

Liberties Creative Campus Consultation Report

February 2021



Turley
Strategic
Communications

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Executive Summary

Dublin City Council Arts Office has been undertaking engagement and consultation on the feasibility to bring forward a creative campus in the heart of the Liberties area of Dublin 8.

This report summarises the second phase of a significant co-design process, that has considered the requirements of artist workspace across artforms, and subsequently focuses on gathering inputs from the community surrounding the proposed sites, in the Liberties area of Dublin 8.

The proposals are part of an Urban Regeneration and Development Fund (URDF) regeneration project that aims to deliver new workspace for artists within the city. In total three initial council owned sites have been identified, at Bridgefoot Street and at 8 and 9 Merchants Quay.

It is hoped that in addition to delivering much needed artist workspace, the campus could provide a new model for culture-led regeneration based on the extensive user led co-design process with both the arts and cultural sector and local community.

The feasibility study commenced in June 2020 when a baseline survey into artist workspaces was conducted. The survey invited primary users of artist workspace to participate and received 538 responses in total comprising 417 Established Artists (78%), 85 Future Users (16%), and 34 representatives from arts organisations / institutions/ funding bodies (6%).

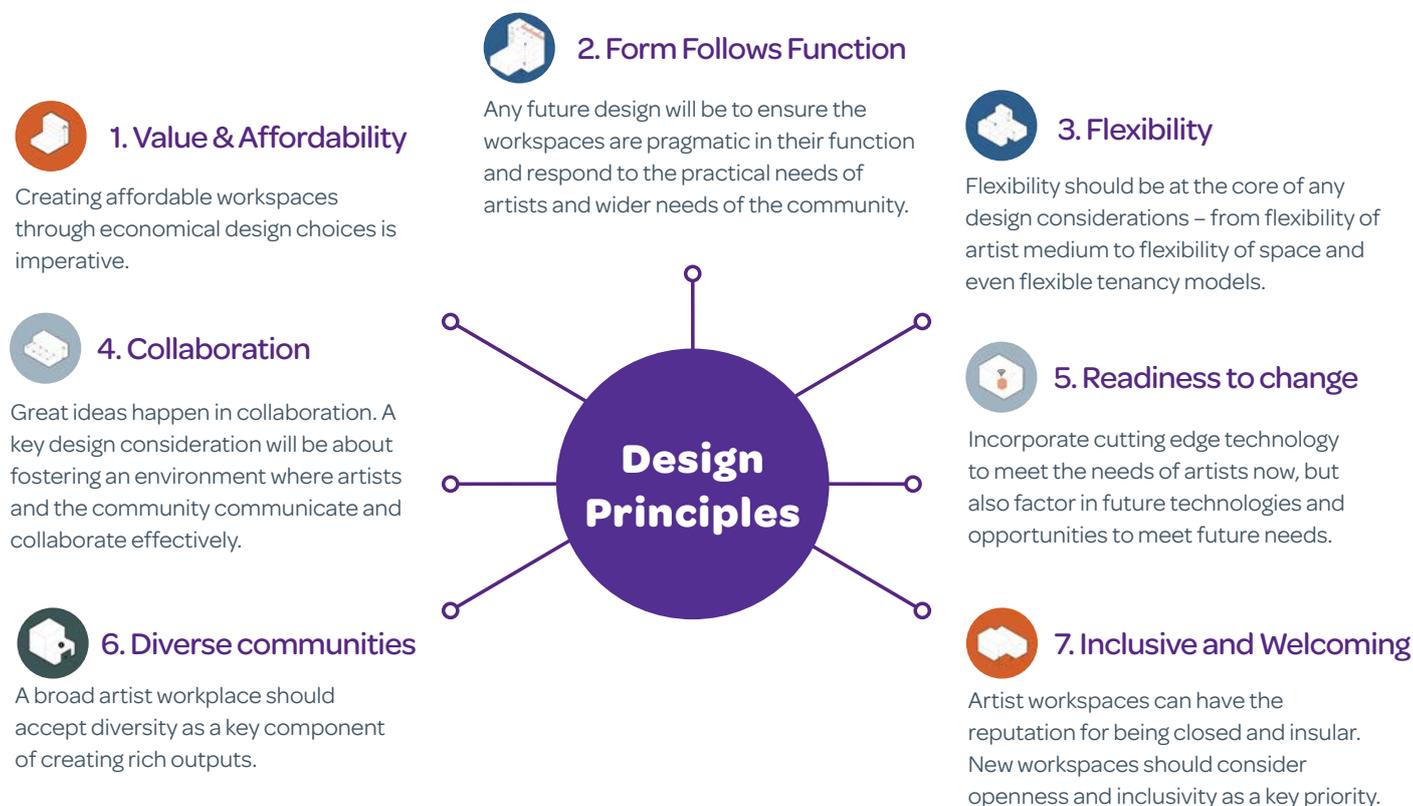
This baseline survey revealed an overall dissatisfaction with the existing provision of artist workspaces in Dublin both in terms of supply and quality. The research analysis of this baseline produced two reports, an Analysis Report and a Findings Report which were subsequently published to the project website www.artistworkspaces.ie.

Using the data in the reports, seven design principles were established as seen in diagram below.

The validity of these seven broad design principles were tested in a further co-design engagement process with the local community to ensure their sensitivity to the neighbourhood and local context.

This community focused consultation was officially launched to the public on Monday 09 November 2020 with media outlets such as the **Sunday Business Post** and **Dublin People** covering the next phase of consultation and encouraging members of the public to get involved.

During this community consultation, the feasibility sites were identified to assess the application of the design principles to the Bridgefoot Street and Merchants Quay sites. This engagement entailed an online survey, three workshops and eight one-to-one meetings with local stakeholders and representatives from the arts.



The full timeline of engagement is summarised in Annex 1.

The survey received more than 250+ responses from people with a mix of connections to The Liberties including residents, artists creating in the area, workers, and people who socialise in the district. The following report presents the qualitative and quantitative data from each of the consultation methods carried out.

The community research revealed strong agreement with the proposed design principles that emerged from the baseline artist workspaces report, suggesting congruence in the core characteristics of the future campus. However three new design principles emerged during this engagement, these included:

- A Makers Heritage
- Be a campus for the Liberties
- Sustainable Use

This provides ten design principles in total to guide the design of the proposed creative campus.

There was clear appetite for community uses to be integrated into the building with a broad agreement that community access be allocated to <50% of the overall campus' footprint.

The most popular potential community and public uses were Gallery Space, Community Hall and Performance Space, thereby indicating an acceptance that any space open to the public be interlinked with the arts.

Looking specifically at the potential community benefits such public/community uses could provide, the community clearly believes a creative campus could offer substantial value in the provision of education, skills training, community arts, and social programmes.

At a tangible level, this value could be delivered through a number of vehicles including the workshops, availability of community space, and direct employment through the campus' cultural and community programming.

4. Collaboration

Great ideas happen in collaboration. A key design consideration will be about fostering an environment where artists and the community communicate and collaborate effectively.

3. Flexibility

Flexibility should be at the core of any design considerations – from flexibility of artist medium to flexibility of space and even flexible tenancy models.

2. Form Follows Function

Any future design will be to ensure the workspaces are pragmatic in their function and respond to the practical needs of artists and wider needs of the community.

1. Value & Affordability

Creating affordable workspaces through economical design choices is imperative.

10. Sustainable Use

Adopt a "collective" responsibility to develop greener and healthier buildings, workspaces and environment, and continue the shared sense of ownership for the development future uses, governance and management.

5. Readiness to change

Incorporate cutting edge technology to meet the needs of artists now, but also factor in future technologies and opportunities to meet future needs.

6. Diverse communities

A broad artist workplace should accept diversity as a key component of creating rich outputs.

7. Inclusive and Welcoming

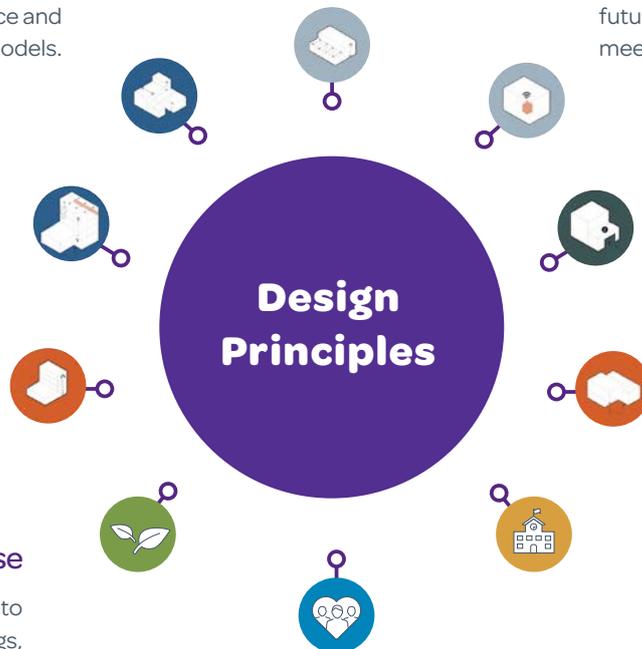
Artist workspaces can have the reputation for being closed and insular. New workspaces should consider openness and inclusivity as a key priority.

8. A Makers Heritage

Utilise the fabric of its historic buildings and the heritage of the area to reflect the Liberties' rich contribution to the city's skills, craft and trades (in particular in weaving and textiles).

9. Be a campus for the Liberties

Reflect the community's identity inside and out through open, communal and accessible spaces and buildings.



1 Methodology

A co-design consultation process with the Dublin 8 community (and resident artists), cultural and community organisations with a connection to the area commenced in November 2020.

The consultation was tri-fold and comprised a co-design survey, a series of workshops and one-to-one stakeholder meetings.

Co-design Survey

The field work for the co-design survey was carried out from 16 November – 07 December 2020.

The primary purpose of the survey was to gather qualitative and quantitative feedback across members of the local Liberties and wider Dublin 8 community as well as from artists with a connection to the area i.e. artists who live, work or socialise in the area.

Through the survey, the seven design principles from the artist baseline research conducted in July 2020 were tested to assess the feasibility of building a creative campus on identified council-owned sites at Bridgefoot Street and at 8 and 9 Merchants Quay.

The survey¹ set out to test responses to the provisional design principles established during the initial consultation with artists. These principles included: Value and Affordability, Form Follows Function, Flexibility, Collaboration, Readiness to change, Diverse communities, and Inclusive and Welcoming.

The survey was also aimed at generating opinions and ideas on new design principles that would address the wants and needs of the surrounding local community.

The primary hypothesis set by the working group was that needs and design typologies of a new campus might differ significantly between artists and the local community. Specifically:

- Local groups in the area will seek access to the campus for a diverse range of purposes such as classes, workshops, teaching space, and for public and social uses
- Artists will desire a balance between community access to the buildings and the campus being understood as a place of work for its primary users
- To identify any significant emerging social issues in placing artist workspaces on the Bridgefoot St and Merchants Quay sites
- Additional consideration to opinions on support services such as tenure, management, and programming.

The primary research was undertaken by the distribution of the co-design survey by Turley Strategic Communications on behalf of Dublin City Council Arts office to more than a hundred stakeholders across community, political and arts sectors.

The survey was hosted on a dedicated project website www.artistworkspace.ie and promoted via social media.

A letter was also issued to a targeted list of stakeholder in the area to encourage them take part in the survey and to share the survey with their members and peers.

During the consultation period, the project website hosted 1.1K users and experienced 1.4K sessions. The website experience 2,169 page views overall.

The most popular page on the website was the Have Your Say page which experienced 25% of the site's page views followed by the homepage (17.6%), Our Plans (9.6%), and the Registration page for workshops (7.19%).

The top traffic sources of the project website were social media (57.6%), direct traffic (37.6%) and organic searches (2.6%).

A series of Facebook and Instagram advertisements ran to further promote the consultation to members of the local community and these ads reached 35,436 users.

A total of 26 questions (qualitative and quantitative) informed the survey, with the range of questions presented differing by first selecting one of six respondent groups to identify respondent's connection/relationship to the area.

This allowed people to select if they were a resident of The Liberties, studied in Dublin 8, work in The Liberties, socialise in The Liberties, create/produce art in The Liberties, or relax/pursue interests/take part in hobbies in The Liberties. Users could select more than one category.

Figure 1.1. Illustrates the breakdown of respondent profile.

Of the 58 individuals who create/produce art in The Liberties, 29 people (50%) are also residents of The Liberties.

¹ The survey can be found online here: <https://freeonlinesurveys.com/s/ffh9zAU#0>

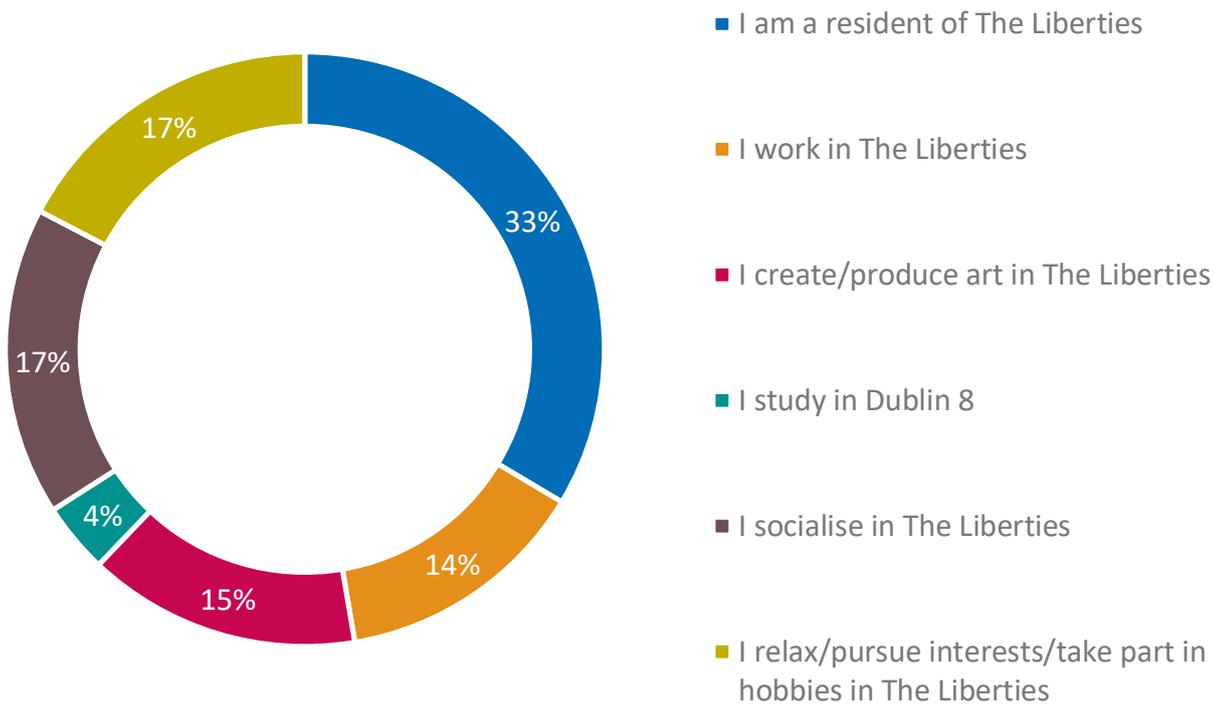


Figure 1.1. Responses to 'Which of the following best describes your relationship or connection to the Liberties and the sites identified for the future Creative Campus?' Please tick all that apply.

Workshops

In addition a series of workshops took place on 25 November and 26 November and invited a combination of community stakeholders, arts organisations and community groups with a presence in The Liberties and city-wide stakeholders with an interest in the project to take part.

87 people registered to take part in the workshops with 44 people joining the video conference sessions. Those registered for the workshops included a combination of artists, residents, community group representative's and other important stakeholders of The Liberties.





include the capital."



2 Quantitative data analysis – Co-design survey

Respondent profile

The co-design survey was hosted online and received 268 responses. Figure 2.1. below illustrates the breakdown of how respondents were connected to The Liberties and/or the Bridgefoot Street and Merchant Quay sites.

Overall 132 respondents confirmed they are residents in The Liberties, 40 people socialise in The Liberties, 30 people relax/pursue interests/take part in hobbies in The Liberties, 29 people create/produce art in The Liberties, 18 people work in The Liberties, and 6 people study in Dublin 8.

Please note respondents had the option to select multiple criteria and therefore some may have multiple connections to The Liberties. For example, of the 58 individuals who create/produce art in The Liberties, 29 people (50%) are also residents of The Liberties.

In order to better visualise their lifestyles, respondents were asked to select from a collection of images those activities that best depicted their current lifestyle. Table 2.1 below displays the popularity of such lifestyle indicators. As before, respondents were permitted to select multiple images.

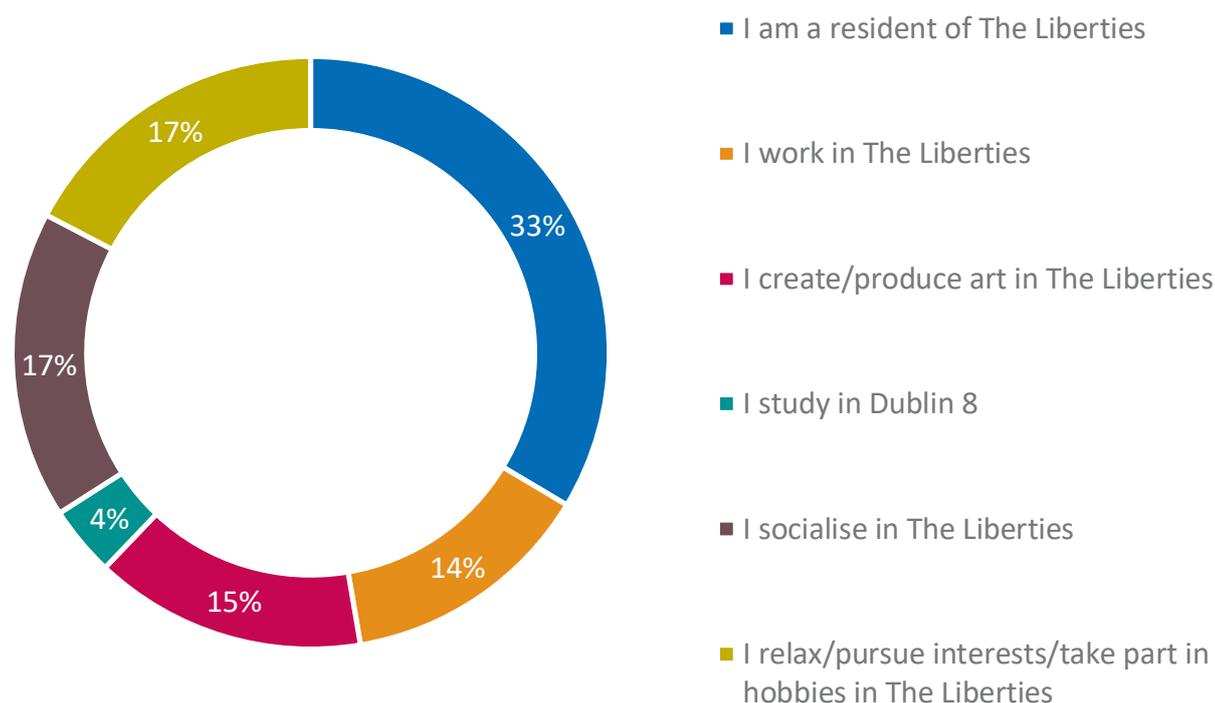


Figure 2.1. Responses to 'Which of the following best describes your relationship or connection to the Liberties and the sites identified for the future Creative Campus?' Please tick all that apply.

Lifestyle image	Tally	Percentage
Student 	15	3%
Artist creating 	98	19%
Culture Vulture 	102	20%
Café Culture 	71	14%
Tourist/Visitor 	6	1%
Office Work 	68	14%
Sports & Leisure 	40	8%
Family life 	103	20%

Images representing the Culture Vulture (20%), Family life (20%), and Artists creating (19%) were the most popular lifestyle indicators.

Existing Design Principles

From the baseline Artists Workspace report, seven design principles were established: Value & Affordability, Form Follows Function, Flexibility, Collaboration, Readiness to change, Diverse & Supported Communities, and Inclusive & Welcoming.

This survey tested respondents' support for these design principles to assess whether principles are viable from a community perspective, as well as from an artist perspective.

Figure 2.2. shows the level of agreement with each design principle. Overall, respondents show support for the proposed seven design principles.

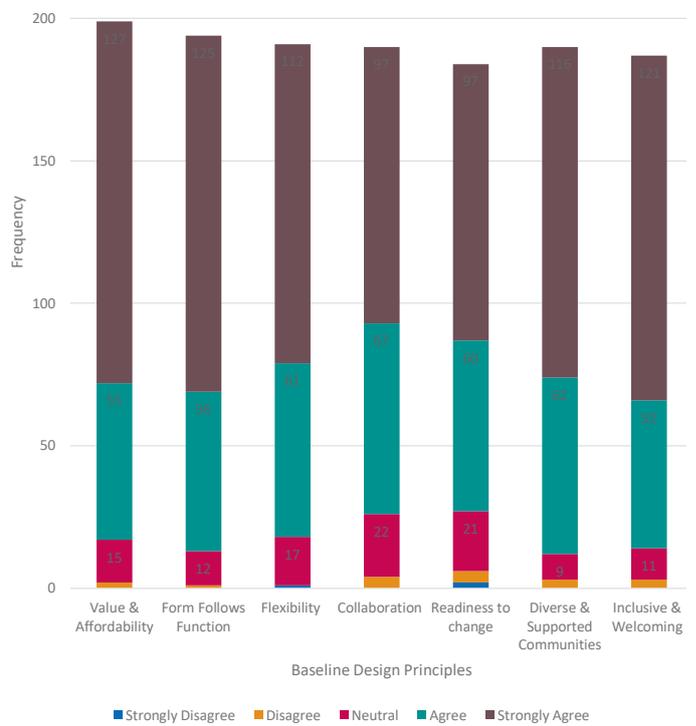


Figure 2.2. Levels of agreement with proposed design principles

Community uses

The survey queried what community and public spaces they would most like to see the creative campus building used for in addition to the artist workspace provision.

Gallery space (26%), a Community Hall (25%), and Performance Space (20%) ranked amongst the most popular community / public space that respondents would also like to see in the future building.

Figure 2.3. provides a breakdown of the popularity of each community and public use.

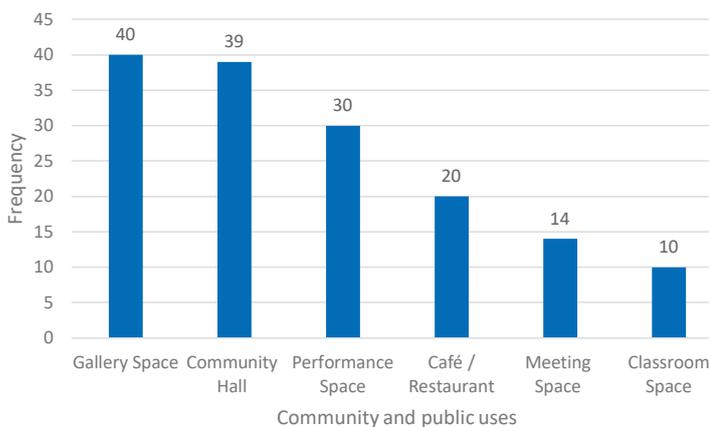


Figure 2.3. Responses to 'What would you like to see community and public space in the building used for?'

The balance of semi-public, public and private space was a central aspect of the survey and questions sought to ask respondents their ideal ratio of public vs. private space in the creative campus.

Respondents were asked to indicate their preferences using a likert scale whereby 0 = none and 10 = All.

When asked how much of the artist workspace building should be semi-public (i.e. available to use by reservation), the modal response across all groups indicated that approximately half of the building (50%) should be attributed to semi-public space.

Artists in the area were, perhaps unsurprisingly, the group most likely to show a preference for 50% or less of the building being made available for semi-public purposes.

However, across all respondents a majority supported 50% or less of the building being semi-public, albeit those who reside, work or study in Dublin 8 were the group most likely to support more than 50% of the building being in semi-public use.

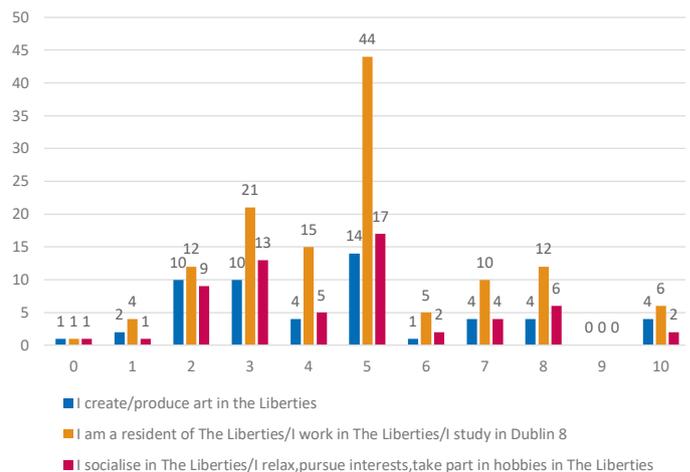


Figure 2.4. Responses to 'How much of the artist workspace building should be semi-public (i.e. available to use by reservation)'

A similar trend emerged when respondents were asked how much of the artist workspace building should be dedicated community space.

The modal response equated to around 50% of the building however 53% of respondents demonstrated a preference for less than half of the building to be allocated to community space (53%).

This sentiment was most prevalent amongst residents, students and those employed in Dublin 8, where a significant proportion of this group (38%) supported between 20-30% of the building use as dedicated community space.

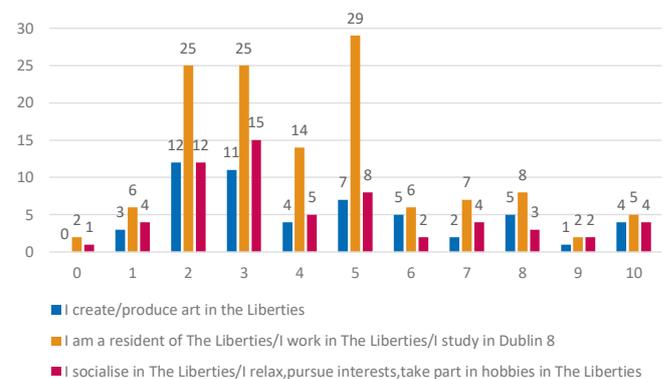


Figure 2.5. Responses to 'How much of the artist workspace building should be dedicated community space?'

With regard to the extent of the building that should be open to the public, 49% of all respondents indicated that they would prefer less than half of the building to be open to the public. Meanwhile 26% said exactly half should be open and 25% expressed interest in more than half of the artist workspace building being publically accessible.

Echoing the aforementioned spatial allocation trends, there is a sentiment that future artist workspace should limit the extent to which the campus is open to the public, even by members of the local community.

Most Dublin 8 residents, students and workers believe 50% or less of the campus should be open to the public. Meanwhile the modal allocation from artists would be to cap public openness to approximately 30% of the private-public ration.

Community benefits

The most popular community benefit that respondents would like to see incorporated into the creative campus was Capacity building (Community arts) (17%), this was followed closely by Social programmes (17%) and Skills training (15%).

Figure 2.7. illustrates the preference of community benefits that respondents would like to see a new artist workspace development provide.

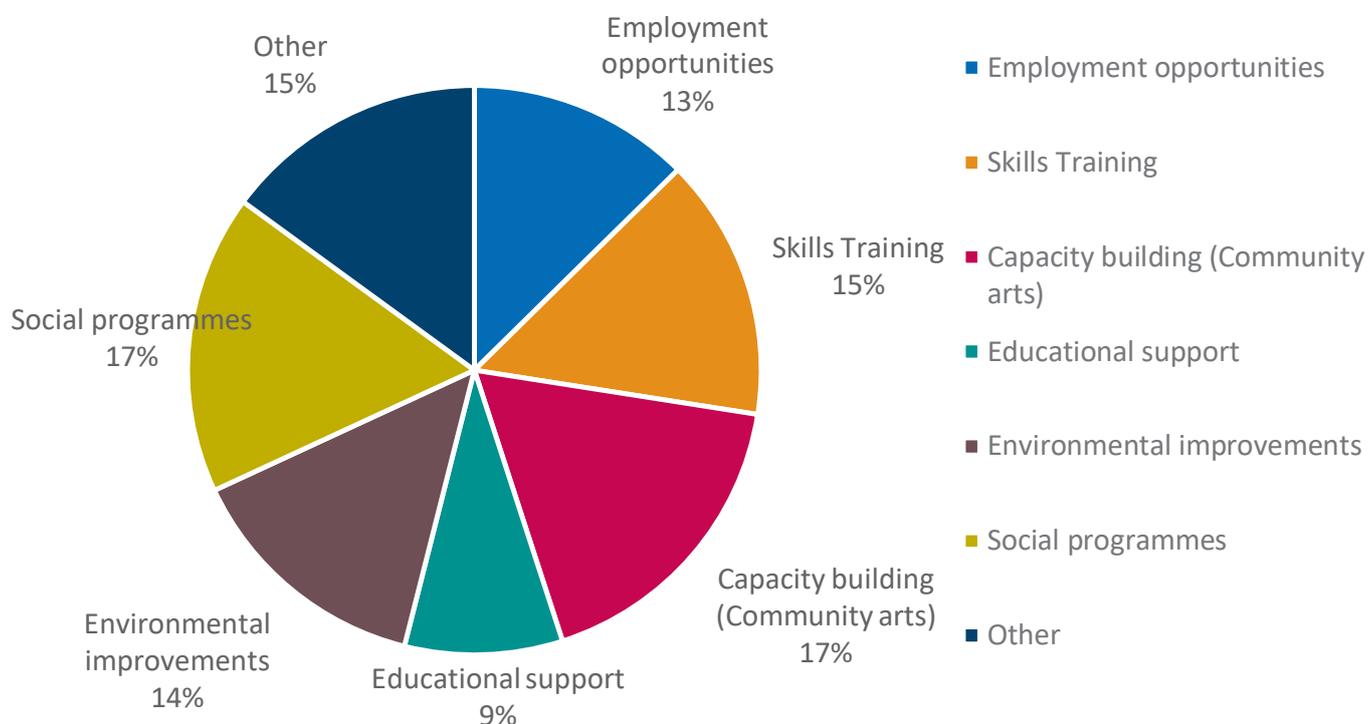


Figure 2.7. Responses to 'What community benefits would you like to see a new artist workspace development provide?'

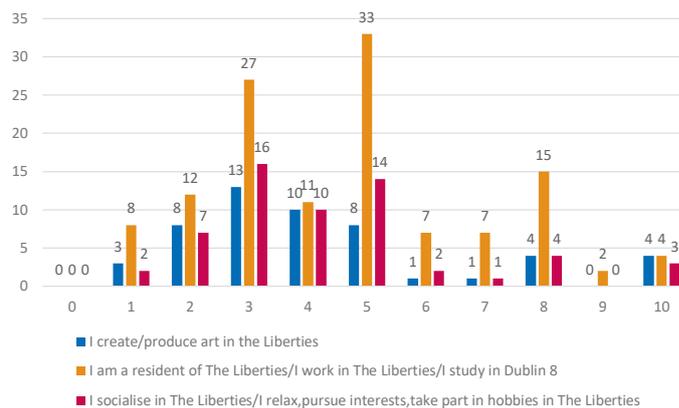


Figure 2.6. Responses to 'How much of the artist workspace building should be open to the public?'

However it is worth noting that the priority community benefits varied based on the profile identity of each respondents.

For example, Residents were the top group to select Employment opportunities, Capacity Building (Community arts), Educational support, Environmental improvements and Social programmes.

Meanwhile Skills Training was the most popular community benefit selected by artists.

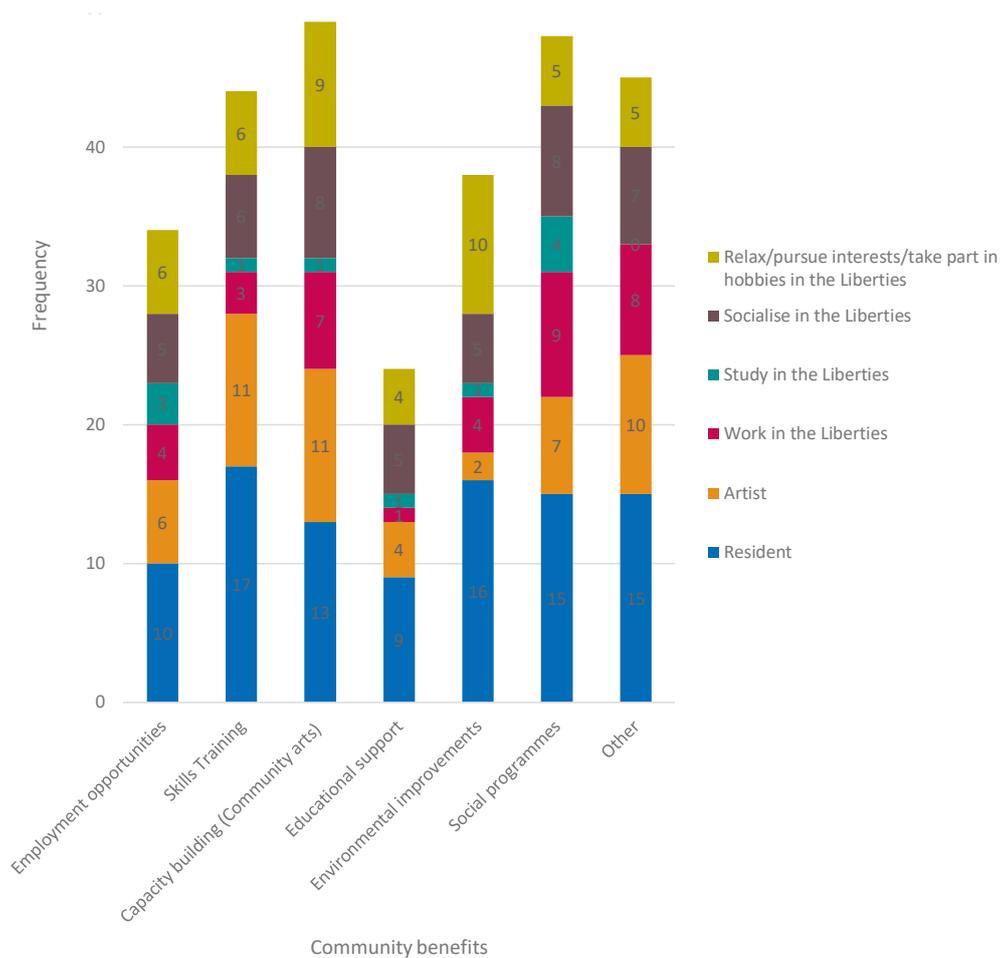


Figure 2.8. Profile-specific responses to 'What community benefits would you like to see a new artist workspace development provide?'

Figure 2.8. illustrates the profile-specific responses to the assessment of community benefits in the new artist workspace development.

With regards to the social resources / opportunities that the artist workspace would deliver for The Liberties Communities, Workshops (13%), Dedicated community space (13%), and Employment (Cultural or community programming) were ranked the top resources respondents would like to see delivered.

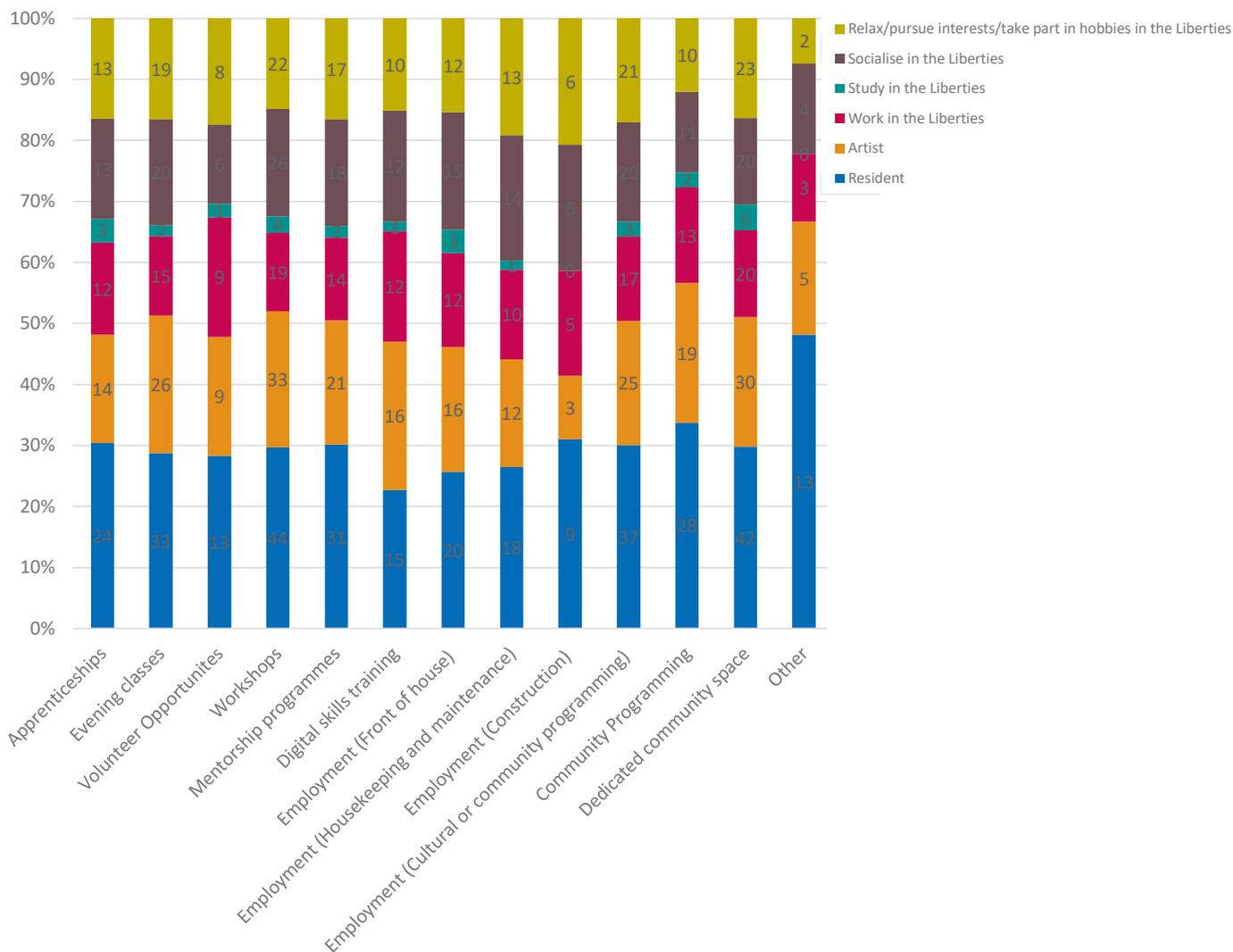


Figure 2.9. Profile-specific responses to 'What are the most important social resources / opportunities the artist workspace could deliver for The Liberties community?'

Figure 2.9. provides an overview of how the most popular social resources amongst specific respondent profiles.

The relationship between arts and health and well-being was a common theme which surfaced in the workshops and one-to-one stakeholder meetings and these insights are presented in the subsequent sections. However the quantitative data further suggests there is an eagerness of the creative campus to offer health and well-being services.

Nearly a third of respondents would like to see Art Therapies offered at a new artist workspace (31%), with 26% also seeking Community services and 20% interested in Fitness classes.

The positive sustainable impact that the creative campus could have was also tested in the survey. Respondents showed support for a range of sustainable behaviours that the artist workspace development could administer or support.

Other sustainable behaviours which provided popular included Use of sustainable construction materials and methods (12%), Investment in green and active transport (11%), and Community Volunteering (11%).

Planting and provision of green space was the most popular sustainable behaviour selected by those surveyed with 48% selecting this option. This demand for additional green space was also a prominent theme in the qualitative data.

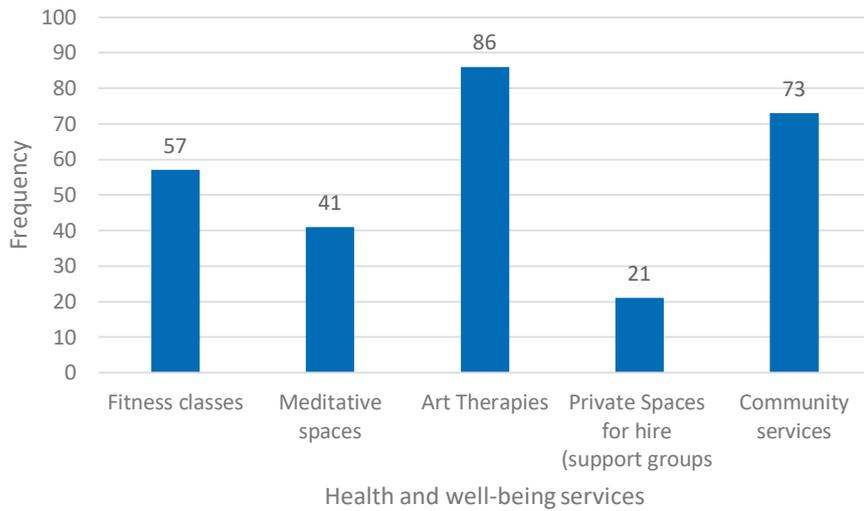


Figure 2.10. Responses to 'What health and wellbeing services would you like to see located in a new artists workspace?'

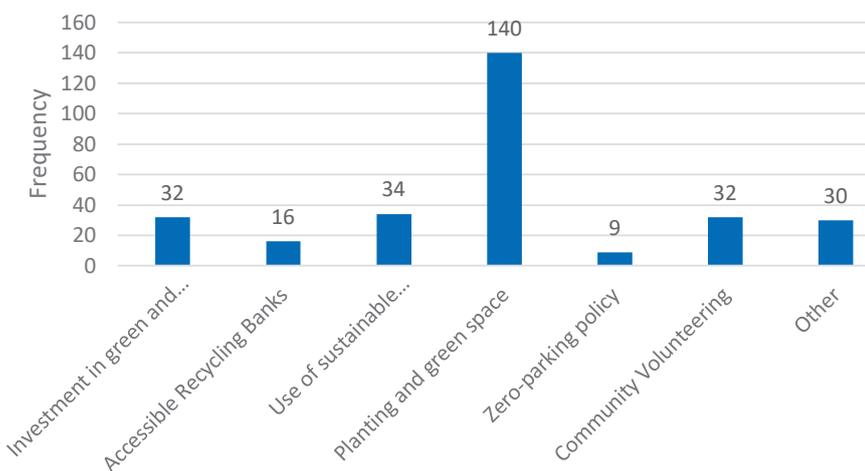


Figure 2.11 provides a breakdown of these sustainable behaviour preferences.

3 Qualitative analysis – Co-design survey

A review of the open-ended questions from the co-design survey revealed a number of emerging themes relating to the desired design of the new campus as well as thoughts, opinions and experiences regarding the soft infrastructure of the future development.

During the thematic analysis a number of convergent design themes surfaced, similar to trends which emerged during in the baseline Artist Workspaces report. However a range of divergent and new themes also came to light, suggesting the inclusion of additional design principles.

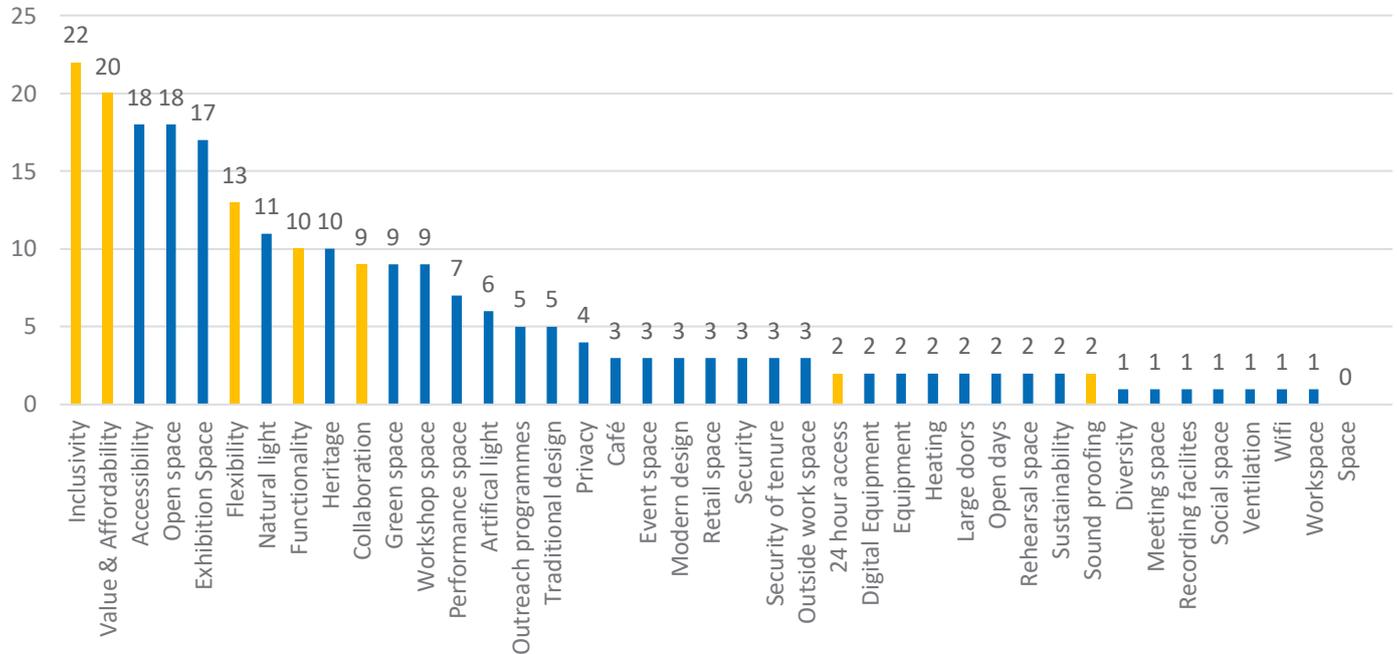


Figure 3.1 Responses to What Design Principle or Feature would you like to see inform artist workspaces in The Liberties Creative Campus?

Design Principles

When asked what design principles or features people would like to see inform the artist workspace specifically in the Liberties Creative Campus, the previous design principles were commonly referenced.

Figure 3.1 shows the design principles Inclusivity (9%), Value and Affordability (8%), Flexibility (5%), Functionality (4%), and Collaboration (4%), all ranked in the Top 10 desired design principles / features.

Meanwhile a set of emerging design principles / features were also popular in respondent comments including Accessibility (8%), Open Space (8%), Exhibition Space (7%), Natural light (5%), and Heritage (4%).

“An open to the public section whether a mini gallery of work, or a green space, something that connects the public to the space as opposed to any artist space being seperated from the community.”

“Ease of access and communication between all groups living and working in the area.”

“The liberties is a rich working class area been taken over by developers and the gentrified people the frontage should respect the history and culture of the local liberty people. We dont want high density the liberties has a distinct architecture red bricked ie Thomas Court, Pimlico, Grey Street Iveagh Trust Buildings .Iveagh Market, NCAD. Etc.”

Supplementary uses

In addition to the creative campus being used for artist workspaces, respondents also suggested a number of others uses that could supplement the workspaces.

The most popular supplementary uses included space for:

- Community meetings (11%)
- Performance space (10%)
- Community hub (8%)
- Gallery space (8%)
- Café (7%)
- Classes (7%)
- Youth engagement (7%)

“A flexible space as above that could be used for both day time and night time community services such as childrens play group one day, training and skills development other days, meeting space for communities, and that could be used as an event space for the evenings by both artists and the wider community”

“Digital spaces to help businesses build their Digital skills and promote the artist work”

“A small area dedicated to the History of the Liberties. Something to benefit the environment - wildflowers, vertical garden, a pond, native trees.”

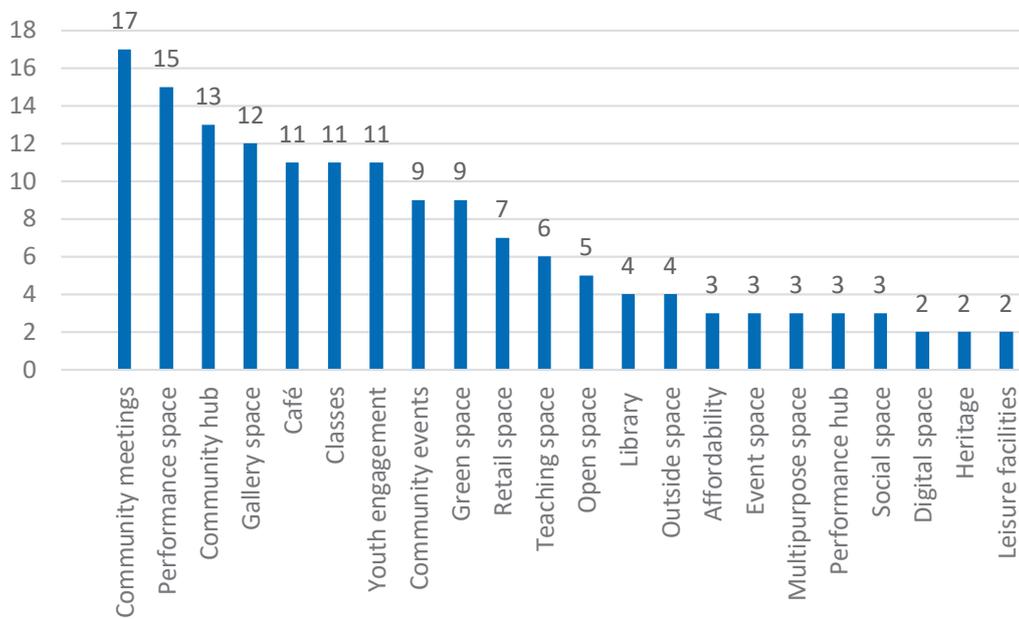


Figure 3.2 Responses to 'Alongside artist workspace, what other uses would like to see proposed for the Liberties Campus?'

Liberties Built Environment

The aesthetic surroundings of the Bridgefoot Street and Merchants Quay sites will be of utmost importance in the application of the final design principles. It was therefore important that the community co-design survey evaluated people's perceptions of the local area's built environment.

Respondents commonly referred to a lack of green space in the area (12%) followed by a neglected environment (18%). Some respondents mentioned the area's heritage (7%) and other observed the student accommodation in The Liberties (7%).

Figure 3.3 illustrates other terms used to describe the built environment of The Liberties.

"Existing communities need to be retained they are the living heart of the area. Accommodation needs periodic refurbishment to ensure residents feel this is an area to grow your family."

"Village-like character with a commitment to environment, urban biodiversity issues that supports a creative approach to community/public health, enterprise and cultural exchange."

"Keep the architecture and the lovely buildings of the area! More gardens and green spaces. More space to love: food market, cafe, restaurant, place to meet friends and family."

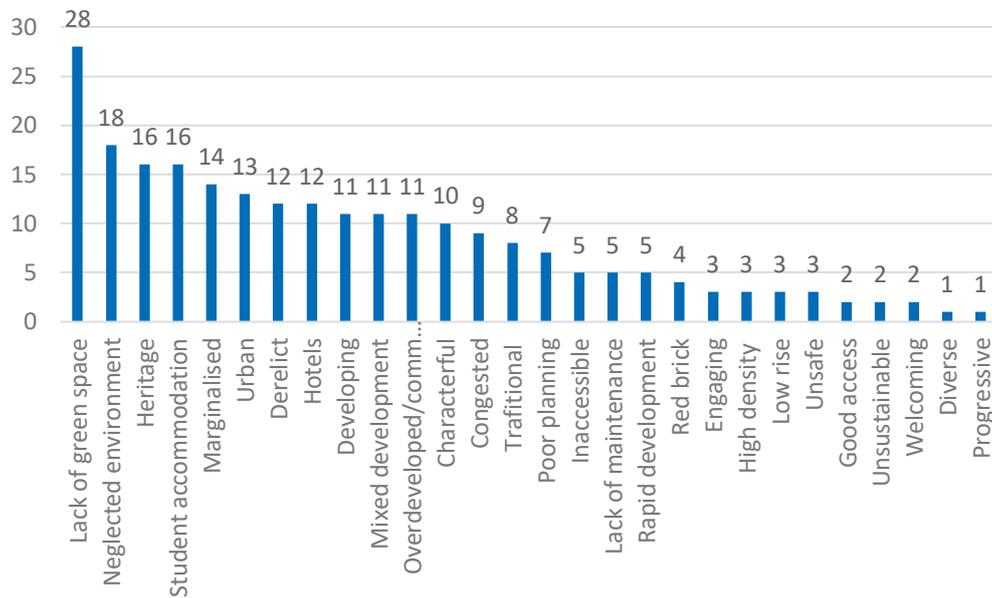


Figure 3.3 Responses to 'What are the most important features of the area and your community you would like to see retained, reflected or incorporated into our plans for a Creative Campus?'

Integration of existing features of The Liberties

Respondents expressed a clear desire that the creative campus plans retain and reflect existing features of The Liberties. These features spanned the physical and non-physical assets of the area.

At a physical context incorporating the district’s Heritage (21%), Traditional architecture (11%), Existing buildings (7%), and Green Space (5%) were all deemed important.

Intangible characteristics of The Liberties also surfaced in responses with many seeking the retention of features that echo the existing design principles. These non-physical features included Community involvement (21%), Community spirit (11%), Inclusivity (10%), Culture (5%), Diversity (3%), Accessibility (3%) and Affordability (2%).

Figure 3.4 below shows the frequency of comments received for each of these features.

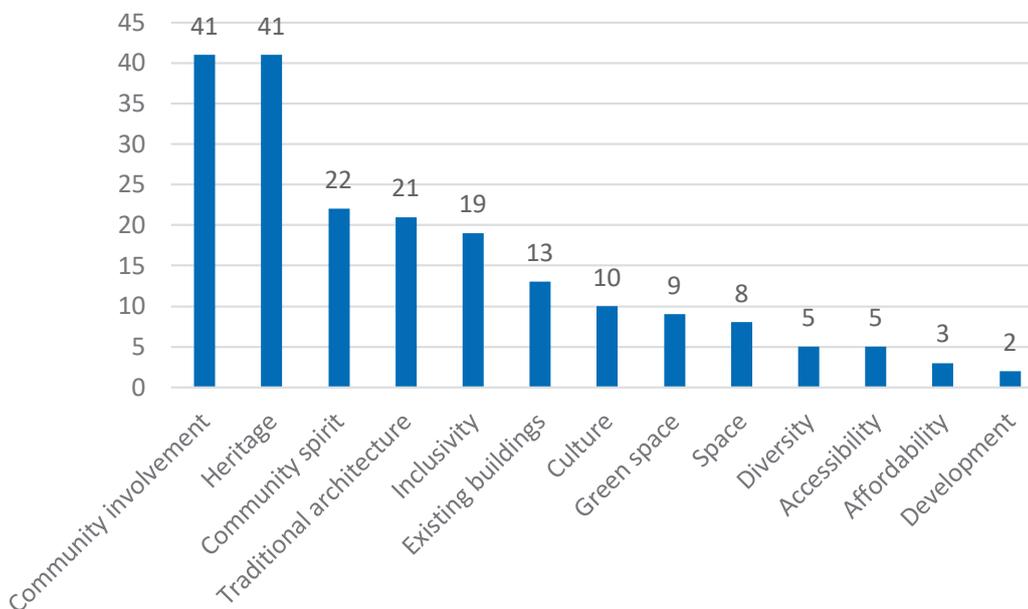


Figure 3.4 Responses to ‘What are the most important features of the area and your community you would like to see retained, reflected or incorporated into our plans for a Creative Campus?’

“Green space, red brick architecture, green development, inclusive, open, affordable amenities.”

“The local heritage and culture should be maintained at all costs. The local community should be involved. Too many people are coming in to “develop” the Liberties and destroying the character of the area by driving the local community out.”

“The community of the liberties has always suggested inclusivity and importance on relationship building. This is something I would suggest retaining, further to this I believe the important historical heritage in the Liberties is rich with content to expand upon.”

4 Co-design Workshops

In November 2020, Turley alongside project partners Urban Scale Interventions and OBFA facilitated a series of community co-design workshops to understand the priorities of the local community, the activities they would like to see developed as part of the creative campus, and help inform the design proposals for the site as part of the feasibility study.

Three workshops took place across Wednesday 25 November and Thursday 26 November. 87 people registered to take part in the workshops, with 44 attendees taking part across the three workshops.

Figure 4.1 provides a photo from one of the workshops.

Visual minutes from these co-design workshops can be found in Annex 2.

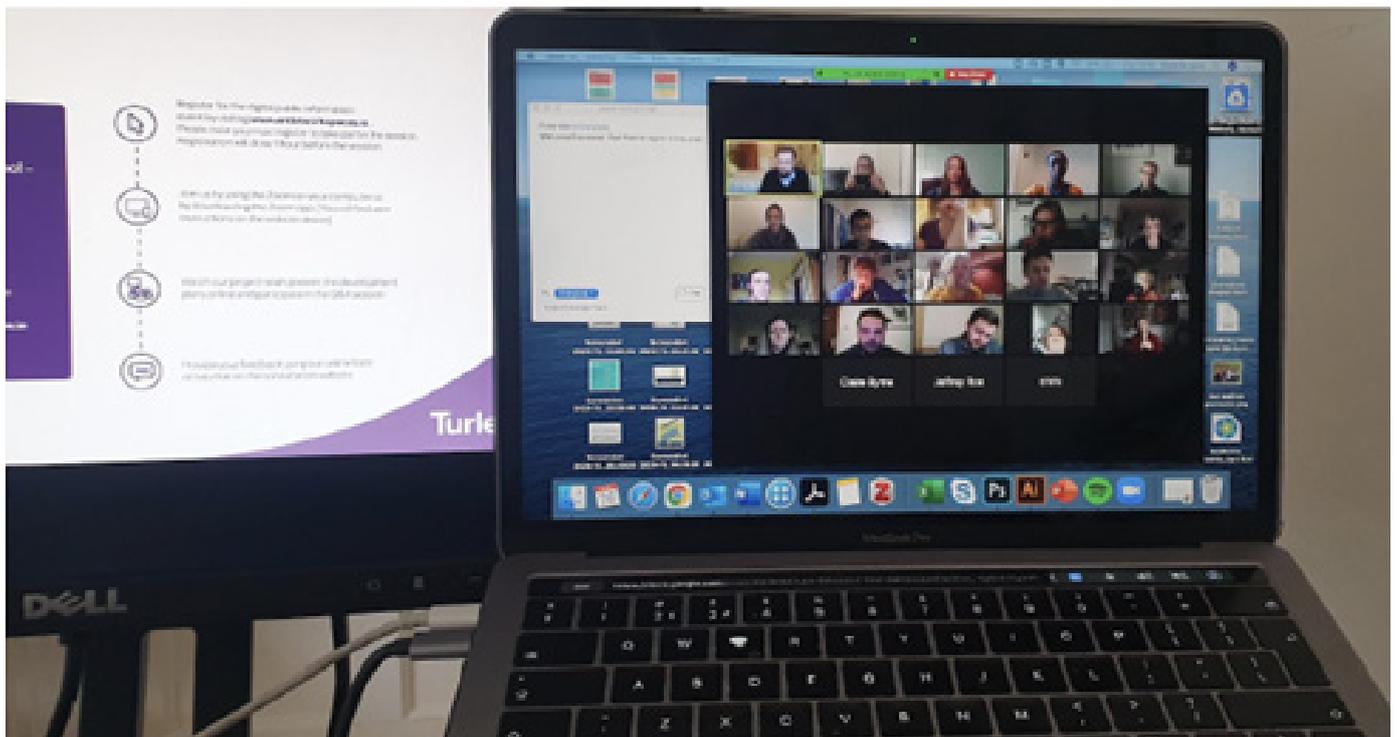


Figure 4.1. Photo of active workshop

During the workshops, a presentation was delivered on the ambitions of the feasibility study and a review of the consultation process to date. Following the presentation a series of engagement activities were undertaken to facilitate discussion in breakout rooms.

The following key themes emerged from the workshops:

Building aesthetic, “Make it beautiful!”

There are mixed feelings about the aesthetic of the new intervention. One opinion is to leave the facade untouched, the other is open to any type of transformation as long as it is in harmony with the existing building and it does not compromise the functionality. What everyone did agree on was the need for a distinctive design that reflects and contributes to the character of the area.

Acknowledging the heritage, “The campus must reflect the history and heritage of the Liberties”

The rich heritage of weaving, the textile industry and the Viking connection are the historical connections recalled the most by the participants, who would like to see them reflected in the design and in the future hosted activities of the creative campus.

Art and nature, “Art has the power to heal”

The participants were enthusiastic for the campus to be a hub for art and creativity, and they recognised how art has a powerful impact on people’s wellbeing and that it has the ability to influence people’s behaviour. As an example, an artist said that when her association installs a sculpture in a place that has previously been disrespected or attracted antisocial behaviour, people for example stop throwing litter on the ground, and the community takes more pride in the area.

A space for everybody, “open and welcoming to everyone”

There is some tension between people who want the space to be mainly for artists and people who want it to be for both the artists and the community due to the lack of community gathering space in the area for organisations and associations. Everyone agrees on the fact that the ground floor needs to establish a welcoming environment and engage people in the art being made by the artists.

Make it 24/7, “The more hours it is open the better”

Everybody agreed on the need to have a space with extended opening hours, being at the same time careful to not disrupt the residents’ life. A 24 hours building can accommodate different lifestyles and ways of working, but it must be safe and secure, to accommodate different ways of working and different activities at different times of the day, as well as sensitivity to neighbouring residents.

Change the feel of the area - plan the street life, “We all can’t wait to be night owls again!”

Animating the adjacent street could tackle the safety issues and completely change the atmosphere and appearance of the surroundings. Mixed-use is really important to create a vibrancy on the street and make the building part of a 24 hour city with a diversity of activities taking place at different times of the day.

A space to make and create, “A school of life”

Entering the building people imagined finding a “menu” of diverse activities taking place, a space where there is the opportunity to meet, be inspired and participate. Artists and creatives could teach others and at the same time nurture their careers learning new skills.

Be context-specific, “This space can’t ignore the local challenges in the area”

One of the challenges identified is the need to involve the most vulnerable people in the area in the process. It needs their contribution too. Many associations and groups are already working to improve the Liberties; they would love the new buildings to be an asset for their activities and to become a hub for community-led projects as well. Others felt there was already community activities happening in the area and that this should not be the purpose of the creative campus.

Make local connections, “It is very exciting”

All the participants express their enthusiasm for the project and the willingness to continue to be involved, keen to “build relationships and not just be a ‘tick box’ exercise”. Former students of the College of Art and BIMM suggested students as a resource for the improvement of the area.

During the workshops, a number of new ideas on potential community uses at the campus emerged. Table 4.1 below provides a summary of the ideas generated.

Ideas generated in workshops	
Joining In	<ul style="list-style-type: none"> • Community dinners • Childcare facilities to ensure accessibility • Inclusion of new media
Learn something new	<ul style="list-style-type: none"> • Showcase weaving heritage the Liberties area • Creative and fun after school activities • Spaces for performance
Create opportunities for interaction	<ul style="list-style-type: none"> • A bar/cafe on the ground floor • Windows as exhibition spaces • Active and vibrant ground floor spaces
Open and accessible to all	<ul style="list-style-type: none"> • Intergenerational meeting and activity space • Wheelchair accessible
Environmentally friendly	<ul style="list-style-type: none"> • Make the spaces green - life, nature, plants etc. • A roof garden • A small community garden
Night owl	<ul style="list-style-type: none"> • Facade becomes canvas for light installations and animation at street level • Outdoor cinema screenings on side of building
Going virtual	<ul style="list-style-type: none"> • Online gallery space • Virtual access to activities and events



5 Stakeholder Meetings

As part of the second round of co-design consultation, 8 meetings took place with key stakeholders from the arts sector and local community.

Meetings were held via Zoom or Microsoft Teams between 01 December and 07 December 2020. Each meeting was hosted by members of the project team from Turley Strategic Communications and OBFA.

Meetings were undertaken with representatives from organisations active in the local Liberties community including South Inner City Drugs and Alcohol Task Force, School Street Family Resource Centre, Dublin South Partnership Meeting, Oliver Bond House, C.O.R.N. (Combined Organisations & Residents Network), and Robert Emmet CDP.

In addition to this engagement with local community groups, meetings also took place with members of the arts sector with a presence or interest in the Liberties and/or Dublin 8. These included the Liberties Arts Festival, Liberties Cultural Association, NCAD and the Digital Hub.

Table 5.1 overleaf provides a summary of these discussions as well as emerging themes, design principles and feedback relating specifically to the design of the Creative Campus.

During the meetings a number of design-related themes emerged to reflect the experiences, priorities and spatial requirements of the various community groups. These included:

- Safety for artists using the campus
- Networking space
- Teaching space
- Sustainability and recycling areas
- Sound proofing

In addition to design considerations, a number of soft infrastructure and support services themes arose. These included:

- Tenure model
- Management structure
- Social behaviour of users
- Community engagement



Table 5.1. Summary of discussions from arts sector and community stakeholder meetings

Meeting details	Summary	Emerging Design themes and ideal features / facilities
<p>NCAD, Sarah Glennie, Tuesday 01 December 2020</p>	<p>NCAD welcomed the project and expressed interest in taking part in these early conversation to establish a long-term partnership with the campus.</p> <p>Dr Glennie spoke to the crisis in insufficient artist workspace provision in the last decade and highlighted the importance of security of tenure for artists and their workspace. It was suggested that there is a lack of spaces where artists can imagine the development of their career in the long-term rather than experience a bursary studio for 4-5 years.</p> <p>The future spatial needs of NCAD were discussed including the previous development of two masterplans for the college and the significance of future design that fosters 'real world engagement'. Dr Glennie commented that the NCAD building requires significant work and while they are not tied to the building itself, NCAD is tied to Dublin 8 due to its relational heritage and connection to the future of the area.</p> <p>The concept of hosting international artists via fellowship was referenced and Dr Glennie referenced their new Creative Futures Academy project which looks has sustaining a career in the arts.</p> <p>A number of recommendations were made regarding further discussions with other stakeholders in the area including the Digital Hub, St James's Hospital, the Access Officer at NCAD, and Oliver Bond St.</p> <p>Dr Glennie confirmed interest in joining a potential co-design panel / steering group for the campus.</p>	<ul style="list-style-type: none"> • Secure tenure model • Studio space for workshops and space for making • Access to community engagement • Mixed-use community space • Location for international artists to reside • Space to network and meet new people
<p>South Inner City Drugs and Alcohol Task Force, Wednesday 16 December 2020</p>	<p>Keri Goodliffe and Fran Jacobs from South Inner City Drugs and Alcohol Task Force (SICDATF) welcome the project and highlighted their organisation would like to see collaboration between the campus and the Bridgefoot Street Park e.g. through exhibitions in the park.</p> <p>The organisation would like the new buildings to complement forthcoming physical developments e.g. Bridgefoot St park and the increased capacity and local hostels.</p> <p>The representatives expressed surprise in relation to selecting the Merchants Quay buildings as potential sites given the addiction services located close by.</p> <p>Commented that social issues tend to be contained within social groups and therefore issues become disparate and highlighted they would like to see the campus ensure people aren't "left behind".</p> <p>Keri and Fran mentioned the new migrant community emerging in the area and maintained that they are keen that the new campus doesn't leave the community even more fracture and fosters cohesion.</p> <p>The organisation's Chair Person, Kieran Rose, could not join the call but asked two points be shared:</p> <ul style="list-style-type: none"> • Collaboration and synergy with green space • Interaction with young people e.g. programmes to encourage creativity with young people experiencing negative social issues <p>Fran affirmed that flow of the building will be of the utmost importance in a post-COVID world e.g. multiple entrances and exits.</p> <p>Agreed to send through a list of potential community uses including performance space being used by groups such as RADE (Recovering Through Drama and Education).</p>	<ul style="list-style-type: none"> • Safety • Green space • Community access • Collaboration • Inclusivity

<p>Dublin South Partnership Meeting, Michelle Liccardi, Thursday 03 December 2020</p>	<p>Michelle Liccardi, Enterprise and Social Enterprise Office at the Dublin South Partnership (DSP), works with a number of artists and creatives through various DSP programmes and highlighted that she has shared the consultation information with these artists to encourage their participation.</p> <p>Michelle referenced cross-cutting between the social enterprise programmes DSP manage and the arts sector that may make for interesting collaboration with a potential Creative Campus. Michelle outlined</p> <p>A lack of financial support for artists from the government was suggested as Michelle referenced the support her office provides such as helping artists access the Artist Exemption Taxation, however Michelle noted the high levels of artists leaving Ireland for other European cities where government-backed financial support is comparatively higher.</p> <p>The DSP often receives feedback from artists citing the barriers to workspace, with many referencing over-development of hotels and the loss of the Bernard Shaw more recently has trigger points of tension towards workspace provision.</p> <p>Michelle welcomed NCAD's current community programmes which offers DSP's artists access to mentors and lecturers and she highlighted that a new Creative Campus on Bridgefoot Street would strengthen this access to artistic mentorship.</p> <p>The location of the Merchants Quay sites were suggested to be problematic in the context of the addiction and homeless services located nearby. Michelle expressed concern for artists accessing the workspace at night and suggested measures would have to be implemented to enhance the safety of the area.</p> <p>Michelle cited a number of ways artists could engage with the local community and particularly social enterprises however she highlighted artists should not be asked to make free contributions in the community.</p> <p>Fostering networking between artists was also raised as an important point as well as interaction between artists and local enterprises.</p> <p>From Michelle's experience in supporting artists, she has observed that often as artists grow their success they often don't need a subsidised workspace and instead should transition to a workspace of their own to allow up-and-coming artists access to financially supported workspace. Therefore Michelle is interested in the management and tenure structure of the Creative Campus.</p> <p>At the close of the meeting Michelle referenced that she will discuss the contents of the consultation with other stakeholders in Dublin 8.</p> <p>Michelle made note that she was surprised to not hear of the project and consultation from the Dublin City Council Social Enterprise, Enterprise and Probation teams directly given the project poses the potential to solve a number of the problems DSP are currently facing.</p>	<ul style="list-style-type: none"> • Safety • Networking space • Enterprise engagement • Tenure model
<p>Robert Emmet CDP, Austin Campbell, Thursday 03 December 2020</p>	<p>Austin Campbell, CEO of Robert Emmet and a representatives from Oliver Bond House and the Combined Organisations & Residents Network (C.O.R.N) welcomed the co-design consultation process as a means to ask the people of Dublin 8 for their input.</p> <p>Austin referenced the social issues facing Dublin 8 including the low education attainment. He advised that he would give thought to potential design additions and respond with some thoughts in the coming days.</p> <p>It was also advised that engagement with Councillor Tina McVeigh is made due to her high standing in the local community.</p>	
<p>School St Family Resource Centre, Alice Davis, Friday 04 December 2020</p>	<p>Alice Davis from School Street Family Resource Centre took part in a meeting as she was unable to attend the workshops. Following a presentation of the plans, Alice welcome the project and expressed interest in using the space for teaching.</p> <p>Alice highlighted the social issues relating to the former Steambox studio which occupied the former St Catherine's Primary School. According to Alice the studio was closed down by Dublin City Council due to anti-social behaviour associated with artists residing at the workspace. It was emphasised that the management structure of the Creative Campus should seek to avoid such issues from reoccurring.</p> <p>Waste being discarded to the rear of the Steambox studio was also referenced and Alice suggested that a space is created within the Campus to recycle leftover materials.</p>	<ul style="list-style-type: none"> • Management structure • Sound proofing • Recycling and sustainability

<p>The Digital Hub, Fiach Mac Conghail, Monday 07 December 2020</p>	<p>During the meeting with Fiach Mac Conghail a number of items were discussed including the future ambitions and vision for the Digital Hub.</p> <p>Fiach provided an overview of the Digital Hub's footprint in Dublin and set the Creative Campus sites in this context. Fiach welcomed the project and expressed interest in supporting at an early stage to ensure the strategic viability of the campus. This also included interest in joining a potential co-design panel.</p> <p>The Health and Well-being initiatives of the Digital Hub were also referenced including the current SmartD8 survey and it was the growing relationship between the arts and health was highlighted.</p> <p>Fiach briefly acknowledged the social issues surrounding the Bridgefoot St and Merchants Quay sites.</p> <p>Various community and well-being groups of the Digital Hub were mentioned including its weekly Silver Surfers Club to equip older members of the community with digital skills.</p>	<ul style="list-style-type: none"> • Social issues • Health and well-being • Digital skills
<p>Ivanna Chovgan, South West Inner City Network, Thursday 10 December 2020</p>	<p>During the meeting with Ivanna Chovgan it was suggested we speak at the next C.O.R.N meeting on 27th January 2020 as part of next round of consultation</p> <p>Ivanna queried regarding the management of the space and whether the community will have to pay to use the space.</p> <p>SWICN would welcome the opportunity for community space to offer her youth members the chance to do something new i.e. use artist equipment they wouldn't otherwise have access to e.g. laser cutting machines, printing press</p> <p>For their Youth performances they always use a local church but would be keen to use performance space in Campus for secular-content</p> <p>Ivanna mentioned Steambox which occupies the former St Catherine's school and the artists which use its rooftop for Yoga – SWICN would like access to something similar.</p> <p>A comment was made regarding The Liberties lacking green space.</p> <p>Ivanna referenced the Liberties' horses culture and how it supports a lot of young people in providing a hobbies that distracts them from crime activities in the area. A video was shared of a D8 musician who wrote a song about the horse culture of the area: https://lovindublin.com/dublin/watch-this-norwegian-girl-wrote-a-song-about-the-horse-yard-in-the-liberties</p> <ul style="list-style-type: none"> • Believes the building must be self-sufficient in terms of income 	
<p>Liberties Cultural Association, James Madigan and Kim Olin, Friday 27 November 2020</p>	<p>A meeting was held with representatives, James Madigan, Chair, and Kim Olin, from Liberties Cultural Association over Zoom on Friday 27 November 2020. The Creative Campus project was welcomed by the Liberties Cultural Association and they acknowledged that there is widespread support within the community.</p> <p>A dearth of cultural, creative and community spaces in the Liberties was highlighted by James and Kim. They referenced strong potential for commercial tourist development in the Liberties and suggested the Creative Campus could act as a catalyst to launch this. A wider issue was referenced of a need to enhance the advertising and branding of the Liberties in order to establish a better understanding of its value.</p> <p>The Liberties Cultural Association expressed positivity towards the strategy being rolled out for use of the currently underutilised buildings and sites, Bridgefoot Street and 8 & 9 Merchants Quay. James made reference to some additional spatial assets that might be considered as part of the campus in the future including St Anthony's Hall, to the rear of 8 and 9 Merchants Quay and highlighted ongoing correspondence with Dublin City Council in relation to Handball Alley.</p> <p>During the meeting the role of Liberties Cultural Association was shared and its work as a collective that organises various cultural and artistic events in the Liberties was discussed. The Liberties' long tradition of providing artistic outlets for local children was raised and additional individuals with experience in this area were provided. It was suggested that it would be useful to engage with a number of now-adult artists who benefited from the arts classes in the Liberties during their childhood as a source of testimonials for the project.</p> <p>James also shared photographic materials of Marshalsea Barracks (c.1970) in Dublin 8 and of the Quays (1960s) as useful visual assets for historic context. James these images could be accessed through the Irish Architectural Archive.</p>	<ul style="list-style-type: none"> • Community space • Cultural activities • Impact of the arts • Heritage • Historical context • Youth arts programmes

6 Stakeholder Engagement

In addition to data gathered from the workshops, surveys and one-to-one meetings, feedback was also received via other consultation channels including emails and phone calls. 3 emails were received.

Table 6.1 provides an analysis of themes generated from the qualitative data received in written responses via email.

Theme	Tally	Summary	Key quotes
Accessibility	II	Respondents perceive the campus as having great potential for providing access to the campus for artists and the community alike.	"The idea to add to this type of a setup , which already works well, on a larger scale with more adequately accessible spaces, and have more areas for specific requirements (ceramic studios, etc) would allow for endless possibilities for collaborations with artists and the community alike."
Diversity	II	The diversity of use was mentioned and related to a mix of space for groups, community groups, classes, gallery spaces and a café.	"Although they are involved in a lot of community artwork, there is no space within this studio setup to accommodate workshops / classes and the community to come into the space."
Collaboration	II	One comment indicated the importance of the campus providing spaces for collaboration.	"Communal Workshop Space for the use of workshops / regular classes, community groups"
Education & Youth	I	One comment highlighted the suitability of the campus to foster connections with local community groups and schools.	"This space would work very well for connecting to local community groups / schools for art commissions, projects and classes, where the family, children and adult group can be part of both the design and creating stage of the projects." There are many youth groups that could make use of the ceramic studios local classes, another way to connect outside of school in a safe environment.
Tenure	I	A respondent referred to the mix of tenure options the campus could offer.	"Shared studios / short term studios / hotdesks / short term spaces."
Commercial/ exhibition space	I	Some emails referenced a desire for communal spaces for both the artists and community to use.	"Communal spaces to hangout / Cafe / gallery / shop / lending library."
Aging population	I	One email referenced the value of the campus to retirees.	"There is a long established retired population who would be interested in a creative, social environment."
Outdoor space	I	An outdoor area was welcomed in the feedback with multiple uses suggested for both artist and community purposes.	"An outdoor area for specialised firing such as raku pit, wood firing."
Green space	III	A roof garden was suggested as a means to reflect the nearby park.	"Also maybe a roof garden for contemplation? To echo to design elements of the park.... Railway Sleepers for example. Locals would definitely love bee hives on top of the studio building." "Bringing the park into the building. Glass wall on Island st side, but that acts as a screen, maybe pull down screen inside the glass wall, for films at night, but light coming in during the day. The sun shines into that corner, so light will be beautiful coming in." "In the past years, there's been a hive of private development in the area. Mostly too many hotels and student accommodation and distilleries. There is nothing wrong with any of these things but there have been an overwhelming amount of them and in return the loss of basics like green spaces, allotments, young peoples horse stables, local community markets, all of which were working well in maintaining a social cohesion in the community."

Inclusive and welcoming	I	One respondent suggested instilling confidence in the public to enter the building is a top issue.	"The key thing, I am trying to communicate is we must not assume that ppl have the confidence and energy to come into the building."
Digital	II	Internet and access to technology was referenced as an element that should be integrated into the building. An online presence of the campus was also deemed important in light of the pandemic and for futureproofing project.	"I definitely think that internet should be built into the approach of the development. For example an audio visual studio in the building, where media could be edited." "A website and digital strategy needs to be included with the building strategy."
Community programming	II	Feedback illustrated interest in designated workshop and class areas for local community groups and general members of the public.	"Workshop / classes area (for members of the public, weekly classes, art projects involving families, children and local community groups" "Resident artist for Oliver Bond Flats. Could have an artist in residence scheme. Artist could have a flat in the flats to live in for a year. Could do workshops with children in afterschool, in the Robert Emmet CDP and the Busy bees (Fountain Resource Centre) afterschool club, organised through SWICN. There is also the Digital Hub nearby, so could have a link for digital artists to graduate to having office space in the digital hub, or help setting up a business?"
Lighting	II	Some comments related to ensuring the interior spaces are well lit with natural lighting.	"I think light would be a low cost, high impact, part of the design of the building, bringing light and inspiration to a historically oppressed area and population... To lift them up like rays of light."
Ventilation	I	A comment was received from a ceramic artist on the importance of a solid ventilation system.	"Ventilation system for dust...Kiln Room ventilation for fine dust and fumes."
Social issues	I	The deprivation issues facing the Dublin 8 was referenced in one email.	"Dublin 8 has experienced it's fair share of poverty and has often been neglected by the state."



7 Recommended Community Design Principles

Following from the analysis of the survey, co-design workshops and extensive stakeholder engagement, we have made recommendation for three community design principles to inform the wider design brief for the creative campus.

These attempt to distil and represent the central issues for the community surrounding the proposed sites that any design should respond to.

These should be considered by the project team alongside the seven artist defined principles from the baseline study.

It is intended that together these 10 design principles will help shape the direction of travel for the project and help build ownership, buy in and ensure the sustainable development of the creative campus area.

The three Community Design Principles are as follows:

- Community Design Principle: A Makers Heritage

Utilise the fabric of its historic buildings and the heritage of the area to reflect the Liberties' rich contribution to the city's skills, craft and trades (in particular in weaving and textiles); a pride in its industrious past that strengthens its future as a contemporary creative neighbourhood of makers and artists that embedded in its community.

What this looks like:

- o Telling the story of the history and evolution of the Liberties area through design and use of spaces
- o Respecting the existing built heritage by responding to existing character in design of buildings

- Community Design Principle: Be a campus for the Liberties

Be of the community, reflecting its identity inside and out.

This means open, communal and accessible spaces and buildings, such as ground floor / terraces etc. with uses that meet a local need and create a vibrant shared place (for artists, visitor and locals), and new building architecture that contributes a statement about the Liberties, incorporating an artwork(s) as an outworking of the buildings form.

What this looks like:

- o Open and accessible mixture of ground floor uses
- o Activation of publicly accessible parts of the buildings e.g. facades, ground floor, frontage on to the street etc.
- o Seek to use the public realm around the Liberties area as engagement and exhibition spaces

- Community Design Principle: Sustainable Use

The project should not shy away from tackling challenges of meeting long-term needs, and a "collective" responsibility to develop a greener and healthier buildings, workspaces and environment, and continue the shared sense of ownership for the development future uses, governance and management that the co-design ethos has created within the Liberties Creative Campus project.

What this looks like:

- o Continued engagement with diverse range of stakeholders in the area as the design for the sites continued
- o New models for building local ownership and stewardship of the spaces to ensure greater sustainability
- o Maximising access to the sites by designing for all users' needs.



Annex 1 Co-design Consultation process

The story so far

In addition to delivering much needed artist workspace, the campus could provide a new model for artistic and creative collaboration following an extensive user led co-design process with the arts sector and local community.

Baseline Launch

- Baseline Survey Issued in June 2020
- 4 x Artist Webinar Workshops
- Project Website Live www.artistworkspaces.ie
- Social Media Posts (Facebook)

Research Analysis

- August - September 2020
- Produced
 - Analysis Report
 - Findings Report
- 7 Design Principles



Baseline Response

- 500+ individual responses
- c.20% of resident artists in Dublin
- 2000+ people engaged on website
- Baseline Research closes July 2020

Our Findings

- 41% of artists surveyed are currently seeking workspace accommodation with no current alternatives, and an additional 10% working from home.
- 85% all artists believed current workspace was unaffordable
- Artists are seeking improvements in workspace affordability, location, size and quality of space, alongside specific needs such as improved wifi/broadband, secure storage, sound proofing and heating
- 54% of artists consider their current space “poor” for exhibiting, performing or commercialising their work.

Feasibility Study Public Launch

- Liberties Creative Campus - November 2020
- Feasibility Sites identified as
 - Bridgefoot Street and
 - 8 and 9 Merchants Quay

We are here

Next Steps

- Develop Design Options
- Public Consultation - January 2021

URDF Application



Co-design Process

- 3 x Webinar Workshops
 - Wednesday 25th November 2020, 10am – 11am
 - Wednesday 25th November 2020, 6pm – 7pm
 - Thursday 26th November 2020, 1pm – 2pm
- Co-design Survey

Complete Feasibility Report

Annex 2 Workshop Visual Minutes

LIBERTIES CREATIVE CAMPUS

COMMUNITY CO-DESIGN SESSIONS

25.11.20 - 26.11.20

WE ASKED LOCAL COMMUNITIES A SERIES OF QUESTIONS AROUND THE FUTURE REQUIREMENTS OF A CREATIVE HUB

WHAT WOULD YOUR PRIORITIES BE?

NON NEGOTIABLES

DESIRABLES

ICING ON THE CAKE

WHAT ACTIVITIES WOULD YOU LIKE TO SEE?

JOINING IN

LEARNING SOMETHING NEW

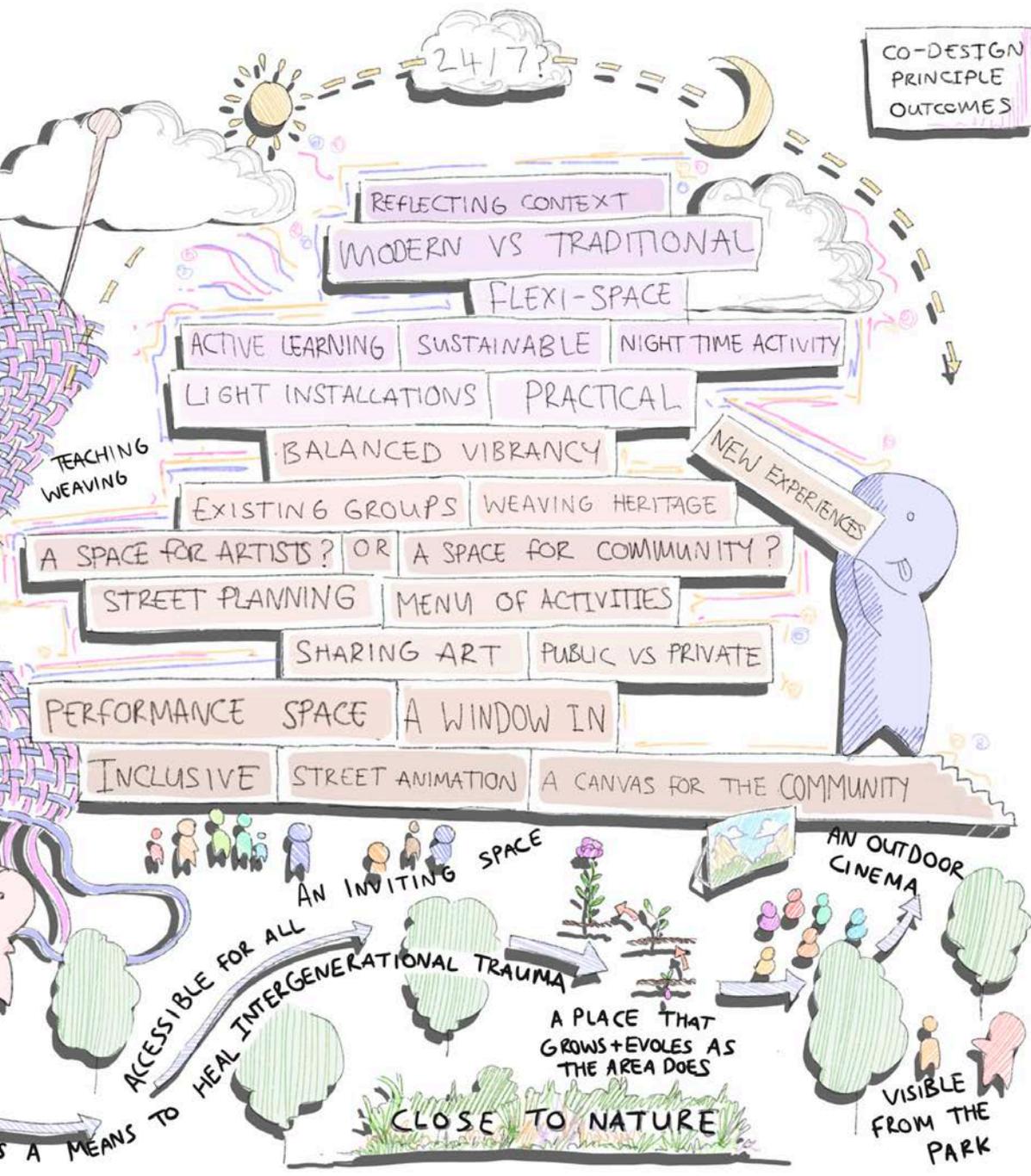
STARTING SOMETHING NEW

HOW COULD THE CAMPUS...

- CREATE OPPORTUNITIES FOR INTERACTION?
- BE ENVIRONMENTALLY FRIENDLY?
- BE OPEN + ACCESSIBLE TO ALL?

A WORKSHOP BY





- ✓ VALUE + AFFORDABILITY
- ✓ FORM FOLLOWS FUNCTION
- ✓ FLEXIBILITY
- ✓ COLLABORATION
- ✓ READINESS TO CHANGE
- ✓ DIVERSE COMMUNITIES
- ✓ INCLUSIVE + WELCOMING
- ✓ A VIBRANT PLACE
- ✓ A DISTINCTIVE PLACE
- ✓ AN INCLUSIVE PLACE

For more information or to set up a meeting please contact one of the team.

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