Dublin's Open Air Galleries

An Examination of Planning Regulations for Street Art and Social Sustainability in Dublin

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DUBLIN'S OPEN AIR GALLERIES

AN EXAMINATION OF PLANNING REGULATIONS FOR STREET ART AND SOCIAL SUSTAINABILITY

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"Public art does not have to last forever; it does not have to cast its message to some unmistakable but platitudinous theme that absolutely everyone will get; it does not have to mark or make a common ground. As the texture and context of public life changes over the years, public art must reach for new articulations and new expectations. It must rely on its flexibility, its adaptability to be both responsive and timely, to be both specific and temporary" (Philips, 1989, p. 335).

LÁNA AN STIORÓP
STIRRUP LANE   7

FOTO:B.PANARIELLO

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ABSTRACT

Over the last decade Dublin's street art scene has expanded rapidly. Street art in Dublin not only acts as a way of brightening up what can occasionally be a very dreary city, but also acts as a visual reminder of the many social issues that a modern Irish society is facing. The content of street art in Dublin has covered topics such as the homeless crisis, female rights and same-sex marriage, and brings a much needed visual awareness to some of the underlying problems in Irish society.

The current regulations and policies have not adapted accordingly to this new art form, leaving many artists at risk of their work being taken down and even facing fines and legal challenges. The current regulation requires artists to obtain planning permission for their work. The process for obtaining this planning permission, however, can be a long, tedious and expensive process and the result is often uncertain. Street art, by nature, is a reactive and fast-paced art form, with many pieces being put up days after a certain issue arises.

The aim of this research is to examine how can Dublin City Council adopt more supportive policies and regulations which can help support artists who are seeking to raise awareness about social issues through street art. This research consists of conducting interviews and surveys with relevant actors. The aim of this is to gain a broader insight into understanding the impact of street art and the challenges which artists are facing.

The results of this research have shown how important street art has been in contributing to Dublin's culture, community and the physical public realm. It examines how street art can be used as an alternative method for achieving social sustainability, and subsequently contribute to the aims of the Sustainable Development Goals. Furthermore, an understanding of what the real issues are, and conflicts of interest between the City Council and the artists have been identified. Finally, the results give an overview of suggestions and recommendations for the artists and City Council for how to approach the issue and potentially create a long-term strategy for street art in Dublin. These recommendations are based on having an agonistic approach to the situation, where all the involved actors are open to learning from each other's experiences and expertise. Furthermore, the role of the public and their input throughout this process is emphasised.

MOTIVATION

As a young Irish woman I have witnessed many of the positive changes that Ireland is experiencing first hand. Ireland, and Dublin in particular, has become a centre of positivity, acceptance and openness for all members of society. I am proud of Ireland's rich and vibrant culture, our traditions, music and writing, and believe it should be protected and that this creative talent should be nurtured.

The street art scene in Dublin has opened up so many important conversations in Irish society and has acted as a symbol of solidarity for women, the LGBTQ+ community, and the homeless community. For me, the controversy over Maser's Repeal the 8th mural sparked an interest in trying to understand and make sense of the planning regulations surrounding Dublin's street art.

When we talk of sustainable cities, the majority of conversations lead to discussions about the latest developments in climate adaptation solutions, or smart cities technologies. But, what is the benefit of having all of these "sustainable" solutions if we don't have a sustainable culture and society to benefit from them. Why should we strive towards becoming more like the front runner cities and neglect our own cultural identities?

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DCC – Dublin City Council

ICHH – Inter City Helping Homeless

SDGs – Sustainable Development Goals

INTRODUCTION

As a city which has a rich tradition for the arts, culture and heritage, the streets of Dublin are filled with monuments, murals, street art, statues and musicians. However, beneath this vibrant culture lies an Ireland which is changing. With almost 10,000 people without homes (Fitzgerald, 2019), a society with a complex and changing relationship with the Catholic Church (RTÉ, 2018), and the looming fear of the outcomes of Brexit, there are a number of social issues in Dublin which need to be addressed. As many cities are tackling the issues brought about by climate change and climate adaptation, quite often, the cultural, social and community aspects of the city can be overlooked.

Many of the conversations surrounding sustainability in cities involves comparing cities, where we ask ourselves how can we be more like cities who are at the forefront of achieving sustainability? The reality of cities, however, is that culture and heritage shapes both the public realm and social norms. Goal 11 of the Sustainable Development Goals (SDGs) outlines the importance of creating cities and communities which are resilient, safe and affordable (UNDP, 2019b). The aims of Goal 11 involve protecting cities cultural and natural heritage and creating inclusive and supportive urban planning and management systems. With many countries and companies now subscribing to the objectives of the Sustainable Development Goals, there is an opportunity to develop alternative and creative methods for achieving these aims.

The majority of cities today have some form of street art embedded into their visual culture. It has become almost impossible to ignore this growing artistic movement and disregard the impact it is having on the physical and social aspects of cities. Street art and graffiti hold a prominent place in Dublin's art scene. Many artists such as *Subset* and *Maser* are creating murals and works of art throughout the city which are raising much needed awareness, prompting conversation and allowing people to engage in discussions and debates about some of the social issues in the city today. However, the planning regulations of the city have not adapted to this new art form which has resulted in several murals being censored and painted over. In addition to this, several artists have faced fines and legal action, despite having sought the permission of property owners (GoKu and Subset, 2018).

Ireland has experienced some drastic changes in the last five years, with the *Repeal the 8th* referendum to legalise abortion in Ireland in 2018 and the *Marriage Equality* referendum to allow for same-sex marriage in 2015. Ireland is breaking away from its conservative and Catholic mindset towards a more inclusive and accepting society. During these referendums, street art played an important role in the campaigns. Joe Caslin's *Claddagh Embrace* mural which depicted two men embracing, both with looks of anguish and fear, became a cultural symbol of the marriage equality referendum and even reached the front page of The New York Times. The piece garnered much public support, however, it was in not in keeping with planning regulations (Hilliard and McMahon, 2015). Despite the majority of the general public being in favour of this mural, with some even encouraging the city council to preserve this art piece, a handful of

complaints meant that the city did not do this and eventually the wind and rain destroyed this meaningful art piece.

Maser's *Repeal the 8th* mural on the Project Arts Centre in Dublin became a symbol for the pro-choice campaign. Because the mural was not in keeping the planning regulations, Dublin City Council ordered for it to be removed. This decision was condemned as censorship, and an attack on the freedom of speech (Linehan, 2016).

PROBLEM FORMULATION

The role public art plays in the city of Dublin is extremely important for creating vibrant and liveable communities, as well as encouraging artists and creators to produce new pieces which add to the changing identity and culture of the city. The city council has placed a lot of focus on public art, creating formal regulations which support public art installations in a variety of different forms.

However, a problem lies with the regulations surrounding informal pieces of public art such as murals and street art. Street art in Dublin can be described as reactive and controversial, but also draws much needed attention and discussion towards the issues facing modern Irish society. The regulations surrounding this form of public art can be considered to be restrictive and prohibit many artists from expressing themselves freely.

In order to address this issue, the following research aim and sub-questions have been developed;

> **How can Dublin City Council's planning regulations be adapted to support and encourage street artists who are seeking to create awareness about the social issues affecting Dublin today?**

1. Preparation	*2. Assessment*	*3. Implementation*
How can street art in cities help raise awareness about particular social issues which are preventing cities from achieving social sustainability?	What are the main reasons for the lack of effective policy supporting street art in Dublin?	What policies, regulations and practices could be implemented to help promote public art and achieve overall social sustainability in Dublin?

FIGURE 1 OVERVIEW OF RESEARCH AIM AND SUB-QUESTIONS

The purpose of the research aim is to examine how street art can assist in achieving social sustainability in cities and also assess the current regulation for street art in Dublin. Finally, it is the intention of the research aim to generate recommendations based on other existing policies and toolkits which can help support street artists who are striving towards creating art that helps draw attention to social issues in Dublin city.

The sub-questions are based on a three-fold approach of breaking down the research aim into more manageable components: preparation, assessment and implementation.

Preparation; This question aims to allow for critical thinking with regard to the role of street art in the grander scheme of sustainable cities, defining the physical impacts it has on the city and also how it can affect the wider community.

Assessment; This question begins to explore and assess the challenges which are preventing progress from being made with regard to street art regulations in Dublin and potentially outline obstacles which can prevent progress.

Implementation; Once the obstacles and community impact has been assessed, policies and regulatory approaches can be formulated which will aim to support and encourage street artists in Dublin.

HOW CAN STREET ART IN CITIES HELP RAISE AWARENESS ABOUT PARTICULAR SOCIAL ISSUES WHICH ARE PREVENTING CITIES FROM ACHIEVING SOCIAL SUSTAINABILITY?

The first sub question aims to understand the role street art has in creating sustainable and liveable communities. Before delving into a case study, it is necessary to understand the relevance of this research. To answer this question, an understanding of social sustainability, and its role in contributing towards overall sustainability is necessary. The question also aims to discuss the social issues which street art is addressing, and how street art is contributing to the awareness of these issues.

WHAT ARE THE MAIN REASONS FOR THE LACK OF EFFECTIVE POLICY SUPPORTING STREET ART IN DUBLIN?

The second sub-question focuses on the city of Dublin, and the specific examples of social issues, pieces of street art and street artists. To begin, this question aims to gain an understanding of existing policies that are currently in place. Furthermore, this question aims to understand the impact that these regulations are having on the artists. Interviews will be conducted with the artists, city council representatives, and other interested actors with the aim of identifying some of the specific issues which is preventing effective regulation from being developed.

WHAT POLICIES, REGULATIONS AND PRACTICES COULD BE IMPLEMENTED TO HELP PROMOTE PUBLIC ART AND ACHIEVE OVERALL SOCIAL SUSTAINABILITY IN DUBLIN?

The third sub-question aims to examine, in the context of Dublin, solutions to help the involved actors to implement strategies that support and promote street art in a sustainable and efficient manner. This question focuses on developing recommendations that are appropriate for the context of Dublin, addressing the causes of conflicts and the reasons for the lack of transparency in policy to date. In order to achieve this, it is extremely important to have a foundation of knowledge. This will be achieved by answering the previous sub-questions. To expand on this knowledge, interviews will be conducted with the artists and relevant actors from the city council who are involved in producing policies for public art. It is the aim of these interviews to

understand the situation from both perspectives. To develop recommendations, examples from a public art planning toolkit (Chicago Metropolitan Agency for Planning, n.d.) will be used and made relevant to Dublin.

PROBLEM AREA

As many cities are attempting to tackle the vast problems that are arising from climate change, it can be quite easy to forget about the social side of the city and understand what makes a city liveable and a vibrant place to be in. There are a number of exceptional cities who are striving towards creating sustainable climate adaptation solutions, however, these solutions do not always work in every context.

An important element of sustainable cities is social sustainability. There are many examples in Dublin where there is a major lack of awareness regarding the social issues which are affecting a large portion of the population. In recent years, many artists in Dublin have been striving to raise awareness through their public art installations. However, there is a clear lack of clarity and misinterpretation within the current planning regulations that has meant several of these pieces are being removed. In order to retain this sense of cultural identity and help to address many of the social issues that are impacting the city, it is pertinent that the current policies and regulations are adapted to encourage this art form.

STRUCTURE OF REPORT

To begin, this report will start by discussing some definitions and concepts in relation to street art and the role it plays in social sustainability. As well as this, the problem area will be further explained and the case of Dublin's street art will be introduced. Following from this, the theoretical framework will be presented. The theoretical framework acts as the basis of the analysis for the report. The theories include social sustainability, culture and agonistic planning. The methodology will then be discussed, where the choice of research and analytical methods will be justified. Afterwards, the results and discussion on the main findings of the report will be included. Finally, the conclusions and final thoughts about the research will be presented.

CONTEXT

The context chapter is divided into two sections. The first section will provide an overview of definitions and concepts of public art and more specifically, street art which are relevant to this research. The second section will provide a brief summary of the problem area. It will explain the current situation with regard to street art legislation, and the challenging social issues affecting Dublin and its inhabitants.

PART 1: DEFINING PUBLIC ART

Public art can be defined as any piece of art which is featured in a public space (Hollinger, 2011). Public art has the ability to express community values, enhance the environment we live in, transform landscapes, raise awareness of social issues and even allow us to question the environment we live in. Furthermore, it can be considered as an artist's vision of how they see the world in a particular setting or time (Association for Public Art, 2019). Public art is not just art which is placed outside, but rather, it is art which is designed with the intention to evoke discussion among communities and create inclusive public spaces. Public art can come in a variety of different forms, such as sculptures, mosaics, statues, murals, public furniture, and even contemporary art such as street performances.

> *"PUBLIC ART IS ART WHICH HAS AS ITS GOAL A DESIRE TO ENGAGE WITH ITS AUDIENCES AND TO CREATE SPACES—WHETHER MATERIAL, VIRTUAL OR IMAGINED—WITHIN WHICH PEOPLE CAN IDENTIFY THEMSELVES, PERHAPS BY CREATING A RENEWED REFLECTION ON COMMUNITY, ON THE USES OF PUBLIC SPACES OR ON OUR BEHAVIOUR WITHIN THEM"* (SHARP, POLLOCK AND PADDISON, 2005, P 1004).

The term public art also denotes any form of art which is designed for use by the general public and is accessible to the general public. Miles (2010), explains how public art is distinct from art in galleries and museums as it is less polished and perfected. This art form is seen by developers and city municipalities as a way in which to revive urban economies, exemplify the universal value of culture and to improve the appearance and safety in certain city neighbourhoods. Public art is becoming more common, particularly in sites of urban redevelopment and redundant industrial buildings. It has spread as an expansion of cultural bureaucracy, as different organisations take on the role of advocacy, fund raising, legal matters and public relations for artists. Miles (2010) discusses how this is a reflection of recognising the importance of using a visual culture to promote city marketing.

BENEFITS OF PUBLIC ART

Public art can contribute to cities in a number of positive ways, including social, environmental and economic benefits. Many cities invest in and engage in public art programmes for sound

economic and social equity reasons. Public art greatly **improves the liveability** of an area. Liveability depends on a combination of social, environmental, economic and cultural attributes that combine to **create a sense of local identity** and a good quality of life. Public art contributes directly to the liveability of a place, particularly through **contributing to well-designed public spaces** which are accessible and encourage people to meet and create new connections (Arts Victoria, 2008).

Figure contents:
- Enhances public spaces
- Reflects the values of a society
- Enhances livability
- Potentially can reduce crime and urban decay
- Benefits of Street Art
- Tighter community bonds
- Creates sense of community, ownership and pride
- Improves sense of culture and Identity
- Creates tourist landmarks
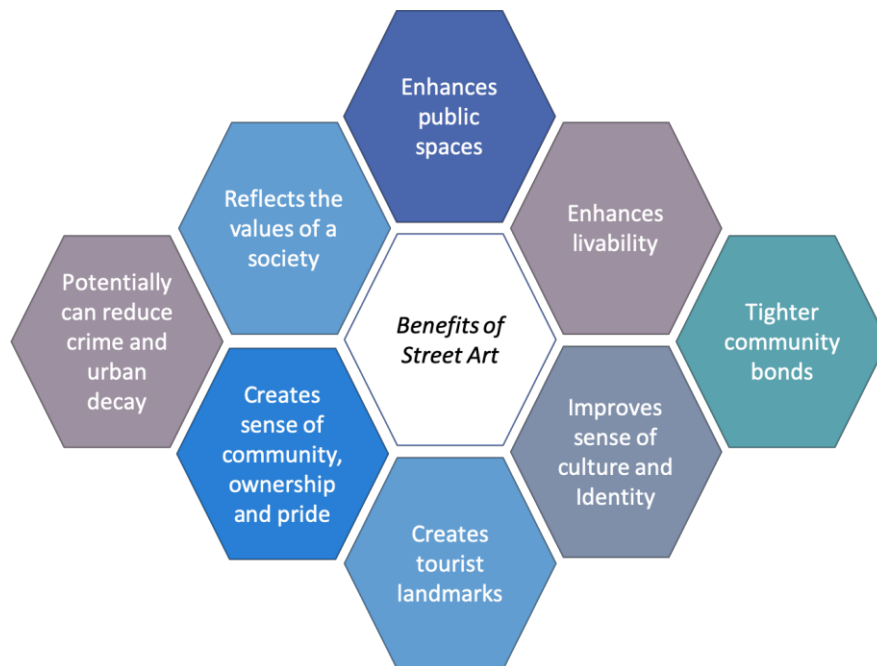
FIGURE 2 OVERVIEW OF BENEFITS OF STREET ART

Public art plays a role in **distinguishing a place's history and culture**. It **reflects the values** of our society, enhances public spaces and also adds a sense of uniqueness to our communities. Public art has the power to **humanise our built environment** and bring elements of our culture to public spaces. It adds to the cultural, social and economic value of communities (Americas for the Arts, 2018). Participation in art initiatives can lead to **tighter bonds among community groups**, resulting in community members reaching out and engaging with new participants (Lee, 2013). In addition to this, it allows for residents to better understand their community, develop a sense of their own culture. Engaging the public in the process of installing new pieces of art ensures that their **sense of community, ownership and pride** in a place is enhanced. This form of engagement positively contributes towards social cohesion (Arts Victoria, 2008). An additional benefit is that people become more aware of their surroundings. With more "eyes on the street" residents begin to feel more comfortable walking through their neighbourhoods. This heightened awareness, and sense of neighbourhood community has the **potential to reduce crime**, or other indicators of decay and vandalism (Sampson, 2013).

There are economic benefits associated with public art also. It can contribute to **creating landmarks** that attract both tourists and local residents to visit. This assists with creating branding for the city (Arts Victoria, 2008). The *Chicago Cows on Parade* exhibition attracted over 2 million

visitors to the city. During the three month exhibition, an additional $500 million was spent in the cities hotels, restaurants and other sightseeing spots in the city (Project for Public Spaces, 2008).

PUBLIC ART MASTERPLANS

The development of public art masterplans has become increasingly popular. Many cities, particularly across America such as San Diego and Boston, have begun to develop Public Art Masterplans which specifically focus on encouraging the role of arts and culture in the city.

Chicago has developed a specific toolkit to assist other cities and communities to develop plans for the arts (Chicago Metropolitan Agency for Planning, n.d.). The toolkit recognises the importance of incorporating arts and culture into communities to enhance liveability and become more attractive places in which to live and work in. It breaks down the process of creating public art strategies into four basic components; Preparation, Participation and Input, Assessment and Implementation.
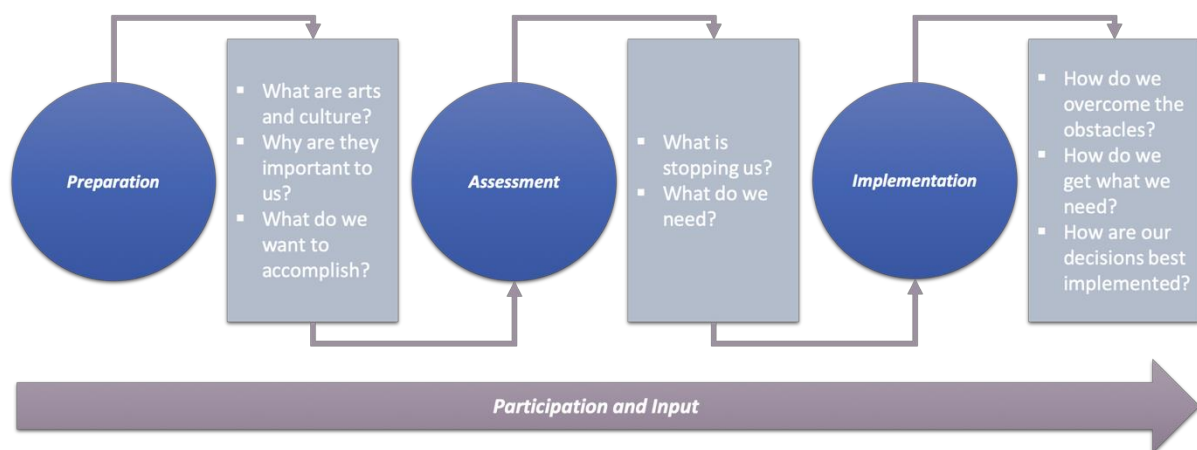
FIGURE 3 THE KEY COMPONENTS OF THE ARTS AND CULTURE PLANNING TOOLKIT (ADAPTED FROM CHICAGO METROPOLITAN AGENCY FOR PLANNING, N.D.)

The process incorporates the role of the public and their participation throughout the entire process. It involves identifying key stakeholders, establishing partnerships, receiving feedback and establishing goals and priorities. Input from the public is a part of each stage of the process (Chicago Metropolitan Agency for Planning, n.d.).

STREET ART AS A FORM OF PUBLIC ART

Over the last decade, street art has shifted from being a subculture of the artworld, with a relatively low profile, to a more widely recognised art form which is now receiving more attention from galleries, museums and art collectors (Bengtsen, 2013). However, a difficulty arises in how we define and understand street art. As Bengsten (2013) states, there is a fine line between distinguishing street art from public art, but generally street art can be seen as a form of public art. The need for a distinction between street art and public art, however, derives from the necessity to retain and preserve street arts unique qualities and keeping the need for the debate surrounding street art intact.

DEFINING STREET ART

There are several different aesthetic forms of art which can be considered as a form of street art. Danysz and Dana (2010) understand street art to be a movement and that it should not be reduced to a simple word or expression to define it. They emphasise that street art is one of the most important artistic movements of this century and it is problematic to define it in such a simplified way. Street art cannot be understood as simply art which is located on the street. This resonates with Bengsten (2013) who argues for a clear distinction between public art and street art. Furthermore, street art is not defined by the length of time which it is on the street. Some pieces of street art may last for years, while others may last for only seconds. Riggle (2010) notes that street art is well known for making a material or artistic use of the street, where its use is essential to the meaning of the piece. Street artists may reflect on the backdrop and context for which the piece is being created. This could include the visibility of the piece, its existence within public space or its relation to other artists.

> *"AN ARTWORK IS STREET ART IF, AND ONLY IF, ITS MATERIAL USE OF THE STREET IS INTERNAL TO ITS MEANING"* (RIGGLE, 2010, P. 246).

A key factor which needs to be considered when examining street art is the meaning of the piece if it is removed from the street. The artist's use of the street is important for understanding the piece of work which is being placed on the street. For street art, the use of the street must be internal to its significance and must contribute towards the meaning of the piece (Riggle, 2010).

STREET ART VS GRAFFITI VS PUBLIC ART

Street art is often confused with graffiti and tags. Typically, graffiti is associated with gangs and urban decay with no meaningful message other than a symbol of someone's territory. Street art often borrows some elements from graffiti art, but street art always has either a political or social message behind it. Graffiti mostly consists of particular stylised words or text, which mean little to the general public, while street art strives to become a form of public communication (Cowick, 2015). Cowick (2015) argues that the goal of street art is to create art for those beyond the street art community, and for it to be seen by a wider audience.

One of the major differences between street art and graffiti is how it is perceived by the public and local authorities. Schacter (2019) explains how if street art is considered to be a positive thing for the community, and is recognised and supported it is classed as street art. On the other hand, if it is detrimental it is classed as graffiti. Street art is considered to have more value to a community rather than graffiti. Schacter (2019) discusses how cities are behind marking out what is good and what is bad, choosing what to keep and what to remove, based on what is proper and inoffensive at the time.

Srteet are has many similarities to public art with regard to form and overall message. However, that's where the similarities end. Public art generally means that art has been specifically commissioned for the public consumption, for example, by either a city municipality or a corporate entity. Street art, on the other hand, simply appears in the public realm and is created for public consumption. However, it is not commissioned by any government or corporate organisation (Cowick, 2015).

FORMS OF STREET ART

Figure 5 below depicts five of the main forms of street art which can be found in many cities. The various forms of street art incorporate a variety of different styles and techniques and can depict several different meanings. There are many overlapping characteristics between street art, graffiti and public art, making it difficult to distinguish the specific forms from each other.

Stencil Art Uses a template to paint identical patterns with each application. Useful for artists who are not able to spend a lot of time on site.	**Murals** Consists of images which are large and brightly coloured. They cover a wall from top to bottom. Murals are extremely labour intensive.	**Posters** Handmade or printed posters, can be replicated easily.
Sticker Art Artists produce an image or message in public spaces using homemade stickers. The piece usually promotes a comment on politics or social issue.	**Street Art Installations** Utilises 3 dimensional objects and space. Merging of several artistic techniques.	**Mosaic Art** The art of creating a single images through the assemblage of smaller parts. Usually on sites which are visible to the public.

FIGURE 5 FORMS OF STREET ART (ADAPTED FROM COWICK, 2015 AND BLANCHÉ, 2015).

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The focus of this research is predominantly on murals. This form of street art is very popular among artists in urban areas. In the context of street art, murals refer to large, multi-coloured and labour-intensive paintings such as wall, airbrush, and spray can paintings (Blanché, 2015). Typically, with the permission of the building owner, a mural will cover an entire wall from top to bottom with an image. In some contexts, murals can be categorised as a form of public art. Murals in Dublin are typically political and social in nature and as such and for the purpose of this research, will be placed in the category of street art.

Large scale murals and street art aim to enlighten, enrich and engage the community. They become a physical embodiment of the social discourse between the city and the community. These murals can have a transformative effect on the environment and the people who actively or passively engage with the spaces where the pieces reside (GoKu and Subset, 2018).

LEGALITY OF STREET ART

This perceived understanding of street art, and the components that are important to make it a piece of street art implies that it is likely to be illegal and anonymous. A major issue of concern for both artists and the authorises is defining ownership over space and what makes a wall private or public space. Public and private spaces have become more intertwined, making it difficult to define what exactly is public or private. Many places which seem public, due to their location, may actually be privately owned (Young, 2014).

> *"PUBLIC AVAILABILITY BECOMES CONTINGENT ON PERMISSION GRANTED BY THE PRIVATE INTERESTS CONTROLLING A SPACE"* (YOUNG, 2014, P. 128).

For street artists public space tends to be space in which groups of individuals congregate or pass through. The definition of a public space is derived from the function of the space rather than from its ownership (Young, 2014).

STREET ART AND CRIME

Street art can be meaningful and beautiful, and simultaneously be damaging, illegal and political (Young, 2017). However, a problem lies with the legitimacy of street art. Street art is often viewed as a threat to property ownership and authorship. The illegitimacy derives from the way in which property is understood in urban spaces, meaning that any form of un-commissioned artwork can only be viewed as a rejection of law and authority. This perceived rejection is often criminalised in many cases in order to strengthen the notion of ownership and authority (Young, 2014).

Iveson (2017) argues that we must no longer see street artists as artists who are contesting authority but are rather as artists who are enacting their own forms of authority. Artists make their own decisions about the placement of their work based on the norms of the street (Young, 2014). Walls in public spaces will always be regarded by street artists as appropriated spaces for public address, regardless of who is governing them (Iveson, 2017).

Quite often, the laws which street artists encounter are always subject to the dominant discursive framework of criminality. This type of framing has had serious consequences on individual artists and in many case, has prevented any chance of dialogue as to why the artists are creating art, why they choose these specific locations and how they think it adds to urban spaces (Young, 2014).

The Sustainable Development Goals and Street Art

In September 2015, the United Nations General Assembly adopted seventeen Sustainable Development Goals (SDGs). The overall objective of these goals is to address the urgent environmental, political and economic challenges facing our world. They can be described as a universal call to action to end global poverty, protect the planet and ensure peace and prosperity. Each of the 17 goals are interconnected, meaning that success in one will result in success in others. Within each goal there are 169 targets to be achieved by 2030 (UNDP, 2019a).

This research will focus particularly on *Goal 11; Sustainable Cities and Communities*. Sustainable development cannot be achieved without addressing the way in which we manage and build urban spaces (UNDP, 2019b). The rapid growth of cities across the globe has meant that there are new sets of challenges which need to be addressed such as overpopulation, resource management and housing, for example. Making sustainable cities involves creating safe and affordable housing, building resilient societies and economies, improving urban planning and management and involving the community in participatory and inclusive ways (UNDP, 2019b).

Within these goals there are 3 aims which are relevant for understanding the role street art can have in creating sustainable communities and cities. Street art can be considered as a creative and alternative method for achieving some of the outlined targets for goal 11.

TABLE 1 GOAL 11 AIMS WHICH ARE RELEVANT FOR STREET ART (ADAPTED FROM UNDP, 2019A)

	Goal 11 Aims	*Relevance for Street Art*
1	By 2030, enhance inclusive and sustainable urbanization and capacity for participatory, integrated and sustainable human settlement planning and management in all countries.	Street art stimulates conversation regarding the use of public space and encourages the public to engage and participate in what happens to their communities.
2	Strengthen efforts to protect and safeguard the world's cultural and natural heritage.	Street art contributes towards engaging communities in their own culture and heritage. Furthermore, it promotes a sense of cultural identity in a community.
3	By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities.	Street art can contribute to the regeneration of previously derelict sites, creating more aesthetically pleasing neighbourhoods. This in turn leads to more walkable and safer neighbourhoods for all members of the community.

PART 2: PROBLEM AREA - STREET ART IN DUBLIN

Over the past number of years Dublin's street art scene has rapidly developed from once being a frowned upon artform to now being warmly embraced by the public (O'Connor, 2018). The street art in Dublin acts both to brighten up the drab and dreary streets while simultaneously addressing some of the major social issues which the city is facing.

DUBLIN – AN EVOLVING CITY

Ireland has undergone several changes in the last number of years. Two major successful referenda; the Repeal the 8th abortion referendum and the Marriage Equality referendum, have made Irish society more understanding, open and accepting of all members of the community. In Dublin, many people noted that the city has become a better place for it as a result, a more tolerant society where gay couples now feel confident in the streets (Hayes, 2016). Furthermore, the Repeal the 8th referendum has led to more equality for women, giving them rights over their own body, trusting women to make the right decision for themselves (Pierson, 2018).

Repeal the 8th Referendum
The referendum proposed giving mothers the right to lawfully terminate pregnancies

The State acknowledges the right to life of the unborn and, with due regard to the equal right to life of the mother, guarantees in its laws to respect, and, as far as practicable, by its laws to defend and vindicate that right.

Marriage Equality Referendum
The referendum proposed to add the following text to Article 41 of the Constitution:

Marriage may be contracted in accordance with law by two persons without distinction as to their sex.

During these referenda, street art played an important role in raising awareness and support for these issues. The most notable examples were Maser's Repeal the 8th Mural and Joe Caslin's Claddagh Embrace. Maser's mural sparked a lot of controversy because it was removed and repainted several times. The mural was placed on the side of the Project Arts Centre in Temple Bar, Dublin. The Project Arts Centre is a registered charity and under the 2009 Charities Act, charities cannot display political advertisements. The mural was deemed to be a political statement and in breach of the Charities' Act. As a result, the Charities Regulator threatened to remove the Project Arts Centre's charity status (Charities Regulator, 2018). This action was seen as another attempt to silence the Repeal the 8th movement and supress freedom of expression, and consequently raised more awareness and encouraged more debate on the topic (Patrick-Kierans, 2018).

Unfortunately, despite the success of these two referenda, there are still a number of social issues in Dublin which need urgent attention. The homeless crisis in Ireland has become one of the most pressing modern issues. As of March 2019, there are over 10,000 homeless adults and children

across Ireland. In Dublin, there are 4,315 adults who are in emergency homeless accommodation and 31,196 households on the social housing waiting list. The latest statistics show that there are approximately 128 people who are sleeping on the streets in Dublin city (Focus Ireland, 2019a). As stated by Focus Ireland (2019a) the root cause of this crisis is the broken housing system in Ireland. There is not an adequate public housing system to meet the needs of the community. The lack of social housing combined with the abrupt halt to private house building has meant that people are forced to rent homes and are at the complete discretion of landlords. The enormous pressure on the private rental market has led to rising rent levels and an overall lack of properties to rent (Focus Ireland, 2019b).

Many people in Ireland today are disconnected from the homeless crisis and there is a great need to use alternative methods, such as street art, to raise awareness about the issue and inspire action. Over the last few years, Subset have been creating inspirational and innovative murals across Dublin city which not only brighten up dull streets but also make a grand visual statement about the real issues in Dublin that can't be avoided.

SUBSET ART COLLECTIVE

Subset are an art collective, comprising of several artists from different fields, exploring several mediums. Some of their most notable pieces include the Stormzy mural in Smithfield, Dublin and the Donald Trump mural on Andrew's Lane Theatre, Dublin. Their work aims to engage people in the broader discussions surrounding the homeless crisis in Dublin and also the planning regulations surrounding street art (GoKu and Subset, 2018). Over the last number of years, they have been successfully changing the perceptions and challenged the boundaries of street art in Dublin (O'Connor, 2018). Subset's work consists of both commercial and non-commercial charity-based pieces.

As the group's work has gained popularity and momentum in Dublin, Subset have found themselves in disagreement with Dublin City Council regarding the regulations and legality of their work (O'Connor, 2018). As a result of this the *"Grey Area Project"* was established.

GREY AREA PROJECT

The Grey Area Project has a three-fold mission. It aims to decorate the vacant walls of Dublin with colourful and provocative images, to protest against the city council's strict regulation regarding street art and to draw much needed attention to the homeless crisis in Dublin. The project combines the work of several different artists in Dublin which have been instrumental in raising awareness about the issues (O'Higgins, 2018).

In October 2018, the group launched the Grey Area II Exhibition, an indoor exhibition comprising of 35 different artists and 40 murals. All profits and contributions received from the event went directly to Inner City Helping Homeless (ICHH), a non-profit organisation which provides services to the homeless. To date, Subset have raised over €23,000 for ICHH (Subset, 2019).

As part of this project, Subset in collaboration with GoKu Architects, developed a proposed framework for the licensing and delivery of large-scale public artworks. The aim of this proposal

was to address the ambiguous nature of the planning regulations which address street art. The framework is a simplified, inexpensive and quicker process for artists to legally execute street art which ensures the longevity and protection of the work. The proposed framework emphasises the importance of instilling space for creativity in Dublin and seeks to align the ambitions and goals of street artists with those of Dublin City Council (GoKu and Subset, 2018).

CURRENT LEGISLATION IN DUBLIN

Street art in Dublin is bound by the national *"Planning and Development Act, 2000."* Artists who conduct their work in the public realm of Dublin City must operate within the regulatory framework as set out by Dublin City Council. Within this Act, there are no specific regulations which address street art. As it stands, street art falls into a category which is comparable to the erection of semi-permanent or permanent structures (GoKu and Subset, 2018).

Within the City Council, there is not a complete zero-tolerance approach to street art in the city with many distinctive pieces being commissioned. However issues arise if there are any commercial or product promotions involved in the piece, if the building is a protected structure or if it will materially and significantly change the appearance of the building (Dublin City Architects, 2012).

Subset argue that the process of applying for such lengthy planning permission is contrary to core values of large-scale public artworks and murals.

> *"THE PROCESS ITSELF BECOMES A DETERRENT AND GIVES RISE TO NON-COMPLIANT OUTLETS OF EXPRESSION. ADHERENCE TO THE CURRENT PLANNING PROCEDURES WOULD, IN ALMOST ALL INSTANCES, RENDER THE INSTALLATIONS IRRELEVANT BECAUSE THE MOMENTUM OF THE CONTEMPORANEOUS COMMUNITY OR SOCIAL DISCOURSE OR AN INDIVIDUAL'S EXPRESSION WILL HAVE DISSIPATED"* (GOKU AND SUBSET, 2018, P. 5)

Dublin City Council have stated that when assessing and considering proposals for street art they are obliged to work within the current planning legislation. In certain cases, in accordance with that legislation, street art may be exempted from the requirement to obtain planning permission if it is carried out in partnership with the City Council. In all other cases, street art requires planning permission (Dublin City Council, 2018).

THE CITY ARTS PLAN 2014-2018

In 2014 the Arts Office published "*The Arts Plan 2014-2018*," a set of priorities, methods and key areas surrounding the arts that will be focused on over a 3 year period. The plan outlines the important role the arts play in Dublin's culture and heritage, explaining how the arts contribute to the community and urban environment in a positive way. The plan sets out a vision and purpose for the Arts Office describing the multi-purpose role of the Arts Office as an adviser, curator, producer, partner, asset developer, asset manager, evaluator, broker and advocate of quality arts.

Throughout the plan there is a strong emphasis on involving the public in the discussion surrounding the arts, focusing on facilitating the development of artists and creating public access to art in particular (Dublin City Council, 2014).

PERCENT FOR ART SCHEME

The Percent for Art Scheme is a government initiative whereby 1% of any publicly funded development is allocated for the commissioning of artwork. Since 1997 this scheme has been implemented across all capital projects and across all government departments in Ireland (Department of Culture, Heritage and the Gaeltacht, 2019). This scheme emphasises visual arts, like paintings and sculptures as they add to the quality of the immediate environment. Furthermore, it increases the public awareness of art and individual Irish artists (Visual Arts Cork, 2019).

DUBLIN CANVAS PROJECT

The Dublin Canvas Project was launched by Dublin City Council in 2015 in different parts of Dublin City. The initiative consists of inviting people from all walks of life to decorate the traffic light control boxes on the streets (see fig. 6). The project has been so successful that there are now 325 decorated boxes across the city. In the past these boxes have attracted vandalism and defacing. The intention of the project is to bring splashes of colour and life to the streets of the city (Dublin Canvas, 2019).

FIGURE 6 EXAMPLES OF PAINTED TRAFFIC LIGHT CONTROL BOXES (OWN IMAGES)

STREET ART ACROSS IRELAND

Across the rest of Ireland street art is prominent in many towns and cities. *Waterford Walls,* an international street art event, is now in its fifth year. Every year, national and international street artists are invited to paint the city's wall with large scale artwork (Waterford Walls, 2019). Artists are invited to paint on walls in the city which need brightening up. They are encouraged to visualise the city, and how they would reimagine Waterford City. Many of the murals cover topics such as social commentary, female portraits and messages of power. The festival is run in

conjunction with the Arts Council and Waterford City Council. The success of the festival has resulted in the number of artists increasing from 25 to 50 between 2015 and 2018, and the festival now takes place over 10 days. Additionally, the organisation has received overwhelmingly positive feedback from the local community who are encouraging them to keep many of the murals intact (Ní Aodha, 2018).

The murals of Northern Ireland cannot be forgotten in this discussion. These murals have become symbols of Northern Ireland, of its past and present, religious and political difficulties. These political murals played a significant role in the conflicts in Northern Ireland from 1969 between Nationalists and Unionists and between the locals and the British armed forces. The Republican murals focused on the hunger strikers and their demands. Key events in Irish history were also depicted, such as the Great Irish Famine and the Easter Rising in Dublin. Unionist murals typically depicted King William and were often more militaristic. This reflected the events of the time. The unionist murals mostly consisted of different variations of masked men in guns (Rolston, 2011). Many murals remain intact today, and act as a reminder of the troubles and have even become a popular tourist attraction.

SUBSET
#GREYAREAPROJECT

THEORETICAL FRAMEWORK

This chapter introduces the theories which are used to reflect on and analyse the research. The contextualisation of the research is the concept of social sustainability and understanding the important role it plays in achieving overall sustainable cities and communities. Understanding culture, and the role it plays in sustainable societies, is a vital element which frames the analysis and discussion of this research. Finally, agonistic planning in relation to culture, the arts and social sustainability will be discussed.

SOCIAL SUSTAINABILITY

Sustainability, as a term, has grown in popularity over the last 20 years and has many interpretations in various case-specific contexts. The concept of sustainability has become synonymous with the model (see fig. 7) of three overlapping circles describing the elements of sustainability: social, environmental and economic. It describes the balance of these three main elements and emphasises the importance of each element in achieving overall sustainability (Purvis, Mao and Robinson, 2018). In general, sustainability discourse aims to achieve an equal balance between the environmental, economic and social goals (Littig and Griessler, 2005).
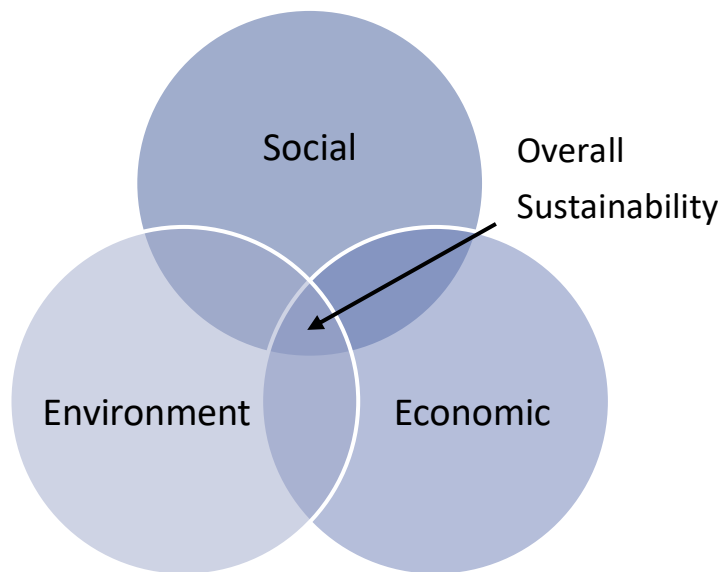
FIGURE 7 REPRESENTATION OF PILLARS OF SUSTAINABILITY (ADAPTED FROM PURVIS, MAO AND ROBINSON, 2018)

This proposed model, of equal treatment between the three pillars, is based on the conclusion that we cannot be sufficiently sustainable by simply providing an ecologically stable and healthy environment. In order to be fully sustainable, society must also commit to sustainable actions and efforts (Littig and Griessler, 2005).

> *"THE EQUALLY LEGITIMATE SOCIAL AND CULTURAL NEEDS OUGHT TO BE TAKEN CARE OF AS WELL. ECONOMIC, SOCIAL, AND CULTURAL CONDITIONS, EFFORTS, AND VALUES ARE DEEMED TO BE RESOURCES THAT ALSO NEED TO BE PRESERVED FOR FUTURE GENERATIONS"* (LITTIG AND GRIESSEL, 2005, P. 67).

A major critique of this figure, however, is that there is a lack of clarity on how the three elements are connected. Each element of the model has grown and developed independently. However, there is no conclusive understanding of the relationship between the three elements (Eizenberg and Jabareen, 2017). Furthermore, there is no coherent definition of the term social sustainability. As explained by Eizenberg and Jabareen (2017), the term is considered to be vague and inconsistent.

This vagueness can be attributed to the fact that the indicators which define social sustainability are frequently grounded in current political trends and agendas, rather than in theory (Littig and Griessler, 2005). As a result of this, the indicators must be understood with a level of practicality. The clear theoretical element of social sustainability is still missing, which results in wide-ranging and broad definitions of the concept (Littig and Griessler, 2005).

DEFINITIONS OF SOCIAL SUSTAINABILITY

The "social" element of sustainability was introduced relatively late in the sustainability conversation. It has been particularly invisible in sustainability discussions which have focused more on climate change and adaptation. Within professional circles, and public and policy discussions surrounding sustainability, sociology as a discipline has not been as involved as much as other disciplines, such as geography, urban studies and planning (Eizenber and Jabareen, 2017). As stated by Eizenberg and Jabareen (2017), some of the major challenges within social sustainability include rising urban poverty levels, urban conflict, urban violence, natural disasters and climate change.

Littig and Griessler (2005) define social sustainability as a high-quality society and signifies the nature-society relationships, mediated by work and the relationships within the society. Social sustainability can be achieved if relationships within the society can satisfy an extended set of human needs and are shaped in a way that protects the longevity of nature and preserves its reproductive capabilities. Furthermore, the normative claims of social justice, human dignity and participation are fulfilled. McKenzie (2004) describes social sustainability as a life-enhancing condition within communities. It is a process within communities that aims to achieve this condition. Social sustainability is a dynamic concept which will change continuously over time in a place. This can be due to changes in external influences, such as the economy (Dempsey et al., 2009).

THE SOCIAL DIMENSION OF SUSTAINABLE URBAN DEVELOPMENT

Sustainable development has become a widely used term across many fields particularly in housing and urban planning (Dempsey et al., 2009). Social sustainability is a wide-ranging concept

used to understand the multi-dimensional social goals of sustainable development. Within the urban context, sustainable communities are places which meet the diverse needs of the current and future residents. They are sensitive to what the environment demands and also contribute to a high quality of life. There are a number of physical and non-physical elements that contribute to a socially sustainable community (see table 2). These factors, however, are difficult to interpret and are extremely context dependent. Each city may have their own interpretation and understanding of what contributes to a high quality society.

TABLE 2 NON-PHYSICAL AND PHYSICAL FACTORS OF SOCIAL SUSTAINABILITY (ADAPTED FROM DEMPSEY ET AL., 2009)

Non-Physical Factors	
▪ Education and training	▪ Social order
▪ Social justice: inter- and intra-generational	▪ Social inclusion (and eradication of social exclusion)
▪ Participation and local democracy	▪ Social networks
▪ Health, quality of life and well-being	▪ Social interaction
▪ Fair distribution of income	▪ Sense of community and belonging
▪ Social capital	▪ Employment
▪ Community	▪ Residential stability (vs turnover)
▪ Safety	▪ Active community organizations
▪ Mixed tenure	▪ Cultural traditions
▪ Community cohesion (i.e. cohesion between and among different groups)	▪ Social cohesion
Physical Factors	
▪ Urbanity	▪ Sustainable urban design
▪ Attractive public realm	▪ Neighbourhood
▪ Local environmental quality and amenity	▪ Walkable neighbourhood: pedestrian friendly
▪ Accessibility (e.g. to local services and facilities/employment/ green space)	▪ Decent housing

Due to a growing urban population, the role of cities in sustainable development has become extremely important. There has been a shift in urban policy focus towards community empowerment, local action and governance, along with the incorporation of inter-related concepts such as social sustainability, sustainable communities, quality of life, liveability and well-being into urban policies (Dempsey et al., 2009). The sustainability of communities involves social interaction between community members, participation in local collective institutions, instilling a strong level of trust across the community, a positive sense of identification with, and pride in the community (Dempsey et al., 2009).

ART, CULTURE AND SOCIAL SUSTAINABILITY

Creativity and artistic endeavours can be considered as an alternative method for addressing some of the issues in cities which are preventing social sustainability from being achieved. The influence of art in cities can span across a social, environmental and economic context (Lopes, Frainha and Amado, 2017).

> *"SUSTAINABILITY THROUGH ART, IN ITS VARIOUS CONTEXTS AND DIMENSIONS, INCORPORATED IN THE IMPLEMENTATION OF ARTISTIC AND CULTURAL ACTIVITIES IN THE CITIES (AND SOCIETIES), IS EXPRESSED ON AN APPROACH THAT CAN BE CEMENTED IN THE INTRINSIC PRINCIPLES OF SUSTAINABLE DEVELOPMENT AND THE FREEDOM OF CREATIVE EXPRESSION"* (LOPES, FARINHA AND AMADO, 2017, P. 753).

Often, the role of art and culture in cities can be neglected. As explained by Lopes, Frainha and Amado (2017), art and culture is frequently considered as a secondary component of urban policies and are not considered as potential promoters for the city. For example, whether it is promoting the city as being extremely liveable, cultural, sustainable or as a tourist destination. The relationship between human development and the arts is indisputable. For centuries, art has acted as a catalyst for change in cities. Lopes, Frainha and Amado (2017) argue that by using arts and culture as a tool in urban development processes, it is possible to overcome various social problems, promote the use of public space and enhance the quality of the built and social environment.

The theme of sustainability has become a popular trend in public art pieces in cities. Bourriard et al. (2010) discuss the concept of "relational aesthetics," which is the concept of engaging communities and creating a conversation of interaction through art. It is an artistic objective for creators which can lead to social transformations in varying degrees. Viewing contemporary forms of art works, such as street art, through the lens of social sustainability can give new meaning and significance to the piece and what the artist was trying to achieve. Schmitt (2011) explains how artists today depict their own utopian ideals through their art, creating different pieces under these ideals with the hope that these small insights can inspire the change that global communities need.

STREET ART AND SOCIAL SUSTAINABILITY

Within this field of research, understanding the importance of a community's sense of place and pride is extremely relevant. Table 3 below depicts some of the aspects of the built and social urban environment which street art can contribute to and even enhance.

TABLE 3 THE NON-PHYSICAL AND PHYSICAL ELEMENTS OF SOCIAL SUSTAINABILITY WHICH ARE INFLUENCED BY STREET ART (ADAPTED FROM DEMPSEY ET AL., 2009).

Physical Factors	
▪ Attractive public realm	▪ Pedestrian friendly
▪ Walkable neighbourhood	▪ Local environment
Non-Physical Factors	
▪ Participation and local democracy	▪ Sense of community and belonging
▪ Community cohesion	▪ Active community organisations
▪ Social interaction	▪ Cultural traditions

Street art has the ability to contribute to both the physical elements of a city, such as helping to create an attractive public realm and creating more pedestrian friendly neighbourhoods. Furthermore, street art has the ability to promote cultural traditions, create a sense of belonging, engage community members in conversations and raise awareness about some of the issues which are affecting the community.

CULTURE AND SOCIAL SUSTAINABILITY

An important element of social sustainability is a community's clear sense of place and pride in their cultural traditions. A community's sense of attachment to a place is bound to the concept of belonging and territoriality. This sense of attachment differentiates one place from the other (Dempsey et al., 2009).

> *"CULTURE IS GENERALLY ASSUMED TO REFER TO THE WAY IN WHICH PEOPLE BEHAVE, OFTEN AS A RESULT OF THEIR BACKGROUND AND GROUP AFFILIATION, AND RATHER THAN CONCERNING INDIVIDUAL BEHAVIOUR IT RELATES TO SHARED SYSTEMS OF MEANING WITHIN AND ACROSS ASCRIBED AND ACQUIRED SOCIAL GROUPS"* (HUGGINS AND THOMPSON, 2012, P. 3).

Pahl-Wostl et al. (2008), describe culture as an entirely contextual and situation specific concept. Culture is always "enacted," allowing different people to participate in different cultures at the same time. Furthermore, culture is a context dependent system with shared symbols, meanings, norms and expectations. Culture always applies to a group, or a community of people, not just an individual. A cultural framework is a summary of all cultural elements. It comprises of ideas and ideals, traditions and social practices. Cultural frameworks can become evident in norms and social practices.

As explained by Hawkes (2004), it is through cultural action that we can make sense of the environment we inhabit and find common expression of our values and needs. Hawkes (2004) makes a clear distinction between culture as a set of values and culture as the arts, explaining that there has been a major shift in public policy towards encouraging the arts for economic development rather than for the broader social meaning, values and aspirations.

CULTURE AND THE ARTS

The arts can be considered as an important element for a community's sense of culture. The arts are vital in expressing shifting social meanings and help work towards creating a more inclusive and engaged democracy. Hawkes (2004) further emphasises the importance of community engagement and participation in the arts. Supporting artists and others who wish to devote their careers to artistic pursuits is extremely important so that communities can benefit in a major way from the artistic community. The arts are crucial to exemplify the changing social meanings that communities experience. Hawkes (2004) explains how critical it is for public administrations to support the arts, as they also benefit from the unique contributions which they provide to society. Finally, Hawkes (2004) outlines how important it is for public administrations to understand the

potential that cultural activities, such as engagement with the arts, have to help achieve goals in the social environmental and economic areas.

> *"A SUSTAINABLE SOCIETY DEPENDS UPON A SUSTAINABLE CULTURE"* (HAWKES, 2004, P. 10)

The traditional paradigm of sustainability, the three pillars, does not integrate a key component, culture. Duxbury, Cullen & Pascual (2012) state that the traditional paradigm underestimates the importance of culture. Culture is a key factor for developing and implementing local and national development strategies. Furthermore, incorporating cultural diversity to development strategies brings a thoughtfulness and openness to our society. The cultural life of a city is a key societal actor.

CULTURAL FRAMEWORKS

There are several different models and frameworks through which we can measure and compare culture. Hofstede's renowned research on the five-dimensional measure of cultural values has become one of the dominant metrics of culture. It is often used to directly measure cultural values for individual consumers or managers. The five dimensions; power distance, uncertainty avoidance, individualism, masculinity, and long-term orientation, cover many of the major conceptualisations of culture which have developed through the decades. Furthermore, Hofstede's dimensions are empirically developed, meaning that this model can be used to help researchers find meaningful relationships between national cultures, and important geographic, economic and political indicators in a society (Rinuastuti et al., 2014)

Trompenaars and Hampden-Turner's (1997) model based on the seven dimensions of culture finds that people in specific cultures are not randomly different from one another, but rather they are different in very specific and predictable ways. This model distinguishes people based on their preferences in the following dimensions; universalism versus particularism, individualism versus communitarianism, specific versus diffuse, neutral versus emotional, achievement versus ascription, sequential time versus synchronous time and internal direction versus outer direction. This model seeks to understand people from different cultural backgrounds better, which is particularly useful to prevent misunderstanding and create better working relationship (Trompenaars and Hampden-Turner, 1997).

The cultural framework used in Pahl-Wostl et al's (2008) research, "*The importance of social learning and culture for sustainable water management"* focuses on creating progess and action while also attempting to understand the deeper characteristics that different cultural groups have. It is based on four key dimensions; perceptibility, rationality, morality and prescriptivity. These four dimensions (see table 4) describe what the basic cultural framework should be able to achieve; discovering a given reality, making sense of a reality, providing value judgements and providing recommendations. A particular advantage of this style of cultural framework is that it is very flexible and does not depart from the classic definitions of culture which can be observed in institutions and social contexts.

Element	Description
Perceptibility	The cultural framework selects those elements of reality to which attention should be given. In this way they emphasise what is outstanding or important to observe, as well as what should be broadened, reduced, remembered or forgotten from public or individual conscience.
Rationality	Provides a structure to evaluate what is logic and illogic, and simultaneously provides a system of meaning to interpret reality. In this way, a cultural framework makes it possible to explain rationally the causes as well as the consequences of a certain phenomenon or process.
Morality	Presents value judgements about what is morally right or wrong from that selected part of reality.
Prescriptivity	Prescribes or implies the desirable and undesirable aspects of possible courses of action, while at the same time proposing and structuring prescriptions about how this should be handled in every situation.

Cultural frameworks provide a set of indicators, from an international to a local level, about cultural phenomenon and human well-being. As explained by Dessein et al. (2015) they provide a set of sustainability indicators that focus on socio-cultural aspects of a community alongside the environmental and ecological aspects. Due to the complexity of understanding and assessing culture, it is difficult to take the full reality of our culture into account.

PLANNING FOR CULTURE AND THE ARTS

Conflict is inevitable when it comes to planning, particularly in a pluralistic and multicultural society. This has led to the argument that "agonistic pluralism" is a necessary democratic response to this form of conflict (Mouffe, 2013). Planners have to continuously move and navigate a *"political field of reason, interests, norms and ways of thinking about planning, plans and public participation; their actions are shaped by this field"* (Pløger, 2004, p. 72). Within the context of this research, understanding the relevance of conflicts and struggles between stakeholders is important to help formulate solutions and overcome obstacles.

Within sustainability discourse there are many conflicts which planners have to face regarding the three pillars of sustainability. They must attempt to protect the green city, while simultaneously promote economic growth and advocate for social justice. Campbell (1996) points out how in an ideal world, planners would strive to balance the aims of each of the three goals. However, there are a number of limitations which they experience which can make this an incredibly difficult task, such as professional and fiscal constraints, the narrow interests of their clients and limitations from the authorities. Understanding these conflicts of interests and where they originate is essential for achieving overall sustainability.

AGONISTIC PLANNING

Agonism refers to the importance of a concern or issue and particularly emphasises the significance of the struggle itself and the process of finding solutions. The struggles and issues

would not exist without their opponents. Agonistic discourse is not only defined by the conflict but by the mutual understanding of the dialogue involved. Agonistic discourse emphasises the role which persuasion, arguments, disputes and conflicts have in particular cases (Chambers, 2001).

Agonistic planning focuses on the possibility of non-confrontational democratic politics and further warns against ignoring the conflicts caused by politics and reducing decision making processes to technical and neutral procedures (Mouffe, 2007). Planners experience agonism, the conflicts between irreconcilable views and interests, regularly. However, as explained by Pløger (2004) there is a difference between seeing conflicts and disagreements as antagonistic instead of agonistic. An antagonistic perspective implies that a problem is unsolvable and must be dealt with through legal means. On the other hand, agonism requires more time consuming and communitive processes to solve conflicts. It can be argued that agonism could be the ethos of a democracy, which respects the legitimacy of different interests though public participation.

> *"THE PLANNING SYSTEM FAVOURS THE RATIONAL AND LEGAL SOLUTIONS TO ANTAGONISM ABOVE AGONISM, BECAUSE PUBLIC PLANNING IS VIEWED AS A CONFLICT BETWEEN 'ENEMIES' AND NOT 'ADVERSARIES'. CONFLICTS ARE SEEN AS SOMETHING THAT NEED 'PERMANENT' SOLUTIONS (BEING LEGAL, INSTITUTIONAL, POLITICAL), AND NOT SOMETHING TO BE DISPUTED ABOUT"* (PLØGER, 2004, P. 86).

Mouffe (2007) introduces the concept of agonistic spaces challenging the traditional democratic ideals of the city. The "right" solution for urban spaces can be considered as an illusion, and Mouffe calls for new ways of challenging the formation of public spaces. Munthe-Kaas (2015) argues that design interventions, using an agonistic planning approach, are the best for creating conditions to allow for agonistic debates about the development of the city through the inclusion of a variety of actors in the urban space. It needs to be recognised that due to the ambiguous character of the city, traditional planning practices which focus on the generation of new urban spaces for cities can be problematic. There is a clear need for the users to be more actively engaged in the design process if the overall goal is to create liveable urban spaces.

Mouffe (2007) argues that a central issue in planning is the reduction of all political questions to technical issues that need to be solved by experts. Furthermore, these types of political questions often require decisions which entail choosing between opposing alternatives. This type of expert decision making means citizens lose the ability to participate in the creation of their own future. This lack of public input and creativity leads to a disconnect between institutions of urban governance and citizens who are left feeling as if their future has been decided for them.

AGONISM AND ART

An issue of concern in relation to art in public spaces, is that critical art can contribute to the questioning of hegemonic groups. *"There is an aesthetic dimension in the political and there is a political dimension in art"* (Mouffe, 2007, p. 4). Artistic practices in public space can play a role in

both the maintenance and challenge of a symbolic order which further adds to their political dimension. An agonistic outlook sees critical art as art which provokes debate, giving voices to those who have been silenced by the existing hegemony.

> *"THOSE WHO ADVOCATE THE CREATION OF AGONISTIC PUBLIC SPACES, WHERE THE OBJECTIVE IS TO UNVEIL ALL THAT IS REPRESSED BY THE DOMINANT CONSENSUS ARE GOING TO ENVISAGE THE RELATION BETWEEN ARTISTIC PRACTICES AND THEIR PUBLIC IN A VERY DIFFERENT WAY THAN THOSE WHOSE OBJECTIVE IS THE CREATION OF CONSENSUS, EVEN IF THIS CONSENSUS IS SEEN AS A CRITICAL ONE"* (MOUFFE, 2007, P. 4).

TYPES OF AGONISM – WHERE CONFLICTS CAN OCCUR

There are a number of areas for where conflicts between stakeholders can occur. Pløger (2004) discusses situations where conflicts can occur;

TABLE 5 OVERVIEW OF TYPES OF CONFLICTS

1	Between groups of citizens and politicians
2	When politicians, municipal authorities, community groups or individuals challenge "the legitimacy and representation of some of the most active citizens"
3	Internal conflicts between different community groups or between individuals.
4	When people follow their self-interest although said to represent community interests, or people defending their own power position within the community

Agonistic planning requires moving beyond the friend-enemy mindset, and towards respecting the opinions of opponents as something everyone can learn from. As Pløger (2004) points out, this does not require a complete negligence of interests and power-mechanism, but rather the need to respect the differences and disagreements which can arise.

Mouffe (2013) discusses how political identity is formed between "us" and "them," and that it is extremely difficult to eradicate this type of antagonism. However, allowing conflict to form in an agonistic way allows other actors to challenge each other. When conflict takes place in an agonistic setting, the "others" are no longer seen as enemies who need to have their opinions brought into line, but rather as adversaries, whose ideas can be questioned and defended. The acknowledgement of these conflicts forces society to reconstruct institutions, structures, procedures and knowledge to allow for a diversity of perspectives. However, there is a destructive aspect to conflict, where community actors may worry about being dominated by a competitive perspective as they attempt to maintain or regain their agency, and limit each other's agency (Hallgren, Bergeå and Westberg, 2018).

SOCIAL SUSTAINABILITY, CULTURE AND AGONISTIC PLANNING

Hawkes (2001) addresses the need for having a cultural perspective in planning, explaining the requirement for a cultural lens in examining the impacts of environmental, economic and social initiatives which are planned in communities. Furthermore, he states that all policy is cultural,

and culture in policy is not just limited to the arts and promoting a sense of culture in a community. It is important that culture is not put to the side-line with a secondary purpose. Culture and cultural change are at the core of many struggles in planning.

Cultural perspectives open up new avenues in planning, where developing a sense of community values, attitudes and behaviours are essential. Implementing measures to achieve sustainability, particularly social sustainability, can only be successful if there are significant changes in social behaviours. Active participation from the community and the government are essential for achieving a healthy and sustainable society (Hawkes, 2001).

Planning for culture and cultural activities in cities can bring about many conflicts and disagreements between the public, government bodies and the relevant stakeholders involved. Having an agonistic approach to planning allows for these conflicts to be brought to the conversation in a respectful manner, and can lead to long-term solutions.

Methodology

Research Design

This research followed a case-study research design. Case study research is a method of investigating contemporary phenomena, such as events, people or things in their real-life settings. Case study research explores, explains and describes the boundaries of a phenomenon and its context (Stuckey, 2016). The term "case" associates the study with a particular location, community or organisation. There is an emphasis on the examination of this particular setting (Bryman, 2012).

This research was based on a classical case study research design, an in-depth single case study. Classical case studies focus on producing deep descriptions of a single case, focusing on the context of the particular case to reveal insights into the case (Ridder, 2017).

This case study was based on the role of street art in cities. This case will be researched through examining it in the context of Dublin City. The case sought to understand how street art can contribute to improving social sustainability, using the example of Dublin, where street art is used to raise awareness for social issues, such as the homelessness crisis.

Benefits and Limitations of Case-Study Research

Case-study research can be both beneficial and limiting in a number of different ways. To begin with, case studies provide rich, detailed information about a particular topic. They can provide researchers with enriched outlooks into unique situations. Case studies can combine a number of different perspectives on the same issue which are fundamental to understanding the system that is being examined. This allows the researcher to consider the voices, perspectives and interactions of several different groups and organisations involved in the issue (Cronin, 2014). A further benefit of case studies is that researchers often find information that they did not originally anticipate. They facilitate the examination of the unexpected and unusual issues which arise once the research has commenced (Hodkinson and Hodkinson, 2001). As explained by Hodkinson and Hodkinson (2001), case studies simplify the phenomena being investigated as they strongly relate to the individuals experiencing it first-hand. They retain much of the noise of the real life experiences than other types of research.

With any research method, however, there are also a number of limitations and restrictions which must be acknowledged. A major critique of case study research is the that it is difficult to generalise and apply to other cases. As Flyvbjerg (2006) outlines, research which cannot be generalised does not mean that it does not add to the collective process of gaining knowledge in a particular field or case. It is not possible to generalise case studies in the conventional sense. As Hodkinson and Hodkinson (2001) explains, case study research can generate large amounts of data which can be difficult to analyse. Furthermore, case study research can prove to be very expensive and time consuming due to the sheer amount of data collection and analysis required.

As case studies often aim to describe in-depth and complex issues, it can be difficult to represent results in a succinct and coherent way.

BUILDING THE CASE; STREET ART IN DUBLIN

There are a number of steps to consider when deciding on and building a case-study. To begin with, this case study can be described as an intrinsic case study, as the study is of particular interest to the researcher. The research was driven by the desires of the researcher, who wanted to understand and know more about a particular case. (Mills, Durepos and Wiebe, 2010). To understand this, the positioning of the researcher will be explained.

THE POSITIONING OF THE RESEARCHER

I have lived in Dublin as both a student and young professional for over four years. During this time, the social issues, such as the homelessness crisis and social class divide, in Dublin are only becoming more evident. It is clear that there needs to be some drastic changes in Dublin's society in order to make effective change. The street art in Dublin not only brightens up the previously drab and eerie streets, but also draws much needed attention to these particular social issues. However, strict planning regulations are preventing this type of street art from becoming more mainstream in Dublin city. My interests lie within attempting to uncover and understand this issue from the perspectives of the artists themselves, the city council and the general public.

The methodological approach in this research included conducting semi-structured interviews with the relevant actors in the case, such as members of Dublin City Council, street artists and town planners. Semi-structured interviews are flexible and allow for the interviewees to discuss their opinions and thoughts with ease. These types of interviews provide a great insight into a topic in comparison to structured interviews. In order to gain an insight into the perceptions of the general public, a short public opinion survey was conducted.

COLLECTION OF DATA

INTERVIEWS

In order to gain insight into this particular case, a number of relevant actors were identified. A total of 6 interviews was conducted, which consisted of 5 face to face interviews, and 1 phone interview. Each of these interviews lasted approximately 30-50 minutes. Each of the interviews were recorded, with the permission of the interviewees, transcribed and coded.

The interviewees are considered to be experts in their field. They have a high level of specific knowledge about a particular topic, often well connected ,are extremely motivated, are willing to cooperate and exchange knowledge. Within the context of this particular study, experts can also be considered to be responsible for the development, implementation and control of solutions and policies (Van Audenhove, 2007).

In order to obtain a wide range of knowledge and perspectives on the issue it was important to ensure that interviews were conducted with a variety of people in different sectors. It was important to ensure that the interviewees come from different backgrounds and viewpoints in

order to cover multiple perspectives. The interviewees were found through contacting Subset, the artist group, relevant actors from Dublin City Council, and participants who were mentioned in the *"Grey Area Project"* magazine. Table 6 below gives an overview of the interviewees, the organisation they are a part of and their position in that organisation.

TABLE 6 OVERVIEW OF INTERVIEWEES

Interviewee	Organisation	Position
Michael Goan	GoKu Architects	Architect
Gosia Kudyba	GoKu Architects	Architect
Ann Mulcrone	Reid Associates	Principal Planner
Ruairí Ó Cuiv	Dublin City Council	Public Arts Officer
Cró	Subset	Communications Officer
Brian McLoughlin	Inner City Helping Homeless	Volunteer
Siobhan Maher	Dublin City Council	Public Realm Strategist

After identifying the interviewees, an interview guide was developed. The interview guide is based on the sub-questions and the aims of each sub-question. Since there is a broad range of interviewees each with different expertise, it was clear that it was not possible for each interviewee to answer questions relating to every sub-question. It was then determined what questions would be relevant for each interviewee. The interview guide can be found in the appendix.

FIGURE 8 INTERVIEWEE DISCOURSES
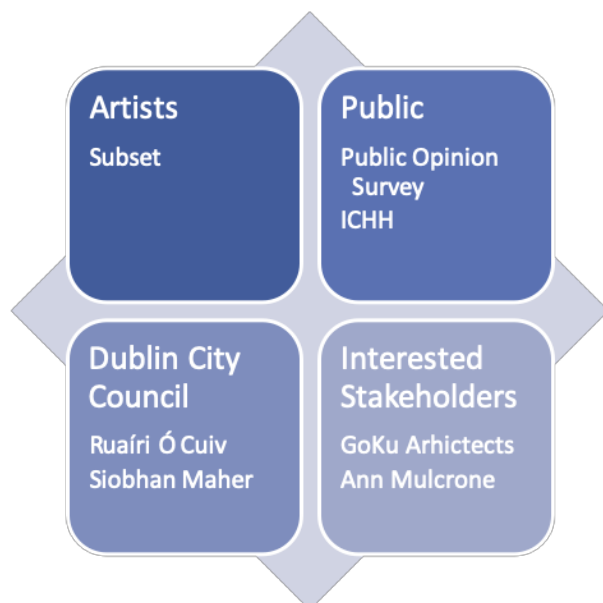
The interviewees have been separated into four distinct discourses based on their positions and interests in the problem. The discourses (see fig. 8) are as follows; artists, public, Dublin City Council and interested stakeholders. Distinguishing the interviewees into these discourses assisted with understanding what role each interviewee had, writing the interview guide, conducting the analysis and organising the results and discussion.

ONLINE SURVEYS

After completing the interviews it became clear that conducting a public opinion survey would be necessary to gain a more complete overview of the case. The public are also valuable stakeholders in the world of street art, as they are the ones who are experiencing the art and giving permission

for street art to be painted on their buildings. Therefore, their opinion is crucial for bridging the knowledge gaps between the city council and the artists.

It was decided that conducting an online survey would be the most efficient method of collecting responses. An online survey operates through inviting potential respondents to participate in an online questionnaire. There are a number of advantages associated with online surveys which proved to be very beneficial to this case, namely, that they are low-cost and obtain fast responses. Also, online surveys have an unrestricted compass which proved to be extremely beneficial to this research as it is based in Dublin (Bryman, 2012).

This online survey followed a non-probability sampling method. Convenience sampling is a method of recruiting respondents which allows the participants to self-select into the sample (Sue and Ritter, 2012). An invitation to the survey was posted online on a twitter feed which allowed for anyone to fill it out. This type of sampling requires less time and effort than generating a sample. However, this type of sampling can also prove to be problematic. The respondents who self-select into these surveys tend to have a particular interest in the survey topic which can lead to bias (Sue and Ritter, 2012).

The questions for the survey are based on gaps found in the interviews and particularly on subjects which came up in relation to the public perceptions of street art. The survey was made on surveymonkey.com and consisted of 9 questions. A total of 100 surveys were collected. The survey can be found in the appendix.

One of the noted downsides of this form of sampling is that it is difficult to make accurate judgements and make statements that represent the entire population (Sue and Ritter, 2012). The intention of this online survey was not to gather accurate statistics regarding the publics perceptions of street art, but rather to gain a general insight into how the public regard the topic.

As the surveys were conducted after the interviews, they needed to be conducted quickly and efficiently and online surveys proved to be the most convenient method of doing this. However, it was intended from the outset that the surveys would only be used to give a general view of the public opinion. As the surveys do not represent an accurate sample size or the opinions of the population, it is not possible to use the data collected from the surveys in a definitive manner and make definite statements.

CONTENT ANALYSIS

According to Byrman (2012), a content analysis is an approach to the analysis of documents and texts which seeks to analyse content in terms of predetermined categories and in a systematic and replicable manner. This method of analysis is flexible and can be applied to many different forms of content, such as interviews, documents and surveys. This makes it a useful method of analysis for this research, as two different forms of data have been collected. This also allows for each of the different forms of content to be analysed in the same format, making it easier to compare the findings.

CODING

To analyse the interviews and surveys, coding was conducted. Coding entails looking for repetitive patterns or consistencies. A pattern can be defined as a similarity, difference, frequency, sequence or correspondence (Bryman, 2012).

In order to answer each of the research sub-questions in a succinct manner, it was necessary to come up with a coding framework which focuses on answering each of the research sub-questions, particularly in relation to the theoretical framework.

The coding system is broken down into themes which is further broken down into codes. The themes are based on the theories which are used to frame the research, provide justifications and reflect on the relevance of the sub-questions.

THEME 1 – SOCIAL SUSTAINABILITY

The first theme is based on the theory of social sustainability. This theme seeks to understand the relevance of street art in cities, how it can be effective in raising awareness for particular social issues in Dublin and how it can contribute to the physical and non-physical elements that add to overall social sustainability, as outlined in the theoretical framework. The role street art plays in the wider scheme of contributing to social sustainability acts as the foundation of this research.

This theme is broken down into two codes; **physical factors** and **non-physical factors**. The physical factors focus on the impact street art is having on the public realm and how it is perceived by the public. The non-physical factors focus on understanding the broader impact that street art can have on the public realm.

THEME 2 – CULTURE

Within the context of social sustainability, the role of culture is important for creating a sense of pride in place, expressing values and engaging the community. This theme begins to delve into the assessment of the case, understanding and exploring the relevant challenges and obstacles which are preventing progress all within the context of the case.

The codes in this theme are determined from a cultural framework of analysis. This framework is taken from Pahl-Wostl et al, (2008) study on "*The importance of social learning and culture for sustainable water management.*" This study focuses on defining culture, and cultural frameworks in a very classical way, while also focusing on the role culture has in broader contexts, specifically resource management. This particular framework focuses on creating progress and action while also attempting to understand the deeper characteristics that different cultural groups have.

This framework proved to be particularly relevant for this analysis for a number of reasons. Cultural frameworks provide meaning to information on the basis of collective action. This framework allows for the interests of stakeholders to be aligned which is a necessary condition for mobilisation. This type of framework is based on four fundamental functions; discovering the given reality, making sense of the reality, providing value judgements and giving recommendations for how to move forward. The flexibility of this style of framework allows for a

variety of different stakeholders to be analysed in a similar way (Pahl-Wostl et al, 2008). As the overall aim of this research is to attempt to find solutions for how Dublin City Council can create more inclusive regulations for street artists, this method of analysis is particularly useful in aligning all of the relevant stakeholders interests, finding where conflicts lie and formulating solutions based on these conflicts.

Many other cultural frameworks, such as Hofstede"s (1989) "*Dimension Of Culture"* which focuses on the dimensions that distinguish culture, or Trompenaars and Hampden-Turners (1977) model which analyses the seven dimensions of culture, only provide categorisations, measurements or quantifications of cultural values.

This particular cultural framework considers elements which can help to tell a story of the issue from the perspectives of many different groups. It considers what is important for each stakeholder, and what they believe should be done to create progress and solutions. This type of information is essential for formulation suggestions and policies specific to this issue.

The codes within these theme are; **perceptibility** (what is important or not important?), **rationality** (what is logical or illogical?), **morality** (what is ethically right or wrong?) and **prescriptivity** (what has to be done?).

THEME 3 – AGONISTIC PLANNING

The final theme is based on the theory of agonistic planning and the importance of understanding the origin and content of conflicts within planning. An important element of this research is to try and understand where the problems lie and the reasons for the lack of progress towards creating more suitable policies for street art. This theory focuses on respecting the opinions, experiences and knowledge of all stakeholders involved in planning, particularly in planning which concerns urban space and redevelopment. Furthermore, it emphasises the difference between an antagonistic approach and an agonistic approach for creating solutions. Within the case of this research, it Is important to identify how conflicts are being dealt with, and the approach that is being taken to deal with them.

Art in the public realm can lead to disputes and provoke debates about certain issues and topics which are not always visible. In order to uncover how these conflicts and understand where they come from, the code **source of conflicts** has been formulated. These codes seeks to understand the source of conflicts; between which actors do the conflicts lie. Furthermore, it aims to understand the underlying reasons for the conflict. Finally, agonistic planning focuses on solving conflicts through discussions and having a high level of respect for opponents. The code **conflict solving** has been developed to attempt to understand how these conflicts are been addressed in the context of this specific case.

LIMITATIONS TO CODING

The process of coding requires the researcher to extract phrases and sentences that could be interpreted in the context of the codes/themes. The coding scheme allows for a level of transparency, and since this method will be applied to several different interviews and

documents, it allows for a certain level of replicability. Coding can be considered as a biased process. It must be done in a consistent and structured manner. Coding must be consistent over time and for each interview/document (Bryman, 2012). A further issue that has to be considered with regard to coding is that often the context of what is being said or stated can be lost. Furthermore, the narrative flow of the content can be lost (Bryman, 2012). The data collected is being coded in accordance with the researchers understanding of the codes and what they imply. Additionally, there is a potential risk of leaving out meaningful data and information as it may not fit in with the codes being used.

TABLE 7 OVERVIEW OF THEMES AND CODES USED IN THE CONTENT ANALYSIS

Theme	Code	Description
Social Sustainability	Physical Factors	Attractive public realm Pedestrian friendly neighbourhood Local environment; physical and social amenities
	Non-Physical Factors	Public participation Sense of Community Sense of belonging Cultural tradition
Culture	Perceptibility	What is important or not?
	Rationality	What is logical or illogical?
	Morality	What is ethically right or wrong?
	Prescriptivity	What has to be done?
Agonistic Planning	Source of Conflict	Conflicts between public and city council Conflicts between artists and city council Internal conflicts Understanding the reasons for the conflict
	Conflict Solving	What is the approach to solving the conflict?

RESULTS

The findings from the interviews have been compiled together and analysed in accordance with the three themes; social sustainability, culture and agonistic planning. There is some overlap between each of the themes, particularly between social sustainability and culture, and culture and agonistic planning. For example, this can be attributed to the fact that both the physical and non-physical elements of social sustainability are deemed as culturally important to the interviewees. Therefore, there are certain responses which are analysed under multiple themes. The findings from the online survey will be summarised in accordance with the themes also.

The results are separated by distinguishing each interviewees' opinion on the case. As each stakeholder has conflicting opinions and views on the matter, it is important to distinguish where these particular conflicts of interest and opinions lie. These distinctions provide a deeper level of meaning and understanding to the case and allows for collective action and mobilisation towards creating solutions.

SUBSET

SOCIAL SUSTAINABILITY

PHYSICAL FACTORS

Finding appropriate walls for street art has proven to be a challenge for Subset. There is not enough physical walls for street art, *"there's definitely not enough spots for people to paint. We're trying to even look at finding new legal spaces."*

NON-PHYSICAL FACTORS

The public are very engaged in the work which Subset create. They engage by giving the artists constant positive feedback about their work and even about *"different issues about different topics, different areas to paint (…) different walls."*

Subset's work also aims to help raise awareness about particular social issues that are currently affecting Dublin, particularly the current homeless crisis. *"We felt it was appropriate to work with homeless charity in line with raising awareness about grey area and the public legislation around it."* This has brought *"a lot of public attention (…) loads of articles and all that great stuff that you want to round a topic that needs to be discussed."*

CULTURE

PERCEPTIBILITY – WHAT IS IMPORTANT OR NOT?

For Subset, there are several elements of street art in Dublin which need to be addressed and are of particular importance for the longevity of the street art scene in Dublin. As Subset have grown, the public's acceptance of their work has simultaneously increased, *"initially when we first started there wasn't much of an engagement.. we did our thing."* As Subset have expanded into more of

an artist collective there is an emphasis on the fact that *"there's many people and different styles (…) get to paint loads of things so they're all generally well received."*

The development of the Grey Area Project came about from the lack of clarity and contradictions surrounding the planning process for street art, *"it was an artistic public protest against the current legislations around public art."*

Much of Subsets art work has been in support of Inner City Helping Homelessness (ICHH), raising both awareness and funds for the charity through their street art and exhibitions, as Subset explain, *"we felt it was only fitting based on the fact that we were giving out about walls when a lot of people around Ireland don't even have homes to be in."*

Subset are working towards creating a planning application process which is easier to navigate than the current one as part of the Grey Area Project.

RATIONALITY – WHAT IS LOGICAL OF ILLOGICAL?

The current planning process for street artists is difficult to navigate and comprehend. There are many elements to this. The lengthy process for applications *"could go from a really short period all the way to two years to get something on a wall and by then the idea (….) moved on to something else."* It's not a particularly *"progressive way of allowing public art to be there."*

There is a lack of clarity regarding which pieces of street art are deemed as commercial or charity based, *"For instance Stormzy, he was deemed a commercial piece of art but no one paid us for it."* This piece was subsequently taken down as it did not have the right planning permission.

As street art is a relatively new art form in Dublin, there is no specific legislation to address it. *"We're hit with the same legislation (…) general planning permission in terms of if you have to change the surface of any exterior building you have to apply for the same permit for an entire building just to paint the surface."* The cost of this type of application process, on top of materials *"would have been a massive hit"* for the artists themselves.

Furthermore, the outcome of the application process is not always certain. *"You wouldn't know which way it would go (…) we found that some council members were not abiding by their own legislation."* There is little explanation for why some pieces are allowed to stay without the required planning permission and some have to be taken down, *"they approved one of our pieces when we didn't apply for it and we don't understand as to why some pieces we'd get letters to cover it up and some pieces stay."*

MORALITY – WHAT IS ETHICALLY RIGHT OR WRONG?

There is a high level of respect from Subset towards Dublin City Council, and *"have nothing against the individuals of the council, it's that the council have to abide by the system that they have to follow is the problem."* They understand the authoritative role of the City Council and that *"regardless of the complaint they have to be seen to act on it, which we totally understand and respect."*

However, the approval process of applications *"is way too dependent on the individual that assesses them."* As art is an extremely subjective subject, *"you may be like, oh Jesus that's not great, might not be great for the city but it might really benefit ten thousand other people that walk by it."*

An important element which Subset pointed out was that to date, despite all of the conversations that they have had with Dublin City Council, nothing has actually changed or progressed. *"From the actual legal standpoint in terms of the paperwork it is still the exact same, but the overall relationship we have with the council has matured."* They further outline that *"all is that has happened and the only thing that really has changed is essentially the acceptance of the art. But the legislation still hasn't changed just from the council perspective."*

PRESCRIPTIVITY – WHAT HAS TO BE DONE?

Subset are actively working towards creating solutions alongside Dublin City Council that will help support the artists through the Grey Area Project. *"The goal of it is just to make it a quicker and cheaper process."* Furthermore, Subset suggest a panel of educated jury members from creative and non-creative backgrounds to assess the applications, *"an experienced jury that assesses (…) and maybe if it's third party or independent."*

They also suggest creating *"certain criteria that would be beneficial to the city, to the brand and to the artists"* in the hope of managing the expectations of submissions, what they can expect and perhaps understand why certain pieces are rejected.

AGONISTIC PLANNING

SOURCE OF CONFLICT

Within the context of planning regulations and street art, there are a number of misunderstandings and miscommunications between Subset and Dublin City Council. This confusion comes from the lack of understanding as to why some pieces are allowed to remain without planning permission and some aren't. The mural on Camden Street, *"it was completely illegal and then all of sudden it was fine for some reason and the same with the Shaw. And it's just something that is like it's all right, we'll just leave it"*

Moreover, the subject matter of pieces remains to be a major issue. There are pieces which are not commercial pieces and are considered as such by the City Council. For example, "*Stormzy, he was deemed a commercial piece of art but no one paid us for it. We did it all ourselves even though there was a brand in it."*

Subset mention an example where the council agreed to approve a piece if their logo was on it, *"we were arguing that that's really unfair because you're putting your advertising on it so therefore it's an ad and not a piece of art anymore."*

CONFLICT SOLVING

Subset are open to having discussions and conversations with the City Council in order to improve the current situation. As mentioned previously, Subset have a lot of respect for the City Council and understand that they have to abide by the law.

There has been some progress, and Subset have met with the City Council to try and discuss these issues. However, *"it felt to us anyway that the aim of the conversation was just to have a conversation that there was no.. yes it was good feedback and good learning for them but that there was really no agenda to try and make change."*

GoKu Architects — Michael Goan and Gosia Kudyba

SOCIAL SUSTAINABILITY

PHYSICAL FACTORS
GoKu outline how the street art *"tends to benefit (…) visually and environmentally and positively contributes towards various areas whether it's just through beauty of whether there is a message there."*

NON-PHYSICAL FACTORS
GoKu explain that street art has raised awareness for the homelessness crisis for people who don't witness it everyday, *"I don't know that for us, personally it added any more to our experience of that situation, but I could see the impact it had further afield"* due to *"the amount of traction and publicity the artwork got."*

With regard to political pieces, they note how it's important to engage people in the conversation, *"to steer people to start thinking and questioning their beliefs, because they should be more radical. I somehow wonder how much of the society is engaged with that."*

GoKu state that the artists and the city council *"both want the same thing, which is an improvement"* and that street art has the dual ability of *"reducing anti-social behaviour and enhancing the area."*

CULTURE

PERCEPTIBILITY — WHAT IS IMPORTANT OR NOT?
GoKu architects are extremely aware of the value of street art, and particularly the work Subset are doing, *"they are producing these artworks to benefit (…) visually and environmentally and positively contributing towards various areas whether it's just through beauty or whether there is a message there."*

As GoKu began to work with Subset and develop the Grey Area Project, it was clear to them that Subset *"really have to draw a clear line between artistic expression and the commercial stuff."* GoKu explained that *"it exposes the non-commercial stuff and it confuses the issue and it makes it very difficult to make a clear case."*

For GoKu, it is clear that *"the council and Subset both want the same thing, which is improvement."* Street art has the ability to both *"reduce anti-social behaviour and enhance the area."* This is an ideology that both parties can subscribe to. The more difficult issue for the council is that *"it's just difficult for them to get their head around this… generally within big organisations like that there is a resistance to change."* There is a general *"fear of losing control"* over the issue within the city council.

RATIONALITY – WHAT IS LOGICAL OR ILLOGICAL?
Following on from this high level of support and respect for Subset, GoKu recognise that *"they're totally dedicated to it. They want to find solutions as well and they're trying to engage but also up to the point that they're willing to go to court and go to jail."* They emphasise that the artists should be focusing more on their work, rather than on the legal side of things, but *"people in Dublin City Council were pursuing them and very aggressively pursuing them."*

Moving past the content of the street art, there is still a high level of censorship with regard to where the street art is allowed to be. *"If you think about this, when you don't censor the art piece but you still decide where it is allowed and where it's not allowed, it's already kind of censorship because the street art should be free."*

Finally, in order to create logical and clear legislation, GoKu architects argue *"that there has to be (…) a difference between the two strands of their works."* This is indicating a difference between their commercial and non-commercial work.

MORALITY – WHAT IS ETHICALLY RIGHT OR WRONG?
GoKu are very aware of the conservation of historical buildings and protected structures in Dublin. *"We are architects and we need to think about these things and we care about these things as well because it is cultural heritage."* It is important that these protected spots are identified to *"make sure somebody doesn't go and spray paint a 300 year old building and do damage."*

The artists experience a lot of *"fear and injustice, which is because they were getting a lot of letters, enforcement notices and fines and issued threats to go to court."* In terms of the artists who have conducted this type of work, GoKu argue how *"difficult it is to work in those conditions, to have this threat of action."*

Finally, within the council, it became obvious to GoKu that there is *"a two-tiered system, so people were doing things that maybe technically they shouldn't have been doing but it wasn't being enforced. Whereas, on the other hand…. We don't see why it's being quite forcefully pursued."* They point out the discrepancies within the council regarding the approval of certain pieces, why some are allowed and others aren't.

PRESCRIPTIVITY – WHAT HAS TO BE DONE?
GoKu architects worked closely with Subset in order to develop the proposed regulation that is part of the Grey Area Project. As part of this, they *"looked at quite of lot of examples where there was some effort and engagement between the local authorities and the artists."* However, an

important aspect to outline was that there wasn't *"any real long-term success, and that seems to be a common point of failure between all of them."*

It is clear that in order to achieve any sort of progress there needs to be a certain level of balance, *"in the whole negotiation with Dublin City Council, it was like, OK, we give this and you give that, you know a little bit of balance."*

Overall, *"the ultimate goal of the whole thing goes to speeding up the process, make it as free as possible for the artist."* The reason for this is because *"street art only makes sense if its immediate."* GoKu explain, *"if it is a social issue which happens, something in politics, the piece has to happen within the next few days so it's authentic."*

AGONISTIC PLANNING

SOURCE OF CONFLICT

GoKu outline that one of the major sources of conflict is the need for separation between commercial and charity based pieces of artwork. *"You really have to draw a clear line between artistic expression and the commercial stuff. Somebody paying you to do advertising regardless of the artistic merit that is very clearly covered by a set of guidelines, and once you started blurring the line between those two things."* A large portion of the conflict comes from the commercial work, *"a large percentage of instances was over commercial work."*

They go on to explain that there is a *"two-tiered system so people were doing things that maybe technically they shouldn't have been doing but it wasn't being enforced."* They refer to temporary signage over shop fronts, *"you go to the city centre each day, we see shops being refitted, signage being changed, buildings being painted and enforcement isn't happening."*

CONFLICT SOLVING

By its nature, street art is usually conducted out of hours. *"It's done looking over the shoulder making sure they don't get caught,"* GoKu explains. By creating legal walls and spaces people *"could go down and openly do this (…) it would create the opportunity for wider public engagement with the processes and the work."*

The goals of the City Council and Subset are very similar, GoKu explain that "*the Council and Subset both want the same thing which is an improvement. If you boil it down, what is this about? It's about an outlet for kids."* However, for the City Council, they explain how it's difficult for them to navigate the changes needed "*they want to go about achieving that in different ways (…) it's just difficult for them to get their head around this."*

Taking the fear element out of their work will bring about a great deal of encouragement to the youth, "*if you take out the fear bit, you are more likely to have kids particularly in the city centre (…) where artistic expression is not necessarily nurtured (…) you can have much more engagement and more accessible parthways,"* GoKu explains.

Ann Mulcrone

Social Sustainability

Physical Factors

Mulcrone outlines how street art has had an incredibly positive impact on the public realm, where pieces of art are being presented *"for free in the public domain (…) we should be grateful they're this in our space for free"* and emphasises the importance of promoting and encouraging these types of pieces.

Non-Physical Factors

Mulcrone states how street art has been successful in Dublin with *"capturing a sense of place. It's saying that this is our place, and this is how and where we're expressing ourselves and we're expressing ourselves in art."*

This form of expression, she notes, is a continuation of human tradition. *"Civilizations have expressed themselves in artistic ventures since the cave drawings. So you know it's a continuation of that tradition."*

She notes how street art is *"an expression of the vibrancy of having now a youth culture in the city. And I thought that was terribly important."* She describes this form as art as having a *"fundamental part to play in place and identity of place."*

Culture

Perceptibility – What is Important or Not?

To begin with, Mulcrone outlines that Subset *"encountered difficulties with the planning authorities"* when it came to their artwork. This was based on the Development Act and the fact that *"it may not come within the category of development as defined under the Development Act."*

Mulcrone sees Dublin's street art as artists *"saying that this is our place. And this is how and where we're expressing ourselves and we're expressing ourselves in art."* She understands it as a human condition, and that *"it has a fundamental part to play in place and identity."*

Furthermore, Mulcrone explains that the work of street artists is important for the *"expression of the vibrancy of having a youth culture in the city."* In the past there was mass youth migration, so Dublin *"didn't have the talent (…) and the great vibrancy that exists now."*

Rationality – What is Logical of Illogical?

Mulcrone describes how *"there are so many policies in the development plan that are looking to create mixed uses and to support vitality and vibrancy,"* and explains how the work of Subset and other street artists *"is an expression of that vibrancy."*

In terms of the public in relation to street art, she explains how the artists are *"not planners engaged in public participation projects"* and explains that for public debate and discussions following the installation of a piece, *"there's opportunities within the council for public debate and public discussion."*

An important point which Mulcrone discusses is that *"rather than us thinking about how we can control this, we should be grateful that we have this group who are so talented (…) and dynamic."* She discusses that Subset are creating pieces *"in our space and for free."*

With regard to the content of the artwork, she understands it to be temporary and that *"if you don't love one you can pass by and you'll find another one."*

Finally, Mulcrone explains that Dublin is entering into a period of social change, and because of this *"we should be more encouraging and embrace these changes (…) engaging with place in an artistic way."* This is a movement that we have always wanted in our city, *"and now it's happening without having even had to fund it. Any why would you put obstacles in its place?"*

MORALITY – WHAT IS ETHICALLY RIGHT OR WRONG?
Mulcrone acknowledges the process of how Subset and other artists conduct their work, explaining that *"they don't work on protected structures and they work with the agreement of the property owners."* They actively work to engage people about the brief of the artwork.

She further clarifies how *"this idea of broadening planning control to regulate public art seems to me extraordinary."* She goes on to clarify that the city council shouldn't be pushing procedures and regulations to control a person's livelihood in this way. *"If you are not earning the minimum living wage I can't see why as a city council you'd want to push procedures and regulations to control a person's livelihood."*

Finally, she explains how there is a need for a *"a maturity to know when to leave well enough alone"* when it comes to street art. There needs to be a level of confidence in the artist's work, which still needs to be developed.

PRESCRIPTIVITY – WHAT HAS TO BE DONE?
Mulcrone suggests several ways of improving to current system towards a more supportive and creative one. Investment from the city council into street art is essential. She explains that there's *"a wave, and so rather than thinking about thinks like licensing, they waste their time in meetings over all this. I would fund public studios (…) and public art education."*

She makes clear that the artists have already "*invested in their sense of city, their sense of pride and their sense of place (…) it would have been the least that the City could have done is to match their funding."*

To address the issue of licensing and censorship, Mulcrone explains that *"this is an expression of our heritage and it's dynamic (…) because it may be on a temporary basis that the buildings of the space for art is there. I don't think we should get overly excited that we need to control it."*

Mulcrone encourages the council to "*encourage and fund and embrace it and to make it your own"* and do this but providing supportive policies, budgets, infrastructure and facilities.

Agonistic Planning

Source of Conflict

A major source of conflict which Mulcrone points out is how the City Council are attempting to control artistic endeavours in such a strict way. *"I don't think in any artistic venture that it's a good idea for a bureaucracy, albeit a popular democratic bureaucracy, to control artistic endeavour."*

Conflict Solving

Mulcrone states the need for a more open and positive approach from the City Council towards the issues. *"I suppose my ultimate aim would be that in fact rather than it been approached in this way that the city would very much respond in a more positive way and embrace Subset as an expression of the vibrancy of the city. There are so many policies in the development plan that are looking to create mixed uses and to support vitality and vibrancy and I think the subset work is an expression of that vibrancy."*

Furthermore, Mulcrone states that there should be more opportunities for *"public discussion during the course following the piece (…) there's opportunities within the council for public debate and public discussion."*

Inner City Helping Homeless (ICHH) – Brian McLoughlin

Social Sustainability

Physical Factors

ICHH explain how the murals add to brightening up the city and creating places for people. *"They really does brighten the city up and make it a warmer place for people."* Furthermore, *"it draws people in. It has people standing in front of them taken taking selfies, taking photographs."*

Non-Physical Factors

ICHH explain how the public have had a really positive reaction to the street art which addresses the homeless crisis. *"The response levels to their murals for example have been very strong."*

The street art has also helped to raise funds for the organisation which supports people who are in homeless situations. Subset have *"as raising awareness they've actually raise funds for the organization and will continue to do so."*

The street art is a visible reminder for people who are struggling with the homeless crisis that there are people on their side and fighting for them, ICHH explain that *"they actually are very positive about that because that shows them that there is people that care."*

Culture

Perceptibility – What is Important or Not?

Street art has proven to raise awareness about the homeless crisis in Dublin. ICHH explain how Subset's art has raised awareness in a multitude of ways. It visualised an issue in a different way,

"people maybe that wouldn't have a direct view on what's going on in regard to homelessness (…) got a lot of people asking questions."

ICHH noted how many people feel detached from the homelessness crisis and street art also brought up the issue of Vulture Funds through their work, and how they're impacting the problem. *"Over the last couple of months they've done a couple of murals related to the vulture funds who have come into Ireland."*

RATIONALITY – WHAT IS LOGICAL OF ILLOGICAL?

There is a lot of trust between ICHH and Subset regarding the pieces that are created. *"Their creative team will go off and come up with the suggestions and the ideas (…) so there's a lot of trust between the two of us to start with."* Furthermore, Subset believe in the work of ICHH, this belief and trust is essential for their growing and working partnership. *"There's a lot of belief in what we do from their side. We will continue to work together and they are very much socially aware of the housing crisis and how it impacted people so they're willing to support us whatever way they can."*

With regard to the issues which Subset are facing, ICHH see the street art as an extremely positive addition to the city and see no reason why the council should be prohibiting it. "*I don't see why the council should step in their way at all because the council you know as far as I'm concerned the council should be looking at it and say anything that makes our city look better and brighter to tourists should be something that they should be appealing."*

MORALITY – WHAT IS ETHICALLY RIGHT OR WRONG?

ICHH experienced similar struggles with Dublin City Council that Subset are facing, *"with regards to the street art and to have been allowed to put stuff up and that would be very similar frustration to some of the struggles we've had with the City Council and the Department of Housing regarding homelessness and housing so there was a correlation there I think between our organization and theirs."* These similarities drew the organisations together and inspired them to work together.

The way in which Subset bring attention to the real issues is one important factor for ICHH, but also, they *"are homeless and housing charity. Dublin's our city as well and it can be very grey and we need we need to brighten the place up with the likes of what these guys do."* They recognise that the artwork is doing much more for the city than just raising awareness.

With regard to the people who are homeless and are experiencing these dire issues, the street art allows them to see that *"there is people that care (…) they know they can come to us for help."* It is helping to empower people and show them there are people on their side *"so for them to walk down the street and see a Subset mural that really hits home to them that they can see people are fighting for them and people are willing to fight for them."*

PRESCRIPTIVITY – WHAT HAS TO BE DONE?

ICHH have little to no impact with regard to changing the legislation surrounding street art in Dublin, however, they explain that *"they have our full support regarding the Grey Area Project."*

They explain that Dublin can often be a very grey and dull city, and that they would *"love to see more of it (…) not just necessarily even specific to us, but Dublin at times can be a very grey place and Dublin has had a lot of struggles over the years."*

Furthermore, ICHH explain how they think Dublin City Council should be encouraging street artists, *"because it really does brighten the city up and make it a warmer place for people."*

AGONISTIC PLANNING

SOURCE OF CONFLICT

ICHH have experienced similar problems with Dublin City Council and their overall lack of cooperation. *"I think one of the things that drew us to each other in some ways was the struggles that they've had with Dublin city council with regards to the street art and to have been allowed to put stuff up and that would be very similar frustration to some of the struggles we've had with the City Council and the Department of Housing regarding homelessness and housing so there was a correlation there I think between our organization and theirs."*

CONFLICT SOLVING

ICHH state that Dublin City Council should be in full support of allowing street art in the city explaining that they "*can't see any reason why Dublin City Council shouldn't be doing anything other than saying go for it."*

RUAIRÍ Ó CUIV

SOCIAL SUSTAINABILITY

PHYSICAL FACTORS

With regard to the physical element of social sustainability, Ó Cuiv notes that there cannot be *"a tiny bunch of artists who can roam wild and paint wherever they like."* He particularly notes how artists should not be allowed to "tag" wherever they feel, particularly on private property.

NON-PHYSICAL FACTORS

Ó Cuiv states that there is a major difference between the different intentions of street art, *"you have the ornamentalisation and the instrumentalization of art and one is just purely used for the decorative."* He explains that *"art can be very provocative."*

Within the community, there needs to be a level of respect between the street artists and the community, he explains that *"if you're to have a sustainable city it can be a question of, and there are only a tiny minority of people of the community, who can go out and spray paint and paint whatever they like."*

Culture

Perceptibility – What is Important or Not?

Regarding the debate surrounding street art Ó Cuiv explains that one of the common characteristics of street art is that it is *"own sanctioned"* and that's *"a very important word that can't be lost out of this difficult debate."*

Ó Cuiv points out that the City Council do not make any differences between street art and other forms of art *"we are open to all art form. Yeah so I make no difference."*

With regard to the planning permission, advertisements pose a major issues, *"no branding, no logos, no advertising."*

Rationality – What is Logical of Illogical?

Ó Cuiv makes the argument that in order for street artists to become sanctioned and legitimated then *"they're going to have to enter into some area where agreement can be reached. And it can't be didactic on either side."*

Furthermore, he states that with regard to the planning regulations, *"misunderstanding has come from some people who want to use street art for advertising. So if you took the advertising thing out of it, it would be less anxious. I think the big issue is are some people this is about business not about artistic freedom of expression"*

Morality – What is Ethically Right or Wrong?

One of the major issues with Ó Cuiv mentions is that of artists tagging private property, *"these are boundaries that some people also think it's okay to tag private property."* He explains further that you need more than the permission of the owner in order for the street art to be legitimate, *"I cannot just tag somebodies wall. I can't just say I have your private permission to paint you gable end wall and not get planning permission."*

Prescriptivity – What has to be Done?

In order to solve the issues Ó Cuiv mentions the need for legal walls for artists, *"we need to develop legal walls because we have had a problem in the city. We don't really have legal walls."*

Agonistic Planning

Source of Conflict

The first area of contention which Ó Cuiv addresses is in relation to the proposed regulation from Subset. He states that *"some of their proposals were not in our realm of competence."* He goes on to state that there is a major misunderstanding regarding the planning permission process; *"The cost of an application 80 quid, and there's myth out there (…) that's just propaganda or misinformation or errors or mistakes that we have established and we've told lots of people in the street art community and I know where some of the stuff is coming from."*

The second major area of conflict surrounds the content of street art, particularly pieces which are used for advertising. Ó Cuiv explains, *"I think some of the misunderstanding has come from*

some people who want to use street art for advertising. So if you took the advertising thing out of it, it would be less anxious. I think the big issue is are some people, this is about business not about artistic freedom of expression."

The final major issue is in regard to the lack of space. Ó Cuiv explains *"it is actually at the end of the day, not a debate on taste, not style but a debate about space."*

CONFLICT SOLVING

The council have begun to meet regularly with artists to discuss these issues. Ó Cuiv states *"we've been meeting regularly. And that basically took planning to one side (…) and to have a very powerful debate on how or what are the issues. so that's been very constructive. Yes and we brought people who were quite upset with the city council to sit down and others who were more happy to sit down and just debate the issues."*

Ó Cuiv explains that there needs to be respect between all of the artists and people involved, *"I think some of these artists are we have been meeting would now agree that there has to be some sort of respect."* He explains further that, *"we have to try to find a way to work together."* The planning office, the arts office and the artists all have to work together, *"we can't work against each other or you can work in partnership with them with the external agents."*

SIOBHAN MAHER

SOCIAL SUSTAINABILITY

PHYSICAL FACTORS

Maher states that murals *"in certain locations are great. The general public loves them, they don't impact people's day to day life badly."*

The murals which have been painted in collaboration with Dublin City Council have been delivered *"in conjunction with community groups on laneways and avenues and places where they would have anti-social behaviour, or a tagging graffiti issue which they have to paint out on a regular basis."* Maher further explains, that the Council work with artists and community groups *"to bring forward a proposal that they would agree to and then it would be delivered in their location in partnership with them."*

The initiative for painting traffic control boxes has been supported by the City Council. Maher explains how *"it's an outdoor gallery to display your ability (…) and what it really allows for people to express themselves in a public arena."*

NON-PHYSICAL FACTORS

When it comes to street art the council emphasises the role of the community and encourages their involvement in the entire process of erecting a mural *"so there's always nearly secondary gain where it's appropriate, the space is in an agreement with local residents and it's developed by them in partnership with those, for them."*

Maher also recognises that murals have the ability to address certain social issues *"and so there's a lot of murals coming from different places but generally overall it is for the greater good. And as long as it addresses the secondary issue it's fine."*

CULTURE

PERCEPTIBILITY – WHAT IS IMPORTANT OR NOT?

Maher states that in order to secure the longevity of a piece, securing planning permission is essential because *"what that gives you is longevity and all the things that certain elements of that community are looking for."*

Furthermore, she points out that it is not possible for Dublin City Council to identify appropriate walls in the city, *"there's absolutely walls in the city that we think are appropriate for street art and we can't run around finding the ones that are working for the street artist."* It is up to the street artist to identify these spaces.

With regard to finding legal walls, Maher explains how there is space on hoardings around the city which could be used for street art that don't require planning. *"Hoardings actually are exempt for murals because they're temporary (…) so while everybody is running around trying to find walls that could actually be painting hoardings without any real problem."*

RATIONALITY – WHAT IS LOGICAL OF ILLOGICAL?

Maher explains that there is no specific legislation for street art and murals. *"Murals require planning permission. They are not exempt. They can materially change the building because of the scale, the colour, the content and the fact that they may paint brickwork that sort of thing. And that is why murals are required to go through a planning process."*

Furthermore, Maher states that they in the planning process *"exclude things that have political, religious, commercial branding content completely because they're contentious issues and there are different avenues for those to be verbalised, like the political, you know when you call an election they can put up posters, there is no need for it to be delivered in a mural format."*

Finally, in order to get an artistic input into planning applications, the planning office would seek out the arts office for this. *"If there is a need for an artistic input we would look for an opinion from the arts office who are more than qualified to judge."*

MORALITY – WHAT IS ETHICALLY RIGHT OR WRONG?

Maher explains that there is not specific legislation for murals, however, *"what we have tried to do is take a view within the planning legislation where we can facilitate murals in the right location for the right reasons."*

She emphasises that the City Council would *"never give permission on a protected structure. Because once you paint that brickwork you can never get it back."* Within Dublin, there are a lot of buildings with red brick, cladding and high-end planning which the City Council would *"consider those inappropriate for planning."*

At present, the City Council do not see a need for change to the current planning regulations. Maher explains, *"I don't see why there needs to be, there is a process in place that works."*

AGONISTIC PLANNING

SOURCE OF CONFLICT

Maher explains that artists need to seek planning permission, and that artists *"don't get permission by forgiveness."* She explains how *"generally speaking it's a very simple process"* to apply for planning permission.

Furthermore, she states that there is no need to change the current planning regulations, and *"what has been a problem to date is getting street artists to engage with us."*

Within the grand scheme of large scale pieces, applying for cheap planning permission is not much to ask. Maher explains, *"they put a lot of planning into the large scale pieces and put a lot of money into them that can cost up to 20k, €80* (the cost of planning permission), *is not prohibitive."*

Maher states that for artists, *"the whole thing for them is about being renegade and being a bit bohemian and (…) be anonymous doing it. That's their prerogative."* She explains that artists therefore have to live with the consequences of this type of action stating *"if you choose to behave in that way you have to accept when you get slapped. And you know if you want to work with us we will absolutely work with them."*

CONFLICT SOLVING

Maher states that the City Council *"are very supportive of street art and we certainly recognize that as an art form."* An art forum has been established *"to see if we can work better with the street artists."* She explains that in the past *"it's been difficult to get engagement and Subset have finally come on board."*

Dublin City Council have provided a creative outlet for artists through allowing them to paint traffic light control boxes, *"we do support financially the delivery of those boxes*."

ONLINE SURVEY RESULTS

A total of 100 responses were gathered from the online survey. The questions and detailed results can be found in the appendix. The main findings from the survey are summarised below in accordance with the main themes of the content analysis; social sustainability, culture and agonistic planning;
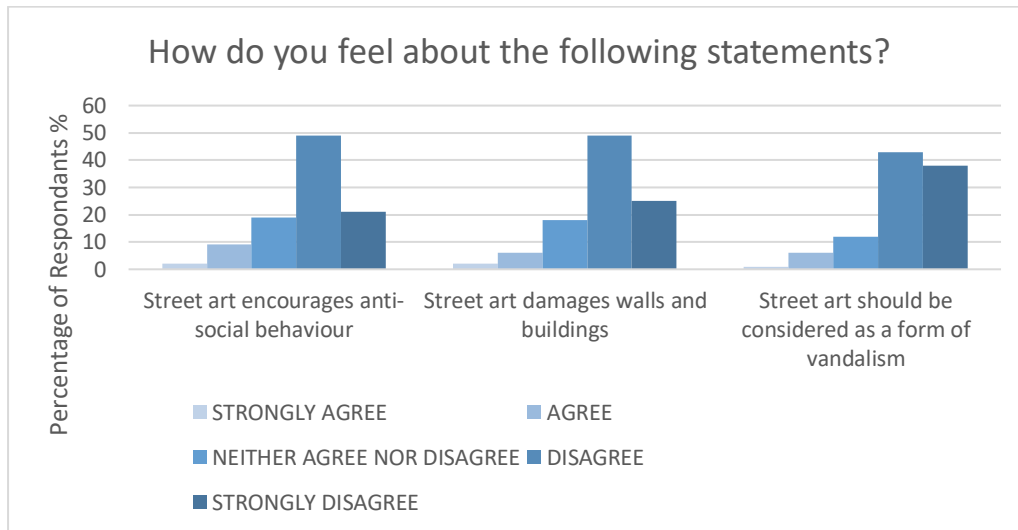
SOCIAL SUSTAINABILITY
- 88% of respondents have taken notice of Dublin's street art
- 76% of respondents state that they enjoy the street art
- On average, on a scale of 0-100%, respondents answered that street art contributes to the urban environment by 75%

- Respondents thought street art played the following functions;

1	To inspire creativity	5	For community development
2	To beautify the city	6	To promote artists
3	To create neighbourhood identity	7	To promote tourism
4	To raise awareness for social issues	8	To encourage economic development

CULTURE

- Respondents gave their thoughts on the traditional conceptions of street art in the following way.

How do you feel about the following statements?

Legend: STRONGLY AGREE, AGREE, NEITHER AGREE NOR DISAGREE, DISAGREE, STRONGLY DISAGREE

FIGURE 9 ONLINE SURVEY RESULTS

AGONISTIC PLANNING

- 82% of respondents think Dublin City Council should support all types of street art, both commercial and non-commercial
- Only 5% of respondents thought that Dublin City Council should not support street art
- 77% of respondents own property in Dublin
  - They would give permission to street artists to paint on their property under the following conditions
    1. 48% of respondents said yes, if they like the content of the piece
    2. 5% of respondents said yes, they like all street art
    3. 5% of respondents said no, they don't like street art
    4. 25% of respondents said no, they don't want street art to damage their property.
- Respondents thought Dublin City Council should support street art in the following way;

  1. Identify walls for street art
  2. Adopt supportive planning policies
  3. Commission more street art in the city
  4. Provide funding

DISCUSSION

In this chapter the results will be discussed in relation to the research aim, the three sub-questions and the theoretical framework. The purpose of the research has been to understand, *"How can Dublin City Council's planning regulations be adapted to support and encourage street artists who are seeking to create awareness about the social issues affecting Dublin today?"* The aim is three-fold. It aims to examine how street art can assist in achieving social sustainability in cities, assess the current regulation for street art in Dublin and finally, it finally to generate recommendations which can help support street artists in Dublin city.

STREET ART AND SOCIAL SUSTAINABILITY

Street art plays a prominent role in Dublin, contributing towards both raising awareness for social issues in the city while simultaneously brightening up the streets. There is a general consensus amongst the interviewees that this type of charity-based street art actively encourages people to engage in their local community in a way which they previously didn't, to actively question their environment and their beliefs. The results from the interviews emphasise how important street art has been for ICHH in raising awareness about the homeless crisis in Dublin, and how effective it has been for showing support and solidarity amongst the community for those experiencing the crisis first-hand.

Definitions of social sustainability are very context dependent and case specific. In the case of Dublin, the homeless crisis is a major issue which is preventing the city from becoming a more inclusive and resilient city. The theoretical framework outlines how in order to achieve social sustainability, human needs must be met in a way that protects the longevity of the city, and enhances life within communities. Some important non-physical elements of social sustainability are the sense of community, belonging and participation. Without real change, the problem is very likely to continue to grow and have even more drastic consequences on the community. As pointed out by ICHH, many people across Ireland can be disconnected from the homeless crisis. Dublin is rapidly becoming a popular destination for large multi-national companies and a centre for education. There is a new demand for housing in the city, on top of the existing demand which could create more problems unless there is a real change to the current housing system.

The results from the interviews have shown how some of the necessary elements to achieve social sustainability are being addressed by street art. Furthermore, the results from the surveys have shown that generally the public do not associate street art with anti-social behaviour or vandalism, which are some of the common misconceptions surrounding this art form. As the survey results show, Dublin's street art inspires creativity, not only among artists, but also the wider community. Street art has the power to create a neighbourhood identity, beautify the area and also raise awareness for social issues.

With regard to the sustainable development goals, street art should be considered as an additional method for achieving some of the aims, particularly in relation to Goal 11; sustainable cities and communities. The aims of Goal 11 include efforts to strengthen and safeguard cultural and natural heritage and also enhance inclusive and sustainable urban areas. As outlined previously, street art can contribute to these aims, by evoking conversation surrounding the use of public space, encourage communities to get involved in what happens to their neighbourhoods, and even promote a sense of cultural identity. Results from the survey and interviews show that street art has the ability to create a neighbourhood identity and contributes to the urban environment in an extremely positive way, keeping in line particularly with Goal 11.

Many of the discussions to date surrounding sustainability use certain cities as frontrunner examples, and encourage other cities to adopt similar practices. While it is always important for cities to learn from each other and share experiences and knowledge, this could take away from a city's true cultural identity. It is important that cities do not get caught up in new trends and strategies that have been developed for one particular frontrunner city. A strategy which may work in one city, could have a different impact in another city, as the context would be completely different.

The results from the surveys found that the vast majority of the public think that the City Council should be supporting all types of street art, from providing funding, identifying legal walls and commissioning street art. Street art can be understood as an important element of Dublin's culture, as the art has openly expressed the beliefs of the community in an artistic way. The arts are important for contributing to a community's sense of culture, and overall feeling of belonging. As outlined in the theoretical framework, supporting artists in communities is of vital importance, as their work helps to exemplify community values and changing social meanings. Supporting the arts has also been a priority for the City Council and even many members of the public.

The City Council actively support many different forms of public art, and in some instances street art. In 2014, the Arts Office published the City Arts Plan, a plan which describes the role and mission of the Arts Office in relation to arts in the community. Within the City Council there is a strong emphasis on the role of the arts. The Percent for Art Scheme has been extremely successful in creating public awareness for the arts. Dublin is currently experiencing a building boom of offices and public buildings which will bring about more opportunities to create art for the public realm. There is a great opportunity to expand the Percent for Arts Scheme, to include street art and murals which depict imagery defining Dublin's culture.

ASSESSMENT: DUBLIN CITY

The next phase of this research aims to understand the reasons behind the lack of effective policy for street art in Dublin. This aspect of the research attempts to uncover the main conflicts of interests, misunderstandings and the roadblocks which are prohibiting progress. Furthermore, this section aims to examine what is currently working in the city and what is not. It was found through conducting the interviews and surveys that there are several issues regarding street art

in Dublin that need to be addressed. In order to break this down the issues have been categorised into four main sections; regulatory hurdles, challenging partnerships, scepticism, and longevity of street art.

REGULATORY HURDLES

As outlined in the Arts and Culture Planning Toolkit, cities can experience challenges when it comes to creating regulations for any type of public art and cultural activities (Chicago Metropolitan Agency for Planning, n.d.). These types of regulatory hurdles can come from outdated or irrelevant policies which are not fulfilling their intended purpose. It is important that these types of conflicts are identified by the City Council to ensure that effective policies can be implemented.

As in Dublin's case there are a number of regulatory issues and conflicts which have arisen between the various actors, the City Council and the artists in particular. The first major issue surrounding street art in Dublin is the purpose of the piece, whether it is a commercial piece used for advertisements or a charity based piece. Defining the boundaries between these two purposes has proven to be a challenge for both the artists and the City Council. The City Council argue that the current regulations support street art which is non-commercial. However, the artists have experienced many cases where pieces that they do not receive payment for have been classed as commercial pieces by the City Council. There is a lack of clarity surrounding the definitions of street art and a lack of understanding as to whether street art is considered as a form of public art by the City Council.

The results from the interviews have also shown that there are misunderstandings surrounding the current planning regulations, especially with regard to the lack of regulations which are designed for street art specifically. The responses from the artists and the other interested stakeholders brought up issues regarding the lack of clarity surrounding the planning legislation for street art, the lengthy application process and the uncertainty of the outcome of the application process.

The question of whether street art should even fall under the National Planning and Development Act at all arose in one of the interviews, where it was argued that street art should not be considered as a form of "development". On the other hand, the City Council state that since street art is materially changing a building or wall that it must be considered as a form of development. This argument comes back to the need to create a clear definition of street art by all stakeholders involved, and vision for what street art can achieve in Dublin City. Furthermore, street art not only contributes to brightening up the street, but as outlined in Chapter 2, the benefits are similar to those of public art.

Planners often have to navigate a field of political norms, beliefs and fields of reasons, which has led to their actions as planners being shaped and dictated by politics. The same expectations are applicable for artists in this context. The challenges they are facing are being dealt with in an antagonistic way, meaning that there is no plausible solution except for legal means. The City

Council have approached the problem in a very confrontational manner, and are currently not open to accepting that the current regulatory system is not working effectively for street art.

However, there is an opportunity to have an agonistic approach to this problem whereby conflicts are dealt with in an open and constructive way. There needs to be dialogues between the stakeholders, but also action based on this dialogue is needed. The nature of street art means that it is difficult to have a definite and permanent solution to creating long-term street art regulations. There will always be street artists who do not abide by the system, regardless of how supportive it is. Agonistic planning emphasises how important it is to have disputes and conversations about the issues, instead of just accepting the system that is in place.

CHALLENGING PARTNERSHIPS

As discussed in the theoretical framework, conflict is inevitable when it comes to planning in pluralistic societies. Understanding the source of these conflicts and the struggles which all of the stakeholders involved are facing is necessary in order to formulate effective solutions. It is important that all stakeholders are made aware of the issues which are preventing strong and successful partnerships from being created. Successful partnerships require listening, accommodating other people's agendas and sharing of information from all those involved in the problems surrounding street art regulation.

Another main source of conflict within this topic is that the City Council do not feel that it is necessary to change the current system for street art regulations in Dublin. The National Planning and Development Act is a plan which covers planning across all of Ireland, including many other towns and cities which have a very positive relationship with street art, for example Waterford City. However, the main difference between Dublin and other cities across Ireland is that there is a lack of space and legal walls for street art in Dublin. Dublin is made up of many historical and protected buildings comprising of unique facades and red brick walls. There is a general consensus amongst the interviewees that these buildings need to be protected. The artists themselves particularly note that they are careful to choose walls which are not protected structures. Despite the challenges which the artists are facing, there is a strong sense of respect and understanding from the artists towards the City Council. This rational and logical approach from the artists is important for creating conditions to allow for development of urban spaces which include a variety of different actors, such as the artists, the public and the City Council.

However, this same level of mutual respect is not reciprocated towards the artists. As the results from the interviews show, the artists are experiencing fear and injustice, in the form of threatening letters and fines, with regard to their work. Regular conversations are now being had between the City Council and the artist group, Subset. This type of conversation is necessary for discussing disputes, conflicts and arguments. Unfortunately, it is difficult to examine whether any actual progress has been made. Although this may seem like progress, it can only be progress if there are actual compromises and effective change being made. The relationship between the artists and the City Council has improved over the last year. The regular conversations and meetings between the artists and the City Council has allowed the artists to express their concerns

and the problems that they face. As outlined by the street artists, nothing has actually changed in terms of regulation, and the conversations are just for the sake of having conversations with no real change or progress being made.

Within the City Council there appears to be a source of contention between the planning office and the arts office. The current system requires the planning applications for street art to be passed through the planning office first, and are then referred to the arts office. The arts office is very experienced in the arts, and it seems illogical that their opinions are a secondary consideration in the planning process. An organisational silo has developed within the City Council. As explained by Fenwick, Seville and Brunsdon (2009), silos are organisational units where there is a breakdown in communication, co-operation and co-ordination within organisations. One of the biggest obstacles is getting people who work on different agendas within the same organisations to work together. This type of silo mentality can prevent effective change from being made, and also block new opportunities which could be of real benefit to the entire organisation (Fenwick, Seville and Brunsdon, 2009). Street art and their subsequent regulations impact multiple departments within the City Council. The impacts of street art are widespread, and the discussions surrounding the problems of street art regulation should not be limited to the expertise of one singular office. As discussed in the theoretical framework, quite often culture and policies for arts and cultures can be pushed to the side of wider public planning regulations. Culture plays a very important role in our society and is essential for developing national and local strategies. It can help to transform localities into more attractive places to work and invest in and similarly affect the development of a city (Tjarve and Zemīte, 2016). Incorporating culture into planning can help develop Dublin's sense of community values and attitudes which are vital for achieving social sustainability.

The question of whether or not the City Council should be intervening in such an aggressive way towards street art also arose during the interviews. Some interviewees explained how the street art in Dublin has been a wonderful contribution to the city, and that it is also happening for free. For many it seemed illogical and non-sensical that the City Council are controlling this art form in such a strict way.

The City Council have moved from the position of giving legal judgements on planning for street art to becoming arbiters of taste, where they can influence the decision-making process surrounding a piece of art based on the biased opinion of the person judging the planning application. Throughout the interviews with the City Council, the terms street art, graffiti and tagging were used interchangeably, despite being three very distinct art forms. Street art was often classified in the same category as graffiti and tagging. This reflects a lack of knowledge and understanding of the distinct differences between what is graffiti and tagging, and what street art is and the benefits it can have for the wider community.

SCEPTICISM
Scepticism can be a crippling factor when it comes to instigating change, particularly in relation to such a new art form like street art (Chicago Metropolitan Agency for Planning, n.d.).There are

some general assumptions surrounding street art, that it damages buildings, is considered as vandalism and can cause anti-social behaviour. Results from the survey show, however, that the public in general do not agree with these statements. Furthermore, the surveys show that the public think that the City Council should be doing more to support all types of street art, regardless of whether it is a commercial or charity based piece. It is essential that the public are included in this important conversation surrounding street art. The interviews also have shown that the public have been very supportive of the street artists, and they further explain how beneficial the street art has been for the community. Understanding where the scepticism towards street art comes from is difficult, however, in this case it does not appear to be the public.

Within large government organisations it can be difficult to initiate change on such a large scale, especially with regard to national planning regulations. The interviews have shown that it is not the individuals in the City Council who are preventing change from being made, but rather they are abiding by a system which is not appropriate for regulating street art in Dublin.

Within the City Council there is only so much that the individual departments are able to change which does not require a large-scale reform. However, there appears to be a resistance to change, and lack of acceptance of the actual problem in hand. This has become clear through the standoffish stance of the City Council, and their lack of leniency and compromise. There is a very large emphasis from the City Council on the public, and what is best for the public realm. It is evident, however, that the City Council as an entire organisation are not able to navigate the changes needed to support this new, in-demand, art-form. There is some acceptance from individuals within the organisation regarding the art form, but this acceptance is not a common mindset across the entire organisation of Dublin City Council.

The resistance to change could also be attributed to art in public spaces which is deemed as being critical of the government systems and structures that are in place. As outlined previously in the theoretical framework, art in public spaces can challenge symbolic order. Having an agonistic outlook on this form of art sees critical art as art which provokes debate, and gives a voice to those who have been previously silenced. A notable example of this in Dublin was Maser's Repeal the 8th mural. The mural became a symbol, not only of the Repeal the 8th Movement, but also of the views of the City, not that the City were against the ideologies of the movement, but rather they were against artists who were publicly criticising the hegemonic order.

LONGEVITY OF STREET ART

Street art initiatives need long-term maintenance and upkeep in order to ensure their longevity and overall success (Chicago Metropolitan Agency for Planning, n.d.). Long-term art can also help to garner public support for their upkeep. As mentioned previously, however, there is a major problem in the city with finding appropriate space and legal walls which will support the longevity of a piece of art. The City Council have provided 2 solutions for street artists, temporary hoardings and traffic light control boxes. However, results from the interviews have shown that this is simply not enough to encourage creativity and the arts in a sufficient way. Although, for the City Council,

these may seem like sufficient solutions to the issue, it comes across as if street art is being pushed to the side, as other uses for space in the city take precedence.

IMPLEMENTATION: WHAT CAN BE DONE?

Once the goals and conflicts of interest have been identified, it is possible to formulate strategies and scenarios that are based on overcoming hurdles and achieving the agreed upon vision set out by the City Council, artists and the public. It is the intention that these strategies and scenarios are used by the City Council, to help them to understand the real issues which the artists are facing. Furthermore, these strategies can also be of use to the artists who are facing the regulatory challenges. It could potentially help them to understand the difficulties which Dublin City Council face themselves, and how difficult it can be to navigate and implement change.

With regard to implementing this type of change and initiating an agonistic approach, this is mainly up to the City Council as they are the actor who has the ability to organise this type of reform and communicate with the public and actors in an official way. However, the City Council must first recognise the need for change in the current regulatory system, and the need to adopt a new approach to create new policies and practices for street art.

There is also a role for the artists however in helping to instigate the change needed. This could be in the form of initiating discussions with artists from other cities and learning about their experiences about approaching regulatory issues such as this. Furthermore, artists could actively engage the public more with their work and gather more public support from entire communities.

Many of the interviewees made suggestions for how the situation could be changed based on their experiences. Due to the complex nature of creating solutions for arts and culture, having an agonistic approach based on having conversations and involving all of the relevant stakeholders is necessary.

ADDRESSING THE REGULATORY HURDLES

The current regulation which controls street art in Dublin is not appropriate to support street artists and encourage many of the benefits which street art can bring to a city. As outlined in the previous section, the current regulations act as a barrier towards street art. In order to overcome this, a clear definition and vision for street art must be produced in partnership with the City Council, the public and the street artists. Having a one-sided viewpoint does not encourage the discussion and conversation needed to create an effective solution which work towards encouraging street art and the artists to create meaningful pieces in Dublin.

In addition to the clear definition of street art, clear guidelines need to be produced by the City Council regarding the types of street art which are permitted, particularly for commercial pieces. Having an established set of guidelines and boundaries which states what exactly is permitted will create less confusion and disputes regarding planning decisions. As the artists explain, this could allow them to manage their expectations for their submissions.

Furthermore, the language and terms used to discuss street art need to be distinguished from the language used to define graffiti and tagging. This research has focused on how street art can benefit the community and contribute towards achieving social sustainability in cities. The results from the surveys have shown that the public generally feel that the City Council could be doing more to promote street art in the city.

CREATING SUCCESSFUL PARTNERSHIPS

The current national regulation which covers street art prohibits freedom of expression and creativity in Dublin. The lack of leniency and compromise from the City Council towards street artists and their work is creating unnecessary tensions and conflict. Ultimately, the artists and city council want the same thing, an improvement in their relationships and to create successful partnerships. In order to achieve this the City Council first needs to accept that there is a need to change the current system and that there is a need to create a separate planning regulation which is more supportive than the current system.

Developing a new regulation requires that the City Council is open to change and collaborating with the artists and the public in a more open way. Following an agonistic approach to creating solutions to this issue requires a level of mutual respect of the various stakeholders opinions and expertise. Furthermore, Dublin City Council could learn from the experiences and knowledge of other cities, such as Waterford who have successfully been able to build a successful relationship with street art in a way that positively contributes to the community.

There is an opportunity to give the arts office a greater role in this process and focus on the benefits of arts and culture in our communities, rather than on the legality and planning side. The artists point out that the current system of approval for submissions is too dependent on the opinion of the person who is going through the submission. A potential solution to this is creating a jury made up of various experts from different sectors, such as the arts office, planning office, street artists and members of the public. This type of open collaboration and conversation is needed to help to give submissions and artists a fair chance of receiving planning permission. Furthermore, this type of collaborative approach allows for conversations to be had between all of the relevant stakeholders and discuss disputes in an open manner. This type of approval process will limit the issue of censorship also as the focus will be on the actual artistic content of the piece.

NAVIGATING SCEPTICISM

Garnering support for street art is crucial for developing solutions. In general, the public are very supportive of street art in Dublin, understanding how it brightens up the streets and allows for many social issues to be discussed. However, instigating change in a large government body, such as Dublin City Council, can be difficult to implement. The fear of change and losing control of an issue such as this can potentially lead to serious public backlash, particularly since street art can often address contentious political topics.

There needs to be a mindset shift within the City Council. The current mentality surrounding street art is that it is something that needs to be controlled. However, this form of censorship is discouraging many street artists from creating work that can ultimately benefit the public realm. Amongst the interviewees, there was a general consensus that Dublin City Council should be embracing street art and encourage the art form in the city. To overcome this, Dublin City Council could collaborate with other cities, such as Waterford, to learn about how they have managed to foster such a positive relationship with street art.

Due to the nature of street art, there will always be street artists who choose not to follow the rules, regardless of how flexible and open they are to creativity and freedom of expression. There are artists in Dublin, like Subset, who want to make a change to the system and are willing to work towards creating a positive relationship with the City Council. The regulations should be developed in partnership with those artists who are actively trying to make a change.

LONG-LIVED STREET ART INITIATIVES

Due to the evolving nature of street art, it is difficult to implement one long-term strategy. As outlined by GoKu architects, achieving long-term success is practically impossible when it comes to creating strategies for street art. Trial and error is necessary for creating long-term solutions. Having a flexible system which is open to review and change will assist with the monitoring and evaluation of the strategy.

Furthermore, there is an opportunity to develop the Percent for Art Scheme in a way which will support street art. Dublin is currently experiencing a building boom, with many new offices and public buildings being built across the city. The Percent for Art Scheme could be broadened to include a wider scope of projects such as street art.

Legal walls and space for street art in the city needs to be established. These legal walls need to be in places which are accessible and visible to members of the public and not just set aside traffic light control boxes, or hoardings. Establishing legal walls is a task which could involve members of the public, who can express interest in allowing street artists to paint on their property, for example.

AGONISM AS A TOOL FOR PLANNING FOR ARTS AND CULTURE

The approach used for creating solutions and understanding the problem is based on the concept of agonistic planning. From the outset, it was clear that there are many conflicts of opinion between the stakeholders involved in street art in Dublin. There cannot be an effective, long-term solution without involving all of the relevant stakeholders and discussing the real issues at hand. As outlined in the Public Arts and Culture toolkit (Chicago Metropolitan Agency for Planning, n.d.), public participation and input is a necessary component in each of the phases of developing a framework for arts and culture in a community.

Below, table 8 provides an overview of the recommendations and potential scenarios that could be used to implement change. These recommendations are based on prescriptive suggestions

from the interviewees, and their understanding of what needs to be done to create solutions. A central theme in each of the recommendations is involving the public and encouraging collaboration and conversations between all of the relevant stakeholders. Furthermore, the recommendations require understanding and learning from different stakeholders and cities experiences.

Involving the public in these conversations could take place in the form of public meetings about street art. To begin with, there is a need to educate the public and the City Council about the differences between street art, graffiti and tagging, and the common misconceptions associated with the art-form, in order to garner support. In addition to this, these public meetings need to involve a variety of actors, including the relevant offices within the City Council, the artists themselves, and external experts in the field of street art and public planning. It is at this point where a vision and goal for street art can be defined. The role of the public and their input is extremely important in the entire process, and not just in the initial stages. Having regular update and progress meetings would keep the public involved in the conversation. Furthermore, this would allow the City Council and the artists to understand what is actually working for the public and what is not, and be able adapt accordingly.

TABLE 8 SUMMARY OF RECOMMENDATIONS

Addressing the Regulatory Hurdles	Creating Successful Partnerships	Navigating Scepticism	Long-Lived Street Art Initiatives
Create a clear definition of street art and vision for street art in Dublin	DCC need to accept the need for a new regulatory system for street art	Address the fears and skepticism within DCC that are preventing change from being made	Create a flexible system which can be adapted
Establish clear regulations for commercial and non-commercial street art	Develop new regulations based on a collaborative approach with the artists and the public	Accept that not all artists will abide by the system	Expand the Percent for Art Scheme to cover street art initiatives
Distinguish street art as a form of public art and not as graffiti or tagging	Place a greater focus on the role of the arts office and what they can contribute	Open up the discussion to include other cities who work with street art	Establish legal walls in collaboration with the public

However, we are unfortunately still faced with the question of, what is it going to take for the City Council to change their standpoint on the regulations for street art in Dublin? Even if their views change, how would they approach developing new regulations? The street artists are already following a bottom up approach towards instigating a change in the planning system. Their approach is based on having an actual awareness and experience with the problems in the planning system. Furthermore, it is clear that the artist group, Subset, have an agonistic approach to the situation. They are very open to having conversations with the City Council, learning from

their mistakes and open to any sort of change. Through the interviews, it was clear that Subset are very respectful of the system which the City Council have to abide by.

Involving external experts in the field of street art, for example, planners who have been able to successfully navigate street art regulations in other cities, or perhaps cities who have a successful relationship with street art, could be beneficial, and act as a mediator in this discussion. This type of mediator could provide the City Council with a deeper understanding and awareness of how effective change can be made, and how it can benefit both the City Council and the public realm.

REFLECTIONS

This research focused on a case study of street art in Dublin. All of the interviewees contacted and surveys conducted were based in Dublin. Researching other cities and cases was outside the scope of this project. Caution must therefore be taken when generalising the results and findings. Due to the societal, political, economic and physical characteristics of Dublin it is difficult to apply the results to different cities, even within Ireland.

The limited interviewees meant that only information and knowledge about the situation in Dublin was discovered. The same planning regulations cover other cities and towns in Ireland and contacting different City Councils and actors in multiple cities and towns could have brought a new level of insight into how they deal with the planning regulations for street art in their cities. Another limitation for this research was that it was only possible to contact one artist group who are primarily based in Dublin. Talking to other artists about their experiences with planning regulations in Dublin and in other cities, particularly within Ireland, would have added a fresh perspective on the situation.

Furthermore, conducting a street survey with members of the public in Dublin about street art could have provided more data regarding the public's opinions on street art. Due to the constantly evolving nature of street art, many of the pieces which have garnered a lot of public interest in the past are no longer there.

In relation to the survey, the survey could have included more in-depth questions about the impact of art, how it has raised awareness about the homeless crisis, for example. Furthermore, there could have been a question which included information about the age of the respondent. It could have been interesting to examine how opinions vary, if at all, with regard to street art across different age groups.

During the process of conducting this research it became clear that the issues surrounding street art in Dublin are much grander than initially anticipated. Within the City Council itself, there are contentions and problems which could be the reason for the lack of progress in creating new street art regulations. Making sense of the "silos" within this organisation is a large piece of research in itself, but could potentially help policymakers and planners navigate the complex system.

In addition to this, there are several development plans and goals for the city. For example, as stated in the City Arts Plan 2014-2018, Dublin was aiming to become the European Capital of Culture for 2020. However, Galway will be the European Capital of Culture in 2020, a city which is known for its innovation in tourism, technology and culture (European Capital of Culture, 2016). Examining potential reasons for why Galway was chosen and not Dublin could have provided an interesting insight into Dublin City Council's approach to cultural activities in the city.

This research has focused on the planning regulations for street art in Dublin. The role of social sustainability has played a central theme in the research, however, further examination on how street art contributes towards achieving social sustainability could have been pursued. Social sustainability is a wide ranging concept, and can vary greatly in different contexts. The understanding of the theory used in this research shaped the scope of this project.

The analytical framework provides a good insight into each of the three separate themes, and subsequently, the 3 sub-questions. While conducting the analysis, it became clear that there are overlaps between each of the themes. Instead of having 3 separate themes, the culture theme could have been expanded more to include elements of the social sustainability and agonistic planning theme.

This research lacks comparisons to other cities and their journeys with developing relationships with street artists, for example, Waterford. Conducting a comparative case study could have helped to develop more recommendations, based on other cities and artists experiences.

CONCLUSION

Street art in Dublin has soared in popularity over the last 5 to 10 years and has notably raised awareness for several of the social movements and issues that are currently affecting Dublin. The most recent issue which street art is addressing is the homeless crisis in the city. As the problem of homelessness grows in cities, and more people are being affected, there is a need to raise awareness about the issue in order for effective change to be made. Street art which addresses this problem not only raises awareness but also provides an element of solidarity and shows support to those who are experiencing the crisis first hand.

However, the planning regulations which control street art have been a source of much contention and controversy. These conflicts have led the artists to develop the Grey Area Project, a movement which aims to decorate the vacant walls of Dublin, to protest against the city council's strict regulation regarding street art and to draw much needed attention to the homeless crisis in Dublin.

The aim of this research is three fold, to first examine how street art can assist in achieving social sustainability in cities. Secondly, to assess the current regulation for street art in Dublin. And finally, generate recommendations based on other existing policies and toolkits which can help support street artists who are striving towards creating art that helps draw attention to social issues in Dublin city.

The results of this work indicate that there is a great potential for street art to raise awareness for the social issues, creating community dialogue and engaging members of the public in their local environment. In addition to this, street art actively contributes to the physical environment, brightening up the streets in a new and colourful way. As many cities strive towards achieving the aims of the sustainable development goals, it is important that cities attempt to come up with new and alternative methods of achieving this. Street art has the potential to do this.

As an art form, street art is relatively new and there is very little research and few relevant examples of policy and regulations which support it. Assessing the current situation regarding street art in Dublin involved talking to all of the relevant actors from the City Council, the artists and other interested stakeholders. The main conflicts and issues are based around the ineffective regulations which control street art. There is a demand from the artists and even members of the public to create regulations and practices which are more supportive of this art form.

From examining sustainability discourse, it can be understood that there are many different interpretations of what social sustainability is. In addition to this, there are also a number of existing conflicts between the City Council and the artist groups. Having an agonistic approach to solving these issues was a key element for coming up with recommendations of strategies and scenarios for how to create a supportive planning system for street artists. The approach also relies on involving the public and their opinions throughout the entirety of the process.

RECOMMENDATIONS FOR FUTURE RESEARCH

As this is a relatively new area of study, the role of street art in social sustainability, there are a number of avenues of research which could potentially be explored. To begin with, a more in-depth understanding of the role of street art and what it can contribute to cities is needed as this research only beings to touch the surface of the benefits of street art in communities.

Comparative research with other cities relationship with street art is needed. This could help assist all of these actors with dealing with the conflicts they have experienced, and help to try and overcome these barriers.

Furthermore, a more in-depth analysis into how an agonistic approach to planning conflicts could be beneficial. Implementing this type of approach can be difficult to navigate and even get stakeholders on board with. Examining other issues which have raised a lot of conflict in cities can help us to understand what type of approach is suitable for creating solutions.

SIGNIFICANCE OF RESULTS

The findings from this research add to the understanding of the role which street art can play in communities from a social sustainability perspective. This research opens up the conversation about how street art benefits communities, not just in a physical sense, but in helping to build community identities. Furthermore, this research understands street art to be another form of public art. This research contributes to the understanding of how street art can benefit communities and the public realm in a similar way to public art projects.

The proposed recommendations from this research contribute to assisting the City Council and the artists move towards addressing the regulatory hurdles, building strong partnerships with each other and creating long-term solutions and strategies for street art in Dublin.

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