

Submission to Dublin City Development Plan 2016-2022
by Creative Spaces Collective, c/o Fire Station Artists' Studios FSAS),
9-12 Lower Buckingham Street, Dublin 1.

Creative Spaces Collective (CSC) is pleased to submit to the Dublin City Development Plan, in respect of the Dublin City Development Plan 2016-22.

This submission is informed by a group of artists, arts managers, curators, studio organisations and arts agencies who have come together to address how Culture, Art and Heritage should be included in the fabric of what Dublin aims to be, for the next six years and into the future. This submission was compiled by Liz Burns, Gerard Byrne, Helen Carey, Mark Cullen, Jacinta Lynch, Mark O'Kelly, Ciara Scanlan and Clíodhna Shaffrey. Consultation has engaged with a wide range of specialists, including but not limited to: Liz Burns (FSAS), Gerard Byrne (Artist & Broadstone Studios), Helen Carey (FSAS), Jonathan Carroll (Independent Curator), Mark Cullen & Gavin Murphy (Pallas Projects & Studios), Janice Hough (IMMA), Wendy Judge (Independent Studios), Jacinta Lynch (Broadstone Studios), Mark O'Kelly (Artist), Peter Prendergast (Monster Truck Studios) Gail Prentice (Flax Art Studios) Ciara Scanlan (MART Studios), Clíodhna Shaffrey & Rayne Booth (Temple Bar Studios & Galleries), Lorcan Sirr (DIT).

This submission builds on what Dublin City has begun in previous plans, and suggests ways in which the ambitions for Dublin and the role of the creative economy can work together to make the flourish for those who live, work and visit Dublin City.

It specifically suggests retaining the provision of Studio and Art Production spaces in Dublin City as policy objectives, which will deliver the vision of Dublin City as a vibrant and innovative cultural experiences (CHC027), a city equipped to provide for its future, culturally diverse population.

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An **Executive Summary** begins this submission, which is delivered through the offices of the Fire Station Artists' Studios, based in Dublin 1's Lower Buckingham Street.

This submission refers to proposals in key areas relevant to the provision of Studio and Art Production Spaces, presented under the following headings and referring to the indicated policy objectives:

- 1. Legislative Interfaces: to optimise provision for Artists and Property Developers (CEE2, CEE3)**
- 2. Inclusion of provision for Culture and Heritage in Zoning objectives (CEE5)**
- 3. Cross Department support and Advocacy (CEE16)**
- 4. Inclusion of provision for Studio and Art Production spaces in new Cultural Quarters (CHC027)**
- 5. Artists and the City: Identification of Studio and Production Spaces as crucial parts of the cultural ecology with wide economic and social implications in the City (CEE3, CEE21(v))**

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Executive Summary

To summarise, the following are the submissions we ask be included in the DCDP2016-22.

Submission 1:

That the Dublin City Development Plan 2016 – 22 will:

- work in partnership with established visual arts expertise, artists, arts managers and studio organisations to develop sustainable long-term provision for artists workspace through planning gain and to provide a thorough understanding of how the City and the production of Art take place, to collaborate on how planned and strategic models of investment, incentive, future driven models of planning can arise.
- That all new developments in the Docklands Area, North Lotts and Grand Canal Dock and Poolbeg West will provide for a minimum of 5% allocation of space in the development to be used for social, cultural, creative and artistic purposes and to expand this policy City wide in order to support and protect the creative culture of our City.
- Rates Credits would be applied where property is unused but suitable for use as artist workspace.
- set out a clear positive, pro-Culture agenda, seizing the initiative for a clear and committed demonstration of leadership and intent that signals a change in policy on the potential for public private partnerships use in the development of potentially new and existing cultural infrastructure.
- look at International models for planning gain such as applying a levy on development for the funding of vital cultural infrastructure, something that is well established under the planning and development codes of a number of jurisdictions

Submission 2:

That the Dublin City Development Plan 2016 – 22 will:

- adopt Culture and Heritage as a zoning objective
- in line with other zoning objectives, that all new developments will provide for a minimum % allocation of space in the development to be used for social, cultural, creative and artistic purposes, suggesting 2%.
- designate Culture as a zoned objective, thereby recognising Culture as a key provider of quality of City-experience for residents and visitors to Dublin City.
- with Culture and Heritage as a zoning objective, recognise the potential for Artists and Creative enterprises to re-imagine older building stock, such as above Georgian shop fronts and other mixed use buildings, as productive spaces and for the inclusion of Studio space in new developments.
- as a zoning objective, look on Culture and Heritage as economic and social drivers and in community gain terms, that benefit the City, its residents, workers and visitors alike.

Submission 3:

That the Dublin City Development Plan 2016 – 22 will:

- Support a partnership approach to ensure sustainability of provision of Studio and Art Production space, through cross-departmental support and advocacy towards provision of Infrastructure for Artists
- Establish a complete register of properties with potential for long term use by Artists
- Include cultural quarters and hubs on all maps of land usages
- Supporting use of vacant premises in public and private ownership for use by Artists, thus counteracting dereliction and neglect

Submission 4:

That the Dublin City Development Plan 2016 – 22 will:

- include a 2% provision for Studios and Art production in designated cultural clusters, hubs and quarters
- maximize community gain within this activity, acknowledging the business and employment that Studios and Art Production Provision engender in Cultural hubs, clusters and quarters.

Submission 5:

That the Dublin City Development Plan 2016 – 22 will:

- safeguard the local ecology of culture services that Studio and Art Production facilities engender and use by supporting a mandatory allocation of 2% space to Studios and Art Production facilities, creating innovative, specialist, traditional and locally supportive economies that contribute to community gain across service communities.

1. Legislative Interfaces: to optimise provision for Artists and Property

In the DCDP 2016-22, the stated aspiration is that the Plan will take measures towards ***Protecting and Enhancing Dublin City's Cultural Assets (reference Chapter 11.2.5.2.***

For professional artists based in Dublin City, there are implications within the strategy as outlined in the DCDP relating to the sustainability of continuing to work as an artist in Dublin, under current cultural and economic conditions for artists working in the visual arts:

- It has become increasingly difficult to sustain a studio based visual arts practice in Dublin City. Because of both cost and the poor standard of workspace available in the commercial rental market, artists of long standing in the City Centre find working as an artist based in the city unsustainable for the future, particularly in the longer term.
- From wide experience of working in the visual arts, it is important to understand the fact that artistic work fosters forms of practice that by their nature are dependent on communities of artists working in proximity to the life of the city, its people and cultural institutions.
- The artist's contribution to the cultural life of the city, is not confined to the material outputs of studio practice, not only in the form of fully realized fabricated artworks, but must be understood as involving a complex set of discursive, engaged actions and roles in the formation of culture by participation in artistic community.
- The DCDP 2016-22 makes a case for the particular support of 'emerging artists' but established artists also require support and the DCDP needs to place such needs in the context of the broader reality of the inter-generational context that is the visual arts community of practice. Artists at different stages of their careers have different requirements, as careers develop beyond the emergent stage. Established artists serve a critical role in mentoring emerging generations, arts advocacy, serving on boards and advisory committees. Where younger emerging artists need access to affordable subsidized space with minimal outlay, established artists need security of tenure at long-term sustainable rents, buy-to-let, or similar terms.
- Cities similar to Dublin such as Glasgow, for example, have managed to create a sustainable infrastructure and ecology of practice in the city, which attracts artists inwards, to come and live and make their work there. Glasgow's reputation as a significant world visual arts hub and centre is enhanced by the fact that generations of artists have chosen to remain working in the city of Glasgow, as their international reputations have been established globally over the last 30 years. It is this 'peer' succession of practice within the heart of a sustainable community, spanning multi-generationally that has contributed so much social, cultural and economic value to the development of the city of Glasgow and its people in recent decades.
- There is an urgent need for a structured plan of investment in the promotion of the conditions for artistic communities of practice in Dublin City's development Plan. The prioritization of creating the conditions through strategic policies, in planning and partnerships that would make affordable workspaces for artists in Dublin City is urgently needed. This is not something that can be left to the private commercial sector to provide alone, but must be developed in partnership to ensure the twin objectives of good quality physical infrastructure and long-term community sustainability.
- The outcome and objective of the DCDP 2016-22 must be to establish a mixture of workspaces for artists catering to different needs, which are self-sustaining in the medium and longer term. This long term planning will ensure to embed existing and emergent artist communities within the city for the longer term and in so doing, will ensure that the people and economy of Dublin will harness the full benefit in their communities of cultural artistic practice. Most importantly, City of Dublin will begin to

keep pace with other cities facing similar challenges in taking the steps necessary for protecting and safeguarding its cultural reputation and potential for the future.

- The commitment and delivery by key decision makers and local authorities in securing long term solutions to artist studio provision, could be helped much more by seeing things in the longer term, rather than going for quick, short-term gains (*Reference: Artquest – Space Race Part 2 - www.artquest.org.uk*)

Planning Gain

Thus it is both in the light of the above and in order to support Artists and enable Developers and Planners to progress their vision for Dublin City, that there are some steps that can be taken now, to allow the development of the City for the future, to avoid problems and plan for a rich future for the City. This includes Planning Gain which can be applied to support the capital's cultural and creative sectors, thereby adopting a pro-culture approach to planning with practical steps that can be taken to integrate and protect culture in the Dublin City Development Plan 2016-22, and support new cultural activity as part of future developments.

It is suggested Planning Gain for the development of artists studio workspace (Cultural infrastructure) be included in Planning Development levies under Sections 34, 48 and 49 of the Planning and Development Act 2000.

(Reference: Irish Statute Book, Planning and Development Act 2000, sections 34, 48, 49)

Section 106 of UK Planning legislation has successfully delivered permanent artist studio workspaces incorporated into numerous building developments throughout London, working closely with Planning Authorities to meet local community and business objectives.

(Reference: ACME Studios London - www.acme.org.uk/partners/studiopartnerships, Section 106 of the UK's Town and Country Planning Act 1990)

International models for planning gain:

The practice of applying a levy on development for the funding of vital infrastructure is well established under the planning and development codes of a number of jurisdictions, for example: in the UK through "Section 106 agreements"; in New Zealand through financial contributions levied under the Resource Management Act; and in Australia through development contributions which closely resemble those used here. As in Ireland, all of these mechanisms have become increasingly mainstreamed in recent years.

(Reference: Department of the Environment – General concept of Planning Gain)

Development of Heritage buildings for use as artist's studios:

Much can be learned about re-purposing heritage buildings from the success of International artist studio models like **Wasps Studios** in Glasgow, that have a track record of securing permanent artist studios in heritage buildings. In collaboration with the local authority and sourcing capital costs through social finance agencies, they recently developed **The Briggait**, formerly the city of Glasgow's fish market and a Grade 'A' listed building that occupies almost all of a city block on the north bank of the Clyde dating from 1873, 1889 and 1904 respectively. An important aspect of Wasps' work is that it buys and redevelops historic, forgotten buildings and turns them into artist studios. To date they have raised c.£22 million to invest in buildings for artists use across Scotland and own approximately two thirds of their properties, securing permanent studios for 400 artists, while housing up to 800 artists across Scotland. Their activities support the regeneration of many deprived communities across Scotland, by redeveloping redundant, historic buildings into artists' studios, attracting jobs and improving the physical appearance of local communities. They currently house 800 visual artists and 25 arts charities at 17 sites from the Scottish Borders to the Shetland Islands. In 2014 Wasps won the Social Enterprise of the Year Award in

Scotland. (Reference: *Wasp's studios Glasgow* - www.waspsstudios.org.uk, *Social Investment Scotland* www.socialinvestmentscotland.com, *Creative Scotland* - www.creativescotland.com)

To Signal a change in policy that is pro-culture:

In setting out a clear positive, pro-Culture agenda, the DCDP 2016-22 can seize the initiative for a clear and committed demonstration of leadership and intent that signals a change in policy on the potential for public private partnerships use in the development of potentially new and existing cultural infrastructure. To signal a change of policy is necessary to enable the confidence for work in partnership to commence, specifically, to develop a series of new 'cultural use protocols', which can simplify, streamline and minimise the factors that are presently inhibiting obstacles to progress. Studio organizations, both existing and recently closed, are an integral component and vital asset towards understanding the logistics of studio provision, possessing an accumulated critical information resource from direct experience of managing, sustaining and delivering affordable artist workspace in the city. The successful international models outlined in this submission of Acme Studios London and Wasps Studios Glasgow have both worked in partnership with their local authorities under Section 106 agreements and through social finance developments to secure permanent solutions for artists studio provision. Both Acme and Wasp Studios identify a three-way partnership that is created between the local authority, property developers, and studio organisations as key to their success in securing sustainable, long term permanent solution to artist studio provision. (Reference: ArtQuest UK - www.artquest.org.uk/articles/view/space-race-part-2)

Protecting and Enhancing Dublin's cultural assets, P103, to support the following policy objective Section 11.2.5.2 :

This would specifically facilitate a temporary solution for cultural use on vacant property as a condition of Rates Credits where property is unused but suitable for use as artist workspace. Where rates are payable on vacant premises, application may be made for a rates credit if the vacancy is the result of inability to obtain a tenant, or for the purpose of carrying out repairs, alterations, or extensions. Owners of a vacant property upon which rates are paid may be entitled to a rates refund. This refund amounts to 1/24th (one twenty-fourth) of the charge for every full month in which the property was vacant (up to a maximum of 50%). (Reference: *Dublin City Council Rates Office – Rates refund on a vacant property*)

Section 15, Strategic Development and Regeneration Areas, P137, to support and retain the following policy objective:

That all new developments in the Docklands Area, North Lotts and Grand Canal Dock and Poolbeg West will provide for a minimum of 5% allocation of space in the development to be used for social, cultural, creative and artistic purposes and to expand this policy City wide in order to support and protect the creative culture of our City.

Submission 1:

That the Dublin City Development Plan 2016 – 22 will:

- **work in partnership with established visual arts expertise, artists, arts managers and studio organisations to provide a thorough understanding of how the City and the production of Art take place, to collaborate on how planned and strategic models of investment, incentive, future driven models of planning can arise.**
- **That all new developments in the Docklands Area, North Lotts and Grand Canal Dock and Poolbeg West will provide for a minimum of 5% allocation of space in the development to be used for social, cultural, creative and artistic purposes and to**

expand this policy City wide in order to support and protect the creative culture of our City.

- **Rates Credits would be applied where property is unused but suitable for use as artist workspace.**
- **set out a clear positive, pro-Culture agenda, seizing the initiative for a clear and committed demonstration of leadership and intent that signals a change in policy on the potential for public private partnerships use in the development of potentially new and existing cultural infrastructure.**
- **look at International models for planning gain such as applying a levy on development for the funding of vital infrastructure, something that is well established under the planning and development codes of a number of jurisdictions**
- **ensure that cultural facilities are not lost from existing buildings in redevelopment proposals**

2. Inclusion of provision for Culture and Heritage in Zoning objectives

Draft Dublin City Development Plan 2016-22: Chapter 1

1.1 The new City Development Plan (2016 – 2022) provides an integrated, coherent spatial framework to ensure our city is developed in an inclusive way which improves the quality of life for its citizens, whilst also being a more attractive place to visit and work.

To deliver the above, the principles of resilience and sustainability are identified as core and that this plan is ‘not only for the 6-year life of the plan, but for the long term’ underscores the importance of including cornerstones that are the foundations of policies and objectives. The identified zoning objectives are these cornerstones. Culture and Heritage as appropriate land uses are consistent with the principles of Zones, specifically:

- That enough land should be zoned so that the anticipated development needs of the economy and society in the city within the lifetime of the plan and for a reasonable period beyond can be met.
- That zoned land is in appropriate locations throughout the city to accommodate the expected growth in population and other growth needs of Dublin city within the lifetime of the plan.
- That zoning should be designed to promote particular classes of land-uses in appropriate locations, to reduce conflict of uses, to protect resources both natural and man-made and to give residents, businesses and developers a degree of certainty. Where appropriate, zonings should be used as a tool for shaping the city in a sustainable way and not solely reflect existing land-uses.
- That development should be encouraged in established centres and the redevelopment of under-utilised and brownfield land in these areas should be promoted with a view to consolidating and adding vitality to existing centres, and ensuring the efficient use of urban lands in accordance with principles set out in the National Spatial Strategy (NSS).
- That intensification of sustainable development should be permitted adjacent and close to public transport nodes and corridors in order to maximise the use of public transport, to minimise trip generation and distribution, and to promote sustainable development

The inclusion of Culture and Heritage as a zoned objective would endorse and signal that Dublin City is a vibrant and innovative city of the future, where residents, workers and visitors alike have rich multi-layered life experiences.

In this submission, Creative Spaces Collective (CSC) contends that the inclusion of Culture as a zoning objective should be included in Dublin City Council Development Plan and that such inclusion would:

- formalise the role of Culture, allow for empirical data collection that supports the economic argument for Culture and Heritage and back-up the long-held aspirations of the City,
- create a visible and quantifiably accurate picture of how Culture contributes to the City,
- attract greater external funding through national and international programmes where multi-disciplinary gains and supports can be capitalized upon
- allow the benefits of the visible and identifiable commitment of Dublin City Council to translate into quantifiable community gain for residents and visitors alike,
- create a sustainable platform for artists and creative enterprises, in terms of visibility and showcasing, making and producing and support for other services in the area, to

- flourish in the City
- will enable improved infrastructure which will be maintained through successful visitor enterprise and activity
 - will preserve function in heritage buildings which often lend themselves to contemporary cultural activity more easily than other activities, imaginatively re-using buildings that do not lend themselves to modernization.

Submission 2:

That the Dublin City Development Plan 2016 – 22 will:

- **adopt Culture and Heritage as a zoning objective**
- **in line with other zoning objectives, that all new developments will provide for a minimum % allocation of space in the development to be used for social, cultural, creative and artistic purposes, suggesting 2%.**
- **designate Culture as a zoned objective, thereby recognising Culture as a key provider of quality of City-experience for residents and visitors to Dublin City.**
- **with Culture and Heritage as a zoning objective, recognise the potential for Artists and Creative enterprises to re-imagine older building stock, such as above Georgian shop fronts and other mixed use buildings, as productive spaces and for the inclusion of Studio space in new developments.**
- **as a zoning objective, look on Culture and Heritage as economic and social drivers and in community gain terms, that benefit the City, its residents, workers and visitors alike.**

3. **Cross Department Support and Advocacy**

In reference to the DCDP 2016-22, it is acknowledged that

‘despite the vast range and the prestige of cultural facilities and institutions in the city, a shortfall remains, both in the city center and in the outer city. This deficit includes libraries, rehearsal and performance spaces, administrative spaces etc. Meeting this shortfall is a challenge for the future development and accessibility of cultural life in the city. Dublin city’s main tourist attractions are all located within walking distance of one another within the historic core. ‘

This shortfall or deficit also includes artist’s workspaces to produce work. Without this space provision, creative enterprise within Dublin city is in jeopardy.

Dublin City is renowned for its creativity and vibrant arts community. In order to sustain and safeguard this reputation into the future, knowledge of the City’s assets and potential is critical. This would be enabled by increased cross department support and advocacy, which could be achieved by:

- Establishing a partnership approach across City Council Depts. Arts, Planning and Heritage and work closely with the Arts Council, Department of Arts, OPW, studio organisations and artists. Through the establishment of a Working Group, the sourcing of quality and secure solutions to provision of artists workspaces and artists’ studios in the City can be made into a reality. A further development here could explore the viability of establishing a long-term Studio Provision agency for the City in partnership with the Arts Council and Department of Arts and other key stakeholders such as OPW, artists and studio organizations, enabling planning for the future to maximize the potential for Dublin City’s infrastructure.
- A comprehensive and updated audit and subsequent register of vacant buildings. Vacant and partially vacant spaces and the condition of these spaces could be communicated with Arts Office for potential vacant space workspaces for artists.
- supporting use of vacant premises, both in City Council and private ownership, in the City Centre for long term / short term/temporary artistic use, for artist studios, workshops, project spaces and gallery exhibition spaces. Longer term use is essential when considering value of investment and installation costs in vacant space for Studio provision.
- acknowledging the important contribution that artistic and cultural life makes to the vibrancy of its City and recognizing the potential this sector can play in counteracting dereliction and vacancy
- Greater visual indication of the visibility of Culture on all mapping of Dublin City is desirable, to include innovations from its oldest Cultural Quarter, Temple Bar to more recent and planned hubs. The Map should be amended to give a richer and fuller picture of the cultural and arts facilities in the city.

Submission 3:

That the Dublin City Development Plan 2016 – 22 will:

- **Support a partnership approach to ensure sustainability of provision of Studio and Art Production space, through cross-departmental support and advocacy towards provision of Infrastructure for Artists**
- **Establish a complete register of properties with potential for long term use by Artists**
- **Include cultural quarters and hubs on all maps of land usages**
- **Supporting use of vacant premises in public and private ownership for use by Artists, thus counteracting dereliction and neglect**

4. Provision for Studios and Art Production in both current and future designated Cultural Clusters, Hubs and Quarters

The development of Cultural Hubs and Quarters within DCC is named as a key objective in DCC's Draft Development Plan under Culture for 2016-22, *11.2.5.3 Cultural Hubs and Quarters*.

A key project for Dublin City is the development of Parnell Square, as part of the North Georgian Quarter, as a new cultural Quarter/ Hub which will be landmark destination as part of Dublin City Council's Civic Spine, linking key places within Dublin's north city centre.

In terms of community building and safeguarding, the Parnell Square Cultural Group was established with the purpose: *'To create a dynamically managed developmental space for diverse audiences that, through programming, participation, exhibitions and performances showcases the vibrant cultural life of Dublin to a local, national and international audience.'* <http://parnellsquare.ie/about-the-project/new-spaces-for-culture/>

This new quarter will provide a new library, civic plaza, performance and rehearsal spaces. In addition to these facilities, there must be provision of visual artists' studio and art production spaces as part of this vision. The focus is on exhibition, display, performance and rehearsal, but provision for the production of work for these showcases is crucial to their success. It is important that the creation of the artworks, interventions and Public Art for display in the Visual Arts showcases and exhibition be enabled, through having work space within the quarter: the allocation of a 2% of developments for Studio and Art Production space would create a total ecology referred to in Section 5 of this submission, and which fulfills the strategic goal of Dublin City Council to make the City vibrant and innovative.

In terms of planning, (also referred to in Section 1- Legislation and Section 5 – The artist and the City of this submission) the understanding of Artists' Studios as SMEs (Small & Medium Enterprises) is the essence of holistic Community Gain for designated Cultural Quarters. As small businesses, these artists' studios will contribute to the local economy of these cultural quarters, thereby creating an identifiable and productive economic driver within the cultural quarter and provide invaluable workspace for artists to occupy on a daily basis.

This contributes to a balanced ecology, where the focus of the Cultural Hub and Quarter is not purely Exhibition and Display and Performance in these new cultural quarters but also on artists actual living and working in the city, contributing to lives of residents, workers and visitors.

Submission 4:

That the Dublin City Development Plan 2016 – 22 will:

- **include a 2% provision for Studios and Art production in current and future designated cultural clusters, hubs and quarter**
- **maximize community gain within this activity, acknowledging the business and employment that Studios and Art Production Provision engender in Cultural hubs, clusters and quarters.**
- **Allow that Studios and Art Production spaces be included in the understanding of Cultural Usages**

5. Artists and the City: Identification of Studio and Production Spaces as crucial parts of the cultural ecology with wide economic and social implications in the City (CEE3, CEE21(v))

Provision for artist's studios produces a unique combination of benefits to the city. Apart from supporting the sustainable and long terms development of the arts in the inner city discussed elsewhere, studios simultaneously cultivate a modest, but strategically diverse range of artisanal economic activities. This includes:

- Direct production of art works by the artists
- Ancillary SMEs that supply specialised services to artists, from picture framers to photography, galleries, specialised metal and glass fabricators, art materials suppliers.
- Studios cultivate an attractive critical mass around creativity, attracting and retaining young innovators to the city.

Small artisanal businesses such as those artists patronise directly, are a traditional and valuable part of Dublin's commerce. Artists, like their ancillary suppliers prefer to work locally, by virtue of the very nature of artistic production, which requires direct (as opposed to remote) supervision of fabrication by the artist themselves. Thus money invested into art production tends to be invested locally. Small specialised businesses can continue to operate if their artist clients can continue to flourish in the city. This ecology has clear generative micro-economic benefits, and significantly gives access to specialised crafts and trades, which might otherwise disappear from Dublin, a loss to all who live, work and visit.

This ecology of studios and related small businesses provide a value to the city that far outweighs its direct economy. Value is generated as symbolic capital and good will. And the accrual of such benefits is not limited to the area of specialised crafts. Artists, craftspeople, and their attendant specialised technical suppliers are vital catalysts for innovation: they typically attract and retain Generation "Y" creatives, who are at home moving fluently between artistic and commercial realms. Artists' studios serve as a creative and social hub, a locus for a variety of inter-related activities that sustain alongside visual arts, new category-defying innovation in the creative industries and cultural tourism. Generation "Y" artists are sometimes computer programmers and likewise computer programmers are sometimes artists. By virtue of the very precarity of 'making a living' as a young artist, artists tend to work across fields and disciplines. As such studios are generative on many levels, not least fostering the sense that Dublin is a city that accommodates those who wish to innovate. Innovation attracts high value investment, both directly within the visual arts sector, indirectly in the secondary economic sectors (specialist craftspeople, artisans etc) and in the related sectors of creative industries. Such economies are already well documented in cities such as Berlin for example, which developed as an artistic hub initially because of the availability of affordable studio space, and has in recent years attracted large numbers of innovators from related high value fields such as design and digital media production.

Strategic government policy, through agencies such as the IDA, have fielded tremendous success in cultivating large scale investment in Ireland. Likewise, strategic local government initiatives to cultivate a hospitable environment city-wide for artists' studios, would yield the uniquely beneficial ecology described above.

Submission 5:

That the Dublin City Development Plan 2016 – 22 will:

- **safeguard the local ecology of culture services that Studio and Art Production facilities engender and use by supporting a mandatory allocation of 2% space to Studios and Art Production facilities, creating innovative, specialist, traditional and locally supportive economies that contribute to community gain across service communities.**