

Artist Workspaces

Communications Plan & Consultation Plan

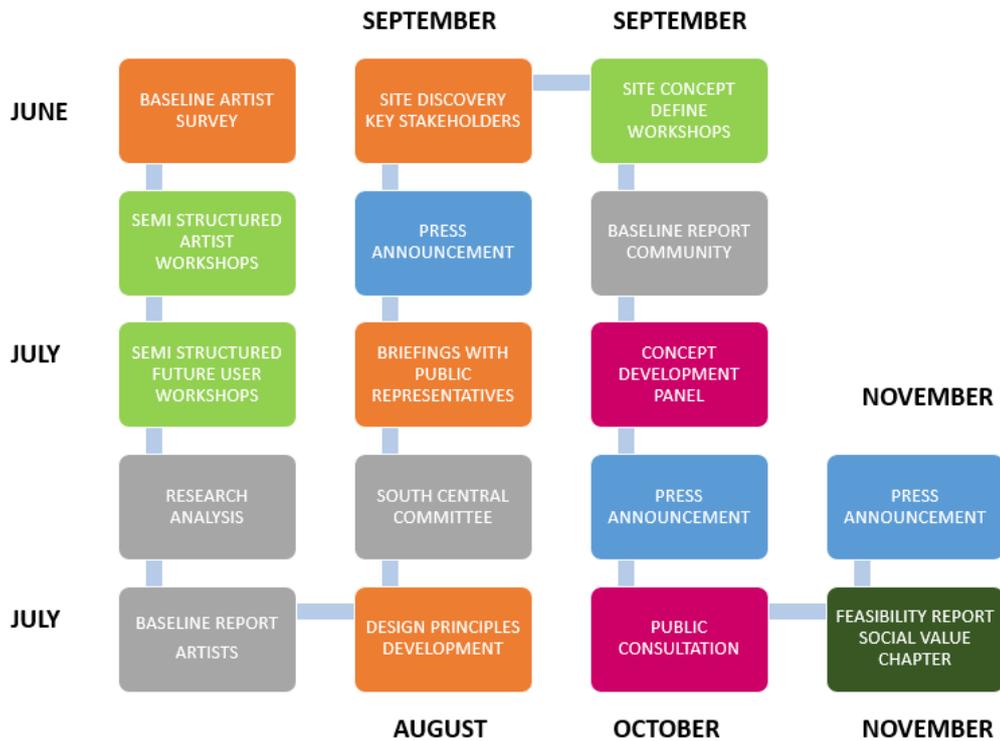
August 2020

Shape the future of artist workspace

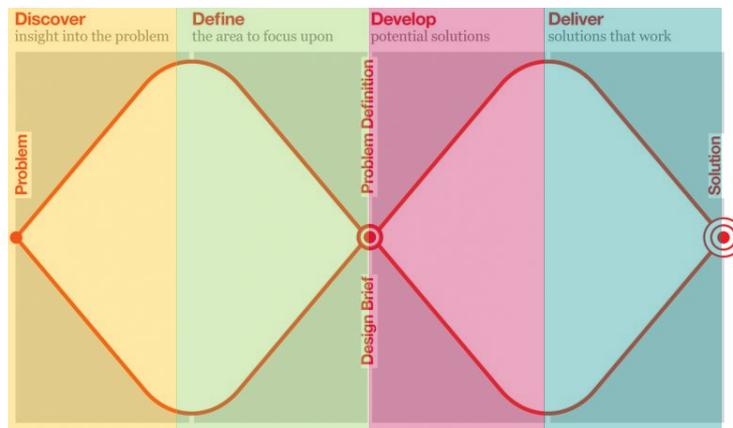
1. The Dublin City Council Arts Office is undertaking a research study surveying established and emerging artists to explore the current and future requirements of artist workspaces in Dublin.
2. The insights gathered from the research have been used to influence the creation of a series of seven design principles and brief to assess the feasibility of sites across the city for artist workspace development.
3. A user-led co-design process is also being undertaken to apply these design principles to the feasibility of identified sites in Dublin 8.
4. At present this includes a site on Bridgefoot Street and 8 and 9 Merchant Quays, but other sites may be considered in the future and these principles will apply. The feasibility study will inform an application to the Urban Regeneration and Development Fund.

Community Consultation Co-Design Process

5. As appointed consultants for the community consultation and communications management, Turley (Strategic Communications) has developed an integrated communications and consultation plan outlined overleaf.



6. This has been informed by a “Double Diamond”¹ co-design process that seeks to ensure End User and Project Impact Community views are articulated through the design process, including this feasibility study.



7. Typical activities in each of the four phases are:

1. **Discover phase (divergent):** exploration of brief and hypothesis, contextual research (survey) and definition of project participants or communities.
2. **Define phase (convergent):** designing and conducting design ethnography. People-centred design briefs defined from the research insights (workshops).

Design Council. The Double Diamond Process Model. London: Design Council. 2005. Available at: <http://www.designcouncil.org.uk/designprocess>

3. **Develop phase (divergent):** development of a number of ideas through co-creation and design ideation processes (co-design panel and public consultation).
4. **Deliver phase (convergent):** selection of ideas to take forward and delivery of outputs in the form of prototypes, services ideas or guidance (feasibility report).

BASE LINE ARTISIT SURVEY (DISCOVER)

8. In June the project launched a baseline survey issued to representative arts organisations, practitioners, producers, managers, educators, and students across all art forms as defined in the Arts Act 2003.
9. To date c.500 responses have been received, inviting artists to participate in a research study that will explore the current and future requirements of artist work-spaces in Dublin.
10. The insights discovered from the research survey will be used to support the creation of a design brief and assessed within the feasibility (the social value) of future artist workspace development across the city.
11. The baseline insights are **non-site specific**, and could be applied to any Artist Workspace feasibility assessment in the future across the city.

SEMI STRUCTURED WORKSHOPS (ARTIST SPECIFIC - DEFINE)

12. As part of the co-design process a series of semi-structured workshops have taken place w/c. 29 June with c.50 representatives of the arts sector (practitioners, producers, students, existing workspace managers, and administrators).
13. Together with the insights from the survey, these workshops will focus on common and differential design parameters across art forms to inform an initial user-led design brief for project architects OBFA.
14. The workshops and survey have been promoted via social media, and widely circulated to DCC funded arts organisations and sector representatives across art forms.

SEMI STRUCTURED WORKSHOP FUTURE USERS (ARTIST SPECIFIC - DEFINE)

15. The project is particularly interested in assessing the needs of future users (Students and Artists with less than 5 years post-graduate experience) to evaluate any emerging differences in artist working practice and the changing needs (if any) of future users.
16. A similar co-design workshop was undertaken with current undergraduate and post-graduates from art and design courses invited to participate from:

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|--|---|
| • TCD School of Creative Arts | • NUI Maynooth |
| • DCU School of Arts, Education and Movement | • Royal Hibernian Academy |
| • DIT School of Creative Arts | • The Lir, National Academy of Dramatic Art |
| • UCD Innovation Academy | • Dublin City University |
| • Institute of Art, Design + Technology (IADT) | • The People's College for Continuing Education |

- Youth Theatre Ireland
- Grad Ireland
- RDS Visual Art Awards
- University College Cork
- Ulster University, Belfast School of Art
- Royal Irish Academy of Music
- Institute of Art, Design + Technology (IADT)
- National College of Art and Design
- TU Dublin Conservatoire
- TU Technical University Dublin (DIT)

17. The future users workshops and survey was promoted via targeted social media, and widely circulated to course co-ordinators in the above institutions, and took place on 15th July 2020.

STAKEHOLDER ENGAGEMENT & WORKSHOPS (SITE SPECIFIC – DISCOVER AND DEFINE)

18. Working with Dublin City Council’s South Central Community Development team we have identified the following critical stakeholders for engagement prior to public consultation about the feasibility study - BRIDGEFOOT STREET and 8 and 9 MERCHANT’S QUAY– To include but not be limited to:

- SOCIAL HOUSING Oliver Bond House, Bridgefoot Street, Robert Emmet Close.
- C.O.R.N. Combined Organisations & Residents Network (a collective of both residents and community groups in this area, with representations from a number of the housing complexes mentioned above, and also from other neighbouring areas.)
- R.E.C.D.P, Robert Emmet Community Development Project, - also representatives from various groups and local rental addresses;
- S.I.C.C.D.A, Community Development projects
- S.W.I.C.N, Community Development project
- Highlight Student Accommodation, Thomas Street
- Liberties Cultural Association;
- SOLAS - Development Project for Young People, Afterschool’s Programmes, Social Enterprise, Youth Justice, Teen Mentoring;
- School Street Family Resource Centre, School Street.
- Mendacity Institution, Island Street,
- The Liberties Business Forum
- Liberties Training Centre
- Merchants Quay Ireland
- Dublin City Interfatih Forum
- National College of Art and Design
- Inner City Enterprise
- City of Dublin Youth Services Board
- An Garda Síochána
- RADE (Recovery Through Arts, Drama And Education)

19. A report published by Dublin City Council, A Preliminary Survey of Community Facilities and Activities in the Liberties (2019), categories community groups within the Liberties based on the user profile. Turley SC will seek to ensure these groups are represented within the consultation process. These user-specific community groups are outlined in Table 1. Please note duplicates will be removed during outreach.

User Group	Community Group(s)
Youth (0-24) (incl. community i.e. non-private childcare)	<ul style="list-style-type: none"> • Garda Youth Diversion Project • St Catherine’s Community Sport Centre, Marrowbone Lane • The Basin Centre, Basin St. Upper (Fountain Resource Group) • 2A Basin St. (Fountain Resource Group) • Robert Emmet Community Development Project, Usher St. • Mercy Family Centre, South Brown St. • SWICN buildings, Rainsford St. • SICCDA, 10/11 Sth. Earl St. • School St & TCB Family Resource Centre • Donore Youth and Community Centre
Senior (incl. retirees)	<ul style="list-style-type: none"> • St James Parochial Hall, James St • Little Flower Penny Dinners • School St. & TCB Family Resource Centre • Robert Emmet Community Development Project, Usher St. • SICCDA, 10/11 Sth. Earl St. • Timberyard Community Room, Cork St.
Families and parents	<ul style="list-style-type: none"> • School St. & TCB Family Resource Centre • SWICN Rainsford St. • Mercy Family Centre
Adult learners	<ul style="list-style-type: none"> • An Cosán Virtual Community College, Usher’s Court • The Digital Hub, Thomas St. • The Haven Centre, Basin Lane • Mercy Family Centre, South Brown St. • School St. & TCB Family Resource Centre • SWICN, Rainsford St. • SICCDA, 90 Meath St & 10/11 South Earl St. • Liberties Training Centre, Oliver Bond St.
Refugees, migrants and new communities	<ul style="list-style-type: none"> • Dublin 8 Refugee Community Sponsorship (D8RCS) • The Digital Hub • HSE
Prisoners (incl. probation support)	<ul style="list-style-type: none"> • The Bridge Project, 131-33 Francis St. • Solas Project, 40 Marrowbone Lane.
Jobseekers	<ul style="list-style-type: none"> • St James Presbytery (Fountain Resource Group) • SICCDA: 10/11 Sth. Earl St. & 90 Meath St, • SWICN Rainsford St.
General adult	<ul style="list-style-type: none"> • St James Presbytery (Fountain Resource Group) • Little Flower, Meath St. • Robert Emmet Community Development Project, Usher St. • Mercy Family Centre, South Brown St.

	<ul style="list-style-type: none"> • School St & TCB Family Resource Centre • The Timberyard Community Room, Cork St. • SICCDA, 10/11 Sth. Earl St. and 90 Meath St • SWICN, Rainsford St.
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20. A selection of influential personalities in the Liberties will also be identified and invited to take part in the consultation process. At present these include local activist Liz O'Connor, Rita Fagan and Kieran Rose.
21. In late **September (w/21st)** we will write to these organisations via email (and letters where appropriate) informing of the intent to undertake feasibility into the development of "Artist Workspace with appropriate associated community space" within the proposals, sharing elements of the artist baseline research and inviting them to participate in the co-design process.
22. Like the baseline research for the Arts Sector we will circulate a design-survey (online and print circulation) required to assess the needs of the local community **late September/early October**.
23. This will be followed by a series of co-design feasibility workshops in **mid-October**, including participation from representatives of the Arts Sector, which will explore convergent design principles.
24. Due to the current lockdown restrictions it is envisaged these feasibility workshops will be undertaken online via video-conference.

MESSAGING CONSULTATION METHODOLOGY

25. Taking into account the diverse profile of the Liberties community, a blended approach of online and offline mechanisms will be taken to communicating with residents and users in the area. In light of the Pobal HP Deprivation Index, it can also be deduced that a disparity exists in relation to access to digital devices in the community and the proposed consultation plan is cognisant of this.
26. Table 2 outlines the cascade plan of engagement with the local community using remote and online tools to maximise reach and engagement levels.

Date (est.)	Stakeholders & User Groups	Communication
14 Sep -20 Sep	<ul style="list-style-type: none"> • South Area Committee 	<ul style="list-style-type: none"> • Committee briefing paper
14 Sep -20 Sep	<ul style="list-style-type: none"> • Public representatives 	<ul style="list-style-type: none"> • Emails & letters issued to public representatives
05 Oct - 09 Oct	<ul style="list-style-type: none"> • Local community (geographic) 	<ul style="list-style-type: none"> • Leaflet drop to all properties in the vicinity of two sites (400m) • Social media advertisements hosted via Dublin City Council Arts Office's channels targeted to residents and users of The Liberties

		<ul style="list-style-type: none"> • Unmanned exhibition banners placed in high footfall local facilities (<i>subject to Covid-19 restrictions</i>) • Bundle of leaflets left in local community facility to act as information collection and feedback drop-off point
12 Oct - 16 Oct	<ul style="list-style-type: none"> • Wider Dublin City Council community, regular visitors of the area, and local businesses 	<ul style="list-style-type: none"> • Updates to consultation website: www.artistworkspaces.ie • Social media advertisements hosted via Dublin City Council Arts Office's channels targeted to wider DCC demographic and local businesses • Social media posts published on general Dublin City Council platforms • Web copy and designed graphic provided to local website www.libertiesdublin.ie for promotion on website and social media
12 Oct - 16 Oct	<ul style="list-style-type: none"> • Local community groups as listed in previous section • Local elected representatives 	<ul style="list-style-type: none"> • Emails and/or letters with leaflet appended • Briefing telephone calls / video conferencing meetings as required
12 Oct - 16 Oct	<ul style="list-style-type: none"> • Educational institutions (local) 	<ul style="list-style-type: none"> • Emails and/or letters with leaflet appended • Dissemination of social media posts for institution's social media networks
24 Oct - 28 Oct	<ul style="list-style-type: none"> • Media (local) • Media (National) • Media (Arts) 	<ul style="list-style-type: none"> • Activity for this stakeholder has been outlined in further detail on Page 12 of this document. • Issue press release • Secure print and broadcast interviews

27. Each of the above communications will clearly provide the multiple feedback channels available including: freepost survey, an online survey, Freephone consultation hotline, dedicated email address (artistworkspaces@turley.co.uk), and video conferencing appointments where required.

BASELINE REPORTS

28. A baseline report will bring together the divergent aspirations, identified by each survey, from both artists (current and future users) and those of each of the site specific communities, and through the above workshop seek to establish convergent design principles.
29. The baseline report will also highlight the current social value assets of the site, and seek a comparative assessment of the social value derived from any proposed development.
30. The final feasibility study will assess the specific social value attributed to any proposed concept design(s), and assess the social value impact, design mitigations, and derived benefits.

CONCEPT DEVELOPMENT CO-DESIGN PANEL (SITE SPECIFIC - DEVELOP)

31. From the above workshops we will seek to recruit a representative co-design panel made of participants from
 - BRIDGE FOOT STREET COMMUNITY
 - MERCHANT'S QUAY COMMUNITY
 - ARTS SECTOR REPRESENTATIVES (PRODUCERS, PRACTITIONERS, ACADEMICS, ADMINISTRATORS, STUDENTS)
 - GOVERNANCE & FUNDERS (e.g. DCC / ARTS COUNCIL / , INVESTORS (where applicable))
32. This smaller group will be used to provide initial assessment of concept design proposals, informed by the convergent co-design principles, prepared by project architects OBFA.
33. It is envisaged that this design panel could be re-constituted as a user steering group for the project team, when the project successfully moves beyond the feasibility study stage.
34. A series of divergent concept proposals will be prepared for public consultation with arts, local community and wider public consultation.

COMMUNITY / PUBLIC CONSULTATION VALIDATION (DEVELOP)

35. We propose to hold affirmatory public exhibitions online to consult on concept proposals, and seek community and arts sector input into final feasibility proposals.
36. It is envisaged that this consultation will be undertaken using online engagement (project website www.artistworkspace.ie).
37. The plans will be hosted on the website alongside a short quantitative-led survey to allow users to review the concept proposals and provide indicative levels of support that will validate the final concept proposals ahead of the feasibility study being finalised.
38. The proposal information and survey will be communicated primarily through targeted social media. Information will be condensed into bitesize social media posts and users will be directed to take part in the survey on the project website.
39. This final questionnaire will seek to gather input from participants across the City and this will be reflected in the targeting criteria for the social media advertisements.
40. It is anticipated that these online public consultation will commence in late mid-October.

Co-design Workshop Plan

41. Turley and our consultation partners USI, would recommend the following Co-design approach for the workshops in late September:
 - 4 x creative community online workshop sessions (2x each location)
 - 60-90 minutes long
 - 15-20 participants per session. 2 x break-out rooms
 - 1 x facilitators and 2x live illustrators
 - Late September (w/c 21st September)

42. Rather than interviews and questionnaires that are beneficial for insight gathering, creative workshops enable a larger number of people to participate in a creative process that can help to build buy-in to the project and outcomes. Specifically this process will help to achieve 3 things:
 - Allow participants to voice their concerns or challenges to the project and findings to date, thus ensuring they have a say in the project
 - Converting those concerns into opportunities that can be tackled through creative blue-sky thinking and idea generation
 - Understand how those ideas might be realised within the project constraints

43. Turley and USI will act as facilitators of the session and will also present key research findings, meanwhile OBFA will present the concept proposals to the group and support the open discussion with participants.

44. An agenda for the online workshops and assigned roles is proposed as follows:
 - Introduction to the project (Turley)
 - Process undertaken to date (Turley)
 - Why we are here today (Turley)
 - Key research findings (Turley)
 - Open discussion on the key themes to date and addition of any others that participants want to voice (USI / OBFA / Turley)
 - Site Assessments (OBFA)
 - Plan going forward (Turley / OBFA)

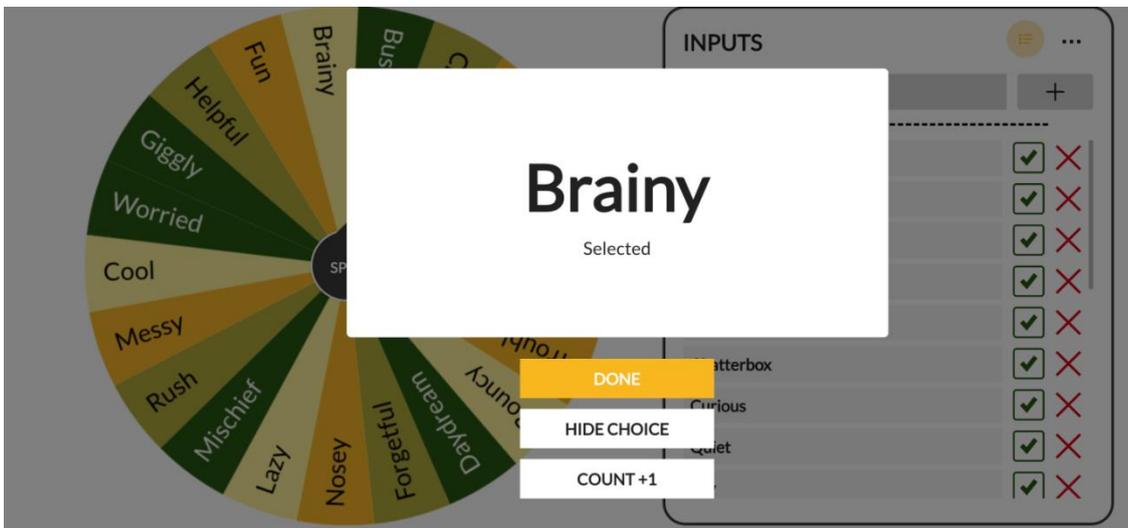
What could the D8 redevelopment do for you?

- 45. The wild card game forms the basis of the workshop that invites participants in small groups to imagine possible future scenarios for the project in a fun and creative process, whilst drawing out key design themes, aspirations and priorities.
- 46. The ‘game’ consists of creating design challenges from four components built up from the previous research, surveys, hypotheses and during the session.

Component 1: Design challenge (drawn from previous research and hypotheses)	Component 2: Site and scale	Component 3: Persona (Developed from the research)	Component 4: Design parameters
E.g. Regeneration/gentrification, congestion, accessibility, transient neighbourhoods etc.	E.g. Which site? Scale: Bench, building, site, street, neighbourhood, district, Dublin	E.g. artist, resident, institution, objector, collaborator, artform, public, audience etc.	Playful, safety, connection, vibrancy, etc.

Exercise 1:

- 47. In the first exercise a ‘spin-the-wheel’ generator selects a persona from random that the group must take on. Using this persona the group can quickly discuss some of the key issues and challenges that they think the persona will have around the project (e.g. congestion, noise etc).



- 48. The group can spend a few minutes discussing the issues before a new persona is generated and thus new issues raised. As the group are discussing the issues, the facilitator will feed them into ‘component 1’ that looks at design themes.

49. This exercise will allow the group to raise concerns about the project in a fun but structured session to avoid one voice or issue dominating the conversation.

Exercise 2: In the next quick exercise, the facilitator will run through the ‘issues’ or design themes raised by the group and individually, participants will vote on the themes they feel are most important to tackle through the project. This will allow a hierarchy of themes to be created.

Exercise 3: In exercise 3, the full group (approx 20 participants) is split into 2 smaller groups. Here again, the group will use the component parts to create a design challenge to then generate a range of ideas for the project.

50. The ‘spin-the-wheel’ random generator will select one item from the design issues raised, persona, site and scale and design parameter to give the group a design challenge to work with. An example might be:

In the persona of [Collaborative Artist \(component 3\)](#), generate a range of ideas that help to tackle [congestion \(component 1\)](#) on a [street level \(component 2\)](#) through [playful \(component 4\)](#) installations.

51. The goal here is to come up with a lot of quick-fire suggestions and ideas that are as wild and wacky as possible. People shouldn’t be thinking about the practicalities, purely blue-sky possibilities with ideas coming thick and fast. After a few minutes, as the ideas start to dwindle, the facilitator can add in a 5th component ‘the wildcard’ to push creativity e.g. must be digital only; must be made for £500; budget of £1million; must get 1 million likes on Instagram etc.
52. Facilitator to listen to the discussions, take note of key themes and prompt where necessary. Each session will have a live illustrator to draw the ideas as they are being discussed.

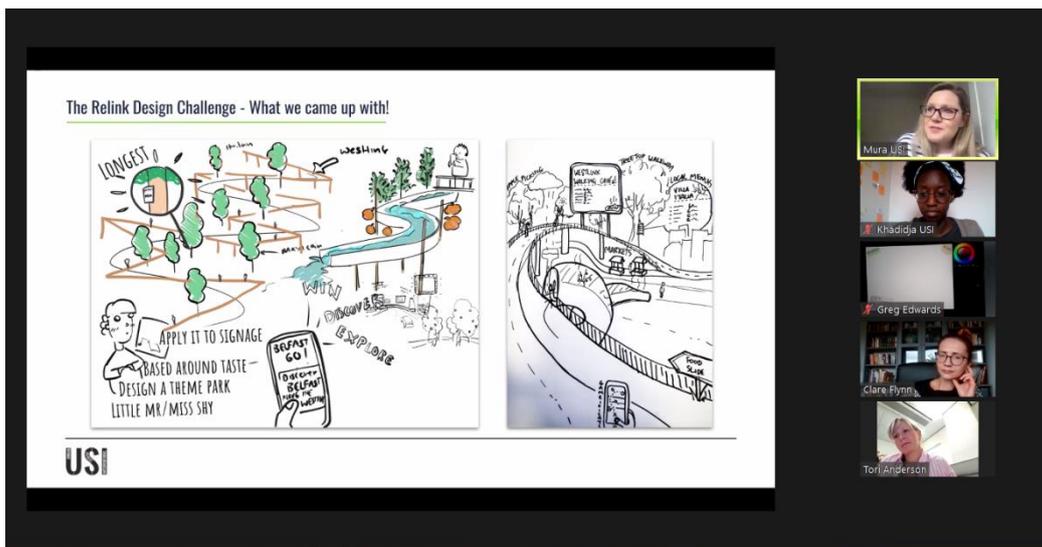


Fig: Example live illustration during creative workshop

Exercise 4: Still in the groups, the facilitator will start to bring the discussions back to reality of what is achievable within the project constraints. Here, ideas will be discussed around the

Reputation & Media Management Plan

53. The study has already begun to attract media attention and a broadcast interview with Ray Yeates was aired on 28th June on FM104's Sunday Night Live show.
54. In light of the enthusiasm from the respondents of the first survey, it is expected that the study will continue to gain traction amongst press, particularly as more information is released to the arts and local communities digitally and via leaflet drops.
55. The below media plan outlines press engagement milestones which are tethered to information dissemination signposts of the project.
56. In advance of media engagement, the previously provided messaging framework will be updated to reflect the latest research findings and latest direction of travel for the project.
57. While the below is pared back version of a media plan, it is advised that engagement is kept quite limited until the end result of the feasibility study has been completed. This will mitigate against a number of risks including setting unrealistic expectations for artists with regards to future workspace provision.
58. These proactive media engagement activities will be underpinned by ad hoc media queries that are likely to come in as the project unfolds.

Project milestone	News story	Medium	Media Outlets
Launch of the Community consultation process	<p><i>Have your say on the future of artist workspaces at the upcoming public exhibition series</i></p> <p><i>Sub-angles:</i></p> <ul style="list-style-type: none"> • <i>Results from initial research with artists</i> • <i>UDRF fund</i> 	Press release & concept drawing	<p>National press (Arts corr): Irish Times, Irish Independent, Irish Examiner, Sunday Independent, Sunday Business Post, Tabloids (Irish Daily Star, Irish Sun, Irish Daily Mirror, Irish Daily Mail)</p> <p>National press (Property desks): Irish Times, Irish Independent, Irish Examiner, Sunday Independent, Sunday Business Post, The Times (Irl)</p> <p>National Broadcast (Arts & Business): RTÉ 1 [Arena Show & Arts Tonight], Newstalk, Today FM, RTÉ lyric fm, FM104, Beat 102-103, Dublin City FM</p> <p>Trades and onlines: Dublin Live, The Journal, The Liberty,</p>

			FORA, Property Magazine International, Irish Arts Review, Visual Artist News Sheets, Perspective Magazine, Circa Art Magazine, Architecture Ireland
Call for D8 community feedback	Dublin City Council Arts Office explores Dublin 8 for future Artist Workspace provision	Extended caption Photo with Minister for Media, Tourism, Arts, Culture, Sport and the Gaeltacht	Local media: The Echo, Leinster Leader, Southside People, Dublin Inquirer Local websites & social media forums: The Liberty