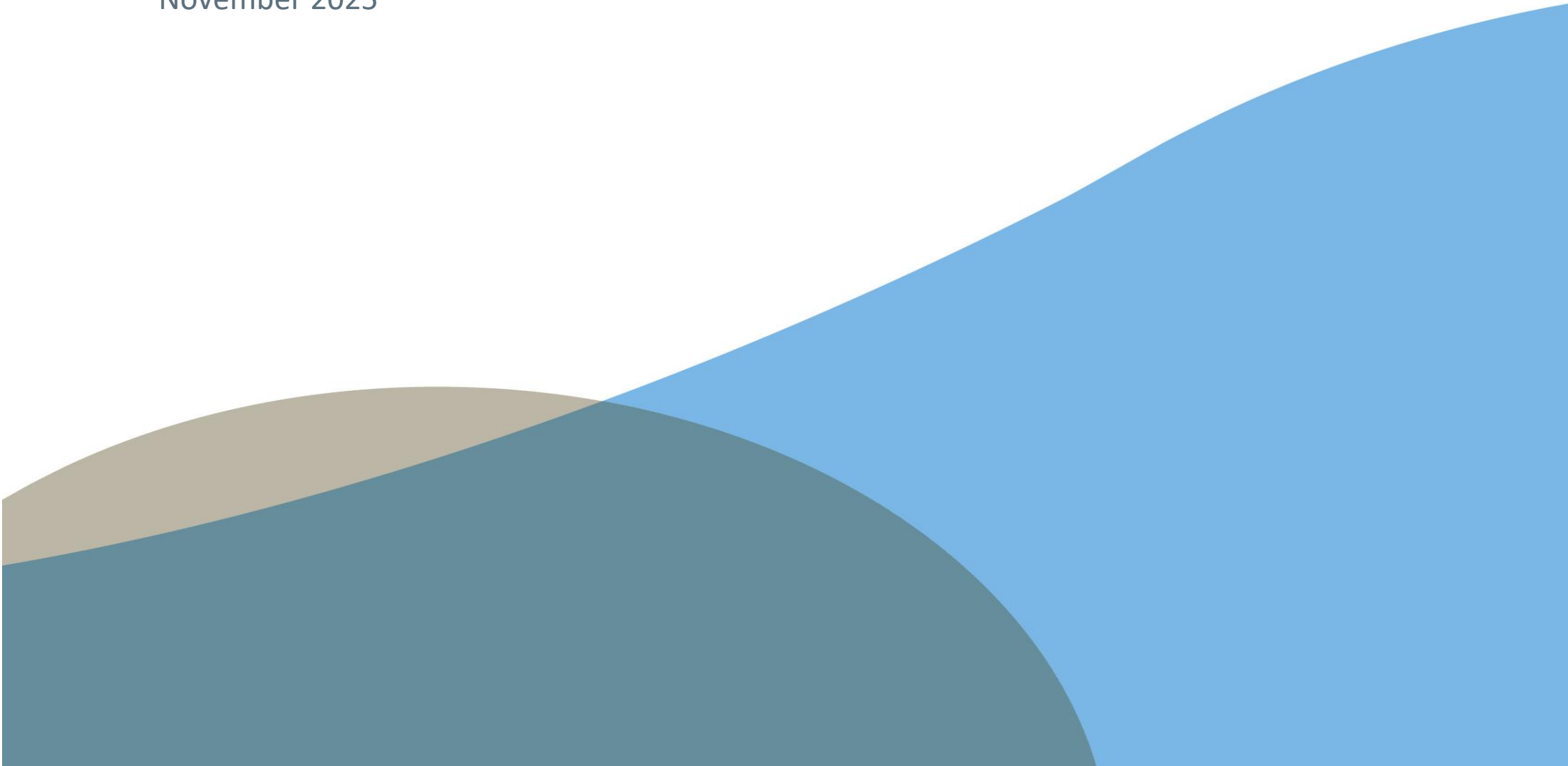


Cultural Infrastructure Assessment

Sandford Road

November 2025



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1. Introduction

- 1.1 Turley has undertaken the following Cultural Infrastructure Assessment (on behalf of Sandford Living Limited) for the proposed large scale residential development at Milltown Park, Sandford Road, Dublin 6.
- 1.2 The site is in Pembroke administrative area, 4km+ south of Dublin's city centre. The applicant intends to apply for permission for a large scale residential development. The intent of the applicant and development partnership's proposals are to demolish c. 4,847.5 sq m of existing structures on site and provide 562 new residential units with community/cultural space and a crèche.
- 1.3 This includes the reuse and regeneration of existing heritage buildings; The Chapel (768sqm) and Tabor House, a four storey building totalling 1,575 sqm, bringing them into cultural and community uses. The proposals would also provide a single storey glass entrance lobby to the front and side of the Chapel.
- 1.4 This report is primarily concerned with:
 - Setting out the policy context for Cultural Infrastructure and evaluate the proposals against the policy requirements set out with the Dublin City Development Plan 2022-2028, and the Notice of Opinion provided by Dublin City Council to the applicant.
 - Assessing the current provision of artist workspace and cultural infrastructure within the Pembroke administrative area and wider area surrounding the site.
 - Providing an evaluation of the current demand for artist workspace and cultural infrastructure in the area, relative to the community provision.
 - Evaluating any suitable cultural space (particularly workspace) proposals against Design Principles set out within Dublin City Council's Building Culture – Culture Infrastructure Toolkit.
 - Review the typology, governance and operating model and its appropriateness.

1.5 As such we provide an outline of the requirements and suitable adaptations required to ensure the spaces meet the needs of practicing professional artists and the public, assessing suitability across all artforms as defined by the Arts Act 2003.

2. Local and Site Context

Local Context

- 2.1 The site is located within the Pembroke Administrative District. A full exploration of neighbouring cultural provision is provided at **chapter 5**. However, at this stage it is helpful to understand that the site benefits from strong links to the city centre (a highly desirable attribute among artists and creative professionals) but has relatively limited local cultural and community provision.

Description of Development

- 2.2 The current description of development is:

Sandford Living Limited intend to apply for permission for a Large-Scale Residential Development at a c. 4.26 hectare site at Milltown Park, Sandford Road, Dublin 6, D06 V9K7. Works are also proposed on Milltown Road and Sandford Road to facilitate access to the development including improvements to pedestrian facilities on an area of c. 0.16 hectares. The development's surface water drainage network shall discharge from the site via a proposed 300mm diameter pipe along Milltown Road through the junction of Milltown Road / Sandford Road prior to outfalling to the existing drainage network on Eglinton Road (approximately 200 metres from the Sandford Road / Eglinton Road junction), with these works incorporating an area of c. 0.32 hectares. The development site area, road works and drainage works areas will provide a total application site area of c. 4.74 hectares.

The development will principally consist of: the demolition of c. 4,847.5 sq m of existing structures on site including Milltown Park House (880 sq m), Milltown Park House Rear Extension (2,031 sq m), the Finlay Wing (622 sq m), the Archive (1,240 sq m) and the Link Building between Tabor House and Milltown Park House Rear Extension to the front of the Chapel (74.5 sq m); the refurbishment and reuse of Tabor House (1,575 sq m) and the Chapel (768 sq m) and the provision of a single storey glass entrance lobby to the front and side of the Chapel (52 sq m); and the provision of 562 No. residential units comprising 6 No. three-bed courtyard houses and 556 No. apartment units (70 No. studios, 176 No. one-bed units, 267 No. two-bed units and 43 No. three-bed units).

Block A1 will range in height from 5 No. storeys to 8 No. storeys and will comprise 81 No. apartment units; Block A2 will range in height from 6 No. storeys to 8 No. storeys and will comprise 139 No. apartment units; Block B will range in height from 3 No. to 7 No. storeys and will comprise 74 No. apartment units; Block C will range in height from 4 No. storeys to 7 No. storeys and will comprise 151 No. apartment units; Block D will range in height from 3 No. storeys to 5 No. storeys and will comprise 30 No. apartment units; Block E will be 2 No. storeys in height and will comprise 6 No. courtyard type houses; and Block F will range in height from 5 No. storeys to 7 No. storeys and will comprise 81 No. apartment units.

The development also includes the provision of: cultural/community space within Tabor House (4 No. storeys including lower ground floor level) and the Chapel (2 No. storeys including lower ground floor level and mezzanine level) (1,698 sq m) with associated outdoor space (248 sq m); a café/restaurant (179 sq m) and a creche (375 sq m) within Block F with associated outdoor creche play area; ancillary residents' amenities and facilities (324 sq m) within Blocks B & C; and a single storey bin store and substation adjacent to Block F (101 sq m).

The development also provides a new access from Milltown Road (which will be the principal vehicular entrance to the site) in addition to utilising and upgrading the existing access from Sandford Road as a secondary access principally for deliveries, emergencies and taxis; new pedestrian access points; pedestrian/bicycle connections through the site; 319 No. car parking spaces (288 No. at basement level and 31 No. at surface level); set down area for deliveries; bicycle parking; 22 No. motorcycle spaces; bin storage; boundary treatments; private balconies and terraces facing all directions; hard and soft landscaping including public open space and communal open space; green/blue roofs; PV panels; substations; lighting; plant; lift cores and overruns; and all other associated site works above and below ground.

The proposed development has a gross floor space of c.50,196 sq m above ground level over a partial basement (under part of Blocks A1 and A2 and under Blocks B and C) measuring c. 10,550 sq m, which includes parking spaces, bin storage, bike storage and plant.

Cultural and Community Provision

2.3 The development sets aside a substantial internal and external floorspace for community and cultural uses. As set out above, this includes:

- Tabor House, comprising 4 storeys including the lower ground floor level
- The Chapel, comprising 2 stories, including the lower ground floor level and mezzanine level.

- 2.4 In total, the development proposes to provide 1,698 sqm of internal cultural / community space. This is supported by a total of 248sqm of dedicated external cultural / community space.
- 2.5 This is supported by a crèche within Block F of the development, with an associated outdoor crèche area.

3. Our Approach

- 3.1 Our Approach has been directly informed by Dublin City Council Arts Office's *Building Culture* Toolkit. This recommends a co-design approach to identify a use (or uses) for community and cultural space, bringing the insight and understanding of established operators within the space into the process of identifying and designing a sustainable operating model at an early stage, and maintaining contact throughout.
- 3.2 In its one-page *Decision Tree* (reproduced at **Figure 2.1**, below), Dublin City Council sets out the steps it believes are necessary to co-design cultural and community spaces. These steps, and the action we have taken to meet them, are:

(i) Consult with the Arts Office

At the outset of this process, the project team engaged with the arts office to get initial advice on operators and typologies. We have continued to engage with the arts office and plan to remain in contact with them for the remainder of the process.

(ii) Assess whether we are required to deliver cultural infrastructure

DCDP (2022-2028) Policy CUO25 (SDRAs and Large Scale Developments) requires 5% of new large-scale development floorspace to be allocated as community or cultural space. This policy has been in part superseded by the Apartment Guidelines 2025, specifically SPPR6, which states that:

"The provision of new Communal, Community and Cultural facilities within apartment schemes shall only be required in specific locations identified within the development plan and shall not be required on a blanket threshold-based approach in individual apartment schemes."

On this basis, the CUO25 Policy requirement for the development to provide "at a minimum 5%" of the development floorspace as community, arts and culture spaces no longer applies to the development subject of this planning application.

Policy CUO30 (Co-Design and Audits) states that:

"Large development applications (over 10,000 sq. m., either in phases or as one application) will, in the absence of a DCC local area culture audit (CUO44 refers), be required to undertake a cultural audit for the local area to identify shortcomings within the area; and to work with DCC Arts Office to identify and agree appropriate arts or cultural uses, preferably as part of a co-design process in advance of lodging an

application, for inclusion in the development. Such audits shall be informed by the existing cultural mapping resources in the Dublin City Cultural Infrastructure Study and by Culture Near You maps.”

In accordance with Policy CUO30, this CIA conducts a cultural audit for the local area, identifying shortcomings within the area and collaborating with the DCC Arts Office to identify and agree on appropriate arts or cultural uses. This audit has been informed by the existing cultural mapping resources in the Dublin City Cultural Infrastructure Study and by Culture Near You maps. This analysis confirms the need for cultural facilities identified by this Cultural Infrastructure Assessment (see below), and it notes that the need for community facilities has been separately established.

This approach complies with the Apartment Guidelines, 2025, and DCDP Policy CUO30.

(iii) Assess need relevant to local context

We have undertaken a full cultural audit of the neighbouring area. The results of this audit can be found at **Chapter 5**.

(iv) Identifying appropriate provision of space / potential artforms and typologies / or community uses

We have begun a process to identify appropriate cultural and community uses for the space. This has entailed desk-based assessment of the space, against the typology requirement set out in *Toolkit Resource 2: Artform Specifications and Typologies* of Dublin City Council’s *Building Culture* toolkit, supported by initial, high-level engagement with potential operators to ascertain their specific spatial and operational requirements.

Our initial assessment of the most appropriate cultural typologies is set out at **Chapter 6**.

(v) Undertake early operator engagement

At the outset of the project we discussed this scheme with Dublin City Council’s Arts Office, discussing the project in general terms and exploring these to ensure compliance with policy and support the delivery of vibrant cultural spaces. Beyond this, however, no dedicated early operator engagement has taken place. As such, we would describe this step as partially completed, but would recommend that further engagement should be undertaken with potential operators.

Next Steps – Following the Toolkit Decision Tree

3.3 Further engagement and work is required to build a clear picture of potential operators' interest in the space and to involve them in co-designing the use and specification of the spaces

3.4 This activity should cover the following steps, as set out in the Decision Tree:

- **Complete Step 5 – Early Operator Engagement**
As outlined above, while Step 5 of the toolkit has been begun, it has not been completed to the full extent of the Building Culture Guidance and Toolkit. To complete Step 5, we would recommend engaging with appropriate arts and cultural organisations to explore what would be required to deliver sustainable cultural and / or community space.

- **Step 7 – Community / Cultural Co-design**
This involves engaging in close co-operation with operators within the sector. In our view, a good first step in this process would be to identify a longlist of potential operators working within artforms identified at **Chapters 5 – 6** of this report. Following this, a call for expressions of interest should be identified, to initiate direct and productive discussions with motivated potential operators.

In addition to gauging interest, these discussions should inform a high-level picture of the proposed operational model and operating requirements, as well allowing for more detailed floor-plans and drawings to be developed. Following these initial discussions, a decision can be made on which potential operators with to move forwards with.

- **Step 8 – Technical Requirements**
A clear list of technical requirements for the chosen typology or typologies should be drawn up and budgeted for, in collaboration and with the identified operator / operators.
- **Step 9 – Deliverability and Operator Requirements**
A clear business plan should be drawn up, including an overview of the proposed operational model, by or in collaboration with the operator(s). This stage should broadly clarify the scope of the agreement between the developer and the proposed operator(s).

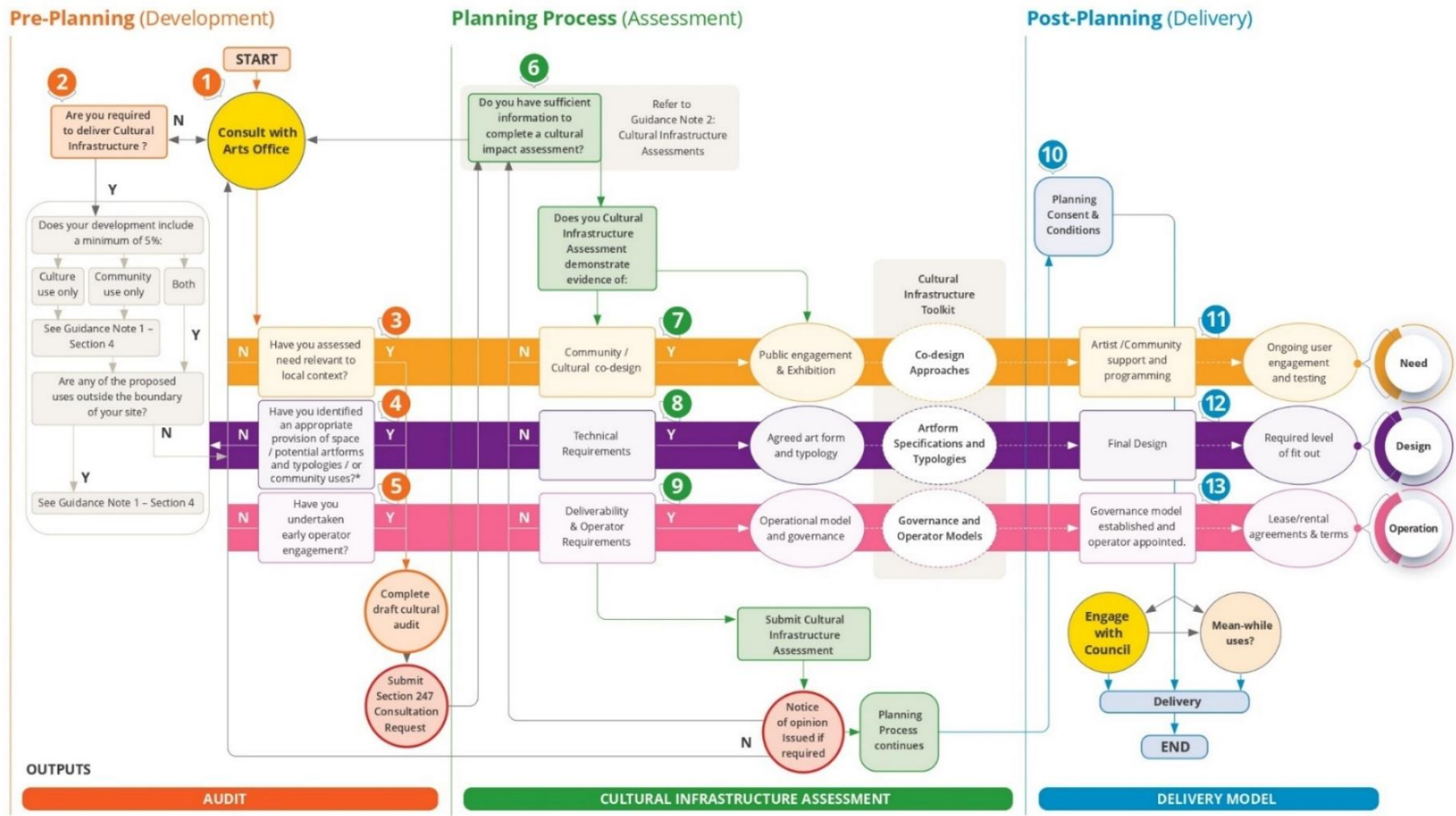


Figure 3.1: One-Page Decision Tree, taken from Dublin City Council's *Building Culture Toolkit*

4. Policy Context

National Policy Context

- 4.1 At a strategic level “Project Ireland 2040” is the Government’s long term national strategy from which “Culture 2025 (A National Cultural Policy Framework to 2025)”¹ connects an overarching policy framework for the arts, culture and creativity policies which sit within the government strategy and informs policies and objectives of associated government departments and cultural/heritage specific agencies (i.e. The Arts Council, Creative Ireland, Culture Ireland and The Heritage Council).
- 4.2 “Culture 2025” also connects initiatives working towards Ireland’s sustainability and growth economically and environmentally, such as Global Ireland 2025 and the National Biodiversity Action Plan 2021 – 2027.
- 4.3 In this context, culture and creativity are understood to include the arts as defined by the Arts Act 2003: ‘any creative or interpretative expression (whether traditional or contemporary) in whatever form and including in particular visual arts, theatre, literature, music, dance, opera, film, circus and architecture and including any medium when used for those purposes’² and occupations and industries for which creativity delivers commercial success, export growth and sustainable employment including architecture, crafts, design, fashion, film, TV, radio, photography, graphic design, publishing, textiles, gaming, advertising and marketing.

The policy framework is based on three principles:

- Recognising the value of culture to the individual and society
- Supporting creative practice and cultural participation, and
- Cherishing our cultural heritage.

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

² <https://www.irishstatutebook.ie/eli/2003/act/24/enacted/en/print.html>

- 4.4 The first principle speaks to the importance of culture in place making, especially in grounding a sense of identity and connectedness within existing and emerging communities. It also recognises the contribution of arts and culture to 'Brand Ireland' in terms of tourism and economic investment. Ireland's rich cultural capital is a significant factor in making it an attractive place to live and work.
- 4.5 Built infrastructure is addressed under the second principle 'Supporting creative practice and cultural participation'. €100m of the national purse has been invested in cultural infrastructure between 2000 and 2008, significantly increasing spaces for presenting and engaging with culture, though not specifically for its creation.
- 4.6 The framework commits to protecting and enhancing this investment while targeting investment towards projects which align to Project 2040 objectives, the aims of which are actions that deliver on an inclusive, integrated, sustainable and economically robust society. In recognition of the strategic priority to increase opportunities for the making of and participating in culture, under Culture 2025, the government intends to double cultural funding from 2017 levels by 2025.
- 4.7 Under the three pillars of Culture, Heritage, Irish Language and the Islands, *Investing in our Culture, Language and Heritage*³ Creative Ireland's *Strategy 2018 – 2027* acknowledges gaps in cultural infrastructure with a government allocation of €40m to be distributed via the local authority network to address such gaps.
- 4.8 While the Arts Council do not operate a capital programme, the wide-ranging grant schemes they operate are designed to meet the variety of financial requirements involved in the making and presentation of arts and culture.
- 4.9 *Making Great Art Work – Leading the Development of Arts In Ireland*⁴ sets out policy and action which intends to make available resources via grant aid which will ensure the delivery of 'a supportive working environment that addresses key points in the creative cycle by which art is made'.
- 4.10 Specifically, the Council's *Visual Artists Workspace Scheme*, eligible to any space in which four or more artists are working, offers grants up to €50,000 to provide best possible working environments and subsidised access for tenants. The Arts Council also advocates for arts infrastructure and offers guidance on the development of arts infrastructure under Project Ireland 2040.

³ <https://www.creativeireland.gov.ie/en/publication/investing-in-our-culture-language-heritage/>

⁴ <https://www.artscouncil.ie/arts-council-strategy/>

4.11 *Advancing Music: Music Policy and Strategy, Implementation Plan 2023-2025* is the Arts Council’s plan to encourage and enhance the provision of music engagement and participation. Informed by a major programme of consultation in 2021, it identifies a number of potentially relevant areas in which it aims to facilitate and drive change, including:

- Strengthening jazz / improvised music development
- Facilitating the provision of public access music archives and resources in Irish popular-music genres, jazz, classical music and opera
- Identifying optimum model of provision for a national network of accessible performance, rehearsal and recording venues for new and emerging artists and for community music-making
- Trial specialist music venue and rehearsal facilities

Local (DCC) Policy Context

4.12 Furthermore, the Dublin City Development Plan 2022 – 2028⁵ is explicit in policy and objective that it is a priority for Council to address gaps in cultural infrastructure and specifically support the addition of artists’ studios and live-work spaces over the duration of the Plan, as well as supporting developers to design and plan suitable and sustainable workspaces. (CUO27 – develop a Toolkit Guide to Workspace & Objective CUO31 – to develop and provide artists workspace).

4.13 We have utilised Dublin City Council’s Developer Guidance Note 1 and 2, and Toolkit Resources 1, 2 and 3 in the development of this Cultural Impact Assessment.

Workspace Report and Cultural Infrastructure Study

4.14 In 2021, Turley and OBFA Architects undertook a report into workspace and cultural infrastructure provision across Dublin. This was intended advise on what city wide strategic measures and policy provisions would be required to ensure that the vitality and viability of Dublin City’s cultural offer is maintained, appropriately enhanced and developed over the life span of upcoming Dublin City Development Plan period from 2022 – 2028.

⁵ <https://www.dublincity.ie/residential/planning/strategic-planning/dublin-city-development-plan/development-plan-2022-2028/chapter-12-culture-0>

- 4.15 The study provided Dublin City Council with an understanding of the scope and quality of existing cultural infrastructure and facilities in its administrative area and an appreciation of the future needs of the city. It has directly informed a dedicated chapter on 'Culture' for the first time as part of draft Dublin City Development Plan 2022 – 2028, emphasising the city’s dedication to workspace and culture-led regeneration.
- 4.16 Information from the study on current workspace provision, artist location and preferences has directly informed this Cultural Infrastructure Assessment.

Development Plan Policies

- 4.17 The Dublin City Development Plan 2022 – 2028 also provides the relevant statutory planning context informing this Cultural Impact Assessment as part of the proposed development. The relevant Objectives from the Development Plan are:
- **Objective CUO25 – SDRAs and Large-Scale Developments** “All new regeneration areas (SDRAs) and large-scale developments above 10,000 sq. m. in total area* must provide for 5% community, arts and culture and artist workspaces predominantly internal floorspace as part of their development at the design stage. The option of relocating a portion (no more than half of this figure) of this to a site immediately adjacent to the area can be accommodated where it is demonstrated to be the better outcome and that it can be a contribution to an existing project in the immediate vicinity. The balance of space between cultural and community use can be decided at application stage, from an evidence base/audit of the area. Such spaces must be designed to meet the identified need. **{*Such developments shall incorporate both cultural/arts and community uses individually or in combination unless there is an evidence to justify the 5% going to one sector.}**”
 - **Objective CUO30 Co-Design and Audits:** “Large development applications (over 10,000 sq. m., either in phases or as one application) will, in the absence of a DCC local area culture audit (COU44 refers), be required to undertake a cultural audit for the local area to identify shortcomings within the area; and to work with DCC Arts Office to identify and agree appropriate arts or cultural uses, preferably as part of a co-design process in advance of lodging an application, for inclusion in the development. Such audits shall be informed by the existing cultural mapping resources in the Dublin City Cultural Infrastructure Study and by Culture Near You maps.”
- 4.18 As previously noted, DCDP Policy CUO25 has been in part superseded by the Apartment Guidelines 2025, specifically SPPR6, which states that:
- “The provision of new Communal, Community and Cultural facilities within apartment schemes shall only be required in specific locations identified within the development plan and shall not be required on a blanket threshold-based approach in individual apartment schemes.”*

- 4.19 On this basis, the CUO25 Policy requirement for the development to provide “*at a minimum 5%*” of the development floorspace as community, arts and culture spaces may no longer apply to this planning application.
- 4.20 However, in line with DCDP Policy CUO30, this CIA provides a cultural audit of the local area to identify shortcomings within the area and engagement has taken place with Dublin City Council’s Arts Office, and makes recommendation on the typologies of cultural infrastructure that could be delivered for designated cultural and/or community uses should it be required, or the applicant elect to provide it.
- 4.21 And whilst a co-design process has not yet been undertaken in full, engagement with potential operators has informed the proposed uses. As such this report represents not only an audit of existing cultural infrastructure provision, but opportunities to address existing cultural shortcomings in the area.

Dublin City Council Culture Strategy 2016 - 21

- 4.22 The [Dublin City Council Culture Strategy 2016 – 2021](#) sets out a vision for an inclusive and diverse expression of cultural space across the city. The strategy sets out a vision in which:
- Culture is central to human development, central to Dublin’s quality of life and its relationship with Ireland, Europe and the rest of the world.
 - Cultural diversity and equal respect for all cultural expression confronts division and exclusion, and honours tradition while embracing the future.
 - Dublin is, and will be, a city in which to make, experience, and share culture.
 - Culture builds community, develops the economy, and empowers people, enabling change through imagination and creativity.
 - Leading, developing and working in partnership, Dublin City Council will create and support opportunities for all citizens to equally engage in inclusive and diverse cultural experiences.

Building Culture - Cultural Infrastructure Toolkit

- 4.23 This report has been drafted with reference to the *Building Culture – Culture Infrastructure Toolkit* published in May 2024. The toolkit provides guidance to developers in assessing the suitability of spaces within their developments for cultural use, and is intended to act as a complementary resource to “Chapter 12: Culture” of the Dublin City Development Plan.
- 4.24 Our approach to complying with the requirements set out in the toolkit is set out at **Chapter 3**.

5. Needs Assessment (Cultural and Community Audit)

- 5.1 To inform the need assessment (audit of existing provision) we have provided a summary analysis and re-examination of relevant responses to the Artist Workspaces Study 2020⁶ and the Cultural Infrastructure Report 2021, previously undertaken by Turley on behalf of Dublin City Council.⁷
- 5.2 According to the 2016 census, there were in the region of 2,500 artists in Dublin (representing just under 10% of all creative workers). The maximum number of individual artist's studios between 2010-2019, however, was just 392 studios spread across c.89 artist workspace building⁸.
- 5.3 In the same period, the city contained c.137 shared rehearsal spaces and c.36 public venues providing provision for existing artists. The same census data identified just over 25,000 creative workers in Dublin.
- 5.4 Whilst the overall provision of workspace has been holding relatively steady over the 10-year period, despite high profile closures of permanent and meanwhile workspaces, our own workspace study surveyed 538 artists (c.20% of the city's resident artist population) and found that 41% were actively "seeking workspace" with no alternative provision.
- 5.5 This strongly indicates a significant undersupply of artist workspaces across the city, which could be as high as the need for workspace for 1,125 artists, across multiple art form with differing accommodation requirements.

Anticipated need for cultural infrastructure in the Pembroke Area

- 5.6 The Pembroke area serves a population of 45,663 resident citizens, based on 2022 Census figures.

⁶ Turley/Dublin City Council, *Artist Workspace Study 2020*, cited in full, *Artist Workspaces Report – Developing a Liberties Creative Campus*, Dublin, November 2020, as available online at www.artistworkspace.ie

⁷ Turley/Dublin City Council, *Cultural Infrastructure Report 2021*, Dublin, December 2021, as available online at [cultural-infrastructure-study.pdf \(dublincity.ie\)](#)

⁸ According to Jackie Ryan, *Ryan Report 2020*, as cited *Cultural Infrastructure Report 2021*, Ibid

- 5.7 In 2020, our Workspace Study received 538 respondents (~20% of the overall artist population of the city). There were 12 artist respondents within the Pembroke Administrative District (visualised below, at **Figure 5.1**). If the 20% of the artist population were evenly distributed across the city, this would suggest a resident artist population of c.60 within the area.
- 5.8 However, we know from the same study that “Location is also seen as critical across all art-forms (4.3%), with an emphasis on proximity to the city centre and public transport” and that there is a preference for artists to live and work within 5km of the city centre. As a result, whilst it is anticipated that artist distribution is more concentrated in the city centre, the lack of appropriate supply in areas adjacent to, or outside the city centre may be limiting the number of artists resident or working in the area.

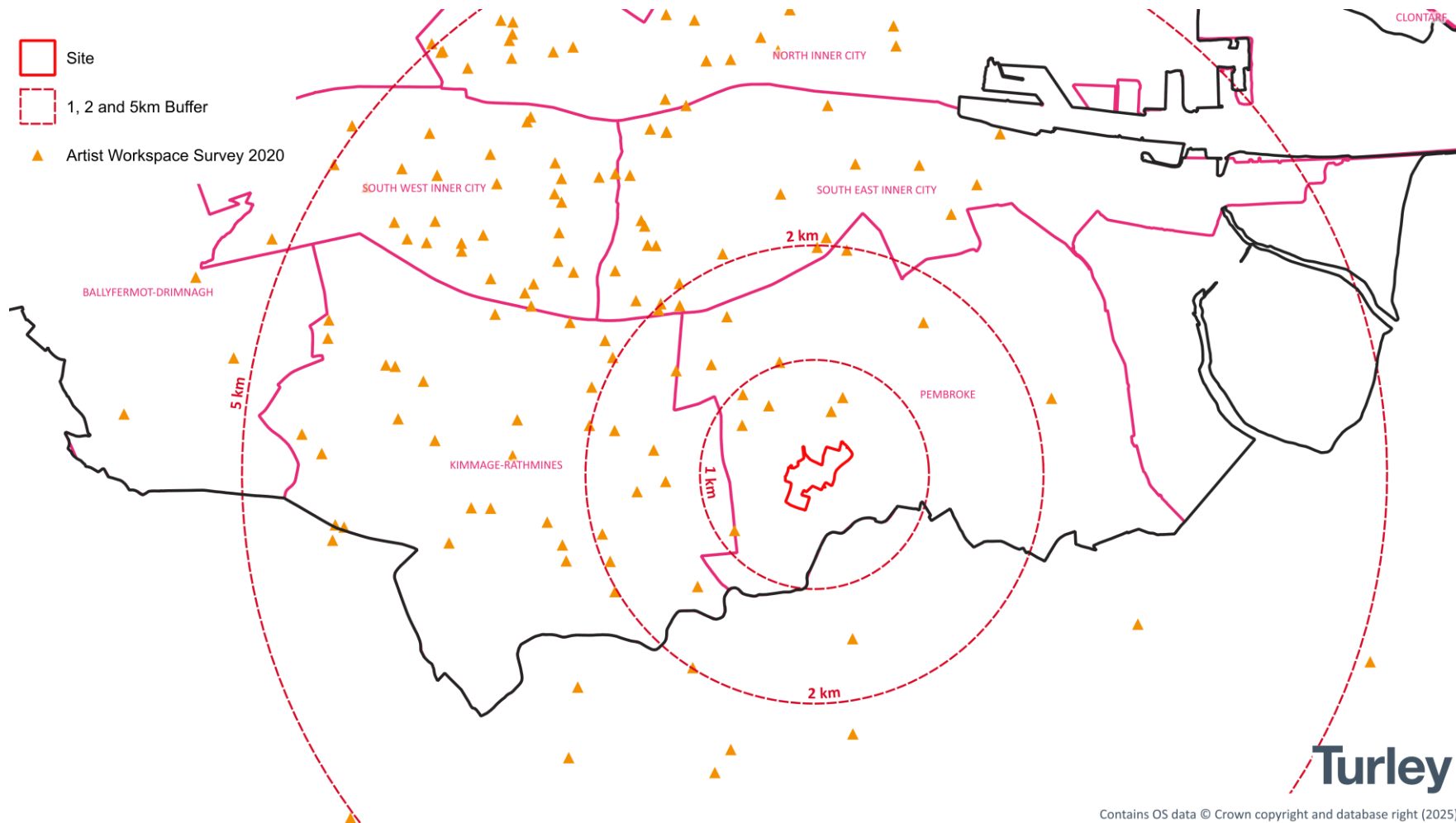
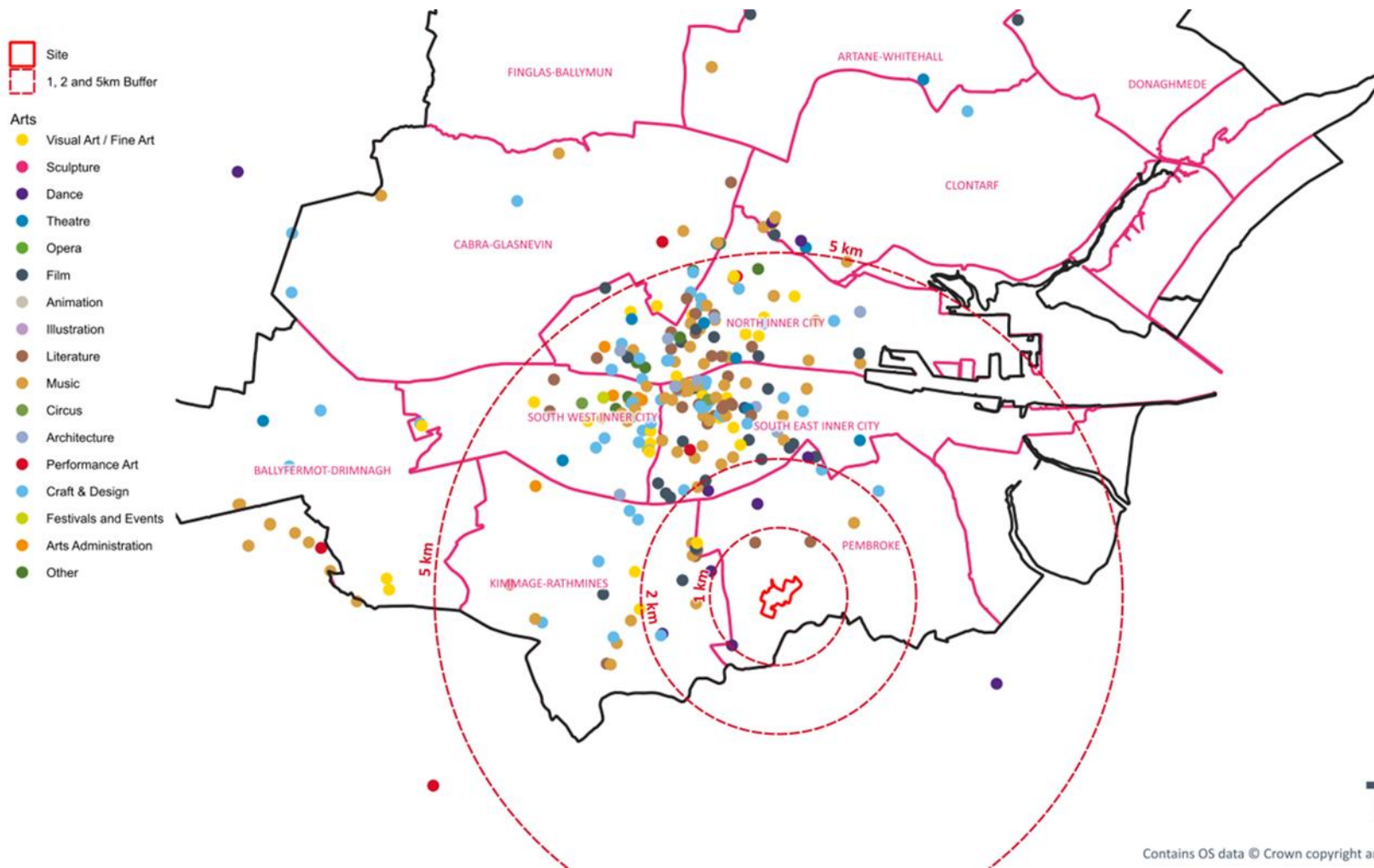


Figure 5.1: GIS mapping of artist workspace study respondents

Current cultural infrastructure in the Pembroke Area

- 5.9 For this report, we have mapped all cultural infrastructure across the city, utilising data from the Dublin Culture Company's, Culture Connects - "Culture Near You" data as well as desk-based research to identify further provision not included within Culture Near You. The cultural infrastructure we have identified has been mapped against the site location plan – please see **Figure 5.2** for a GIS visualisation of this.
- 5.10 For the purposes of this study, we have considered cultural infrastructure located within 1km of the site location, in line with the guidance contained within Chapter 3 of Guidance Note 1: Cultural Infrastructure Development Process and Decision Tree within the *Building Culture* toolkit, which states:
- "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."*⁹
- 5.11 As is apparent from **Figure 5.2**, our research has captured cultural infrastructure from well beyond a 1km radius of the site (At **Appendix 1**, all cultural infrastructure within 5km is listed). Within our assessments, we have considered this wider picture as well when coming to our conclusions.

⁹ Dublin City Council, *Building Culture - Guidance Note 1: Cultural Infrastructure Development Process and Decision Tree*, 8



Turley

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Figure 5.2: GIS mapping of facilities within 5km of the site

5.12 A full table of cultural facilities within 5km of the site sorted by distance is included within this report – see **Appendix 1**. The table below illustrates the cultural facilities within 2km of the site, with the table visualized in **Figure 5.2**, above.

Name	Description	Distance (km)	Category
MART Studios	Visual Artists Studios	1.42	Visual Arts Studios
The MART Gallery	Art Gallery	1.42	Museum / Gallery / Archive
Original Strands	Craft Maker	1.94	Craft
Connections Arts Centre	Arts Centre	1.83	Arts Centre
The Music Institute	Music School	1.20	Music (Performance or Rehearsal)
Celtic Collections	Independent Record Label and Shop	1.42	Music (Management)
Bigbadwolf 3D Animation Studios	Animation Studio	1.41	Animation
Kinetix Dance Studios	Dance Studio	1.80	Dance
Omniplex Rathmines	Cinema	1.39	Film / TV
Creative Services	Film and Video Production Company	1.99	Other
DIT Conservatory of Theatre and Drama	Music and Drama Conservatory	1.48	Other
The Company of Books	Bookseller	0.85	Literature
Hampton Books	Bookseller	0.92	
Alan Hannas Bookshop	Bookseller	1.34	

Bookstation Swan Shopping Centre	Bookseller	1.36
Dubray Books Swan Shopping Centre	Bookseller	1.36
RDS	Music and Events Venue	1.53

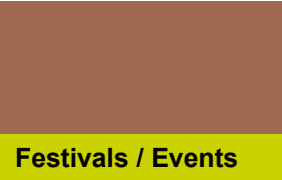


Table 5.1: Artistic and Cultural Venues within 2km of the site

- 5.13 As **Figure 5.2** and **Table 5.1** (above) illustrate, there is a shortfall of appropriate cultural infrastructure in proximity to the site. The only facilities within 1km of the site are two bookshops (The Company of Books and Hampton Books) and whilst there are facilities such as cinemas, galleries and the RDS, wherein culture can be “experienced”, there is only one workspace or studio provider within 2km (MART) in which culture can be “created”.¹⁰
- 5.14 The surrounding cultural eco-system for consuming or experiencing literature (book shops), film (both the commercial Rathmines Omniplex or independent Stella Cinemap), visual arts (MART Gallery), suggests a strong audience interest, bolstered significantly by the presence of the RDS. However, provision for cultural consumption and creation on a neighbourhood scale is much more limited. In contrast the figures demonstrate there is a plethora of cultural facilities for both creation and experience within Dublin’s Inner City, and in keeping with the profile of Pembroke, sparser as you move out of the city.

Current Community Provision in Pembroke and the wider area

- 5.15 Again utilising data supplied from Dublin Culture Company’s Culture Near You, mapping of the existing ‘Community Facilities’ near the site reveal there are two primary community facilities within 1km of the site:

Name	Distance from the site (metres)
Beechwood Avenue Community Centre	300
Mart Rathmines Cultural and Community Centre	800

¹⁰ This distinction of cultural infrastructure forms is detailed in the Dublin City Council Development Plan <https://www.dublincity.ie/residential/planning/strategic-planning/dublin-city-development-plan/development-plan-2022-2028/chapter-12-culture-0>

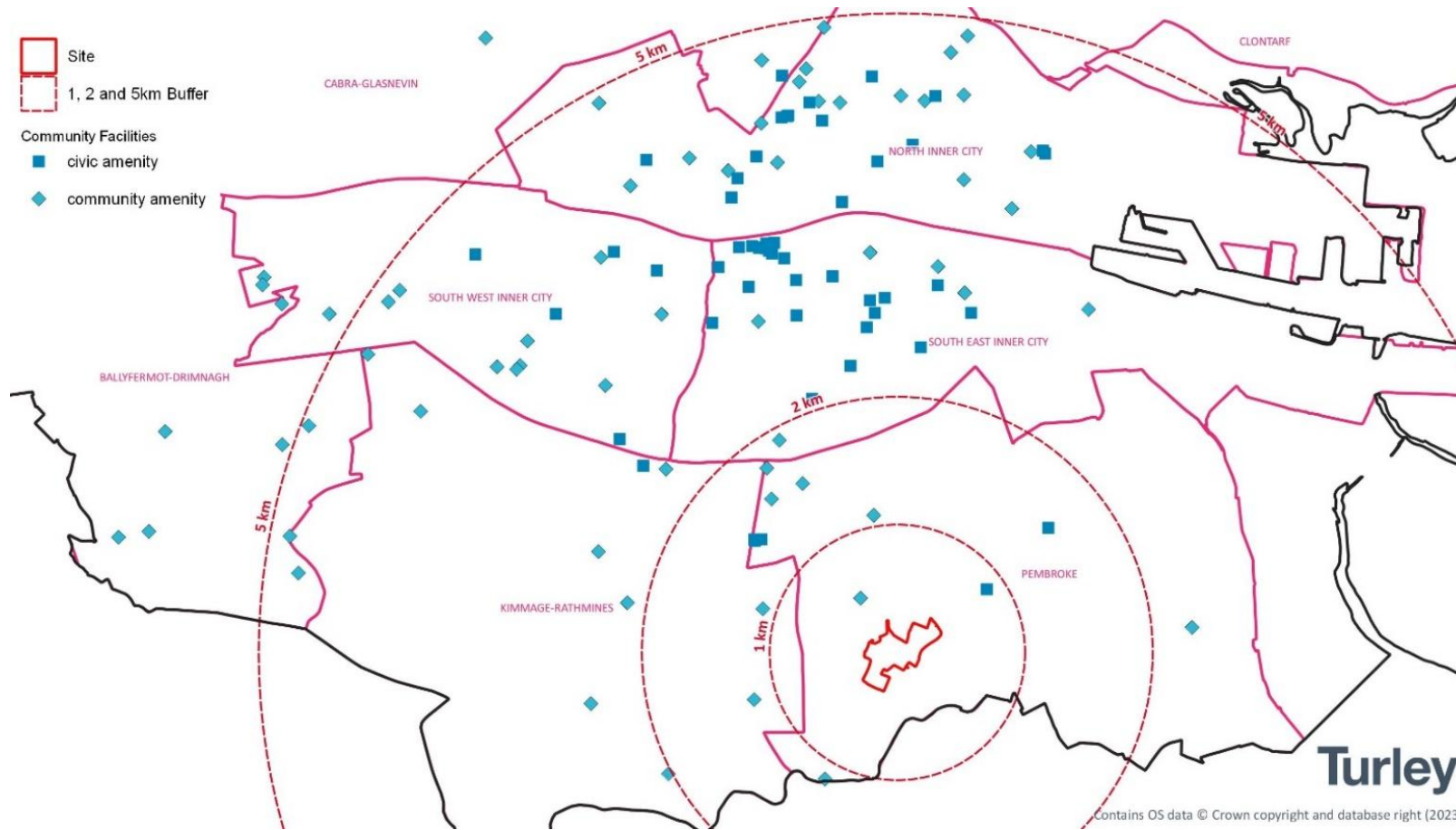


Figure 5.3: GIS mapping of existing Community Facilities in and around the Pembroke administrative area

5.16 In addition, searches on mapping software to identify facilities that may not have been picked by the Cultural Infrastructure Report (Culture Near You) identified the following additional community facilities within 1km of the site:

Name	Distance from the site (M)
Roman Catholic Church of the Holy Name	100
Sandford Parish Church	300
Milltown Golf Club	500
David Lloyd Dublin Riverview Gym	800
UCD Sports Centre	900

- 5.17 As such any cultural infrastructure provision of cultural workspace within the Pembroke administrative area would be creating minimal, if any displacement, of other cultural workspace. A cultural community within the site would rather support the local area, helping to stimulate further regeneration and add cultural vibrancy in the area.
- 5.18 In this context, the Chapel provides a unique heart to both the proposed and existing community and an opportunity to boost cultural and community infrastructure in the area. It offers a focal point for performances and events appropriate to the residential neighbourhood and supports rather than competes with existing community resources.

Other site considerations

- 5.19 The site is located immediately next to bus stops on Milltown Road and 1km walk of the nearest LUAS station. The neighbouring main road, Sandford Road, is equipped with cycle lanes and there is a walking / cycling trail running alongside the River Dodder towards the site¹¹. The proposals bicycle parking spaces (including cargo bicycle spaces) could support the c.68% of artists who travel to their workspace by active or public transport (walking (30%), cycling (22%), bus (10%), train (4%) and Luas (2%)).

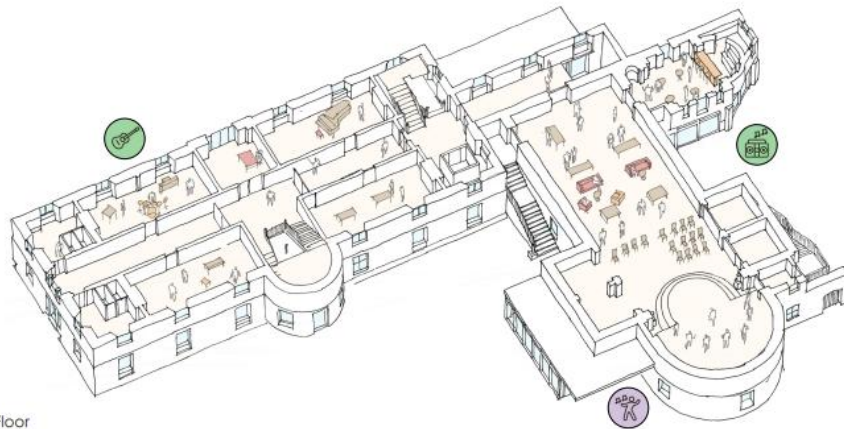
¹¹ https://www.nationaltransport.ie/wp-content/uploads/2021/02/English_02_Existing_Facilities_Maps.pdf

- 5.20 A majority of artists report currently living/working within an average 3.9 km of the city centre, the artist Workspace Study indicated that artists prefer their workspaces to be located an average distance of no more than 2.7 km from public transport halts.
- 5.21 More generally, cultural infrastructure and workspaces should be ideally located no more than 3.4 km from City Centre and with a 3.8 km radius of a Public Art Centre. Likewise Performance artists prefer to live within 4.7 km from their place of residence. Similarly, Music artists' ideal workspace is located within 4.6 km of the City Centre, 5 km from their homes and ideally within 2.5 km of a public transport hub.
- 5.22 Whilst the site falls outside the ideal proximity of artist workspace to Dublin's city centre (as it is located around 3 km from St Stephen's green), the presence of nearby public transport links should be considered alongside this.

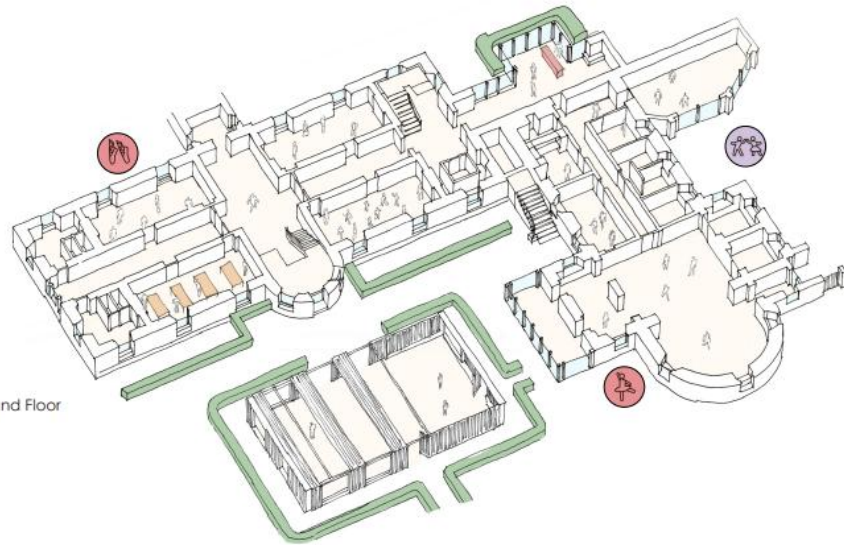
6. Typology Assessment and Exemplars (Potential Uses)

- 6.1 The existing building on the site had evolved over the years as a sequence of extensions to the original Milltown Park House. These individual buildings lack their own identity. As a group of buildings there is an absence of coherence and order. The Southern edge of the Sandford Road site exhibits a piecemeal development of unplanned buildings at varying scales.
- 6.2 The proposed development will look to rationalise these site conditions by retaining Tabor House and the Chapel as a focal point within the new development establishing an identity for the buildings and the development overall.
- 6.3 The proposed use of these buildings for cultural and/or community space includes a full renovation of Jesuit Chapel as cultural / community provision and the associated large space on the first floor could ideally serve as a mixed artform performance or break out space.
- 6.4 With Tabor House, providing associated space which could be utilised as workspace or practice rooms by a variety of artforms, but given their existing cellular format, in our view, they lend themselves best to visual art studios or live-work space.
- 6.5 The large space in the Chapel may be an appropriate space as a flexible music, theatre, or circus performance space. Dublin City Council / Turley's 2021 Cultural Infrastructure Report identified a large deficit in suitable performance spaces in the city, particularly outside the inner-city core.¹²
- 6.6 The wider opportunity through the redevelopment of this existing building cluster is to establish an active community and cultural hub which would animate and enliven the residential scheme, delivering both an active day-time community cultural space, and neighbourhood-scale cultural performance space for day-time and evening use.
- 6.7 The specific use and layout of these community/cultural spaces will be agreed with Dublin City Council via compliance post-planning, as per agreement in the LRD Opinion Meeting. This is considered a reasonable approach, as by the time planning permission is secured and the scheme is constructed c. 2-3 years will have elapsed. An appropriate end-user(s) will be found for the spaces at that juncture.
- 6.8 An indicative illustration of how these spaces could work is provided below:

¹² Ibid *Cultural Infrastructure Report*



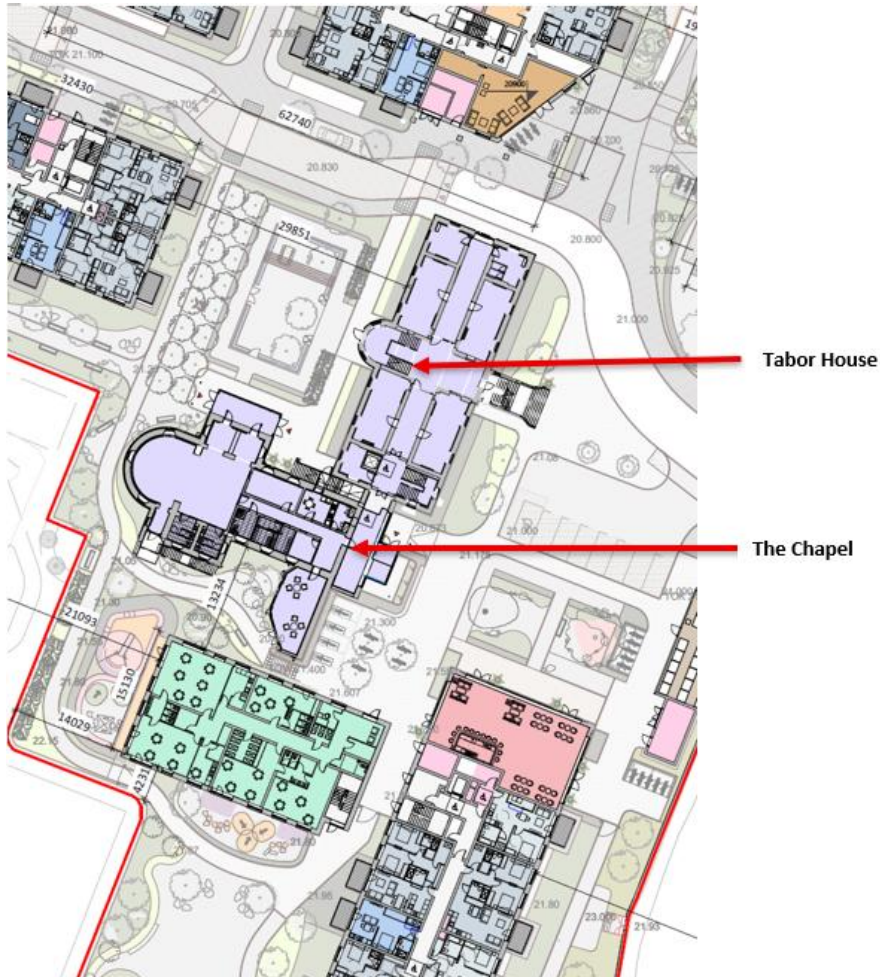
First Floor



Ground Floor

Tabor House

- 6.9 The set-piece of Tabor House and the Chapel combine to form a predominant focal point upon arrival into the development from the new entrance off Milltown Road.



6.10 The current spaces could be used for a variety of artform workspaces, (the majority between 34.4-37.9m², with two large spaces on the upper floors at between 57.8-59 m², and smaller unit on the second floor at 19.4 m²) with associated circulation space, toilets etc.

6.11 These would provide more than generous individual studio spaces, or could be used as communal space, workshop areas, music rehearsal rooms (subject to additional sound insulation), or further subdivided into smaller studio spaces for visual arts, literature etc.

6.12 However, live-work spaces for artists are at a premium in the city. Very few working artists have the space in which they can both live and make work. As a result, many artists travel a distance to their studios or have left the city in order to find accommodation that can allow for a live / work scenario.

6.13 Considering Tabor House for this purpose opens up the overall scheme to a specific community of potential residents who are actively seeking accommodation and work studio options in the city either to purchase or to rent. As per 2.11, there is a low artistic community within the Pembroke area. The development of Tabor House as an affordable hub of live work units would contribute to establishing a creative community, if this use was deemed suitable.

6.14 Regardless, the “cellular” nature of the building’s internal fabric, makes it well suited to individualised space ideal for visual artists,

literature, arts administration. With appropriate insulation some of the larger spaces could be used as ensemble rehearsal space for music, opera, performance, or theatre, and as communal or shared workspace without further alternation. However, given the history of the building as a seminar accommodation, and the relatively low rental yield of studio spaces and rehearsals spaces, we believe that live-work space would be a preferable opportunity. However, as noted previously, the specific uses will be agreed with Dublin City Council post-planning.

- 6.15 While consideration will need to be given to the level of rental income attributed to these spaces, a guide can be drawn from schemes such as Crampton Buildings¹³, Temple Bar which was established by the semi-philanthropic development company Dublin Artisan Dwelling Company¹⁴ founded in the 1870's by the city's business elite and subsequently developing contemporary financial models for affordable social and cultural tenants based on application.
- 6.16 Further examples - such as Fire Station live work units which operate at full occupancy, live / work spaces in converted studios at the Irish Museum of Modern Art and the collective studio provision provided for by MART - establish precedent for the viability of these kinds of spaces and the potential for the involvement of experienced operators in the scheme. Sample Studio and Live work Rentals
- 6.17 Complementing a residential community of creative practitioners on site, the ground and first floor of Tabor House would be suitable for studio, office and maker spaces for start-ups and SME's in the creative industries. Co-working hubs in Dublin are largely located in the city centre and immediate environs with no such provision in adjoining neighbourhoods for Ranelagh, Milltown, Clonskeagh and Rathgar.
- 6.18 Tenants may include designers, architects, animators, festival and event organisers, arts organisations, software and digital tech as well as co-working spaces which can be made available for individual and groups bookings on an ad hoc basis. The basement could be reserved for administration and support facilities plus accommodation for edit suites, sound recording and photographic facilities. For examples, see Fumbally Exchange 15 Dublin and Waterford and Conway Mill, Belfast 16.

¹³ <https://comeheretome.com/2017/05/16/crampton-buildings-and-the-dublin-artisan-dwelling-company/>

¹⁴ <https://iarc.ie/homes-for-workers-a-house-and-home-blog/>

¹⁵ <https://www.fumballyexchange.com/about-us/>

¹⁶ <https://conway-mill.ie/>

- 6.19 The need for further artists' workspaces is identified in the Dublin City Development Plan, as follows: "Artist Studios (Objective CUO31): "To further develop and provide for artist workspaces and spaces for creative production within the city and avail of opportunities for utilising underused buildings within communities for artistic and cultural purposes."".
- 6.20 Whilst the Development Plan is not explicit about live-work space, the need to deliver cultural workspace and affordable housing is explicit. By combining both, the spaces could in our view provide significant value to the Pembroke area, potentially establishing a resident artist community in this area.
- 6.21 The affordability of such space is however critical. Our Artist Workspace report aligns workspace rental with the above more recently assessed sample rents. It found that artists expect to pay more for their desired workspace than they did when the survey was conducted in 2020.
- 6.22 When asked how much respondents currently pay per calendar month for their workspace the average reported spend (recorded by our workspace survey)²⁰ was €250.00, with a median spend of €200.00, and the median reported rental charge of c.€390.00.
- 6.23 However, as noted above there is both less provision, and less available information on the anticipated rental levels for combined live/work studio spaces. With Fire Station in D1 providing the only immediately comparable rentals of between c. €400-650 pcm dependent on floorspace.

Art-form specific spatial requirements compatible with Tabor House

Art-form	Features	Workspace Study Summary	Further Suggested Design Considerations
Visual Arts and Illustration	Privacy	A private and quiet environment is considered an important aspect of work environments across all offices but is particularly important for Visual Arts practitioners. When asked to describe their ideal workspace, 26% of comments relating to Privacy were made by Visual Artists.	<ul style="list-style-type: none"> • Key card access door and blackout curtains at windows. • Degree of soundproofing required to ensure artists/creatives are not disturbed by exterior noises.

	Live Work Space	There is limited provision of Live Work Space across the city. However, existing spaces are in high demand, and provide the additional benefit of establishing a resident artist population with the development and wider Pembroke Area	<ul style="list-style-type: none">• The current rooms in Tabor House do not provide the amenities required for permanent habitation• This space could be used as live-work for residents residing in the scheme. However, we note there is also co-working space proposed in Block C.
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	<p>Natural / Smart Lighting</p>	<p>Lighting was referred to as one of the most important aspects of a workspace mainly by Visual Artists (28%).</p> <p>Natural light was considered the most important feature of ideal workspace by 10% of all respondents of the Artist Workspaces study. All art-forms referenced Natural Light in their description of the ideal workspace however 31% of these comments were referenced by Visual Artists.</p> <p>In addition to demand for access to natural light, it is all important to ensure there is access to artificial lighting sources as natural light will not always be the most appropriate lighting for all artistic production.</p>	<ul style="list-style-type: none"> • Blackout shutters or curtains also should be provided to offer artists a level of control over lighting. • Position of workspace and window is cognisant of daily sun path and exposure to direct sunlight. • Capability to fit out workspaces with suitable artificial lighting either by set ceiling fixtures or power outlets to facilitate mobile lamps.
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	Fabrication & workshop Equipment	Visual Artists list 'Equipment Access' as one of the most popular facilities expected of workspace for the future. Artists refer to the need for access to workshops and fabrication equipment.	<ul style="list-style-type: none"> • Consideration of a dedicated on-site 'Tool Library' which will store an inventory of commonplace workshop equipment, tools and fabrication equipment. This station will allow community/cultural space users to hire equipment (see below).
	Secure equipment storage	Ensuring workspaces are designed with secure storage of equipment is considered important by artists with a Visual Arts background.	<ul style="list-style-type: none"> • Inclusion of secure storage solutions and on-site surveillance. Storage to be suitable for range of different sizes of art pieces.

	Media lab	<p>Access to high speed internet is important for Visual Arts for several reasons including for research purposes and to support virtual collaborations and commercialisation of their work.</p> <p>An ideal space would have communal access to software-loaded computers, high speed internet, printing and scanning facilities.</p>	<ul style="list-style-type: none">• Ensuring access to high-speed internet on-site and studios to be fitted with necessary tech fixtures and power outlets.
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	Larger sized space	<p>Size was referenced by nearly all art forms with the exception of architecture in description of the ideal workspace. 29% of these comments were generated by Visual Artists.</p> <p>Many Visual Arts artists seek large, artist-run, open plan spaces that artists could rent to hold classes and run workshops. There is a preference by some of these artist to have access to large scale studio spaces in order to permit the production of different sized art pieces and the tools required to create these.</p> <p>Larger spaces are also welcome to allow artists to work with several materials simultaneously.</p>	<ul style="list-style-type: none"> • The cellular spaces within Tabor House (the majority of which fall between 34.4-37.9 m²) compare very favourably with the average reported in the Cultural Infrastructure Report (19.0 m² average across the city). • Some artists who work collaboratively may consider it advantageous to have access to larger shared units such as the two large spaces on the upper floors at between 57.8-59 m² smaller unit on the second floor at 19.4 m²), or smaller units within the building. The specific users and layouts will be agreed with Dublin City Council post-planning.
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	Sinks/Wet Areas	<p>The sink / wet areas were a distinctly important feature</p> <p>Visual Arts with the sink ideally located in a separate section to their workspace. The sink area should be equipped with access to hot and cold water.</p>	<ul style="list-style-type: none"> • Provision of designated wet areas equipped with plumbing to facilitate hot water usage and associated drainage solution can be provided for within the communal area, but it would be preferable that some or all cellular spaces (if utilised as studios) have access to individual wet areas.
	Good Ventilation	<p>When asked to 'Describe your ideal workspace', ventilation was highlighted most frequently by artists working in Visual arts (30%).</p> <p>Having a proper ventilation system in place is considered crucial for artist who use paints, chemicals, kilns and other equipment to produce their work, and is a requirement to ensure effective aeration of spaces against the fumes resulting from such materials.</p>	<ul style="list-style-type: none"> • The spaces are naturally ventilated. • Application of ventilation system in all workspaces may require further consideration dependent on art materials used, or restrictions placed upon artists / other users as part of their tenancy agreements to ensure health and safety.

Arts Administration	Privacy and Quiet	Privacy is extremely important by Arts Administrators, in addition to having a quiet environment to work in. These features are considered important to provide a suitable setting for users to undertake research and composition works.	<ul style="list-style-type: none"> • Flexible screening options to provide on-demand privacy for users. • Internal soundproofing of unit to prevent users being disturbed by exterior noise.
	Secure equipment storage	Arts Administrators consider the provision of secure storage equipment to be an essential component of their ideal workspace. This would offer storage for research files as well as administrative technology (e.g. computers, hard drives etc.)	<ul style="list-style-type: none"> • Suitable storage solutions such as lockable filing cabinets and guarantee of units been secured when vacant. Suitable surveillance for all units should also be provided. • Internet security will also be a key consideration for any users connecting to a shared site broadband source.

	<p>Meeting rooms and other flexible workspaces</p>	<p>Meeting rooms will be required by those working in Arts Administration on an ad hoc basis. The spaces should facilitate in-person and virtual collaborations and meetings.</p> <p>Often people need to set up a temporary office which can expand and contract as the numbers employed crescendo closer to production / delivery. This is the case for TV and film production, theatre, dance and performance, visual artists working on large scale projects and festivals / events.</p>	<ul style="list-style-type: none">• Units designed to accommodate larger meetings and equipped with relevant meeting furniture and video conferencing facilities.• Meeting rooms which can be made available for seasonal hire (medium term) as well as for meeting for tenants and possible as pop-up work spaces for cultural / community space users who want to work out of their own space once in a while. Flexibility and servicing the widest possible mix of users is key to this section.
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Literature	Secure equipment storage	Similar to Arts Administrators, those who practise Literature would also need secure storage equipment to be readily available to store soft and hard copies of their works.	<ul style="list-style-type: none"> • Provision of an ergonomic office space with secure storage furniture, such as a filing cabinet or similar.
Festivals and Events	Administrative	Similar workspace requirements as Arts Administration	<ul style="list-style-type: none"> • See above
	Secure equipment storage	Larger equipment storage is required by Festivals and Events. Storage will need to accommodate larger event apparatus such as sound systems, lights, stage covers, trussing, tents and technology.	<ul style="list-style-type: none"> • Designated storage for larger equipment pieces.
	Classrooms/Workshop and Group Space	Access to a classroom / workshop space was cited as a desirable area for Festival and Events artists to facilitate audience participation activities.	<ul style="list-style-type: none"> • Provision of a space large enough to accommodate group activities with individual workspaces to facilitate teaching and engagement sessions.

Block A1 Ground Floor

- 6.24 The proposed community/cultural space in Block A1, which addresses the plaza and activates the urban realm at ground floor, also provides a further ancillary benefit to the community/cultural space provision in the development. For example, this space could be used for showing and exhibiting work or as a community meeting space. The use of this space will be agreed with Dublin City Council post-planning.

The Chapel

- 1.1 It is the intention for the Chapel (along with Tabor House) to perform a central place making function within the Masterplan for this new neighbourhood. Tabor House brings together the potential for a community of artists and creative practitioners to live and work on site. The Chapel augments this activity with accommodation which is much sought after in the making and presenting of a variety of creative disciplines.
- 1.2 The Cultural Infrastructure study identified a lack of concert halls or performance venues (particular for live music performance). Of the 31 cultural buildings catering for music, only one has a strong State and civic remit. Although the Chapel's space is not of a sufficient size to become a civic concert hall for music serving the entire city, the space could provide a much need piece of cultural infrastructure in the Pembroke area, proportionate to the scale of the proposed development and local neighborhood, showcasing a range of performances across music, theatre and dance.
- 1.3 The Chapel, with high ceilings and sprung floor offers a suitable space for the making and showing of dance, circus and spectacle. It is rare for circus and dance companies to have a permanent home due to lack of suitable space which results in a reliance on renting spaces in Dance House , the enabling agency for the development of dance in Ireland located in the North Inner City. However, there are no such facilities in the South / South East of the city.
- 1.4 This also applies to circus and spectacle which require similar spatial characteristics in working spaces, height, floor span and sprung floor. The Dublin Circus Project, for example, is based in The Orchard Community Centre in Cherrywood, having consistently outgrown the spaces in which they operated over the last ten years . A lack of suitable infrastructure and security of tenure was cited as the primary impediment to the development of this artform in the 2022 Circus Building Infrastructure Research conducted by Promenade on behalf of The Arts Council .

- 1.5 The requirement for this artform of space of 300 – 600 sqm with unobstructed aerial rigging of 10m high is well within the range of the Chapel’s ground floor footprint and opens up the potential for a conglomerate of regular users planned around the annual cycle of productions scheduled by established and funded dance, circus and spectacle companies. The Arts Council Dance Policy 2022 – 2025 “Advancing Dance’ affirms a commitment to work with its parent Department and developers to make accessible for dance spaces of scale with appropriate design characteristics.
- 1.6 Where dance, circus and spectacle producers do occupy a permanent home the operating model of the company is greatly enhanced as the asset is available for let to associates and other makers, can be used for community outreach and non-professional lessons, yoga and other types for exercise. These spaces become places in which work can be shown to the public, community engagement can take place and the practitioners can develop their craft with longer periods of access outside of a scheduled rehearsal period. See Fidget Feet , Cois Ceim Dance Theatre and Macnas for examples.
- 1.7 This type of adaptability is key to the operating model of a cultural space of this kind supporting a good range of complimentary uses which in aggregate underpin the viability of operations. As Pembroke is highly residential with little in the way of community or civic amenity, the Chapel offers residents of the newly established neighbourhood and the adjoining areas potential access to social, leisure, fitness and cultural experiences while addressing a deficit of space in which dance, circus and spectacle can be made in the city. The lower floor of the Chapel could house changing room with showers, kitchen facilities, production / administration space, storage space for equipment and temporary seating, and toilet facilities suitable for use by the public.
- 1.8 This proposed direction of use does not preclude the Chapel being made available for hire for other kinds of events including concerts, performances, screenings, and festivals. However, it proposes a strategic positioning based on identified gaps within the current cultural infrastructure. Finally, the proposed scheme will include a re-imagined public realm in the form of a large, landscaped space at the rear of Tabor House and the Chapel. This offers an opportunity to align with policy on the addition of public realm spaces suitable for civic and community use in urban villages. Providing an amenity for residence and community use it could also be imagined as a seasonal outdoor events space for pop up cultural experiences, weekend markets and events which connect the activities of Tabor House and the Chapel to the local community.
- 1.9 We believe the large space within the Chapel could serve a wide variety of artforms (including opera, theatre, dance, circus, and music) as a performance space, alongside a potential ground floor Dance Studio supporting a resident Dance or Circus company.
- 1.10 Based on our findings in the Cultural Infrastructure Report, we have provided below an analysis of the primary desire of performance artists across these artforms. There largely reflect the desire for large performance spaces already present in the Chapel.

Art-form specific spatial requirements compatible with The Chapel

Art-form	Features	Workspace Study Summary	Further Design Considerations
Circus	Increased Size	<p>Circus, spectacle and street arts are underrepresented in Dublin as the requisite double height spaces are limited. Should the Chapel's large space be designed with this in mind, it may offer a solution to the scarcity of touring opportunities for Irish based circus and spectacle makers and introduce opportunity for inbound international touring groups which are making work at a smaller scale than the large scale shows which tour to the 3 Arena.</p> <p>The performance impact, wide programming opportunity and level of audience participation makes Circus a particularly attractive artform within the context of the Chapel and wider neighbourhood development.</p>	<ul style="list-style-type: none"> • The performance area will need to be spacious enough to allow for movement-led performances ranging from high motion entertainment activities such as hoopers, tightrope walkers and unicyclists, to lower motion acts such as a juggling, magicians, and ventriloquists. • It is envisaged the performance space should be designed with high ceilings to accommodate the Circus stunt activities such as Acrobatics and Aerial performances. • Suitable rigging should also be in place to accompany the taller ceiling height of the Chapel. • There is also potential to provide rehearsal space when not in use for programming. This may require some form of flexibility / segregation.
Dance		<p>A permanent home for a Dance company provides a significant boost to its operating model. Whilst requiring investment in maintenance (controlled heating, lighting) they allow practitioners to develop their craft with uninterrupted access to rehearsal and performance facilities. The set-up and features of a dance workspace should be</p>	<ul style="list-style-type: none"> • Adequate changing facilities, to support both professional and community use. Including storage lockers. • A purpose built sprung floor is one of the top features of an ideal workspace for Dance artists.

		<p>designed with injury prevention in mind and this includes lighting, and heating and ventilation. A sprung floor is an essential feature of workspace for this artform.</p>	<ul style="list-style-type: none"> • Dance studios should be adequately heated for dancers who require a warm space to allow artists to practice safely and reduce associated injury risks. • Similarly the spaces should have heating controls to allow temperatures to be reduced in the warmer months and provide sufficient ventilation. • A mirrored rehearsal space
	<p>Rehearsal Space</p>	<p>Whilst Theatre performance spaces do exist across the city, adequate rehearsal and black box spaces are in undersupply.</p>	<ul style="list-style-type: none"> • Adequate changing facilities, to support both professional and community use. Including storage lockers. • Medium sized spaces and sprung floors at a minimum 64sqm – ideally 144sqm • Good light, comfortable, good heating/ ventilation, access to water, kitchens, changing rooms with showers. • Adequate storage (overnight if using space over a period of days/weeks) • Wheelchair accessible • Small adjoining meeting space

Music	Performance Space	<p>There is a perception of insufficient workspace provision for Music artists across Dublin and in light of this need offering studios for this art-form should not be easily discarded.</p> <p>However, the specialist design features required by Music artists need to be carefully assessed in the context of the design constraints of the Chapel and the surrounding residential amenity.</p> <p>One of the key requirements of Music artists is sound proofing. Sound proofing is considered to be most highly prioritised by Music artists.</p>	<ul style="list-style-type: none"> • Performance space to be set up with access to AV equipment (including mixing desk) and suitable power outlets (placement and voltage). • The size and shape of the performance space will determine which Music artists can use the space due to the impact on acoustics. • The space is designed to accommodate as many genres as possible.
	Rehearsal Space	<p>There is an under provision of adequate rehearsal space for amplified and non-amplified ensemble and private rehearsal spaces across the city.</p> <p>A primary consideration of both the Chapel space or individual cellular spaces would be the effective soundproofing of each unit, and any restriction of operating hours for live pre-performance rehearsals as a result of adjacent workspaces or other uses on, or near, the wider site.</p>	<ul style="list-style-type: none"> • A noise impact assessment may be required to ensure effective management during rehearsals recording or performances, were this potential use to be developed post-planning.


	Media lab / Recording Studio	<p>The provision of technical equipment will be important for hosting Music artists in the performance space. Audio Equipment such as AV, recording equipment and microphones should be readily available for communal use in this space.</p> <p>The level of sound proofing required for individual music studios may not be feasible as it would need to be equipped to allow for high levels of noise being produced internally whilst also preventing any external noises being heard from within the unit, this is particularly important for artists using the space for recording / composition.</p> <p>As a result, it is perhaps more suitable for Music artists to be offered access to the Performance Space where one-way sound proofing may be more deliverable.</p>	<ul style="list-style-type: none"> • Application of sound proofing should be designed to mitigate the noise impact of sound disturbance from the performance space to the surrounding community.
Opera	Sound Proofing	Sound proofing is considered a key workspace feature for this artform to prevent Opera artists from disturbing neighbours and workspace peers.	<ul style="list-style-type: none"> • A noise impact assessment may be required to utilise the cellular spaces or potential performance space in the Chapel



Festivals and Events	Smart lighting solutions (natural lighting, artificial lighting, blackout curtains)	Festivals and Event background may require suitable stage lighting in their performance spaces. It is expected that a suitable lighting rig and control system (desk) will be required for hosting festivals and events in the Chapel's large space.	<ul style="list-style-type: none"> • Further consultation with this art-form may be required to assess the most suitable types of lighting AND staging needed.
	Secure equipment storage	Equipment storage is required by Festivals and Events. Storage will need to accommodate larger event apparatus such as sound systems, lights, stage covers, trussing, tents and technology.	<ul style="list-style-type: none"> • Designation of empty units for storage of larger equipment pieces.
	Classrooms/ Workshop and Group Space	Access to a classroom / workshop space was cited as a desirable area for Festival and Events artists to facilitate audience participation activities and rehearsals, this could be delivered within some of the larger cellular spaces of Tabor House.	<ul style="list-style-type: none"> • Flexible partition of the Chapel's large space could be considered for workshop and rehearsal uses, as well as community use • Provision of a space large enough to accommodate group activities with individual workspaces to facilitate teaching and engagement sessions.



Exemplars of similar typology expression in similar forms of development

- 6.25 With the rationalisation and reorganisation of many church and ecclesiastical estates, it has now become common across urban centres and rural communities to re-imagine former church and seminary buildings. This includes spaces that maintain a dual function including continued worship and those that have been deconsecrated and can be opened up to an entirely new use. An added dimension to the regeneration opportunity presented by church buildings is that they often include protected structures with architectural importance and cultural significance.
- 6.26 The repurposing of former church building into commercial, residential and cultural spaces such as arts centres, workspaces, museums and libraries is well documented and often attracts award winning architectural approaches.
- 6.27 The list of new and sustainable uses for such buildings is diverse and includes less obvious examples of leisure uses including skateparks and climbing centres. For the purposes of this report, the selected exemplars, below, focus on uses that align to Dublin City Development Plan’s objectives regarding the provision of community and/or cultural space.

Name	Primary Use	Overview of key relevance
<p>Duncairn Centre for Culture and Arts, Belfast</p> 	<p>The Duncairn Centre for Culture & Arts is North Belfast’s first purpose-built arts and culture venue and a 174 Trust social economy project. Opened in 2014, the £3.5 million venue is a world-class facility consisting of 3 art studios, an exhibition area, community meeting room, 170 capacity theatre/performance and rehearsal space, café/bistro and conference rooms.</p> <p>The Duncairn Centre provides a platform for local and international artists to showcase their work as well as give the local community access to an arts and cultural programme of the highest quality. It hosts</p>	<p>The centre is owned and managed by 174 Trust, a charity group aiming to provide a local Christian witness.</p> <p>The cultural programme is led by an independent team and is secular in focus. However, members of the Presbyterian Church in Ireland hold positions on the board of the Trust ensuring a level of continuity and sensitivity with the former use as a place of worship balanced with the need for independent and sustainable programming strategies.</p>

	<p>music concerts, drama performances, debates, lectures and exhibitions, as well as workshops and master classes.</p> <p>Main facilities:</p> <ul style="list-style-type: none"> • Theatre/ flexible space – capacity 170 • Event/meeting space – capacity 60 • Small meeting room – capacity 16 people 	<p>Additional to the primary arts and culture use, facilities on the extended site focus on youth provision including a nursery, after school clubs and disability programmes.</p> <p>History of the building:</p> <p>The Duncairn Presbyterian Church was built in 1862, and was expanded sometime later, when the Sinclair Memorial Church Hall was built in 1914. After the church closed in 1986, due to a declining congregation, the building fell into disrepair.</p> <p>The design of the space combined with the single operator model has ensured the future of the building whilst respecting its history as a church.</p>
<p>Replica House Studios, London</p>	<p>Replica House Studios is a former Victorian Methodist Church in Islington that has been converted into co-working space for the creative industries.</p> <p>Architectural interventions have been particularly respectful of the original structure and have been inserted as large furniture like pieces most notably stained glass space sub-dividers and a delicately suspended staircase to create access to the mezzanine floors.</p>	<p>This exemplar has been included due to the prioritisation of artist workspace within Dublin City Council’s overall cultural infrastructure needs. It demonstrates the ability to provide different types of creative workspace even in buildings that may be considered restrictive.</p>

		
<p>Harrison Center, Indianapolis</p> 	<p>The Harrison Center offers 6,000m² of cultural space across a number of reimagined church and education buildings.</p> <p>Facilities include:</p> <ul style="list-style-type: none"> • 8 galleries ranging in sizes from 60-120 seat, auditorium style. • Outdoor/ rooftop space that includes grouped seating areas of modular, modern outdoor furniture, with a small, adjacent indoor gallery. • The original Gymnasium acts as a hireable event space with a seated capacity of 200. • 36 studios in various shapes and sizes on three floors. Most of the spaces were once used as church facilities: choir rooms, Sunday school rooms, the 	<p>This arts centre made the transition to an independent not for profit organisation however continues to successfully share the site with other organisations including a church/faith congregation and creative businesses.</p> <p>Similar to the Duncairn Centre, the Harrison Arts Center has a secular multi-artform programme encompassing support facilities and hireable spaces. One point of distinction is that to ensure financial sustainability, whilst not a primary use, their hire policy allows for wider social uses such as weddings etc.</p>

	<p>nursery, and the boiler room in the original historic church building completed in 1902.</p>	
<p>Foyle Foundation Hall at Townsend, Belfast</p> 	<p>Ulster Orchestra Society is Northern Ireland's only professional Symphony Orchestra.</p> <p>They initially moved into Townsend Street Presbyterian Church on a temporary basis for the purposes of office and rehearsal space. However, they have now successfully secured the funding towards the extensive redevelopment of three buildings on the site – the church, school and hall. The restored building will provide a rehearsal and events space, a music learning and community engagement hub, and a dedicated recording studio, enabling the Orchestra to expand its work and impact on local communities and beyond.</p>	<p>This exemplar demonstrates the sympathetic reimagining of multiple church buildings incorporating the original Church, Memorial Hall and school.</p> <p>Identifying an anchor tenant such as the Orchestra has helped secured funding to restore the protected heritage building and features including three stained glass windows of particular cultural significance.</p> <p>As well as creating permanent cultural infrastructure, the programming approach has delivered value to the local community. This includes festival type activity in the indoor and outdoor space as well as community-based heritage projects to capture local stories.</p>



7. Management and Operational Model

- 7.1 As previously outlined, arts and culture play a key role in facilitating sustainable and engaged communities and businesses. Consequently, arts, culture, community and economic development has increasingly been a collaborative process - with the most sustainable operational models being similarly collaborative. Internationally, successful management and delivery models for arts and cultural spaces include private-public partnerships, with each partner playing to its own strengths.
- 7.2 Partners with experience of managing property and commercial real estate lead on those aspects, while entities with experience of managing cultural spaces and those with responsibility for public infrastructure and services maintain lead or supporting roles in those areas.
- 7.3 It is this approach that is proposed for the Sandford Road cultural spaces - as outlined below - as this will provide for the long-term sustainability of the site in terms of funding and management while also ensuring efficient day-to-day operation and management. A number of comparators that offer best practice examples of this approach are included for reference – see Appendix 1.

Governance and Management

- 7.4 In order to manage and operate the new cultural and community spaces effectively and sustainably, they will be developed in conjunction with, and leased to, an experienced operator. The appointment of a professional and experienced operator who has connections with the artistic/cultural community will ensure the financial viability of the cultural spaces as well as relevance to the local community.
- 7.5 With their experience in the sector, the operator is in a position to recruit tenants suitable to the spaces and community. They will ensure that spaces move quickly to full occupancy and remain that way - thus helping to establish financial sustainability. They also have experience of working with the wider community and thus can deliver engaging programmes that enhance the vibrancy of the area, again contributing to long-term viability. Factors that will be considered in selecting a suitable operator include:
- experience in managing a variety of different cultural/community spaces
 - experience in managing subcontracts for a variety of different cultural spaces
 - experience of engagement with the artistic community

- experience of engagement with communities and the public
- incorporation as a non-profit
- appropriate governance and management structure, with a Board that includes a Chair, Secretary, financial expertise, artists' representation and community liaison

7.6 To ensure appropriate long-term management, operation and maintenance, the spaces will be managed by the Operator, preferably under a long-term lease which will allow for it to sublet the spaces to individual creative and community organisations either together or separately. As noted, The Chapel is particularly suitable for primary use as a dance-circus-spectacle space with the option to cater for a variety of other experiences. There are a number of established companies that would be suitable anchor subtenants and the space can also be made available for community-related programmes, cultural activities and private rental at other times, providing for additional revenue.

7.7 The Operator will be responsible for developing a long-term strategy for the spaces that will provide for ongoing management, financial viability, operations and maintenance. It will include the following elements.

- An integrated vision for all the cultural and community spaces in Tabor House, the Chapel and Block A1
- A Strategy and Business Plan that ensures the efficient leasing of spaces, provides for the development of relationships with strategic partners (including the Arts Council and Dublin City Council)
- A community engagement programme
- An educational programme
- An artist support and development programme
- A ten-year operational plan with cash flow projections

- Implementing an agreed maintenance programme for the spaces

7.8 From a Governance perspective, the new cultural/community spaces at Sandford Road will be established as a non-profit limited company with a Board that will include the following:

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

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

Operations and Finance

7.10 The operational approach and structure outlined here are considered the most likely model but will be developed as part of the negotiation of the lease.

7.11 The role and responsibilities of the Operator are outlined above. The Operator should consider appointment of a number of key roles to manage day-to-day operations on-site. These will include at minimum:

- Cultural Spaces and Studio Manager (full time), who will be responsible for the overall management of the spaces on a daily basis, including coordinating the efforts of the small operational team and managing relationships with strategic partners to ensure delivery of the long-term Strategy.
- Engagement Officer (part time), who will be responsible for developing the community engagement and education programmes with local schools, and will coordinate the roles of the community/cultural space's users in delivering these. They will be responsible for ensuring maximum use of any exhibition space, including its availability for private hire and community use. They will also be responsible for publicity and PR. This role may be fulfilled by a tenant artist/s with the requisite experience as part of their contract.
- Finance (part time), will be responsible for the financial management and viability of the spaces, including the administration of grants. This will take the form of an external accountant or similar, secured for several days a month.
- Facilities support (full time), who will be responsible for the daily management and maintenance schedule of the cultural spaces. As some of the spaces will be accessible 24 hours a day, there is potential for this role to be a shared resource with residential and other spaces on-site and to be provided partly or wholly by an external provider.

7.12 In addition to the above, community/cultural space users will be expected to work together to support the collective.

- A vision for the spaces
- A Strategy and Business Plan that ensures the efficient leasing of spaces, management of subcontracts, and provides for the development of relationships with strategic partners (including the Arts Council and Dublin City Council)
- A ten-year operational plan with cash flow projections
- Implementing an agreed maintenance programme for the spaces

7.13 Subcontracted organisations/entities will be responsible for the following:

- Own insurances and financial viability

- Community engagement
- Publicity and PR
- Daily maintenance and upkeep of the spaces

7.14 The community/cultural spaces at Sandford Road will depend for ongoing financial sustainability on the income to the Operator from the subcontracting of the spaces. In turn, the subcontractors have potential to draw on a number of income sources in order to meet their financial obligations to the Operator. These include:

- the leasing of spaces
- performances, events, workshops and classes in both Tabor House and the Chapel
- private and community venue hire of the Chapel and some of the ground floor space of Tabor House
- grant support

7.15 The Operator should appoint a dedicated contact who will be responsible for the overall management of the spaces and will be the key liaison for subcontractors, the community and stakeholders. This should be supported by a part time financial resource (external accountant or similar) and a facilities resource that can be shared with the on-site residential spaces. The subcontracted organisation/s should also have responsibility for community engagement, for its own insurances, financial viability, etc.

7.16 An experienced Operator of cultural spaces will also have potential to apply for and manage grants from a number of public bodies including the Arts Council and Dublin City Council.

Sub-Contracting of Spaces

- 7.17 The Operator will be responsible for identifying, screening and ongoing management of the cultural and community providers that contract the spaces. It will seek to find providers and organisations that are a good fit with the demographics of the area, ensuring that the experiences and spaces will be used in a way that will enrich the lives of local residents.
- 7.18 The Milltown/Ranelagh/Rathmines/Dartry area has a large catchment population that would help to provide a ready audience for workshops and classes, and for whom the proposed facility would fill a gap in cultural provision.
- 7.19 It is proposed that priority be given for tenancy to artists and cultural organisations based in the locality to begin with. All members will be screened on the basis of a number of criteria, including:
- CV / Organisation history and business plan
 - Examples of work
 - Willingness to contribute to the new organisation
 - Ability to pay
 - Ability to utilise the space
- 7.20 In addition to providing much needed community/cultural spaces, a varied and engaging ongoing programme of events will also be offered, suitable for a wide range of audiences. This event programme will help to support the financial viability of the new spaces as well as support the integration of the artists and other cultural providers with the community, and increase the vibrancy of the area. Events will include:
- performances and other live experiences in the Chapel
 - talks

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

7.21 Finally, as noted, the Chapel and some of the ground floor spaces of Tabor House may also be available for private venue hire and community use when not being used for their primary purposes.

8. Conclusions and Recommendations

- 8.1 The Cultural Infrastructure Assessment has led to the following conclusions and recommendations based on in depth analysis of cultural workspace need, together with the opportunities and constraints presented by the site and the applicants' proposals.
- 8.2 The proposal includes a full renovation of the Chapel as cultural / community provision and with a large space on the first floor that could be used as a performance space. Tabor House could be utilised by a variety of cultural/community artforms. The proposed scheme will include a re-imagined public realm in the form of a large, landscaped space at the rear of Tabor House and the Chapel, and a multi-use enclosed 'secret garden' towards the anterior of both buildings, which provides additional external amenity for the community/cultural space users.
- 8.3 This offers an opportunity to align with policy on the addition of public realm spaces suitable for civic and community use in urban villages. Providing an amenity for residence and community use it could also be imagined as a seasonal outdoor events space(s) for pop up cultural experiences, weekend markets and events which connect the activities of Tabor House and the Chapel to the local community.
- 8.4 Tabor House with its existing cellular interior make for appropriate spaces for visual artists, which have the largest requirement by volume across the city. Currently these cellular spaces would provide more than generous individual studio spaces, or could be used as communal space, workshop areas, music rehearsal rooms (subject to additional sound insulation), or could be further subdivided into smaller studio spaces for visual arts, literature etc.
- 8.5 However, live-work spaces for artists are at a premium in the city. Very few working artists have the space in which they can both live and make work. As a result, many artists travel a distance to their studios or have left the city in order to find accommodation that can allow for a live / work scenario. Tabor House could provide the basis for the first live-work creative community, in the Pembroke area, provided sufficient residential amenity and artist workspace provision are delivered within the floorplates of the existing structure.
- 8.6 Considering Tabor House for this purpose opens up the overall scheme to a specific community of potential residents, from the creative community, who are actively seeking accommodation and work studio options in the city either to purchase or to rent.
- 8.7 Use as studio or live-work space could be improved through provision of individual or designated communal wet areas equipped with plumbing to facilitate hot water usage and associated drainage.

- 8.8 Whilst there is no specific inclusion of communal areas (such as kitchens) they can be provided within the Chapel (alongside sufficient space for smaller studio/workspaces, ample storage, kitchen space and toilets, dedicated changing facilities, backstage and Café area) and to a lesser extent the community/cultural space of Block A provides additional shared or communal / community space.
- 8.9 These spaces offer the opportunity to foster interdisciplinary collaboration, or shared community use. The governance and operation of the building should seek to ensure this is protected and enhanced.
- 8.10 The Chapel will act as the main Cultural hub for the new development. With its impressive open space on the first floor, it is suitable for use for a number of varying activities from performances, screenings to gatherings for the local community or simply somewhere to lounge and relax. While the lower level could provide a number of different sized rehearsal spaces.
- 8.11 As outlined above the Chapel provides a rare opportunity to provide for cultural and community uses (particularly for Dance and Circus), two largely under accommodated artforms in the city. Due to the scarcity of appropriate space, it is also rare for circus and dance companies to have a permanent home due to lack of suitable space.
- 8.12 The Chapel's ground floor provides adequate floor space for a dance studio (with sprung floor), which alongside the voluminous 1st floor space provides an ideal combination of functional performance and rehearsal spaces. Similar exemplars of Church conversions for Dance and Circus can be found at Appendix 1 and point towards the opportunity to create a resilient and dedicated space for a Dance or Circus operator to inhabit long-term.
- 8.13 The large space in the Chapel may also be an appropriate space as a flexible music, theatre, or performance space; and its use as such is supported by the Cultural Infrastructure Report which has identified a large deficit in suitable performance spaces in the city, particularly outside the inner-city core.
- 8.14 This proposed direction of use would not preclude the Chapel also being made available for hire for other kinds of events including concerts, performances, screenings, festivals and community use. There are in fact multiple opportunities for a cultural infrastructure operator to further adapt or reconsider the interior use of the Chapel space for a range of artforms and typologies.
- 8.15 There are also a number of governance and management models that are active across Ireland, UK and Europe that could be adopted with the proposed cultural/community complex. These include:

- (a) Market-led single operator through some form of commercial license agreement. Within this model there is still an option to include contractual clauses that ensure levels of social impact. For example, requirement to work with local organisations etc.
- (b) Existing organisation to take on lead role whether that be as charitable, co-operative, community interest, social enterprise or other legal entity. This could be an extension of an existing portfolio or an opportunity for an organisation to become an anchor tenant. These options do encourage investing resources and expertise in the development of the longer-term proposition.
- (c) Setting up of new legal entity - special interest company to specifically fulfil function of meanwhile use with option to some form of charitable body for ongoing development.

- 8.16 Whether operated separately or under one management structure, the complex offers an opportunity to deliver on a fully integrated vision for all the cultural and community spaces in Tabor House and the Chapel and Block A1. There is no current operator lease or artist tenancy agreement to assess. However, consideration should be given to long-term leasing arrangements (operators), and minimum 6 month tenancy contracts (artists) to ensure capacity and a stable artistic community can be established.
- 8.17 The Sandford Road development sits within residential areas of Ranelagh, Clonskeagh and Milltown. The proposal cultural / community complex could become a significant hub for the area which is made up of a significant ratio of family homes. Engaging with the resident population through existing forums and networks would enable a co-design processes for the proposed uses and identify potential users groups and anchor tenants for the cultural – community infrastructure.
- 8.18 The introduction of live work units price capped for accessibility and generous allocations of artists and cultural working spaces has the potential to establish more diverse communities in the area. Addressing specific art form deficits which are identified in the relevant policy and strategy documents outside of the city centre animates these residential areas.
- 8.19 Significant cultural infrastructure of this kind contributes to neighbourhood migration from other parts of the city for leisure and recreation and may generate neighbourhood tourism. Further analysis into market segmentation and penetration rates should form part of future business planning for the district.
- 8.20 The retention of the Chapel and Tabor house buildings are central to the masterplan from an early stage, creating a focal point for this new neighborhood. The Chapel with its room for large ground floor rehearsal spaces, and a more formal performance area, together with the cellular

studio format of the spaces at Tabor House, offer a unique opportunity to provide a complex where culture and art can be both consumed and created, alongside wider community uses of the building.

- 8.21 Tabor House's cellular interior, and the Chapel's large spatial volume in our view lend them best to support live-work spaces, rehearsal rooms, and a dance/circus space respectively. However, there are in fact multiple opportunities for a cultural infrastructure operator to further adapt or reconsider the interior use of space for a range of artforms and typologies. The use of all community/cultural spaces proposed in the scheme will be agreed with Dublin City Council through compliance.
- 8.22 The spaces offer a long-term adaptability as both cultural or community space which is rarely achievable with existing buildings. In our view the proposals are making optimum use of historically significant buildings rather than investing in newly built infrastructure which may be proposed elsewhere in the city.

Appendix 1: Cultural Facilities within 5km of the site

Name	Activity type	Distance from site (m)
The Company of Books	Literature, books and reading	854.48
Hampton Books	Literature, books and reading	920.36
The Music Institute	Music	1201.21
Alan Hannas Bookshop	Literature, books and reading	1344.51
Bookstation Swan Shopping Centre	Literature, books and reading	1361.11
Dubray Books Swan Shopping Centre	Literature, books and reading	1361.11
Celtic Collections	Music	1383.49
Omniplex Rathmines	Film and video	1392.37
Bigbadwolf 3D Animation Studios	Film and video	1415.94
MART	Visual arts	1416.79
The MART Gallery Company	Visual arts	1416.79
DIT Conservatory of Music and Drama - Rathmines	Music; Opera; Popular entertainment; Theatre; Traditional arts;	1475.13
RDS	Crafts; Popular entertainment; Visual arts	1531.81

RDS Venue	Music	1531.81
Kinetix Dance	Dance	1802.73
Connections Arts Centre	Arts Centre	1832.23
Original Strands	Crafts; Jewellery making; Traditional arts	1947.80
Bodytonic Music	Music	1979.62
Creative Services	Film and video	1992.63
Ben & Anvil Ltd.	Film and video	2011.96
Ensemble Music	Music	2067.82
Laura Kinsella Millinery	Textile making	2067.82
National Concert Hall	Music	2094.09
D.A.D.D.Y	Film and video	2102.38
Bold Bunny	Printing	2113.22
The Sugar Club	Music	2131.13
The Reelists	Film and video	2134.66
Treehouse Republic	Film and video	2169.88
image Factory	Film and video	2221.75

Monster Productions	Film and video	2230.27
Royal Hibernian Academy	Visual arts	2272.96
Tara Music Company	Music	2276.89
Kavaleer	Film and video	2318.33
karoArt	Ceramics/pottery; Crafts	2326.24
Modern Green	Music	2354.82
Irish Architectural Archive	Architecture; Visual arts	2395.44
Wireless Productions	Film and video	2403.25
Snag Records	Music	2453.08
Helen Cody	Crafts; Printing; Textile making; Visual arts	2497.08
Taylor Galleries	Visual arts	2543.93
The National Museum of Ireland - Archaeology	Ceramics/pottery; Furniture making; Glass making; Mosaics;	2556.57
Landmark Productions	Theatre	2559.7
The DC Music Club	Music	2565.67
Aiken Promotions	Music	2625.36
Garageland	Music	2631.71

JAM Media	Film and video	2651.51
National Gallery of Ireland	Visual arts	2663.09
The Gallery Shop	Literature, books and reading	2663.09
Afro-Eire	Dance; Music; Musical instrument making; Street arts,	2664.85
Eason Ltd St. Stephen's Green	Literature, books and reading	2718.91
Science Gallery Dublin	Crafts; Mixed media; Musical instrument making; Visual arts	2720.45
St. Ann's Church	Music	2736.92
Kerlin Gallery	Visual arts	2737.66
Islamic Foundation of Ireland - cultural centre	Architecture; Music	2740.36
Palles Millinery	Textile making	2740.89
Gaiety Theatre	Dance; Music; Opera; Popular entertainment; Theatre	2753.23
Samuel Beckett Theatre, Trinity College Dublin	Dance; Theatre	2763.91
Instituto Cervantes	Architecture; Film and video; Literature, books and reading; Music	2778.64
SO Fine Art Editions	Basketry; Ceramics/pottery; Crafts; Glass making; Printing; Visual arts	2786.67
Dubray Books	Literature, books and reading	2789.18
Box Creative	Film and video	2789.26

Igloo Animations	Film and video	2789.26
Kate Horgan Bespoke Books	Visual arts	2818.75
RADE CLG	Dance; Film and video; Literature, books and reading; Music;	2830.79
Ciar?n Ferrie Architects	Architecture	2834.12
DIT Conservatory of Music and Drama - Chatham Row	Music; Theatre	2845.22
Ulysses Rare Books	Literature, books and reading	2857.14
Dublin Literary Pub Crawl and Lit Walk	Literature, books and reading	2864.52
International Bookshop	Literature, books and reading	2866.29
Hodges Figgis	Literature, books and reading	2887.44
Irish Theatre Archive	Theatre	2891.12
Pearse Street Library	Crafts; Film and video; Literature, books and reading; Music;	2891.12
Eason Ltd Nassau St.	Literature, books and reading	2891.12
Breitahupt + Monahan Photography	Visual arts	2902.97
Chupi	Jewellery making	2966.72
Jennifer Rothwell	Crafts; Printing; Textile making	2966.72
MoMuse Ltd	Jewellery making; Paper working and making; Textile making	2966.72

Que-Va	Jewellery making; Textile making	2968.43
Douglas Hyde Gallery	Visual arts	2987.20
Luisa Verling	Crafts; Jewellery making; Metal working; Silversmithing/Holloware;	2992.68
The Collective	Crafts; Jewellery making; Traditional arts	2992.68
Inner Island	Crafts; Jewellery making; Metal working; Silversmithing/Holloware	3001.68
abgc architecture & design	Architecture	3015.26
GalleryX	Visual arts	3020.97
Camel Productions	Film and video	3024.43
Stokes Books	Literature, books and reading	3024.89
Smile Arty	Crafts; Paper working and making	3025.49
Ula Design	Architecture; Crafts; Jewellery making	3025.49
Warner Music	Music	3036.17
Pallas Projects/Studios	Visual arts	3040.23
Punch Lion	Circus; Popular entertainment; Street arts, spectacle and carnival	3041.25
Bord Gáis Energy Theatre	Dance; Music; Opera; Popular entertainment; Theatre	3049.87
Chester Beatty	Film and video; Literature, books and reading; Music; Visual arts	3090.07

Chester Beatty Giftshop	Literature, books and reading	3090.07
Jando Design	Paper working and making; Printing	3118.62
Shady and the Lamp	Textile making; Wood working	3130.99
Crazy Cail??n	Dance; Film and video; Literature, books and reading;	3141.29
Advanced Social Media Services Ltd	Literature, books and reading	3145.12
GILNA Architecture	Architecture	3145.12
Graham Thew Design	Literature, books and reading; Visual arts	3145.12
Chapel Trinity College	Music	3172.92
Faction Records	Music	3248.79
Graphic Studio Gallery	Printing; Visual arts	3263.82
The Olympia Theatre	Music; Popular entertainment; Theatre	3268.29
Irish Film Institute - film programme	Film and video; Popular entertainment; Visual arts	3272.73
POD	Music	3280.43
Temple Lane Rehearsal Studios	Music	3285.2
Books Upstairs	Literature, books and reading	3286.09
The Button Factory	Music	3297.31

Claddagh Records	Music	3299.5
Gallery of Photography	Bookmaking; Paper working and making; Printing; Visual arts	3301.07
St. Patrick's Festival	Circus; Crafts; Dance; Literature, books and reading; Music;	3306.58
Christ Church Cathedral Music Venue	Music	3325.96
Act the Maggot	Film and video; Literature, books and reading; Theatre; Visual arts	3330.18
Fab Cow by Francis Leavey	Crafts; Printing; Visual arts	3333.20
National Library of Ireland, National Photographic Archive	Visual arts	3344.85
Project Arts Centre Gallery	Visual arts	3345.08
The New Theatre	Music; Theatre	3347.61
The Library Project	Architecture; Film and video; Literature, books and reading;	3358.3
Design Lane	Candlemaking; Ceramics/pottery; Crafts; Glass making;	3363.38
The Gutter Bookshop	Literature, books and reading	3363.38
Berude Communications	Music	3366.08
The Liquor Rooms	Dance; Literature, books and reading; Music	3381.09
A de Lacy Architects and Designers	Architecture	3402.44
Smock Alley Theatre	Architecture; Dance; Film and video; Literature, books and reading;	3405.75

Print Block	Crafts; Printing; Textile making; Visual arts	3419.94
Or Studio	Bookmaking; Mixed media; Visual arts	3423.95
Vicar Street	Music	3427.41
Saba Jewellery	Crafts; Jewellery making; Metal working; Traditional arts; Visual arts	3455.10
The Convention Centre Dublin	Music	3461.67
First Fortnight Festival	Dance; Film and video; Literature, books and reading; Music;	3506.31
Piehole.tv	Film and video	3507.84
Ormond Studios	Visual arts	3530.05
NIVAL: National Irish Visual Arts Library	Basketry; Blacksmithing; Bookmaking; Candlemaking;	3532.59
CWB	Music	3546.17
Abbey Theatre	Dance; Literature, books and reading; Music; Theatre	3553.27
Abbey Theatre Archive	Theatre	3553.27
Peacock Theatre	Music; Popular entertainment; Theatre	3553.27
The Academy	Music	3554.83
Veritas	Literature, books and reading	3590.06
3Arena	Music	3594.66

Pat Egan	Music	3609.11
Eason Ltd Lower O'Connell St.	Literature, books and reading	3630.99
Collective MGMT & PR	Music	3646.95
CreateSound	Music	3646.95
Eason Ltd Central	Literature, books and reading	3655.52
St. Andrew's Community Centre	Dance; Theatre	3708.98
ODEON Point Square	Film and video	3725.89
Verdant Productions	Music	3732.63
Liadain Aiken Knitwear	Textile making	3734.85
The Complex	Architecture; Circus; Crafts; Dance; Film and video; Literature,	3789.50
Arran Street East - classes	Ceramics/pottery; Crafts	3792.99
Arran Street East - studios	Ceramics/pottery; Crafts	3792.99
Talbot Studios	Visual arts	3799.67
Dance House	Visual arts	3847.31
Oonagh Young Gallery	Visual arts	3847.31
Music Library	Music	3854.91

Savoy Cinema	Film and video	3889.57
Dublin City Comics	Literature, books and reading	3925.41
Cineworld Cinema	Film and video	3964.68
The LAB Gallery	Architecture; Dance; Film and video; Literature,	3975.20
Blackthorn Arts	Circus; Popular entertainment; Street arts,	4005.81
Irish Linen House	Crafts; Textile making	4009.29
Chapters Bookstore	Literature, books and reading	4017.41
Attic and Bizou	Furniture making	4036.71
Bang on the Lights	Furniture making	4036.71
Brennan Furlong Architects & Urban Planners	Architecture	4036.71
Conor Gallagher	Visual arts	4036.71
Darklands Audio	Music	4036.71
Edel Traynor	Leather working; Textile making	4036.71
Hey Bulldog Design	Ceramics/pottery	4036.71
Tricia Harris Designs	Furniture making	4036.71
Crashed Music Group	Music	4046.51

Celtic Note	Music	4046.51
Bohemia Records	Music; Popular entertainment	4046.51
The Pillar Room	Music	4055.77
Fire Station Artists Studios	Visual arts	4065.08
Hillsboro Fine Art	Film and video; Literature, books and reading;	4067.84
Longform Architecture	Architecture	4080.34
Sean O'Casey Community Centre Theatre	Architecture; Ceramics/pottery; Crafts; Dance;	4089.32
Jennifer Slattery	Textile making	4091.16
Flock	Textile making	4097.88
Lighthouse Cinema	Film and video	4109.89
Brown Bag Films	Film and video	4124.01
D1 Productions	Music	4127.48
Dublin City Comics	Literature, books and reading	4149.46
darc space	Architecture	4158.62
Cobblestone Bar	Dance; Music	4161.57
Theatre @ 36	Music; Theatre	4172.18

James Joyce Centre	Literature, books and reading	4204.21
Studio Anois	Architecture	4251.33
Footprints Bookshop	Literature, books and reading	4278.83
Dublin City Gallery The Hugh Lane	Visual arts	4285.27
Irish Writers Centre	Literature, books and reading	4286.26
The Inkslingers/InkSplinters	Literature, books and reading	4286.26
Dublin Writers Museum	Literature, books and reading	4287.61
Dublin Docklands Cultural Forum	Architecture; Dance; Film and video; Literature,	4307.48
Damn Fine Print	Crafts; Paper working and making; Printing; Visual arts	4325.58
The O'Reilly Theatre	Dance; Music; Theatre	4360.56
All Out Design	Street arts, spectacle and carnival; Visual arts	4372.96
D-Light Studios	Dance; Film and video; Music; Theatre; Visual arts	4373.19
Olivier Cornet Gallery	Ceramics/pottery; Crafts; Mixed media; Visual arts; Wood working	4379.05
Hardwicke Street Community Garden	Architecture; Basketry; Candlemaking; Crafts; Literature,	4479.72
Pavee Point Traveller and Roma Centre	Crafts; Visual arts	4513.74
Glory in Story	Literature, books and reading	4535.41

Irish Museum of Modern Art (IMMA)	Visual arts	4539.15
Eason Ltd Heuston	Literature, books and reading	4539.34
Broadstone Community Garden	Visual arts	4581.32
A4 Sounds Gallery	Crafts; Film and video; Jewellery making;	4604.48
A4 Sounds Studios	Crafts; Film and video; Jewellery making;	4604.48
Grangegorman Playground	Gaelic Games; Hockey; Ladies Gaelic Football; Rugby; Soccer/Football;	4668.48
Graphic Studio Dublin	Printing; Visual arts	4706.27
Comhaltas Ceoltóirí Éireann	Music; Traditional arts	4969.95

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