



**Merseytravel**  
Public Art Strategy  
2010





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## Foreword

Merseytravel took the decision to develop and implement a Public Art Strategy in 2004. The document, which was officially adopted in 2005, briefly outlined the guidelines for the inclusion of Public Art onto the transport network within Merseyside.

Since the success of the European Capital of Culture Year 2008, Liverpool has repositioned itself as a vibrant, safe and welcoming City and Merseytravel believe that it is important that this is reflected on the transport network. Merseytravel are confident that the Public Art Strategy will prove a vital tool in contributing toward achieving this goal.

Over the last few years Merseytravel's Public Art programme has gone from strength to strength seeing the inclusion of some high profile pieces of Public Art installed on the network.

With all of the new additions to the transport network along with the rapid progression of the public art programme it was felt that the strategy should be revisited to ensure that it remained fit for purpose ready to take on the next five years.

Merseytravel strongly believes that art, culture and accessibility are important policy areas that will shape the region and contribute toward economic regeneration. Whilst adding to Liverpool's appeal as a tourist destination and most importantly improve the journey experience for our passengers.

**Councillor Dowd OBE**  
Chair of the ITA

**Neil Scales OBE**  
Chief Executive and  
Director General



Tom Murphy Chance Meeting Liverpool Lime Street Station



## Introduction

The purpose of this document is to set out guidelines for the inclusion of Public Art onto the transport network in Merseyside. The document outlines the potential benefits that Public Art sited within Merseytravel's facilities and infrastructure can bring and clearly defines Merseytravel's aims in adopting this strategy.

The document also provides advice on sourcing, procuring and commissioning works as well as outlining best practice for the implementation process when undertaking a Public Art project or commission.

Good art can create a destination that is enjoyed by residents and also local, national and international visitors. This in turn provides many opportunities for Merseytravel and the wider City Region.

Through this document, Merseytravel hope to encourage the use of public transport by enhancing the journey experience



## **Our Mission**

To promote an integrated transport system to improve the quality of life on Merseyside.

## Background - The Role of Merseytravel

Merseytravel is the combined Merseyside Integrated Transport Authority (MITA) and the Merseyside Passenger Transport Executive (MPTE) and covers the five districts of Merseyside consisting of Liverpool, Wirral, St Helens, Knowsley and Sefton.

Merseytravel co-ordinates public transport in partnership with bus and rail operators, with the aim of providing a single integrated transport network, accessible to everyone. As well as partnership working with transport operators, Merseytravel holds a 25 year rail concession for the Merseyrail network (Northern and Wirral Lines).

Merseytravel is also responsible for the following areas:-

- (a) Promoting an integrated public transport network to improve the quality of life on Merseyside.
- (b) Subsidising socially necessary bus services.
- (c) Funding and specifying service levels on the Merseyrail network.
- (d) Administer a free travel pass scheme for elderly and disabled residents along with other concessions for young people.
- (e) Operate a multi-operator pre-paid ticketing scheme.
- (f) Promote a range of information sources.

- (g) Maintain over 6,000 stops, shelters and seven major bus stations.
- (h) Own and operate the Mersey Ferries and associated attractions.
- (i) Own and operate the Mersey Tunnels and associated attractions.
- (j) Own the worlds only Beatles themed visitor attraction - The Beatles Story and Fab4 Store gifts shop.

Merseytravel play an important role within Merseyside and the Liverpool City Region providing vital public transport links and infrastructure which is an integral component to the success of any City and its surrounding areas. Public transport plays a significant part in the lives of many whether it is for business, pleasure or leisure.

As well as providing transport links to and from destinations and attractions within the City, Merseytravel also offers four key visitor attractions of our own. The Public Art Strategy will compliment and contribute to the success of the Tourism Strategy by focusing on the 'experience' starting from the moment the customer steps onto their chosen mode of public transport up until they have reached their end destination, where a new experience will begin. Merseytravel want to encourage the use of public transport and through the inclusion of Public Art it is felt this goal is closer to being achieved.

**Our Vision**  
To be a  
World Class  
organisation  
providing a  
World Class  
transport  
system.

According to Tourist Board figures, it was estimated that in 2007 Liverpool attracted some 20.6m visitors, including both day (18.9m) and staying (1.7m) visitors, however the City Region represents a wider reach and this draws in an estimated 63m visitors a year (58.6m day visitors and 4.4m staying visitors<sup>1</sup>) the majority of which at some point will use public transport, an area which Merseytravel can use to our advantage for showcasing the Public Art Strategy in all of its forms which will contribute toward the visitor experience and promote the right impression of the City and surrounding areas.

Tourism is seen as one of the transformational actions which will help to increase the City's economy and Merseytravel believe that the Public Art Strategy will compliment this.

Data for the Destination Benchmarking study suggest:-

- (a) 17.3% of visitors used a bus service during their visit to Liverpool.
- (b) 10.4% used the Merseyrail network to reach the city.
- (c) 0.8% used the Mersey Ferry (as its 'transport' role)<sup>2</sup>.

<sup>1</sup> *STEAM 2007*

<sup>2</sup> *Liverpool Destination Benchmarking 2006/2008, a biannual survey conducted during June - September.*

In 2008/2009 over 187.8 million passenger journeys were made using the bus and rail network. The Mersey Ferries saw an 19.6% increase in patronage, whilst the Tunnels saw 25.7 million vehicles through the Kingsway and Queensway Tunnels.

Merseytravel strives to provide the travelling public with a world class transport network and as an organisation providing a service, we are conscious that a journey can not be touched, tasted or smelt, it is something that is experienced, therefore we aim to make the journey an experience all of it's own.

## What is Public Art?

The definition of Public Art has been continually debated over the years with Murals, Monuments, Memorials and Mimes being considered the oldest term of official sanctioned Public Art. However, today the term Public Art can mean virtually anything and encompasses almost every aspect of our day to day lives. Public Art can mean different things to different people, making it almost impossible to define and it is this reason why the definition of Public Art will continue to be debated for many years to come.

One thing that is clear is the fact that Public Art has the ability to take on many different forms from the traditional paintings and sculpture to the more modern day forms of media such as digital art, light projections. Public Art can also include performance and literary arts such as dance and poetry.

Over the years there have been many examples of Public Art including 'Another Place' by Antony Gormley which generated a huge amount of media attention both national and international, proving that Public Art attracts attention. Public Art has the power to energise and transform empty spaces into vibrant welcoming places which invite interaction. It has the ability to evoke emotion amongst people and surroundings whilst contributing toward promoting a positive image of a City and its surrounding areas.

Commissioned Public Art can be developed and implemented in a variety of ways from: -

- (a) Site specific by an appointed artist;
- (b) Artwork can also be purchased directly from an artist; and
- (c) Artwork can also be commissioned and evolved by an artist working with a community group, or an artist working in collaboration with architects or other professionals.

Public Art includes art in any form or discipline sited in the public domain, accessible to all and outside of the usual traditional confines of a gallery, museum or theatre. It is art in everyday places for everyday people ranging from temporary to permanent pieces which can be sited either internally or externally. However the consent theme being the audience - The Public - Merseytravel's customers.

“““

Art is  
language  
and Public  
Art is  
public  
speech.

**Jonathan Jones**  
The Guardian



## Definitions of Public Art

There are many definitions used to describe the different forms of Public Art, the following terms have been identified as guidance for the purpose of this document:-

### **Permanent Art**

This form of artwork would normally be designed and engineered to have a life expectancy in excess of 15 years.

### **Semi-Permanent Art**

Relates to commissioned works, that although durable has been designed and engineered to have a life expectancy of between 1-15 years. This could be down to many factors which include the site and climatic factors should the artwork be sited outdoors.

### **Short Term or Temporary Art**

This form of art is created or commissioned for a temporary site and would normally remain on display for no longer than six months. An example of this type of art would be a rolling programme put in place for displaying artwork/poster art created by students or artists commissioned at certain times during the year.

### **Epitomical Art**

Is art which is normally short lived, due to the site in which the art has been installed or its context not being conducive to permanent works or the materials used, such as snow or sand?

### **Time Based**

Public Art that exists over a set duration and can often be used to describe performance, sound work and new technologies such as film, slide projections, the internet and other communication systems.

### **Site Specific**

This form of art is commissioned and created to exist in a certain space, the artist(s) will take the location into account when planning and creating their piece. The majority of Merseytravel's commissions have been site specific and an example of this can be seen on display at the Pier Head Ferry Terminal Building, were commissioned artist Stephen Broadbent created 'Amazing Grace' a piece of art that celebrates the connection between the hymn 'Amazing Grace' written in 1772 and it's author John Newton, a former surveyor of the tides in Liverpool.

### **Functional Artwork**

This form of artwork is inclusive of street furniture, lighting, seating, fencing, gateways, shelters, paving and bollards etc. It can be commissioned as part of the public realm functional artwork and will be unique in design which can have the potential to celebrate local distinctiveness.

## Art Disciplines

### Landmark Feature

This art is commissioned to celebrate local distinctiveness and marks places of interest or importance as well as being commissioned as part of a cultural legacy. An example being the bronze statues of Ken Dodd and Bessie Braddock which are located at Liverpool Lime Street, commissioned as part of Merseytravels contribution toward the European Capital of Culture Year 2008.

### Installation Art

Incorporates and/or responds to specific features of the place. Internal or external installations are often temporary and have the potential to be experimental, socially engaging and a catalyst for change. Installation Art can highlight thematic as well as acknowledging formal concerns related to the environment or the community in which it is sited.

### Socially Engaging Practice

Is art work that examines sensitive social and political issues relevant to specific communities. These can include health, drug and environmental issues and homelessness. Socially engaging practice is most often temporary or time based piece and can sometimes be part of a larger programme that deals with sustainability or other socially relevant issues.

### Interdisciplinary

These projects involve the artist(s) working collaboratively with other professionals (eg) scientists, ecologists, health care workers, architects, historian, environmentalists, engineers, anthropologists working alongside each other with a common aim and objective.

Art is a global activity which encompasses a list of disciplines. For the purpose of this document the following disciplines have been identified and explained to be used as a guide:-

### Visual Art

Visual art consists of works which are primarily visual in nature, such as drawing, painting, sculpture and the more modern day visual art such as photography, film, design and crafts. Also included within this discipline are arts such as industrial design, graphic design, fashion design, interior design and decorative art.

### Performance Art

Performing arts cover those forms of art where the artist(s) uses their own body, face and presence as a medium. Performance Art includes dance, music, opera, drama, the spoken word as well as circus arts. These artists will often challenge the audience to think in new or unconventional way through their performance.

### Literacy Art

Literature is the art of the written word and as an art form it is one that is constantly evolving. It involves a variety of techniques such as fiction, non-fiction, creative writing and poetry.



## Benefits of Public Art

Over the years Public Art has proven itself as having the capability to transform a City's image as well as becoming a landmark or symbol recognised by all near and far. It contributes toward the cultural identity of a region creating a distinctive sense of place and can become a piece of cultural legacy.

Public Art attracts attention, its presence alone transforms spaces and gateways into welcoming inviting places, whilst creating a sense of pride within communities and Cities. Public Art has the potential to attract investment from local authorities, businesses and communities within the vicinity of artwork.

Community Projects involving local residents help build stronger and more connected communities, instilling a sense of ownership and pride within the area, whilst providing a unique opportunity to express themselves creatively.

Art is a powerful tool which is capable of reflecting and celebrating themes of people, place both past and present, used in the right way art can help send out an important message. By involving the creative sector in the development stages of Merseytravels infrastructure and facilities projects we are promoting quality and innovation whilst providing art that can be enjoyed and experienced by people of all ages and cultural backgrounds.

Merseytravel's aim when commissioning Public Art is to ensure the work contributes toward promoting a positive image of the City Region, reflect the continual effort being made to improve the journey experience for passengers and create a safe and stimulating environment in which to travel. 'Creating a surprise around ever corner'.

Public Art can make arriving in a new City a memorable experience and its important this is reflected in the journey experience by making it an experience all of its own. It is worth noting that Merseytravel's attractions alone generate 343,000 tourism visits per annum which in turn contributes £34.3m per annum to the local economy and supports an estimated 742.6 full time equivalent jobs within the City<sup>3</sup>. Therefore Merseytravel feels strongly that the journey experience must become a part of the overall experience when visiting Merseytravel attractions as well as other attractions in and around the City Region.

Supporting local suppliers is also a key element that contributes toward the economic regeneration of the region. In the most recent financial year, Merseytravel spent some £3.4m through local suppliers, tourism spend alone was estimated at £814k a theme which ties in with our Public Arts Strategy when delivering and installing Public Art, were appropriate we would look to appoint a local supplier.

<sup>3</sup>Merseytravel Economic Impact Study and Visitor Profiling 2010.

## Percent for Art

Percent for Art is an internationally held concept, originating in the United States where concerns had been raised over the aesthetic qualities of developments resulting in the concept of using one percent of the Capital Cost to incorporate works of art or craft which would look to enhance the development. Philadelphia pioneered the scheme in 1958 a scheme which was then later adopted by other cities including New York, Chicago and San Francisco. To date, the majority of European Countries, Cities and States in the USA and Australia up-hold the Percent for Art initiative as a valid means of promoting quality in their environments.

Public Art has become well established in the United Kingdom with many Local Authorities and Development Corporations actively supporting and implementing their own Public Art Strategy and although non-legislative organisations have chosen to adopt the percent for art policy. Percent for Art principally aims to promote quality and innovation within the evolving and planned environments, encourage and integrate the imaginations and skills of professionals in developments.

Merseytravel took the decision and approved the adoption of Percent for Art in 2005, which to date has proven to work very well.



Janet Shearer Grand National Mural Liverpool South Parkway



## Regional Context

## National Context

“““

Projects involving local residents help build stronger and more connected communities.

The North West Regional Development Agency (NWDA) supports the inclusion of Public Art within our region and it has been working alongside the Arts Council England (ACE), the Cultural Consortium - England's Northwest and the Royal Institute of British Architects (RIBA) and the NWDA provide support and advice along with encouraging the creation of high quality Public Art in the region.

The NWDA strongly believe that Public Art can contribute to the achievement of the Regional Economic Strategy 2006 objectives.

*“Approximately 61% of Local Authorities in England have Public Art policies, strategies and statements linked to the local planning system and process. Most base these on advice given by the Arts Council of Great Britain, which is still relevant and states that local authorities can, via the planning process, encourage developers to commission Public Art.*

*Of the 615 approximately 18% of Local Authorities have prepared, or are currently preparing policies and strategies within Local Development Framework (LDF) development documents (LDD) that are supported by Supplementary Planning Documents (SPDs), which includes guidance regarding Public Art. These levels of information within the new planning system enable the Local Authorities to ensure that Public Art is not overlooked by developer.”*

*Public Art and the Planning System in England  
– Ixia, July 2007*

The importance of a strategic and integrated approach to the development and commissioning of good design and Public Art is advocated within national and regional policy guidelines.

Government research identified Public Art as being one of the most common planning obligations within major urban centres and its guidance provides advice to Local Planning Authorities with regard to the wording of planning for Public Art.

Many documents issued by the Government and others make passing reference to Public Art; however it is not an element of development that features strongly in any of these documents. Although, the concept of good design, sustainable development and a quality urban realm are key points which provide the basis for inclusion of art and artists within the public realm. An example of these references are summarised below:-

- (a) Town planning principles should promote and plan positively for the high quality and inclusive design of all developments.
- (b) Good design should contribute positively to making better places for people.
- (c) Town planning should seek to enhance as well as protect the quality and character of the countryside, urban and historic environment.
- (d) Developments should respond to their local context, create or reinforce local distinctiveness and are visually attractive.

(e) Specifically commissioned pieces of art can contribute to local distinctiveness and help to create a sense of place.

(f) Community involvement is vitally important to the planning and achievement of sustainable development.

(g) Artists can play a wide role, ranging from participation in design teams to designing specific works of art.

(h) Cultural activities can contribute to the social, cultural and economic regeneration of an area if they are meaningful to and “owned” by the local community.

**The Town and Country Planning Act 1990  
Culture at the Heart of Regeneration Section  
3.5, Section 4.2**

(Department of Culture Media and Sport)

**Securing the Future-UK Sustainable  
Development Strategy 2005**

(HM Government, with relevant contribution from DCMS)

**Planning Policy Guidance (PPG) PPG17**

(Office of the Deputy Prime Minister)



## Aims and Objectives

Merseytravel's objective is to improve the journey experience for the travelling public and create a safe and stimulating environment for passengers to travel. To contribute toward the regeneration of the City whilst continually supporting Merseytravel's Tourism Strategy by enhancing the facilities and infrastructure on the transport network, giving them a unique quality and edge over other competing visitor destinations.

When commissioning or creating Public Art for inclusion on the transport network, the following principles must be adhered to where appropriate:-

- (a) Public Art must contribute toward the cultural identity of the area/city, helping create a distinctive sense of pride and enrich the everyday travel experience for the travelling public.
- (b) It must create opportunities where appropriate for community involvement which in turn will help build stronger and more connected communities, instilling a sense of ownership and identity.
- (c) Public Art must be accessible and available to be enjoyed and experienced by people of all different ages and cultural backgrounds, accessible to all.

- (d) Where appropriate reflect and respond to themes of people and place both past and present.

- (e) Public Art must relate to and respect the built and natural environment in which it is sited.

- (f) As the commissioning body, where appropriate, Merseytravel must ensure that Public Art responds to the challenges of climate change through sustainable design and fabrications, ensuring that products used are durable and of high quality which will minimise the maintenance and optimise the life expectancy of the artwork.

- (g) Contribute toward creating a safe and stimulating environment whilst enhancing the journey experience making public transport the more appealing option to residents, passengers and visitors.

*Details of Merseytravel's commissioning process can be found in the attached appendices.*

## Public Art Steering Group

On adoption of the Public Art Strategy in 2005, Merseytravel formed a Steering Group incorporating representatives from across the organisation. The role of the steering group, along with the Public Arts Officer is to:-

1. Provide advice and recommendations to the appropriate Board and Authority on Public Art policies, projects and procedures.
2. Help promote the Public Art Strategy, generate awareness and understanding of high quality Public Art and the role which Merseytravel plays in the inclusion of art on to the transport network and to play a full and pro-active role in helping to shape Merseytravels policies and plans.
3. Provide advice and guidance from the earliest stages of Public Art projects proposals for the Merseytravel network and for potential donations of art-related projects network.
4. Ensure that art packages are durable, 'fit' with the overall transport experience and also be capable of providing merchandising opportunities where relevant.
5. Share ideas and proposals relating to Public Art projects and commissions for possible future implementation.

“““

Our objective is to improve the journey experience for the travelling public.



## Risks

When entering into any Public Art project or commission the aim and objectives must be clearly identified along with any associated risks. The main risks for any Public Art project or commission regardless of site or size can be broken down into the following areas:-

### **Commissioning a project that then departs from the original vision/brief:**

When advertising a commission or procuring Public Art an expression of the vision for that particular piece along with a clear statement detailing the objectives must be included in the commissioning brief.

As the project progresses, the commissioning body should identify a project leader to manage the project referring back to the vision and objectives at key stages throughout the project. This will ensure the project remains on track.

The objectives may change as the project evolves however the project plan should have been drafted to include flexibility to be able to react to such changes. Any change must be reported to the Project Lead and commissioning body as soon as possible to ensure that the commission /project does not unwittingly go down a path which may result in the work not satisfying Merseytravel's needs and expectations.

### **The artwork suffering aesthetic failure in its context:**

The process of delivering a Public Art commission or project must take into account the context, both environmentally and culturally in which the work is to be sited. It may be in contrast to it, or complement the established patterns of the site.

The aesthetic success should be clearly defined within the Public Art project plan and also take into account such issues as scale and appearance as this is one of the critical success factors for any project and may be safeguarded by careful supervision of the project as it progresses.

### **The artwork suffering vandalism:**

A key way to reduce potential vandalism of any commissioned work would be to involve the community and engage with them at initial proposal stages. This will encourage the community to embrace the work and result in residents taking ownership of the work.

A further precaution would be to ensure the work is robust and capable of withstanding foreseeable public use and misuse.

### **The artwork suffering technical failure:**

In addition to any issues surrounding the resistance to misuse, the planning process of the work needs to be robust. This can be achieved in a number of ways.

- (a) Ensure the budget allowed for the proposed project is adequate;
- (b) Ensure the artist is properly supported by his own team of engineers and technicians; and
- (c) As a separate measure, we employ our own engineers to check the work and to ensure that they are satisfied that the work is technically feasible, fit for purpose and will last the required life-span.

### **Projects going over-budget:**

The available budget should be made clear from the beginning of the project. As a simple rule, allowance should be made for preliminary work developing the Public Art Plan, commissioning proposals from artist(s), fabrication, delivery and installation of the commissioned work(s).

Once an initial figure has been identified which covers the cost for the fabrication, delivery and installation (the delivery and installation costs as a rule should not outweigh the cost of the artwork) this should then be the sum that appears in the artist's contract and the contract should state that 'No amendments, variations or additions to the contract may be made without the written consent of all parties'. This prevents the artist or commissioning body from increasing costs part way through the commission or project.

## **Health and Safety**

Health and safety requirements are very important and need to be considered for the installation, operation and maintenance of all artworks. On occasions where the commission or project is sufficiently small enough the Lead Officer or artist can address these issues. However it is advisable to have an appropriate Health and Safety Executive (HSE) representative look over the plans to ensure all aspects on Health and Safety have been identified and addressed if need be.

If it has been necessary to appoint a consultant engineer, they may be required to produce a designer's risk assessment, stating how they have addressed the construction and operational risks inherent in the design proposals. They would need to demonstrate that all unduly risky procedures necessary for the construction, operation and maintenance of the design have been eliminated, reduced or identified and controlled.

These statements should then be passed onto the contractor (or planning supervisor, if one has been appointed) to ensure that they are fully acquainted with the risks associated with the design, thereby enabling them to militate against any that remain.

### **On-site responsibilities**

The contractor is responsible for all of the on-site health and safety issues however Merseytravel will have a duty of care to ensure that all the relevant health and safety requirements have been adhered to. Normally this will include adequate site demarcation the preparation of detailed method statements outlining the procedures that are necessary for the installation of the artwork.

# KING JOHN'S LETTERS OF PATENT 1207 ANNOUNCED THE FOUNDATION OF THE BOROUGH OF LIVERPOOL

INHABITANTS OF LIVERPOOL ARE REFERRED TO AS LIVERPUDIANS BUT ARE ALSO KNOWN AS "SCOUSERS" IN REFERENCE TO THE LOCAL DISH KNOWN AS "SCOUSE" LIVERPOOL HAS A POPULATION OF

# 435,500

AND WAS GRANTED CITY STATUS IN 1880

## BATTLES FOR THE TOWN WERE WAGED DURING THE ENGLISH CIVIL WAR

INCLUDING AN EIGHTEEN-DAY SIEGE IN 1644. IN 1699 LIVERPOOL WAS MADE A PARISH BY ACT OF PARLIAMENT, THAT SAME YEAR ITS FIRST SLAVE SHIP, LIVERPOOL MERCHANT, SET SAIL FOR AFRICA. THE FIRST COMMERCIAL WET DOCK WAS BUILT IN LIVERPOOL IN 1715

## RANKED 9TH IN THE UK

BY THE CLOSE OF THE CENTURY LIVERPOOL CONTROLLED OVER 41% OF EUROPE'S AND 80% OF BRITAIN'S SLAVE COMMERCE SUBSTANTIAL PROFITS FROM THE SLAVE TRADE HELPED THE TOWN TO PROSPER AND RAPIDLY GROW

## THE POPULATION CONTINUED TO RISE RAPIDLY

BUILT BETWEEN 1770 AND 1816 THE LEEDS AND LIVERPOOL CANAL LINKS LIVERPOOL AND THE MERSEY TO LEEDS AND THE RIVER AIRE

## LIVERPOOL BLUE COAT SCHOOL; FOUNDED IN 1708

THE UNIVERSITY OF LIVERPOOL WAS ESTABLISHED 1881

## GREAT FAMINE

HE BEGAN WORK IN 1903. THE CATHEDRAL WAS FINISHED IN 1978

## THE ROYAL LIVER BUILDING

ONE OF THE FIRST BUILDINGS IN THE WORLD TO BE BUILT USING REINFORCED CONCRETE. THE ROYAL LIVER BUILDING STANDS AT 90 M TALL AND WAS UNTIL THE CONSTRUCTION OF ST. JOHN'S BEACON IN 1965, THE TALLEST BUILDING IN THE CITY

## OPENED FC

FOUNDED 1892

## THE HOUSING ACT OF 1919

## BILL SHANKLY BORN SEPTEMBER 1913

SHANKLY ESTABLISHED LIVERPOOL FC IN 1962. HE ARRIVED, AS ONE OF THE MAJOR FORCES IN THE FOOTBALL WORLD, IN 1974. JAMES PAUL MORRISON BORN 18 JULY 1942

## JOHN LENNON

KILLING 2,500 PEOPLE

## RICHARD STARKEY BORN 7 JULY 1940

GERRY AND THE PACEMAKERS

## JOHN LENNON

IN THE 1960S LIVERPOOL BECAME A CENTRE

## THE MERSEYSIDE TRANSPORT EXECUTIVE

FOR THE MERSEYTRAVEL BRAND) WAS SET UP

## 500,000

FROM THE MID 1970S ONWARDS LIVERPOOL'S TRADITIONAL MANUFACTURING, HEAVY INDUSTRY SHARP DECLINE. THE ADVENT OF MERSEYTRAVEL IS RESPONSIBLE FOR ISSUING FRANCHISES TO THE OPERATORS OF THE MERSEYRAIL SYSTEM. THE EXECUTIVE IS UNIQUE IN THIS RESPECT AS IT IS THE ONLY BODY IN ENGLAND ABLE TO AWARD A RAIL FRANCHISE

## THE MERSEYSIDE TRANSPORT EXECUTIVE

FOR THE MERSEYTRAVEL BRAND) WAS SET UP

## MERSEYTRAVEL

OWNS AND OPERATES THE FAMOUS MERSEY FERRY SERVICE BETWEEN LIVERPOOL PIER HEAD, SEACOMBE IN WALLASEY AND WOODSIDE IN BIRKENHEAD. THE FLEET CONSISTS OF THREE VESSELS: ROYAL IRIS OF THE MERSEY, SNOWDROP AND ROYAL DAFFODIL

## LIVERPOOL

IN THE 1960S LIVERPOOL BECAME A CENTRE

## "MERSEYSIDE"

LIVERPOOL SEFTON KNOWSLEY ST HELENS WIRRAL

## MERSEYSIDE COUNTY COUNCIL WAS ABOLISHED IN 1986

## MERSEYSIDE COUNTY COUNCIL WAS ABOLISHED IN 1986

## IN 2004

## IN 2002

PASS

## IN 2002

PASS

## IN 2004

SEFTON KNOWSLEY ST HELENS WIRRAL

## IN

IT H

## IN

IT H

## IN 2004

SEFTON KNOWSLEY ST HELENS WIRRAL

## Risk Assessment/ Method Statements

It is the responsibility of Merseytravel to ensure that all the relevant Method Statements and Risk Assessments have been completed and submitted to the appropriate body prior to any works being carried out on the installation of Public Art onto the transport network in Merseyside.

## Timescales

There are a number of factors that need to be considered when assembling the programme for the design, construction and installation of a piece of Public Art. The time required to obtain funding, planning permissions or to complete the design work will vary significantly for each project and this information cannot be specified here.

Appropriate allowances should be made based on experience of the local conditions and the advice given by the consultants, artists, planners. It is advisable to discuss the specific needs with the intended fabricator or appropriate external stakeholder/partners.

The order of construction work needs to be determined to provide timescales:-

- (a) Ordering materials (eg) Steel.
- (b) Fabrication and preparation of work, which can also include hard or soft landscaping of the site.
- (c) Foundations.
- (d) Installation.

Other requirements that will also need to be included are site surveys and the establishment of a compound and adequate protection, if required.



## Planning Permission/ Applications

## Public Liability and Insurance of Artwork

“““

Permanent  
Public Art  
should be  
robust as  
like other  
public  
structure.

Merseytravel would normally take the lead on Public Art commissions and projects which are funded through the organisation. It would be the responsibility of the Public Arts Officer to consult with Planning Officers from the Local Authority should planning approval be required. However it would be best practice to consult with the Local Authority on any works on going within their areas on an informative basis.

When dealing with a commission or project that involves work of any form going on to the rail network, consultation and approval must be sought from the relevant Officers at Merseyrail, Northern Rail or Network Rail. These bodies will then identify whether planning permission is required. When siting Public Art on the rail network in Merseyside, Landlords Consent will need to be given in advance of any work being carried out. Merseytravel will liaise closely with the Rail Operator leasing the particular station, which on Merseyside will either be Merseyrail or Northern Rail and the two companies will work together and submit the application to Network Rail, who in this case would be the Landlord.

A decision would normally be made within 28 days of submitting the application.

Once Public Art has been installed onto Merseytravel property and regardless of its form, it is the responsibility of Merseytravel to ensure that the artwork has the relevant public liability and insurance cover. This can be sourced through the Purchasing and Procurement Manger within the organisation.

Public Liability insurance covers legal liability to pay damages to the public when death, bodily injury or damage to property occurs as a result of professional activities. Artists are expected to have Public Liability cover if their work should involve public performances and live events, workshops, residencies, open studios and public commissions. The level of insurance will vary, although £5 million is the national average. Without insurance the artist can, if a person becomes injured or equipment is broken, be held personally accountable.

## Maintenance

Permanent Public Art should be robust as like other public structure, it will be subject to wear and tear and if sited outdoors, open to the elements. Appropriate measures should be put in place and knowledge of cleaning, repair, replacement of elements that are loosened or damaged, repair of vandalised surfaces or structures are all part of this maintenance process.

Merseytravel will seek to ensure that public art commissioned be durable and were possible maintenance free. To ensure that all new artwork commissioned and installed on to the network are safeguarded for years to come, as part of the commissioning progress Merseytravel will request the submission of a maintenance schedule by the artist and this will be included in the artist brief and be sited in the commissioning contract.

Responsibilities relating to the maintenance of the artwork should be understood for each commission and project where appropriate, Merseytravel will ensure that this element be incorporated into the design of artworks proposed for installation onto the transport network and request that the artwork be durable and maintenance-free were possible. Factors such as climatical effects must be taken into consideration during the planning stages and how the artwork may be affected by adjoining activities. Maintenance is a key factor in the long-term care and quality of any public artwork and a successful maintenance regime will help to ensure that the benefits generated by the inclusion of Public Art are enjoyed by future generations.

Any remedial work or cleaning should be carried out as soon possible after an incident has been reported, this will prevent any deterioration of the artwork that may lead to more expensive restoration works in the long-term.

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

- (a) Vandalism or graffiti to a piece of Public Art if not removed can quickly lead to the work falling into disrepair.
- (b) It may detract from the quality of the area in which it is sited.
- (c) The wider reputation of Public Art across the city and Merseytravels reputation
- (d) The deterioration of, or damage to a public artwork can have a number of health and safety implications.
- (e) Erosion of the benefits established by the project.

A proactive approach to maintenance from day one can help ensure that the original quality of the artwork is fully appreciated and that maintenance costs can be kept to a minimum. This may be caused by general wear and tear, damage, dirt or vandalism and may necessitate more extensive restoration, or even decommissioning.

It is recommended that Merseytravel check the condition of artworks installed on the transport network at regular intervals throughout the year and ensure that at least once a year, if appropriate, the artwork undergoes a complete restoration. It is also recommended that a maintenance schedule be introduced to ensure that this is carried out and becomes part of the commissioning process.



## Decommissioning

Decommissioning artwork may be required if:-

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

Artworks may have a defined period in which they can be expected to remain in good condition; this is dependent on environmental factors, materials and fabrication processes. A bronze sculpture may look good for 100 years while a topiary installation which is open to the elements may only have a life expectancy of around 10 years.

Circumstances may also arise where redevelopment of a site or a change in the use of a site may render an artwork inappropriate and require its removal. Where this is the case, Merseytravel will need to undertake the development of a plan which will need to be prepared in consultation with the artist to consult and identify the appropriate steps to remove the artwork. Disposal of the work or relocation to another area may require the artists consent.

## Sponsorship of Cultural Events

The success of 'Art on the Network' and Public Art in general, has resulted in a number of requests for event and project sponsorship being received.

The clear aim for Merseytravel's Public Art is to enhance the transport network for the travelling public and any such requests must be considered in this regard, as there are limited sponsorship funds available.

The following criteria has been determined to evaluate such requests along with a staged process for progression:-

### Stage One

A request for sponsorship cannot be considered unless it details fully in writing what commitment is sought from Merseytravel and what the proposed return on any investment is:-

- (i) Does the proposal benefit the travelling public or the visitor experience for Merseytravel attractions?
- (ii) Does the proposal enhance the transport network or Merseytravel attractions?
- (iii) Does the proposal promote the transport network or Merseytravel attractions?
- (iv) Does the proposal support the strategic objectives of the Local Transport Plan?

### Stage Two

If one or more of the above criteria is met, then the Public Arts Officer will consider how the proposal fits in with the current Public Arts programme and where appropriate, take the matter forward to the Public Arts Steering Group for consideration and/or formal agreement off via a Directorate report.

## Approval Process

Any proposed Public Art commission/project must adhere to Merseytravel's Standing Orders and the necessary approval(s) must be sought before commencing with any work.

A report detailing the proposed commission/project along with any financial implications must be submitted to the Executive Board for their consideration and approval. The ruling at these meetings shall be final.

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The clear aim for Merseytravel's Public Art is to enhance the transport network for the travelling public.



## Monitoring and Evaluation

Evaluation is carried out to determine the effects of the involvement of Public Art projects and artists on the people engaged in projects, rather than with the products which are ultimately created.

### Why Evaluate?

Prior to any evaluation being carried out it is advised that aesthetics, social, economic or environmental impacts need to be discussed at the start of a project and how evidence to measure these impacts and compare to baseline data.

Evaluation of Public Art installations on the transport network will allow Merseytravel to reflect upon the delivery of the artwork and record the outcome and the impacts of a project. It is part of a learning cycle.

- (a) Evaluation is endorsement for consultation and a method of testing its effect.
- (b) Evaluation is ongoing dialogue with participants and stakeholders.
- (c) It is being aware of how the project process affects practice in positive and negative ways.
- (d) It identifies what Merseytravel hopes to achieve by doing this project and judges if the aims were achieved.

The benefits of Public Art are difficult to quantify due to its multi faceted and integrated nature. Often it is part of a larger scheme: health, regeneration, development etc.

Evaluation should look at:-

### Quantitative

This term of evaluation will look to measure numbers for example:-

- (a) How many people visited the art.
- (b) Breakdown of visitor numbers the different age groups etc.
- (c) Number of jobs created or artist days.
- (d) Anti-social behaviour recorded prior to and after the project.
- (e) Number of new business moving to towns and areas where Public Art is visible.
- (f) Added value to property prices.
- (g) Visitor increase reflected in patronage on the transport system where art is present.

Baseline data will be required prior to recording the effects of the project to see if there is a change and some of the above will not solely be because of the art project but a larger scheme.

### Qualitative

- (a) The experience of the participants. How it may have changed their attitude or situation.
- (b) Anecdotal evidence and quotes in projects or those whose lives have been affected by Public Art should be recorded and notated.

- (c) Both intended and unintended effects need to be captured.
- (d) Expectations of participants.
- (e) Experience of the process as it happens.
- (f) Community motivation and willingness to be actively involved in other projects that develops.
- (g) Sustainability.
- (h) Aesthetic changes in site.
- (i) Component of regeneration.
- (j) Images used in the media, press release, local and national papers, external websites.

### **Monitoring Materials**

A range of techniques can be used to capture benefits and some are more appropriate to certain groups:-

### **Questionnaire/Survey**

Initial questionnaire for participants in the projects focusing on their motivation and expectation of how the project will be affected by the involvement of an artist.

A final questionnaire for participants designed to elucidate their perception of what the effect of the involvement of an artist in the project has been.

### **Interviews**

At the beginning and towards the end of their project to gather perceptions of project. These should include the artist as well as the participants and audience.

### **Documentation**

Video, photos, website to record the process and work.

### **Evaluation Results**

- (a) Provide evidence of impact of project.
- (b) Reflect on the project management.
- (c) Identify mistakes and success which can be learnt from on future projects.
- (d) Honest Appraisal.
- (e) The evaluation can be used to determine future work.
- (f) Will include methods and strategy to develop the Public Art Strategy.

There are reports and toolkits in place to assist with the evaluation should they be required:-

- (a) Ixia evaluation toolkit [www.ixia-info.com](http://www.ixia-info.com)
- (b) Ixia and Open Space Research Centre (2005) Research on Public Art Assessing Impact and Quality Final Report Edinburgh.
- (c) Felicity Woolf (1999) Partnership for Learning: a guide to evaluation arts education projects, lands, Arts of England.
- (d) Boviard, A G (1997) Public Art and Economic Regeneration. An Economic Assessment.

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## Conclusion

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Merseytravel has seen the benefits that Public Art can bring to the transport network.

Over the past few years since the adoption of the Public Art Strategy, Merseytravel has seen the benefits that Public Art can bring to the transport network which have included adding extra value to the services that are already being provided. The Public Art Strategy will also compliment Merseytravel's Tourism Strategy.

Through the adoption of a Public Art Strategy Merseytravel will aim to improve the journey experience for the travelling public, whilst encouraging visitors to the City Region and onto the transport network bringing art and culture into everyday places, accessible for all. It is important that the public transport network is vibrant, safe and welcoming environment.





**Merseytravel**  
Public Art Strategy  
2010

Appendices



Stephen Hitchin Past Present Future Bootle Oriel Road Station

## Commissioning Process

Commissioning an artist or artists can be very challenging in many ways, it can challenge the way in which an organisation thinks about the surrounding environment and can give us an opportunity to see the social and political environment in new creative and innovative way. Artist(s) can employ many different approaches when creating a piece of Public Art and can deal with many issues and constraints in very different and creative ways.

Considerations when commissioning an artist or artists to create a piece of work or engage in a process need to be to that of quality, their role within the project and the environment in which the artist(s) will work and eventually where the art will be sited. These considerations will help determine the type of commissioning process that Merseytravel should undertake to achieve the best possible quality and value for money.

When embarking on a new commission it is essential that the aims are clearly identified from the beginning of a project along with a clear strategy or commissioning plan. It is also important that commissioned works meet Merseytravels overall vision and objectives.

The commission will be overseen by the Public Arts Officer and monitored by the Steering Group along with the Director General. The Public Arts Officer will be responsible for the delivery and implementation of the commissioning process and will ensure good communication between all parties, and that the project runs smoothly to budget and on schedule.

Once a location has been identified for a proposed project it is important that a project brief clearly identifying the structure of the project be drafted, this will enable those involved to plan clearly. The brief will include details such as the project lead and include information on partners involved in the project as well as detailing the responsibilities of all parties concerned.

The brief will also be required as a means to advertise a project to potential artists and will set out the aims and objectives of the commission and include the following:-

- (a) Commission background and context.
- (b) Description of place/site including any restrictions in place (ie materials, size etc).
- (c) Description of the community and the community involvement required (if appropriate).
- (d) Selection criteria.
- (e) Budget.
- (f) Timescale.
- (g) Details of how to apply.



Applicants would normally be expected to apply by submitting the following:-

- (a) Introduction letter.
- (b) Statement stating approach the commission.
- (c) Statement of community involvement demonstrating methods of engaging and involving the community in the commission (if appropriate).
- (d) CV.
- (e) Artists statement/letter about how they see the project fitting into their practice.
- (f) Images of past relevant work including list/information of documented work.
- (g) Two references.
- (h) Budget.

It is useful for artists interested in a commission to have as much information as possible prior to submitting a proposal. Therefore we would aim to provide supplementary information including maps of the area, images and tourism leaflets allowing artists to carry out a preliminary site visit. If the commission required an element of heritage, information on where to retain further information and/or contacts may also be provided. If the commission was part of a Master Plan a strategic document, reference or copy of this would be made available to the artists.

Advertising commissions will be done through the following channels and, consideration will be taken to ensure that Merseytravel's Standing Orders - Procurement Procedures are adhered to.

### **Open Competition**

An open competition consists of inviting artists and craftspeople to submit an application/proposal, which can be done on a regional, national or international scale. Advertisements can be placed in the national press, the art press and through distributing information via mailing lists, newsletters, galleries, artist led-spaces, studio groups and available websites.

Artists would be invited to make contact and then in turn a detailed brief would be sent out detailing the site, context, proposed themes for consideration (if applicable) budget etc. Artists would then be asked to submit a statement of interest with a CV, portfolio of works by a specific date.

A shortlist would then be compiled based on the information provided and then selected artists would be asked to submit detailed proposals, including maquettes and a budget, for an agreed fee.

The final decision would be made on the strength of these submissions.

### **Limited Competition**

Consists of compiling a selected shortlist from which a limited number of artists would then be invited to work up proposals for a specific site/commission.

This method of competition would require careful consideration relating to the kind of work and artist required and detailed research would be necessary for the compilation of the list. Once the list has been compiled, three to five artists would be asked to submit information and would go through the process as detailed above in the open competition.

The advantages of this form of competition is the time factor, this way ensures the commission gets underway relatively quickly whilst giving less established artists the opportunity to compete with more experienced ones, a range of solutions can be explored without entering into a full commitment.

The disadvantage to this form of competition is some artists are unwilling to be put into a competitive situation.

#### **Direct Invitation**

This is where an artist is directly approached and asked to consider the site and brief, the advantages being that established international artists prefer to operate in this manner, there are none of the additional costs involved in the open competition and a closer relationship or matching of artists to the opportunity can be carried out.

To ensure that Merseytravel's Standing Orders were adhered to for this direct invitation the goods or services or the circumstances in which they are required are of such exceptional nature that it would not be practical to obtain quotations or tenders.

The disadvantage being that an opportunity may well be missed when going down this route, as you would be losing the variety of works which you could explore through the other forms of competitions.

#### **Advertising the Commission - Call for Artists**

There are many portals available to advertise a commission, Arts Council England offer a service called 'art jobs' which is a free online service that details current opportunities in the arts community [www.artsjobs.org.uk](http://www.artsjobs.org.uk)

There are publications available where commissions can be advertised such as a-n magazine, which is published monthly and is also advertised on their website [www.a-n.co.uk](http://www.a-n.co.uk)

Axis also offers opportunities section to advertise call for artists as does Art in Liverpool:  
[www.axisweb.org](http://www.axisweb.org)  
[www.artinliverpool.org](http://www.artinliverpool.org).

Future commissions and projects will be advertised on Merseytravel's 'Art on the Network' website and artists will be able to submit on-line proposals for consideration.  
[www.artonthenetwork.co.uk](http://www.artonthenetwork.co.uk)

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This can give us an opportunity to see the social and political environment in new creative and innovative way.



## Artist Criteria

In determining the selection process Merseytravel's Standing Orders will be considered. The main criteria for selection will be quality, appropriateness, time and budget which may mean an exception to the standing orders. A Public Arts Steering Group will be called to select the appropriate artist for the project.

When determining a choice of artist, in addition to issues such as design ability and quality of work, the following factors should be taken into consideration:-

- (a) An understanding and knowledge of our aims and objectives.
- (b) The ability to provide evidence of working with architects and engineers.
- (c) Artistic excellence and innovation.
- (d) Evidence of managing a project of a similar size/scale/type.
- (e) Thorough site analysis, reflected in design concepts and materials and appropriateness of the artwork.

- (f) Evidence of insurance details.
- (g) Safety and durability of the artwork relative to theft, vandalism and the environment.
- (h) Demonstrated community support.
- (i) Short and long term maintenance and conservation requirement defined.
- (j) The ability to work to a budget.
- (k) Ability to communicate concepts and ideas.
- (l) Ability to deliver the project on time.

In many circumstances selection of a local artist may be beneficial, both as a means of ensuring local distinctiveness and of supporting local creative economies.

However, the strategy does not seek to exclude any artists, especially less experienced or 'up and coming' artists and the selection processes which have been identified for the purposes of this strategy should enable any prospective candidates to show their potential.

## Artist Fees

This will be agreed with the artist and detailed within the body of the contract in which Merseytravel will enter into with the artist before the commencement of any works.

However, as a rule Merseytravel would normally pay a percentage of the fee up front and the final remaining payment would be made on completion of the commission.

## Commissioning/ Project Budgets

When entering into a commission or project, budgeting must be taken into account and the following elements have been identified as areas which will need to be accounted for when planning a commission/project or event.

- (a) Advertising, selection and the selection interview process of the artist(s).
- (b) Artist fees.
- (c) Workshops.
- (d) Consultation.
- (e) Project Management (inclusive of suppliers and contractors).
- (f) Fabrication.
- (g) Attending meetings.
- (h) Evaluation.
- (i) Materials.
- (j) Planning permission (where necessary).
- (k) Other professional fees where necessary (eg Structural engineers).
- (l) Installation and delivery costs.
- (m) Unveiling event.
- (n) Interpretation plaques/panels etc.
- (o) Contingency of 10% minimum.

## Contracts

Contracts are an agreement that represents the client and the artist equally. Standard contracts exist but a letter of agreement can be just as good it depends on the scale of the project and the needs of the individual project. Any contract should be agreed by all parties concerned and checked by a lawyer.

Definitions that should be included in a contract are as follows:-

- (a) Contact details of all parties.
- (b) Scope of the work.
- (c) Roles.
- (d) Timetable.
- (e) Payments.
- (f) Installation.
- (g) Maintenance.
- (h) Insurance.
- (i) Termination.
- (j) Ownership, moral rights and copyright.

## The Consultation Process and Community Engagement

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Public Art is often cited as a means of repairing or regenerating communities.

The objective of consultation is to seek the views and opinions of communities and to inform the decision making process. Merseytravel is in a unique position as we have the opportunity to seek direct participation from local people in shaping the future of their communities through Merseytravels own advisory panels which are held in each of the districts. Public Art is often cited as a means of repairing or regenerating communities and there is growing acknowledgment that physical regeneration cannot be sustained unless there is a shift in attitudes to ownership and responsibility among the communities.

Consultation and Community Engagement can be done in the following ways:-

### Information-giving

This is the simplest level of engagement and is all about providing information. Although it is classed as form of engagement in itself, information-giving underpins all other levels of engagement. It is essential that communities are provided with the right information at the right time about the issues which they are being engaged so enabling them to make informed and considered choices, identify the stages at which decisions can be influenced and be aware of opportunities for further involvement. Providing feedback from other engagement activities is a vital part of information giving.

**Creative methods:** Radio station, newsprint, text messaging, website, print.

### Consultation

The objective of this form consultation is to seek the views and opinions of communities to inform the decision-making process. Consultation is vitally important where there is a desire to see the master plan inform local planning policy. Consultation using design as a focus can offer a mechanism for giving expression to conflicting ideas within communities and through the creative process, assist in developing solutions that can help to reconcile these.

**Creative methods:** Touring exhibitions, website, walkabouts, mapping, interpretation, talks

### Involvement

The next step is involvement where communities are involved in the decision-making process along with Merseytravel. It is important to differentiate between consultation and involvement. If residents are not going to be involved in decision-making, then it needs to be made clear that they are being consulted rather than involved. This helps to manage communities' expectations with regard to the level of influence they have in decision-making.

**Creative methods:** school projects, site visits, temporary Public Art projects, workshops.

### Ways to Engage

The following groups would be identified and consulted during the process of the project if appropriate:-

- (a) Community.
- (b) User.
- (c) School.
- (d) Stakeholders.

Depending on the type of Public Art project, the 'public' members of the community would need to be engaged and consulted. When engaging with a school, the school timetable and delivery of the National Curriculum are important to the teachers and pupils.

A mediator between the project and the school may make this process easier, Merseytravel's Community Partnership Team have strong links with the Schools on Merseyside and a wide range of other community groups which will prove to be a useful tool when appropriate.

Stakeholders can include landowners, businesses, youth groups as well as the local community, arts organisation, police etc. It is those who have a stake or some ownership in the immediate area and/or are part of a wider strategic programme of regeneration.



Colin Powell All Together Now Queens Square Travel Centre