

Appendix B

Glebe Farm Public Art Delivery Plan

*At Trumpington, not far fro Cantebrigge
Ther goeth a brook and over that a brigge,
Upon the which brook ther stant a mill
And this is very soth that I you telle...*

Futurecity Ltd & Countryside Properties PLC
July 2010

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1.0 Introduction

The vision for public art on Glebe Farm is to create a simple but rich embedded project that engages the site and its future residents in a subtle yet meaningful way. Interrogation of the masterplan offers up numerous possibilities for the artist to work with the client and design team to locate the proposed project so as to connect residents to this new place and the surrounding communities.

Whilst this is a site-specific delivery plan, it should be seen as one part of the strategic public art approach across the Southern Fringe of Cambridge, consisting of Trumpington Meadows, Clay Farm, Cambridge Biomedical Campus and the Cambridge Guided Bus Route. This Public Art Delivery Plan for Glebe Farm has been developed with consideration of these neighbouring strategies. In particular, this delivery plan shares the same 4 core themes for artists to engage with as does the Clay Farm Public Art Strategy, namely Biodiversity, Connectivity, Innovation and Sustainability. It also shares a set a delivery principles with Clay Farm.

As a first stage in this shared approach, an initial set of community engagement activities and resulting resources are being created for Glebe and Clay Farm. By June 2010, a set of creative workshops had been held with 120 local residents taking part (See section 5 Stage 1). This provides a solid foundation of community knowledge and opinion for all future lead and project artists on both sites from which to develop their own specific engagement with the community as relevant to their project. Cambridge Curiosity and Imagination and Futurecity, using experienced Cambridge artists, are delivering this initial resource.

Futurecity has created this Public Art Delivery Plan for the sites developer, Countryside Properties PLC. In structuring this Delivery Plan, Futurecity have referred to Cambridge City Council's Public Art Supplementary Planning Document in order to address the criteria for the commissioning and delivery of public art in the region.

2.0 Outline

Following development and discussion of an initial Glebe Farm Public Art Statement with City Council officers, this revised Public Art Delivery Plan has been created. It provides detailed information about how the commission will be structured and implemented, from conception to evaluation.

- Context, Principles, Themes, Site and Phasing
- Artist commissioning process:
 - Public consultation and community engagement programme
 - Formation and running of Advisory Committee
 - Creating the artists briefing pack
 - A long list of artists
 - Artists selection and appointment
- Maintenance and exit strategy
- Evaluation proposal
- Full proposed s106 budget
- Developer guidance on engaging artists within design teams
- 5 suggested artists to initiate a long list of 10.
- An Embedded Public Art Menu
- A decommissioning strategy

The Glebe Farm Public Art Delivery Plan is embedded within the identity of Cambridge;

- Providing opportunities for local involvement through a programme of community engagement events run by Cambridge artists, and subsequent lead and project artists.
- Briefing artists to engage with the core themes and respond to the historical and contemporary identity of Cambridge and specifically the Glebe Farm site
- Working with a locally appointed Advisory Committee to lead the commissioning process and support the projects implementation.

3.0 Context

Glebe Farm

Glebe Farm is to be a new residential development in the Southern Fringe area of Cambridge. It is framed by Trumpington Village to the north, the new Addenbrookes Access Road (AAR) to the south, and Hauxton road to the west. The corner of Hauxton Road and the AAR is an important location, signaling the edge of the city.

Glebe Farm is predominantly two to three storey, family housing. It is arranged around three landscaped parks and in short streets and mews. The outer edge of the development is punctured by pedestrian gateways, providing access and sightlines into the site. A key element of Glebe Farm is its three parks (Eastern, Central and Western) providing important recreational space and a strong identity for the development. A further key element is the inclusion of 'shared spaces' throughout the site, encouraging people to reclaim pavements and streets as useable public realm.

Glebe Farm therefore offers the following characteristics for public art consideration:

- A predominantly family residential environment built for sustainable living
- A gateway / marker to the Southern Fringe and Cambridge
- A key new node within the Southern Fringe's legibility and connectivity
- Accessible green space amenity for use by residents and wider community
- The provision of 'shared spaces' throughout the site
- A surrounding rich local and city wide heritage

The Southern Fringe

The Southern Fringe of Cambridge will see 5 major new developments over the next 10 years as part of a sustainable plan to bring new homes and businesses into the area. The largest site is Clay Farm providing up to 2,300 new homes to the east of Trumpington village. An important addition is the proposed Green Corridor; a managed mixed-use green space, providing ecological and leisure benefits to the Southern Fringe area. Biodiversity is an important mitigating factor across the Southern Fringe. There are important nature conservations sites in the area and there is a big opportunity to maximise health benefits through a managed ecology and sustainable developments. New social infrastructure will include schools, a children's centre, library, community centre, youth facility and health centre.

Further east is the Cambridge Biomedical Campus, and the smaller residential development of Bell School. Southwest of Trumpington Village will be Trumpington Meadows, providing up to 1200 new homes and a country park. Glebe Farm completes this plan.

'The vision for the Southern Fringe is to create a distinctive new urban extension to the City to meet a range of needs for the Cambridge area, including additional housing close to an existing employment area, new employment opportunities, the expansion of clinical facilities and biomedical and biotechnology activities, related higher education and research institutes, and improved access to the countryside. The extension will incorporate open space to serve the residents of the new development, Cambridge City and South Cambridgeshire and opportunities will be taken to enhance amenity, biodiversity and access to the Green Belt.'

'This is an exciting opportunity to create an example of best practice in sustainable development.'

- Policy 9/5 Cambridge Local Plan Redeposit Draft

Trumpington Village

Trumpington Village is the existing residential and business community at the heart of the Southern Fringe development area. The village provides the focus for much of the social, economic and leisure activity in the area, and is therefore a key part in the jigsaw of the proposed new southern fringe expansion. In 2004 the Trumpington Residents Association published a report for developers and councils that put forward their views on the future and priorities for the area. Sustainability runs throughout the report, exploring the issues relating to water, building, energy, transport and waste management. It calls for the development of the Southern fringe to be a model of sustainable development, to enhance biodiversity, and to protect wildlife areas with resident involvement.

Cambridge is renowned as a centre of excellence for original thought and innovation. Here is an opportunity to put our minds together in order to produce a modern, friendly and vibrant community based on environmentally sound principles.

- 'Future Development of a Historically Important Parish', Trumpington Residents Association, 2004.

Glebe Farm and Clay Farm Public Art: A Shared Approach

Futurecity have been commissioned to develop and deliver the public art strategies for Clay Farm, Glebe Farm, and the Cambridge Biomedical Campus.

With all sites in close proximity and therefore sharing the visions and considerations of the Cambridge Southern Fringe, Futurecity is seeking to create strategies that emphasise their individuality, whilst ensuring any opportunities for connection between them are developed.

In particular, as residential developments, Clay Farm and Glebe Farm are being developed as a joined up approach, sharing a set of delivery principles and four strategic themes for lead and project artists to engage with:

Shared Public Art Principles:

- A 'lead artist' approach to enabling arts practice to inform and embed itself with design issues. i.e. landscape, public realm, infrastructure
- All artists engaging with local communities, both pre-existing and new, as part of a projects development.
- Supporting artists to engage with elements of the 4 strategic themes through their projects: Biodiversity, Connectivity, Innovation and Sustainability.
- Public art as a 'place making' tool for resident and visitor engagement through process, material and form rather than an abstract object of contemplation.
- Artists identifying 'zones of influence' where they can have an effect, rather than pre-empting artworks at particular locations. An example of this would be wayfinding and legibility around the main cycle routes into and out of the Glebe Farm.
- A set of 'Rules of Engagement' to ensure that artists are properly integrated into the developments design team. (See Appendix 1)

By creating activity, destinations, surprise and curiosity, the embedded art focus will seek to assert the fine-grain of first-person experience throughout Clay Farm and Glebe Farm.

Shared Public Art Themes:

The overall aim within both strategies is to create contemporary art that acts to enhance daily-lived experience within the developments. As such the following four strategic and interconnected themes act to inspire all artists engagement, whether through ideas, process, materials or production.

Biodiversity

The expansion of the Cambridge Southern Fringe presents a significant opportunity to enhance the city's edge setting, to create an attractive green framework of public open spaces and wildlife habitats and to encourage more sustainable lifestyles. As well as providing more and better sports facilities, there are opportunities for more informal recreation, taking advantage of the access to the two local nature reserves and the open countryside, all with due consideration for the protection and enhancement of local biodiversity.

Cambridge Southern Fringe Area Development Framework (ADF), Jan 2006

Clay Farm and Glebe Farm are major contributors to the future biodiversity of the Southern Fringe. These sites are surrounded by important natural habitats. Nine Wells, to the south of the Addenbrooke's site, is a Local Nature Reserve (LNR) and Hobson's Brook, which flows from it and on into the city through Clay Farm, forms a City Wildlife Site. Further out from the Southern Fringe itself are the Gog Magog Hills, which form an area of high ground and are designated as a Site of Special Scientific Interest (SSSI). It is an aim of this Delivery Plan to encourage biodiversity into the new built environment using artistic expressions or creativity. This theme therefore encourages artistic enquiry into opportunities for supporting or enhancing this biodiversity and the role that future residents can play in its success.

Connectivity

The Southern Fringe is planned as an expanded residential, recreational and business area of Cambridge that knits together established and new communities. Shared educational, recreational and commercial infrastructure is part of this plan. As such, the areas connectivity and legibility are important mitigating factors in its success.

There is an opportunity for artists to engage with this aspect of all the developments and consider peoples relationship to navigating their environment and making connections to each other.

The aim here is public art delivery at the human scale to connect people and place. There is an aspiration to make Clay and Glebe Farm inspiring, legible places to live and use. 'Connectivity' aims to inspire artists to explore and examine the wayfinding and identity aspects of the Glebe Farm development and how they relate to the wider area. The theme encourages artists to interrogate, question and develop thinking around the importance of the integration of new and existing residents and connectivity between new and existing places and resources.

Innovation

This theme crosses both the historical link between Cambridge and Innovation and the contemporary issue of supporting and implementing strong critical practice within art.

Through the former, this theme encourages artists to mine the rich history of Cambridge as a knowledge city, with a reputation for new ideas and ground breaking solutions throughout diverse academic and applied fields of work.

Through the latter, it focuses artists on examining their own methodologies and thinking, employing a critical practice that engages intelligently with issues arising within the development and the aspirations of all project stakeholders. It points artists to consider strong contemporary methods of community engagement, participation strategies, delivery structures, design and manufacturing processes, materials, technologies and the application of these.

Sustainability

This theme essentially acts as an overall backbone for all the themes and principles that are being set out in this document.

Sustainability is a common term used in much new development thinking. For Clay and Glebe Farm we are keen to interpret it in its widest sense, as an understanding into how communities can grow and thrive within their environment and contribute positively to the surrounding neighbourhoods over the long term. It encompasses a range of issues around what makes a place positive to live in that can nurture enduring benefits for wellbeing, economics, and the environment.

This theme encourages all artists to examine the following questions:

How can people positively socialize in and nurture stewardship of this new neighbourhood?

What role can public art play in this process?

4.0 Site

The commissioned artist will interrogate the entire Glebe Farm site in order to develop an embedded public art project. The aim is to support the artist to work closely with the design team to develop a project that while engaging with the public art principles and themes as set out above, can also be fully realised within the site, including issues of adoption by Cambridge City Council where appropriate.

Glebe Farm's masterplan, all site layout details, boundary treatment and detailed scaled plans of all houses and flats have been approved under the full planning application reference 09/1140/FUL.



A key feature of Glebe Farm is the provision for shared spaces throughout the site. These hold exciting opportunities for public art intervention in that they seek to create public realm to be used by residents for informal activity alongside vehicular access to dwellings.

Another important aspect of the masterplan is the provision for pedestrian and cycle access. A key cycle route connects the centre of the development with Trumpington to the north, and pedestrian gateways permeate the perimeter of the development.

Public art proposals should be mindful of the issues associated with adopting permanent public artworks embedded within highways areas. Proposals should also be mindful of the substantial constraints for permanent works within the three parks. Discussions between Countryside Properties, Futurecity and City Council officers have identified that the parks already have a substantial amount of infrastructure and services incorporated into their design, and therefore permanent public art proposals for these spaces are unlikely to be supported.

Therefore, Glebe Farm presents an emphasis on smaller and more subtle public art projects operating at a human scale, connecting people to the place. A menu of potential options for this approach is included as Appendix 3.

5.0 Project Implementation & Development Phasing

Countryside Properties PLC will deliver this Delivery Plan. Futurecity Ltd will be contracted as project managers and work in partnership with Countryside Properties to ensure full implementation of the Plan. Should any parcel of land be sold to a third party developer, then part of this sale will include the legal agreement to undertake the associated s106 commitment of the site. Countryside Properties are keen to ensure that what may amount to a relatively modest public art budget for the scale of site is delivered in full.

The following timetable outlines the full project implementation process, including all the required approval processes contained with Cambridge City Council's Public Art Supplementary Planning Document. As set out in this SPD, a specialist advisory Public Art Panel has been set up. Where there is reference to a communication with Cambridge City Council, this will be referred to the Public Art Panel as appropriate.

Further details of the Art Commissioning Process are included in Section 6. The Stages given in brackets refer to this.

2010	Mar	Public Art Delivery Plan (PADP) submitted as part of Full Planning Application
	Apr	Shared Clay & Glebe Farm Public Art community engagement starts (Stage 1)
	Jul	Revised PADP considered by Joint Development Control Committee (JDCC) Shared Public Art community engagement work collated
	Aug	Draft artists briefing pack compiled Shared Clay & Glebe Farm Public Art Advisory Committee(AC) formed (Stage 2) Process of creating long list of 10 artists initiated (Stage 4)
	Sep	Shared Public Art community engagement work published AC Meeting 1: Long list of 10 artists approved Artists briefing pack completed and approved Long list of 10 artists and briefing pack sent to Cambridge City Council (CCC)
	Oct	<i>Development Infrastructure work commences</i> AC Meeting 2: Artist selected (Stage 5) Selected artist communicated to CCC Selected artist contracted and publicised Artist develops principles for site wide public art proposals with the design team Artist initiates community engagement
	Dec	AC meeting 3: proposal review + approval

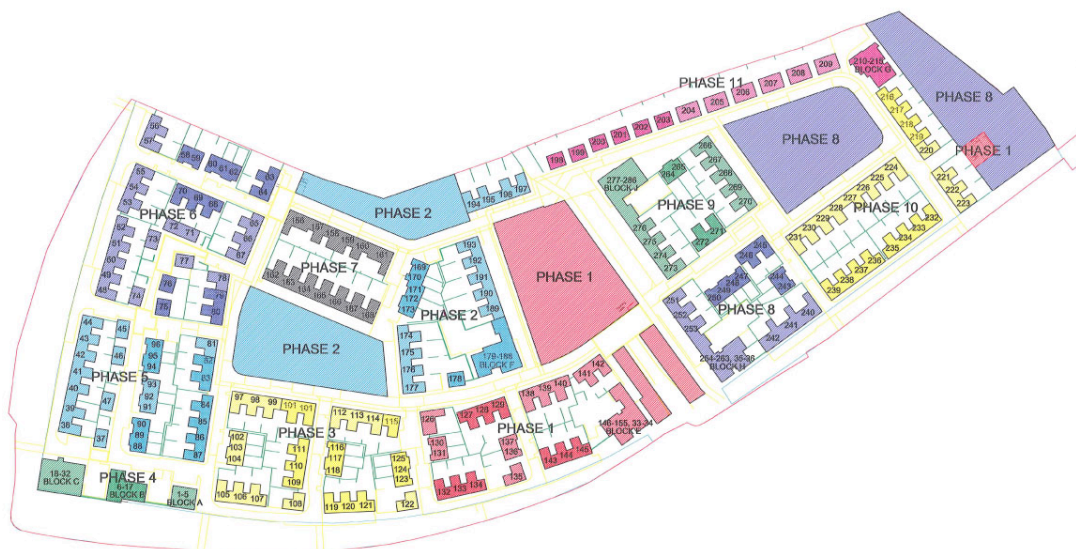
2011 Jan Artist finalises the principles for site wide public art proposals and develops a framework document, which outlines the thematic approach to delivering public art across the site and includes details of implementation within the development phasing timetable

The Public Art Framework is submitted to CCC in January 2011 and will set out when and where all elements of public art would be delivered within the development and in relation to phasing. In accordance with Condition 45, Public Art Details for each phase (where there will be a proposal) are further developed from the Framework and submitted to CCC prior to the commencement of the development of that phase. Condition 45 sets out the required contents for these Public Art Details.

Mar AC meeting 4: project review and meeting dates set for 2011-2012

Prior to the substantial completion of each phase that contains an approved element of public art, Countryside/Futurecity will submit specific Public Art Provision, Maintenance and Implementation Details relevant to that public art element and phase to CCC in accordance with Condition 46.

Glebe Farm, Development Phasing Plan:



6.0 Artist Commissioning Process

Stages

1. Undertake shared community engagement for Glebe and Clay Farm as foundation for lead and project artists' individual project development
2. Form the shared Clay Farm and Glebe Farm Project Advisory Committee
3. Committee agree a long-list of 10 artists for Glebe Farm commission
4. Committee select and appoint artist

Stage 1: Shared Community Engagement

Together, Glebe Farm and Clay Farm will have a large impact on the existing communities. As such there is a need for proactive Community Engagement work, which can contribute to successful long-term public art programmes for both sites. The main aim of this initial work is to nurture strong relationships with a broad range of Trumpington and other local residents. The process is one of the gathering factual and fictional information alongside opinion and views. As the larger project budget, Clay Farm will fund the majority of this work (£22,000 out of a total of £28,000).

Futurecity are currently delivering this process in partnership with the Cambridge based organisation Cambridge Curiosity & Imagination (CCI). Founded by a group of Cambridge professionals with a range of backgrounds in arts, museums, drama and education, CCI have a common interest in fostering the curiosity and imagination of young and old. The organisation has substantial experience in engaging people who are not normally involved in creative art projects. They design and run projects that enable people of all ages to explore particular places and understand public art proposals, in ways that enable them to develop their own individual responses. These experiences and events are documented through photos, recordings and observations, offering rich insights and inspirations to a wider audience.

For Clay and Glebe Farm their work (Stage 1a) has gathered images, text and physical materials relevant to the local area and engaged residents in discussion and creativity around the character of the community and what it can contribute to the forthcoming programmes of public art across Clay Farm and Glebe Farm. As at July 2010 they are collating this material into a publication with the working title 'An A-Z for Trumpington Now', as a manual of all you need to know about the local area (see below for further detail). The publication will become a statutory part of all future artists briefs for public art on Clay and Glebe Farm.

Following this will be some open access workshops/events (Stage 1b & 1c) exploring the role of artists in place making, and the process of commissioning public art within new developments. This work will also help nurture local representatives for the Advisory Committee for the public art projects who can provide local and specialist knowledge to assist the efficient and smooth delivery of the Public Art programmes.

The planned participants for all the community engagement work include:

- Local Residents, Schools, Colleges, Businesses, Community Organisations
- Wider Public and the City of Cambridge with an interest in the area/site/project
- Professional Arts Community
- Conservation and Heritage Groups
- Press and Media

Stage 1a – Creative consultation workshops - Exploring, Mining and Making

9 workshops were planned and delivered by Cambridge Curiosity & Imagination across the community, drawing together information and ideas; from stories and history, the seasons, landscape and architecture to poetry, creative writing, anecdotes and people.

These workshops took place during March and April 2010. They included:

- Two full day open community events, one in Trumpington Village Hall, and the other in the new Trumpington Pavilion. These were very well attended by families and adults. Artists had local natural materials available for practical making and play including clay, willow and chalk.

Alongside this was historical literature, a large wall map to annotate, and booklets write and leave stories and opinions.

- Several evening workshops in Trumpington Pavilion with young people, in which artists engaged the young people in discussing issues around their needs and desires within the local area
- A one-day practical workshop in Fawcett School engaging the pupils with the local materials and stories about the area.
- Workshops with locally based older people through sheltered housing.

Over 120 people took part in these activities. The material created is currently being collated into an agreed format to form an inherent part of every artist's brief for future public art commissioning on Clay and Glebe Farm. The initial idea was a DTP collation, but further discussion has led to the idea of creating a publication that would help communicate this work to all stakeholders and assert the importance of local peoples input into the public art process for Clay and Glebe Farm over the next 4-14 years. Sample draft pages are included in Appendix 5. With a working title of 'An A-Z for Trumpington Now', the concept for the publication is inspired by the famous publication 'Enquire Within Upon Everything'.

Enquire Within Upon Everything was a how-to book for domestic life, first published in 1856 by Houlston and Sons of Paternoster Square in London, and then continuously reprinted in many new and updated editions as additional information and articles were added. The book was created with the intention of providing encyclopedic information on topics as diverse as etiquette, parlour games, cake recipes, laundry tips, holiday preparation and first aid. Tim Berners-Lee apparently named his precursor of the World Wide Web, called ENQUIRE, after this work in 1980. He said that its title was suggestive of magic and the book served as a portal to a world of information.
- Source: Wikipedia

Aims for Clay & Glebe Farm community engagement publication

- Contains breadth of ideas, local history, information, anecdotes, creative writing and conversations about the local area and the views of local people.
- Provides artists, the developer and the design teams with broad insight into the characteristics of the local area, its history, character, concerns, issues, and interests in public art
- Produced as a publication and attached to all public art project briefs.
- Encourages artists to develop further in depth engagement activities as part of their projects development.
- Connects and engages different groups of people, organisations, sectors or communities and stimulates interest, excitement and debate about developing public art

Stage 1b – Workshops/Event - Artists and Place making

To coincide with the distribution of the publication from stage 1a, Futurecity aims to present practical workshops and discussions with artists working both locally and across the country who are experienced in engaging with 'place making', working collaboratively, and working as 'lead artists' on projects similar to Clay Farm and Glebe Farm.

Stage 1c – Workshop/Event - Public Art Commissioning

The artists and place making events would be accompanied by talks and discussions about the processes, issues and challenges of commissioning public art. Curators and commissioners will present a range of case studies, which demonstrates the breadth of current public art practice, from the figurative, permanent and monumental to temporary and ephemeral.

Stage 2: Advisory Committee

The commissioning of public art for both Clay and Glebe Farm requires tenacity and sensitivity. A Clay and Glebe Farm Public Art Advisory Committee will be established to support and guide the Public Art programmes across both sites.

The Advisory Committee will have broad but relevant representation, covering, planning, design,

community, specialist and political interests, with the inclusion of local residents drawn from the Stage 1 Consultation and Engagement Programme. Given the aim to support the committee existence over the full period of Clay Farms development (5-10 years), committee representation should be reviewed regularly to reflect the changing nature of the local population, developments in public art discourse and debate, and the changing types of projects that are to be commissioned. However, a base spread of representation (and the format of the Committee at the outset for both sites) will be as follows:

- Project Consultant / Curator Manager
- Client Developer
- Regional Arts
- Regional Arts
- National Arts
- Local Resident
- Local Resident
- Cambridge City Council (observation)

Committee member would be invited on board with the following remit:

- Assist with the process of creating a long list of artists (where appropriate)
- Contribute to and review the artists' briefing packs
- Select the artist (or shortlist where appropriate)
- Support and advise on aspects of each projects implementation
- Act as Project ambassadors
- Support ongoing connectivity with the Trumpington community
- Safeguard the quality and integrity of the commissioned artworks
- Provide a robust and transparent reporting service to city council
- Support an equality of opportunity approach to all commissioning

Committee meetings are planned every quarter, but more frequent meetings are required in the first quarter to ensure the artist selection process for Glebe Farm is completed within 2-4 months of Delivery Plan approval.

Stage 3: Developing the Artists Briefing Pack

Futurecity will create the Artists Briefing Pack with support from the Advisory Committee. The pack will contain all the following relevant material from which an artist can develop a proposal:

- Overview, aims and objectives of the commission
- Principles and themes from the Glebe Farm public art delivery plan
- Glebe Farm site resources: Site plans and visuals, design code, technical considerations
- Glebe Farm context resources: History, Geography, Planning, 'Enquire' publication
- Budget
- Timetable
- Proposal development process (role of design team, consultant, advisory committee)
- Proposal submission requirements
- Key contacts

Stage 4: Long list of artists

The Advisory Committee will draw up a long list of 10 artists with comment and input invited from the city council's Public Art Panel. Futurecity will begin this process with a list of 5 artists whom it will put forward to initiate the discussion at the first Advisory Committee meeting. The long list should be representative of a diversity of practice and approaches, have varying experience of working in the public realm and are able to engage at a consultative level with design teams and local residents.

1. Sans Facon
2. London Fieldworks
3. Luke Jerram
4. James Hopkins
5. Lucy Skaer

This list will be circulated to all Advisory Committee and Public Art Panel members with an invitation for further suggestions to be brought to the first meeting, enabling a final agreed list of 10 to be formally adopted and then taken to the next meeting.

Stage 5: Artist Selection

The Advisory Committee will then meet to select an artist for this commission. The Committee will agree a set of criteria for selection discussion, using the following as their starting point:

Practice: Relevance to strategy themes
Quality of work

Experience: Public art
Participatory practice & Community Engagement
Working with design teams
Medium - Large scale projects

Stage 6: Artist's Appointment

The selected artist will be contracted directly by Countryside to undertake the brief issued. A series of workshops with the appointed artist, led by Futurecity and in collaboration with the design team will be held directly following their selection to initiate and develop proposals and interrogate the sites masterplan. Alongside this, the artist will develop an approach for specific community engagement, using the 'Enquire' publication as their starting point. The appointed artist's contract will be drawn up on the basis of these discussions and plans, and agreed by both client and artist. The community engagement, design team collaboration and proposal development will then proceed.

7.0 Project Monitoring

Three or more quarterly AC meetings will support the artist and the projects development to a successful conclusion. Reported minutes from each meeting will be made publicly available.

8.0 Budget

In addition to the s106 allocated budget set out below, Futurecity and Countryside Properties will interrogate other development budgets that may fall within the area of the artist's final proposals. For example, if public art were proposed within an area of hard landscaping, then the public art budget would only be used to fund the additional costs of the artist and bespoke elements of their design. The hard landscaping budget would be examined to see if changes in material could assist the public art projects and hence alleviate the need for the s106 budget to have to meet all of these costs.

Additional match funding will be sought to assist to deliver the Strategy. This will be considered during the preparation of the public art framework. Also, the artist's final proposals may be of a nature that can attract additional funding from external sources.

Item	£	Notes
Project Management	11,000	
Community Engagement	6,000	
Artists Fees + Production Costs	75,500	
Advisory Panel	4,000	Arts Advisor fees
Exit Strategy	2,000	Maintenance, Insurance, Legacy
Evaluation	4,000	
Contingency	3,000	
Glebe Farm total	105,500	

9.0 Exit Strategy and Maintenance

The Glebe Farm Delivery Plan proposes a public art commission that offers possibilities for artists to produce temporary, semi permanent or permanent artworks. The selected artist will be briefed to draw up an appropriate maintenance plan and exit strategy with Futurecity and Countryside Properties and with the support of the Advisory Committee.

Appendix 4 outlines an approach to decommissioning public art on Glebe Farm. A specific Decommissioning Strategy will be provided and approved for each element of public art in accordance with planning condition 46 of 09/1140/FUL.

10.0 Evaluation

The success of a project can be judged primarily on the changes it makes and the impact it has on the people involved. Countryside and Futurecity will appoint an external evaluator, such as Arts & Business (www.aandb.org.uk) to evaluate the project.

The aims for the evaluation process are to answer key questions such as:

- How effectively have the aims and objectives of the project been met?
- What can be learnt from the projects to inform future projects?
- Has effective use been made of the resources available?

The potential phasing of the public art for Glebe Farm means that the evaluator would conduct individual evaluations of each phased element. This enables early projects to inform later ones and ensure stakeholder feedback is considered as the whole process progresses.

For each phased public art element the evaluator would work with all project stakeholders to establish:

- **Aims** - the main purpose of the project and the change it is hoped is achieved as a result
- **Objectives** - the specific things that the people involved in the project want to achieve, describing the areas of activity that need to be undertaken to achieve the aims.
- **Measures of Success** – what needs to be done for the objectives to be achieved?
- **Data Collection** – the methods through which data can be collected, both as the project is undertaken and afterwards – questionnaires, interviews etc.
- **Benchmarks** – the targets for the projects, for example these may be set by conducting a pre-project survey to establish a 'baseline' before the actual projects take place.

Through appropriate data collection throughout the project, the evaluator would gather evidence on the community engagement work, the commissioning process, the artist's appointment, the proposal development, implementation, and exit strategy. A final report would draw conclusions around three areas:

- **Outputs** – qualitative data including stakeholder engagement and response, and quantifiable statistics including use and allocation of resources, the numbers of activities, events, workshops and participants, along with numbers of press articles, webpage hits etc.
- **Outcomes** - the changes and effects that happen as a result of the project.
- **Impact** - the long-term change and broad effects of the project, e.g. gathering qualitative data from stakeholders 1-year on from completion of project.

The final report of a phased element of public art of public art would go on to inform the artists detailed thinking for implementing later phased elements.

11.0 About Futurecity

For 10 years Futurecity has been developing a Cultural Masterplanning model that can be used to kick-start the regeneration of run down, brownfield and post-industrial areas in towns and cities across the UK. Futurecity interrogates notions of urbanism, culture and place making. Our work is embedded in the life of the city and involves place-making strategies for Brownfield and Greenfield sites and new developments in towns and cities across the UK.

We believe successful Cultural Masterplanning can use culture to unlock the seductive potential of space. To that end Futurecity offer a range of services to support the private and public sector, from cultural strategy work, place-making strategies and the delivery of engagement and consultation, to public art, cultural branding and education projects.

The agency has a strategic partnership with Arts and Business to help us provide innovative, enduring and sustainable solutions to place making. Our practice has recently delivered a number of high profile cultural projects, including recent cultural strategies for Battersea Power Station, the City of London, Ebbsfleet Valley (North Kent), Graylingwell (a zero carbon scheme in Chichester) for Linden Homes and the HCA, the Spinningfields Business District in Manchester and Old Spitalfields Market in London.

Futurecity also deliver public art projects with a portfolio, which includes the Ebbsfleet Landmark Project (the Angel of the South), John Betjeman at St Pancras, the Abolition of Slavery Monument in the City of London, the Victoria Gateway project in Southend, and over 100 new public art and wayfinding projects across the UK. This year we are unveiling three major art and architecture projects, resulting from collaboration between MAKE architects and Claire Woods, Rolfe Judd Architects and Paul Morrison, Assael Architects and Oliver Marsden.

Andy Robinson represents Futurecity in the region; he has considerable experience in the cultural sector, leading a project team already heavily involved in a number of local projects including the development of a Cambridge Biomedical Campus Public Art Strategy.

We look forward to working more closely with artists, community groups, cultural organisations, council planning, culture and regeneration teams and property sector professionals in the area. Cambridge is a knowledge city, international in its ambitions, whilst valuing and cherishing its regional identity. Futurecity want to support the aims and ambitions of this fast growing region.

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Appendix 1

Developer Guidance - Rules of Engagement

Having a good artist is of equal value as having a good architect. With this in mind, we outline below the essential rules of engagement to be established with the developer and the design team in advance of a commission:

- The intention and remit for the artist as a member of the team must be established from the outset
- The whole team must be aware of this and wish to support the collaboration; they must understand it is an important part of the client's ambition for the project and not an optional extra that they can be talked out of later. The involvement of the artist should form part of the brief and the terms of appointment of the professional team
- The criteria for the artist's selection and how it is managed are vital to a successful project. People must be able and willing to work together, the architect must be actively involved in the selection process
- The artist must have sufficient status in the team to speak with authority
- The project manager must be sympathetic to the collaborative process and have an understanding of the intentions behind it
- The degree of control the artist has in the design and implementation of their work must be established at the outset and agreed with the artist. The more control and involvement an artist has, the better the work. Overall responsibility for the artist's element will remain with the architect landscape architect or engineer who is responsible for delivering the scheme safely, on cost and to programme

The budget for the project must be sufficient to fund adequate time for the both the artist and the architect to establish some mutual understanding and trust and for them to get to know one another and each other's work

Appendix 2

X5 Suggested artists' biographies

Sans façon

Sans façon is a collaboration between a French architect, Charles Blanc, and a British artist, Tristan Surtees. Sans façon work within our environment, drawing attention to the small things that make our environment what it is, encouraging us to ponder and enjoy our surroundings. They undertake diverse projects, both temporary and permanent, predominantly exploring the complex relationship between people and place. They see the role of the artist and art as a catalyst in a process of raising questions and inviting one to look and think differently about a place, hoping to create an opportunity rather than an inanimate object. Recent projects include an innovative public realm experience for Cardiff; Parterre, a permanent work of 'urban weeds' in Bristol; and Millennium Promenade, a public art commission for Bristol Harbourside.

London Fieldworks

London Fieldworks was formed in 2000 by artists Bruce Gilchrist and Jo Joelson as an umbrella organisation for creative research and collaboration at the art, science and technology intersection. Typically, their projects engage with the notion of ecology as a complex inter-working of social, natural, and technological worlds. Recent projects include 'Super Kingdom', a series of site-specific interventions within the ancient woodland environment of Kings Wood, Challock in SE. The project is a creative critique of historical and contemporary architecture, urban design and society, which also serves as a practical response to the recent push by the forestry commission to increase bio-diversity. Other projects include 'Thought Pavilion' a commission by The London Science Museum Art Projects.

Luke Jerram

Luke Jerram's multidisciplinary practice involves the creation of sculptures, installations and live arts projects. Since his professional career as an artist began in 1997 Luke has created a number of extraordinary art projects which excite and inspire people around him. Currently working with a number of established arts institutions and organisations in the UK, new complex and ambitious arts projects are being developed in parallel with one another. Once born, these new projects will evolve and tour abroad. His celebrated street pianos installation 'Play me I'm Yours' is currently touring and being shown in different cities around the world. Another project, 'Aeolus' is an investigation into acoustics, wind and architecture and was inspired by Luke Jerram's research trip to Iran where he saw the wind towers of Yazd, and interviewed an Oanat well digger in Esfahan. The well digger spoke of the desert wells singing in the wind. Jerram is currently designing a new architectural space here in the UK that will resonate and sing with the wind.

James Hopkins

American critic Brian Sholis beautifully sums up Hopkins' practice by describing how he "slyly transforms everyday objects, imbuing them with the power of self-reflexive commentary, converting them into altogether different items, nudging them toward an "impossible" state that produces an astonished incredulity in those who behold them". Hopkins' work draws from the techniques of optical illusionism through which he involves viewers by teasing with their visual consciousness. His sculptures allude to Symbolist literature in their spin on decadence and the self-indulgence of dandy-ism: they recall the impermanence of objects and their persistence in memory, in a similar way Pop Art made use of iconic images derived from vain consumerism. His sculptures utilise everyday objects that are turned into impossible variations, even into sly commentaries of themselves. Seminal pieces include alterations of chairs, stools, tables, ladders or even pianos that achieve balance through precarious equilibrium.

Lucy Skaer

Lucy Skaer makes drawings, sculptures and films that often take found photographic sources as their starting point. Rooted in reality, yet subjected to a process of elaborate transformation, Skaer's images hover in the space between recognition and ambiguity, figuration and abstraction. Much of her work combines oppositional themes & transitory moments with craft, often interacting with public spaces. In one piece, she took up a paving stone on Glasgow's Buchanan Street and then had the Earl of Glasgow ceremoniously lay down a replacement, while in an Amsterdam-based piece; she left a diamond and a scorpion side-by-side on a pavement. She has also secretly hidden a moth and butterfly pupae in criminal courts in the hope that they will hatch in mid-trial. Skaer was born in Cambridge and studied at the Glasgow School of Art from 1993 to 1997, graduating with a BA Hons in Fine Art. She currently lives and works in Glasgow and London. Skaer was nominated for the Turner Prize in 2009.

Appendix 3

Embedded Public Art Menu

A menu of possible opportunities for the Glebe Farm Public Art commission to influence the physical design of the development:

Public Realm, Street Furniture & Wayfinding

Increasingly, artists are being commissioned to work as a part of a design team to bring more authenticity and originality to the public realm, whether routeways, gardens, play spaces or dedicated areas. By opening up the opportunities provided by hard and soft landscaping and the wayfinding, signage and street furniture in and around the site, it is possible to establish a distinct cultural brand for Glebe Farm

Each element can become a part of a wayfinding strategy for a scheme. A curated programme of small-scale commissions might see an artist working on commissions for furniture, signage and other subtle projects embedded within the landscape that aid legibility, wayfinding, biodiversity and a sense of ownership.

Artists can influence any number of functional and aesthetic elements, from furniture and signage to colour and texture of the public realm. This concept offers an unconventional, unique and more visually interesting alternative to the traditional menu of urban street furniture.

As stated in the main document, a key element of the Glebe Farm development is the inclusion of 'shared spaces' throughout the site. These spaces will form part of the artist's consideration when addressing the project brief. As one of the four themes for public art's engagement with Glebe Farm, Biodiversity offers the artist the opportunity to engage residents with the surrounding natural environment and its role within the life of the development.

Route Markers / Bollards

A range of public realm street furniture would be commissioned to form a key element of a greater wayfinding strategy

- The artist produces a functional object such as bollards, fencing, gates and walls
- Use an artist to help to define and label spaces and places
- Incorporate imagery or symbolism that references local history, becoming objects of interest in their own right or be part of a design competition within the development

Hard Landscaping / Paving

An artist could be commissioned to collaborate with landscape architects on all elements of hard landscaping, from pavements, squares play-space and trails. Artists can use colour, texture and pattern to define the public realm.

- embedded metalwork, physical sculptural interventions and embedded lighting
- functionality from signage and route marking to narrative storytelling
- a distinct feature such as a floor maze
- references to the historical significance of a site might be made using engraved text.
- places and spaces might be given themes or titles i.e. place of reading, the theatre space, the play boulevard

Street Furniture

The idea of bespoke furniture pieces can contribute to the identity of Glebe Farm

- This concept offers an unconventional, unique and more visually interesting alternative to the traditional menu of public realm street furniture, while being no less functional. Artists would be briefed to create a seating work, which can be reproduced a number of times throughout the scheme – identifying the place and marking its boundaries
- Functionality is key. The works must still be a place to sit comfortably
- The pieces can also emphasise the sense of arrival at a destination in the space; somewhere to pause, wait and meet

Art & Play

Play based artworks can be integrated into the landscape designs for Glebe Farm with the opportunity for the artist to influence the landscape, planting, materials and land forms, to produce artworks that explore interaction, learning and exploration

Commissioned artworks, which explore the concept of play in this way, are able to retain their functionality whilst appealing to a wider audience. Peter Newman's 'Skystation' is an excellent example of this – *a piece of seating, which invites participants to recline and watch the sky. Appealing to audience's young and old, promoting exploration and play and diverse community interaction.*

Wayfinding: Naming

As part of enhancing the Glebe Farm's legibility for residents and visitors, the artist could look at naming strategies for both buildings and the various areas of public realm. This offers an immediate opportunity for community engagement and could lead to further participative work in other elements of the project.

Wayfinding: Signage

The information gathered from the Consultation and Engagement programme could be interpreted using a series of signs. The manner in which this information is conveyed could form the brief for an artist to interpret historical references within the campus in an unusual and engaging way.

- Futurecity see navigation as one of the most important aspects of any developer's or architect's brief, offering the potential to draw people onto the campus and create focal points that form the external public face of Glebe Farm
- The signage should be of a consistent format, reflecting the overall design guidelines and located in a prominent part of the public realm.
- The design should be consistent, visually clear and functional. However the design brief should incorporate a degree of flexibility between the designs of different signs.
- The external signage design should be distinct from the internal campus signage. It is recommended that an exterior signage template is created that is both in keeping with the character of the college and the exterior fit out, but with a more contemporary design approach to signal the future of the campus.
- A Legible City model could be applied to the public realm and the immediate surrounding area to help identify the sculpture park and trails as a key cultural destination.
 - The signage systems for Glebe Farm should include a method of communicating the following information:
 - Information on the sculptures and artists
 - Visitor information
 - Site map
 - Historical and anecdotal information
 - Gateways and places
 - Routes and trails

Biodiversity

An artist could be commissioned to explore opportunities to encourage and attract biodiversity into the new development - both in the houses themselves and in the open spaces. Artworks that encourage biodiversity in this way are able to retain a function, e.g. providing a habitat that may encourage bats, swallows and other creatures, to animate the built environment. Example of work engaging with biodiversity include 'Superkingdom' by London Fieldworks, 'Urban Nature' by Kerry Morrison, and 'Accidental Holiday' by Lottie Child.

Appendix 4

Decommissioning

The decommissioning of an artwork should only take place after a considered process that includes assessment against stated criteria and by following agreed procedures and assessment. The process would be governed by respect for artists and the Glebe Farm community. Options for decommissioned works include relocation, storage and deaccession. This process assumes that the public art for Glebe Farm will be adopted by and under the ownership of Cambridge City Council.

In accordance with condition 46 of 09/1140/FUL a specific decommissioning strategy will be provided for approval with each discreet element of public art to be delivered.

Criteria

Criteria for the initiation of a review for the removal, relocation or deaccession of artworks include:

1. That the artwork is considered beyond repair or that maintenance and conservation work will undermine the integrity of the artwork or that the cost of such work is considered excessive.
2. That the artwork has serious or dangerous faults in design or workmanship that cause it to be a danger to public health and safety.
3. That the current location of the artwork is no longer suitable or available, that another site compromises the integrity of the artwork or requires incurring excessive expense or that another site is unavailable.
4. That the terms of acquisition can no longer be met.
5. That the loan agreement with the owners of the artwork has expired or that the City Council is no longer able to meet the conditions of the loan agreement.
6. That both the City Council and the artist agree to have the artwork decommissioned.
7. That the City Council has regard to clauses in contracts which allow for the decommissioning of an artwork after a defined period of time or that planning permission has been awarded subject to review after a defined period of time.
8. That the artwork has been unsolicited.
9. That the public artwork has been lost or stolen and formal removal from the Public Art Register is required.

Procedure

- Proposals to relocate or decommission an artwork may be made by artists, donors, lenders, city councillors, city officials or members of the public
- Proposals to relocate or decommission an artwork will be made on the official form, setting out which criteria are met and why the work should be relocated or decommissioned.
- All proposals will be made to the City Council who will present them to the relevant panel / committee.
- The City Council will undertake an initial assessment of the proposal to relocate, store or fully decommission the work.
- A further assessment will take place if in the council's opinion there are grounds for relocation or decommissioning.
- The application will be dismissed if in the opinion of the relevant council committee the proposal to relocate, store or decommission does not meet with any of the decommissioning criteria.
- Relevant City Council officials should be consulted (including where relevant the arts officer, planning, heritage, conservation, legal, etc).
- Independent expertise (e.g. conservation, valuation, public art, planning, legal, etc) will be consulted for works valued at more than £20,000.
- Every reasonable effort will be made to consult with the artist
- Representatives of local communities will be notified and / or consulted.

- The final decision to relocate, store or decommission rests with Cambridge City Council.
- The Press Office will be informed of proposals to relocate or decommission an artwork.
- The review process and action taken will be fully documented and filed in the City Council.
- Cambridge City Council would reserve the right to take immediate and appropriate action to protect public health and safety if the artwork is considered to be a cause of imminent danger. In this case, the work should only be removed to storage.
- If the artwork is to be permanently removed from the site, the artist should have first right to acquire or purchase the work itself, otherwise all reasonable effort should be made to find it a suitable new location. However, it is noted that this may not be appropriate for embedded works that are site specific.
- If the artwork changes owners, the Council should notify the artist of the name and address of the new owner.

Assessment

The City Council, in consultation with other expertise if required, will undertake an initial assessment that should include:

- Assessment of how the application matches the decommissioning criteria.
- Whether the artwork is on the Register of Protected Structures.
- Review contracts or other legal agreements with artists, donors or lenders relating to the artwork.
- Document the artwork (both visual record and condition report).
- Examine the context of the commission including artists' statements.
- Assessment and recommendation / proposed action

Further Assessment

In the case where the council considers that the application meets one or more of the criteria, a further assessment should be undertaken. A report should be prepared which provides the following information:

- Consultations and analysis.
- Legal issues and obligations.
- Valuation of the artwork.
- Estimate of the feasibility and costs of conservation, relocation, storage or deaccession.
- Recommendation.

Appendix 5

Sample evidence:

Clay Farm & Glebe Farm - Shared Community engagement work (stage 1a)

Free playful workshops for Trumpington families!

ART AND LIVING

There will be maps to make, clay to mould and alphabets to add to. Suitable for any age, these playful sessions will invite you to explore and experiment with ideas and materials. All are welcome and absolutely no art skills are necessary.

Run by Cambridge Curiosity and Imagination, the open days will collect ideas about the arts and their place in our lives and communities for Trumpington's own *Enquire Within Upon Everything*®. This book of ideas, images and stories drawn from these workshops will inspire the public art planned for the new developments being built nearby.

Join us for an hour or longer, at a time to suit you. No booking required.

Saturday 13th March
10.00 - 4.00
Trumpington Village Hall

Sunday 21st March
10.00 - 4.00
Trumpington Pavilion

01223 354146
www.cambridgecandi.org.uk

CAMBRIDGE CURIOSITY AND IMAGINATION FUTURECITY Countryside Properties.com


* *Enquire Within Upon Everything* was a how-to book for domestic life, first published in 1856 and regularly reprinted until 1976. The World Wide Web was originally called Enquire by its creator Tim Bernards-Lee. He felt the title was suggestive of magic and the book had served as a portal to a world of information.

T R U M P I N G T O N


Above: Flyer for first 2 workshops as part of Stage 1a (Page 8)

Below: Documentation from workshop in Trumpington Village Hall, 13/03/10






Bill, my next door neighbour, who has lived here for nearly 40 years and knows everyone. he gave me a useful piece of advice - to say 'hello' to everyone I meet on the streets.

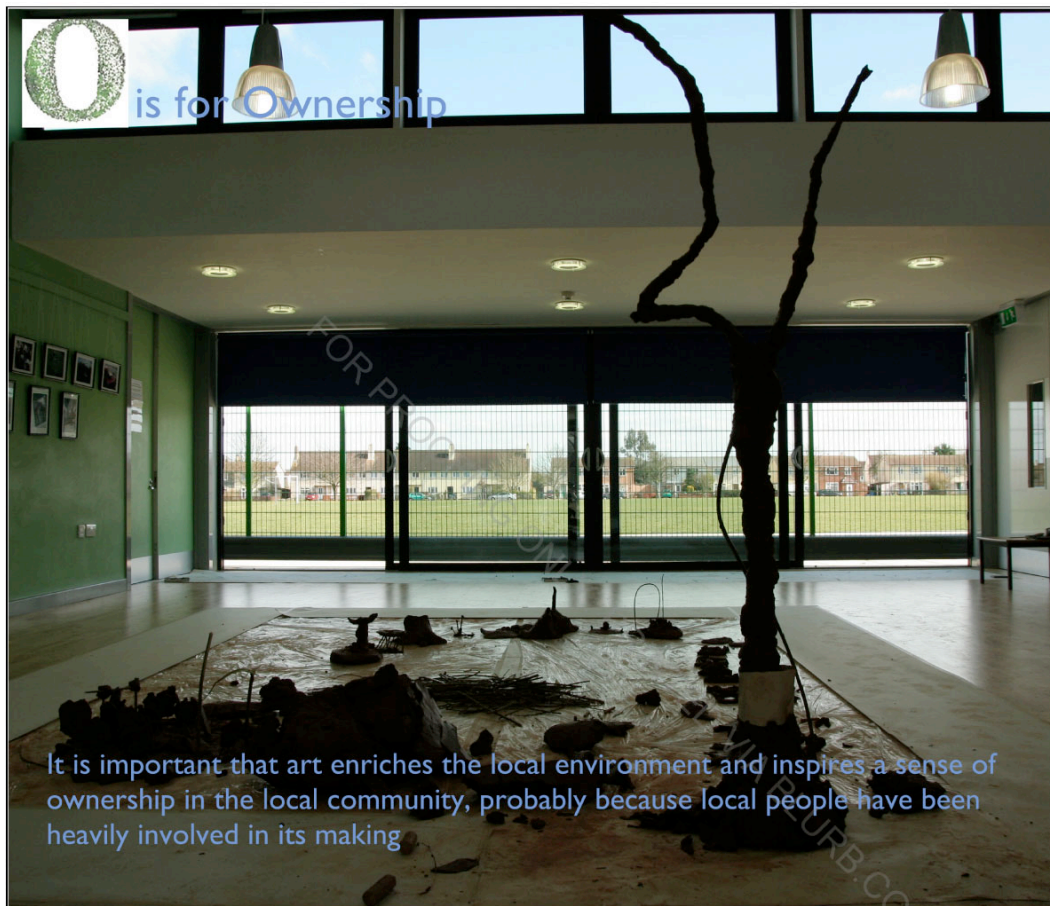


My favourite Trumpington memory is cycling past the allotments on the way to school. It looks beautiful at all times of the year- especially in the snow



You may not notice the Redwings that feed on the green on the mornings

6



...and is also for orchards, orange tree and outings



I always show visitors our school



The community orchard is a lovely tranquil spot



I think art should above all be open-ended...pose questions rather than give answers, be open to interpretation.