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Appendices
Funding for public art
I. Executive Summary

This document – the Castlefields Public Art Strategy, has been prepared in response to a brief set out by Halton Borough Council’s Castlefields Regeneration Team, and provides a rationale for the commissioning of Public Art as part of the regeneration programme, together with specific proposals with budget estimates for public art projects in Castlefields.

The overarching context for this strategy is the Castlefields Regeneration Masterplan, which, in its own Executive Summary highlights the fact that “investment can be harnessed and used to raise the quality of the whole environment of Castlefields and enhance its sense of place” – an ambition that Public Art can play a major part in realising.

The Summary also gives a brief history of Castlefields, and acknowledges the estate’s strong assets – “such as its attractive setting and location” which have for various reasons “resulted in poor quality and inappropriate housing, buildings and spaces”.

Through regeneration that includes public art as one of its elements, this Strategy aims to point the way to creating artworks that are relevant to the culture and aspirations of the locality, and that can contribute to the re-establishment of Castlefields as a pleasant, vibrant and inviting place in which to live, work and enjoy life.

Its emphasis on the need for high quality is a reflection on Halton and Castlefields past and continued commitment to an exemplar and contemporary approach to its public realm, as recognised in pieces of historical artwork (the outstanding St Christopher in Norton Priory) and in recent key design redevelopments (the new housing stock).

This strategy recommends strongly that any arts commissions that take place should retain the ethos of consultation which permeates the Masterplan and the Regeneration Team’s work.

Public art commissions that provide opportunities for the community to participate in their creation, result in artworks that are in keeping with the people and the place, and encourage the community to feel pride and sense of ownership – all of which mean that the likelihood of vandalism and any concerns of imposing on the community are reduced dramatically.

Safle has had a thorough briefing in the vision and values of the plan, and has consulted with key stakeholders, community organisations and individuals in the development of this strategy.

The strategy will propose immediate and longer term opportunities for the implementation of projects, highlight the need for early wins by taking advantage of current programmes of work, and set clear long term goals in creating an exemplary and potentially award-winning approach.

The Strategy also acknowledges, and seeks to complement the development of the Halton Borough Council Public Art Strategy being prepared by BEAM.
2. Introduction

“Conceived and initially developed in the 1960s as part of the New Town’s programme, the Castlefields estate in Runcorn is a unique example of modernist town planning. When it was designed and developed, it was highly lauded as offering a radical alternative to the crowded industrial suburbs of the great northern cities....”

“Castlefields is situated to the east of Runcorn, Cheshire, on a steeply sloping site. It was built with a circulation pattern which separated pedestrians and vehicular traffic. As a result of both physical and wider socio-economic factors the estate now suffers from wide reaching housing, environmental, economic health and social problems. At the same time Castlefields has many strong and potential assets, including its attractive hillside setting below the castle, the Bridgewater Canal, the lake and Town Park.....”

(Castlefields Masterplan. 2003)

To date, and to summarise very briefly, the ambitious programme of regeneration in Castlefields has included the creation of Phoenix Park – an award winning and very successful community resource with a wide range of facilities, a major scheme to re-house residents in newly built homes, replacing existing deck access flats associated with problems in the area and improvement of pathways and lighting.

The new housing stock programme is complemented by another major element, the creation of a new ‘village square’ through the complete demolition and rebuild of the existing dilapidated centre. This particularly ambitious element to the project includes a complete remodeling of the immediate area, incorporating a new community centre, health centre and retail units with integral residential flats. The square will also include a significant high quality public space.

Castlefields lies centrally between two important physical and cultural landmarks, Halton Castle and Norton Priory - both accessible to the community via footpaths. Castlefields has some fine landscape features by way of the Bridgewater Canal and the Town Lake, and green spaces in outlying areas of Phoenix Park, some of which are to be developed as conservation wetland areas as part of the regeneration. Other areas are allocated for private housing development.

This major programme of development and change together with the community’s optimistic anticipation of the improvements to their environment and life-styles, provide a context for the creation of new public artworks that is particularly exciting, and which has the potential to result in the creation of artworks that make a bold and striking contribution to the regeneration project.

The regeneration of Castlefields and the inclusion of public art within this programme, demands a consistently high quality, professional and contemporary approach, in keeping with the area’s standards and ideals of the past. Halton has a history of excellence in both art and design, evidence of which is to be found within the buildings and remains of art and architecture of by-gone eras within the locality. This is most notable in Norton Priory with its superb architectural qualities, and in the St Christopher statue sited within its grounds. The latter is an example of world-class sculpture of the medieval period, and is of national importance. It shows that even 600 years ago, the area was fighting for excellence in its artistic standards.
The redevelopment work in Castlefields also shows commitment to high-class contemporary quality design within the new stock of housing, and within the recent award winning development of Phoenix Park. These high level of standards and aspirational approach within the reworking and implementation of new public realm, is strong ground from which to initiate a coherent approach to quality public art.

In many European nations, including Britain, the commissioning of public artworks from professional artists, within major housing, infrastructure and construction works has become the norm.

Artists now play significant roles in regeneration programmes, town improvements and other construction works in the built environment. Waltham Forest Housing Action Trust and Liverpool HAT have led the way in developing meaningful collaborative arts programmes within the redevelopment and regeneration of housing estates.

It is now widely agreed that public art can:

- Increase the confidence and creativity of local communities within the regeneration area.
- Assist skill building through participation programmes and artist led workshops.
- Provide opportunities for communities to directly affect their environment.
- Enhance and build on local partnerships.
- Maximise benefits for visitors to the area.
- Improve the quality of the public realm and local environment and encourage its appreciation.
- Assist in improving the quality of life.
- Raise the profile of the area in question.
- Stimulate and attract inward investment.
- Secure local distinction and great public spaces, thereby contributing to social, economical and cultural wellbeing of the community.
3. Background to the Public Art Strategy

In the preparation of this strategy Safle has been through a thorough process of development that has included:

- Research into Castlefields Regeneration documents.
- A presentation to the Castlefields Partners.
- Meetings and site visits with members of the Regeneration Team.
- Visits to Norton Priory, Halton Castle and the Brindley Arts Centre.
- Attendance at the Halton Borough Council Public Art Steering Group and liaison with Ian Banks of BEAM regarding the Halton Public Art Strategy.
- Consultation with Castlefields Residents through a colour leaflet / questionnaire that was distributed to all homes on the estate.
- Consultation with individuals at the Castlefields ‘Party in the Park’ using the leaflet / questionnaire as a tool.
- Consultation meetings were also held with individuals at the Phoenix Park Visitors Centre, set up through the Regeneration Team.
- A sculpture workshop was also held at the ‘Party in the Park’ in August 2007 which allowed anyone who wanted to have a go at building fast and effective small or large scale structures using wooden dowelling, to enjoy the experience of working with artist Naomi Leake.
In the course of developing the Strategy, the Regeneration Team has also made the bold decision to progress the first public art project. The commission in question is the transformation of the Plantation Close Subway, which leads from the residential areas to Phoenix Park. Subways have been identified by residents as an aspect of the estate where they feel fear of crime taking place.

The development of this commission, (which at the time of preparing this strategy is in its early stages), has also fed into this strategy, by providing increased opportunities to develop knowledge of the estate, and of the careful and thorough processes of development and community consultation that will have to be followed in the course of progressing future public art commissions.

The willingness of the Regeneration Team to embark on this commission shows a very positive and progressive attitude, which bodes well for future commissions. The Team has also shown good ‘project host’ skills, which are crucial to the success of any arts commission.
4. What is Public Art?

Public art is artwork designed or and made by artists and sited in the public realm. Public art is a broad term that can include:

- Sculpture
- Lighting
- Projections
- Architectural glass
- Ceramics
- Metalwork
- Furniture
- Letter-cutting / calligraphy
- Textile
- Signage
- Painting
- Photography
- Flooring
- The design of spaces and structures
- Acoustic commissions

Public art can range in scale from bronze motifs set into paving through to an earthwork covering several hectares. Public art can be temporary as well as permanent.

But defining public art by its material alone limits a full understanding of the artist’s potential in the public realm. Public art is more about art that belongs to and grows out of a place rather than placing art in the public realm.

Public realm includes the natural, built, urban or rural environment, new or regenerated publicly accessible spaces and buildings. By working with artists in the public realm, there is the opportunity to design schemes that are not merely functional but which also reflect the identity and aspirations of a particular place and community.

The word ‘public’ when placed next to ‘art’ also implies that the artwork is for the public benefit, and even that the public have had some part to play in creating the art. Public art requires wide consultation with local people, artists, planners, architects, key service providers, arts venues and other organizations working in the public realm.

- Artworks which are driven by the requirements and qualities of the site:

Public art is site specific, an artist will consider the particularities of the environment in which they are working, drawing on the merits and improving on less favourable aspects. Often research done on the history and the future aspirations of the site informs the artwork designs and the artist uses this research to inform contextually appropriate artwork.
• Integrated artworks:

An artist brought in at the earliest stages of conceiving the designs, especially for an urban regeneration project, can collaborate with other design professionals to develop concept designs, which are fully integrated with the fabric of the environment. Involvement at an early stage also allows for input with regard to the choice of materials, planting and functional objects required for the site. These factors help to significantly raise the quality of the urban environment.

• Distinctive and original artworks, which help to define or re-define an area:

Both permanent and temporary artworks can make a strong, positive impact on an area that wants to define or re-define its profile, usage or potential. Landmarks can be created, that make the journey into a place distinctive. A permanent artwork project such as the lighting project commissioned by Cardiff Council at Wood Street Bridge, has the intention of improving the environment and quality of the public realm in a relatively run down area and to mark the significance of the site and enhance its status as a gateway into the city centre.

The same artist created a temporary lighting artwork, which transformed the appearance of a water tower in a very degenerated part of Glasgow. Although it was only in place for a short time it had a positive impact on the way the area was used, and increased the pride of the residents in that and adjacent locations which led to further projects. The legacy of a temporary project should not be underestimated.
• Artworks constructed in high quality, durable materials appropriate to the environment in which they are sited:

Artists with skills such as stone or woodcarving, forging and metal work can enhance the quality and detail of the environment with integrated, functional work such as artwork railings, decorated paving, walls and seating. Many of these elements combined to make the regeneration of Chepstow a successful, award-winning project.

• Public interaction with artworks can be interpreted and realised in various ways:

Community engagement can occur through workshops, either practical in which members of the community can have ‘hands on’ experience of working with art materials, or consultative workshops can be arranged in which members of the local community are invited to comment on and contribute to the design proposals.

Some artworks such as web-based pieces are interactive. Functional works such as seating have an intrinsically interactive nature.
5. Why Commission Public Art?

The benefit of commissioning public art lies in the contribution that artists can make to the public perception of a place, adding originality and identity. These improvements can be more than cosmetic and a town that shows its pride through commissioned artworks is sending a message of confidence to the world outside.

5i. Role of public art

Public art can:

- Improve the quality and design of public spaces. Artists can collaborate with landscape designers and architects to bring a different viewpoint and perspective. Artists also have ideas for and skills in the use of materials.

- Engender pride in and ownership of the artworks by involving the local community in the process of researching and designing, through consultation and workshops. Thorough consultation allows communities to have real input and to feel part of the process of regenerating their area. This leads to a pride, which can lower the incidence of vandalism, and heighten the esteem in which an area is held and create a sense of civic pride.

- Highlight and emphasise the access points to amenities which already exist. Improvements to signage, gateways and paths to amenities help to encourage the movement of people to these services.

- Help in creating attractive focal points by punctuating the hard and soft landscaping with features that hold your attention and encourage people to spend time in the towns. Attractive seating, lighting and landscaping as well as events bring people to an area and allows them to enjoy spending more time there.

- Interpret the area in terms of researching themes and subjects for artworks relevant to the place in which they will be sited. The history of the area can be researched as well as the vision and aspirations that the community has for the future of the area. This develops a new aspect to the cultural richness of the area, which can be carried forward by the younger population while retaining a link to more traditional culture.

- Develop an identity which is contemporary but which draws on the character of the area, helping to make the area distinctive with a contemporary, forward looking image. Artists can contribute to the public perception of a place.

- Make a positive impact by creating a good first impression for visitors to the towns and helping the towns to promote themselves as attractive places to visit.

- Attract modest additional funds to regeneration schemes, and can strengthen funding applications for major projects.

- Encourage sustainable cultural activity through the employment of artists, encouraging the small number of professionally qualified artists working in the area to remain, and further artists to relocate to the area.
5ii. Public art and strategic objectives

There are many local and national government strategy and policy documents which set out objectives for regeneration, improving economic performance, creating more desirable places to live, improving health and skill levels, tackling social exclusion, and attracting more tourism.

Art and culture play a vital role in helping to achieve these ends and in many cases, the artistic input is the element that brings the whole thing together and the one which people identify as a visual sign of that success.
5iv. The Castlefields Regeneration Masterplan

The Castlefields Regeneration Masterplan was prepared in response to a brief from English Partnerships in April 2002, which established the following vision for the area:

“To create a prosperous, integrated and vibrant community by improving their environmental, economic and social well being, and which achieves the highest possible standards in terms of design and development.”

In addition, the Masterplan states that “outputs” from the regeneration will be benefits in “Quality of Life/Environment” through “Creation of attractive new open spaces and public realm to greatly enhance the built environment.”

In addition, the Masterplan states that “outputs” from the regeneration will be benefits in “Quality of Life/Environment” through “Creation of attractive new open spaces and public realm to greatly enhance the built environment.”

“Placemaking” is identified as being “an important theme which has influenced the creation of the Masterplan in its current form. The most successful communities have a strong sense of place.”

5iii. How public art links with Castlefields strategic objectives

The Regeneration Partnership in Castlefields aims to regenerate the estate through Placemaking. In the Masterplan’s Executive Summary, it states that “The key aspiration for the regeneration of Castlefields is to ensure that the various strands of regeneration are integrated and combined to ensure the best quality of living and working environment.”

Public art, through its very apparent creation and existence can play a major part in Placemaking, and it will ultimately be at its most successful if it is indeed an integrated part of the developments.

In the Masterplan’s section on ‘Priority Projects 2003/2006, item P3, ‘Sense of Place, Rebranding, Signage, Public Art and Public Realm’ it states:

“This is a general project that will help rejuvenate the Castlefields estate and is critical to the success of the area in the future. This will combine both physical and branding/identity measures to complement the range of development, infrastructure and environmental programmes.”

The fact that public art is clearly set as a priority in the Masterplan is key to this Public Art Strategy’s successful implementation.
These statements have a resounding ring about them in that public art can play a major part in realising them successfully. When professional, experienced artists are brought into regeneration projects at an early stage, the potential for creating artworks that are a truly integrated element of that revitalised environment is increased dramatically.

The run-in period leading to the actual fabrication of the artwork works best if it is extensive, allowing for genuine team working between the artist and the other design and technical professionals involved in a scheme, and with ample time and opportunity for the local community to participate in the design and consultation process.

The outcome can be artworks that play a major part in ‘Placemaking’, and which are relevant and have a strong and personal connection with the local community.

The process of preparing a Public Art Strategy for a regeneration programme on this scale is crucial to the integration of public art in the scheme, and as stated in the Masterplan: “The challenge (is therefore) to harness the opportunities represented by the regeneration of the estate to revisit the approach taken to ‘placemaking’ in Castlefields.”

The Commission for Architecture and the Built Environment (CABE) is quoted in the Masterplan as “championing the need for creating spaces and places of quality.” The Masterplan very usefully quotes from CABE’s set of umbrella principles, which “seek to provide a frame of reference for creating places of quality.” From these principles, the following are particularly relevant to this Public Art Strategy:

A place of quality has Character:

“A place with its own clear identity in terms of townscape and landscape, which responds to and reinforces locally distinctive patterns of development, landscape and culture.”

“Quality of the Public Realm: A place with attractive and stimulating outdoor areas which are safe, uncluttered and work effectively all in society.”

“Legibility: A place that has a clear image and is easy to understand in terms of routes, landmarks and intersections.”

Further useful principles are quoted in the Masterplan (Section 10), as published in the ‘Urban Design Compendium’, and can if needed be referred to separately.
6. The Role of the Artist

Working with contemporary artists:

Contemporary artists work in a more diverse range of media than ever before. The art world no longer divides into the convenient categories of painting, sculpture and craft, but rather artists are often at the forefront of developing new media such as video, performance, virtual reality and interactivity.

To get the most out of working with artists, it is important to have an understanding of how their practice is developing in the 21st century. Not all media can translate to the public realm, nevertheless working with contemporary artists may involve a shift in a client’s thinking to accommodate the new ways in which artists work.

Although clients may want a more traditional approach to public art, the artists they are working with may have a wider range of skills and interests that they could benefit from by keeping an open mind about what constitutes public art.

When describing roles that artists might take on in the regeneration of sites within Castlefields, the client should have a clear idea of the different ways in which artist’s work, the media they use and the subject matter that they may work with.

By working with a Public Art Agency, this potentially problematic area can be well managed, as Public Art Project Managers are able to guide and advise the client, and act as mediator between the client and artist.
7. How to Commission Public Art

Identifying opportunities for public art to be integrated and linked with other projects as early as possible is the key to maximising the success and benefits of the project.

Appointing an artist at an early stage in a project is also important to take full advantage of the potential of a project. It is often the case that artists are appointed when many decisions have already been taken and opportunities for their work have been missed.

Once a public art project has been identified, the artist will need to be managed from the development of the brief to the final installation of work. Whether public art projects are managed internally by a Public Art Officer or managed externally through an agency or consultancy, briefly, the role of the public art consultant should be to advise on:

- The aesthetic suitability of an existing site for artwork.
- The type of artwork suitable for the site.
- The budget required for achieving the project.
- The timetable from the initial idea of commissioning until installation.
- Developing the brief.
- The method for selecting an artist.
- Who should be part of the artist selection group / steering group.
- Funding opportunities.
- Contractual arrangements.

Thomas Heatherwick - Blue Carpet Newcastle 2002
8. Engaging the community

The ‘public’ aspect of public art is key to determining the success of a public art project.

Unless the local community engage with and take on the artwork it is liable to be ignored, criticised or at worst vandalised or destroyed. Involvement by the local community in the process of researching and designing, through consultation and workshops, can enable the public to feel pride in and ownership of the artworks.

There are many ways in which to enable people to engage with public art projects, and it is important to note that temporary projects and artists working for a period of time ‘in residence’ in the area can be just as valid and successful as permanent art commissions.

Community engagement can be at all levels, such as having local representatives on the steering group to select an artist, consulting with the community on what and where the artwork should be, actually making the artwork with the community through workshops, or engaging with them through process-led workshops to develop themes and explore ideas for commissioned artworks.

8i. Community representation on a Public Arts steering group

Representatives from the community can be involved at the outset as members of a public arts steering group, which can take responsibility for developing and monitoring the public art project with the public art officer or project manager.

As part of the steering group, community members can:

• Shortlist and select the appropriate artist.
• Work with the artist to develop the project brief and input ideas regarding themes and subjects.
• Work with the artist to select a site or a series of locations, which can either draw attention to the cultural wealth of the area, or perhaps identify problem sites where an artwork can make a difference and create a more attractive place for people to spend time in.

It is also possible to include representatives from the community within major regeneration steering groups. An artist collaborating with landscape architects and engineers on the re-design of a town centre might make a model with which to work and discuss ideas. Such a model might be much more accessible or appropriate than plan drawings for community representatives to understand and visualise, when consulting with them regarding changes to their town.
8ii. Community engagement through workshops making temporary artworks

An Artist-in-Residence or an artist working on the first research phase of a commission can engage the community by facilitating a number of workshops and less structured sessions or events, where the community collaborates to make temporary artworks.

Examples are: festival banner project, with a series of textile printing workshops, making large-scale banners to be displayed prominently in public to help raise awareness of an event; outdoor workshops looking at shapes and architectural space, making temporary structures out of dowelling, experimenting with how buildings are constructed, why some stay standing, others not; using local natural materials, and objects to construct temporary artwork interventions into the landscape, woodland etc.

Effective temporary sculptures and installations can be made in public spaces, encouraging the community to engage more with their local environment.

Temporary artworks, or documentary images of them, can also be staged for an event, or exhibition, or perhaps collated into a publication, to draw attention to forthcoming or continuing artistic activity and participation, collaboration and engagement with local people.
8iii. Community engagement through workshops designing permanent artworks

It may not always be appropriate for the community to take part in the making of the final permanent artwork with the artists to be installed in the public realm.

This could be for reasons of appropriate materials or that the design or style of the artist’s work cannot accommodate their ‘hands on’ input. However, the research and design work leading up to the creation of the final artwork can have in-depth community input.

A good example of this is a project at Fitzhamon Embankment in Cardiff. Initially, consultation meetings were organised to gather ideas for themes and subjects, and then the artists lead drawing workshops with a diverse range of communities in Riverside on the connecting theme of food and festivals, drawing out symbolic meanings from different cultures. The artists used the resulting drawings to springboard designs for four sculptural works.

Such activity can directly input into the final pieces of public artwork. Another possible method, is for participants to use printing techniques to explore a variety of themes such as their favourite places, ideas of where they would like to see public art in their local area, using mapping processes, and ‘designing for real’, to begin to build up a vision of what their neighbourhood or town could look like in the future, and how public art sits within this vision.
8v. Artists engaging with the community at large

Artists can also engage with people in more of an incidental, less staged manner. For instance, performance artists on the street can engage directly with people, or artists making temporary work can leave artworks in places for people to discover on their own, encouraging people to look afresh at their surroundings, and even regain a sense of the effects and potential of their own immediate environment.

Examples of such projects include an artist making artworks on buses, tying drawings to the seat backs and sewing drawings into the seat covers. For another project an artist made a number of concrete pillows which were left on public benches where people had spent time sitting.

In yet another, an artist invited people to sing for her a song personal to them, creating a song archive on tape and on film depicting the varied, eclectic make-up of a town.

Another artist established a temporary local radio station, inviting other artists and members of the public to run their own shows, and discuss their local community; this same artist has initiated local discussion about cycling within a city, and the lack of cycleways, developing a local cycling group, and in another small town accompanied people for a weekend walking their dogs to map out local usage of the local park, and feed into a public art development strategy.

Other ways to include the community in the research and design phase of a project might be:

- workshops to create boat sails for model boats to be floated on a canal, or river-kite-making on a local pond; using the designs to weave into final commissioned glazing or wall-based piece.
- poetry workshops where the text and poetry created is then placed on or within the artwork.
- modelling workshops where clay models made by the community are used by the artist to be cast in another material such as bronze or jesmonite.

8iv. Community engagement through workshops making permanent artworks

Artists can enable and facilitate community groups to make finished artworks that can be permanently installed in the public realm. Artists have worked in wood and stone as well as other materials in this collaborative manner. Stone-carver Anthony Lysycia worked with children from local schools and a youth group, as well as older members of the local community, and passers-by, to carve a series of stones for the redevelopment of Ponciau Banks Park, in Rhosllannerchrugog, outside Wrexham.

Both their designs and newly learnt carving skills are clearly part of the finished works. Artist Nigel Talbot often includes the work of local schoolchildren in his own work. For a small woodland, Coed Bach, in Llangefni, Anglesey, he worked with children from local estates to create small ceramic pieces to embed into the uprights of his carved wooden fences and entrance posts.
8vi. Potential for active hands on participation

Local participation in arts events, workshops and working on permanent public art in the Castlefields locality, has proven to be very successful. Brian Dawes of Safe Productions has recently been working closely with Castlefields residents through CDS Housing.

Safe Productions worked in schools on a series of three mosaic installations, funded by the Heritage Lottery Fund. Their installation in Conwy Court is expected to be completed in 2008.

The works are based on a theme of the local history of the area, discovered through research and workshops.

Safe Productions has also previously completed a circular mosaic work for LHT in Castlefields, again very much a participatory project with schools, youth clubs and adult groups involved in the design and creation of the works.

Through this work Safe Productions has established a very good network of local volunteers interested in working on similar projects in the future.

This positive public response was mirrored in the ‘Party in the Park’ event in 2007, when through Public Art Wales, artist Naomi Leake led a workshop making temporary structures. Public Art Wales was rebranded Safle in November 2007.

This activity, planned as part of the development of this Public Art Strategy also tested how successful further open workshops and activities might be.

The event was an immense success and it was apparent that children and parents present, along with friends and grandparents, were hungry for an opportunity to create and participate.

An additional bonus of the workshop was the way it illustrated that the participants were not inhibited in any way by the idea of participating in an arts activity. Safle’ presence at ‘Party in the Park’ was also useful in terms of seeing at first hand the community’s enthusiasm for and enjoyment of the Park – and for the event itself.

‘Party in the Park’ was very well received and it was clear that there was scope for even more ambitious usage of the park and for more frequent, and some larger scale events.
The Castlefields Public Art Strategy

Placemaking in Castlefields

[Images of various public art pieces and installations in Castlefields]

PUBLIC ART WALES CELF GYHOEDDUS CYMRU

Placemaking in Castlefields

[Images of various public art pieces and installations in Castlefields]

PUBLIC ART WALES CELF GYHOEDDUS CYMRU
Placemaking in Castlefields

Public Art Wales is an arts consultancy that has been selected to work with the Castlefields Regeneration Partnership to develop a plan for public art in Castlefields. We have many years experience, and an excellent record for delivering high quality public art projects in cities and towns such as Wolverhampton, Cardiff, Belfast, Wrexham, Swansea and Chepstow, as well as more in rural areas throughout Wales.

There are lots of benefits in public art projects. The artwork can help to create unique, interesting and attractive environments that are a source of pride to the local community. Artwork can also add exceptional qualities to functional features such as pavements and pathways, seating, way-markers, subways and outdoor performance spaces - helping to make special and memorable places.

Public art projects can also be a way for you, the local community, to get involved in the development of your local area, and Castlefields Regeneration Partnership would like to initiate a project like this in Castlefields. Schools, youth groups and other community groups will be invited to take part in arts activities once public art projects are underway, helping to develop designs and ideas for artworks as part of the regeneration scheme.

First we are gathering ideas about what the people that live and work in Castlefields think. Please tick the boxes below, and add your comments and ideas. Your views will be used to help shape the plan for public art, but will remain anonymous.

Many thanks for your time!

Please return this card to:
Public Art Wales, c/o Andy Denton, Senior Regeneration Projects Officer, Halton Borough Council, Municipal Building, Kingsway, Widnes, Cheshire, WA8 7QF  Telephone 0151 907 838; Or Email info@castlefields.info

Alternatively come and see us at the Castlefields Party in the Park, Friday 10th August where we will have an artist at the ready to create some quick and easy artworks with anyone who wants to have a go!

Which are your ‘top-three’ parts of Castlefields that you think would benefit from artworks..... (please tick)

Phoenix Park  0
The new Local Centre  0
The subways  0
The Nature Conservation Area near Norton Priory  0
Near the Lake and along the Bridgewater Canal  0
In the new Housing Development areas  0
At the main Gateways into the estate, i.e. from the Brow and over the Canal  0
At Halton Castle  0

Please tell us about other areas you feel would be suitable:

Please tell us about groups / organisations you think would like to work with artists to help develop designs for artworks (for example, Primary Schools, Youth Clubs etc):

Please feel free to make further comments:

If you would like any more information from us, or if you would like us to get in touch with you to talk about your ideas, please provide your contact details:
Name/Address:
Telephone:
Email:
9. Partnership Working

How can the Castlefields Regeneration Team encourage partnership working to enable and encourage more public art projects to be implemented?

There are a number of different types of potential partners, in the private, public and voluntary sectors. One or more of the partners in the Castlefields Regeneration may wish to sponsor a commission or group of commissions.

In the private sector, relationships with developers need to be nurtured and public art advocated in terms of the benefits of public art projects for the developers themselves.

Developers also need to be guided to possible sources of match funding such as Arts & Business. Arts & Business will also match fund temporary projects and events and local businesses could be approached to sponsor arts festivals with the extra support of match funding.

In the public sector, there are potential partners in the area, such as Norton Priory and the Brindley Arts Centre with visual art expertise, who could collaborate on local authority led projects.

They already arrange arts workshops with formal groups, such as schools, and for informal groups made up of individual participants. Norton Priory in particular works with school groups from across the authority and receives part of its grant funding from Halton Borough Council.

Voluntary organisations and community arts groups such as Safe Productions should be engaged with on a regular basis to involve them in the decision-making process regarding projects in their area.

Safe Productions have already been involved in arts projects on Castlefields, and the feedback from them is that the projects have been a great success with the community becoming involved and enjoying the projects. Non-arts organisations could also be approached on a project by project basis, to explore the potential for partnership working.

Amber Hiscott presents working models to steering group - Penallt 2006
10. Copyright issues

In general copyright remains with the artist/creator during his/her lifetime. This means that the owner of the work cannot alter the work or significantly alter the context of the work without the permission of the artist (see De-commissioning below).

Also the owner cannot copy and exploit 2-dimensional artworks for commercial purposes without the permission of the artist, usually necessitating negotiating a fee with the artist.

Reference to this will usually be included in a contract to commission an artwork. In the case of a collaborative work made by more than one person or by an artist with a group of people, such work will usually be credited to all the creators.

Photographs and images of commissioned artworks can be used for publicity and information by the commissioner/owner/project managers without express permission of the artist/creator.
11. Maintenance and De-commissioning

11i. Maintenance of public art

This is an issue which is often given too little attention. Part of keeping an artwork in the context in which it was created includes maintaining the work and immediate surroundings and providing and maintaining interpretive text or signs as appropriate.

Existing works – for existing and sometimes old artworks in public ownership this usually falls on the highways or parks department of a local authority or on the operators of the public building.

Sometimes a local civic society or arts trust will take on maintenance of works, particularly the best-loved works, from a local authority. Maintenance of public art is usually similar to other street or park furniture and can be as little as regular clearing of rubbish and grass cutting. However it could include cleaning or removal of graffiti from various surfaces such as ceramic, stone, bronze, stainless steel, or jesmonite. In certain circumstances restoration of a work may be appropriate in which case the advice of a specialist should be sought. Restoration of bronze or stone can be very expensive.

In commissioning new works there should always be a maintenance schedule drawn up by the artist/creator and agreed by the commissioner at the contract stage. Funds for the initial maintenance period should be included in the project budget together with a plan for a fund for ongoing maintenance with the appropriate department.

Many contemporary artworks include lighting (traditional and LED), sound, sustainable energy generation or other new media elements. Again, in these cases maintenance issues need to be addressed at the contracting stage.

In drawing up a brief for an artist, the need for a low maintenance, durable and vandal proof construction is usually emphasised.

Artworks that have been developed with the inclusion of local people in residencies or genuine consultation are expected to attract less vandalism. A database of artworks holding information about the maintenance schedule would be a useful tool and an example of a database form can be viewed.

11ii. De-commissioning public art

Existing works – there are many artworks that with care, may last for hundreds of years. Others may cease to look their best after 20 to 30 years or, in some media, only a few years.

There may be works that still retain their original quality but which for reasons of fashion or change of use of the site are no longer deemed to be appropriate. There are some works, notably some rural wood or environmental art-works that may be left to slowly decay in their site. However there will be works in the care of the Local Authority or other local ownership that no longer reflect the artist’s vision or enhance their location.

There may be Health & Safety issues if an artwork is badly decayed. For bodies responsible for existing artworks, there should be a policy defining the principles of de-commissioning criteria. The policy should include an agreed process of assessment, which would decide the future of public art works in accordance with the de-commissioning criteria. In all cases when a decision needs to be made as to whether the artwork conforms to the original vision or context of the work, the original artist must be consulted if possible and specialist advice sought.

The Castlefields Public Art Strategy
Possible outcomes could be:

- Re-siting of artwork in a more suitable location.
- Selling or donating the artwork to an appropriate museum or other venue.
- Cleaning and/or restoration.

11iii. Complete de-commissioning and dismantling

For new commissions, issues of life-span and de-commissioning should be addressed in the contract at the outset. Contemporary works are often more site-specific or integrated into architecture or public space and therefore cannot be easily re-located.

As regeneration or redesign of public spaces increases in frequency, decisions on relocation or de-commissioning may need to be taken earlier in the life of an artwork. Outline plans for development must be considered before commissioning work for any site.

Some contemporary public art is of a temporary nature, in which case the brief and contracts will include the planned timescale. Removal of work and making good the site will be part of the artist’s contract. Timescales can vary from days in the case of events to weeks or months in the case of exhibitions, garden festivals or anniversary installations.

11iv. Insurance, risk assessment and maintenance funds

For each proposed artwork a risk assessment should be completed by a Health & Safety Officer, and the Insurance Officer should be notified prior to installation.

The Council may benefit from having a central risk fund, but one where those departments assuming responsibility for the maintenance of the artworks should not automatically be expected to replenish the risk fund. This is essential in order that the cross-cutting role envisaged for the public art programme is not impeded by unnecessary friction between departments.

The artist will provide information on all materials and processes used in the creation of the artwork, its likely maintenance implications, and a proposed schedule for this work.

The expected lifespan of the work will also be assessed, and this information maintained by the Public Art Officer or group. If a private developer wishes a publicly accessible artwork to be formally adopted by the Local Authority then the above guidelines should be followed, and a contribution towards maintenance made to the appropriate fund.

The Public Art Officer or group will seek to ensure that privately owned, publicly visible artworks will also be well maintained.
12. Health and Safety

Both the client and the artist need to understand the health and safety risks involved in commissioning public art. They both need to be prepared to work together in order to solve the problems that arise creatively, for the benefit of the project.

The best outcomes in a project tend to happen when the client is committed to the project and rather than rejecting any proposal with a problem, they work with the artist to find a solution.

Artists do not usually have professional training or qualifications for working in the public realm but they have usually been selected on the basis of previous work in that area.

They will have gaps in their knowledge and expertise and may propose to work in new areas in order to extend their practice. In the context of a design team, the responsibilities of other members of the team as well as the artist should be clarified at the outset.

The artist should have access to the relevant people at anytime during the process of design development, so that the appropriate officers or professionals are consulted at the right time.

For instance, it should not be left to the end to check the design with the Health & Safety officer.

Issues to consider before and during the project:

• Assessment of the site. The site needs to be surveyed before the project begins, to check whether there are limitations, e.g. can foundations be laid on the site. The future use of the site also needs to be considered, for example, will it be used for events?

• Getting everyone on board. Anyone who will be needed at some point during the project, either internally or externally, needs to be brought on board at the very beginning.

• Construction Design Management Regulations. Someone needs to take responsibility for the risk assessment.

• Insurance. Ensure the artist is insured to make and install the work.

• On-site health and safety. The artist and any subcontractors need to be aware of the health and safety procedures laid out in the Health and Safety plan for the construction project.

For a successful project and avoidance of last minute health and safety problems, the project needs:

• commitment from the client.

• collaboration amongst the design team.

• good communication.
13. A Public Art Project in Castlefields

13i. Medieval mosaic for Castlefields

In Autumn 2007, an eight-metre long mosaic inspired by the medieval history of Castlefields was unveiled on the approach road to Conwy Court. The permanent public art work has been produced through the Medieval Roots project, which is bringing local heritage to life thanks to a £49,200 grant awarded to Conwy Court Residents’ Association by the Heritage Lottery Fund.

Housing association CDS managed the project in partnership with professional artists Brian Dawe and Bridget Hutchinson from Safe Productions. Brian and Bridget organised workshops with local people of all ages to research, design and produce the mosaic installation. Project group members have found inspiration through medieval records, artifacts and archives.

The four-panel mosaic was inspired by a fourteenth century calendar tile. Children from St Augustine’s Catholic Primary School spent an enjoyable day at Norton Priory before sketching their ideas of what medieval life would be like through the four seasons. The children also helped to cut hand-crafted tiles and lay out the mosaic, which has a traditional medieval-style clay border. The complex design and colours used also reflect those used by medieval artists.

Artist Brian Dawe stated: “The children have really taken to this work, and it didn’t take much encouragement. They have shown a great interest in the medieval theme and as a result have a real understanding of the medieval life and times of Runcorn.”
Peter Fellows, Heritage Lottery Fund Casework Manager for the North West, added: "This inspiring installation captures the area’s rich history and shows how celebrating the past can contribute to a brighter future by creating a sense of local pride. Congratulations to all involved."

CDS and Safe Productions attended the unveiling. Guests included David Harvey, Head of St Augustine’s Catholic Primary, Anne Bennett, Head of The Park Primary School and Ken Rimmer, Head of Astmoor Primary School. A minstrel provided musical entertainment and children wore medieval costume.

This was the first artwork to be produced by the Medieval Roots project. Safe Productions is now working with children from The Park Primary School to create a sandstone sculpture based on Henry Bolingbroke, the fifteenth Baron of Halton, who became King Henry IV, the first Lancastrian king of England.

13ii. Art and poetry event for Castlefields

The creative talent of Castlefields residents were celebrated in an art and poetry exhibition in September 2007. The event was open to the public and was held at Castlefields Community Centre.

A mix of drawings, oil paintings, watercolours and photographs by local people was displayed alongside poems by residents of various age groups. Poetry readings also took place during the evening and some art works were available for sale.

This was the second annual art exhibition for Castlefields and was part of the wider Community Champions 2007 programme, which has been organised by housing associations CDS and LHT in partnership with Halton Borough Council.
14. Proposals for Public Art Commissions in Castlefields

The proposals outlined here give an indication of suitable sites, artforms and types of projects (such as commissions, Artist-in-Residence projects or events). Locations and themes for individual projects can be suggested at the outset of each commission, and may be developed by the artist through community consultation and involvement, to reflect the area’s cultural, geographic and natural heritage.

Themes that are relevant to the area are Halton Castle and Norton Priory, the Bridgewater Canal and the Town Park Lake. Within these there is a rich source of potential areas that could be explored, such as wildlife, history, and more abstract ideas such as the community’s vision of Castlefields in the future – whether real or fantastic. In addition themes and ideas have arisen through the community consultation carried out by Safle – and these include possibilities such as creating some form of memorial for the original residents of Castlefields - those people who first moved into the area and established a 'community'.

An arts project provides a wonderful way of releasing creative ideas that otherwise would never be developed and realised. This is evident from two projects that have recently been completed on Castlefields.

Where a budget outline is suggested, it does not include project management fees by a public art agency or VAT.
14i. Subways

The subways in Castlefields are in need of transformation from environments that make residents fear that crime is going to take place, into a pleasant and practical part of a journey from one part of the estate to another. The transformation of the Plantation Close subway through a public art commission that is to be completed by Spring 2008, will provide an excellent model for commissions in the other two subways. As with the current subway commission, community participation and consultation will be crucial to the successful implementation and long-term success and acceptance of any further subway commissions.

**Budget suggestion: up to £25,000 per subway**

14ii. New local centre

The new local centre, described in the Masterplan as the ‘New Village Square’, is “located at the very heart of the Castlefields estate, and brings together community services, and an intersection of roads, paths and transport modes.”

The new centre replaces the current centre which is in a very dilapidated state, which had little or nothing in the way of pleasant public spaces, and which is to be completely demolished as part of this regeneration project.

Designs for the new centre show sensitively designed public areas, a community centre with a sloping sedum-planted roof, ample planting and coherent routes for pedestrians, traffic and public transport.
14ii.a. The New Village Square

“…A focal point in the form of a public art works or similar should be located at the heart of the square.”
Castlefields Masterplan 2003

The scope for an artwork in the New Village Square should not be limited to a piece of stand-alone sculpture. Such an environment could benefit from an artist’s input to a lighting scheme, pavement design, street furniture - and even the overall design and layout of the central environment, including features which are dynamic and create a focus and which play a large part in ‘placemaking’, such as sculpture, murals and water features.

Safle would advise that for an artwork in the new village square to be a complete success, a ‘Lead Artist’ should be selected at the earliest possible opportunity. The arrangement of roads, public buildings and this area’s use and identity as an important public space, makes this a challenging environment in which to place public art.

By involving an artist in early design stages, he or she will be able to develop working relationships with the designers and professionals involved in the project, to learn about the possibilities and limitations, while at the same time developing suitable themes, and making specific artwork proposals.

This lead-in period would also allow for community consultation, involving workshops, slide-talks, conversations and exhibitions.

To develop a budget suggestion for this element, the Council would need to embark on commissioning a development phase, involving the appointment of a suitable artist to develop designs and carry out community consultation. This element would culminate in the development of a series of designs, together with a budget outline for the realisation of the project. Should the appointed artist propose artworks that are not within his/her field of practice, these commissions would go out to competition. In this way, commissions in a number of artworks specialisms can be created for a single area, which nevertheless work in harmony with one another.

Budget suggestion: Appointment of Lead Artist to develop designs: £15,000
Budget to implement designs: in the region of £100,000
14ii.b. Community centre

The new community centre on Castlefields will be one of the focal points of the new village centre. The existing community centre is very well used and the new building will be state-of-the-art, constructed using modern methods of construction using material from sustainable sources, with a sedum grassed roof, anticipated to achieve a BREEAM rating of 'Very Good'. Its facilities will include a community cafe, library, main activity hall, second group activity room, several meeting room facilities - all brand new state-of-the-art equipment. The new facility will be able to provide a much expanded range of services for the local community - and access to it will be vastly improved. The Sedum Roof will be visible from the Village Square and with early involvement by the artist with the consultants who are installing the roof, it may be possible to integrate an artist's design – for example so that the sedum planting is interspersed with an alternative coloured sedum, or other insulating material, to create an attractive eye-catching design.

Outline Budget – Artist to develop design with grass roof consultants: £3,000

Additional opportunities for artwork commissions could be developed for internal spaces – for example – murals or mosaic's, mobiles in centrals spaces or stairwells. If space is available for a temporary 'studio', it would also be an ideal location for a short Artist-in-Residence, with opportunities for the community to see an artist at work on a daily basis, to participate in artistic practice, to understand artistic process and to see the outcome – such as a temporary exhibition or small permanent artwork.

Outline Budget – artwork commission for internal space: in the region of: £20,000
Outline Budget – Artist-in-residence Project: £7,000

14ii.c. Health Centre

It is now widely accepted that the arts can play an important role in healthcare, in providing a more pleasant and human environment in which to recuperate, contributing to shorter stays in hospital, and also in relieving stress and occupying the mind while patients wait for treatment, and while visitors wait to see friends and relatives.

Permanent art commissions create a more aesthetically pleasing and comfortable environment, while Artists-in-Residence can engage patients and staff in creative activities. The cultural activity of a hospital is also a factor helping retain staff for longer in their jobs. Activities and performances, such as school groups staging small performances in public areas of healthcare settings, and visiting poets and artists, play a major part in ensuring that this is a place that is integral to, and not set apart from the local community.
Artworks within healthcare settings can create a warmer welcome, and help dissipate any threatening atmosphere in entrance halls, waiting rooms, even surgery and consultation rooms. Furthermore, passageways, stairwells, lifts etc can also offer possibilities for artists to work within. Wall pieces, mobiles, decorative carving, along with more functional elements can be commissioned.

Artwork in external spaces can also help create more interesting access into the buildings, and views from windows onto courtyards and pathways. Decorative glazing inside and out can create intriguing, and functional screening; seating, railings and freestanding sculptural works can become part of the defining ‘look’ of the surrounding land; an external lighting commission can create a permanent creative aspect to the exterior of the building itself, without being obtrusive.

The new Health Centre identified for Castlefields presents an ideal opportunity to include public art within the design of the new building. As with other public art commissions, if the artist is brought in early, and is in close contact with the design team, this allows potential for incorporating a range of artworks, some of which are integral to the building itself - both inside and out.

The same principles and guidance would apply to this project as to the New Village Square Commission outlined in this Strategy, with the artist working with the design team at an early stage to highlight opportunities for artwork commissions. Prior to the design and implementation of commissioned works, research would be undertaken by the selected artists, along with workshops and participatory activity, to bring out themes and ideas to help define the resulting public art aspect, ensuring that, as with the other commissioned pieces, artwork was drawn from aspirational and collaborative thinking, bringing with it a sense of ownership and pride.

**Outline Budget for a lead Artist to develop designs:**
£15,000

**Budget to implement designs:** from £40,000+
Some examples of project budgets for previous Saflé artwork commissions in Healthcare Settings are:

- **Sculpture/landform commission for an internal courtyard** overlooked by two storeys of wards, offices and treatment rooms, as illustrated on the right. Budget: £30,000.

- **Major Glass commission**, adding colour and vibrancy to the foyer area, in keeping with its role as the central hub of the hospital, as illustrated on the right. Budget: £40,000.

- **Two stairwell commissions involving the local community** through consultation meetings and workshops. Budget: £38,000.

Should the commissions for the health centre be considered at a later date, (i.e. with the involvement of artists being embarked on following completion of the building), commissions could be preceded by the placing of an Artist-in-Residence within the setting (see separate section on Artist-in-Residence). The resident artist could be the linchpin for developing themes and researching sites for particular emphasis that then could be developed further.
14iii. Residential Areas

The Regeneration of Castlefields involves the development of new housing into which residents are being relocated, the retention of some of the original housing, and the development of new private sector housing.

14iii.a. Housing Renewal

Reports are that tenants and residents are very happy with the new housing in Castlefields. The new streets have a ‘conventional’ community appearance to them, with parking for vehicles and gardens to the front of each home.

The houses do however have very uniform railings along the frontage of the gardens, and to define the boundaries between each one. These are at present very plain, all black, repetitive and bleak. There may be ways of encouraging households to stamp their own individuality on their properties, by planting climbers or hedges, and if permitted by replacing the railings with more individual ones.

There is also the option of engaging an artist to work with developers on these railings, before they are installed, and also in future developments to develop designs for features that lend each street a more individual and distinctive ‘feel’. These could be linked to the street names, for example for Conwy Court, community groups could work with artists to develop designs loosely based on Conwy and its castle. These could then be used to influence the designs of railings, tree grilles, benches and signage.

The possibility of providing green areas within each small area of housing, to create ‘pocket parks’ with small, safe play areas for children could make a very positive contribution to the appearance of each street or close.

This would help break up the rather regimented / road / pavement / railing / garden / drive / house sequence. Artists could be invited to work on designs of bollards where necessary to discourage cars from driving across green areas, working to match railings and bring a stylistic coherence to the whole approach.

There are also certain locations where electrical sub-stations are sited in amongst the rows of houses but enjoying even higher, more imposing railings, rising out of the regular line of ones in front of the housing, but identifying them even as targets rather than the opposite.

While it is necessary to protect these sites, it might be possible to create less intimidating protection; they could be approached with the same potential as the housing / garden railings, defining them more by reducing their impact, identifying them as functional, out-of-bounds places, but very much separate from the residences.
New railings could be designed by artists and mixed with other fence boundary methods in high quality material, but also introducing more opportunity for encouraging development of gardens, hedges, flower beds, low walls, growing of vegetables, composting etc, and to encourage more wildlife.

In new developments, a scheme called ‘a percent for art’ policy or similar should be used to persuade the developers to contribute to a public art fund that will serve not just the housing directly, but also the amenity areas nearby. If this is done, a small fund will be created that will provide for artists’ input in the design of signage, seating, lighting etc.

This more overarching approach could also be a way to develop a coherent and themed identity for each distinct landscape and new housing area. This model could extend to the design of the whole estate, with an artist being taken on to create an approach to the whole feel of new developed areas. The benefit of this way of working is that it allows the artist to have a light touch, only doing what is necessary rather than basing a whole project around each site.

An efficient way to tackle this project would be to engage an artist to work within the landscape team. The selected artist would have experience of working within a design team and experience of creating environmental artworks.

Over a period of time to coincide with the landscape team’s schedule of work for the sites, the artist would design and create integrated artwork features and markers to help improve and highlight the various access points, pathways round.

**Budget Outline:** Design Development/community phase: £15,000
Budget to implement designs: from £30,000 + per street / close

**14iii.b. Home Zones**

One potential way to integrate participation, working with artists, the creation and integration of public art into the redevelopment in Castlefields, is through the Home Zone approach. The Home Zone concept was pioneered in the 1970s in the Netherlands, and since then many countries have successfully transferred the core concepts and created their own safe areas. Home Zones are an attempt to strike a balance between vehicular traffic and everyone else who uses the street, the pedestrians, cyclists, business people and residents.

Some see Home Zones as a way of ‘reclaiming’ local streets from a traditional domination by cars. Others see it more modestly as a way of trying to restore the safety and peace in neighbourhoods that are becoming overwhelmed with speeding traffic.
Home Zones work through the physical alteration of streets and roads in an area. These alterations force motorists to drive with greater care and at lower speeds.

Many countries support this with legislation allowing the Home Zones to enforce a reduced speed limit of 10 miles an hour. The benches, flower beds, play areas, lamp posts, fences and trees used to alter the streets and roads offer many additional community benefits to the Home Zones and are considered to enhance the beauty of an area and increase the housing prices.

Artists have often been involved in the Home Zone approach, engaging them to run consultation workshops and Planning for Real sessions, setting up events, and making temporary public art. One project example is in Northmoor, Manchester, where Manchester Methodist Housing Association is working with Manchester Private Sector Housing and the A6 Partnership in the implementation of the Pilot Programme for Home Zones in Northmoor, Longsight. As part of their ongoing and extensive consultation with the local residents they held a fun day event on one key street.

A road closure was arranged for the day, which allowed them to make full use of the street for events, such as, a bandstand with performances, a 2up 2down cinema in a vacant house, displays by local artists in vacant properties, turfing over part of the street as a garden - complete with shrubs and trees, performers and street games. Residents and artists also created a full-scale mockup of their designs for the Home zone layout, to try out their designs.

Central British Government has given its support to nine pilot Home Zone schemes across England and Wales, including Kent, London, Birmingham, Manchester, Nottingham, Cardiff and Bristol. http://www.homezones.org.uk

14iii.c. Retention of Existing Housing

Proposals for arts commissions and Artists-in-Residence projects involving those families who are being moved to new homes should also include opportunities for those who are staying in the original deck-access blocks, houses and bungalows.

Through artist-in-residence projects, proposals may be developed for artworks in or on the blocks. These could be temporary, celebratory events, involving community projects that culminate in an exciting event whereby the deck access blocks are lit and projected onto in a spectacular way for a few evenings only, or the project may culminate in a proposal for a permanent artwork to be installed.

A proposal for a 5-week community project would involve intense community contact culminating in an event or commission proposal.

Outline Budget for project: £7,000
14iii.d. Private Sector Housing

As with the New Village Centre Commission, artist input to private sector housing sites should be from an early stage, to maximise on the opportunity for integral works that make a positive impact.

The local Authority may wish to impose a Section 106 Planning Agreement on the developers, to ensure that an artist is consulted and designs developed for public artworks. The involvement of an artist could play a key part in the creation of communal features and public spaces, such as a green area that incorporates a distinctive artwork, or railings to the frontages that are distinctive to the development.

By working with an existing group to develop designs, positive relationships will be encouraged between the existing Castlefields community and the new families who will ultimately move into the houses.

Budget Outline: Design Development / community phase: £10,000  
Budget to implement designs: from £50,000+
14iv. Canal, Lake and SINC

One of the strategic objectives in the Regeneration Masterplan’s section on Environment and Leisure is to “Provide opportunities for environmental and community interaction with wildlife.” In addition, Safle consultation with local people revealed an interest in encouraging more wildlife to the locality, making more of the natural habitats and biodiversity both along the banks of the waterways, and in the woodland.

The Canal and Town Park Lake in Castlefields provide superb potential for increased use for walking, leisure time and possibly low impact water sports, for instance model boating and fishing.

Access to the lakes is already in place, but could be improved, and the areas surrounding the lakes and waters themselves could be cleared, tidied up and made safer. Functional public art pieces, such as way markers defining walks and pathways, seating, decorative railings, interpretive signs and even earthworks on the banks would create a more welcoming environment for locals and visitors to spend time.

In addition there is a Site of Importance for Nature Conservation (SINC) on Castlefields, and this is to be relocated to the meadow near Norton Priory. A Wetland Conservation Centre may be developed at the SINC and this may also include an Education Pond.

There is potential for artists and scientists to work together with schools groups to look at the wildlife and natural habitats, and to look at ways of creatively improving the sites nearby to build up greater potential for new species to thrive.

Additional planting and landscaping would be part of this, and again artists could work with landscape architects to create an attractive and holistic approach to the area.

More sculptural individual pieces could be commissioned to identify particular locations. Again, these could be designed and created in collaboration with young people and other local groups, to create well looked after, respected and owned pieces of artwork, both attractions in themselves, and also markers of community involvement in defining Castlefields as an interesting combination of countryside, suburban conurbation, and former industrial site.

Research into the local history could feed into designs; information boards could also be incorporated, with indicators of what local wildlife is to be found.

The canal sides and lake would also be suitable for temporary artwork projects combining art, education and the environment. Such projects would encourage local adults and children to appreciate the canal and waterside area and to respect it.

The following budget is an outline for a project that would culminate in the creation of artworks in natural materials for permanent installation in the SINC and on the lakeside. Community involvement would be an integral part of the project.

**Outline Budget: £20,000**
14v. Canal bridges / Busway bridge

14v.a. Canal Footpath Bridge

The small brick bridge over the Bridgewater Canal, on the footpath / cycleway link from Norton Priory to Phoenix Park, could be developed as a landmark for Castlefields. The bridge has an attractive design and character that is particular to canals, and appears to be structurally sound, but in need of some cosmetic repair. Its potential is not being realised, as there is currently an ugly steel barrier in place across its path to prevent traffic access, and the immediate area is in need of attention.

An artist’s commission that is sensitive and complementary to the bridge would make a striking gateway to and from Phoenix Park, adding visual impact and importance to this site. An artist could be involved in creating an attractive and functional barrier to keep cars off the pathway, also in incorporating new decorative and functional railings, or making an arched gateway for the site, possibly incorporating sculptural signage.

One such way of making an impressive gateway feature, is illustrated here. The artist has used the name of the housing estate, “Dings”, as the inspiration for creating a large sign. The sign has been designed and sited so as to have a three-fold use. It indicates both the name and presence of the estate; it replaces the need for a series of bollards to prevent vehicle access to that area; and the ‘S’ of the name has been placed on its side, horizontally, and can be used as a seat. The work is made mostly of vertical corten steel elements, with a natural orange colour; these are then complemented by the wooden s-shaped seat.

Should a series of waymarkers be considered for the estate, this Canal Footpath Bridge also would be a necessary site for one, indicating distances and locations each way from that point.

Outline Budget for a gateway / bridge artworks: £25,000
14v.b. The ‘Busway Bridge’

The ‘Busway Bridge’ was originally part of the ‘Busway’ that served Castlefields. The ‘Busway’ has now been partly demolished and buses follow alternative routes through the Estate. The ‘Busway Bridge’ was retained during the demolition process as a pedestrian bridge over the Bridgewater Canal, but it is at present a rather peculiar feature that needs to be re-created so that it integrates with the surrounding environment.

The bridge is sufficiently wide to be designed as a ‘Pocket Park’ with seating areas, planting schemes and crucially, an overall design layout to give it a coherent and pleasant feel. This is a challenging opportunity for a Lead Artist to develop ideas and make firm design proposals.

As with the Village Centre commission outlined in this strategy, the artist may wish to propose artworks that would require additional artists to be brought in. For example the design may involve a lighting specialist, an artist working in metals to create new bridge balustrades, a mosaic or surface designer to design a ground surface, or a sculptor to create a landmark sculpture as a central piece on the bridge, which may also serve as seating, and a specialist street furniture artist.

**Outline Budget for artist to develop designs:** £15,000

**Budget to implement designs:** in the region of £60,000+ (N.B. The artwork budget would be in addition to groundwork and costs of putting in foundations where necessary).
If a landmark artwork was also to be commissioned – this would give the park an identity over and above the climbing wall, skate park and recreation features. Such a landmark would need to be on a large scale to make an impact on this site. Its scale could be in its height, or in its mass and height.

The position of the landmark artwork would also be imperative to its success – and the appointed artist would work with park staff and local groups to establish a suitable position, and to develop themes and designs for the artwork.

Outline Budget – Design of pathways and creation of various features: £60,000+
(N.B. The budget does not include building the pathways).

Outline Budget – Landmark Artwork: £80,000
(N.B. Groundwork preparation costs would be in addition to this budget).

‘Party in the Park’ event suggested that the park is a suitable venue for performances, events and festivals. The landscape itself, and the space available could make the creation of an ‘amphitheatre’, which is carved into the landscape a realistic proposal. Such a space could be created using earth, stone and timber, with grassed areas and incorporating artworks in to provide interest and colour.

The amphitheatre could include seating areas in creative ways so that groups can sit together whether during a performance or for a picnic in the park. The staging area need only be a basic hard surface, to provide a stage for performances, with electricity and sound/lighting facilities being brought in as and when needed.

14vi. Phoenix Park

“The park is a tremendous local resource, and the pressure for development nearby creates opportunities for improving some major drawbacks.” Castlefields masterplan 2003. ‘Projects’ Section.

The Masterplan also states that “The park currently lacks visual cohesion and would benefit from a structured landscape plan to enhance its sense of place.”

Phoenix Park has been developed extensively since these statements were made, and is now an award-winning facility with a variety of resources for recreation, such as a climbing boulder, multi-sports courts, young persons play area, youth shelter and skate park.

There is also a Rangers Office and Visitors Centre and a very well equipped and colourful children’s play area. Although there is a basic network of paths leading through the park, and to these facilities, the overall impression when visiting the park is that it does lack some sort of structure, and that it needs something to pull all of these elements together. ‘Party in the Park’ in August 2007, also highlighted the fact that the park is immensely popular, and that at such an event, so much more could be laid on.

(See ‘Temporary and Celebratory Events’ section 14ix.e.).

“A central focal point, or ‘folly’ should be considered as an element which ties together several sightlines within the Placemaking plan.” Castlefields Masterplan. ‘Projects’ Section.

A structured network of meandering paths, interspersed with artistic features such as sculptures, and functional features such as lighting, waymarkers, bike-stands, benches, picnic tables and youth shelters would create a more interesting diverse environment in this immense park.
If the staging were also to incorporate a vibrant artwork in mosaic, coloured concrete or other durable materials, this would ensure that the amphitheatre was an interesting feature, whether during a performance or not. The entire area could be created as a three dimensional earthwork, which brings to the park a whole new dimension.

Safle has managed a number of commissions to create amphitheatres and each has been site-specific and unique to its context and in response to the requirements.

There are many artists who work with contractors to construct such earth-works, and community involvement is possible through the design and creation of elements of the project.

Outline Budget – Amphitheatre: £100,000+
(N.B. Groundwork preparation costs would be in addition to this budget).

14vi.a. Windmill Hill gateway to Phoenix Park

Windmill Hill is the adjacent neighbourhood to Castlefields, which backs onto Phoenix Park. As per the Masterplan, the Park was meant to form a link between the two neighbourhoods, and function as a recreational area where the two communities could integrate.

However, consultation with residents of Windmill Hill has revealed that there is a feeling that the Park is more a part of, and therefore a facility for, Castlefields. Whilst there are two paths into the Park from Windmill Hill, these are currently narrow and overshadowed by vegetation.

Therefore it is considered these two entrances also present an opportunity for a public art project that would see them upgraded to an appearance fitting of the main gateways into the park. The residents of Windmill Hill would begin to gain a sense of ownership of the park through their involvement with artists in the design and build of the entrances.
14vii. Gateways, signage and waymarkers

“The sense of place and quality of space will also be enhanced by the structure of sightlines, which are terminated and punctuated along their length by landmarks, follies and gateways. Some of these will reflect and enhance physical links in the movement structure, whilst others, such as some in the Town Park, are intended to simply create a unique and attractive setting which draws the individual into the landscape.” (Castlefields Masterplan 2003. Section 12.)

Gateways, signage and waymarkers may be commissioned alongside other artworks to mark points of arrival or departure, and to create clear and distinctive routes through the estate and beyond.

The design and character of gateways, signage and waymarkers in residential and public parts of the estate, as opposed to those placed in Phoenix Park and on the Canal Side should be distinctive to reflect the characters of those areas.

Gateways and waymarkers in the village square may for example be made in stainless steel or bronze, whilst those down near the lake and canal may be more rustic in feel, and created in carved wood, brick or stone. In addition, the design and fabrication of gateways intended for road users need to be bold and distinctive, whilst also conforming with highway regulations.
14vii.a. Road entrance to the estate

“An additional entrance feature on the bridge itself should be considered to further enhance the sense of arrival in Castlefields…” (Castlefields Masterplan. 2003.)

The bridge described here is the main entry by road into Castlefields, and is close to one of the new-build housing conurbations. The bridge is non-descript and although the driver is greeted by a clear and open view of the Church, this does not serve as a gateway of sufficient impact to mark arrival on the Estate.

There is little opportunity to site a well placed sign welcoming entry into Castlefields in this area. There is however, opportunity to work with the existing bridge by replacing or adding in some way to the existing balustrades, creating a more attractive, inviting and memorable silhouette from the road and pathway.

Outline Budget – Design Stage: £11,000
Budget to implement designs: from £50,000+

14vii.b. Other gateways

Other gateways may include gateways to well-known routes and paths, such as Astmoor Lane, that have their own character and identity. An archway at either end of the Lane would help to define each end of this route, and if desired could include small and distinctive features, such as cast bronze motifs, or carved brick along the length of the lane, either integrated into the ground surface or embedded into walls.

The project would require community involvement in designs and could even include involvement in the creation of the actual artworks.

Outline budget: Astmoor Lane Gateway Commission: £20,000

Gateways at entrance point to Phoenix Park, in carved oak or in robust materials such as stone and cast bronze would clearly mark boundaries and provide distinctive welcoming features.

Windmill Hill is the adjacent neighbourhood that backs onto the Phoenix Park and although there is a path between the two, it is narrow and not fitting of the main Gateway that it is. Halton Council is already developing plans for a public art project for this site, and it is likely that this will be the next commission on the estate.

Again, community involvement will be crucial to the success of such artworks.

Outline Budget: £22,000 based on two feature gateways.
14vii.c. Signage and waymarkers

Signage and waymarkers when created with artists’ involvement can be much more than purely functional features. Their design can incorporate themes and designs developed with the community, and can be artworks in themselves.

A signage commission for the Village centre would need to tie in with other designs and artworks being developed for that vicinity. Materials suitable for signage in the Village centre may include bronze or stainless steel.

If signage is also to be installed in other ‘urban’ areas of Castlefields – the same design and materials should be used to ensure coherence.

Outline Budget: Signage and waymarkers in the village centre: (based on 4 individual pieces) £20,000
14viii. Halton Castle

Halton Castle is a key historical feature on the outskirts of the Castlefields area, linking more with the ‘old town’ area behind the new estate itself. The Castle area is distinct from the rest of the estate, with a marked difference in appearance and feel.

The Castle itself is perched on a small hillside, with late 19th early 20th century terraced housing and detached residencies lining the roads leading up to it. The Castle is, in a way, so removed from the rest of the estate, if not physically, then certainly psychologically, that any public art intervention should be treated very carefully.

It is also such a landmark itself, that no major permanent ‘landmark’ artwork feature should be considered. Funds would be much better spent maintaining the site, encouraging more visits, and developing and making available more knowledge about the Castle and its history.

This is not to say that the Castle should remain so ‘detached’. In fact visits to the castle by walkers from the estate should be encouraged. The heritage provided by the Castle and Norton Priory is something to celebrate and explore, to use to develop tourism, and to increase interest by local people.

Themed and styled waymarkers and seating, extending footpaths through from the estate, leading up and round to the Castle, could be designed in keeping with those on the estate, to create a sense of continuity. However, their impact on the Castle and its grounds should be seriously considered, and design of the waymarkers or seating, should have at its heart the ability to work both in the historical site and within the newer feel of the estate.

The view from the Castle is a key aspect that could be capitalised on, using it as a viewing platform for the local landscape, with the possibility of commissioning an artist to create a new information panel, featuring a raised, contoured map, with key features marked, to enable visitors and locals to place themselves within the region.

The Castle would also be an ideal site for a series of temporary artist interventions, such as lighting projects and projection works; or it could play host to evening outdoor events such as small-scale theatrical performances.

Outline budget: Waymarkers, seating and information panel: £60,000
14ix. Artist-in-Residence projects

14ix.a. Artist-in-Residence in Castlefields

Castlefields could benefit from the involvement of an artist working ‘in residence’ in the town for a significant period of time. This period of time could run ideally from as early in the development process as possible, working with local people to integrate their visions for the area and help develop more fully the potential for temporary or more permanent public art interventions into the locale.

The ultimate aim of the residency would be to engage the local people in what is taking place on their estate, through participatory arts activity. The resident artist could run activities, workshops, arts sessions in an empty town centre venue, or in the park, or at schools or other outreach sites to create temporary artworks.

The aim would be to help create a sense of involvement by the public in the development and changes in the town centre, encouraging the local people to regain a sense of ownership and pride in their surroundings, looking at the town in new ways, looking back on the town’s history and forward to its future.

The artist would work with the public responding to local issues, history, networks and research, and then through participatory activities generate artworks reflecting these concerns.

The residency could also provide source material, themes and ideas for future commissioned artworks. The resident artist could also then work with the commission artists to feed into the themes of the commissioned artworks, and filter into the consultation involved in the commissioning process. The residency could provide a way of advocating involvement and generating excitement and interest in the new developments on the estate.

The Artist-in-Residence would need to be in post for a suggested 6 to 8 months to allow for strong links to be built up and allow the artist to: work with various groups of people for a reasonable length of time, including a period to research groups to work with; link with other artists and artists groups operating in the area and to identify strategies to target certain communities; build the project into schools activities, and attract a variety of participants to the project; also time allocated towards the end of the residency for consultation between Artist-in-Residence and commissioned artists.

The artist would need a steering group, much in the same way any commission artist would, with key access figures to local groups, schools etc.

The Artist-in-Residence project could result in temporary exhibitions of the artworks made, performances, events etc.

Budget outline for 6-8 month residency: £32,000
14ix.b. **Artist-in-Residence in a Healthcare centre setting**

There is a strong history of artists working in residence in healthcare settings. Safle itself has run several extensive projects with NHS Trusts across Wales, with additional support from local councils.

With financial support and strong partnership with local NHS Trust, and engagement with local council through current Health and Well-being government strategies, artists can work closely with patients and staff at hospitals and other healthcare venues, generating more interesting and stimulating environments and surroundings to visit, stay and work in, helping to ensure health centres are seen as welcoming, non-confrontational and non-threatening.

Activity and participation are key, and the resulting temporary and permanent artworks for walls, windows, stairwells, corridors, ‘non-places’ within the hospital can help break up formulaic and bland sections of healthcare buildings.

Moreover, skills can be rejuvenated, patients even enjoy their visits, staff are able to bond, and become more involved in improving variety and distraction for patients when visiting, even helping, for instance, with improving actual physical maneuverability.

However, it is also very important that opportunities for artists within healthcare settings, are not merely ‘social work’ with the focus on improving health, wellbeing, physical and mental environment; in order to create exciting and new opportunities for artists, the agenda has to be worked alongside real and considered potential for an artist to develop their practice also, and through the involvement of others, learning, research, development, a new practice can occur.

Potential aspects, themes, situations for residencies in healthcare might be: exploring avenues within a particular medical remit, technical aspect, use of equipment, psychological, mental, physical condition; or community health, social workers, obesity, schoolchildren’s health, retirement homes; with staff in a certain medical treatment department within the health venue, or a set of pensioners in a related healthcare venue; or young children, or single parents attending parenting classes.

**Outline budget for a pilot project in healthcare setting; suggested residency for a period of 10 weeks, with an artist working for 4 days a week: £10,000** (plus extra possible costs for studio/artist accommodation)
14ix.c. Artist-in-Residence in Phoenix Park, woodland, Bridgewater canal and Town Park Lake

Phoenix Park has been a very successful example of development work already, and there is scope for further involvement by artists in this specific site. The park itself is well-used by local people and is visited as much for its beauty and seclusion as for its open area and access paths to other estates.

One possibility would be to engage an artist to work with schools and local groups of residents to identify opportunities for developing/improving elements; this could be achieved by a reasonably short intensive period of research and collaboration.

Examples:

- integrating a further activity site in the park to combine with the skate area; the skate park has been very successful, as has the climbing boulder, suggesting that additional recreational provision in the park may well be possible.

- consultation has shown that there would be interest in raising the wildlife numbers and variety in the ponds and woodlands. Artists with a particular interest in this line could be commissioned to develop this as a theme, and to work with local historians, naturalists and the council to create nature trails, information boards, new pathways, improved access and cleaner environments alongside the waters.

- increase in events and arts activities in the park for their own sake, using the staffed visitor centre more creatively, or extending it to create and workshop area for use by schools, groups etc.
• the centre could be used as an artist studio for a short period of time, say 8 weeks as a pilot project, enabling an artist to create temporary collaborative pieces and interventions into the park landscape and buildings, and also research and document historical, natural, geographical features of importance.

As well as giving the opportunity for local people to work with an artist, the aim would also be to ascertain: whether there would be a firm desire amongst local people for an artist to be working in the park more permanently; and whether they would be interested in having permanent artworks and public exhibitions / public artworks and displays in the park.

**Draft budget for 8 week pilot residency in the park:** £10,000  
*(plus extra possible costs for studio / artist accommodation)*

**14ix.d. Logo**

There might also be the potential for very specific projects for artists to get involved with, running workshops with schools and local groups to create, for instance a new logo for Castlefields estate, bringing an element of involvement to creating community cohesion and sense of unique identity. This could be built into a project like the one above or devised as a separate project with a few identified groups (for instance all primary school in the area) over a shorter period.

**Outline budget for short residency:** £4,500

**14ix.e. Temporary and Celebratory Events**

This strategy outlines opportunities to implement and develop an adventurous art programme, involving large-scale commissions and medium to small-scale projects. In order to build and develop a creative, vibrant culture on Castlefields, these should be complemented with a range of temporary and celebratory events.

Some of these events could use as their basis the successful ‘Party in the Park’ celebrations. Possibilities could include setting up a whole series of events throughout the year, with a culmination or highlight as a week-long annual festival. Such an ambitious scheme would require a considerable amount of organisation, and possibly the setting up of an Events Steering Group, consisting of representatives of the Council’s Arts and Culture Departments and local arts providers, and would require funding to realize the projects.

To take ‘Party in the Park’ to a more developed state, it would be necessary to make better resources available, for instance food stalls, a scheduled programme of events and entertainment, and evening activities.

The focus could sometimes be on music, basing the stage within a more central position, using it as the main draw for the event, or even using two stages, developing one to be more family orientated, the other continuing the already established element of having local young bands performing, near the skatepark. As suggested in the commissions section, if artists could be involved in reworking some of the layout of Phoenix Park, perhaps involving earthworks to make a seating area, a (semi) permanent stage platform, creating a natural arena etc, then the park might serve as a perfect outdoor venue for such events, as well as a secondary space for walking through, and other recreational activities, when not in use.
The landscaping of the area could help create more of a navigable space, with pathways and seating, areas of rest, along with areas where activity could take place. Events could be staged to suit the ‘arena’ and other spaces in the park, and attract further visitors to the area, helping to build up income, through licenses for food stalls, ticket sales, sponsorship.

Artists could also be involved in creating temporary public art in the lead-up to the festival and during it. Naomi Leake’s sculpture workshop, and a willow-weaving workshop run by local artist Sarah Gallagher proved very popular in the ‘Party in the Park’ in August in 2007, and there could be opportunity to develop artistic activity at these events and on a grander scale, with parades and performances.

The festival could also be a focus for running projects in schools and with youth groups engaging artists to develop the programme by working with teachers, youth workers and older people prior to, and during the event.

Links could also be made with Norton Priory, and the Castle, to stage outdoor theatre events and performances. Such input could potentially be arranged through the Council’s own Arts Officer, or by bringing in a community arts group that specialises in running arts activities that culminate in dramatic events as a finale of the festival or celebration.

One particularly successful festival is the Kilkenny Arts Festival (www.kilkennyarts.ie), which over the years has built up a very strong and thriving event, attracting an audience from countries far and wide. It takes place over ten days and nights, and features ground-breaking theatre, music, literature, visual art, children’s events and outdoor performances abounded. Last year record crowds of over 70,000 attended over 100 events, featuring almost 300 international, Irish and local artists, in venues all over Kilkenny City and County. Its focus is on both local and national art and culture, and last year’s highlights included:

The Ark, the festival’s largest outdoor, free event for the people of Kilkenny.

Hurling at the Movies – the festival’s tribute to the All-Ireland winning team of 1957.

Family performance by dance troupe Dervish, with a family-based participatory performance.

The Festival Magic Mural at the local shopping centre, created by the festival’s team of children and budding artists.

A series of lecturers and concerts, performances by local and internationally-known bands and musicians.

and “Isséo!”, the aerial theatre display by Compagnie du Mirador, attracting over 800 people to their local Peace Park for free outdoor performances.
Castlefields could team with other estates and areas in Halton Borough, and seek to create a multi-site or venue approach to a larger festival, perhaps built up over time, using Phoenix Park as a key focus, and potentially some of the local cultural and heritage attractions and also public buildings, Norton Priory, the Castle, schools, churches, together with other outdoor areas within the woodland etc, to stage a programme of activities and events.

The aim would be both to engage local people in setting up and running of the event, and also to create interesting attractions and performances for local people to attend, and also bring visitors to the area.
Appendices

Funding for Public Art

The following are some of the largest and most relevant funders of the visual arts in the UK. A combination of public and private grant giving trusts, this is by no means an exhaustive list however, all the grant givers detailed receive applications from local authorities and do currently support public art initiatives in England. Further information on fundraising can be found via Arts Council England North West.

Arts Council England North West – Grants for the Arts

Arts Council England is the largest grant giver of the arts within England, distributing funding from DCMS and funds received via the Lottery. Grants for the Arts is a general fundraising programme operated by Arts Council England that is accessible both to individual artists and organisations (including Local Authorities) and includes funding public art projects.

ACE states: ‘Our ambition for 2006-8 is to put the arts at the heart of national life and people at the heart of the arts. Grants for the arts will help us do this. The aims of Grants for the arts are to:

- help more people to take part in the arts.
- provide creative opportunities for children and young people.
- help the development of artists, arts organisations and the creative economy.
- involve the arts and artists in creating vibrant communities.
- allow artists from this country to work internationally, international artists to work in England, and artists from here and abroad to work with each other.
- create opportunities to promote and celebrate diversity.
- improve the performance and productivity of arts organisations and the arts sector’.

It is advisable to discuss the planned application with the Public Art & Built Environment Officer prior to completion. Comprehensive information and application forms are available from the website.

Grants to organisations normally range from £200 up to £100,000, and can cover activities lasting up to three years. The average grant to organisations in 2005/06 was £21,634.

Grants for the arts is a continuous programme, there are no deadlines. Applications for £5,000 or less will be processed within six working weeks. Applications of over £5,000 will be processed within 12 working weeks.

Arts Council England, North West
Manchester House
22 Bridge Street
Manchester M3 3AB
Phone: 0845 300 6200 Fax: 0161 834 6969 Textphone: 0161 834 9131
Website: www.artscouncil.org.uk
The application must include:

• a signed and dated application form with all the required questions and any other relevant questions filled in.

• a filled-in budget in section F of the application form (you may also include a more detailed budget on a separate sheet if necessary).

• a balanced budget (that is, your income and expenditure, including how much you are asking for from ACE, must be the same).

• a filled-in tour schedule (if you are applying for touring activity).

• a proposal following the headings we ask for in the guidance notes.

• a CV (if you are applying as an individual).

• ACE written agreement for you to apply if you receive regular funding from us, if you are applying for a building project or if we are already assessing an application from you.

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**Calouste Gulbenkian Foundation: The Arts in Public Spaces**

The Calouste Gulbenkian Foundation has a reputation for recognising and initiating innovative ideas. Generally, the Foundation supports genuinely original works that take place outside London. There is a notional limit of £15,000 for any one grant.

The Arts Programme is principally for professional arts organisations or individual professional artists working in partnership or groups. Its purpose is to support the development of new art-making in any form. It excludes activities which are linked to mainstream education. The Foundation welcomes applications from British-based organisations involving collaborations with international artists.

The current priority for the Arts programme is Art in Public Spaces. Grants are available for early research and development activities leading to particularly imaginative and unusual projects devised for urban or rural landscapes, the built environment and the countryside, and to be led by artists, curators or arts organisations.

There is no standard application form and proposals are considered at three Trustee Meetings a year, usually held the first week of March, July and November. The first step is to submit an initial proposal prior to submitting the full application. Initial proposals need to be submitted at least 2 months prior to the relevant Trustee Meeting. Full applications are to be submitted at least 6 weeks prior to the Trustee Meeting.
Applications must include the following:

- The exact purpose for which the proposed grant is sought and what difference a grant from the Foundation might make.

- The amount required, with details of how the budget has been arrived at.

- Information about other sources of income, if any: those that are firm commitments as well as those you are exploring.

- Information about the aims and functions of your organisation and about its legal status. If your organisation is a registered charity, it is essential to send us its charity registration number; if it has an official tax exemption number or letter, please send us the reference. If your organisation is not a registered charity please send us your Memorandum and Articles of Association. If you are uncertain about the status of your organisation, please consult the Foundation.

- Your last annual report and audited accounts.

All applications must be made in writing to:

Arts Programme Director
Calouste Gulbenkian Foundation
UK Branch
98 Portland Place
London W1B 1ET
T + 44 (0)20 7636 5313
F + 44 (0)20 7908 7580
E info@gulbenkian.org.uk
Website: www.gulbenkian.org.uk

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**Esmée Fairbairn Foundation**

The Esmée Fairbairn Foundation is one of the largest independent grantmaking foundations in the UK, awarding grants to organisations which aim to improve the quality of life for people and communities in the UK, both now and in the future. In 2007 the Foundation expects to make grants totalling £29 million across the UK for charitable purposes in four programme areas: Arts & Heritage, Education, Environment and Social Change: Enterprise and Independence.

**Grant programmes: Arts & Heritage, Education, Environment, Social Change: Enterprise and Independence**

The Esmée Fairbairn Foundation will be taking a new approach to grant-making from January 2008. This will be an open, less prescriptive way of working, through which they will listen to ideas. They hope to fund a wider range of work than before. Alongside this new approach, they will also run a small number of more focused funding strands.

Information about their new funding approach will be available on their website from 3 January 2008.

Esmée Fairbairn Foundation
11 Park Place
London SW1A 1LP
Arts & Heritage
Phone: 020 7297 4719.
Email: info@esmeefairbairn.org.uk
www.esmeefairbairn.org.uk
The Paul Hamlyn Foundation – Arts

The programme supports the development and dissemination of new ideas to increase people's experience, enjoyment and involvement in the arts. Funding benefits organisations and groups through the open grants scheme and special initiatives.

The Foundation seeks to further the understanding of the relationships between the arts and its other programmes (education and learning and social justice). For example, how participation in the arts contributes to education and learning processes, or how the arts and/or education and learning affect social change. It is expected that the programme and work supported will have an impact at the following levels:

• Individuals.
• Organisations.
• Communities.
• Policy.

About the Open Grants Scheme:

The Open Grants Scheme supports innovative ways for people to enjoy, experience and be involved in the arts across all art forms. The Foundation is particularly interested in young people, including initiatives involving families, carers and communities. There is no maximum amount for application; organisations of any size may apply for any amount provided the proposal meets the aims of the grants scheme. Applications can be made to Open Grant Schemes at any time.

Application is a three step process. The first step is to use the online eligibility checker to ensure that the application is eligible. If eligible, the next step will be to complete an Outline Application (which can be completed online or via the post). Contact will be made within four weeks of submitting the Outline Application when a grant officer will contact (if it is decided to take the application further) following which a detailed full proposal is to be made.

Applicants are normally asked to send a detailed full proposal including:

• How your specific objectives link with the aims of the scheme to which you are applying.
• Job description (if you are applying for funding for a post).
• Anticipated problems and how you will solve them.
• Start date and length of work.
• Exact breakdown of how PHF money would be spent.
• Total budget.
• Other funders/fundraising.
• Monitoring and evaluation plans.
• Dissemination strategy.
• Sustainability/future funding.
• Independent referee.
• Letters of support.
Applications for up to £10,000 are normally considered by staff. Applications over £10,000 and up to £75,000 are normally considered by the relevant programme committee. Applications for over £75,000 or applications which are novel or potentially contentious, are considered first by the relevant programme committee and then by the full board of trustees.

The programme committees and full board of trustees meet four times a year. It is advisable to allow six months between making an outline application and the start date of the proposed project, this may be longer if the proposal is particularly large or complex.

The Paul Hamlyn Foundation
18 Queen Anne's Gate
London SW1H 9AA
t. 020 7227 3500
f. 020 7222 0601
e. information@phf.org.uk
website: www.phf.org.uk

The Foundation for Sport and the Arts

The FSA supports a wide range of activities where there is a clear beneficial impact across the community, in particular to support active participation by young people. Awards are available towards programmes that show the involvement and commitment of local people trying to help themselves. The maximum grant that will normally be offered has been set at £75,000. The practical maximum in most cases however is £35 – £40,000.

Following a review of the current level of reserves and in light of the fact that that their only source of income is now the interest generated by those reserves, the Trustees have decided to cease the activities of the Foundation at the end of March 2012. This will enable them to continue to make awards at the current annual levels, and to bring matters to a close in the same year as the London Olympics - a fitting climax. To assist a smooth closure program, no new applications for funding will be considered after the end of March 2009.

All applications will be viewed by the Trustees who have a number of preferences that include:

• To offer grant aid where it will help to create or maintain facilities and opportunities for the general community or will assist arts or sports provision that the community can enjoy.

• The preferences to schemes in which the Foundation will be the lead funder. Although, the Foundation may be prepared to take on the principal funding of a discrete segment of a larger programme of activity.
Arts and Business

A&B aspires to be the world’s most successful & widespread creative network. We help business people support the arts & the arts inspire business people, because good business & great art together create a richer society.

Our purpose is to enable business and its people to be more successful by engaging with the arts and to increase resources for the arts from business and its people.

Arts & Business aims to promote mutually beneficial relationships between business, the arts and the public sector in order to increase private sector investment into the arts. We are keen to encourage inspiring and sustainable partnerships and to maximize the benefits of working together. The two strands of our Investment Programme are designed to enable us to support and encourage such partnerships.

Following a pilot in 06/07 Arts & Business has updated its programme to aid its ambition of increasing private sector support for the arts. From 1st April 2007 the programme will consist of two separate strands of investment, Reach and Invest. (The Reach programme may be relevant to funding public Artworks).

Reach

Reach is an open application scheme designed to support business to try something new with the arts, or to broaden and deepen an existing partnership. Application forms and guidance are available on this page. Applications will be handled by your local Arts & Business regional office. If your application is successful, our regional managers will be on hand to advise you during the progress of your project.
See our Case Studies for examples of how business has successfully worked with the arts to build brand; develop people and benefit their community.

What is Reach?

Through Reach Arts & Business invests in mutually beneficial partnerships between business, the arts and the public sector. We aim to increase private sector investment into the arts by supporting arts organisations in developing sustainable relationships with business. Successful applicants will receive up to £1 for every £2 invested by business.

How does the programme work?

Arts & Business will invest in projects that meet the eligibility and investment limits and criteria for Reach. You should read the information on how to apply prior to submitting an application.

Reach proposal forms will be assessed against the programme criteria and scored accordingly. Projects not meeting these criteria will be rejected.

Where a project is successful, the partners will be required to sign an agreement with Arts & Business. Arts & Business Project Managers will also require an evaluation plan; agreement to credit the project on all marketing, PR, web and advertising materials; and financial reports.

Once reporting procedures have been completed, Reach payments will be made in instalments to the lead arts partner. Project partners should be aware of the restrictions on the validity of an offer of investment.

Please contact your local A&B Office for information about regional objectives, which may affect your eligibility.

Contact:
Arts & Business North West on 0161 236 2058 or email Dianne.Murray@AandB.org.uk

Landfill Tax Credit (ENTRUST)

The Castlefields Regeneration Team has already made funding applications to ENTRUST. This could also be an appropriate source of funding for artworks.