

Art in Public Places - A Five Year Strategy

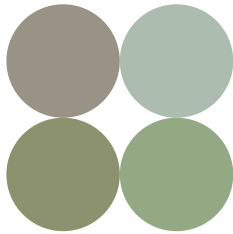
Prescot Town Centre - A Creative Town

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Introduction

Cathy Newbery, Public Art Curator, was commissioned to create an “Arts in Public Spaces Strategy” that will help to creatively animate the town centre through the use of public art over the next 5 years (2016-2021). Developed in collaboration with local communities and artists, it is intended to complement other town centre regeneration projects; Town Centre Masterplan, Street Design Guide, Town Heritage Initiative, the redevelopment of Prescott Shopping Centre by new owners Geraud and new cultural infrastructure proposals such as Shakespeare North.



**Prescot is a market town
that local people are proud of
and wish to see thrive.**

Vision

The Art in Public Places Strategy will support the Prescott Masterplan and Supplementary Planning Document's¹ vision to create:

- an attractive destination with a successful evening economy for local residents and visitors
- a distinctive mix of uses including new cultural and leisure facilities
- high quality environment that showcases Prescott's heritage whilst creating a strong sense of place

This Vision also aligns to the Arts Council for England Great Art for Everybody five goals:

1. Excellence is thriving and celebrated in the arts, museums and libraries.
2. Everyone has the opportunity to experience and to be inspired by the arts, museums and libraries.
3. The arts, museums and libraries are resilient and environmentally sustainable.
4. The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled.
5. Every child and young person has the opportunity to experience the richness of the arts, museums and libraries.

What is Public Art?

Public Art is a term used to describe artwork sited in public places outside of art galleries and museums and is most often associated with permanent artworks, monuments and sculptures.

Public Art involves the commissioning of artists and craftspeople to make new site specific work that can be permanent, temporary, internal or external. It can involve artists' unique creative abilities in the development and design of the fabric of public spaces.

Today, public art has developed to embrace not only permanent sculptural works but also festivals, performances and other temporary art forms. Artworks in the public realm are diverse in form and function and contemporary practice ensures that trends are rapidly changing.

Public art includes work that is integrated into a scheme, this could range from bespoke street furniture, lighting, boundaries and landscaping through to internal details of a building - its furniture, flooring, ceramics and textiles. It can also be sculpture, photography, performance, moving image and events.

1. Prescott Town Centre Masterplan Supplementary Planning Document seeking adoption in June 2016

Public art need not be within public spaces, but has to be accessible to the public realm, or available in the semi-public areas of completed developments.

Benefits of Public Art

There are social, economic and environmental benefits that can be achieved by including public art in a scheme, these include:

- Contribute to local distinctiveness and a sense of place
- Create a stimulating environment to live, work, invest or visit
- Encourage people to value their surroundings, contributing to a reduction in vandalism and fear of crime and creating a healthier, safer and sustainable environment
- Create a sense of local identity and community pride
- Providing a focus and stimulus for tourism

To maximise the benefits of public art it is important that artists be engaged at the early stages of a project and that the creative process be embedded into the development of a scheme. This will enable the artist to work collaboratively with other professionals in the project/design team and to integrate their work into the scheme as a whole. The intended outcome of this is that the resulting artworks are not only responsive to the character and identity of places, but also innovative and insightful. The Prescot Masterplan sites and Shakespeare North project are ideal opportunities to integrate public art into their development.

Consultation

It has been very important in shaping this Art in Public Spaces Strategy to include creative community consultation, to engage local people and to represent their views from the very start. Several consultation events were held between February - April 2016 including workshops to inform people about the different types of public art and process, as well as gather information and ideas, using creative techniques to develop ownership of the resulting strategy. Participants were asked about locations, use of spaces, themes, their local knowledge and aspirations. The consultation events were documented by filmmaker Graeme Lycett to capture the process and local artist Sue McHugh led creative sessions to engage families and young people. The ideas that have developed in this strategy are influenced by the public consultation, and are referenced throughout the strategy. The key comments were:

- Heritage of the town is an important asset especially Watch Making, British Insulated Cable Company (BICC) but also less represented themes of: ceramics, file making, Tinlings printing, Shakespeare, medieval streets, Pals etc.
- Strong history of making by hand and craftsmanship to a high quality.
- Local people like to shop in the town centre and would like to see more animation of the streets, day & night.
- People would like to see places connected together possibly with creative trails.



Example of integrated artwork

Exeter Traceries by Katayoun Dowlatahi Architectural Glass

Concepts

Two main concepts for commissioning have emerged through the Art In Prescott Public Spaces consultation:

1. **Craft Specialisms & artist makers** (materials, skill, handmade, quality, attention to detail)
2. **Performance Town** (theatre, light, animation of places)

The two concepts can stand alone or interlink and use all the historic themes, paying attention to the principles of **Detail** and **Scale**.

- The **Town Centre streets** are intimate so require small to medium scale commissioning which means detailing and craftsmanship can be utilized.
- **St. Mary's Church** and **Market Place** are more open and larger scale work could create sightlines up Sewell Street from the Cables Retail Park, this could be created by lighting and animating the frontage to Shakespeare North rather than stand-alone art works.
- **Materials** and their uses are important to Prescott, with brass and copper playing a vital part in the major industries, therefore material choices will become an important strand in commissioned work.
- Prescott is not a big town so large gateway works do not seem appropriate.
- **Create links** around the town to increase legibility, visibility and increasing visitors to the town centre from the Cable Retail Park and Knowsley Safari Park. Signage and wayfinding alone will not fix this problem but the development of the cultural and leisure offer, evening economy and temporary events create other reasons to venture into the town centre.

Craft Specialisms

Prescot has a history of making by hand and craftsmanship to create fine high quality tools, parts and artefacts through generations with whole families involved. This history of making by hand and craftsmanship continues today in the producers and craft market and could be an emphasis for commissioning to carry on the tradition in the town and create a specialism.



Public art covers many artforms and by specialising on artist makers and craftspeople for commissioning, Prescott could create a very different and special experience not available elsewhere that suits the scale of the town. This would work in combination with encouraging independent cultural specialists e.g. local food to purchase, themed markets, unusual selling outlets and keeping an overall independent feeling.



Examples using metal 1. Wendy Ramshaw Gates Example of Artist Residency using Copper 2. Bound, Alice Anderson 2011 3. Copper Covered ropes, Wellcome Collection, London 2015

Theme: Artist Residency, Materials and their uses are important to Prescott, with brass and copper playing a vital part in the major industries, therefore material choices will become an important strand in commissioned work. Alice Anderson uses copper wire in her work as a sculptor and performer and takes mundane objects and makes them magical. An artist (Anderson) could carry out a residency in Prescott to explore using a material and making work that connects to the town and its people. Residencies can also be used for artists to spend time connecting with local people, developing skills, ideas, confidence and profile (Matrix project number 20).

The table below indicates traditional cultural activity and how that could be presented in commissioning and cultural activity.



Traditional cultural activity	Contemporary craft as public art	Other appropriate cultural activities
Potters Mug Fair	Ceramics	Markets, workshops & demonstrations
Printers	Printmakers Papermaking & paper cutting Textiles	Prescot Museum Market
Watch & Clock Making	Automata Mechanisms	Prescot Museum
File making	Metalwork	Prescot Museum Science / Digital Events
Writing	Calligraphy Typography Signage and Wayfinding	Literature Performance
Copper wire work	Textiles Jewellers Artist commissions	Markets Prescot Museum Guerrilla Knitting
Painters/Illustrators	Decorative surfaces	Painters
Music	Sound	Music Festival
Theatre	Dialect Letter cutting	Shakespeare North MATE Elizabethan Fayre Performance Festivals
Sign writing	Sign writing Signage and Wayfinding	Graphic design
Stone Carving	Stone Carving	THI
Brewery	Artisan Beer	Food & Drink Produce Markets
Carnival	Recycled materials	Costume Lantern processions
Architecture	Architectural Glass	Architecture
Wood working	Carpentry Wood	Markets
Film	Digital & new media	Film Making
Photography	Digital	Light works Cinema

Prescot the Performance Town

Is a title the director of MATE aspires to and with the development of Shakespeare North and MATE'S community productions, Prescot Festival and Elizabethan Fayre, a performance hub around the St. Mary's Church, Vicarage Gardens and Market Place is creating a brand that should be strengthened. Performances should be encouraged throughout the town and by working with organisations, the infrastructure needs can be considered and developed.

Commissions that create a sense of spectacle or an event such as light can also be classed as performance.

The factories also created a pattern of life with the sound of the shift steam buzzer resonating through town and the queues at the bakeries and bus stops when people poured out of the factory. The BICC buzzer has been saved by Alan Frodsham and the sound is to be recreated using steam, so the recording and performances to create the sound again will be a fantastic resource and spectacle especially on Remembrance Day when it sounded before the 11 o'clock silence.



Examples of Performance in Prescot
1. BICC Steam Whistle

Details in Public Realm

Prescot Town Centre has many fine buildings with interesting history, features and independent shops. The medieval street pattern and prominence of the markets in the town has influenced the development of sites, street names and the public realm. There is a heritage trail but there is scope for other trails, creative signage and wayfinding to create links around the town and increase legibility e.g. building details could be picked out in a guide for people to find. Any new buildings and regeneration should include integrated public art to carry on the tradition of detailed design appropriate to the architectural style e.g. carving, mouldings, sign writing, date stones, architectural glass or metal work. There is a strong narrative past that is well documented in the museum in artifacts and film, which will provide a great resource for artists that are commissioned to create new artworks and add to this archive.

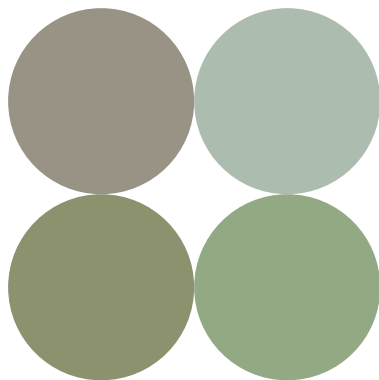


2. *A Midsummer Night's Dream* by Shakespeare performed by MATE 2015.

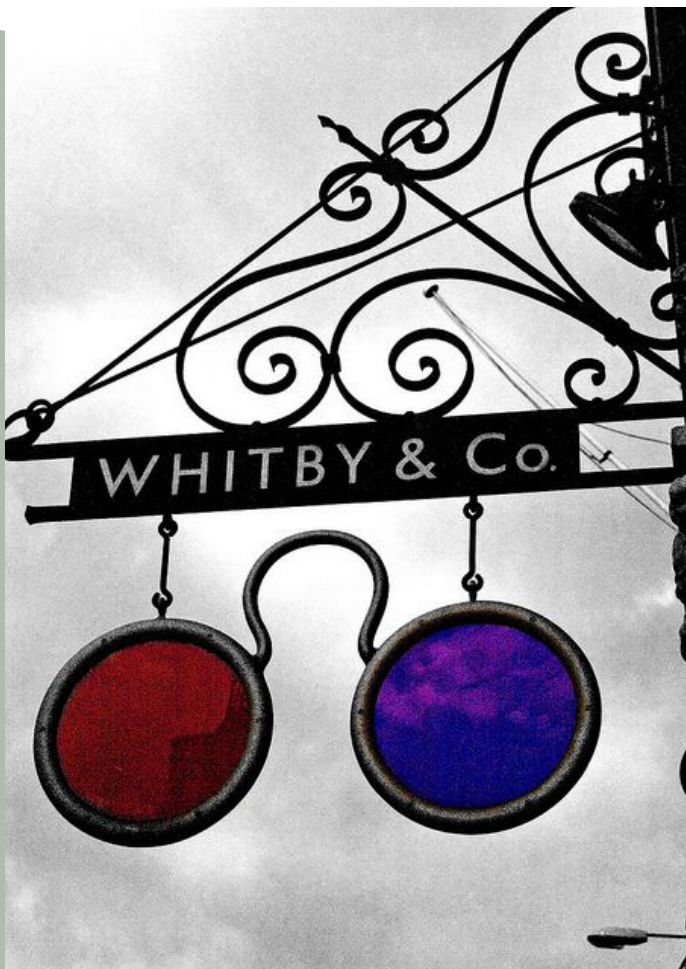
Commissioning using the concepts

1. Sites: Town Centre Streets Ecclestone, Atherton, Aspinall, Leyland, High Street
Theme: Sculptural shop signs for current and historic trades
Concept: Craft Specialisms

Individual shops have benefited from the Town Heritage Initiative and to complement and enhance the main town centre streets sculptural signs could be commissioned to lift the facades of certain shops or mark where historic places were situated and therefore build on the tradition of sign writing and decorative signs. This could be done permanently or temporarily as part of market days, performance events or processions. The entrance to Ecclestone Street from Market Place is a significant gateway entrance at the heart of the town centre and should tell the story of the town's trades.



Examples of sculptural street signs



2. Sites: Aspinall Street, Max Speilmann Facade

Theme: Shop Fronts, Contemporary Heritage Interpretation

Concept: Craft Specialisms

There are blank walls and shop frontages in the town centre which could be used for contemporary interpretation permanently or temporarily. The Shakespeare mural at the bottom of Leyland Street is popular but has suffered from some maintenance issues, which need to be addressed.

There is an empty wall as part of the Town Heritage Initiative shop frontage improvement on Aspinall Street, which could include some contemporary heritage interpretation using the theme of the old shop frontages and printing to present Tinlings but also the current shop Max Speilmann. Treatments could be vinyl, paint, panels or ceramic tiles depending on the budget, which will determine the works lifespan. QR codes or phone apps can also be utilized to direct viewers to online resources about the artwork and heritage assets in the museum.



Examples of shop front enhancements

1, 3 & 4 Current Prescott streetscape enhancements 2. Biscuit shop Notting Hill, London by Big Fish 4. Historic Shop fronts 5. Ceramic picture by Paul Scott

3. Site: Eccleston Street, Town Centre Shop Windows

Theme: Animation of shop windows and streets
Concept: Performance Town

Temporary shop window displays and installations with a mixture of amateur and professional artists could draw more people into town to shop and it attracts new audiences. A different theme could be used each year to influence the displays. This would need to be organised by a group to share the responsibilities and guidelines put in place and to provide an annual event that draws positive attention to the town. For example:

- Profiling local professional artists
- Curated by an arts professional with the Town Team, Geraud and Town Centre Manager
- Work that relates to the shop and merchandise for sale, perhaps even creating an installation with products
- Residency to create work for shops and engage the community in the build up
- Artists and community groups involved in other Prescott projects showcased as part of the event
- Advertise the opportunity to display and exhibit through local channels
- Explore Arts & Business funding
- If a selling show then a percentage of profits should be charged to contribute to the running costs of the event e.g. 10% is a gallery charge and would cover marketing and selection costs

If run this way then **Prescot Windows** would become a valuable temporary public art project. This is a low cost concept but high on individual's time.

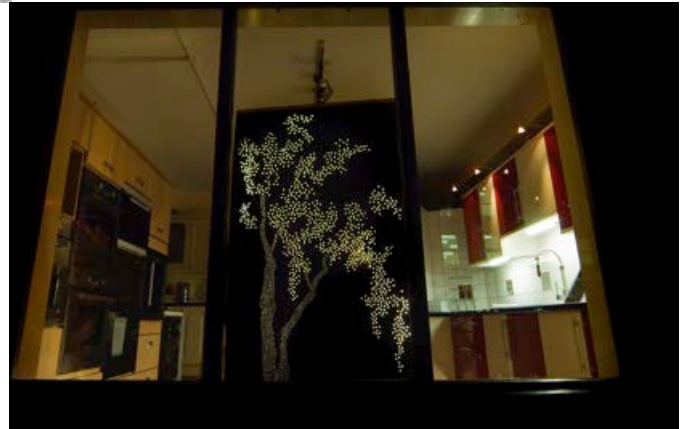
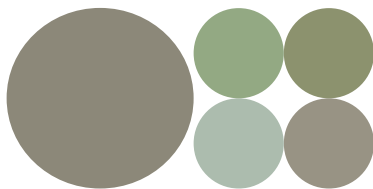
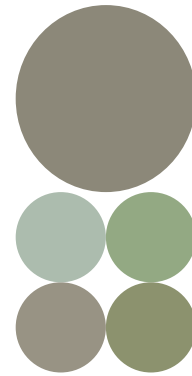
Consultation

People enjoy shopping in Prescott and visit from nearby villages. People said they were fond of the old shops and independent shops and they would like to see the empty shops animated, events for young people to take part in and reasons to stay longer and in the evenings.



Examples of Animation of Town Centre streets and windows

1. Bear by Carla Fuentes, Valencia
2. Rue Mail, Paris Deco Off 2013
3. Berry Bros. & Rudd Ltd, Wine Merchant London



Examples of temporary shop/street installations. 1. Mr. Pilgrim Street Art 2. Anna Magdalena Johansson Tree Room Divider, Workington Winter Lights. 3. Kerry Lemon Harvey Nicholas London

4. Sites: Larger units in Prescott Shopping Centre Theme: Creative Events and Creative Industries Concept: Craft Specialism & Performance Town

Prescott Shopping Centre is already used by the creative sector however this could be developed and a simple fit out designed and installed to host larger exhibitions, workshops and performance so they look professional, and can be adapted flexibly, moved to different units and stored easily. This would enhance the retail offer and support local creative people and entrepreneurs. This would support the ACE's goals in: the development of artistic talent; high- quality work, collections, exhibitions and programmes that reach as large and diverse an audience as possible; and delivering high-quality arts and cultural experiences for children and young people.



Consultation

We met local artists and people who were part of creative groups who were keen to see their work on show and to get involved in projects creatively. Geraud the owner of the shopping centre was also keen to see more use of empty units and encourage more markets.



*Example of Temporary Creative Spaces
The Richmond Weekender by Right Angle & Foolscape*

5. Sites: Town Centre locations

Theme: Creative Trails, Small Scale Commissioning

Concept: Craft Specialism

There is a heritage trail in Prescot but there is scope for other trails to create links around the town and increase legibility, movement and support signage and wayfinding plans. This could be in a range of materials and artforms and include newly commissioned work. Local artist Susan McHugh as part of the strategy consultation developed the idea of a trail using a fragmented charm bracelet as a metaphor to describe the different elements that made and grew the town. The objects included could vary in size and scale and include hallmarks, trade symbols as the charms and echo the material used in the town e.g. copper, brass, ceramics. The bracelet chain is a reference to the watch making and stranding of the copper at BICC.



Examples of Artwork Trails

1. Carlisle Flood Trail: Fergusons Factory & Flood Poem.
2. Odense Hans Christian Anderson Tin Soldier sculpture & bollards (legs).
3. Charm Bracelet idea Susan McHugh.
4. The Pitts Canterbury Janet Hodgson with Insite Arts.

Consultation

People liked the idea of a trail or treasure hunt around the town. There are also lots of characters that were mentioned and this could be a way to present personal stories from the town and keep the history alive e.g. Professor Prescott was a character played by local actor David Williams as part of the shopping centre entertainment.



Q. Where is the only liver building in Prescott?

A. On the old water works building on the roundabout.

Q. Where are the last Prescott Urban District Council buildings in Prescott?

A. The toilets on Grosvenor road (back of the new town hall).



6. Sites: St. Mary's Church, Market Place, Shakespeare North, retail core and Watch Factory
Theme: Animation and Interpretation, Temporary Projections and Lighting
Concept: Performance Town

Lighting could be used creatively in Prescott to illuminate landmarks to increase visibility and safety, improve navigation, linkages and sightlines between areas of the town. Lighting technology has improved, with advances in equipment so schemes can be highly creative with low maintenance, durability and functionality built in. There are several areas in Prescott that lighting could be used as projections on buildings such as St. Mary's Church, Market Place and Watch Factory gable to illuminate gateways to the town. These could be temporary with the theme changing annually and developed into permanent schemes when the sites are developed. Temporary lighting projections or installations could be used in the shopping area to increase the night time offer as part of seasonal programming and could be projected from first floor windows.



Examples of Light Projections

Top right: Manchester Digital Festival

Bottom right: Emscher Park Germany

Top left: Hryre Chester by Nayan Kulkarni

Bottom left: Spectacular Old Fire Station, University of Salford, Light Collective



Theme

Light as Performance, Guerrilla Lighting is an open source 2 idea for creating magical moments of quality lighting that demonstrate the power of light to transform spaces. Using low-tech equipment such as torches and lanterns people can experiment with how light can change buildings, open space and the public realm. Guerilla lighting is a great way to engage audiences in participation, performance and skills development to create imagery for Prescott and cultural experiences.



Consultation

People we talked to were very excited about the possibilities of using light to highlight buildings and animate the street with imagery, text or story telling.

Examples of Temporary Light Projects

San Sebastian Guerrilla Lighting,
Sclessin Viaduct

Liege Belgium and Glow Stick Performance



2. Open source projects, products, or initiatives are those that embrace and celebrate open exchange, collaborative participation, rapid prototyping, transparency, meritocracy, and community development.

7. Site: Shakespeare North

Theme: Integrated Artist Commissions Permanent Lighting, Architectural detailing

Concept: Performance Town

Shakespeare North has received its planning approval, the architects will move into detailed design development and this is an opportunity to bring an artist onto the design team as part of the process. This would enable all aspects of the building to be looked at and budgets maximised to enable artistic elements to be integrated into the scheme. The frontage of the building would lend itself to a permanent lighting scheme, architectural glass and animation but there are opportunities to look at acoustics, the interiors, mobile theatre and staging. The artist would collaborate with the architects throughout the design and build and therefore would need to have a good relationship with them and therefore the architects should be on the artist selection panel.



Shakespeare North design by Helm Architects, photo credit Forbes Massie

Consultation

People were very excited about the Shakespeare North plans for Prescot and the possibility it brings e.g. to change the image of the town, improve the leisure offer for people to socialize.

8. Sites: Leyland Street, Market Place

Theme: Temporary Staging

Concept: Performance Town

Performance as a cultural activity is important in Prescot and will increase as an activity as plans for Shakespeare North progress. A performance hub is developing around St. Mary's Church, Market Place and Shakespeare North site, however to increase activity in the town centre MATE commented that there needs to be temporary staging and infrastructure. This could be made into a commission to create a portable structure that could be stored temporarily on site, as currently MATE has to bring this in. The examples given are more for portable performance space but the idea could be replicated for staging that could be housed in a market barrow, which can be moved by hand and stored on site or in the Shopping Centre.

The other option is to look at the spaces in the town and how they could be adapted to enable performance including lighting and plug in and play e.g. Leyland Street. The audience's experience of promenade and street theatre will develop as they see more and lessons on how to maximise audiences and create spaces could be learnt from companies such as Manchester International Arts and Streets Alive who programme street theatre in the North West.

Examples of moveable performance areas.
Tiny Travelling Theatre & The Roaming Market
by Aberrant Architects

The Mothership, Mobile DJ booth
by Anya Sirota

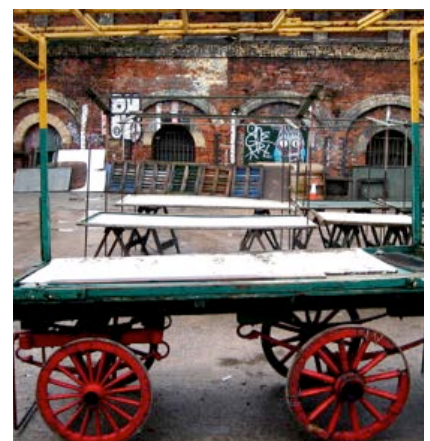
Old Market Barrow



Consultation

People liked seeing the street animated with performances and thought more would be good and a variety of different performances. Things for young people to get involved in as performers and makers, not just as audiences, was also important to people.

The October parade for Halloween had been enjoyed and the idea of an annual lantern parade or activity was popular. We also had local artists attend who would like to take part and get schools and young people involved.



9. Sites: Prescott Shopping Centre

Theme: Watch and Clocks

Concept: Craft Specialism & Performance Town

Prescot has a well-known history for watch and clock making which is well represented in the Museum and was mentioned by many people during public consultation. The Shopping centre commissioned an automata clock when it opened in 1982 that had trumpeters who came out on the hour and played music. The Clock was removed a decade later as it had ongoing maintenance issues and was deemed a fire hazard. People remember it fondly.



Automata or mechanical clocks are very popular and can be made to be much more reliable and low maintenance. The site for a clock commission would be important and it could be outside, free standing or wall mounted, however it maybe better to site inside the shopping centre to create a gathering point on the hour and reduce maintenance.

There is also a clock tower on the top of the shopping centre, which could be used for a new clock commission that was illuminated to create a significant sightline in the town.

The glazed frontage to the Shopping Centre on Eccleston Street could also be used for a commission, as it would have an interior and exterior viewpoint. As part of the shopping centre refurbishment ideas a clock commission should be considered and discussed with Geraud.



Examples of Automata Clocks. Exploratorium Clock, London Zoo Bird House, The Big Clock Artist Tim Hunkin & Andy Plant.

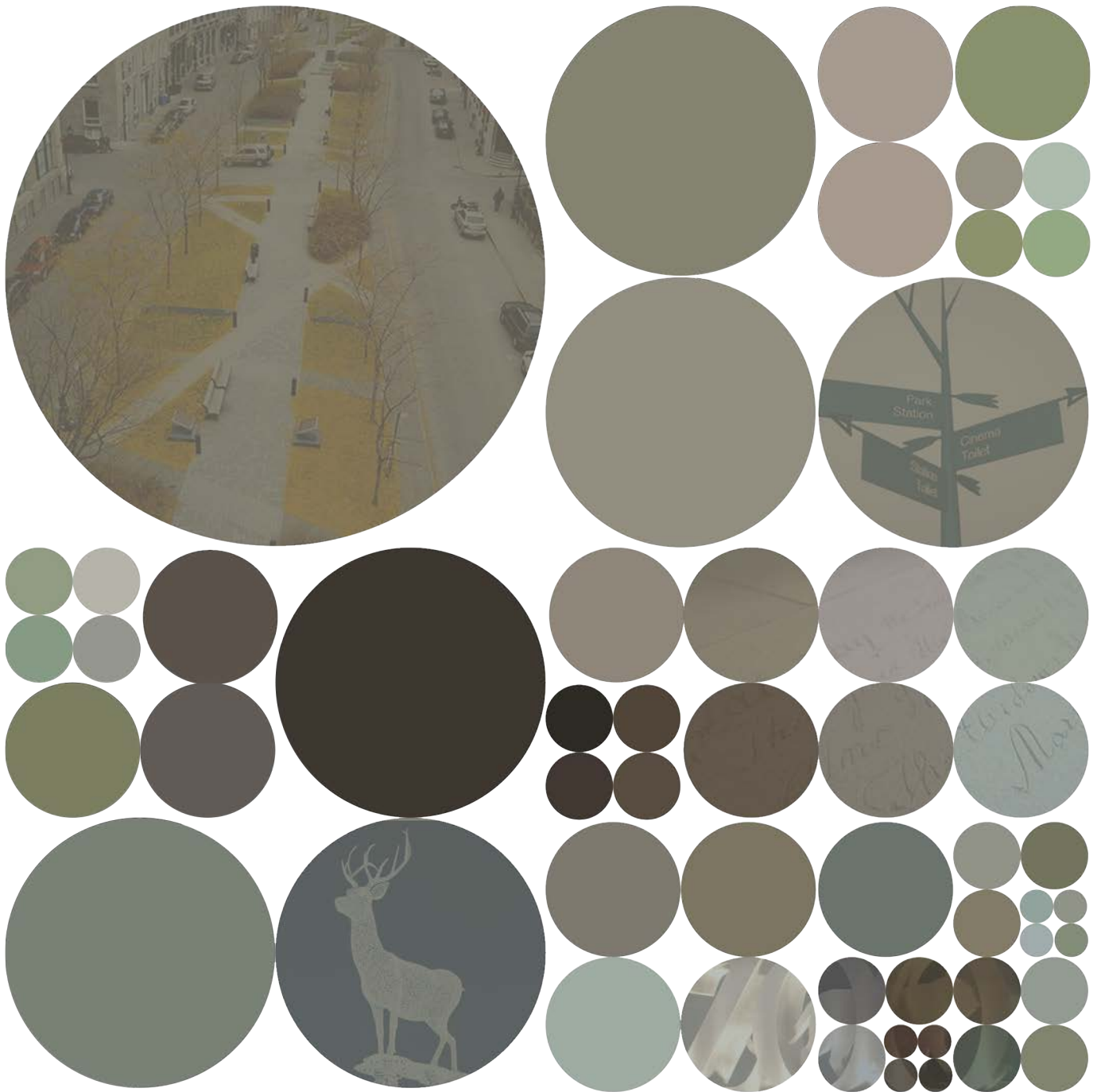
Consultation

The making of watches but also how the BICC buzzer reminded people of the time at 10 to and 5 to the hour, on remembrance Sunday, and the clock in the shopping centre, were talked about lots in the consultation. Geraud were very supportive of working with Knowsley Council to develop ideas as part of the Shopping Centre's staged development and dialogue should remain open.

Public Realm

Prescot Town Centre Masterplan and SPD (PTCMP)

Prescot has a Street Design Manual, which covers the materials and furniture for different areas in the town. Areas in the town that could benefit from enhancement to create distinct places and improve the public realm have been identified in the PTCMP and provide opportunities to include public art. The sites below are detailed in the PTCMP and would be developed as part of larger regeneration schemes.



10. Site: Atherton Street Theme: Seating and Paving Concept: Craft Specialism

The area around the Oak Tree on Atherton Street could benefit from an artist working on the detail of this space to include seating and paving work when funding has been secured. This is a good space for people and families to rest and look at the landscape view or the street life.



Example of artist designed seating and paving.

Artist: Katayoun Dowlatshahi Witton Street, Northwich 2013

Consultation

Outside Max Spielmann could be a good area to have seats where people can meet and talk. A focus point with views to Wales on a good day.



11. Site: High Street/Eccleston East Theme: Integrated Artwork, Gateway Concept: Craft Specialism

High Street site has been highlighted as a key location for a gateway building and art should be integrated into the scheme to create the street frontage/facade or architectural detailing.

Image Source: Prescot Town Centre Masterplan Supplementary Planning Document, 2016, Knowsley Metropolitan Borough Council

12. Site: Market Place

Theme: Artist on design team
Concept: Performance Town & Craft Specialism

Market Place will undergo a consultation in 2016 and then a design competition to determine the function of the open space as part of the THI. As part of the consultation and design competition, an artist should be included to inform the public art and should consider commissioning and landscaping to enable performance requirements.

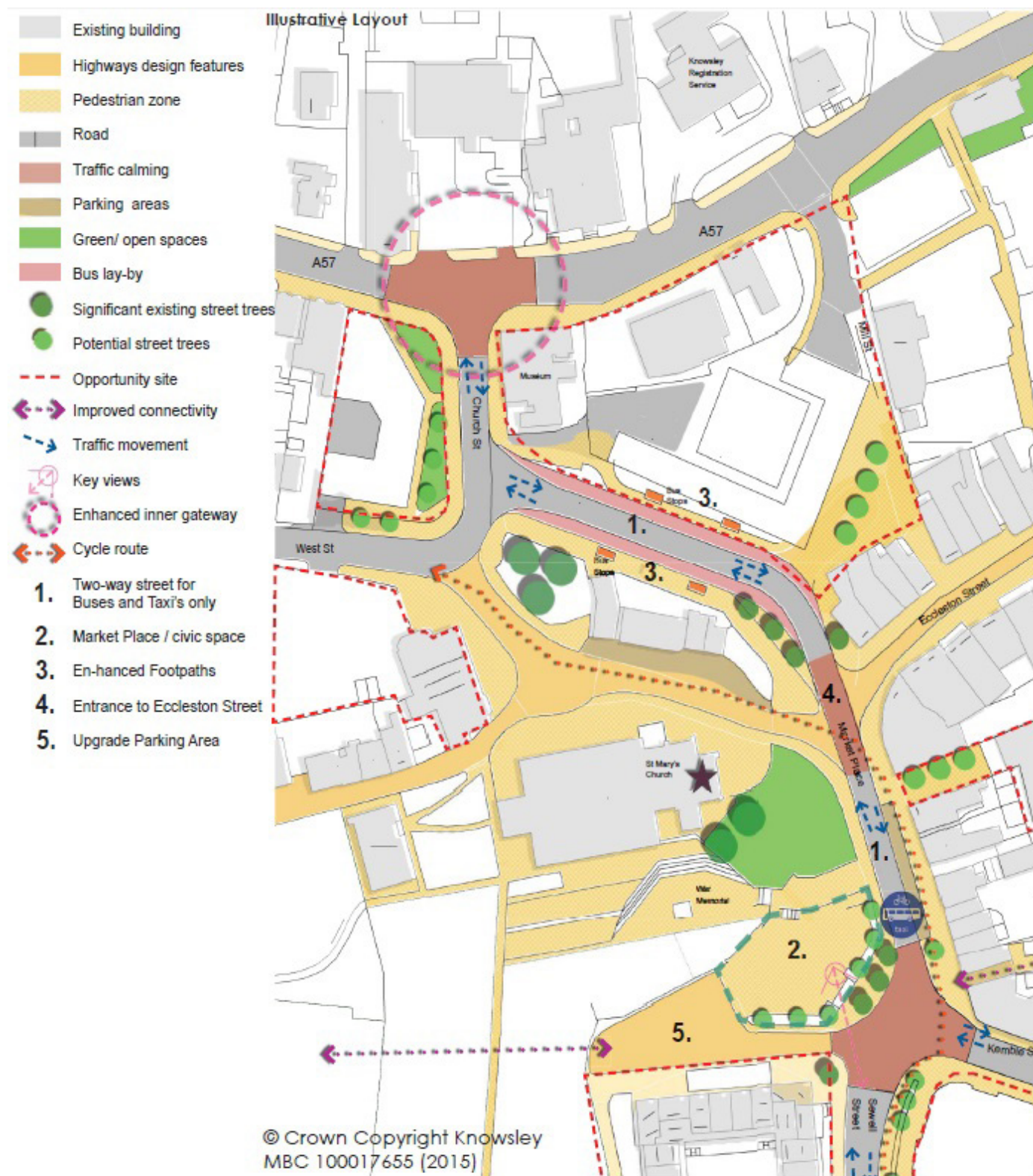
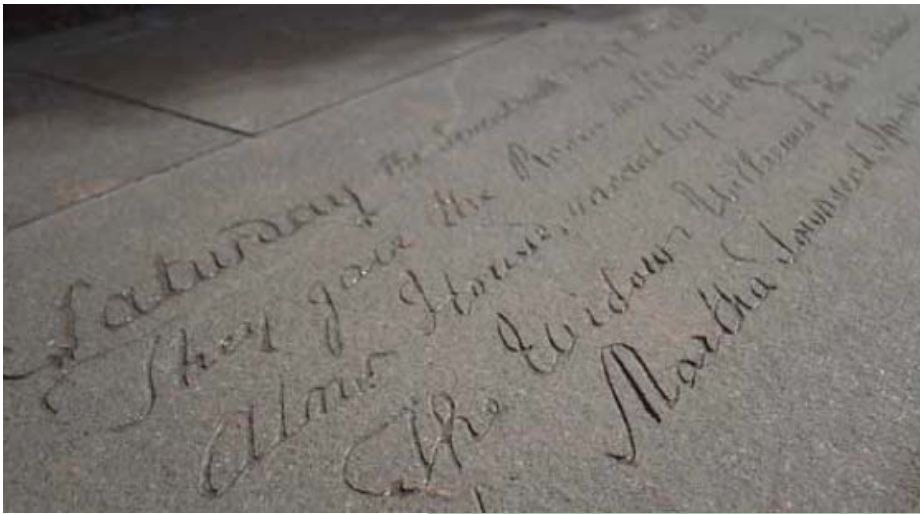


Figure 5.12 Indicative Proposals for Public Realm and Movement

Consultation

We need meeting points to develop the area. The old mug fair took place in Market Place and many people mentioned they would like to see it return or some kind of activity.



Examples of details in public realm with text, heritage interpretation and materials.

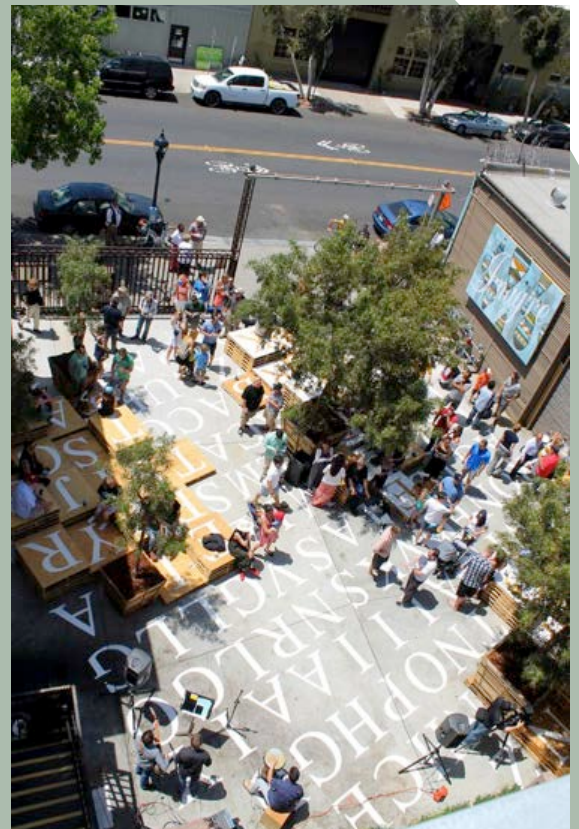
1. Carving in paving.

2. Cockermouth Market Place by Smiling Wolf



3. Pocket Park, San Diego by Rad Lab.

4. Tree Grate in corten steel.



13. Site: Pennington Gardens

Theme: Green Spaces, Gateway
Concept: Craft Specialism & Performance Town

Pennington Gardens is a significant green space near the town centre that has been neglected. With any redesign of the space an artist should be included in the team as part of the landscape design.



Figure 5.21 Indicative Proposals for Public Realm and Movement Improvements in Eastern Action Area

Image Source: Prescot Town Centre Masterplan Supplementary Planning Document, 2016, Knowsley Metropolitan Borough Council

14. Old Welsh Chapel Grounds off Atherton Street

Theme: Green Spaces

Concept: Craft Specialism

The Friends of Prescot Cemetery are committed to making this a significant green space for the town and are happy to collaborate on creative projects including performance to interpret the graves. The green space on the site of the Old Welsh Chapel Grounds off Atherton Street could benefit from a similar approach of a Friends Group adopting it and creating a place to contemplate and encourage wildlife.



Consultation

Local legend (Jim Brady) should be celebrated. He was a naturalist who passed away in January 2016, everyone in Prescot knew him and the church was standing room only for his funeral. He worked as a street cleaner and had a great interest in nature and heritage. He would stop and chat to all and sundry and pass on his knowledge of the wildlife in the town area and especially around church grounds.



Examples of Creative Green Spaces

1. Derbyshire Street
by Grey Smith Associates Landscaping.
2. Within Grove by Kerry Morrison.

15. Site: Sewell Street
Theme: Linkages, Gateway
Concept: Craft Specialism & Performance Town



HANSON CAB photographed in London in 1895. (Smithsonian photo.)



As part of any public realm improvements to create links between the Cables Retail Park and the town centre an artist as part of the design team could look at the signage, street furniture, banners and lighting to help with this visual journey. The master plan has several cultural sites at the top of Sewell Street linking to Market Place and this will become a real anchor and draw for people. Performance and markets could also be used as mechanisms to draw people up the hill into the town.



Consultation

The links from the retail park, watch factory and safari park were all mentioned as ways of increasing footfall in the town.

The Hansom Cab was mentioned in the consultation as being invented in Prescott. A performance idea to increase footfall between different sites could be based around the Horse Drawn Hansom Cab.



Examples of art used as linkages.

1 & 2. Sculptural light columns and banners.

2. Graniger Town Map by Simon Pattison.

3. Place d'Youville, Montreal Canada by Claude Cormier.

4. Ocean Road Lights, South Shields

16. Site: Watch Factory

Theme: Linkages, Gateway
Concept: Craft Specialism

The Watch Factory has a rich heritage for the town and is currently being developed into a retirement village. The old bus turning site on Warrington Road could be a good gateway site to create a stand-alone work as part of improvement of the public realm in this area. It could be made into an attractive landscaped area with an artwork that celebrates the site. If Pennington Gardens were also developed you would have an attractive green corridor that would help residents of the Watch Factory in their journey into town.

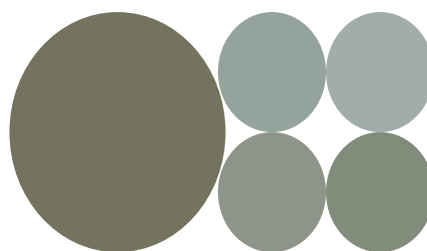


Examples of stand alone artwork

1. Jim Sandborn Laser Cut Sculpture
2. Philadelphia Dandelions by Miroslaw Struzik, Poland

Consultation

This site was identified in the consultation as significant to the town historically because of its many uses: Watch Factory, Tinlings printing, the Pals barracks in World War I and now a housing development.



17. Site: Knowsley Safari Park
Theme: Linkages, Gateway
Concept: Craft Specialism and Performance Town

The pedestrian and cycle route from Knowsley Safari Park to Prescot Town Centre is currently dangerous as the bypass cuts across the most direct link via Knowsley Park Lane. A road improvement scheme is planned 2016/17 that will enable a safe pedestrian and cycle link into town.

The route takes you through two old gateposts on Knowsley Park Lane that could be utilised to create an entrance feature or archway that frames the gateway. This should be intriguing to visitors so they want to explore the route, and add interest to the road improvement scheme. To complement the artwork bespoke signage and wayfinding would be placed at Knowsley Safari Park and along the



route into town. Something magical and perhaps colourful could be commissioned, alluding to a different world on the other side(s) as the work would be viewed on both sides of the gateway, drawing attention to the entrance. The gateposts may not be structurally sound or be listed so an artwork may need to be free standing and set forward slightly on the bypass side This could be enhanced with planting, as there is greenery around the entrance on the bypass side.

The examples I have selected have a translucent feel, made out of wire or metal to echo the heritage in the town but in a contemporary application.



Examples of Gateway artworks

1. Planetary metal archway
by Yvonne Bobo in Peabody Park, Memphis USA
2. Roadsworth, Crossing the Line,
Montreal Canada, by Peter Gibson

Examples of Entrance Features

1. Passing Storms, Clouds by Catherine Widgery
2. Lomondgate Stag, Day and Night by Andy Scott
3. Corten Steel Sculpture by Dewitt Godfrey USA
4. Moongate Garden, Sackler Gallery Washington USA



18. Gateways, Signage and Wayfinding

Themes: Linkages
Concept: Craft Specialism and Performance Town

The outer and inner gateways to Prescot have been considered in the Prescot Masterplan, Street Design Manual and currently by place marketing consultants Thinking Places. The outer gateways are being considered for Prescot as entry signage but there are opportunities for a more creative approach on the inner gateways as either public art commissions, significant public realm improvements and other design approaches. The signage and wayfinding could also have a creative approach that marries the need for heritage interpretation, reduction in street clutter and orientation. An artist or design professional should be engaged to undertake this work and consider the themes and concepts outlined in this strategy to influence material choice and storytelling as well as being guided by the work already carried out by the Built Environment work stream to select locations.



Example of colourful gateways and wayfinding

1. Temple of Agape, South Bank by Supergroup.
2. Royal London Children's Hospital by Morag Myerscough

Example of creative wayfinding

1. North Nott's design by Peter Anderson Studio
2. Philadelphia Zoo entrance by Gecko Group

19. Railway Station

Themes: Linkages

Concept: Craft Specialism and Performance Town

Public transport arrival points are important sites and as part of any improvements at the railway station creative solutions to orientation and interpretation should be considered.

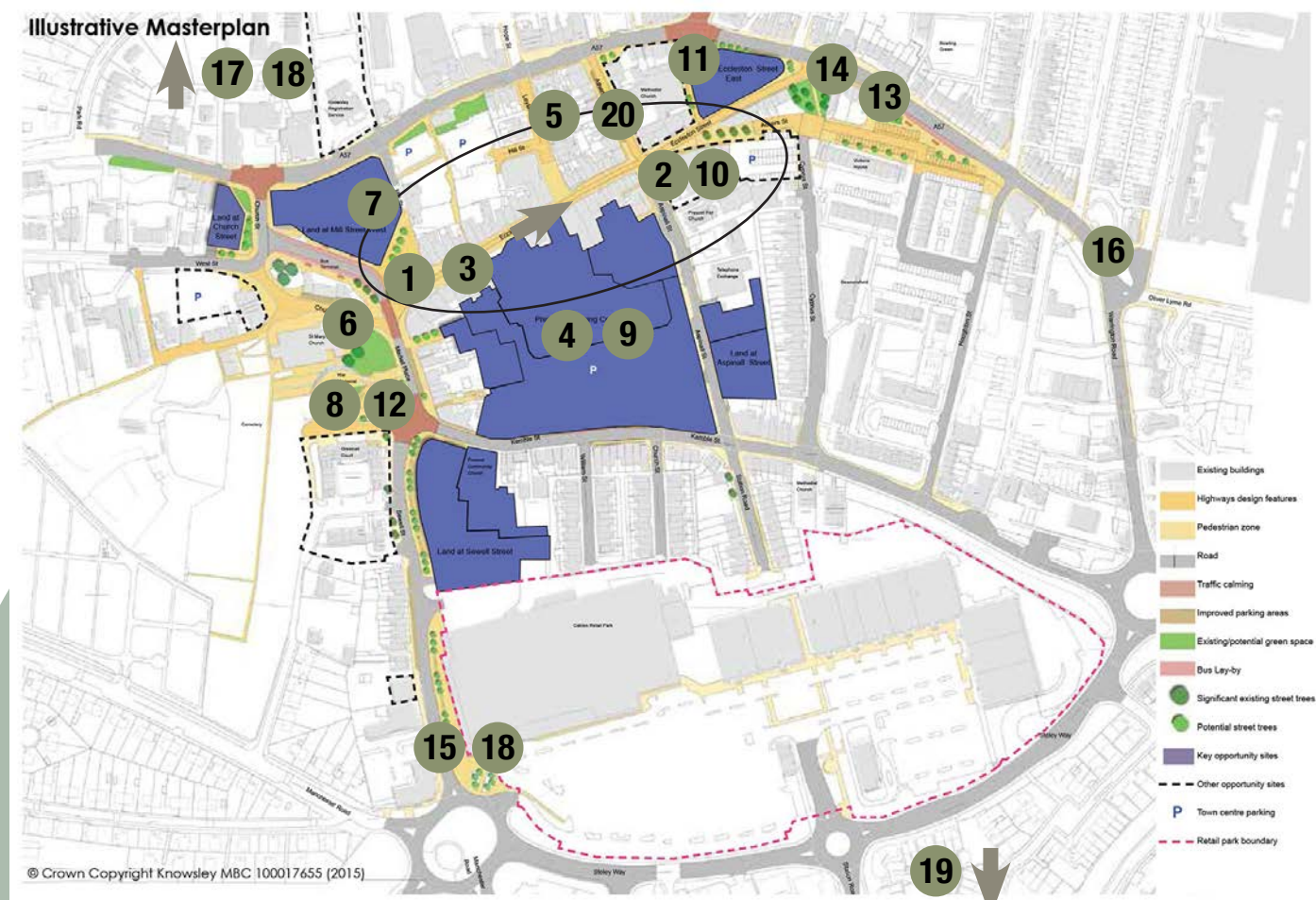


Image Source: Prescot Town Centre Masterplan Supplementary Planning Document, 2016, Knowsley Metropolitan Borough Council

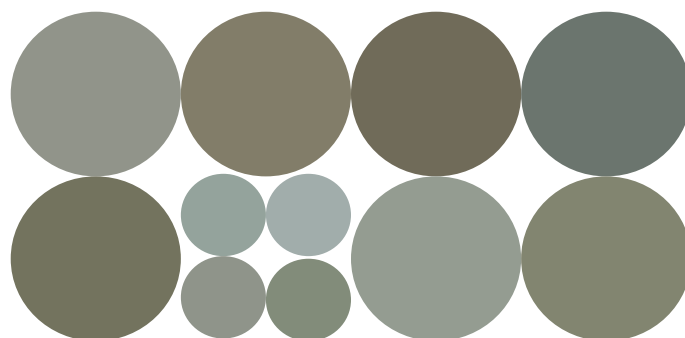
Matrix Index

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| 2. Aspinall Street | 12. Market Place |
| 3. Eccleston Street | 13. Pennington Gardens |
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| 7. Shakespeare North | 17. Knowsley Safari Park |
| 8. Leyland Street / Market Place | 18. Signage & Wayfinding |
| 10. Atherton Street / Aspinall Street | 19. Railway Station |

Sites Matrix

No	Site	Opportunity	Theme	Concept	Partners working with Culture Development & Events
1.	Town Centre Streets	Contemporary Heritage interpretation	Sculptural shop signs commissioned for current shops & historic trades. Gateway entrance feature to Ecclestone St. from Market Place.	Craft Specialism	Town centre partners, Traders, Highways, CD&E
2.	Aspinall St., Max Spielmann	Shop front: Rendered wall as part of THI	Ecclestone St. Shops, printing, heritage interpretation of shops.	Craft Specialism	Max Spielmann, THI, Town centre partners, CD&E
3.	Ecclestone Street	Animation of shops & street	Temporary shop window displays. Can include lighting & projections with annual theme.	Craft Specialism	Town centre partners, town centre management, CD&E
4.	Prescot Shopping Centre	Creative events & Creative Industries (producers & exhibitions)	Events, Workshops, Exhibitions and creative spaces	Craft Specialism & Performance Town	Geraud, Town centre partners, THI, MATE, CD&E, local artists & groups
5.	Town Centre locations	Small scale commissions around the town as interpretation	Town Trail using themes of the town and imbedding QR codes. Range of artforms	Craft Specialism	Businesses LJMU, THI, Historic Environment Team, Highways CD&E
6.	St. Mary's Church, Market Place & Retail Core	Animation & Interpretation	Temporary projections and lighting with annual theme.	Performance Town	Geraud, Town centre partners, MATE, local groups, Highways, CD&E
7.	Shakespeare North	Integrated Artist Commission(s).	Artist on Design team - collaboration with architect: frontage, lighting, architectural glass, interiors, mobile staging	Craft Specialism & Performance Town	Shakespeare North & Architects, Highways, CD&E
8.	Leyland St & Market Place	Performance spaces	Temporary staging, lighting, projections	Performance Town	THI, Town Centre Partners, MATE, LJMU, Highways, CD&E
9.	Shopping Centre	Partnership working with new owners Geraud.	New clock	Craft Specialism	Geraud and CD&E
10.	Atherton St/ Aspinall St/ Ecclestone Street	Seating & paving around the tree and junction	Provide rest area around the tree with good views to landscape and passers by.	Craft Specialism	Historic Environment Team, THI, Highways, CD&E

No	Site	Opportunity	Theme	Concept	Partners working with Culture Development & Events
11.	High Street	New build integration of artist in design team	Artist works on frontage or architectural detailing as gateway location.	Craft Specialism	Planning, Historic Environment Team, CD&E
12.	Market Place	Consultation planned for use of space: Performance and events space needs	Artist as part of consultation process & design team/competition	Craft Specialism & Performance Town	THI, ESS, CD&E
13.	Pennington Gardens	Green space	Artist works with design team to create high quality public realm landscape as a gateway site.	Craft Specialism & Performance Town	KHT, ESS, Highways, CD&E
14.	Old Welsh Chapel Grounds	Green spaces	Community gardening working with schools	Craft Specialism	ESS, Historic Environment Team, Friends Groups, CD&E
15.	Sewell Street	Link Cables retail park to Town centre	Signage, light, banners, landscaping, public realm improvements	Craft Specialism	Masterplan concept, Highways, CD&E
16.	Watch Factory road side	Gateway & landscape area. Redundant bus turning circle highway frontage remodelled	Theme uses of building: Watch Factory, Pals & Tinlings print.	Craft Specialism	Highways, Planning, CD&E
17.	Knowsley Safari Park	Gateway, signage and wayfinding to link to town centre to this attraction as part of road improvement scheme.	Enhance the historic gateposts to create a magical entrance on both sides of the route. Metal, wire as material, with colourful element.	Craft Specialism & Performance Town	Knowsley Safari Park Highways, Planning, CD&E
18.	Signage and Wayfinding	Linkages	Heritage interpretation and orientation in a contemporary application. Storytelling element.	Craft Specialism & Performance Town	Highways, Planning, Historic Built Environment work stream Team, CD&E
19.	Railway Station	Linkages	Orientation and interpretation	Craft Specialism	Highways Planning, CD&E
20.	Town Centre	Artist Residency	Copper materials exploration	Craft Specialism	Liverpool Biennial, CD&E



Funding

Securing funds to commission an artist ideally needs to be completed before commencing a project. There are a number of ways in which the 'art' element can be funded. If the artist is being employed to be part of a design team, these costs need to be included in initial budgets including time for attending meetings and materials for community engagement, designs etc. Due to the strategic nature of the partnership working, the project stands in a better position for arts funding.

However, funds may also be secured during the course of the project if the funding is reliant on artist impressions, feedback from the community etc. If this is the case, the artist should be aware of the commissioning and financial process prior to being employed. These terms and conditions can be outlined in the artist brief. Clarity to all partners involved, including the community, is vital. Public Art should not be seen as an add-on that can be delivered within an existing project at very little cost. It is a professional practice that needs to be accredited as such.

Some public art projects require a number of different funding partners. It is important their individual aims and objectives are outlined to the project delivery team, which may later impact on drawing funds down or applying for further funding. If the project changes and the aims are no longer met, this may result in a loss of funding.

Town Team have secured £15-20k for public art in the town centre which can be used as match funding to secure grants to implement public art for the next two years. The emphasis on the opportunity to improve the town centre is to build on the historic, cultural, social and economic factors, which are unique to the town.

The Arts Council of England (ACE) Grants for the Arts

Knowsley Council can apply to ACE for grant funding to support the delivery of the Art in Public Places Strategy. Grants for Arts requires match funding, so the Town Team money could be used and has to meet their general criteria of:

- excellent arts and culture to thrive
- as many people as possible to engage with it
- ensuring that children and young people are able to experience and participate in the arts and can continue their engagement either as audiences or as potential practitioners
- development of artistic talent
- high- quality work, collections, exhibitions and programmes reach as large and diverse an audience as possible

Local authorities have a significant role to play in the commissioning of public art, whether directly or through policies relating to Planning and Regeneration. The value of the public art sector in England was £70 million in 2015 of which 61% of funding was raised via local authority capital budgets and the planning system (Ixia survey 2015).

With the current planning changes and local authority budget pressures, there is a need to develop mechanisms to deliver cultural infrastructure, where possible, through Local Plans and policy. Cultural Wellbeing is now stated in the National Policy Framework (NPPF) and there are opportunities through planning to improve design quality, culture and sporting opportunities. In Prescot, we will positively seek to ensure that new developments in the town centre include public art. Where possible and appropriate, there will be opportunities to use section 106 agreements with developers to secure public art as an integral part of these new buildings and new landscape schemes. This Arts in Public Spaces Strategy provides the concepts, details and schemes that can be used to help those developments to integrate arts and heritage, which in turn support the individual schemes and the 'Prescot story of the place'.

Heritage Lottery Funding has been secured for the Town Heritage Initiative and will not directly fund art projects but can fund heritage interpretation, which could be carried out by artists. There are also community heritage funds, which maybe appropriate.

Awards for All is a smaller grant of between £300 and £10,000 for grassroots and community activity that aims to improve life for local people and neighbourhoods. It doesn't have a deadline and you can apply at any time.

Trusts and Foundations

Particular projects may be eligible for funding from Trusts and Foundations depending on their aims. E.g. an artist with a reputation such as Alice Anderson would attract the interest of the arts world and a partnership with the Liverpool Biennial would be worth exploring and could attract funding from the Henry Moore Foundation.

Arts and Humanities Research Council (AHRC)

Working with an academic partner can open up AHRC funding for projects that investigate particular areas such as Heritage Interpretation and this maybe worth pursuing with Liverpool John Moores University.

Crowd Funding for the Arts

Crowd funding is used to turn groups and individuals' ideas into reality, by connecting people, projects and partners. Crowd funding has raised millions for businesses, social enterprise, charities and individuals - and unlocked millions more through match funding and support. It is a contemporary version of public subscription, which funded the war memorial.

Local Resources

During the consultation we have had offers from local artists and individuals who work with community groups and schools who are keen to be involved in delivering the art in public spaces strategy which is a fantastic resource to have. There are also possibilities to work with students of the English department at Liverpool John Moores University to support the programme. Mentoring of artists and creating opportunities to develop skills of local people and students as well as delivering education opportunities should be devised as part of all schemes.

Section 2 Commissioning Public Art

The Role of Artists

The role the artist is undertaking needs to be discussed and refined for sites but this is not the same as deciding what work they will create. It is much better to create a brief that provides information for the artist to explore and develop with the commissioning team rather than closing down options before they start e.g. it is very tempting to decide what you need is a water feature rather than looking at what will benefit and enhance the space.

Public Art should not be seen as an add-on that can be delivered within an existing project at very little cost. It is a professional practice that needs to be accredited as such.

Artists are more than object makers; they are creative thinkers and as such will form an important role in the design of the public realm. The engagement of an artist from an early stage in a development project is therefore essential to create opportunities to integrate artwork, carry out creative consultation and maximise budgets.

Public Art should not be seen as an add-on

A consistent approach to commissioning is needed to deliver high quality public art and the following good practice guidelines should be followed:

- Clarity of intention on behalf of the commissioner
- The appointment of artists at the inception of development projects
- Commitment to the project on behalf of all parties
- The allocation of adequate rates of pay and contracts for artists
- The input of public art expertise

When artists are working in a development and expected to contribute their professional expertise and creativity, they should be engaged on the same terms as the other professionals involved. Finding the right artist is key and there are several roles artists can undertake:

1. Consultant Artist - working as part of the planning team, analysing opportunities assisting with funding applications, selecting other artists to deliver a project as commentator, researcher and provocateur.
2. Creative Arts involvement in design teams - working in collaboration with architects and landscape architects on the design of the built and natural environment through research, reflection and propositions in relation to the context and function of a site. This is an increasingly established method of enabling art to be truly integrated to master planning and developments.
3. Creative Community Consultation - working to creatively engage with communities in order to explore and articulate issues of community significance.
4. Artist/Maker - developing site specific artwork for the identified locations. This can be in many materials and forms and covers artists, crafts people and designers.

Artists can be appointed to undertake one of these roles or several artists can be appointed at different times throughout the project to undertake different roles.

Community Engagement

The nature of public art is collaborative and involves the public so it is therefore very important to engage communities through the development of the public realm. Community engagement is important in developing public art projects and appropriate mechanisms should be adopted for each project.

The nature of public art is collaborative

Engaging with and empowering communities can help to build the capacity of local communities. When participants are effectively engaged, their knowledge base and skills will develop. They will learn about their community, specific issues affecting it and organisational structures and processes.

The practical benefits of empowering communities include:

- Increasing the number of people available to carry out consultations
- Fewer 'outsiders' involved in the process
- Information obtained at a grass roots level
- Residents passing on their skills and knowledge to others
- Development of facilities that people will use and therefore sustainable in the long-term
- Residents developing skills which lead to employment
- Work created by local community

Types of Public Art

- Permanent public art is designed and engineered to have a life span in excess of fifteen years.
- Semi Permanent is durable work that has an expected life span of between one and fifteen years.
- Short term or Temporary Art will remain within a given site for usually no more than six months.
- Ephemeral Art is short-lived often due to the site, situation, or context not being conducive to permanent works or the materials used, for example snow/sand.
- Time Based public art exists over a set time duration and is often used to describe performance, sound work, new technologies such as film, video, slide projections, the internet and other communication systems.
- Site Specific work is made in direct response to the site, the place, the community, and the way the place is used or intent to use. Site Specific work is inextricably bound to a place.
- Landmark Features are commissioned to celebrate local distinctiveness and often mark places of interest or importance.
- Functional artwork is inclusive of street furniture, lighting, seating, fencing, gateways, shelters, paving and bollards etc. Commissioned as part of the public realm functional artwork will be unique and have the potential to celebrate local distinctiveness.
- Installation Art incorporates and/or responds to specific features of the place, internal or external. Installations are often temporary and have the potential to be experimental, socially engaging, and a catalyst for change. Installation Art can highlight thematic and/or formal concerns related to the environment and/or the community in which it is installed.
- Socially Engaging Practice is work that examines sensitive social and political issues relevant to specific communities. These can include health, drug and environmental issues, and homelessness. Socially engaging practice is most often temporary or time based and must be part of a larger programme that deals with sustainability.
- Interdisciplinary projects incorporate the artist working collaboratively with other professionals, e.g. scientists, ecologists, health care workers, architects, historians, environmentalists, engineers, anthropologists etc.

Quick Stages to Commissioning

Once an opportunity is identified or money is secured for public art, the following process should be undertaken. The first stage is to talk to the Arts Officer at the earliest opportunity.

- 1 Talk to the Art Officer about the opportunity. They will be able to provide advice and guide the process.
- 2 Identify the role of the artists
- 3 Form the project team and recruit a public art consultant if needed
- 4 Write a brief
- 5 Select artists using most appropriate mechanism
- 6 Contract the artist
- 7 Community consultation and research
- 8 Design/project proposal developed by the artist

The type of artwork, its form, scale, massing, use of materials, texture, imagery, colour and function can all be determined at this stage with regard to public interaction and the surrounding environment.

9 Approvals

- Planning permission
- Area designations - Conservation area
- Highway Authority if the public art is to be placed on the highway. (The artwork may need to be licensed under the Highways Act 1980 if it is being installed by someone other than the council).
- Health and safety – Creation of hazards / Physical or visual obstructions
- Presence of underground services/apparatus
- Exposure to weather conditions
- Localised pollution staining - Vehicle emissions
- Abuse and vandalism - Climbing / graffiti
- Wider consultation events

10 Production

11 Community involvement in delivery if appropriate

12 Marketing and evaluation

13 Maintenance and decommissioning plan

Consultants and organisations should be discouraged from engaging artists without prior consultation with Knowsley Council. This is to minimize the danger of artists being commissioned without researching the area, without engaging the local community and developing proposals that do not work towards achieving the broader aims of the development / regeneration projects and of the local authority.

Training

Public art commissioning opportunities can arise through any Council department and training should be made available to enhance people's understanding of the concepts and assist delivery. This can be done with individual departments initially to meet specific needs and extended via a series of visits to exemplar projects, talks from experts and peers who have delivered successful schemes who will give guidance on policies and planning issues etc. The idea is to build confidence in officers and members and showcase best practice. This is also a mechanism of strengthening project teams and ensuring that expertise is retained within the local authority even if key personnel leave the authority.

build confidence in officers and members

Advocacy

Part of any implementation plan will be advocacy about the issues surrounding public art and to highlight the benefits, this needs to be carried out internally and externally. It is important to include:

- Councillors and chief officers to ensure successful implementation
- Councillor involvement
- Clarity about the decision making power
- Project Champions within the local authority
- Partnership working

- Collective knowledge of project development
- Information on public art in the County
- Information for developers

The press plays an important role in communicating to the wider public and need to be included in the advocacy process to mitigate against negative press and sensationalism. The press should be seen as a stakeholder in projects and briefed as the scheme is developing so they understand the concept and context. These briefings should also include Councillors and other partners so they are prepared even if the worst happens. The Communication department should work with the project teams to prepare briefing notes and get the right person to do the briefing. Social Media is an increasing element and has to be part of any communications strategy with regular postings on twitter, Facebook and blogs.

Social Media is an increasing element

Evaluation

Evaluation and monitoring the aims, objectives, budgets and timescales is part of the project manager's responsibilities. It is good practice these monitoring forms are shared on a regular basis to the project delivery team.

Maintenance

To ensure that all new artworks are safeguarded for years to come, the submission of a maintenance schedule should form part of the artist's brief and commissioning contract.

Commissioners and artists must understand the maintenance responsibilities for a project and should try to design artworks that are as durable and maintenance-free as possible. This should take into consideration climatic effects and how the artwork may be affected by adjoining activities. Maintenance is a key factor in the long-term care and quality of any public artwork and a successful maintenance regime can help to ensure that the benefits and area enhancements generated by public art are enjoyed by future generations.

Any remedial works or cleansing should be carried out as soon after being reported to prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

Poor maintenance of public artworks can create a number of significant impacts:

- vandalism or graffiti to a piece of public art if not removed can quickly lead to the work falling into disrepair
- may detract from the quality of the public realm (for example in a children's play area or an area of public open space)
- the wider reputation of public art across the area
- the deterioration of, or damage to a public artwork can have a number of health and safety implications
- erosion of the benefits established by the project

A proactive approach to maintenance from day one can help ensure that the original quality of the artwork is fully appreciated and that maintenance costs can be kept to a minimum. This may be caused by general wear and tear, damage, dirt or vandalism and may necessitate more extensive restoration, or even decommissioning. Whatever the cause, the artwork thereby becomes devalued and the reputations of the artist and others involved are unfairly placed at risk.

In order that maintenance responsibilities and associated costs do not become onerous, it is recommended that a condition check of the artwork be undertaken on a regular basis at least once a year. It is recommended that a maintenance schedule be agreed prior to the delivery of the project and the owner of the work and the land ownership be determined and agreed in writing.

Financial Implications

When developing a dynamic artwork that may make use of water, electricity or other moving parts, consideration should be given to the need for the cost of replacement components, including short-term items such as light bulbs. Associated running costs should be clearly identified and apportioned in perpetuity. Artworks of this nature are more susceptible to general wear or damage and as such should be reviewed on a more regular basis.

Decommissioning

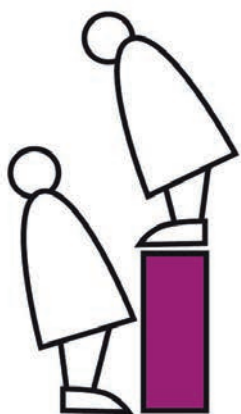
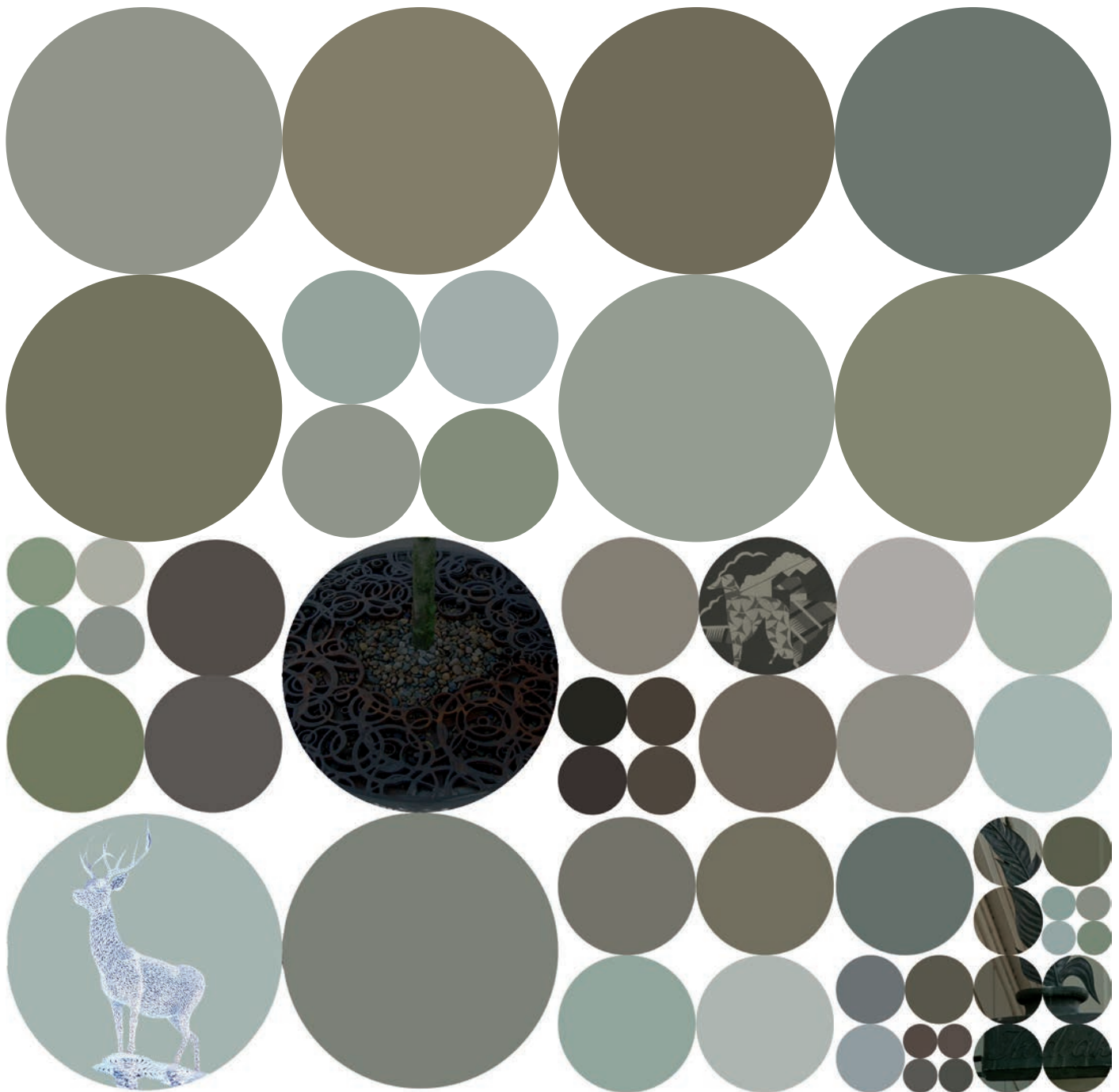
In certain circumstances, for practical or creative reasons an artwork may need to be relocated or a decommissioning process may be required. This may be the case when the work reaches the end of its determined lifespan, where the work does not occupy the site for which it was designed and is compromised, or if a site is subject to immediate redevelopment. It may also be that the structural integrity of the work is such that it poses a danger to public safety and needs to be removed.

Where the Council has been involved in the development of an artwork, either as the commissioner of a project or through the granting of planning permission, consultation should be undertaken between the Council, the artist, the original commissioner and owner to assess each potential re-siting or decommissioning case on its own merits before a final decision is reached.

Decommissioning of artworks may be required if:

- The artwork is subject to severe damage and is deemed to be either unsafe or no longer functioning effectively as was intended by the artist.
- The location for which the artwork was created is being redeveloped. If the essential feature of Public Art is its site-specific nature, and although a suitable new location for the artwork can often be found, where possible with the involvement of the artist, it may on occasion be inappropriate.
- The artwork has reached the end of its proposed lifespan and is not deemed suitable for continued maintenance.

**A proactive approach to maintenance
from day one can help ensure
that the original quality of the artwork
is fully appreciated**



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