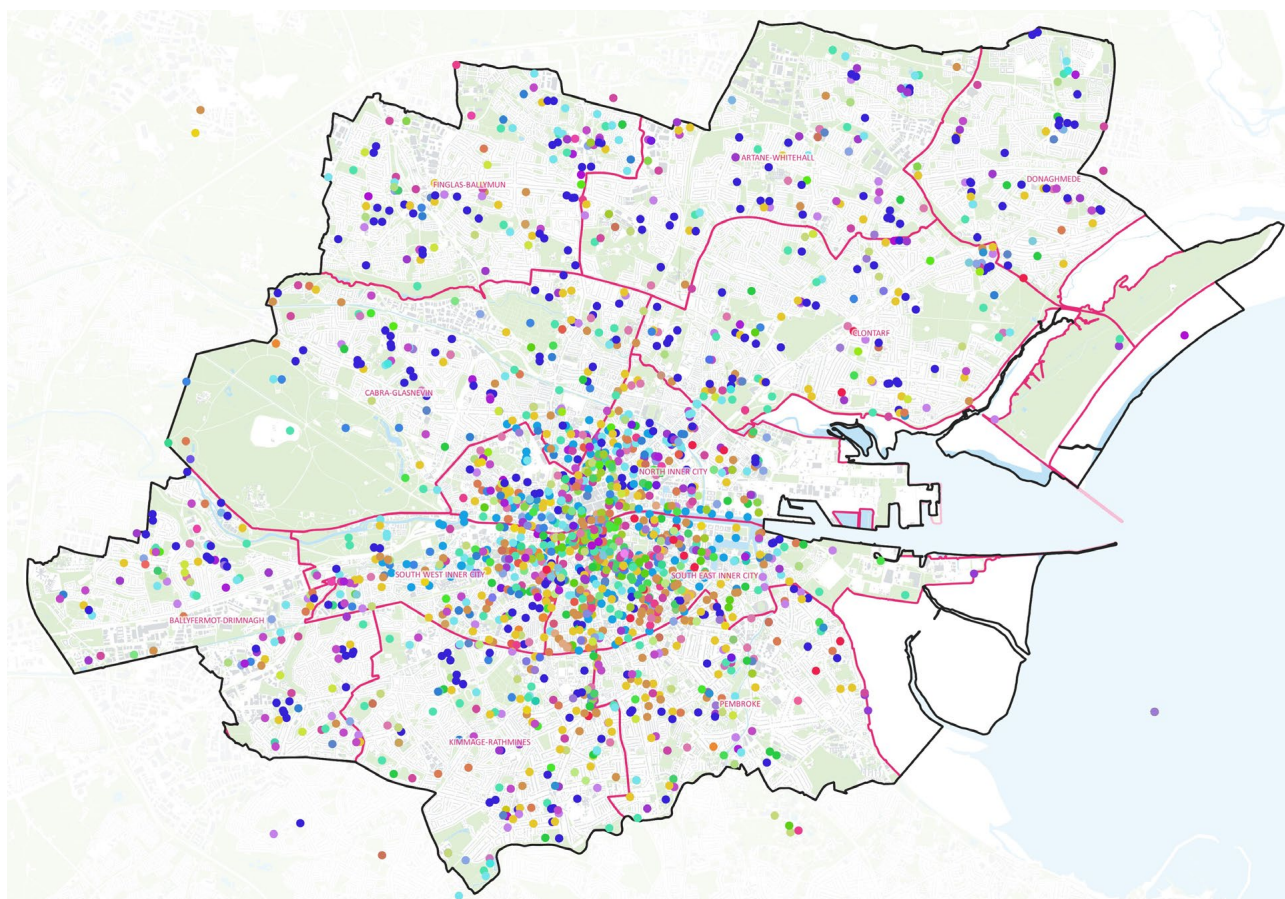
You will find a list of artforms in the Arts Act 2003, and you should refer to our **Toolkit Resource 2: Artform Specification and Typologies** for more information.

What and where is the greatest need?

In general terms, workspaces (rehearsal, studio and office spaces) are the single largest requirement across the city. The Dublin Cultural Infrastructure Study (2021), clearly highlighted cultural workspace as a infrastructure priority with a requirement for c.1125 units across a range of artforms and typologies.

Whilst Dublin City Council commissioned research has examined the need and specification of a 500-capacity venue, located within the city centre (between the two canals), and also acknowledges a gap in provision for a music venue or black box space within the city centre, on the whole Dublin boasts a broad number of culture venues across a range of artforms and experiences. Therefore unless you are proposing to directly replace existing provision on the site, or your site is located between the two canals of the city, inclusion of performance venues in any wider development is unlikely to be encouraged. In some specific circumstances a neighbourhood venue that combines workspace facilities may be considered appropriate as part of wider large-scale development.

The Culture Near You data below illustrates that culture is produced and enjoyed across the city.



 Art/Culture Distribution

To inform your audit you should refer to:

- **Cultural Infrastructure Study:** The study provides a strategic analysis of the extent of cultural infrastructure within the city; identifying where challenges lie; and makes a number of recommendations, including content for the design of cultural workspaces
- **Culture Near You (Dublin Culture Company):** currently provides detail of an online map that highlights where culture happens and the people who make it happen. Culture Near You will soon be updated with additional information highlighting the differing typologies and artforms within the city's cultural infrastructure.
- **Dublin City Council's Arts office:** the Arts Office is currently undertaking research in each of the five administrative areas about the level of cultural infrastructure provision, and both artist and audience perception and need. At present work has been completed on the North Central Area, and North West Area and will be published shortly.

4

HAVE YOU IDENTIFIED AN APPROPRIATE PROVISION OF SPACE / POTENTIAL ARTFORMS AND TYPOLOGIES / OR COMMUNITY USES?

Whilst the policy accepts the balance of space between cultural and community use can be decided at application stage, simply designating a 5% area for cultural and/or community use, within a proposed development site is not sufficient to meet planning permission requirements.

Prior to submission of a Section 247 Consultation Request, developers should seek to identify an appropriate response to a specific cultural and/or community need(s) within the local vicinity (1 km radius) having undertaken a cultural and/or social infrastructure audit.

Applicants should then provide a detailed design response as part of their application submission. To inform this, undertaking a Cultural Infrastructure Assessment is strongly recommended at this stage in the process, which can be prepared by a Cultural Consultant or any other suitably qualified person, and would usually:

- identify a specific cultural and/or community need(s) to be addressed within the allocated space,
- propose a typology(s) for the cultural space (s), and describe any relationship between proposed cultural and community spaces,
- detail what artforms are intended to make use of the spaces and the likely operating requirements and governance model.

Does your development include a minimum of 5% community, arts and culture spaces?

The policy requires a minimum of 5% floor space designated for community, arts and culture spaces including exhibition, performance, and artist workspaces. This should be understood as Gross Floor Area but excluding non-functional spaces such as carparking, corridors and non-earning spaces such as shared lobbies and lifts? However, where an applicant has demonstrated that the occupiable internal space has been maximised, a reduction in the Gross Floor Area may be considered.

The requirement for “predominantly internal floorspace” shouldn’t be considered to be a minimal sum greater than a simple majority of the net floor space. By contrast, it should reflect an applicant’s ambition to maximise the occupiable internal space, and where exterior spaces are used for cultural use a clear relationship between the uses and their operator should be evident.

For example, where an applicant has provided a dance or theatre rehearsal space, a larger proportion of outdoor space may be acceptable to accommodate an outdoor performance or rehearsal space. As such it may be considered more acceptable than a similarly large outdoor use, such as a community garden or allotment, that bears no relationship to the internal space or its operator.

Cultural / Community Space or both?

The purpose of Chapter 12 of the Development Plan, and the policies within are to support the delivery of Cultural Infrastructure across all parts of the city.

These policies do however recognise that cultural infrastructure is often best delivered alongside associated community uses, particularly in existing residential areas and development, and as such provision has been made to ensure that in most cases both uses can be delivered together.

However, the intent of the policies are to deliver cultural infrastructure, and as such this use should be prioritised, and in most cases the expectation is that the allocation of space is predominantly designated for cultural use(s).

In some case, where an overriding community need has been demonstrated, within a Social Infrastructure Audit, a larger proportion of the allocation for community uses would be acceptable. Policy already requires an applicant to demonstrate a specific reason if the entire 5% allocation is to be used exclusively for either a community, or cultural use.

Does any of the proposed use sit outside the boundary of your site?

We want to encourage delivery and collaboration between projects, or developers, where an identified need for cultural infrastructure and/or community use has been agreed.

We also understand that in some circumstances constraints within the developments boundary may prevent the delivery of a full allocation to cultural and community use within these limits.

As such, whilst relocation of a portion of an allocation to a site “immediately adjacent” might be ordinarily understood to be a site in very close proximity, consideration will be given to any opportunity to deliver cultural, or community uses within a 1 km radius of the site. The policy still requires no more than half of the 5% allocation to be off site. For sites located within the SDRA, the positioning of the facility within the SDRA itself meets the criteria of being within the site for the purposes of CUO25.

5

HAVE YOU UNDERTAKEN EARLY OPERATOR ENGAGEMENT?

The involvement of cultural organisations, industry experts or a workspace provider as early in the process as possible will help to avoid space being built that is unused, unsuitable or needs substantial alteration to meet the needs of a tenant (for example floor to ceiling) height too low, unit sizes too big or small and columns/services intruding into space making it less usable). Applicants should refer to our Specification Toolbox, to select and develop a suitable typology to meet the needs of specific artists, and then seek the views of existing operators, or artist collectives, to inform the design of the space.

Co-designing a space, requires involving the final user in the design process, and is particularly important for cultural spaces because of the diversity within Dublin's cultural eco-system and the discipline specific requirements each brings. We have outlined in **Toolkit Resource 1: Co-design Approaches**, some examples of how to undertake effective co-design and engagement with relevant stakeholders including potential operators.

At this stage in the process, you may wish to issue out a simple brief to the market on the potential cultural infrastructure opportunity provided within your development. The response from potential operators may help identify a cultural partner in the design process, and/or a long-term occupier. Further details on this are provided in **Toolkit Resource 3: Governance and Operator Models**.

Cultural facilities are not standard building types and need to be bespoke to meet the particular requirements of the relevant cultural organisation that is commissioning them or who is expected to operate them. Therefore, it is often advisable for developers to create a specific brief for a cultural operator to respond to. Developing an open brief for circulation, much like a job advert, enables prospective operators to come forward, but you may have identified existing operators in the area from your audit who may already be in need of the infrastructure.

An operator brief should include as much detail about the site as you can provide, for example:

- what you wish to achieve by including a cultural operator
- the rent range that you wish to achieve, keep in mind that the sum that you ask for will impact the tenant that you can engage
- the size and location of the site
- if the plot is for lease or purchase
- what fit out is intended within the plot
- if there are any ancillary uses possible such as cafés and retail associated with the cultural use
- lease length.

You should ask respondents for:

- an outline of what the cultural organisation does and intends to use the premises for
- how they meet the objective of the development
- a business plan.

Later in the process, you may wish to involve your selected operator in engagement and/or consultation with the local community – this could include key stakeholder's such as local businesses, neighbourhood associations and community groups, local schools, local anchor institutions, etc.).

A cultural consultant can assist with developing a brief and achieving the outcome you are looking for. Briefs can be circulated via networks including the Dublin Arts Office, Arts Council and artform representative bodies (a list of these bodies can be found in this document's appendix).

Community Spaces

Where there is a clear case for the delivery of community uses within the development, you are advised to contact the planning department at pre-planning stage to discuss the analysis and proposed uses.

Where there is an intent to work with DCC regarding community, sports and leisure space provision; for example where an existing capital project is being developed by the Council in proximity to the application site; you are advised to contact the Senior Executive Officer for Culture and Recreation.

Tie in with projects proposed as actions of the Dublin City Sports Plan and the Libraries Unlimited Strategy and associated capital programmes are all already identified fully justified needs.

Community uses that benefit the development and the wider population will be considered on their merits; subject to a clear justification of identified need. Uses open for consideration include GP and dental practices, credit union offices, NGO and charity workspaces, non-commercial educational and training spaces, public health and day care facilities.

Community sports and leisure can include space for local sports clubs and social enterprise businesses providing local activities such as boxing, yoga classes, children's dance/musical theatre/gymnastics, martial arts etc, adult social dancing, men/women's shed/ social community meeting spaces. Spaces provided must be designed to meet the needs of the uses proposed and be adaptable to meet future changes.



PLANNING PROCESS (ASSESSMENT)

6 DO YOU HAVE SUFFICIENT INFORMATION TO COMPLETE A CULTURAL IMPACT ASSESSMENT?

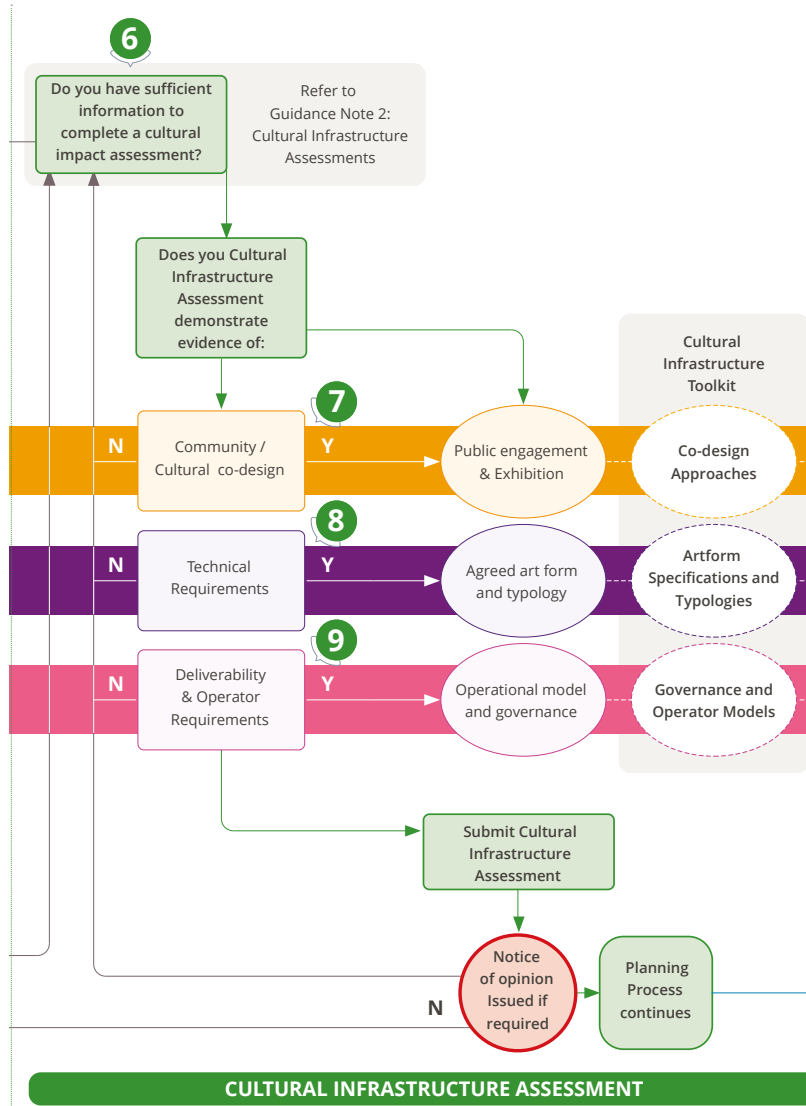
Before proceeding to submit your Section 247, you should consider whether you have gathered a sufficient evidence base, to inform a Cultural Infrastructure Audit, and submission of a Social Infrastructure Audit.

An audit, may inform or be part of a broader cultural impact assessment, which should be prepared to illustrate:

- A specific cultural and/or community use in the immediate vicinity of the site (1km)
- A clear design response that meets that needs of a specified cultural, artform or community use,
- A proposed typology that can occupy a use within the space, not simply a designated area within a layout
- Any initiated contact with an operator(s) for that typology, and/or an issued brief and response from an operator

A cultural consultant, or other suitably qualified professional, can be involved in the preparation of a Cultural Infrastructure Assessment, and support the development of a sustainable, deliverable and viable development.

Planning Process (Assessment)



7

DOES YOUR CULTURAL INFRASTRUCTURE ASSESSMENT DEMONSTRATE EVIDENCE OF CO-DESIGN WITH THE COMMUNITY AND CULTURAL SECTOR.

Co-design is the fundamental principle that an end-user of a particular design has the right to have a voice in the design process. This is particularly important in design for cultural infrastructure as Dublin's rich eco-system has a wide variety of artforms, practices, cultural performances, venues, spaces, and audiences.

In circumstances where form follows function, every artform functions (i.e. creates its art differently), with differing needs and preferences that should inform a final design.

Dublin City Council has already undertaken co-design with artists across the city to inform its own response to artist workspace requirements, as part of its Liberties Creative Campus project. This research into Artist Workspace needs and preferences has been distilled into seven site agnostic design principles, that developers should benchmark their designs against (find more information at www.artistworkspaces.ie).

However, there are various methods of co-design, consultation and engagement practices that a developer may wish to undertake to define and refine their proposals, from issuing an operator brief, to public engagement that involves artists or community representatives in the design process.

Co-design might include a wide variety of stakeholders, such as:

- Cultural Infrastructure operators
- Architects
- Local community
- Investors
- Funders
- Cultural Consultants

- Engagement Consultants
- Developers
- Dublin City Council Arts Office
- Arts Council

The importance of co-design in developing cultural and community uses within a development is highlighted in policy CUO30 as an effective means through which to develop and agree appropriate arts or cultural uses. A good process increases the level of ownership from users and operators in the design process, and improves the likelihood of delivering a sustainable cultural use on a site.

The level, frequency and form of engagement will vary according to each project, and could range from public exhibitions to inform arts and residents, design workshops with artists or operators, through to a user (cultural) advisory panel.

It may support an applications approval, to illustrate engagement with the community in the vicinity (1km from the site), and an applicant should provide any evidence of community support (letters, consultations responses, representations) or how they have responded to, addressed or resolved issues in a final design that have been raised through consultation with community stakeholders, artists or cultural operators.

It is important to plan co-design into the design and development process and begin engagement early in the process. Both developers, cultural organisations and community groups should refer to our **Toolkit Resource 1: Co-design Approaches**.



Developers should ensure that they have the expertise they need to design, operate and manage high quality cultural facilities and workspace and be open to positive comments from others.

Developers and design teams should consult **Toolkit Resource 2: Artform Specification and Typologies**, when selecting and informing the design of their cultural space.

It is advisable to engage a cultural consultant, operator, or architect familiar with developing cultural spaces to help you develop an initial building specification.

Other consultees, industry experts, workspace providers and cultural or community stakeholders should help identify ways of improving the scheme, and should be consulted early in the design process.

As part of their planning application submission, you should:

- Ensure the description of development sufficiently describes the proposed cultural infrastructure and/or workspace, and meets the 5% obligation.
- Ensure that submitted drawings satisfactorily address and describe the three-dimensional spatial qualities needed for the proposed use(s) taking account of other artform specifications and typologies detailed in **Toolkit Resource 2: Artform Specification and Typologies**
- Ensure that noise, and other impact assessments (such as daylight studies) are tailored to local circumstances, and consider fitness for cultural purposes taking account of requirements of specific artform (e.g. recording studios will require sound insulation, visual arts studios require natural light, makerspaces may require specialist ventilation etc.).
- Ensure that submitted development specification, parameter plans and design guidelines and any other documents submitted in relation to the planning application sufficiently describe the proposed cultural infrastructure or workspace.

If you have selected a typology and identified a potential operator, it is advisable to develop the specification of the building further meeting the needs of the operator, although identifying an operator is not a requirement prior to submission of your planning application.



Where an intended operator or provider is known, they should be fully involved in the design, specification, and management arrangements of the proposed scheme. It may also be appropriate to name specific organisations in your application, or as part of any subsequent legal agreement.

If a development is replacing an existing cultural facility, suitable arrangements will need to be made with that cultural operator for the interim situation and, wherever possible, satisfactory provision should be made to ensure that the audience of an existing cultural facility is not lost during redevelopment work.

Where no intended operator or workspace provider is specified as part of the application, there is the need to pay particular attention to ensuring sufficient flexibility in the proposed design, specification and proposed management arrangements of the proposed cultural facility or workspace, so as to maximise the prospect of finding an operator or provider.

As such applicants should consider commercial, governance and operating arrangements, and may wish to document this as part of any submitted Cultural Infrastructure Assessment, even if an operator is not yet known.

Anticipated Rental Return

The financial return, and robustness of operators of cultural facilities will vary significantly across artforms and typologies. Some cultural uses that trade in high value commodities or to a highly commercial model, such as multi-media recording studios, commercial galleries and venues such as night clubs or some performance venue can deliver market rents.

Some cultural facilities, such as theatres, may take a number of years to establish as they need to build up an audience base, and may be more reliant on grant funding or volunteers. Likewise, artist studios, or rehearsal rooms, which will deliver a steady rental income at lower or below market yield.

Generally, the larger the financial burden on the intended operator, the lower the level of rent payable to the developer will be. Expected ground rent levels should be considered and defined. The appropriate rent level needs to take account of costs that fall on the intended operator and the length of lease.

In doing so, lease agreements should provide a period of rental stability for at least the first 3 years and ideally for the first 5 years and set out criteria for review following this period. It is also important that developer make plain any service charges applied to cultural or community uses, and if so, how these are to be calculated and charged as they may be considered as part of a planning obligation.

Developers may wish to consider provision of 'rent free periods' to help establish a use within the site, should be clear about when and how rent levels and ground rent levels are to be reviewed.

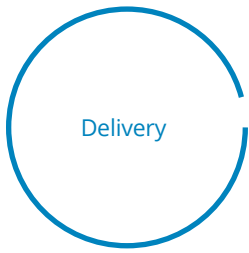
Lease Agreements

The length of lease to an operator needs to be long enough to enable the cultural organisation to establish itself and deliver the required planning policy objectives. Longer leases may also help businesses secure loans and/or public funding.

Many cultural organisations are charities and will need to apply for grants from public funders, who often require a minimum length of lease. Taking all this into account, the lease period should be the maximum reasonable and, following discussion with industry experts, should generally be no less than 25 years.

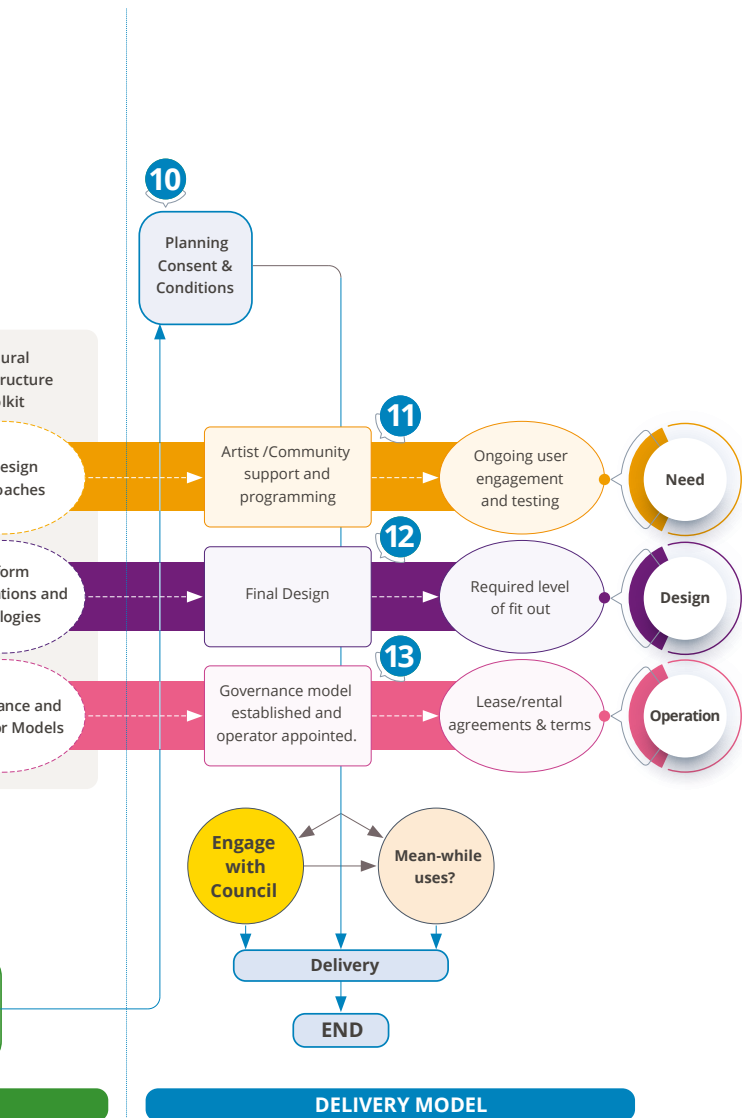
It is vital that service charge levels are discussed and agreed in parallel with rent levels as unreasonably high service charges can undermine the continued operation of facilities. Overall scheme services should be itemised and apportioned on a reasonable and equitable basis, with only services to be used by the operator (or their customers) being charged to them.

The important consideration in a Cultural Infrastructure Assessment is the likely or intended governance and operating model, whilst these vary, and independent legal advice should be sought before entering into any agreement, developers and cultural operators should refer to **Toolkit Resource 3: Governance and Operator Models**.



POST PLANNING DELIVERY

Post-Planning (Delivery)



10 PLANNING CONSENT AND CONDITIONS

Most planning obligations for new facilities will require provision of 5% floorspace as shell and core, but nonetheless articulate a specific use (e.g. and artform and/or typology) for the space. Planning permission would be required to allow the space to be used for anything other than community or cultural use. Below is a model condition, and developers might expect to comply with a similar provision as part of their planning permission.

- (a) The permitted development shall contain a cultural/arts facility comprising 5% of the proposed development floorspace to accord with Objective CUO25 of the City Development Plan. The cultural/ arts facility shall be provided in the proposed [insert the proposed use of the unit(s)] unit(s) for the use of [insert the proposed use / typology] to a minimum [figure] sq. m unless otherwise agreed in writing with the Planning Authority.
- (b) Prior to the commencement of the development, the applicant shall provide details of the proposed 5% arts/culture facility within the development for the written agreement of the Planning Authority, including details of the unit(s), user group(s), operational management and booking system. The proposed 5% arts/culture use(s) shall be implemented prior to first occupation of the development.
- (c) The proposed 5% arts/culture use(s) shall be retained and maintained in the [insert the proposed use of the unit(s)] use and shall not be let, sold, or occupied separately. Any change in use of the facility shall require a prior planning application. The proposed facility shall be freely available and administered by means of a booking system within the agreed operational management plan unless otherwise agreed in writing by the planning authority.

Once permission has been granted there continues to be a need to build on work undertaken during the planning process. This should include:

11 ONGOING ENGAGEMENT WITH END-USERS

Engagement with end-users including local communities and the creative sector doesn't stop once you have been granted planning permission. Ongoing engagement may be required to ensure that you adequately address specific planning conditions such as those outlined above. Continuing a dialogue with end-users will also maximise the success of your scheme on delivery.

As well as suggested ongoing activities as outlined in **Toolkit Resource 1: Co-design Approaches** you might also consider working with a cultural operator (ideally appointed by this stage) to programme activity on a temporary or meanwhile basis. This could be through a series of events, a pop-up festival or potential meanwhile uses on or close to the site. This type of activity helps establish future cultural provision and the role of cultural infrastructure in the overall scheme. It can provide community benefit during construction phases and can also help promote your brand and increase the attractiveness of your scheme to other potential end-users including residential and business.



It is critical as you conclude the design stages of your scheme that you continue to follow the recommendations set out in **Toolkit 2: Artform Specification and Typologies**. There may be specific planning conditions related to this.

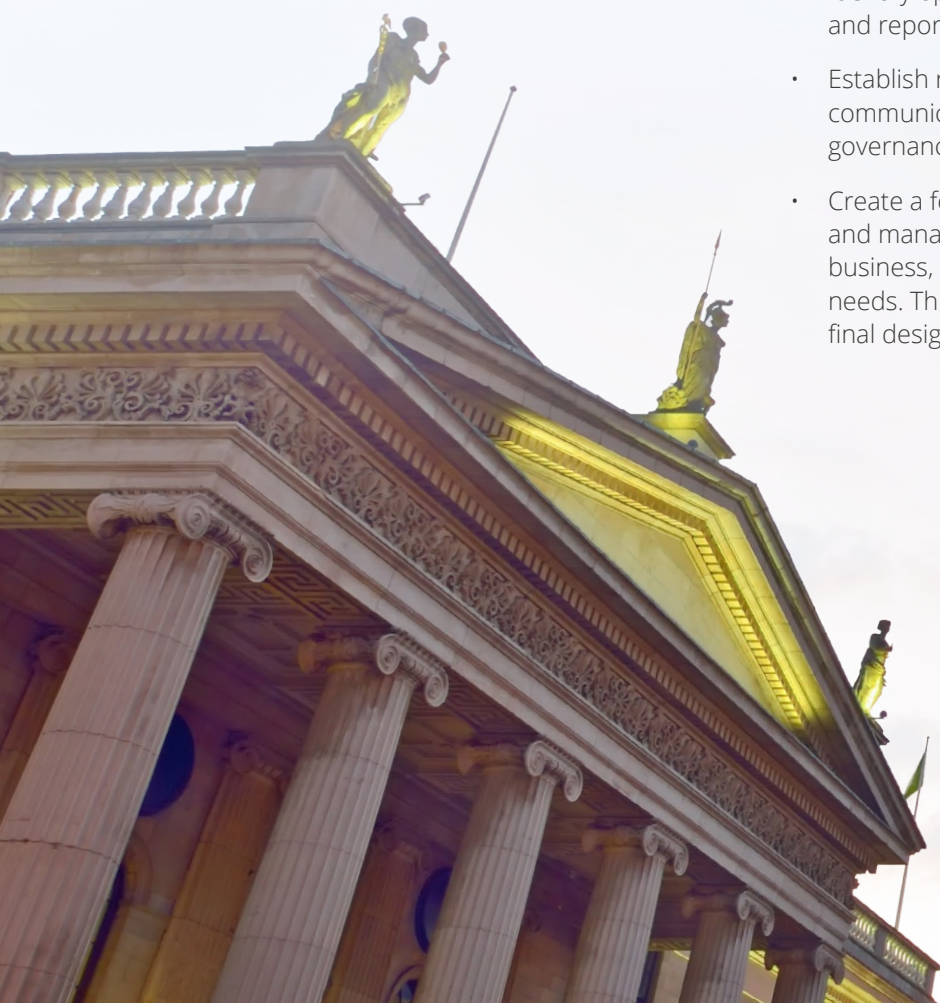
Where there is variance, this should be as a result of detailed engagement with a cultural operator. The costs of fitting out new cultural spaces can be a major obstacle to an operator agreeing to a lease. This may require the developer to cover these costs and where necessary put in place a legal agreement detailing a fit-out specification or setting out a budget for either the developer or an operator to fit-out the premises at a later point

As set out in **Toolkit Resource 3: Governance and Operator Models** having an operator in place can help ensure that the infrastructure meets the needs of the market and is fit for purpose. Good design will also balance specificity with flexibility ensuring adaptability should market conditions change.

If you have not yet appointed an operator for the cultural spaces within your scheme, then this should be a priority at this stage. The viability of your proposals requires detailed consideration and agreement of any terms and conditions relating to the cultural infrastructure therefore a legal framework needs to be put in place to progress any informal discussions or partnerships from the earlier phases of the project.

Toolkit Resource 3: Governance and Operator Models contains further information and a checklist on what needs to be addressed to ensure an appropriate operator is in place in advance of delivering the final scheme however as a minimum at post-planning stage you should be in a position to:

- Clarify the legal status and governance roles of all interested parties and agree terms and conditions in relation to any lease agreements, rents and services.
- Identify operational, financial, risk management, and reporting processes.
- Establish roles, responsibilities, reporting lines, and communications to bridge the gap between the governance framework and operational realities.
- Create a feedback loop in which the Board and management can identify and respond to business, operational, competitive, and regulatory needs. This should include any amendments in the final design, construction and handover phases.



1

APPENDIX

Representative Organisations operating in Dublin's Arts and Cultural Sector

	Remit	Name	Website
Resource Organisations	Arts Participation & Collaboration	Create (national development centre for collaborative arts)	www.create-ireland.ie
	Arts & Disability	Arts and Disability Ireland	www.adl.ie
	Arts & Business	Business to Arts	www.businesstoarts.ie
	Children	The Ark	www.ark.ie
Artform Organisations	Circus , Street Arts and Spectacle	ISACS	www.isacs.ie
	Dance	Dance Ireland	www.danceireland.ie
	Film	Screen Ireland	www.screenireland.ie
		Irish Film Institute	www.ifi.ie
	Literature	Poetry Ireland	www.poetryireland.ie
		Childrens Books Ireland	www.cbi.ie
	Music	Music Network	www.musicnetwork.ie
		Music Alliance Ireland	www.musicallianceireland.ie
		First Music Contact	www.fmc.ie
	Performing Arts (inc. Opera)	Performing Arts Forum (formerly Theatre Forum)	www.performingartsforum.ie
	Theatre	Irish Theatre Institute	www.irishtheatre.ie
	Visual Arts	Visual Arts Ireland	www.vai.ie
	Photography	Photo Ireland	www.photoireland.org



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Guidance Note 2

Cultural Infrastructure Assessments



02 Delivery of a Cultural Infrastructure Assessment

To be successful, cultural infrastructure and workspace need to be properly designed and managed to respond to identified needs. It is also vitally important to take time to understand the local context, constraints and needs of the local community, and proposed use, as well as ensuring buildings and spaces are appropriate for all potential users.

At a local level Dublin City Council's Development Plan sets out the objectives when it comes to the delivery of cultural infrastructure within Large Scale Residential Developments (LRD), with a requirement to allow provision of 5% of the total site area for cultural and/or community uses.



PURPOSE OF A CULTURAL INFRASTRUCTURE ASSESSMENT

The primary purpose of a Cultural Infrastructure Assessment (CIA) is to ascertain the current level of cultural provision in an area around a proposed development site. Providing an audit of existing cultural provision in the vicinity of the site is a requirement of CUO30, and should be a component of a broader Cultural Infrastructure Assessment (CIA) and used to develop your design proposals.

Understanding what is currently in operation ensures that developers are delivering a space which can be used to meet an observed need within an area, or for the wider cultural community within the Dublin City Council area of responsibility, and respond with relevant proposals for an appropriate cultural or community use.

Conducting a CIA goes some way to ensure that space is adequately used, and that facilities do not lie idle or under-utilized. A CIA also provides opportunity for developers to identify potential operators of the 5% provision in a timely manner through a co-design process.

A co-design process is not mandatory it is stated as a preference with the development plan COU30 and is considered best practice to engage with potential operators as part of the process of preparing a CIA.

CULTURAL INFRASTRUCTURE ASSESSMENT WITHIN THE WIDER LRD PLANNING PROCESS

It is recommended that a CIA be seen as a vital part of preparing for an LRD application, and taken as seriously as all other elements which need to come together in order to present the best possible application. By its nature, a CIA will identify potential design requirements associated with delivering cultural infrastructure. For example, if a CIA highlights that a particular area is lacking in the provision of dance space it is important to understand that delivering a dance studio requires certain specifications like changing rooms and sprung floors.

Any proposed or recommended typology (dance, studio space, maker space etc) will generate certain specifications which can be incorporated into the design during the whole process, as opposed to retrofitting a typology into a development which is at the latter stage of the design process.

In a similar manner, the CIA will have a relationship with a childcare assessment and/or a Social Infrastructure Audit. Recognized community needs can, in part, be sometimes addressed through the 5% cultural space provision.

PREPARING A CULTURAL INFRASTRUCTURE ASSESSMENT

The following elements are recommended for inclusion within a CIA:

INTRODUCTION

1. An introductory section which outlines the location of the site and its general description (i.e number of homes, number of blocks, the proposed location(s) of the 5% provision, the proposed size of the 5% provision).
2. A section which describes the site in the context of its immediate area (it is recommended to identify the Local Electoral Area which the site sits in, any significant employers in the area, adjacent transport links, and proximity to the city centre).

POLICY CONTEXT

3. A section which outlines the policy context within which the delivery cultural infrastructure sits. This can describe the national and local policies in place, response to guidance documents produced by Dublin City Council, Arts Council, Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DCGMS) etc., as well as any site-specific policies relevant to the delivery of cultural or community uses on the site.

NEED ASSESSMENT (CULTURAL AUDIT)

4. This should employ mapping, desk research, and examination of [DCC's Culture Near You data](#) to provide an overview of existing provision in an area. A need assessment should look at a radius of 1 km minimum from the site and outline what existing cultural infrastructure is in place.
5. A need assessment can leverage existing publications, including [DCC's Artist Workspace Study 2020](#) and their [Cultural Infrastructure Report 2021](#). The need assessment should identify anticipated need, as well as current provision. This linkage is important in ensuring delivery of the correct typology.
6. A cultural audit should include all identified cultural infrastructure provision within a minimum 1km radius. This should provide a name and description of the cultural space, the name of the operator, and if known detail such as the hours of operation, services provided and governance model. Images and broader details are encouraged.

TYOLOGY ASSESSMENT

7. This is essentially a description, or set of recommendations, on the type of cultural spaces which could be included on the site. This should clearly respond to the needs identified with the cultural audit, and be determined as a result of analyzing the need assessment and/or engagement with operators.
8. Ideally, an applicant would arrive at this through a co-design process with an operator and/or local community.
9. A typology assessment can be conducted in two ways:
 - Where a co-design process has taken place, a typology assessment should state who engagement took place with and how it was conducted (for example, online questionnaires, direct conversations, other elements of market research) that have informed the selected use and its design. It should also describe the proposed use of the allocated space and, if possible, a list of possible operators
 - Where a co-design process has not taken place, a typology assessment should put forward a series of recommended artforms or community uses based on the known design constraints and opportunities of the site and the outcome of the needs assessment. For example, should the need assessment highlight a lack of artist studio in an area, a typology assessment should include detail on studio-based provision.
10. An assessment might provide examples of similar provision elsewhere and/or drawings to illustrate how the allocated space will be used and / or fitted out.
11. This should draw references from the Artist Workspace Study 2020, that have informed Guidance Note: Specification Toolkit, benchmark against the Cultural Design Principles set out in the Cultural Infrastructure Study or highlight any other considerations or co-design process that have informed initial design proposals.

GOVERNANCE AND OPERATOR MODEL

12. The CIA should consider, both the governance and operational model of the proposed cultural and/or community use. Addressing such considerations as to:
 - By whom, and how the space will be operated
 - What its financial model will be
 - What governance arrangements will be put in place to ensure its sustainable delivery.
13. An assessment of governance should consider:
 - The lifecycle of the project through development, planning, delivery and operational stages
 - How the proposed governance is best placed to respond to the specific project constraints and opportunities as identified in a needs assessment including identification of any specific community interests or end user groups
 - How the proposed governance is best placed to deliver the preferred artform specification including identification of early operator input from relevant artform experts.
14. Commercial and operational considerations might include:
 - A proposed leasing agreement or model heads of terms for an operator
 - An operator brief (if operator unknown), or
 - Details of the operator model
 - Anticipated Rental Return and/or service charges.

CONCLUSION

15. A final section which clearly outlines a set of clear recommendations for the site in question. This should make reference to the preceding elements and clearly state a proposed cultural and/or community use(s) for the 5% allocation.





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Building Culture

Toolkit Resource 1

Co-design Approaches



02 Approaches to Co-design

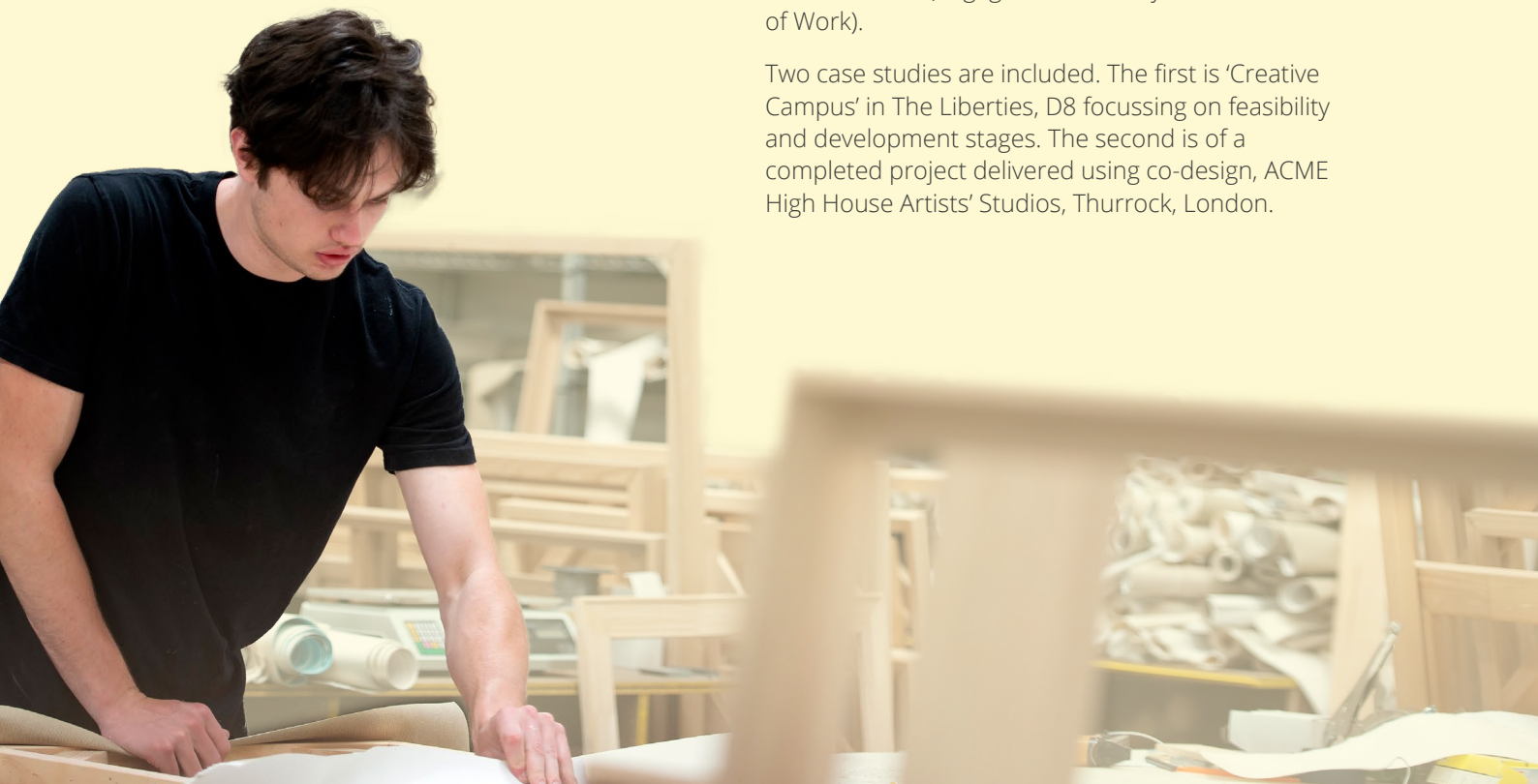
In this resource, best practice co-design models will be explored to provide a framework for engagement between developers, cultural operators and communities during cultural infrastructure development.

There are many definitions of Co-design across different sectors however in brief, Co-design is a well-established approach to creative practice and is often used as an umbrella term for participatory, co-creation and open design processes. This approach goes beyond consultation by building and deepening collaboration between communities affected by, or attempting to resolve, a particular challenge.

The following resource provides principles, methodologies, and practical strategies essential for delivering effective co-design processes. We will now present an example of a tried-and-tested co-design model: the Framework for Innovation (Design Council).

A different ready-made co-design model example from the Royal Institute of British Architect has also been included (Engagement Overlay to the RIBA Plan of Work).

Two case studies are included. The first is 'Creative Campus' in The Liberties, D8 focussing on feasibility and development stages. The second is of a completed project delivered using co-design, ACME High House Artists' Studios, Thurrock, London.



The co-design models outlined below illustrate potential ways to deliver cultural infrastructure and the role of the developer, artists, cultural operator and public. It also considers the role of Dublin City Council as the local authority.

EXAMPLE METHODOLOGY 1: FRAMEWORK FOR INNOVATION, DESIGN COUNCIL

WHAT IS IT?

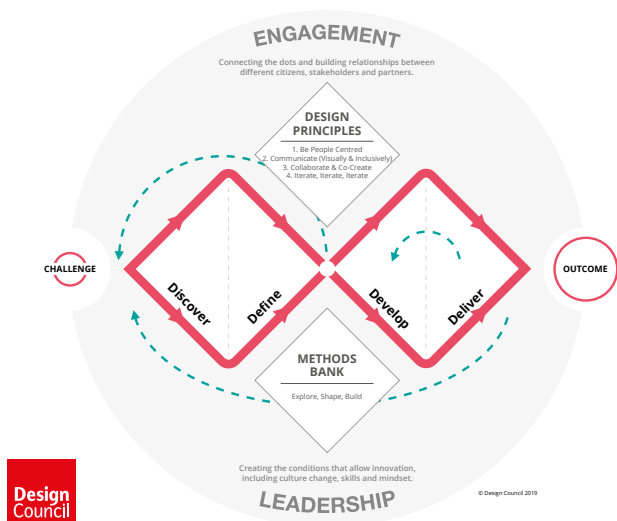
The Double Diamond model, developed by the Design Council, has been the predominant framework for structuring design projects for the past 15 years. It consists of four phases: Discover, Define, Develop, and Deliver, guiding designers through problem-solving processes. However, recognising the evolving landscape of design and the increasing emphasis on innovation, the Design Council has recently introduced an updated model called the **Framework for Innovation**.

The extended **Framework for Innovation** model integrates additional elements crucial for innovation, including design principles, methods, engagement, and leadership. It acknowledges that design is not a linear process but rather iterative.

The Double Diamond remains at the core of the Framework for Innovation. It consists of two diamonds, representing divergent and convergent thinking stages.

1. **Discover:** The first diamond involves understanding the problem thoroughly by engaging with and observing those affected by it. This phase emphasises gathering insights from diverse perspectives.
2. **Define:** Using the insights gained in the discovery phase, the challenge is redefined or reframed to ensure a deeper understanding of the problem.
3. **Develop:** The second diamond encourages generating multiple solutions to the clearly defined problem. Inspiration is sought from various sources, and collaboration with diverse stakeholders is emphasised.
4. **Deliver:** In this phase, solutions are tested on a small scale, with unsuccessful ones discarded and successful ones refined.

This process isn't linear, as illustrated by the arrows on the diagram. Often, the organisations gain deeper insights into underlying issues, prompting a return to the initial stages. Exploring and testing early-stage ideas can be integral to the discovery phase.



Framework for Innovation, Design Council, 2019

WHAT IS IT?

The RIBA Engagement Overlay from the Royal Institute of British Architects aims to elevate stakeholder engagement standards, fostering inclusive public participation beyond traditional methods. It seeks to democratise the design process by enabling shared decision-making and setting a benchmark for exemplary practices.

By providing a technical framework, it promotes collaboration, trust, and transparency among project teams and stakeholders.

In terms of engagement, it spans from strategic project stages through planning applications, construction progress updates, and ongoing involvement in building and space management. Organisers of the Engagement Programme hold the responsibility to actively facilitate participation and agency among stakeholders.

HOW TO APPLY IT?

The Engagement Overlay template outlines two types of tasks:

- Core Tasks, recommended for all projects,
- Advisory Tasks, suggested based on factors such as project scale, complexity, and context.

The duration of each task is determined by various factors including project context and desired outcomes. Allocating adequate time, resources, and budget in the initial stages fosters trust with stakeholders and enhances project efficiency. Task ownership should be clearly identified, especially when involving multiple team members, to ensure accountability and effective management. This approach mitigates risks, increases the likelihood of success, and minimizes setbacks throughout the project lifecycle.

The Engagement Overlay template provides an overview of proposed Tasks (Core and Advisory) for each of the RIBA Plan of Work stages.

A short visual guide to the [Engagement Overlay](#) is available (RIBA, Source).



How to Apply Co-Design to your development

We have included below a checklist of minimum expectations for 'co-design' including recommended engagement activities.

Pre-Planning (Development)

Minimum:

- ✓ Identify Engagement Study Area, identifying and provide red line approved by the client team and local authority.
- ✓ Create a Stakeholder Engagement Map and register of key cultural and community organisations.
- ✓ Undertake engagement desktop study, including a review of existing arts and culture infrastructure provision in the near vicinity of the site.
- ✓ Identify potential operators and operating issues via dialogue with stakeholders identified in the Stakeholder Engagement Map.

Recommended:

- ✓ Short primary research survey to identify the early perspectives of the local residential, commercial and cultural communities to ascertain their existing and future needs.
- ✓ Coordinate co-creation workshop with the client team, design team, and arts sector stakeholders, and community stakeholders to further explore local knowledge, identify needs, issues, and opportunities, and contribute to the design brief.

PLANNING PROCESS (ASSESSMENT)

Minimum:

- ✓ A minimum of one drop-in information event to provide members of the local community and cultural organisations the opportunity to browse information at the technical design stage. This event can be facilitated either as:
 - a) an in-person consultation event held in the locality of the proposed development; or
 - b) an online consultation event, where members of the public can attend virtually to engage with the applicant and provide comments on the proposed development.
- ✓ Use digital consultation methods to help raise awareness of future development proposals and provide greater opportunities for the public and stakeholders to participate in the design process.
- ✓ Display proposal information on a website maintained by the prospective applicant for a specified period of time. The displayed information would include draft planning proposals, including drawings, site location etc. The website would also have the facility to accept comments and feedback online and would provide information on how to contact the applicant in relation to queries.
- ✓ Coordinate at least one co-creation workshop with the client team, design team, and arts sector stakeholders, and community stakeholders to assess.
- ✓ Translation of all engagement materials into Irish.

Recommended:

- ✓ Social media targeting or other means of digital communications to publicise the engagement to key stakeholder groups identified in the Stakeholder Engagement Map and register. This will allow the team to target hard-to-reach groups in society.

POST-PLANNING (DELIVERY)

Recommended:

- ✓ Consider ongoing involvement of stakeholders such as advisory partner or entity (e.g. Steering Group) as part of the design team or client team.

Case study 1

'CREATIVE CAMPUS' IN THE LIBERTIES, D8



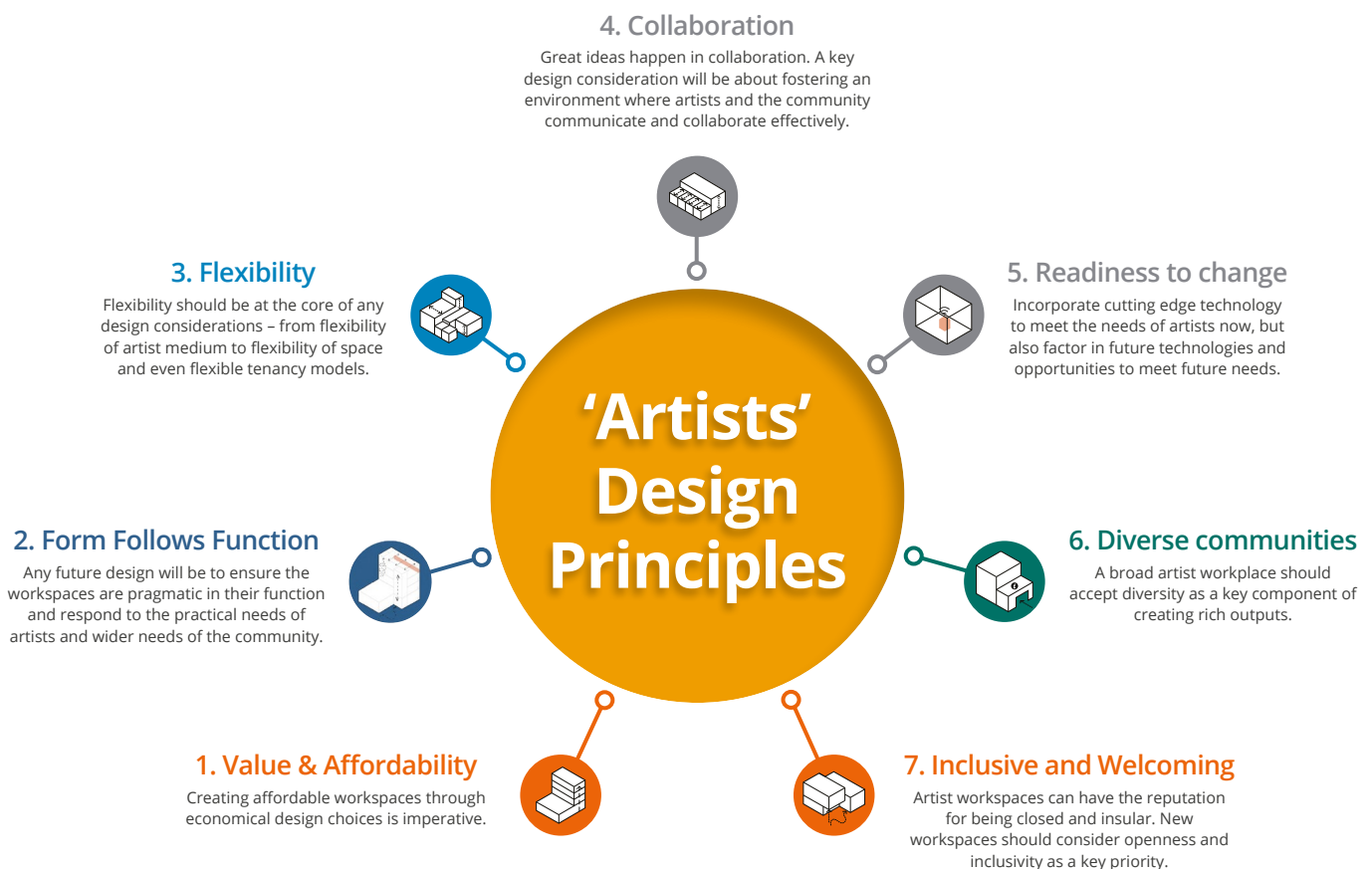
In 2020, the Dublin City Council Arts Office applied the Framework for Innovation including the Double Diamond model to a co-design project to assess the feasibility for ambitious plans for a €19 million 'creative campus' in The Liberties, D8. The project sought to address an increasing deficit of artist workspaces in Dublin and look at the feasibility of developing local authority owned sites for new artist workspaces.

Through the application of the original Double Diamond process and using primary and secondary research, a general understanding of workspace requirements for c. 1200 artists (primarily studio space) across the city was established.

The URDF funded feasibility study considered the deliverability of purpose built and redeveloped buildings as artist workspace as part of a capital development, which could lead regeneration and wider community impact in the D8 area of the city.

The insights were distilled to "define" seven agnostic design principles for culture-led regeneration which could be used by developers, in addition to thirteen individual artform workspace specifications, refined by workshops with representative organisations.

The principles have been used to inform the design development of artist workspace proposals for 8 and 9 Merchants Quay and Bridgefoot Street.



Case Study 2

ACME HIGH HOUSE ARTISTS' STUDIOS, THURROCK, LONDON

High House Artists' Studios, developed by ACME, is a purpose-built three-storey studio building comprising 39 self-contained studios and four Work/Live Studios.

It was designed by HAT Projects and developed in partnership with High House Production Park, part-funded by Arts Council England's Grants for the Arts - Capital Fund.

A co-design methodology was implemented to design High House Artists' Studios.

High House Artists' Studios is located in Thurrock, an industrial area to the east of London.

CO-DESIGN PROCESS:

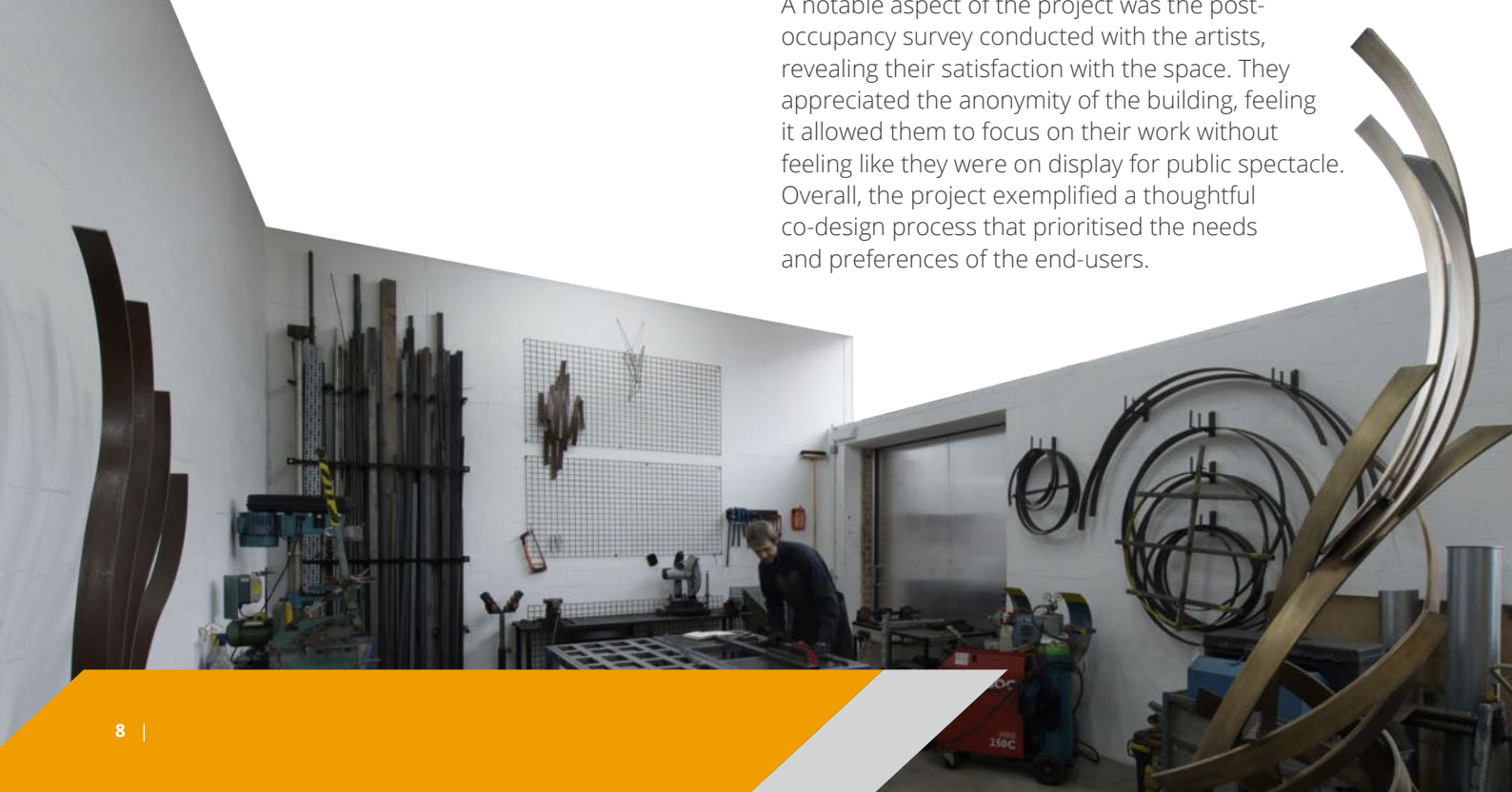
Acme worked closely with the architects HAT Projects and feeding in the results of a two-year Knowledge Transfer Partnership with University of the Arts London into the future of artist studios.

The production of the design brief involved the application of formal research methodologies, including data analysis and direct feedback from artists.

The project was developed through a co-design process, drawing heavily on extensive research conducted in collaboration with Central St. Martins, undertaking research with studio tenants of other ACME properties and interviewing artists about their experiences. This research informed every aspect of the building's design, ensuring it met the functional needs of artists rather than focusing on its visual appeal.

The structure and layout were carefully crafted based on insights gathered from interviews with artists, prioritising functionality over aesthetics. The resulting clear brief guided the creation of the studios, emphasising the importance of practicality. The project also included live spaces and work units, following a similar design consultation.

A notable aspect of the project was the post-occupancy survey conducted with the artists, revealing their satisfaction with the space. They appreciated the anonymity of the building, feeling it allowed them to focus on their work without feeling like they were on display for public spectacle. Overall, the project exemplified a thoughtful co-design process that prioritised the needs and preferences of the end-users.





Delivered:

- RIBA award winning scheme is custom-designed building including 39 artists' studios and 4 work/live units.
- The ground floor contains seven large multi-purpose spaces suitable for large-scale making and public display (between 237ft² and 1,615ft²), the two upper floors' 32 studio units ranging from 137ft² to 667ft²
- The resulting studios range from starter units of 13 sqm to large industrial units of 150 sqm which include direct vehicle access designed for large-scale making.
- Current Rent - £11.57 (~€13.54) (upper floors) and £12.69 (~€14.85) (ground floor) per square foot per year.
- Access Level access throughout and large passenger/goods lift serving all floors. Two disabled parking spaces.
- Facilities - Entryphone and fob swipe key to two main entrances and additional fob access to each floor from access stair. All studios have optional fibre optic broadband connection (internet and phone lines can be set up by tenants) and free fibre broadband WiFi. Wash-up and toilets on each floor. Showers on two floors.
- Work/Live Studios - Four studios, located on second floor. Each is self-contained, averaging 560ft² (52m²), with kitchen, bathroom and bedroom area. Studio area contains large Belfast sink with clay-trap.

Acme was founded by artists, for artists, in 1972 in London. Acme support the development and production of art by reducing the practical challenges that artists face, increasing their ability to take creative risks.

Acme works collaboratively with partners to deliver affordable and secure artist studio provision and develop pioneering residencies and awards programmes that support artists at all stages of their careers.



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Building Culture

Toolkit Resource 2

Artform Specifications & Typologies

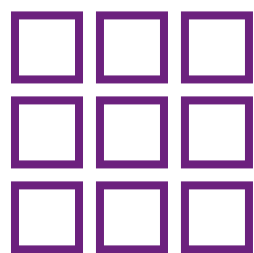




April 2024

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MATRIX TABLE

ARTFORMS

The forthcoming chapter on design guidance for each art form has been compiled with reference to multiple research studies conducted within the arts and culture community in Dublin.

Prior best practice studies have shown that comprehending the primary constraints and requirements from the diverse cultural sector is crucial, especially considering the specific diverse artforms that could occupy the space, often presenting conflicting needs.

TYPOLOGIES

Studio
Office*
Performance

	PERFORMING ARTS		
	Theatre		○
	Dance		○
	Opera		○
	Circus		○
	Festivals & Events		○
	STUDIO ARTS		
	Fine/Visual Arts	○	
	Sculpture	○	
	Illustration	○	
	Craft& Design	○	
	MEDIA ARTS		
	Film	○	○
	Animation	○	
	Music	○	○
	CREATIVE OFFICE PROFFESSIONS		
	Architecture	○	
	Literature	○	
	Arts Administration	○	

*All performing arts companies require office space - particularly if they are in production/residence in a building or venue. It is common that a company will request this if visiting, and essential if they are permanently based there. However the typology above indicates the artforms or practice where an office or co-working space is the primary work space.



		 FUNCTIONS				 SPECIFICATIONS					
 Workshop/ Makerspace	 Rehearsal	 Meeting room	 Communal facilities	 Equipment storage	 Loading area	 Daylight	 Lighting	 Acoustic	 WiFi	 Ceiling Height	 Sink/Wet area
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A. PERFORMING ARTS

THEATRE

The Theatre artform requires multi-purpose spaces that can double as flexible performance and rehearsal space.

The requirements of the performance space for the Theatre artform is different to the workspace design these artists require during rehearsal and production stages.





Theatre Rehearsal

The preferred desired workspace typology for Theatre artists is group space that can be used for rehearsals, followed by individual private space which can be used during the Theatre production process.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	The rehearsal space of at least the same size as the stage in the associated performance space.
Lighting	Natural and powered lighting. Ample power sockets for lighting and equipment.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Equipment storage	Secure and convenient set, costume and prop storage.
Meeting rooms	Designated areas for collaboration sessions and rehearsals.
Communal Facilities	Kitchens. Changing rooms with shower(s).

THEATRE PERFORMANCE

When designing performance spaces for the theatre artform, a fundamental requirement is to ensure that any theatre being constructed includes a sufficiently spacious stage, accompanied by comprehensive backstage amenities and facilities for artists and crew.

Addressing perceived deficiencies in existing provisions, particularly in aspects such as these stage dimensions and backstage amenities, is crucial for any new development seeking to include a Theatre performance space in its plans.

FACILITIES / SPECIFICATIONS

GUIDANCE

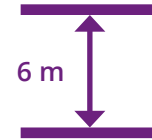
Size of space	The minimum stage dimensions for a c.500 seat venue is between 200 - 250m², with larger theatres requiring a stage of up to 400m². A theatre with a seating capacity of between 100 - 250 would typically have a stage area in the region of 80 - 150m². The configuration of stage and audience seating options can include: flexible/black box space or proscenium stage. A trap door beneath the stage is recommended.
Lighting	Ample power sockets for lighting and equipment. Blackout blinds for windows A dedicated sound proofed area at the back/side of the theatre for controlling sound, lighting and AV effects.
Audience Seating	100-200 seats Wheelchair accessible Excellent sight lines of stage
Communal Facilities	Dressing rooms including showers and toilets Green room
Loading Area	Delivery area / Parking. Goods Lift.
Acoustics	Adaptable acoustic provision to suit the nature of the performance. Orchestra Pit. AV technical equipment. An efficient PA system throughout the stage, auditorium, café/bar and public toilets.
Technology	Pre-installed camera positions for live-streaming and archival purposes.
Equipment storage	Secure and convenient set, costume and prop storage. Scene dock.
Ceiling Height	Sufficiently high to accommodate a fly tower.

Specifications



Minimum Area

- A minimum theatre size typically ranges from 700 m² to 900 m² for optimal functionality and audience experience.



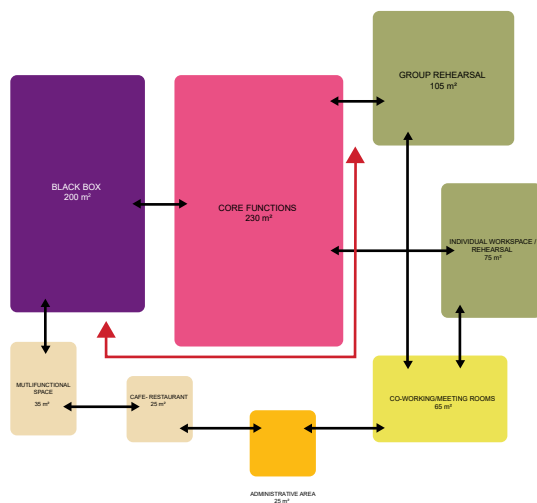
Free Height

- The free height requirement for a black box Theatre is a minimum of 6 meters, aiming to provide ample vertical space, accommodate versatile stage designs, and facilitate dynamic lighting and set arrangements.

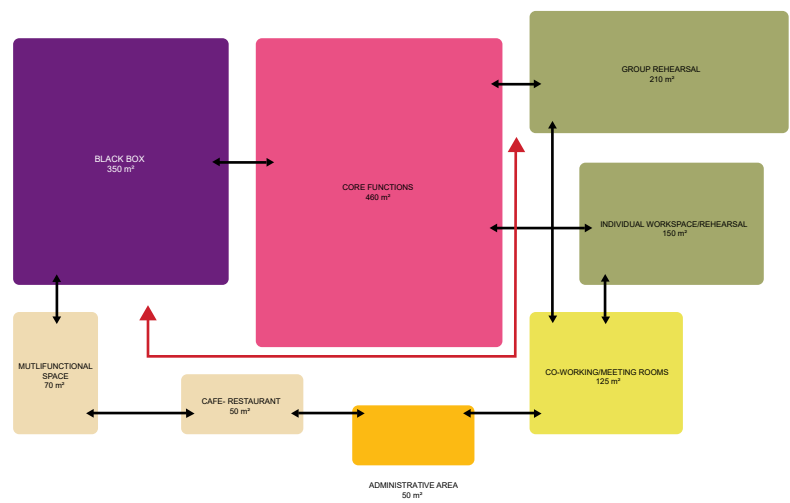
Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagrams

100-Seater Venue



200-Seater Venue



- BLACK BOX** 175 m² - 350 m²
- CORE FUNCTIONS** 230 m²- 460 m²
 - Equipment Storage
 - Plant Room
 - Delivery area
 - Dressing rooms / Green room
 - WC
 - Kitchen

- REHEARSAL** 180 m² - 360 m²
 - Group Rehearsal
 - Individual Workspace/Rehearsal
- ADMINISTRATIVE AREA** 25 m² - 50 m²
- CO-WORKING/MEETING ROOMS** 65 m² - 125 m²
 - Co/working space
 - Meeting rooms
- BREAK-OUT ZONE** 60 m² - 120 m²
 - Multi-functional space
 - Cafe/Restaurant

MUSIC (Performance and Rehearsal Spaces)

This specification is for performance spaces and rehearsal spaces for music artists. A separate specification for music production has been provided in the Media Arts section.

Music performance/rehearsal space should be designed to accommodate group rehearsals as well as solo performance space.

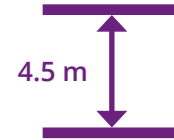
FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	A reasonable minimum space would be c.30sqm, but larger ensemble or choral work would need to be at least double this size, and up to the size of a larger theatre rehearsal room. A larger space should be able to accommodate a large percussion set-up- sometimes 2 large percussion set-ups- and each musician supplied with a stand and a chair.
Acoustics	All music spaces need to be acoustically treated, with access to facilities to record (audio/visual) and playback for working and analytical purposes (as distinct from a recording studio). High quality sound proofing is essential.
Lighting	Ample power sockets for lighting and equipment. A dedicated sound proofed area at the back/side for controlling sound, lighting and AV effects. AV technical equipment. An efficient PA system throughout the stage, auditorium, café/bar and public toilets.
Audience Seating	Wheelchair accessible. Acoustically considerate seating.
Communal Facilities	Dressing rooms including showers and toilets. Green room.
Technology	Pre-installed camera positions for live-streaming and archival purposes.
Equipment storage	Secure and convenient instrument and equipment storage.

Requirements



Minimum Area

- The ideal functional size for Music Performance Centres usually falls within the range of 1000 - 2000 m², ensuring optimal functionality and a satisfying audience experience.

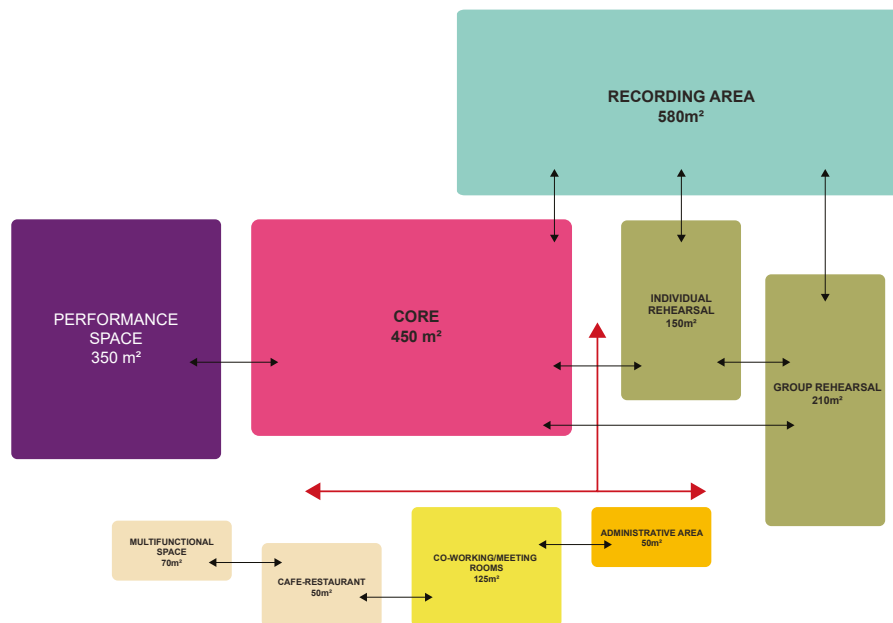


Free Height

- The minimum free height needed for music performances is 4.5 meters, intended to offer sufficient vertical room, cater to flexible stage designs, and support adaptable lighting and set arrangements.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



PERFORMANCE SPACE 350 m²

CORE FUNCTIONS 270 m²

- Equipment Storage
- Plant room
- Delivery area
- Instrument Maintenance Area
- WC
- Kitchen

RECORDING 580 m²

- Individual & Group Live rooms
- Individual & Group Control rooms
- Individual & Group Isolation rooms
- Post production space

REHEARSAL 360 m²

- Group Rehearsal
- Individual Rehearsal

ADMINISTRATIVE AREA 50 m²

CO-WORKING/MEETING ROOMS 125

- Co/working space
- Meeting rooms

BREAK-OUT ZONE 120 m²

- Multi-functional space
- Cafe/Restaurant

MUSIC (Production)

This specification is for production spaces for music artists. A separate specification for music performance and rehearsal has been provided in the Performing Arts section.

Music production space should be designed to accommodate independent and group production activities including (but not limited to) composition, recording, and post-production. Spaces should

be sufficient in size to accommodate solo artists as well as ensembles of up to 20 musicians and their instruments.

These spaces should be configured to include Control Room and Live Room facilities for recording activities. These rooms are used to record for release/documentation and to produce broadcast/online material.

FACILITIES / SPECIFICATIONS

GUIDANCE

Size of space	Access to workspace sized at least 20 sq ft. The Live Room, while not as large as the rehearsal room, should be sufficiently spacious to accommodate large ensembles. The Control Room is usually smaller than the Live Room but with similar acoustic treatment. Key to the partition of the live room and control room is specialist acoustic glazing.
Equipment storage	Secure and convenient storage to house a variety of equipment including instruments and recording equipment.
Lighting	Ample power sockets for artificial and controllable lighting options when required.
Acoustics	High quality sound proofing is essential. The Live Room requires the most acoustic treatment. Ideally the walls are a room within a room, with a 30cm gap between each partition, constructed using specialist materials/insulation.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.
Loading Area	Delivery area / Parking. Goods Lift.
Sink/Wet Area	A section for a wet area for wet art materials. This designated area should be kept separate from a dry section.



OPERA

The Opera artform requires access to two kinds of spaces: a space for solo and group rehearsal and a performance space.

The requirements of the performance space for the Opera artform differs to the workspace design these artists may require during rehearsals.

Opera Rehearsal

Opera artists require access to workspaces that can accommodate group and private rehearsals, in addition to a performance space.

FACILITIES / SPECIFICATIONS

Size of space
Sound proofing
Privacy
Internet connectivity
Equipment access
Lighting
Ventilation

GUIDANCE

The rehearsal space of at least the same size as the stage in the associated performance space.
Required.
Required.
High-speed, reliable Wi-Fi internet.
Workspace should be readily equipped with a piano, large mirror and music stands.
Natural and powered lighting. Ample power sockets for lighting and equipment.
Adequate heating and ventilation.

Opera Performance

Opera artists require a stage of adequate size and configuration, with the provision of an orchestra pit as an essential component of performance space. The acoustics properties of the auditorium are also a top consideration.

FACILITIES / SPECIFICATIONS

Size of space
Lighting
Audience Seating
Communal Facilities
Acoustics
Technology
Equipment storage

GUIDANCE

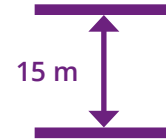
Opera stages vary from around 250 m ² up to 400 m ² , excluding necessary wing space and space behind the stage. A Proscenium Arch stage is preferred and the inclusion of an orchestra pit is essential.
Ample power sockets for lighting and equipment. A dedicated sound proofed area at the back/side for controlling sound, lighting and AV effects.
Wheelchair accessible. Acoustically considerate seating.
Dressing rooms including showers and toilets. Green room.
Orchestra Pit. AV technical equipment. An efficient PA system throughout the stage, auditorium, café/bar and public toilets.
Pre-installed camera positions for live-streaming and archival purposes.
Secure and convenient set, costume and prop storage. Scene dock.

Specifications



Minimum Area

- The recommended operational size for an Opera House usually spans between 3000 m² to 4000 m², ensuring both optimal functionality and a gratifying audience experience.

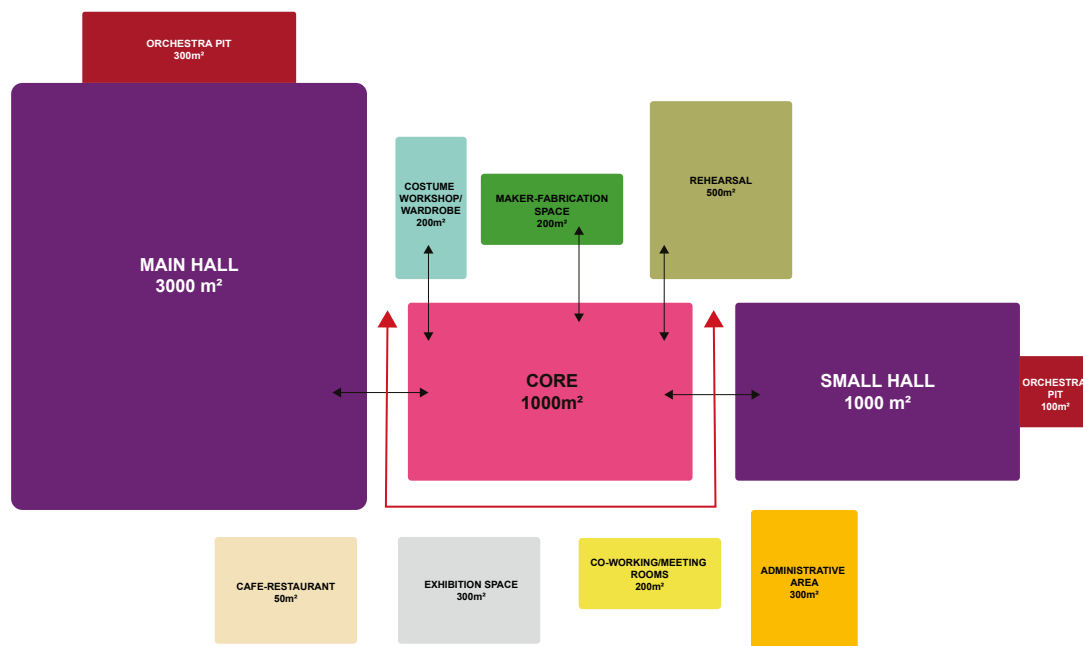


Free Height

- For opera performances, a 15-meter minimum vertical clearance is essential, providing the necessary space for adaptable stage designs, versatile lighting options, and flexible set arrangements.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



AUDITORIUMS 4000 m²

- Main Hall
- Small Hall

CORE FUNCTIONS 1000 m²

- Equipment Storage
- Plant Room
- Delivery area
- Dressing rooms / Green room
- WC
- Kitchen

COSTUME WORKSHOP/ WARDROBE 200 m²

MAKER-FABRICATION SPACE 200 m²

REHEARSAL 500 m²

- Group Rehearsal
- Individual Rehearsal

ADMINISTRATIVE AREA 300 m²

CO-WORKING/MEETING ROOMS 200 m²

- Co-working space
- Meeting rooms

EXHIBITION SPACE 300 m²

CAFE/RESTAURANT 50 m²

ORCHESTRA PIT 400 m²

DANCE

Dance professionals require access to two kinds of spaces: a space for solo and ensemble rehearsal and a performance space. Dance performances requires a space, with similar requirements to Theatre and Opera, that is of sufficient scale in terms of stage and auditorium for optimum presentation and ambience.

In addition, dance residency and creation spaces often - and increasingly - have accommodation attached.

Dance Rehearsal

Movement and dance activities are generally practiced in bare feet or in dance shoes which have little or no facility to cushion impact. The set-up and features of a dance rehearsal space should be designed with injury prevention in mind and this includes lighting, and heating and ventilation. In order to avoid stress to back or limbs, or even permanent injury, it is therefore essential that a sprung or semi-sprung flooring system is provided. The floor should be low-slip, easily cleaned and unpolished.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	A minimum rehearsal sprung floorspace of c.225 m2, but larger spaces may be required.
Sound proofing	Required.
Privacy	Required.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Equipment access	Workspace should be readily equipped with a piano, large mirror and include a good sound system. Access for loading sets and props is required . Music stands required only if musicians accompanying dancers. Standalone ballet barres are important, but are not required to be fixed.
Lighting	Natural and powered lighting. Black out blinds. Ample power sockets for lighting and equipment.
Ventilation	Adequate heating and ventilation.
Other dance-specific equipment	Rehearsal spaces should be fitted with mirrored walls. Ballet barres are not essential to be fixed in the space, as many companies prefer to have access to portable ballet barres. Sprung floors, with vinyl (e.g. Harlequin or Marley) flooring is essential. The vinyl flooring can be portable/temporary. It must be laid flat, with no air pockets or bumps.
Live / work facilities	Live / work facilities in international residency and creation spaces would usually include multiple bedrooms, a common area and a kitchen with 24-hour access.



Dance Performance

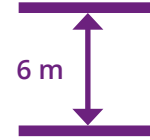
FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	A stage of between 250 - 400 m², PLUS necessary wing space and space behind the rear wall of the stage/cyclorama The configuration of stage and audience seating options can include: flexible/black box space or proscenium stage. A trap door beneath the stage is recommended.
Acoustics	Adaptable acoustic provision to suit the nature of the performance being staged. Orchestra Pit (for ballet performances) AV technical equipment. An efficient PA system throughout the stage, auditorium, café/bar and public toilets.
Lighting	Ample power sockets for lighting and equipment. Blackout blinds for windows. A dedicated sound proofed area at the back/side of the theatre for controlling sound, lighting and AV effects.
Technology	Pre-installed camera positions for live-streaming and archival purposes.
Equipment storage	Secure and convenient set, costume and prop storage. Scene dock.
Ceiling Height	Sufficiently high to accommodate a fly tower.
Audience Seating	Wheelchair accessible. Excellent sight lines of stage.
Communal Facilities	Dressing rooms including showers and toilets. Green room.
Flooring	Vinyl flooring (e.g. Harlequin or Marley) should be made available and pre-laid as required by the companies.

Requirements



Minimum Area

- A space in the range of 500 - 1000 m² is required to adequately accommodate the essential facilities and dance studios in a functional Dance Performance Studio.

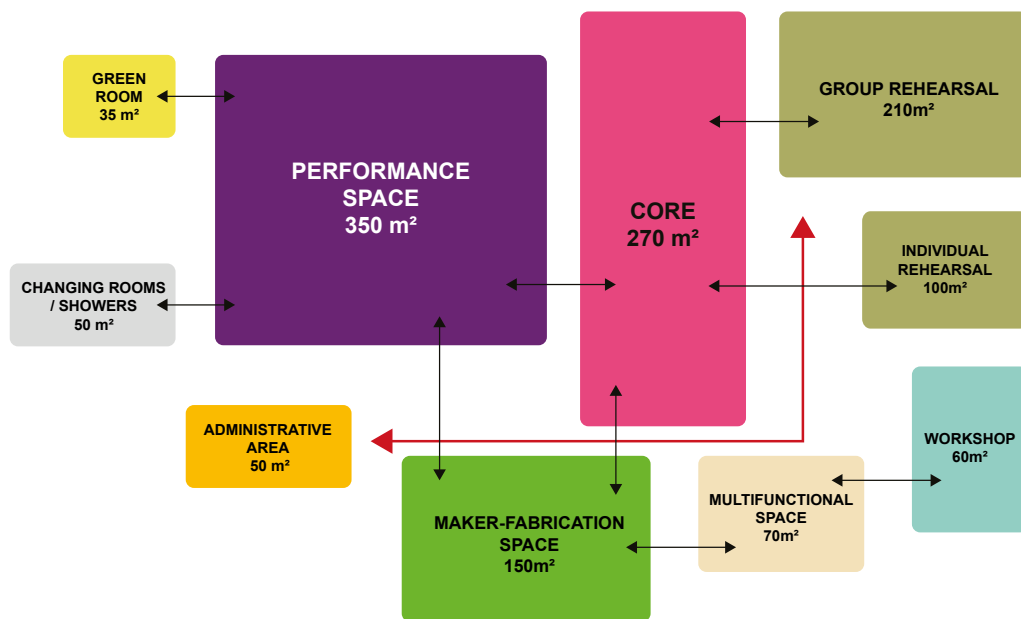


Free Height

- Dance studios require a minimum free height of around 6 metres, in order to offer sufficient vertical room, cater to flexible stage designs and support adaptable lighting and set arrangements.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



PERFORMANCE SPACE 350 m²

- CORE FUNCTIONS 270 m²**
- Equipment Storage
 - Plant room
 - Delivery area
 - Instrument Maintenance Area
 - WC
 - Kitchen

GREEN ROOM 35 m²

REHEARSAL 280 m²

- Group Rehearsal
- Individual Rehearsal

WORKSHOP 60m²

MULTI-FUNCTIONAL SPACE 70 m²

MAKER-FABRICATION SPACE 150 m²

ADMINISTRATIVE AREA 50 m²

CHANGING ROOM / SHOWERS 50 m²



FESTIVAL AND EVENTS

The development of spaces tailored to the needs of artists within the context of festivals and events is gaining momentum. The scarcity of venues equipped with suitable stages and seating capacities has been a longstanding obstacle, hindering the inclusion of a diverse international repertoire in Dance, Theatre, and Opera within Dublin festivals, alongside domestic productions facing similar challenges.

Beyond performances, infrastructure for artists of the 'Festivals and Events' category may include: areas for shared festival administration, a centralised box office, space for media events, hosting industry conferences, and the potential for a festival club.

Addressing the unique needs of festival promoters in Drama, Dance, Opera, and Music, considerations extend to optimising backstage operations for swift turnover of productions, as well as efficient reconfiguration of seating arrangements in adaptable spaces—a vital element in facilitating the dynamic nature of festival programming.

FACILITIES / SPECIFICATIONS

GUIDANCE

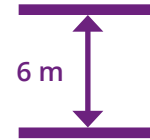
Size of space	A stage of a minimum of 80 m² PLUS necessary wing space and space behind the rear wall of the stage/cyclorama. The configuration of stage and audience seating options can include: flexible/black box space or proscenium stage. A trap door beneath the stage is recommended.
Acoustics	Adaptable acoustic provision to suit the nature of the performance being staged. Orchestra Pit (for ballet performances) AV technical equipment. An efficient PA system throughout the stage, auditorium, café/bar and public toilets.
Lighting	Ample power sockets for lighting and equipment. Blackout blinds for windows A dedicated sound proofed area at the back/side of the theatre for controlling sound, lighting and AV effects.
Technology	Pre-installed camera positions for live-streaming and archival purposes.
Equipment storage	Secure and convenient set, costume and prop storage. Scene dock.
Ceiling Height	Sufficiently high to accommodate a fly tower.
Audience Seating	Wheelchair accessible. Excellent sight lines of stage.
Communal Facilities	Dressing rooms including showers and toilets. Green room.
Flooring	A sprung wooden floor over the entire stage area.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.

Specifications



Minimum Area

- To ensure a fully operational and functional Festival & Events Venue, a minimum area of 1500 m² is essential, providing ample space for necessary facilities and accommodating diverse events.

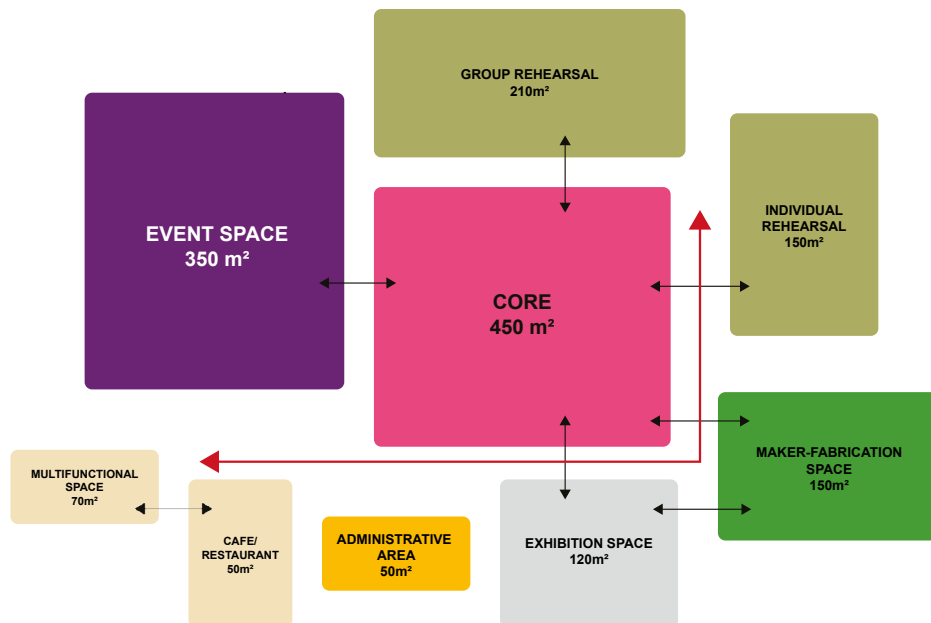


Free Height

- A minimum free height of around 6 meters is recommended for a Festival & Events Venue to accommodate versatile stage setups, complex lighting configurations, and provide adequate vertical space for performers and stage equipment without constraints.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



- AUDITORIUMS 4000 m²**
 - Main Hall
 - Small Hall
- CORE FUNCTIONS 450 m²**
 - Equipment Storage
 - Plant Room
 - Delivery area
 - Dressing rooms / Green room
 - WC
 - Kitchen
- MAKER-FABRICATION SPACE 150 m²**

- REHEARSAL 360 m²**
 - Group Rehearsal
 - Individual Rehearsal
- ADMINISTRATIVE AREA 50 m²**
- EXHIBITION SPACE 120 m²**
- BREAK-OUT ZONE 120 m²**
 - Multi-functional space
 - Cafe/Restaurant

PERFORMANCE

As the remit of Performance artists can span the creative or interpretative artforms such as theatre, dance, music, and opera, it is expected these artists will require access to spaces that meet the design criteria of these artforms by default.

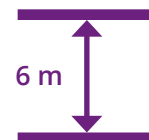
FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	A stage of between 250 - 400 m² PLUS necessary wing space and space behind the rear wall of the stage/cyclorama The configuration of stage and audience seating options can include: flexible/black box space or proscenium stage. A trap door beneath the stage is recommended.
Acoustics	Adaptable acoustic provision to suit the nature of the performance being staged. Orchestra Pit (for ballet performances) AV technical equipment. An efficient PA system throughout the stage, auditorium, café/bar and public toilets.
Lighting	Ample power sockets for lighting and equipment. Blackout blinds for windows A dedicated sound proofed area at the back/side of the theatre for controlling sound, lighting and AV effects.
Technology	Pre-installed camera positions for live-streaming and archival purposes.
Equipment storage	Secure and convenient set, costume and prop storage. Scene dock.
Ceiling Height	Sufficiently high to accommodate a fly tower.
Audience Seating	Wheelchair accessible. Excellent sight lines of stage.
Communal Facilities	Dressing rooms including showers and toilets. Green room.
Flooring	A sprung wooden floor over the entire stage area.

Specifications



Minimum Area

- A minimum area of 700 m² is required to ensure a Performance Centre can accommodate essential facilities, providing a foundational space for various performances.

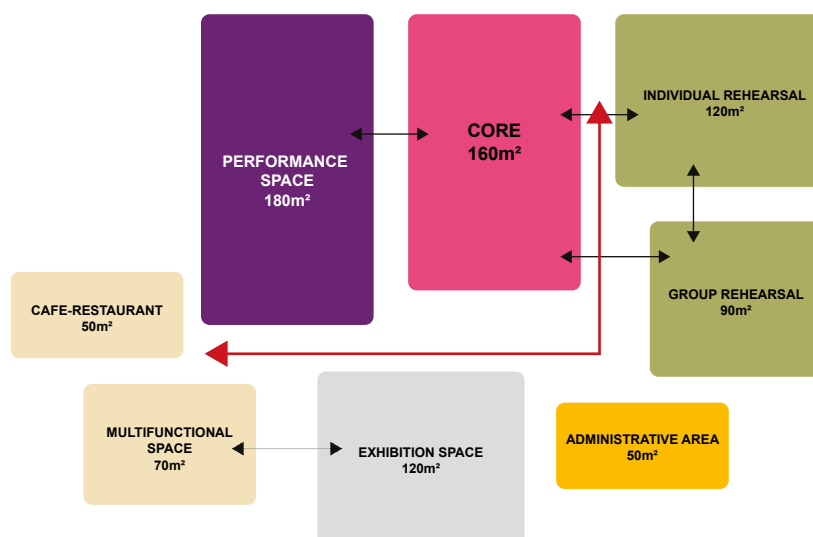


Free Height

- A 6-meter free height in a Performance Centre ensures a spacious environment, facilitating adaptable stage configurations, accommodating various lighting arrangements, and allowing performers the freedom to move comfortably during their acts.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



PERFORMANCE SPACE 180 m²



CORE FUNCTIONS 160 m²

- Equipment Storage
- Delivery area
- WC
- Kitchen
- Dressing rooms



REHEARSAL 210 m²

- Group Rehearsal
- Individual Rehearsal



ADMINISTRATIVE AREA 50 m²



EXHIBITION SPACE 120 m²



BREAK-OUT ZONE 120 m²

- Multi-functional space
- Cafe/Restaurant

CIRCUS

Improvised/informal space is the most popular work typology for circus artists, meaning this artform can benefit from access to spaces that could also be used as dance studios and general open spaces.

Circus artists appreciate the integration of social interaction into their workspace. In addition, given the highly physical nature of some circus acts, the inclusion of a sprung floor may be desirable.

Specific to Circus artists is the need for high ceilings and rigging equipment. Safety equipment and protocols for this discipline are imperative. Further detailed specifications can be found by reading the recent Arts Council / An Chomhairle Ealaíon report Circus Building Infrastructure <https://www.arts council.ie/Arts-in-Ireland/Circus/Circus-Building-Infrastructure>.

FACILITIES / SPECIFICATIONS

GUIDANCE

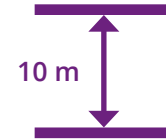
Size of space	A stage / ring area of around 400 m ² PLUS necessary wing space and space behind the rear wall of the stage/cyclorama.
Acoustics	Sound proofing. Adaptable acoustic provision to suit the nature of the performance being staged. AV technical equipment.
Lighting	Ample power sockets for lighting and equipment. Blackout blinds for windows. A dedicated sound proofed area at the back/side of the theatre for controlling sound, lighting and AV effects.
Technology	Pre-installed camera positions for live-streaming and archival purposes.
Equipment storage	Secure and convenient set, costume and prop storage. Scene dock.
Ceiling Height	Increase ceiling height with purpose-built rigging. Safety equipment such as landing mats and regular inspection protocols essential.
Audience Seating	Wheelchair accessible. Excellent sight lines of stage.
Lighting	Natural and powered lighting. Ample power sockets for lighting and equipment.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Equipment storage	Secure and convenient set, costume and prop storage.
Fabrication equipment	Fabrication equipment for set and costume design.
Communal Facilities	Kitchen. Changing rooms with shower(s).

Specifications



Minimum Area

- A functional circus venue requires a minimum area of 1500 m² to adequately accommodate the performance ring, seating for the audience, and essential facilities for a diverse range of circus acts and performers.

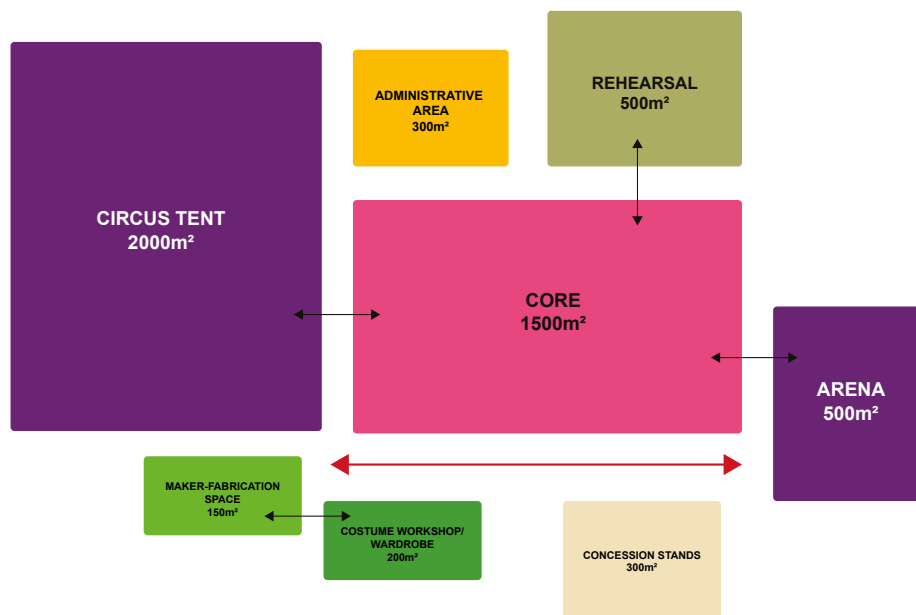


Free Height

- A circus venue requires a minimum height of around 10 meters to accommodate aerial performances, circus acts involving acrobatics, and for the safe use of equipment such as trapezes or high wire acts.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



PERFORMANCE AREA 2500 m²

- Circus Tent
- Arena

CORE FUNCTIONS 1500 m²

- Equipment Storage
- Delivery area
- WC
- Kitchen
- Dressing rooms
- Plant rooms

REHEARSAL 500 m²

- Group Rehearsal
- Individual Rehearsal

ADMINISTRATIVE AREA 300 m²

CONCESSION STANDS 300 m²

COSTUME WORKSHOP/ WARDROBE 200 m²

MAKER-FABRICATION SPACE 150 m²

THE COMPLEX



FOUNDERS: Local Artists

LOCATION: Dublin , Ireland

YEAR: 2009

Specifications

Facilities

- Sixteen studios
- Large warehouse performance space
- Gallery
- Rehearsal



Project Description

- The Complex has been artist led and committed to transforming vacant spaces into centres of professional arts practice, breathing creativity into the community. It is located in a former fruit warehouse and it is supported by the Arts Council of Ireland and Dublin City Council.
- This initiative is supported by a network of studios where artists can explore their craft, experiment with new techniques, and find inspiration in the vibrant community that surrounds them.



- The Depot is a fully versatile, open plan warehouse with raw industrial architecture. It can be adapted in multiple configurations using modular seating to make alternative stagings such as promenade, round, traverse, and immersive theatre for live performance.

Key Qualities



LOCAL ARTISTIC SCENE PARTNERING

The Complex is a great example of an artist-led organisation that brings together a diverse array of local artists. It is a dynamic hub where multidisciplinary collaborations take place, providing various performing arts programmes.



ECONOMIC & TIME FEASIBILITY

Repurposing vacant spaces into thriving cultural clusters, Complex offers a sustainable solution that optimises resources for efficient cultural development, thereby providing financial as well as time feasibility.



COMMUNITY ENGAGEMENT

The Complex endeavours to involve the broader community through outreach programs, educational initiatives, and collaborations with local schools and organisations, ensuring that art becomes an accessible and shared experience for everyone.

O'DONOGHUE CENTRE FOR TEACHING, REHEARSAL AND PERFORMING THEATRE PRACTICE



ARCHITECTS: Richard Murphy Architects, Taylor Architects

LOCATION: Galway, Ireland

YEAR: 2017

Specifications

Facilities

- Black Box Theatre
- Three spacious Studio rooms for rehearsals.
- A mezzanine meeting room
- Bar
- Classroom for teaching, reading and discussion groups
- Workshop
- Backstage changing rooms and baby changing facilities.

Black Box

- The seating capacity for the venue is 120, which includes 117 seats and 3 wheelchair accessible positions.
- The front row of seating can be removed to accommodate a larger performance area. The raked seating is fully retractable to provide a much larger space for rehearsals or standing events.

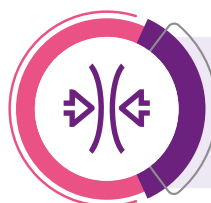
Project Description

- The project was designed to create the Centre within historic Victorian industrial buildings in the heart of the Galway campus. It is housed in what started out in the 1850s as a bleach and flax mill. It has been used in the past as a bonded warehouse, a munitions factory and in 1935 it became Irish Metal Industries. Its most recent use by the university was as engineering laboratories prior to the construction of the new engineering building.
- The project is treated as a 'building within a building' with careful insertion of modern elements into the original fabric, giving new academic and cultural life to what were formerly simple industrial sheds.



- The insertion of a new circular form of theatre into the original rectangular fabric, utilises some careful positioning of mirrored surfaces, to allow the circular form to 'float' independent of the original fabric. Similarly, the external glazing is conceived as a sliding separate plane, which flows past the thick limestone external wall which contains the history of its former usage in its varied apertures.

Key Qualities



RESILIENCE & VIABILITY

Utilising a former industrial building for the creation of a new theatre, the O'Donoghue Centre is a transformative venture not only facilitating the present needs but also serving as a future-proofing initiative that gives back to the community of Galway.



HERITAGE CELEBRATION

The integration of cultural creativity in the historic heritage of Galway serves as a powerful feature for social connection. O'Donoghue Centre provides a platform for people to come together while celebrating the local heritage.



COMMUNITY ENGAGEMENT

Beyond hosting performances, the O'Donoghue Centre provides diverse facilities where individuals can connect and delve into the realm of theatre, making it a dynamic hub for artistic and communal enrichment.

ODSHERRED THEATRE



ARCHITECTS: Christensen & co. Architects, Primus Architects, STED and Oluf Jørgensen A/S

LOCATION: Odsherred, Denmark

YEAR: 2021

Specifications

Facilities

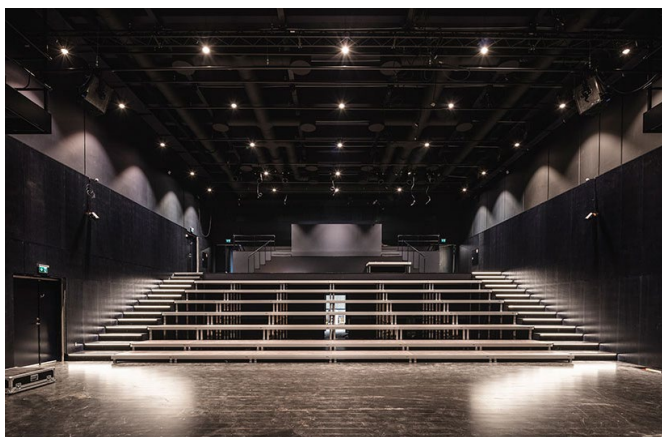
- Small Auditorium (existing building)
- Cafe (existing building)
- Meeting rooms (extension)
- Black Box Theatre (extension)
- Workshop (extension)
- Offices (extension)
- Lounge (extension)

Black Box

- The seating capacity for the black box Theatre is 230.
- The black box Theatre covers 300 m² area. It is constructed in a new 1,000 m² extension of the local Theatre facilities.

Project Description

- The Odsherred Theatre revitalises a former supermarket space, converting it into a cultural venue that complements the pre-existing local Theatre. Designed as a contemporary laboratory of culture and a local social hub for the entire city, the theatre is envisioned as a performance space for social interaction.
- An intimate urban square offers the local community access to a setting of urban furniture designed for leisure and play. The small street scene at Odsherred Theatre's main entrance provides the ideal setting for small happenings and improvisations that intervene in the pedestrians' everyday life.



- The architecture visually connects the theatre with the surroundings and helps to cement its role as a local cultural beacon – a living building that brings life to the city centre the year round. The project demonstrates that investments in the city centre and local cultural activities can help make an area more attractive and kickstart local development.
- “The cultural life is definitely a crucial engine for growth and development, and, with its very beautiful and exciting settings, our lively and flexible theatre makes it possible to develop, unfold, and experience – for the benefit of both the theatre, the audience and the citizens, the entire city and the municipality.” - Chairman of the Building Fund Odsherred Theatre, director Lars Nybjerg in a press release from Odsherred municipality

Key Qualities



URBAN REGENERATION

Through the adaptive reuse of underutilised spaces, Odsherred Theatre becomes a central force in revitalising the surrounding region. Additionally it fosters the local economy by generating opportunities for businesses to flourish.



IDENTITY & LOCAL PLACEMAKING

Repurposing a former supermarket to complement the existing local Theatre, Odsherred Theatre is a great endeavor that protects the qualities found in the area, while establishing a dynamic cultural hub.



GIVING BACK TO THE CITY

Extending into the urban fabric with the creation of open and vibrant public spaces, Odsherred Theatre plays a central role in the everyday life of the city, creating a vibrant and thriving community.



B. STUDIO ARTS





FINE/VISUAL ARTS

Visual and Fine Arts artists tend to seek Individual Private Spaces, and require private (own door) workspaces, with adequate space to work in large scale if needed, and to house equipment, materials, and to store finished artworks.

These workspaces should be sized to sufficiently accommodate a variety of artwork formats and scales.

Studios should ideally be private but with artists having access to a shared kitchen and communal space. This artform can find Group Private Space appealing, however this should be largely flexible or partitioned space particularly for large work or collaboration when required.

Privacy is of the utmost importance to this artform.

FACILITIES / SPECIFICATIONS

Size of space
Equipment storage
Lighting
Sink/Wet Area
Ventilation
Internet connectivity
Communal Facilities
Loading Area

GUIDANCE

Access to individual workspace of between 20 - 50 m ² . Flexibility of space is important. Consideration of larger spaces to allow artists to create larger scale pieces. The size of space must also consider loading and unloading of materials and completed artworks.
Secure and convenient storage for art materials, equipment and completed artworks.
Natural light is extremely important and therefore must be considered in terms of the orientation of workspaces and placement of doors, skylights and windows. Ample power sockets for artificial and controllable lighting options when required.
A section for a wet area for wet art materials. This designated area should be kept separate from a dry section.
Adequate heating and ventilation.
High-speed, reliable Wi-Fi internet.
Kitchen. Bathrooms.
Delivery area / Parking. Goods Lift.

Specifications



Minimum Area

- An optimal fine / visual arts studio should occupy a space between 20-50 m², and should provide ample space for storage of necessary materials and equipment. Additionally, a designated area of no less than 70 m² should be provided to accommodate the creation of large artworks.



Natural Light

- Natural lighting is essential in Visual and Fine Arts workspaces, as it enhances color accuracy and facilitates detailed work, thereby optimises significantly the efficiency of artists' creative processes.

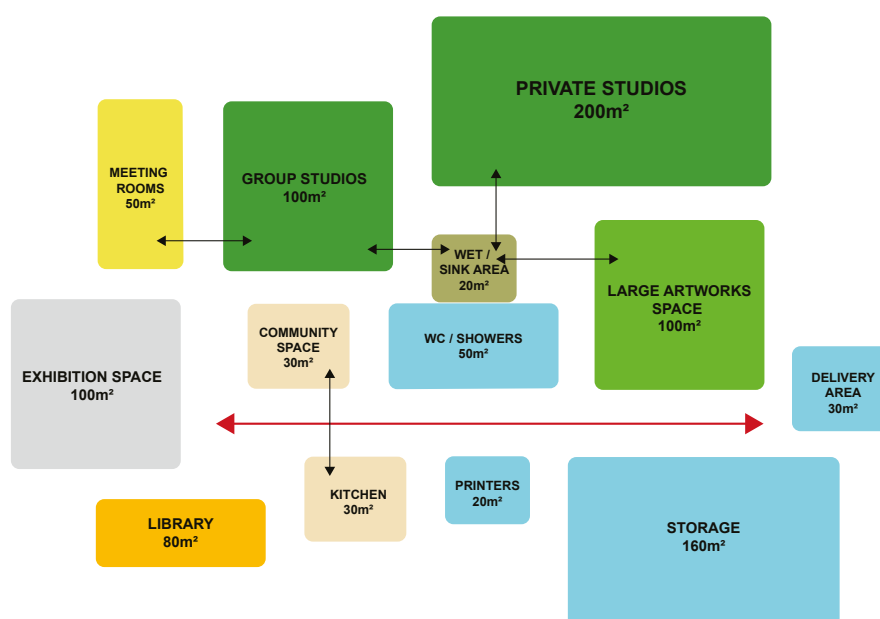


Loading Area

- In planning a Fine / Visual Arts workspace a crucial factor to consider is efficient loading and unloading of materials and finished artworks.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



LARGE ARTWORKS SPACE 100 m²

STUDIOS 300 m²

- Private Studios
- Group Studios

CORE FUNCTIONS 260 m²

- Equipment Storage
- Storage for finished artworks
- Delivery area
- Printers
- WC / Showers

MEETING ROOMS 50 m²

SINK / WET AREA 20 m²

LIBRARY 80 m²

COMMUNAL SPACES 60 m²

- Kitchen
- Community space

EXHIBITION SPACE 100 m²

SCULPTURE

Individual Private Space is preferred by Sculpture artists, however they also require access to exhibition spaces to display their collection(s), as well as Group Private Space to host workshops and classes.

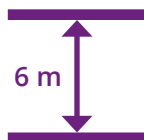
FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized at least 50 m ² .
Equipment storage	Secure and convenient storage for art materials, equipment and completed artworks.
Lighting	Natural light is considered to be extremely important and therefore must be considered in terms of the orientation of workspaces and placement of doors, skylights and windows. Ample power sockets for artificial and controllable lighting options when required.
Sink/Wet Area	A section for a wet area for wet art materials. This designated area should be kept separate from a dry section.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.
Loading Area	Delivery area / Parking. Goods Lift.

Specifications



Minimum Area

- An area of around 500 m² is considered a minimum requirement for a functional sculptural art workspace, providing adequate room for workshops, studios, and exhibition areas.



Free Height

- For a sculptural workspace to accommodate the creation of larger sculptures and foster a spacious, unobstructed environment, a minimum vertical clearance of 6 meters is necessary.

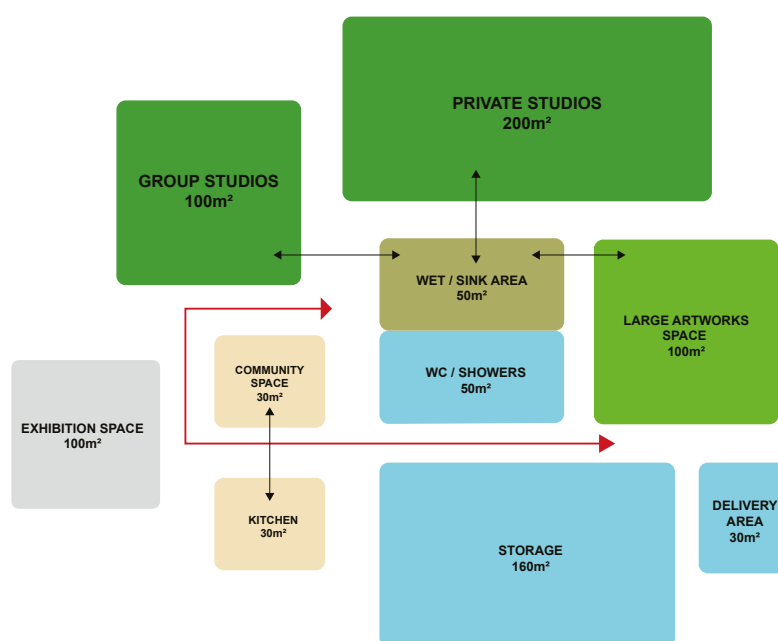


Loading Area

- An essential feature of a sculptural workspace is a designated delivery area, facilitating the transportation and handling of large materials, equipment, and completed sculptures.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



● **LARGE ARTWORKS SPACE 100 m²**

● **STUDIOS 300 m²**

- Private Studios
- Group Studios

● **CORE FUNCTIONS 240 m²**

- Equipment Storage
- Storage for finished artworks
- Delivery area
- WC / Showers

● **SINK / WET AREA 50 m²**

● **COMMUNAL SPACES 60 m²**

- Kitchen
- Community space

● **EXHIBITION SPACE 100 m²**

ILLUSTRATION

Illustration artists prefer to work independently in an Individual Private Space, or collaboratively within a Group Private Space.

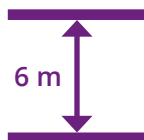
FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized 15 m ² , or more.
Equipment storage	Secure and convenient storage for tools and artwork(s).
Lighting	Natural light is considered to be extremely important and therefore must be considered in terms of the orientation of workspaces and placement of doors, skylights and windows. Ample power sockets for artificial and controllable lighting options when required.
Sink/Wet Area	A section for a wet area for wet art materials. This designated area should be kept separate from a dry section.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.

Specifications



Minimum Area

- An area of 200 m² serves as a minimum requirement for a functional illustration art workspace, ensuring sufficient space for various creative tasks, materials and specialised equipment.



Free Height

- An essential requirement in illustrators' workspaces is the presence of natural light, fundamental for establishing a well-lit environment necessary for photographing artwork and presenting the work to visitors in the studio.

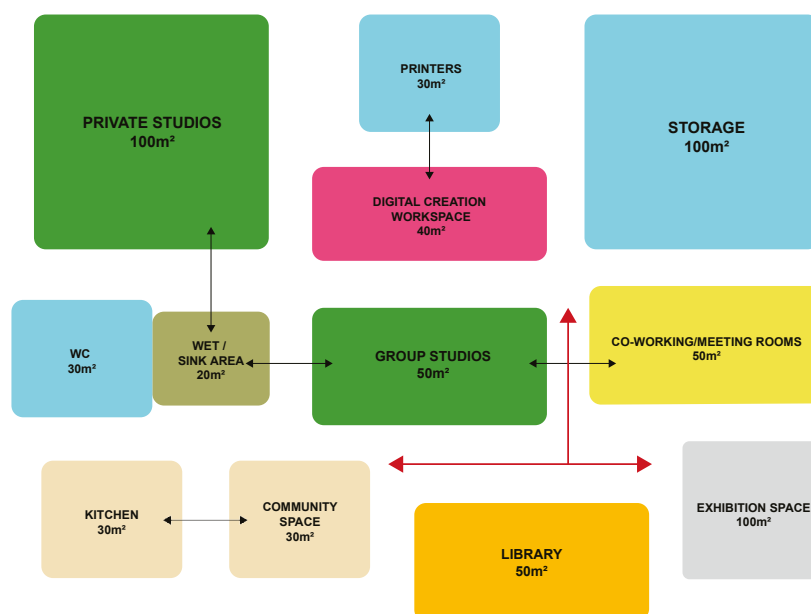


Digital Creation Workspace

- A critical necessity in an illustration studio is the provision of a dedicated digital creation workspace, equipped with specialised facilities, essential for artists to produce and refine digital artworks.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



- **DIGITAL CREATION WORKSPACE** 40 m²
- **STUDIOS** 300 m²
 - Private Studios
 - Group Studios
- **CORE FUNCTIONS** 160 m²
 - Equipment Storage
 - Storage for finished artworks
 - Printers
 - WC
- **CO-WORKING / MEETING ROOMS** 50 m²
- **SINK / WET AREA** 20 m²
- **LIBRARY** 50 m²
- **COMMUNAL SPACES** 60 m²
 - Kitchen
 - Community space
- **EXHIBITION SPACE** 100 m²

CRAFT AND DESIGN

A Maker / Fabrication space is required for Craft and Design artists. These Makerspaces and Fab Labs should be pre-equipped for making, prototyping and digital fabrication. Access to Individual Private Space and Group Private Space is also required by this artform.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized at least 50 m ² . Flexibility of space is important.
Equipment storage	Secure and convenient storage for art materials, equipment and completed artworks.
Lighting	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. Ample power sockets for artificial and controllable lighting options when required. Blackout curtains should be available.
Sink/Wet Area	A section for a wet area for wet art materials. This designated area should be kept separate from a dry section.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.
Loading Area	Delivery area / Parking. Goods Lift.

Specifications



Minimum Area

- An area of at least 200 m² stands as a minimum requirement for a well-equipped craft and design studio, providing sufficient room for versatile creative tasks while fostering an efficient working atmosphere for artists.



Communal Area

- A necessity for craft and design artists is access to communal spaces like shared kitchens or common areas, crucial for fostering collaborative studio interactions and enabling regular presentations of their ongoing work.

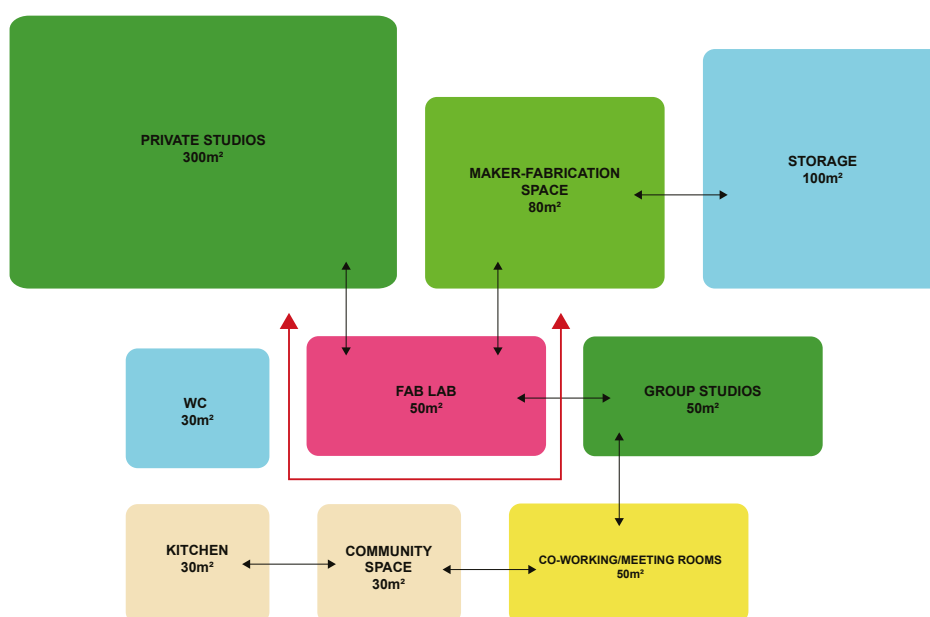


Fab Lab

- A pivotal facility of a Craft & Design workspace is a specialised Fab Lab, fully equipped to enable the creation, prototyping, and digital fabrication.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



FAB LAB 50 m²

STUDIOS 150 m²

- Private Studios
- Group Studios

CORE FUNCTIONS 130 m²

- Equipment Storage
- WC

CO-WORKING / MEETING ROOMS 50 m²

MAKER / FABRICATION SPACE 80 m²

COMMUNAL SPACES 60 m²

- Kitchen
- Community space

NATIONAL SCULPTURE FACTORY



ARCHITECTS: ROBIN LEE ARCHITECTS

LOCATION: Cork, Ireland

YEAR: 2012

Specifications

Facilities



- Metalwork area
- Woodwork area
- Ceramics & Glass area
- 6 x 3 meters in size studios
- Mezzanine break-out area
- Exhibition space
- Library
- Canteen
- Wireless Internet access
- Five-tonne capacity gantry to facilitate the delivery of materials and movement of large scale work in and out of the facility.
- Scanning, printing and photocopying facilities
- Service of audio-visual equipment
- Administration area

Project Description

- The National Sculpture Factory building was built in the late 19th century. It was originally known as the Albert Road Power House, which was a large complex where trams were repaired and housed at night. When the tramways closed in 1931, the building became the headquarters of the Electricity Supply Board in Cork.
- The building was bought by Cork City Council in the mid-1980s when the ESB relocated, and they lease it out to the National Sculpture Factory now. It was founded by four local artists in 1989 in response to a need among fine art sculptors for affordable studio space.



- The NSF acts as a creative nexus, offering artist residencies, workshops, and cultural events to support sculptors while engaging the local community through exhibitions and outreach programs, fostering artistic growth and cultural exchange in a dynamic social hub.

Key Qualities



LOCAL ARTISTIC SCENE PARTNERING

The National Sculpture Factory actively cultivates multidisciplinary collaborations, bringing together a wide range of artforms and providing opportunities for emerging artists to engage with the community and flourish.



HERITAGE CELEBRATION

The National Sculpture Factory is a remarkable example of the transformative power of heritage, reconnecting with the city, by using cultural expression to create a vibrant hub, while actively engaging with the history of the locale.



COMMUNITY ENGAGEMENT

With art as a moving force, the National Sculpture Factory plays an important role as a social cluster accessible to everyone, promoting community interaction through its diverse cultural events and educational programs.

YARDHOUSE



ARCHITECTS: Assemble

LOCATION: London, UK

YEAR: 2014

Specifications

Facilities

- Sixteen equally sized studio plots
- Communal area

Project Description

- The building is seen as a prototype for high quality new-build affordable workspace provision. It is based on utilising interim use sites as an affordable source of land alongside an economic, modular approach to construction. Given the short life-spans of these sites, the building system is designed such that it can be de-mounted and re-assembled elsewhere.
- Yardhouse is arranged as a simple 2 storey, 3 aisled structure occupying a total internal floor area of 250m². The side aisles serve as private studio spaces - broken down by the structural frame into sixteen equally sized 12m² studio plots. Spaces are provided without partitions, but tenants are free to adapt their space to suit their practice, combining adjacent units or enclosing their space for greater privacy.

- The layout and letting of the building reflect an aspiration to create a sociable and collaborative work environment, providing a valuable way for creative practitioners to expand their frame of reference, learn new skills and work with others. The building is provided for designers and artists who engage in hands-on, practical work. It is not seen as a quiet, desk-based work environment but home to a range of messy, noisy, tactile and experimental processes. surrounds them.



- Through its economic approach to construction, the project provides the generous scale, light quality and ceiling heights appropriate for creative uses at a fraction of the cost of a conventional new build. Constructed for less than £80,000, the project presents extraordinary value for money and guarantees the spaces provided can be affordably let to its end users.

Key Qualities



ECONOMIC & TIME FEASIBILITY

Yardhouse offers a cost-effective and time-feasible solution, integrating low-cost, easily assembled construction elements. Concurrently, it provides a high-quality workspace designed to accommodate various spatial configurations.



FLEXIBILITY

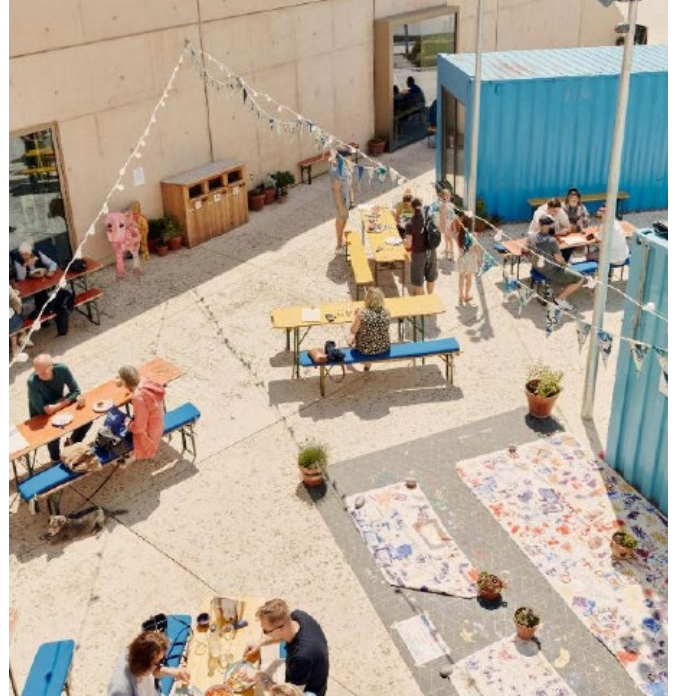
The open and fully versatile layout of Yardhouse, combined with its modular design, offers flexibility to accommodate diverse needs of various creative practices over time. Designed for temporary use, it allows seamless adaptation to various sites.



COMMUNITY ENGAGEMENT

Yardhouse creates a vibrant and inclusive space that encourages collaboration and interaction within the community, by hosting regular events, workshops, and exhibitions that involve local residents and artists.

EAST QUAY



ARCHITECTS: Invisible Studio

LOCATION: Watchet, UK

YEAR: 2021

Specifications

Facilities

- Two art galleries
- 11 artist studios
- 5 accommodation pods
- Paper mill
- Geology workshop
- Print studio
- Education space
- Restaurant



Project Description

- East Quay was designed for the Onion Collective CIC – a local female-led, not-for-profit social enterprise and is a new cultural anchor for the town and the surrounding area.
- On 2013, Contains Art opened its doors on the quayside in Watchet. It was situated in three repurposed shipping containers. Over the following decade it played host to hundreds of events, provided studio space for local artists, and became a central point of activity, connection and creativity for the artist and wider community. The grounded cultural work that took place in and around the containers laid the foundation for what was eventually to become East Quay.



- The Centre draws inspiration from both the built environment and the natural landscape. External stairs lead up to the upper level which connects directly to coastal paths, allowing East Quay to become a porous object that can be climbed, traversed, and explored.
- The ground-floor restaurant opens out onto a new public space where local people and visitors alike can sit and enjoy views back into town, as well as the boats in the marina and the sea beyond.

Key Qualities



ECONOMIC & TIME FEASIBILITY

Yardhouse offers a cost-effective and time-feasible solution, integrating low-cost, easily assembled construction elements. Concurrently, it provides a high-quality workspace designed to accommodate various spatial configurations.



FLEXIBILITY

The open and fully versatile layout of Yardhouse, combined with its modular design, offers flexibility to accommodate diverse needs of various creative practices over time. Designed for temporary use, it allows seamless adaptation to various sites.



COMMUNITY ENGAGEMENT

Yardhouse creates a vibrant and inclusive space that encourages collaboration and interaction within the community, by hosting regular events, workshops, and exhibitions that involve local residents and artists.

THE OLD SCHOOLHOUSE - SPACEWORKS



LOCATION: Bristol, UK

YEAR: 2007

Specifications

Facilities

- 24 art studios
- Break-out areas
- Conference rooms
- Meeting rooms



Project Description

- The Old Schoolhouse has been an important local community building since the early 20th century and now houses various creative workspaces. This endeavour is part of a not-for-profit social enterprise providing various affordable workspaces in Bristol.



- Some of the creative studio spaces are suitable for anyone working with materials and light equipment. The building also features a large meeting room with adjoining dining area, kitchen facilities and break out seating areas.

Key Qualities



ECONOMIC & TIME FEASIBILITY

Repurposing old underutilised buildings into lively creative hubs, Spaceworks offers a sustainable approach that maximises resources for effective cultural development, offering both financial and time feasibility.



SUPPORT LOCAL BUSINESSES

This enterprise is deeply integrated into the local community, fostering employment opportunities and promoting local businesses by providing affordable workspaces to disadvantaged communities in Bristol.



COMMUNITY ENGAGEMENT

The Old Schoolhouse offers a vibrant and inclusive space that encourages collaboration and interaction. Its accessibility day and night enhances community participation in various creative activities.



C. MEDIA ARTS





FILM

Film artists require a mix of spaces. At times, a Group Private Space is required to facilitate collaboration between actors and the production team. Meanwhile for pre- and post-production phases, an Individual Private Space is preferable.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized at least 40 m ² . The size of space must also consider loading and unloading of equipment.
Equipment storage	Secure and convenient storage to house a variety of equipment including projection and audio apparatus. Where possible film artists seek access to a library of equipment (cameras, lighting, audio equipment) as part of their tenancy.
Lighting	Ample power sockets for artificial and controllable lighting options when required. 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.
Sound proofing	High quality sound proofing for recording and editing work.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.
Loading Area	Delivery area / Parking. Goods Lift.

Specifications



Minimum Area

- To ensure an efficient workspace, a film production studio requires a minimum area of 500 m² to accommodate shooting spaces, equipment, and operational facilities.



Powered Lighting

- In establishing a film workspace, placing a high priority on powered lighting demands meticulous planning to ensure sufficient space, essential electrical infrastructure, and adaptable storage solutions.

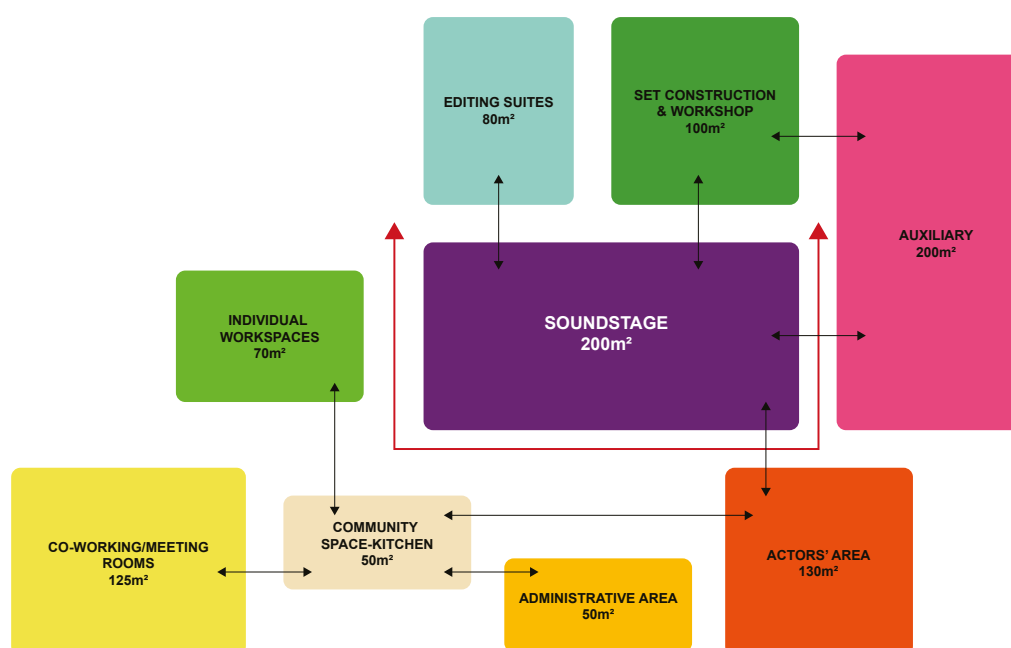


Equipment Storage

- A fundamental requirement in a film production studio is sufficient equipment storage, essential for accommodating a wide array of tools which facilitate various production operations.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



- SOUNDSTAGE 200 m²**
- AUXILIARY 200 m²**
 - Equipment Storage
 - Delivery area
 - WC
- ACTORS' AREA 130 m²**
 - Rehearsal
 - Dressing rooms
 - Green room
 - Casting area
- ADMINISTRATIVE AREA 50 m²**
- CO-WORKING/MEETING ROOMS 125 m²**
 - Co/Working space
 - Meeting rooms
- COMMUNITY SPACE/KITCHEN 50 m²**
- EDITING SUITES 80 m²**
 - Screening room
 - Post-Production Facility
- SET CONSTRUCTION & WORKSHOP 100 m²**
- INDIVIDUAL WORKSPACES 70 m²**

ANIMATION

Animation artists prefer a Group Private Space as it is conducive to collaboration as well as individual work.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to individual workspace sized 18 m ² or more.
Equipment storage	Secure and convenient storage to house a variety of equipment including projection and audio apparatus.
Lighting	Ample power sockets for artificial and controllable lighting options when required. Access to specialist equipment such as lightboxes is preferred. Natural light is also desired and therefore must be considered in terms of the orientation of workspaces and placement of doors, skylights and windows.
Sound proofing	High quality sound proofing for recording and editing work.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.
Loading Area	Delivery area / Parking. Goods Lift.
Sink/Wet Area	A section for a wet area for wet art materials. This designated area should be kept separate from a dry section.

Specifications



Minimum Area

- An area of 200 m² serves as a minimum requirement for a functional illustration art workspace, ensuring sufficient space for various creative tasks, materials and specialised equipment.



Powered Lighting

- In establishing an animation art workspace, placing a high priority on powered lighting demands meticulous planning to ensure sufficient space, essential electrical infrastructure, and adaptable storage solutions.

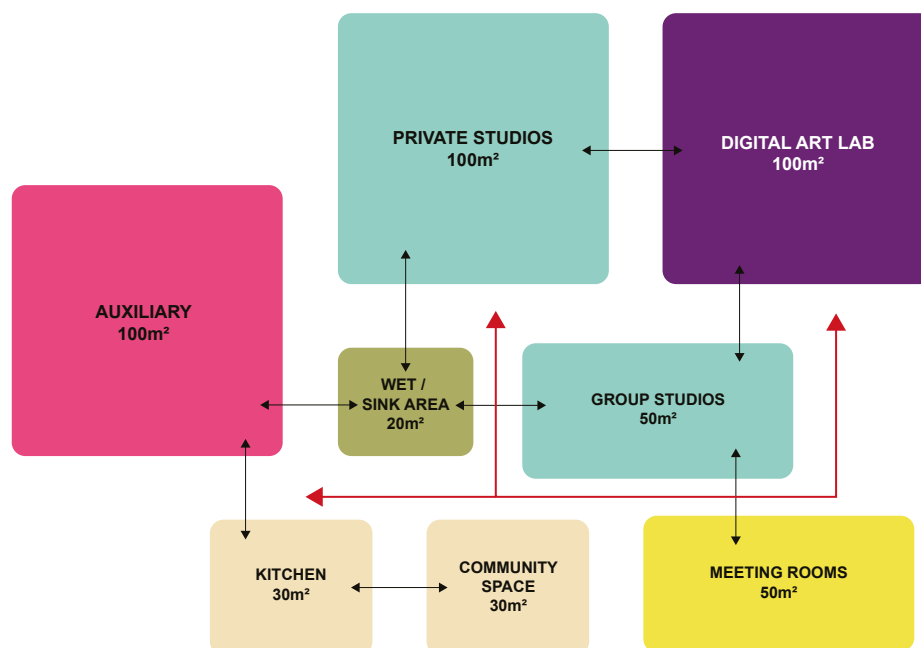


Equipment Storage

- Creating an effective workspace for animation artists, requires secure storage solutions for their gear. Additionally, flexibility in storing other equipment when not in use is vital for optimising the studio's functionality and usability.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



- DIGITAL ART LAB 100 m²**
 - Audio Suite
 - Digital Creation Studio

- AUXILIARY 100 m²**
 - Equipment Storage
 - Delivery area
 - Printers
 - WC

- SINK / WET AREA 20 m²**

- STUDIOS 150 m²**
 - Private Studios
 - Group Studios

- MEETING ROOMS 50 m²**

- COMMUNAL SPACES 60 m²**
 - Kitchen
 - Community space

THE SHARP PROJECT



ARCHITECTS: Sixtwo Architects

LOCATION: Manchester, UK

YEAR: 2009

Specifications

Facilities

- Office spaces and meeting rooms
- Film production studios
- Workshops
- Event spaces
- Communal areas (kitchen, cafe, break-out areas)



Project Description

- Launched in by the Manchester City Council, the Sharp Project was established in a former Sharp Electronics distribution warehouse, repurposing it into a dynamic hub for the digital and creative industries.



- The Sharp Project is home to over 60 businesses from across the Creative Digital sector, from CGI to film makers, gaming to digital agencies, tech start ups to graphic designers. It creates an ecosystem on site which allows them to grow and develop, as companies collaborate as well as compete with each other for business.

Key Qualities



PARTNERING

Creativity drives The Sharp Project, fostering idea exchange and networking. It is a place where creatives, local organisations, and institutions converge to cultivate innovation in the digital and creative industries.



FLEXIBILITY

As a refurbished warehouse transformed into a versatile hub, the Sharp Project offers great adaptability, allowing customisable workspaces, catering to the diverse needs of digital entrepreneurs and production companies.



COMMUNITY ENGAGEMENT

Through diverse educational programs and events the Sharp Project engages with the local community and serves as an accessible hub open to the entire city, providing a collaborative environment for innovation and community empowerment.

STUDIO REGIE



ARCHITECTS: Delmulle Delmulle Architecten

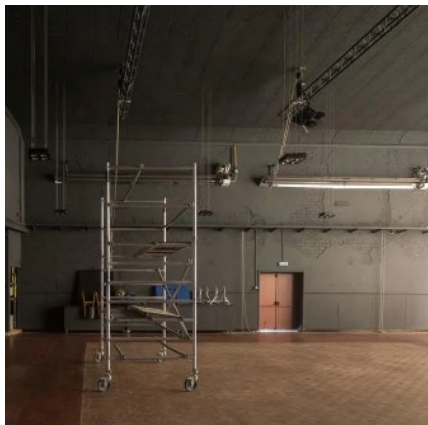
LOCATION: Merelbeke, Belgium

YEAR: 2015

Specifications

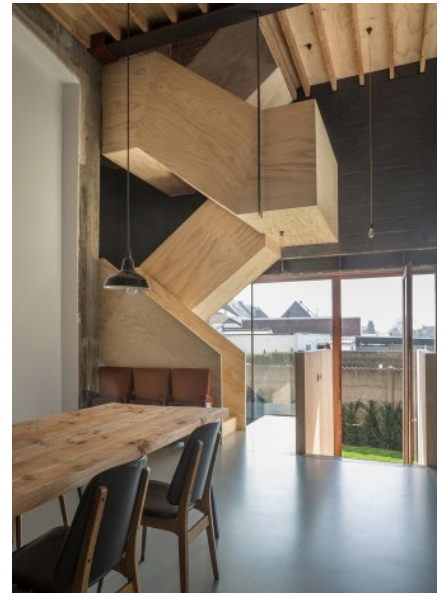
Facilities

- Production studio
- Offices
- Cloakroom
- Dressing rooms
- Kitchen
- Living space



Project Description

- In 1956 the building started functioning as a film theatre. In 2017 the film theatre was transformed into a production and post-production filming studio.
- Besides the production activity, there is the intent to let the characterful hall to a larger audience for specific occasions, such as receptions, openings, exhibitions, film shows, corporate events, (wedding) parties, performances and alike. This way, the unique venue will occasionally be opened and keep the historical building rooted in society.



- In this conversion, the unique historical setting of the building remains untouched. By means of thoughtful interventions the existing framework is upgraded architecturally but also through use and function. By giving the hall a renewed (cultural) function in line with its history, this icon does not only exist, but can settle back in the present-day society of Merelbeke

Key Qualities



FLEXIBILITY

The adaptable design of Studio Regie's hall provides diverse spatial arrangements for a wide range of activities and events. This dynamic setting offers different opportunities for collaborations and participation within the community.



HERITAGE CELEBRATION

Retaining the building's historical character, both in design and function, Studio Regie is a project that not only celebrates the local heritage but also reinforces a communal connection through its historical narrative.



COMMUNITY ENGAGEMENT

Organising a variety of events, Studio Regie opens occasionally its doors to the public and engages with the local community. This transformation into a communal space fosters a collective spirit through cultural and social activities.



D. CREATIVE OFFICE PROFESSIONS





ARCHITECTURE

Informal/improvised space is suitable for architects and accommodates their needs for collaboration as well as individual work.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized at least 15 m ² .
Equipment storage	Secure and convenient storage for equipment.
Lighting	Ample power sockets for artificial and controllable lighting options when required. 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.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen Bathrooms

Specifications



Minimum Area

- To establish an efficient and functional architectural studio, a minimum area of 200 m² is necessary to accommodate design processes and provide the optimal facilities for collaborative endeavours.



Natural Light

- The provision of abundant natural lighting within an architect's workspace is invaluable, while they often spend long hours engaged in intricate and detail-focused work. Therefore is essential to maintain a more comfortable environment for sustained focus and productivity.

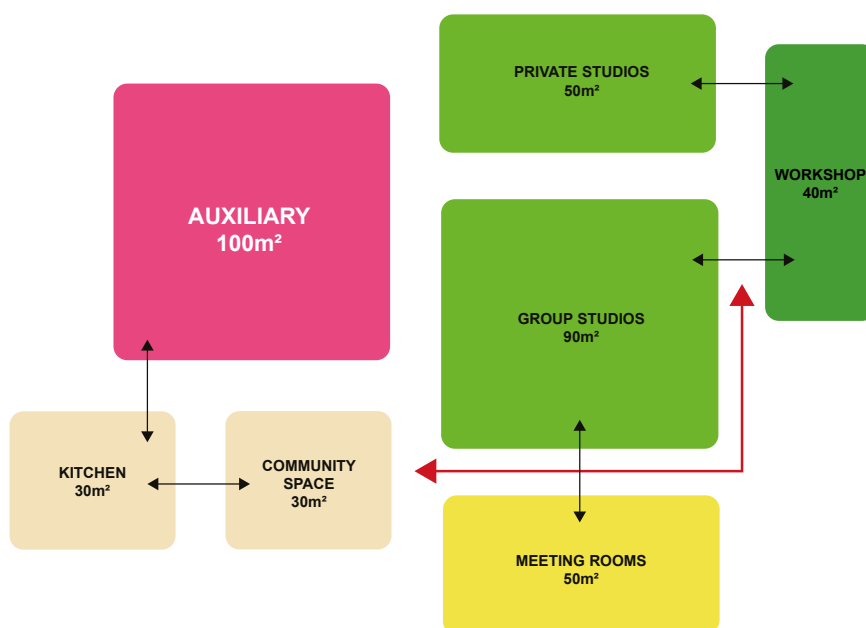


Communal Areas

- Communal areas in an architectural studio are vital, serving as collaborative hubs that promote idea exchange, teamwork, and effective problem-solving essential for successful project development.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



● AUXILIARY 100 m²

- Storage
- Printers
- WC

● MEETING ROOMS 50 m²

● STUDIOS 140 m²

- Private Studios
- Group Studios

● WORKSHOP 40 m²

● COMMUNAL SPACES 60 m²

- Kitchen
- Community space

LITERATURE

Literature artists seek a workspace provision akin to “writing studios” found in other European cities. This would provide access to Group Private Space, Individual Private Space and Performance/Exhibition Space for readings.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized at least 15 m ² .
Equipment storage	Secure and convenient storage for materials and computers. Access to printing facilities and industry software for access to online archives and academic libraries as part of membership is desired.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.

Specifications



Minimum Area

- A minimum area of 100 m² is essential to accommodate all necessary equipment, facilities, and resources within a literature workspace, ensuring adequate space for desks, shelving, seating and other facilities required.

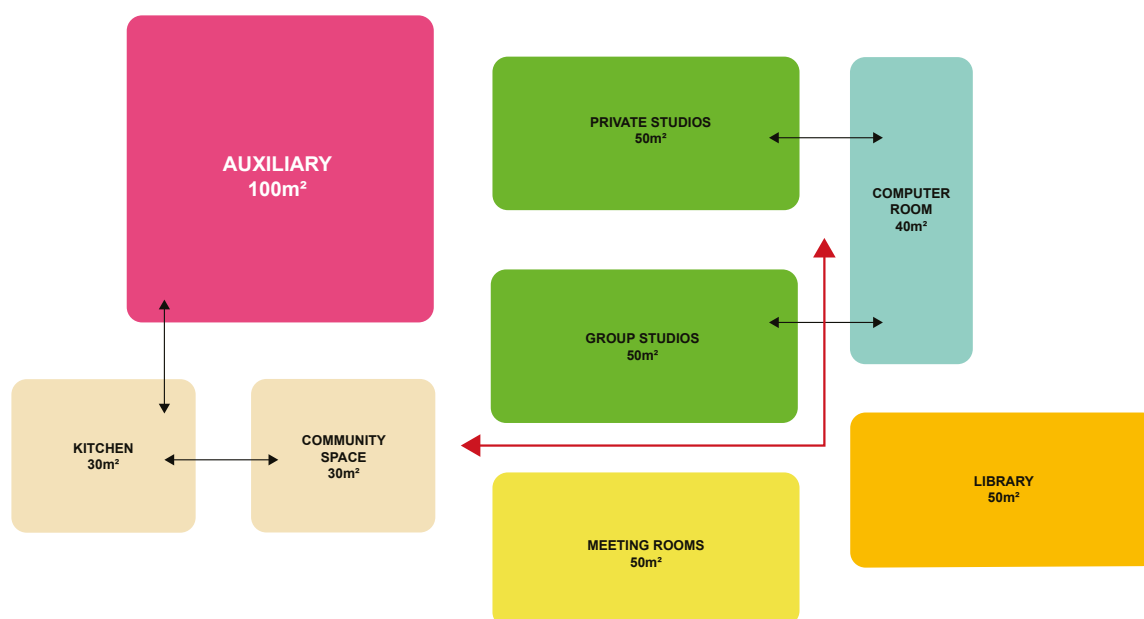


Natural Light

- Adequate natural lighting is crucial for a literature workspace, as it supports focus during reading and writing tasks, and overall contributes to a conducive environment that promotes creativity and productivity.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



- AUXILIARY 100 m²**
 - Storage
 - Printers
 - WC

- MEETING ROOMS 50 m²**

- LIBRARY 50 m²**

- STUDIOS 300 m²**
 - Private Studios
 - Group Studios

- COMPUTER ROOM 40 m²**

- COMMUNAL SPACES 60 m²**
 - Kitchen
 - Community space

ARTS ADMINISTRATION

Due to the high volume of independent work, those working in Arts Administration seek Individual Private Space, with access to meeting spaces for collaborative purposes from time to time.

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of space	Access to workspace sized at least 15 m ² .
Equipment storage	Secure and convenient storage for materials and computers. Access to printing facilities.
Ventilation	Adequate heating and ventilation.
Internet connectivity	High-speed, reliable Wi-Fi internet.
Communal Facilities	Kitchen. Bathrooms.
Sound proofing	Required.

Specifications



Minimum Area

- To ensure operational efficiency within the arts administration realm and facilitate convenient service provisions, a workspace of at least 300 m² is required.

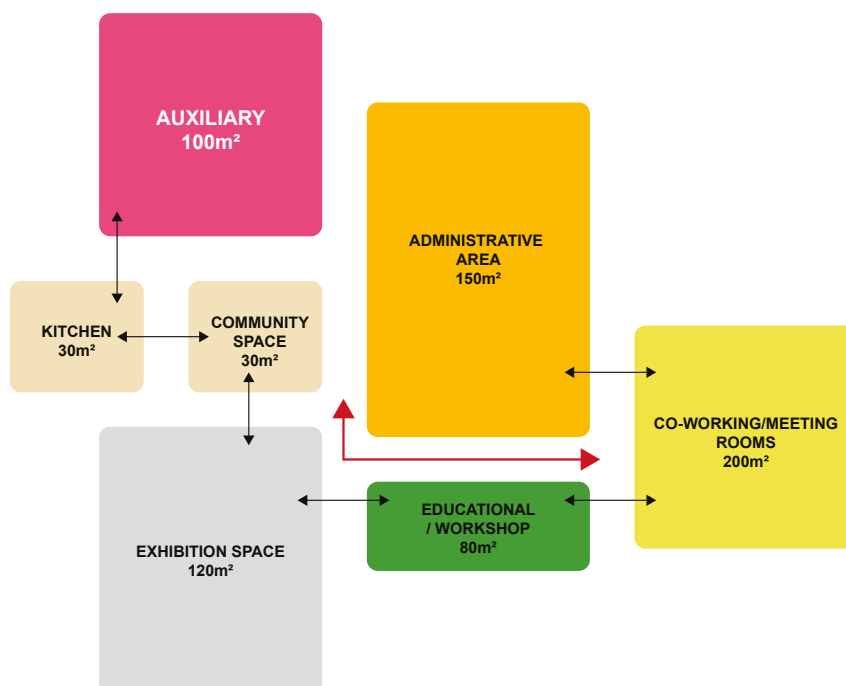


Co-working Areas

- The incorporation of co-working spaces and fully equipped meeting rooms is essential within arts administration areas, fostering an environment conducive to collaboration, creativity, and productive discussions vital for supporting a vibrant artistic community.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



AUXILIARY 100 m²

- Storage
- Printers
- WC

CO-WORKING /MEETING ROOMS 200m²

ADMINISTRATIVE AREA 150 m²

EDUCATIONAL/ WORKSHOP SPACE 80 m²

EXHIBITION SPACE 120 m²

COMMUNAL SPACES 60 m²

- Kitchen
- Community space

UNIVERSAL DESIGN STUDIO AND MAP OFFICE



ARCHITECTS: Universal Design Studio

LOCATION: London, UK

YEAR: 2019

Specifications

Facilities

- Co-working spaces
- Meeting rooms
- Reception area that can be converted into an exhibition space
- Two workshops
- Prototyping facility,
- Materials library
- Event space
- Kitchen



Project Description

- Universal Design Studio and industrial design consultancy Map created the office “in close collaboration”, with a series of common areas to encourage conversation. The intention was to “invert the traditional office” and offer “transparent views into the studios’ working processes” rather than drawing a distinction between silo-ed private offices and underused public areas.
- The design emphasises “open-plan common areas where teams can collaborate, make, test and create”. A corridor runs along the length of the office on each side to allow employees to move easily between areas.



- Employees work at long communal desks while private nooks with sofas for relaxed working appear throughout the interior.
- Employees work at long communal desks punctuated with bespoke orange Double Tab desk lamps by Barber & Osgerby for Flos, and Pacific chairs created by the designers for Vitra in a range of colours.

Key Qualities



INTERACTIVE WORKSPACES

Redefining the traditional office, this project creates an interactive ecosystem with open-plan common areas, serving as a dynamic hub that encourages collaboration and idea exchange.



FLEXIBILITY

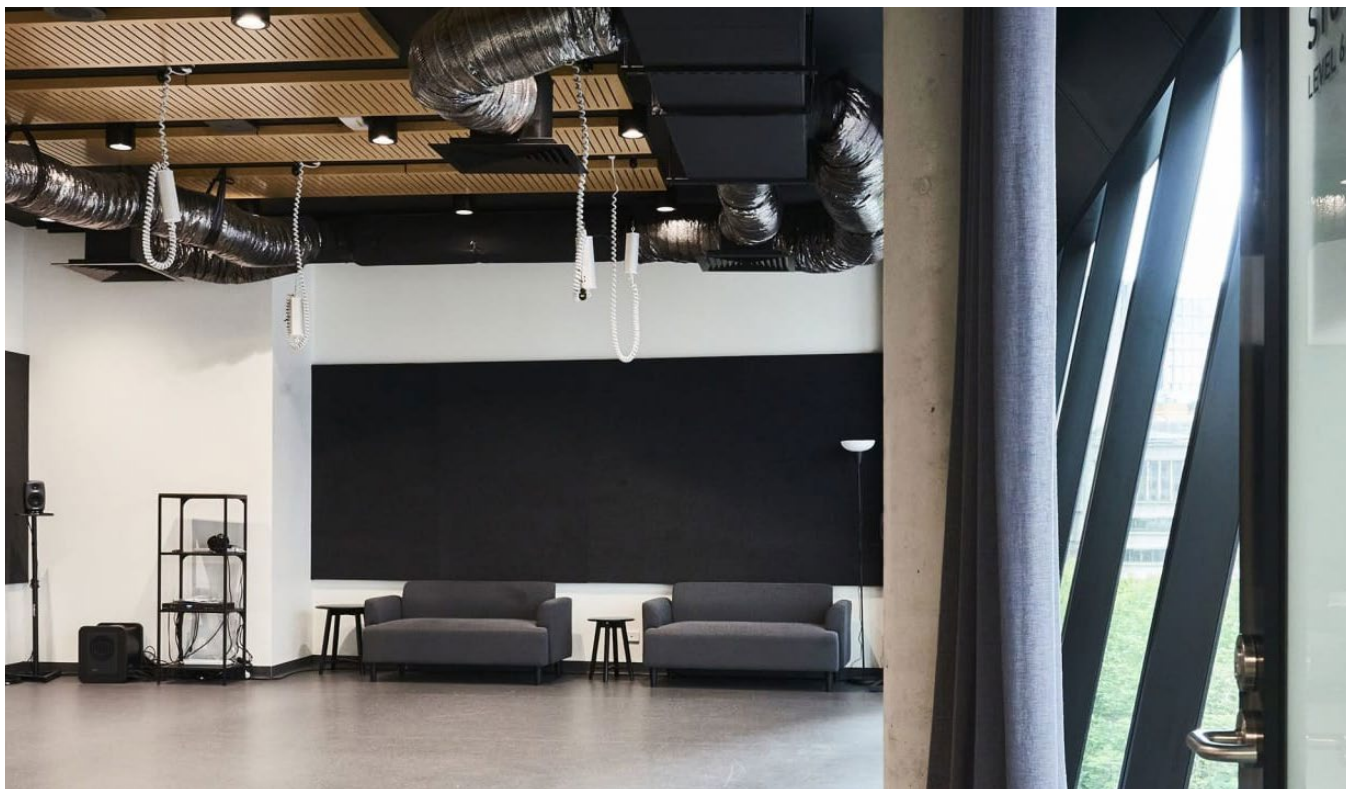
Designed for versatility, this workspace adjusts to different spatial setups, maximising utility and creating a flexible environment capable of meeting diverse requirements.



IDENTITY

The incorporation of unique elements, reflecting their identity as architecture and design practitioners, not only defines their aesthetic but also serves as a visual manifestation of the core principles that underpin their design philosophy.

ARTS BUSINESS WORKSPACES/ CITY OF SYDNEY CREATIVE STUDIOS



ARCHITECTS: BVN, Woods Bagot, Sibling Architecture

LOCATION: Sydney, Australia

YEAR: 2022

Specifications

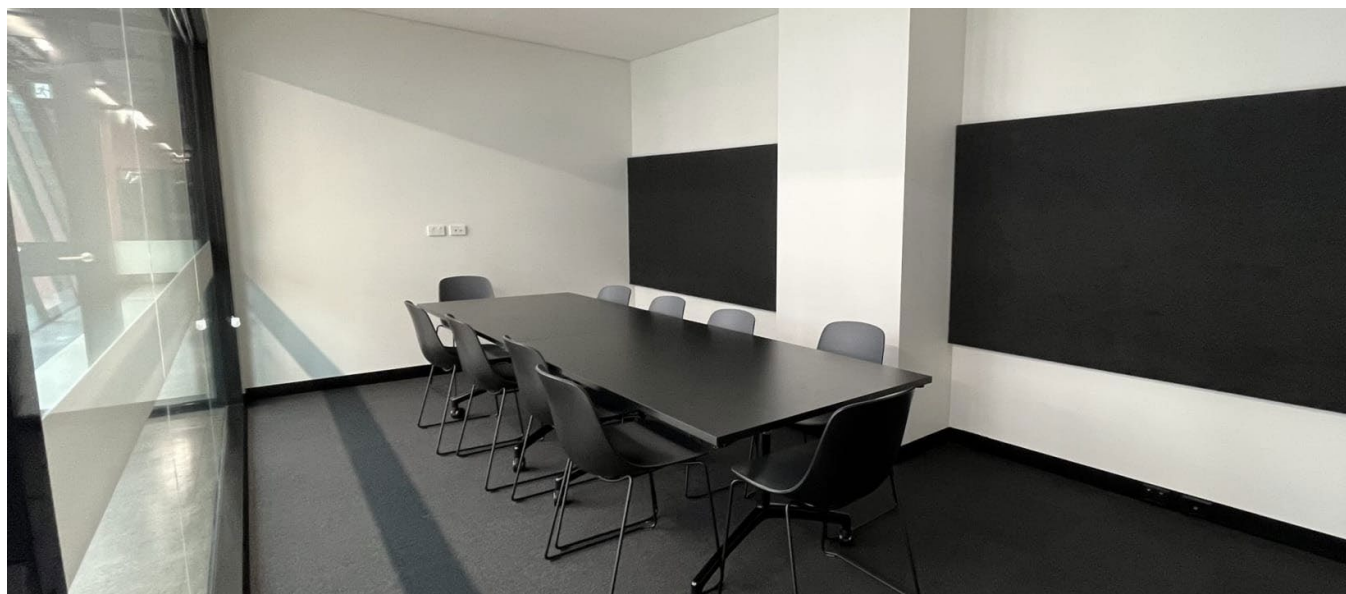
Facilities

- Screening room
- Breakout shared kitchen
- Meeting room



Project Description

- Located on the Arts Business floor of the City of Sydney Creative Studios, these workspaces are a part of a big creative hub hosting creatives from various artistic disciplines in the heart of the city, contributing to the sector's recovery from the effects of the pandemic.
- This initiative is operated by Brand X, a non-profit arts organisation that offers independent artists affordable rates for hiring, residencies and opportunities for income generation.



- The screening and meeting rooms are adaptable spaces suitable for various purposes such as staff/board meetings, strategic planning, script readings, video conferencing, small group rehearsals and film screenings.

Key Qualities



INTERACTIVE WORKSPACES

Transforming the conventional office model, this project creates an interactive environment with interconnected communal areas, acting as a lively hub that encourages teamwork and collaborations.



FLEXIBILITY

The flexible design of the workspaces, allowing for diverse spatial arrangements, creates a dynamic environment that responds effectively to the evolving needs of its users.



PARTNERING

The open workspaces foster collaboration, encourage partnerships, and allocate resources to support artistic experimentation and innovation. This initiative aims to cultivate entrepreneurial skills within the creative sector.



E. OTHER MODELS OF ARTISTIC AND CULTURAL INFRASTRUCTURE





LIVE / WORKSPACE

Live / Work space are residential units designed to allow artists to work and live in the same space. Their benefits can include greater affordability (renting one space, rather than two) and increased time to produce work. As many artists are already living and working in the same space, the opportunity to do so openly, as part of a small community of artists, may also be a part of the attraction of this type of workspace.

Residential units are also not limited to studio based artists. Internationally, performing arts work and rehearsal spaces increasingly provide live /workspaces for international residency. This would include multiple bedrooms, common areas and kitchen, normally attached to a rehearsal space or venue.

FACILITIES / SPECIFICATIONS

GUIDANCE

Size of Space	Experience elsewhere (e.g. Acme studios in London) suggests that at least 50 m ² is required to ensure a comfortable live/workspace, but at present live workspaces in Dublin range from 32-84 m ² . With larger units required based on family circumstances etc. In addition, high ceilings are a prized asset by many artists seeking a good environment for their creative work.
Lighting	Natural light is extremely important for many creative spaces but is particularly important in the context of live / workspace, in order to create a healthy living environment.
Ventilation	Good ventilation is especially important in a live / workspace, to avoid the potential for dust, smells and other contaminants impacting on the healthiness of the living space.
Internet Connectivity	High-speed, reliable broadband is essential.
Tenure	Security of tenure is essential in live / workspaces. As any residential tenancy over 6 months creates unlimited duration rights under the Residential Tenancies (amendment) (No. 2) Act 2021, the prospect of long tenancy periods should be incorporated into the operating model of any new live / workspace provider.
Living Facilities	Live / workspaces require the inclusion of living facilities, alongside creative space, including a kitchen, bathroom and sleeping area. Additionally, a good live / workspace should also include internal doors between living / sleeping areas and work areas, to allow artists living there to properly 'disconnect' from their work as and when they need to.
Storage Space	A lockable place in which to store equipment may be important both from a security standpoint, and from a quality-of-life standpoint for tenants in live / work units.

Specifications



Minimum Area

- A live / workspace should comprise at least 50 m² of usable living space, to provide a healthy environment in which to live and work.

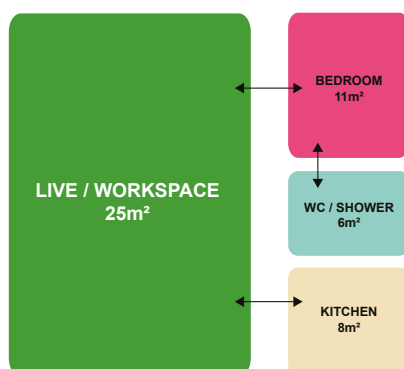


Security

- Suitable tenancy arrangements should ensure that residents feel secure in their live / work space, since this type of workspace is addressing both an artist's professional needs and one of their fundamental human needs – a secure place in which to live.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



LIVE / WORKSPACE 25 m²



WC / SHOWER 6 m²



BEDROOM 11 m²



KITCHEN 8 m²

MAKER / FABRICATION SPACE

Whilst the form of makerspace varies, it largely caters to artforms requiring “messy space”, specialised machinery or tools (lathes, welding, screen print, kiln, 3D printers or digital tools etc.), or scale sufficient to accommodate large works.

A makerspace or fabrication space is a collaborative workshop area, often where tools and specialist equipment are shared between multiple artists and creators, working in a range of media and artistic fields. Frequently working on a membership model, they socialise the cost of expensive machinery to make it accessible to creators, and provide a space for artistic learning, cross-pollination and collaboration.

Within residential development they can provide additional benefit to residents, providing amenity space for hobbies and projects not normally available to residents in apartment accommodation, without access to garages or external sheds.

A [research report](#) into the provision of Makerspace was published by Dublin City Council in September 2021. It detailed the current provision across the island, explaining that Ireland ranked 13th among the 28 EU countries in terms and below the EU average in terms of the number of makerspaces located in the state. It also provided a helpful list of further examples a description of their location and operating models.

FACILITIES / SPECIFICATIONS

Size of Space

GUIDANCE

Requirements for makerspaces vary considerably depending on the number of anticipated artists, their artform and the tools and equipment required, and how the space will be utilised.

Typical makerspace requirements:

- Small, volunteer-run community (10-50 active members) that occasionally teach classes, share some amount of tools and space, and pay rent on a shared space (20 - 70 m2) with relatively low membership fees.
- Small, teaching / demonstration only space (20 - 70 m2) with a small number of instructors (1-10 people) that is sustainable by requiring relatively little infrastructure or full-time staff.
- Shared plots in a large building (32 - 185+ m2) where many individuals and small businesses band together to rent a large space at low per-square-metre cost, sometimes sharing equipment informally.
- Large community workshop (70 - 325+ m2) usually featuring educational programs, membership access to shared tools/workspace, and sometimes featuring storage or studio rental space.
- Very large community development facility (325 to 1300+ m2) intended to rent large spaces to startup businesses that each need 18-90+ m2, usually featuring a mentorship network, paid staff, and sometimes featuring shared tools/workspace

Equipment and Machinery

Access to shared tooling and equipment, and secure storage are desirable features. Digital fabrication tools, general hand tools, electronics, and woodwork tools. including access to heavy equipment such as CNC router, A0 size printer, laser cutter, 3D printers, welding equipment, saws, drill etc. and in the case of some sculptures and potters – kilns and dry room or racks.

Flexibility

The ability to move equipment etc and to use the space flexibly is important.

Flooring

Flooring which is sturdy enough to cope with the movement of heavy equipment and art pieces, as well as to be easily maintained and cleaned, is needed.

Sink / Wet Area

A section for a wet area for wet art materials. This designated area should be kept separate from the dry section

Equipment Storage

Secure and convenient storage for art materials, equipment and completed artworks.

FACILITIES / SPECIFICATIONS

Lighting
Ventilation
Internet Connectivity
Communal Facilities
Safety Equipment
Staffing and Management
Loading Area

GUIDANCE

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. Ample power sockets for artificial and controllable lighting options when required. Blackout curtains should be available.
Adequate heating and ventilation. Dust control may be re-quired.
High-speed, reliable Wi-Fi internet
Kitchen and bathrooms
A full risk assessment should be undertaken both at the outset and upon the addition of any new equipment, to en-sure adequate safety equipment and protocols are put in place.
Because these are shared space, effective management and programming of access to equipment will be essential.
Delivery area / parking and goods lift

Specifications



Minimum Area

- A collective maker space would require in the region of 200 m² to deliver full functionality for multiple users.



Safety

- Shared use of potentially hazardous machinery requires a clear commitment to safety, including the provision of appropriate safety equipment and protocols essential.

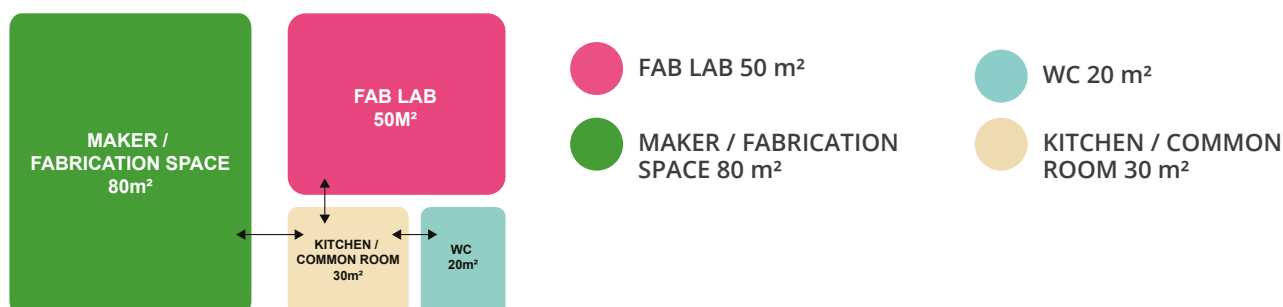


Fab Lab

- A key expectation of this kind of workspace is a specialised Fab Lab, fully equipped to enable the creation, prototyping, and digital fabrication.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

Schematic Diagram



KULTURHUS / CULTURE HOUSE /
NEIGHBOURHOOD VENUE

The core idea of a Culture House is that it is essentially a local neighbourhood space that is open to the public, in a manner similar to a library, but dedicated to providing space for the creation and expression of culture.

The space can combine a mixture of typologies bringing together performances, rehearsal and cultural workspaces across a range artform uses. They often combine cultural infrastructure with other civic and or community uses, such as a library, crèche or community café, and/or combine community spaces for indoor sports with multi-use performance or rehearsal space.

Whilst not common in the UK and Ireland, the delivery of a “neighbourhood venue”, with sufficient operational and governance consideration, could provide a unique means to address the deficit of cultural infrastructure in an some of Dublin’s larger suburban areas.

The term originated in Denmark but has spread throughout Scandinavia and beyond. It now encompasses a broad range of buildings, some quite small and dedicated to one art form, others large and providing multi-use spaces for events and festivals. Many are re-purposed industrial, office or residential buildings, although many more are purpose-built cultural centres.

A Culture House can be a very effective way to grow and organise local cultural infrastructure in a sustainable way, but requires careful consultation and feasibility testing with local stakeholders who may include community resource organisations, neighbourhood groups, local authorities, arts organisations, and other potential funders, co-operating together to develop a neighbourhood venue that meets local needs.”

FACILITIES / SPECIFICATIONS	GUIDANCE
Size of Space	Varies widely depending on space constraints, vision for the space etc.
Lighting	Plentiful natural light, but with power outlets for artificial and blackout blinds to offer controllable lighting options
Ventilation	Adequate heating and ventilation
Communal Facilities	Meeting rooms Bathrooms Public realm is often provided around the venue Comfortable spaces in which to relax, meet friends, do homework etc Many Culture Houses offer structured classes or activities
Other Facilities	Café / coffee shop
Internet Connectivity	High-speed, reliable Wi-Fi internet

Specifications



Minimum Area

- There is no minimum area for a Culture House, which can be as small or as large as the opportunity permits and vision for the centre dictates.



Social Spaces

- Culture Houses are spaces for the community, that usually offer publicly accessible, comfortable space in which to meet and socialise, whether this is indoors or outdoor public realm.



A Local Vision

- Culture Houses are local cultural venues, designed for and often by the local community. Co-design principles could help ensure that any new Culture House is tailored specifically to the local context.

Important consideration: These specifications serve as a foundational guide; however, it is advisable to consider additional studies for a more comprehensive assessment.

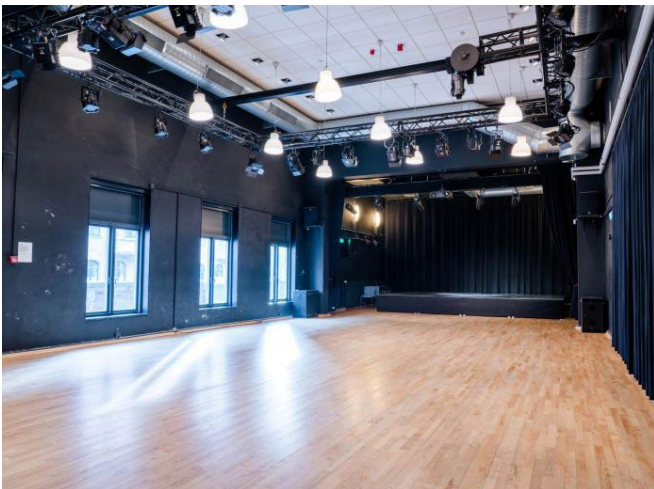


EXAMPLES OF CULTURE HOUSES

The following examples, all drawn from Copenhagen, go some way to demonstrating the range of cultural buildings that can be called a Culture House.

Kulturhus Valby

Valby Culture House is a place with a focus on creative and artistic learning, development and expression. Local people can rent rooms at no cost for cultural projects and enjoy the facility's café. It offers meeting and rehearsal space for up to 200 people.



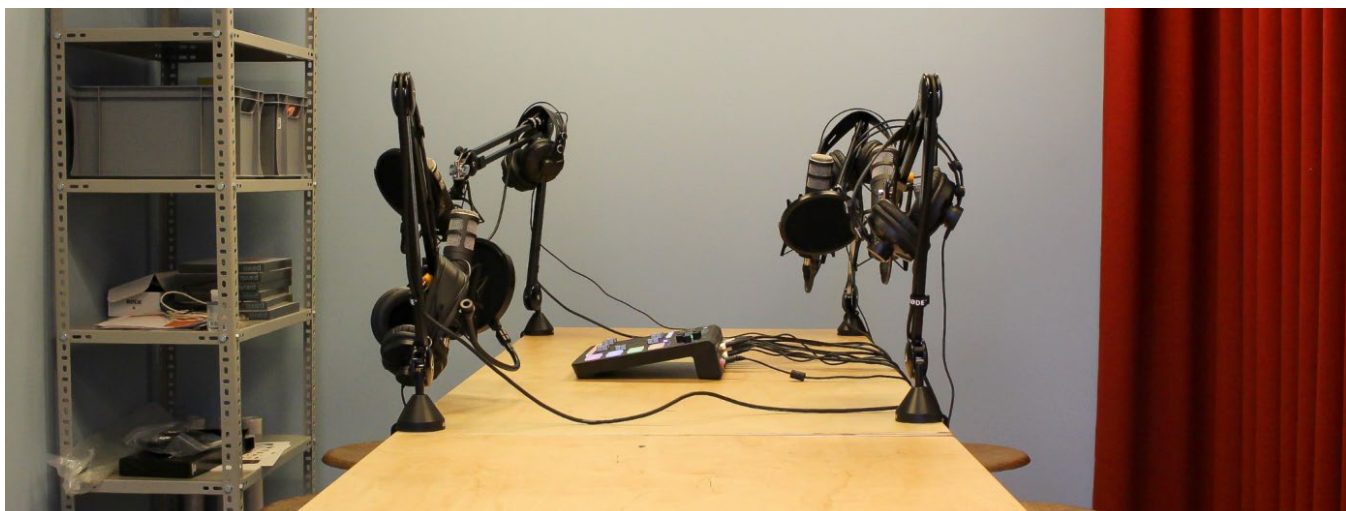
Kulturhus Indre By

In a repurposed tram depot in Nansengade District, Indre By Culture House offers a black box theatre for up to 200 standing guests, an indoor sports hall and meeting rooms for groups up to 50 people. It also benefits from a well-used area of public realm.



Ungdommensdemokratihus / Youth Democracy House

Youth Democracy House is a building devoted to providing a space for the city's young people to meet and exchange political ideas. It emerged from an idea put forward by Denmark's Social Democratic Youth for a building shared by the youth wings of all political parties. It provides meeting rooms, a common room and a podcast recording studio, which are free to use for open events and for a fee for closed events.



Børnekulturhus Ama'r

Children's Culture House Ama'r focuses on providing a place for children to engage with and participate in arts and culture. It hosts courses aimed at children but designed and delivered by practicing artists. The award-winning building has been explicitly designed as a children's space, and includes daycare and play facilities.





Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council



Prepared by:

Turley

ARROW



Comhairle Cathrach
Bhaile Átha Cliath
Dublin City Council

Building Culture

Toolkit Resource 3

Governance and Operator Models



03 Governance and Operator Models

GOVERNANCE AND DELIVERABILITY

In this note, best practice approaches will be explored to provide a framework for developing fit for purpose governance to support project delivery stages and appropriate models for long-term operations. Similar to previous sections of this guidance, this will include consideration of the role of developers, cultural operators and communities in delivering cultural infrastructure.

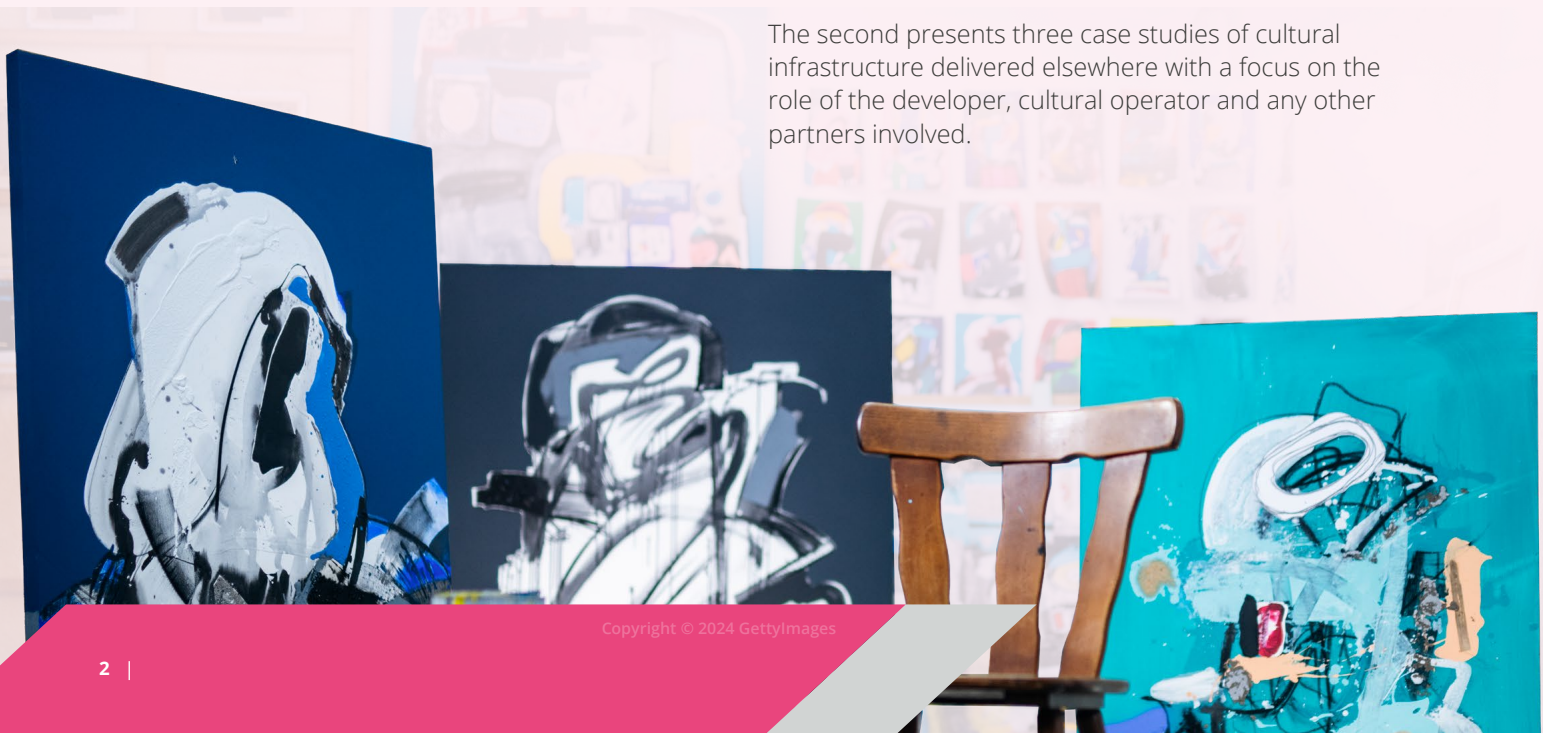
The following guidance acknowledges that there is no one size fits all approach to governance for cultural infrastructure, however, there are a set of key questions that should be addressed that will help establish the best approach that will respond to the specific conditions of any given scheme. These questions are set out in line with the key stages presented in **Guidance Note 1: Cultural Infrastructure Decision Tree:**

- Pre-Planning (Development)
- Planning (Assessment)
- Post-Planning (Delivery)

This guidance note is structured in two sections.

The first provides a set of Dublin City Council endorsed principles and practical considerations that should be addressed in line with the three stages of delivering cultural infrastructure. This includes providing appropriate evidence of how these have been adequately considered as part of the Cultural Impact Guidance Note 2.

The second presents three case studies of cultural infrastructure delivered elsewhere with a focus on the role of the developer, cultural operator and any other partners involved.



SUB-SECTION 2: GOVERNANCE AND OPERATOR MODELS

The four models outlined below illustrate potential ways to deliver cultural infrastructure and the role of the developer and cultural operator in each of these. It also considers the role of Dublin City Council.

Model 1: Operator appointed at early stage

Model 2: Market engagement with operator appointed at later stage

Model 3: Direct Delivery

Model 4: Public sector partnership

CURRENT POSITION

In December 2021, Dublin City Council published their Cultural Infrastructure Study. The purpose of the study is to advise on what city-wide strategic measures and policy provisions will be required to ensure that the vitality and viability of Dublin City's cultural offer is maintained, appropriately enhanced and developed over the life span of the Dublin City Development Plan period from 2022 – 2028.

The study established a detailed Capital and Governance Modeller¹ that recognised that one size does not fit all when delivering cultural infrastructure. However, it did propose in all scenarios the prioritisation of a partnership driven and people-centred approach as illustrated below. Further detail on how to deliver this approach is contained in **Toolkit Resource 1: Co-design Approaches**.

This study recognised that to deliver successful and sustainable cultural infrastructure:

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

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

¹ Developed by OBFA Architects as part of Dublin Cultural Infrastructure Study - [cultural-infrastructure-study.pdf \(dublincity.ie\)](https://dublincity.ie/cultural-infrastructure-study.pdf)

Whilst this guidance note recognises the need for ongoing support and capacity building to ensure that cultural operators can effectively engage as part of the development process, the primary focus here is on the steps that should be taken by the developer. This takes the form of a series of questions that should be addressed through the three stages of delivering cultural infrastructure. The Cultural Infrastructure Assessments to be completed as part of Planning stage (Guidance Note 2) should demonstrate how these have been taken into consideration.

It is recommended that establishing appropriate governance should consider:

- i. How is the proposed governance best placed to support or has the ability to adapt to the lifecycle of the project through all stages: development, planning and delivery?
- ii. How is the proposed governance best placed to respond to the specific project constraints and opportunities as identified in a needs assessment including identification of representatives from specific end-user groups?
- iii. How is the proposed governance best placed to deliver the preferred artform specification including identification of early operator input from relevant artform experts?

As a minimum best practice recommends that any proposed governance model should:

- Clarify the legal status and governance roles of all interested parties
- Identify operational, financial, risk management, and reporting processes
- Establish roles, responsibilities, reporting lines, and communications to bridge the gap between the governance framework and operational realities
- Create a feedback loop in which the Board and management can identify and respond to business, operational, competitive, and regulatory needs
- Be clearly understood by internal and external stakeholders

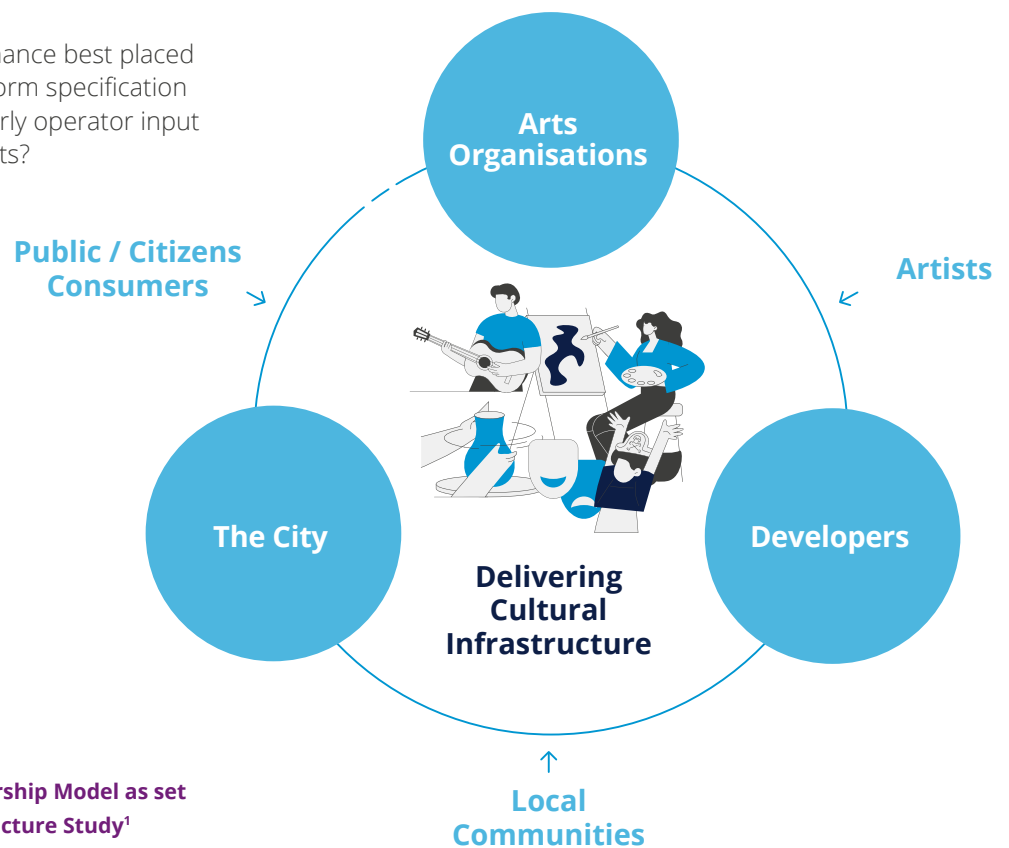


Figure 1.1: Tripartite Model Partnership Model as set out in the Dublin Cultural Infrastructure Study¹

¹ [cultural-infrastructure-study.pdf\(dublincity.ie\)](https://cultural-infrastructure-study.pdf(dublincity.ie))

Potential Models

MODEL 1: OPERATOR APPOINTED AND PARTNERSHIP FRAMEWORK ESTABLISHED

The case studies below clearly illustrate the benefit of having an agreed operator on board from as early as possible in the development stage. This can be in the form of an artist studio provider as is the case with ACME in London. It is important to recognise that often this type of organisation is charitable, however, not all operators will be not for profit. The examples provided also support more commercially focused initiatives where the market conditions exist. There is no argument for one being more effective than another. The key to success is in understanding the values and motivation of all partners involved and that the preferred model has been identified as best

placed to deliver in the specific set of conditions – economic, environmental, social and cultural.

This model is based on having clearly identified an operator and/or partner and establishing an appropriate legal framework to progress from development to planning and delivery stages. The benefit of this model is that it ensures that the requisite skills and knowledge are in place to inform the detailed specification. This in turn should help ensure that the infrastructure delivered meets the needs of the end user groups and offers a high level of security for the developer.

RECOMMENDED AT PRE-PLANNING DEVELOPMENT PHASE

Actions	Outputs
1. Identify an operator There are a number of ways that an operator could be established. - Issue expression of interest/ brief to the market - Brokered through Dublin City Council - Local provider identified in cultural audit	- Partnership Framework or Memorandum of Understanding - Legal agreement in place
2. Establish a Partnership Framework Establish decision-making structure and feedback loop within overall project management structures. Ensure that shared objectives are agreed and that the operator has a clear position within the wider project management team establishing reporting mechanisms and how decisions will be made.	- Decision-making/ reporting structures for cultural infrastructure in place e.g. cultural infrastructure sub-group. - Co-authored artform specification.
3. Put in place Legal Agreements (in certain circumstances this may be delivered in a phased approach with detail agreed at stage 3 – post-planning). This will depend on the nature of the development however options include: - Long-term lease agreement - Purchase/Freehold The terms of the legal agreement will impact the attractiveness of the proposition to potential operators and the ability to attract additional funding if required.	- Operation business plan based on specification to determine viability e.g. tenancy mix, rates and terms etc. - Evidence of local engagement.
4. Review and agree artform specification. The operator should provide key input into the artform specification. However, there should be a direct relationship between this and point 2 & 3 above to ensure there is a clear legal framework to changes to the agreed specification and clarity over how the operator's feedback will be taken on board.	
5. Joint engagement with local communities. The operator should have a visible presence in engagement with the local areas including leading on co-design or engagement/consultation activities specifically focussed on cultural uses.	

Model 2: Early engagement with market

This model is based on having followed the methodologies recommended in **Toolkit Resource 1: Co-design Approaches**, to ensure adequate engagement with community and creative sectors even where a preferred operator has either not yet been identified or there are barriers to moving to a legal agreement. The responsibility therefore remains with the developer to ensure the necessary level of skills and knowledge are informing decisions in relation to artform specification. This could be through maintaining engagement with a number of potential operators in an advisory capacity or ‘buying-in’ necessary professional expertise.

In this model a needs analysis will still be completed and feedback from a range of operators or end users evidenced as part of the Cultural Infrastructure Assessments (Guidance Note 2).

An example of this engagement could be through issuing a brief or expression of interest to the market to garner subsequent levels of interest and feedback without progressing to the appointment of a preferred operator.

However, there remains a level of unknowns as you progress from development to planning and delivery stages that will be addressed initially in the cultural impact assessments and later as part of the post-planning (delivery) phase. Even in the absence of a specific operator an artform specification must be completed to an appropriate level to ensure the space is fit for purpose. An experienced design team may be able to maintain a degree of flexibility to be addressed later in the design process once an operator is on board.

MINIMUM RECOMMENDED AT PRE-PLANNING DEVELOPMENT PHASE

Actions	Outputs
1. Undertake early operator engagement. This could be by requesting formal response to an expression of interest process or through facilitated engagement sessions or workshops.	Evidence of:
2. Secure necessary skills, knowledge and expertise to inform artform specification utilising toolkit and guidance provided by Dublin City Council.	- market engagement with potential operators.
3. Facilitate engagement between potential operators and local communities.	- how the proposed scheme responds to local context.
	- how the artform specification is refined to meet identified need and demand.

Model 3: Direct Delivery

There are certain circumstances where the developer may wish to retain full operational control of the cultural infrastructure post-planning. In order to ensure that the infrastructure is fit for purpose, the same level of engagement as set out in Model 2 is recommended.

Model 4: Local Authority or Public Sector Partnership

The local authority (Dublin City Council) or other Public Sector partner may consider entering into a partnership with a developer where there is the potential to deliver a specific cultural infrastructure priority. This could take a number of forms including:

- Public Sector considers taking on a head lease on a stand alone facility within a larger scheme
- Public Sector Partner enters into a private – public partnership to develop land
- Public Sector Partners brokers public financing

In these scenarios it is recommended that actions and outputs of Model 1 are followed.

QUICK REFERENCE CHECKLIST

Have you and your partners:

- | | |
|---|---|
| ✓ Clearly defined the preferred cultural use? | ✓ Agreed the appropriate triggers for the agreed cultural provision? |
| ✓ Identified a preferred operator? | ✓ Agreed a realistic level of flexibility taking account of specific needs of an intended operator whilst maintaining a flexible space that is fit for purpose and capable of being successfully operated by different organisations? |
| ✓ Clearly defined rent levels and service charges based on market intelligence and end user engagement? | ✓ Considered a framework for meanwhile use(s) during the development phases if appropriate? |
| ✓ Have you established the terms and length of lease? | ✓ Considered necessary and appropriate noise mitigation measures? |
| ✓ Agreed the details including marketing arrangements and ongoing management? | ✓ Established clear principles for combined business and residential uses? |
| ✓ Agreed the required level of fit-out, who is going to do and pay for it and who is going to oversee the works? | |
| ✓ Considered any continuity of use such as where an existing cultural operation is to be re-provided as part of an approved scheme, including, where appropriate, the provision of a satisfactory temporary home? | |

ROLE OF DUBLIN CITY COUNCIL

The Arts Office within Dublin City Council can provide:

- Brokerage service to introduce developers to potential operators
- Signposting service to cultural / artform representative organisations:

For a list of representative organisations operating within the arts and cultural sector in Dublin, please see the appendix to **Guidance Note 1**.



SUB-SECTION 2

The three case studies outlined below demonstrate the viability of delivering cultural infrastructure in three different development contexts.

Case Study 1:
Mixed-use new build scheme

Case Study 2:
Purpose built standalone scheme

Case Study 3:
Repurpose to meet market need

Case Study 1:

MIXED-USE NEW BUILD SCHEME – GLASS YARD STUDIOS

OVERVIEW

Glass Yard Studios is a joint development venture between a private developer, Spiritbond, The University of the Arts London and Acme (studio provider).

The partnership came about when Acme was approached by Spiritbond. The University of the Arts came on as a partner later in the development cycle however was critical to ensuring the viability of the scheme.

Opened in 2013, this mixed-use new build contains 24 studios, 258 student rooms and 70 private apartments.

KEY CHARACTERISTICS

11,500 sq ft of affordable workspace for artists provided employment space which met planning conditions and also provides social and cultural value to a new residential development.

The early involvement of a specialised cultural operator, ACME, ensured that the specification met the sector needs and market demands whilst complementing the other uses within the development.

- The studio spaces are at ground and lower-ground level and all provide natural light.
- Studio sizes vary from 325ft² to 874ft² (30m² to 81m²) with the majority between 350-400ft² (33-37m²).
- The largest studio houses a specific Associate Studio Programme.
- The first floor contains six Work/Live Studios

APPLYING LESSONS TO DUBLIN

A **new partnership model** between a private developer, a higher education arts institution and a studio provider.

An **early partnership** between the developer and studio provider created **fit for purpose** studio space, **built to specification**.

The occupation of ground and lower ground floor units as studios rather than more traditional commercial or retail premises can inform this **growing typology**. This approach would be particularly helpful where there is a risk that the ground floor space could remain empty.





SUMMARY

Project Title	Glass Yard Studios
Location	LONDON, 276 Oak Square, SW9 9AW
Cultural Infrastructure	Artist Studios
Lead Operator	ACME Studios
Other Partners	Spiritbond, University of the Arts London (UAL)
Set-up Funding (PUBLIC)	None, a rental agreement with UAL
Site Description	New build ground and lower ground floors of student accommodation development
Tenure	35-year leasehold
Level of Provision	24 studios, 38 artists
Rent rate for tenants	Currently £17.92 per sq ft (approximately €22.72) per year.
Total studio space	11,550 sq ft
Average studio size	330 sq ft

Case Study 2:

PURPOSE BUILT STANDALONE SCHEME – THE GALLERIA

OVERVIEW

The Galleria is a purpose built stand-alone artist studio building that forms part of a mixed-use development alongside 149 private and affordable residential flats. The project was the first affordable studio building secured through planning gain in London. Planning requirements were fulfilled through the re-provision of employment space on the site of a former printworks.

KEY CHARACTERISTICS

The site is a **155-year lease** from Barratt Homes, purchased at approximately 60 per cent of the actual build cost. The purchase was majority funded by an Arts Council of England capital grant, and remainder supported through a bank loan drawn out by Acme.

Early involvement of the studio provider at masterplan stage improved the partnership for all sides:

- Acme achieved the best result in terms of configuration, quality and quantity of workspace.
- Barratt Homes ensured the guaranteed sale of their commercial space: 100 per cent occupancy from day one.
- Southwark Council ensured high level of community benefit was achieved through the development.
- The development supported continued employment use on the site.

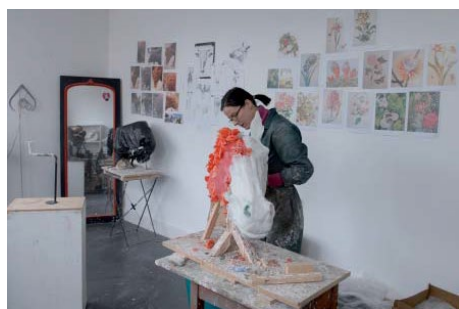
A new model: Affordable housing is often achieved through the planning gain mechanism. Galleria was the first-time affordable artists' studio space had been created in this way.

APPLYING LESSONS TO DUBLIN

Role of the Council: Recognizing the potential contribution to its priorities such as employment, place-making, cohesion and creative vibrancy, Southwark Council was instrumental in supporting Acme in establishing a stand-alone studio building as part of a residential development.

Long-term security for continuing investment: A 155-year lease has enabled Acme to leverage the asset in order to borrow funds for future projects and was the first step in seeing Acme reduce its dependency on capital grants.

Brand value and distinction for the developer: For Barratt Homes the creative community provided a unique selling proposition. The development was re-branded Galleria on the basis of the studio programme.



SUMMARY

Project Title	The Galleria
Location	LONDON, Pennack Road, SE15 6PW
Cultural Infrastructure	Artist studios
Lead Operator	Acme Studios
Other Partners	Barratt Homes
Set-up Funding (Public)	£1.2m
Site Description	Purpose-built artist studio building
Tenure	Freehold
Level of Provision	50 studios, 61 artists
Annual rent rate for tenants	Currently £15.19 per sq ft
Total studio space	16,100 sq ft
Average studio size	320 sq ft



Case Study 3:

REPURPOSE TO MEET MARKET NEED – TILEYARD NORTH

OVERVIEW

Tileyard North is described as a 135,000 sq ft creative industries hub on Wakefield's Waterfront. Due to be delivered in two stages, when complete, it will be the UK's largest creative community outside of London; a mixed-use, creative and cultural cluster with state-of-the-art facilities.

The concept developed out of a pivot by property owner developer Paul Kemp, and the strong music industry links of collaborator and co-founder Nick Keynes. The commercial success of the model in London is now being transferred to Wakefield, Tileyard North.

Phase 1 was completed in early 2023 consists of four former mill buildings converted into creative and events spaces, offer, c. 80,000 sq ft of net lettable space, which is home to over 100 businesses and organizations.¹

Phase 2 of the development will see further creative industries workspace created as well as a boutique hotel.

KEY CHARACTERISTICS

Tile Yard offers a variety of tenure options, including short-term leases, long-term leases, and month-to-month leases. The model is highly bespoke to the business needs, providing full-fit out solutions, to hot-desk arrangements. Service charges including (heating, lighting, broadband) can be offered all-inclusive or negotiated directly by tenant occupiers, dependent on their scale and requirements.

Some tenants at Tileyard pay a service charge that covers the cost of utilities, maintenance, and other building expenses. Each studio and office space has individual meters for electricity and water, and super-fast fibre broadband. However, bespoke leasing arrangements can be agreed with the tenant occupier dependent on their needs.

Tileyard receives no annual subvention from government. Capital funding has been utilised during redevelopment in both **Phase 1** and **Phase 2**.

APPLYING LESSONS TO DUBLIN

Role of the developer: The developer identified the commercial opportunity and ability to adapt a London model to meet the market demand elsewhere.

There is clear alignment to government agenda with TileYard North attracting government subsidy for capital development due to alignment with overarching regeneration objectives for the area:

- capitalising on its emerging strengths in cultural and creative industries
- supporting a higher value employment base
- attracting good quality jobs

Partnerships between public and private sectors have the ability to entirely define and drive the overall scheme rather than simply being a smaller part in a mixed-use development.

¹ Wakefield's £20 million regeneration - Case study - GOV.UK (www.gov.uk)

SUMMARY

Project Title	Tileyard North
Location	Wakefield, West Yorkshire, WF15FY
Cultural Infrastructure	Mixed: Studios, Creative workspace, Co-working space, Events space, Production facilities
Lead Operator	Tileyard North , City & Provincial Properties
Other Partners	Local Government – Wakefield Council
Set-up Funding (Public)	The first phase of Tileyard North was part-funded by the Business Rates Pool and the West Yorkshire Combined Authority's (WYCA) Local Growth Fund as part of the Wakefield South East Gateway project. The second phase of Tileyard North is one of two projects being supported by the Levelling Up Fund. However, the majority of development has been commercial funded, and the operational model is entirely commercial, with no subvention to subsidise rents, equipment, or programmes.
Site Description	Repurposing and redevelopment of derelict mills.
Tenure	Tile Yard offers a variety of tenure options, including short-term leases, long-term leases, and month-to-month leases. The model is highly bespoke to the business needs, providing full-fit out solutions, to hot-desk arrangements. Service charges including (heating, lighting, broadband) can be offered all-inclusive or negotiated directly by tenant occupiers, dependent on their scale and requirements.
Level of Provision	Home to over 100 businesses
Rent rate for tenants	Variable
Total space	135,000 sq ft
Average size	The office and studio spaces at Tile Yard range in size from 100 square feet to 1,000 square feet, and open plan co-working space.





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