



To: Executive Councillor for City Centre and Public Places (and Deputy Leader): Councillor Carina O'Reilly

Report by: Nadine Black, Streets and Open Spaces – Public Art Officer

Relevant scrutiny committee: COMMUNITY SERVICES SCRUTINY COMMITTEE 17/03/2016

Wards affected: All

RIVER CAM PUBLIC ART COMMISSION Non Key Decision

1. Executive Summary

- 1.1 In October 2015, it was reported to the Community Services Scrutiny Committee that new large scale public art projects would be developed and further details presented back to the Committee in 2016.
- 1.2 This report sets out the proposed development principles and process for a new public art commission to promote and celebrate the story of the River Cam; including exploring its relationship to the foundation of Cambridge as a city, its ecology and also its social history.
- 1.3 The principal aim of the project is also to promote the use of the river and its environs; to understand its heritage, and encourage social engagement and leisure activities to the wider residents of and visitors to Cambridge.
- 1.4 The indicative budget for the project is up to £550,000, funded from currently £450,000 of strategic Public Art Developer Contributions (which cannot be spent on anything other than off-site public art, and must be spent within a limited timescale), and external grant applications.
- 1.5 This report sets out the intended process to achieve a high quality programme of public art projects for Cambridge. At this stage no

artist(s) has been appointed and the intention is to develop a programme brief that is challenging and will produce many direct and indirect project benefits.

- 1.6 It is proposed that the project be developed and delivered in two phases. Phase 1 will be the commissioning of an Artist(s) in Residence for the river. The Artist in Residence brief will require an artist to creatively engage the local community and stakeholders to build a resource that maps the rivers heritage as an artistic output. This Phase 1 commission will form an integral part of and provide a resource to inform Phase 2. Phase 1 will further develop the scope of the programme projects.
- 1.7 This project has complex challenges and issues and must be taken forward with a programmed approach that allows for complexities of the river as a whole and the artists must be experienced and must have the correct amount of time for the research and development element of the commission, Therefore, it is recommended that the timescale for the completion of the programme Phase 2 is 3 to 4 years from now.
- 1.8 A programme timetable is set out in Appendix A.

2 Recommendations

The Executive Councillor is recommended:

- a) To approve the development, implementation and completion of programme of public art projects for the River Cam with a budget of up to £550,000 to be funded in part by Public Art Developer Contributions.

3 Background

- 3.1 In 1991 the Arts Council of Great Britain initiated the Percent for Art Campaign; and a year later the City Council adopted this as planning policy.
- 3.2 The City Council, and most other bodies, have recognised the 'percent' as meaning 1% of the capital construction cost of developments for most medium to large sites - it is seen as being generally reasonable, yet large enough to yield sufficient money to fund high quality public art.

- 3.3 Since the adoption of the Public Art SPD in 2010, the council has refined the way it identifies and collects for new projects and has adapted to changing rules on S106 contributions.
- 3.4 The Public Art Supplementary Planning Document (SPD) provides a guide to the council in how s106 contributions can be spent to create and provide public art in Cambridge
- 3.5 The Public Art SPD supports city-wide Local Plan policy 3/7 (Creating Successful Places). It is a requirement of development in the urban extensions (Local Plan policy 9/3), the Station Area (Local Plan policy 9/9) and is a development principle in the Cambridge East Area Action Plan (Policy CE/2) and the North West Area Action Plan (Policy NW22).
- 3.6 On the 8th October 2015, the Executive Councillor for City Centre and Public Places considered a report and made a recommendation that Officers' develop proposals for large-scale public art projects - to be commissioned by the council and to reflect the city's identity – and to report these proposals to the Community Services Scrutiny Committee from early 2016.
- 3.7 This report sets out work to date on developing a large scale public art project that celebrates and promotes the River Cam and recognises the river's importance to the city and associated heritage value.
- 3.8 Off-site public art contributions collected through the SPD reached significant levels in 2014/15 and the Council wishes to use this financial opportunity to commission a major public art project that will provide benefits to wards and residents across Cambridge.
- 3.9 This is the largest public art commission put forward in Cambridge and provides an exciting opportunity to work with artists on a significant strategic project, which will have a lasting impact on the city and beyond.
- 3.10 In line with S106 regulations governing the use of developer contributions has to be related to where they came from. This programme of projects will recognise the river as a resource for the whole City.
- 3.11 The Phase 1 Artist in Residence commission is important to the overall project. It enables an artist to inhabit the riverside and allows a sustained dialogue to develop over time. It supports a growing

community network - being 'in residence' implies an inherent relationship with people and place. Cambridge has many examples of Artist in Residence programmes, which are funded by S106 contributions and comply with the requirements of the SPD. Two exemplars are the North West Cambridge development Trumpington Meadows Artist in Residence programmes. Details of the North West Cambridge Programme can be viewed on the project website <http://www.nwcambridgeart.com/>. Images are provided in Appendix B.

- 3.12 An example of a current project by Highlands Council for the River Ness is detailed in Appendix C. The project is being led by the Inverness City Arts working group of The Highland Council's City of Inverness Area Committee and it gives an indication of the possible outcomes of Phase 2 of the project.

The projects are:

- The Gathering Place – a major artwork designed to bring people together to enjoy the River Ness;
- The Sculptural Destination - an iconic landmark to visit, interact with or view;
- Rest Spaces - relaxation areas for individuals or small groups;
- The Trail – a paper or digital map and trail from Ness islands to the river mouth including things of local interest;
- River Connections - seating areas and poetry set into stones; and
- Children's Riverside Water Feature – for young people and families with educational opportunities

4 Context

- 4.1 The natural environment of Cambridge is dominated by the River Cam, which forms the major green corridor through the city and helps define the character of the city. The river also links a necklace of green spaces and the legibility of these spaces is poor, in terms of understanding which space one may be in and what is special about that space. This project can positively contribute to improving the understanding of the natural environment in terms of ecology, biodiversity and improving connections and legibility.
- 4.2 An important element of this project includes investigating the past heritage value of the river and its environs, to understand the changes over time and to connect the past with the present. The past heritage value of the river also includes the social history that surrounds it and this will be a key component in the artists brief. This will provide the

opportunity for local communities to share, link and promote their individual stories to engage with, understand and appreciate the river environment and heritage.

- 4.3 The river also plays an important role in people's quality of life including their mental and physical health and well-being. An intention of this project is to provide for a creative programme of artworks which promotes the river as an active space for leisure activity, including walking and cycling for all sections of the community. This will heighten the experience of living in Cambridge. The vision for the project is to commission subtle artworks that will encourage ALL users to engage with, understand and appreciate the river.
- 4.4 There is no doubt that this project is complex: there is a fixed budget, there is no defined site, and there are a number of stakeholders and interested parties who will require input into the further development of it. It is understood that for the project to be successful it must include comprehensive research and community engagement. The ambition is to create a programme of works that has meaning to the people of Cambridge and resonance across the city, and the wider region.
- 4.5 For this reason it is proposed that the project will comprise two phases. Phase 1 will be an artist's commission, which engages local residents and the wider community to build a resource that maps the river's heritage and associated social history and creates associated artwork in response. The Phase 1 work will include potential approaches for the second phase of the commission. The artists commissioned for Phase 2 of the project could be the artists that has undertaken Phase 1 or it could be another artist. Indeed phase 1 of the project could identify a series of commissions to be undertaken by different artists.
- 4.6 At this stage in the project, there are no preconceptions of what the works will be or where they will be located. This can only be determined once the community research and engagement has taken place.
- 4.7 The proposed budget is to include all fees, expenses, planning permission and approval costs, materials, manufacture, public consultation, transport, installation, sub-contractors' costs, technical consulting advice (including structural engineering advice), insurances and any other costs associated with the making or installation of artworks.

- 4.8 The programme will be steered by a Project Board, which will include key stakeholders and elected members. The individual projects will be managed by the Public Art Officer in partnership with other professional Council Officers, when required.
- 4.9 This is a significant programme, which has importance across the region and potentially nationally, therefore funding options will be explored to expand the project to include South and East Cambridgeshire.

5 Public Art Supplementary Planning Document (SPD) compliance

- 5.1 The SPD states that ‘any proposals brought forward for consideration for funding from developers S106 contributions must conform to the requirements of the SPD’. In Section 5.11 of the SPD it states *‘Public art provides social, economic, environmental and cultural benefits. Public art should enhance the fundamental principles of urban design, improve the quality of the built environment and provide distinction and character. Successful public art should aim to deliver benefits through the following roles:’*
- 5.2 The project must achieve the following SPD outcomes.
- a) Community
- Helping people to reflect on the nature of where they live or work or socialise;
 - Ownership and engagement with spaces and places;
 - Contributing to the creation of the art work;
 - Improving community safety in the public realm;
 - Contributing to community building and social cohesion; and
 - Empowering and involving the community in decision making
- b) Placemaking
- Identity, both citywide and locally;
 - Orientation, giving information about the place and its meaning;
 - Making connections that link the various meanings of the place and its relationship to its context;
 - Giving directions through the place and along routes and spaces;
 - Animating the place and building on its uses and activities; and
 - Improving the environmental quality through the creation of artworks that provide visual and emotional delight

- c) Education
 - Developing and enabling formal and informal learning opportunities in, and through, the arts.
- d) Arts
 - Increasing public perception of and interest in art
 - Increasing public perception of and interest in how artists work and the artistic process
 - Providing opportunities for artists to create work and have it seen by large numbers of people.
- e) Wellbeing
 - Promoting social engagement, relaxation and encouraging public health

5.3 The SPD supports many varied forms of artwork, which includes ephemeral and temporary projects. It also supports process-led projects where the process of working with an artist can be the artistic output. The following is an extract from the SPD.

'The idea of a community space for public art proposals is that some proposals are developed from or informed by social activity, where the art can often involve work that is temporary and related to local stories and history, aimed at community building or purely process-led. In this way, public art can engage with a diverse audience about issues directly relevant to people's lives. A community space offers a basis for public art projects.'

5.4 Section 9.8 in the Public Art SPD sets out the process for considering the funding of proposals from the S106 developers' contributions; this project is following the stages as set out in this part of the SPD. The proposal for the River Cam public art project therefore complies with the relevant policies set out in the SPD.

6 Community engagement

6.1 Community engagement is key to the success of this project. The first phase artist commission, which is comprised of a requirement to engage with communities' and stakeholders, will ensure widespread involvement of all sections of the community, with a particular focus on under-represented groups.

6.2 The first phase commission will provide a foundation to develop the second phase of the project. Once an artist or artists have been

commissioned for the second phase of the project and concept proposals have been developed, these will be exhibited for a full public consultation.

- 6.3 The Council also has a voluntary Public Art Panel, which provides independent advice on public art proposals, to assist it in the decision making process with regard to the quality of public art proposals. The Panel has thus far voiced support for this project and are supportive of the proposed budget. As the project progresses it will be regularly presented to the Panel for advice and guidance.

7 Formal Quality Assessment

- 7.1 For both phases of the project a selection approach will be used to commission the artists, whereby only artists who have a demonstrable experience of developing and delivering high quality public art projects will be considered for such an important project. This approach will not preclude local artists' involvement. The programme will create opportunities for all levels of professional artists either as lead or as support.

- 7.2 All public artwork commissions, as with all formal procurement processes, are subject to formal quality assessments.

- 7.3 As this commission has a fixed budget within which the artists must deliver their artwork, 90% of the assessment is based on quality.

- 7.4 The artists' briefs for the project include four key areas for quality assessment;
- Understanding of the brief/ability to deliver its requirements (45%)
 - Artistic practice and quality (45%)
 - Managing risk (5%)
 - Communication (5%)

8 A Proposed Future Project Programme

- 8.1 There is no doubt about the complex issues involved in this project. The project must be taken forward within a programme timetable that allows for the complexities of it and allows the artists the correct amount of time for research and development. This enables adequate time for the process to be of greatest benefit to the project to deliver the outcomes it seeks to achieve.

8.2 An indicative programme timetable is shown below. This provides an 'at a glance' idea of the timeframe required to develop and deliver the project and ensure it is of high quality. This programme will be further developed and confirmed with more detail as the project goes forward:

April 2016 – end May 2016

- Feasibility, research and development of Phase 1 leading to a project plan, timetable and budget for phase 1 to be agreed by the Project Board

June 2016

- Write artist brief for phase 1

July 2016 – August 2016

- Artist longlist and shortlisting process

September 2016

- Artist interviews
- Artist(s) appointment to be agreed by the Project Board

October/November 2016

- Artist(s) contracted

November/December 2016

- Artist(s) commence work on the commission

November 2017

- First phase completed
- Development of second phase begins

September 2019 Phase 2 Completion (Dependant on proposal)

8.3 A project timeline is attached at Appendix A

8.4 The first stage of the project (after approval) is to create a project plan which will lead to the development of a detailed artist brief for phase 1 of the project. Both the phase 1 and phase 2 artists' briefs will expand on the aims and objectives for the project as set out in Section 3, 4, 5 & 6 of this report and set out clearly what the outputs of the commission will be. The phase 2 artists' brief will be expanded on to include the resource and research from phase 1 of the project. The artists' briefs will be agreed by the Project Board.

9 Implications

a) Financial

The council has around £852,000 of generic unallocated public art S106 contributions. Some £500k of S106 public art contributions have been received since the beginning of 2015.

Public art S106 contributions have to be used in line with the council's Public Art Supplementary Planning Document. The strategic objectives of the Public Art SPD emphasise:

- a. high quality public art in Cambridge which inspires people
- b. the role of artists in the design process
- c. engaging local people in the development of public art and
- d. reinforcing local distinctiveness and cultural identity.

Officers are minded to allocate £450,000 of public art contributions to this River Cam public art programme at this stage. This can be revised in due course to take account of:

- a. artists' cost estimates for proposed public art projects as part of the programme;
- b. opportunities to bring in other sources of external funding, possibly in place of some of the public art S106 funding, which could then be made available to other public art projects;
- c. additional generic, public art S106 income (albeit the vast majority of the public art contributions expected has now been received).
- d. The known outcome of external grant funding applications for example Arts Council. Between 2015 and 2018, the Arts Council will invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery in arts and culture to help create experiences for as many people as possible across the country.

Careful thought needs to be given to where (out of the £852,000) the £450,000 comes from, not least because the availability of public art S106 funding is not spread evenly across the city.

- a. This will shape the number, size and location of public art projects that can be taken forward as part of this River Cam programme.
- b. It will also have a significant impact on the amount of funding that is left available for other public art projects and programmes in different parts of the city.

Officer suggestions about how much could initially be allocated to this River Cam public art programme from each area of the city are set out below. Before then, it is important to identify the issues that need to be taken into account.

S106 regulations require that the use of developer contributions has to be **related** to where they came from. In the case of the River Cam public art programme, officers recommend that it should focus on using public art contributions from wards bordering the River Cam and from developments in other wards which are within a mile of the river.

	North	East	South	W/C
Total unallocated	£79k	£397k	£261k	£115k
Suitable for this programme	£79k	£169k	£247k	£81k
Not suitable for this programme	£0k	£228k	£14k	£34k

Table 1

It is already clear that it would be sensible to break the overall programme down into a number of separate projects along different parts of the River Cam in Cambridge.

- a. One option might be for there to be a project along the river in each area of the city (North, East, South and West/Central).
- b. Alternatively, a joint project for the North and West/Central areas could be considered, based on their combined suitable funding.
- c. It might also be possible to have a number of different public art projects along the River Cam in the South and East areas.

The allocation of the £450,000 also has to take account of how else the Executive Councillor may wish to make use of the public art S106 funding across the city. In October 2015, the Executive Councillor for City Centre and Public Places agreed to:

- a. earmark £100,000 for small-scale public art funding rounds in 2016/17 and 2017/18 (see following table 2); and
- b. bring forward proposals for a number of large-scale public art projects (not just the River Cam programme).

Detailed S106 allocations to the small-scale public art grant programme cannot be made until the small-scale projects (normally under £15,000 each) are identified (in order to make sure that the allocations are related to the projects). Even so, at this stage, officers

assume that the small-scale grants might come from across the city, so it will be important to allow £25,000 from each area.

The table 1 above already indicates that the scope for developing other public art projects varies significantly between areas – with by far the greatest scope in East Area. It may be possible to bolster the public art S106 funding available for other projects in other areas, for example:

- a. if the availability of other external sources of funding for the River Cam public art programme meant that less S106 funding was needed for the North and/or South and/or West/Central areas; or
- b. if the actual distribution of S106 small grants across the four areas happened to be less than £25,000 in some cases. (Alternatively, the ‘remainder’ amount in an area could be used to supplement the funding of small-scale grants in that area).

Based on this analysis, officers would suggest that the following amounts of public art S106 funding should be provisionally allocated to the River Cam public art programme.

	North	East	South	W/C
River Cam programme	£50k	£125k	£225k	£50k
Small-scale grant programme	£25k	£25k	£25k	£25k
Remainder	£4k	£247k	£11k	£40k

Table 2

The actual allocations needed, can be firmed-up at the project appraisal/business case stage, taking account of the issues raised above. Given that the overall project will cost over £300,000, the business case will need to be reported back to the Scrutiny Committee.

Finally, whilst it is not an issue in most cases, it is important to note the time-limitations that apply to a couple of the unallocated public art contributions that make up the £852,000.

- a. Care has been taken to ensure that all public art S106 contributions received before July 2011 have already been allocated to appropriate public art projects.
- b. Most of the (normally ten-year) expiry dates that apply to the as-yet unallocated public art contributions are in 2022 or later.

- c. However, two contributions from Castle ward (with £70,000 in total still to be allocated) have five-year expiry terms and need to be assigned to projects which can be ordered/contractually committed by summer 2019.
- d. This needs to focus attention on making sure that a public art project on/near the West/Central (Market ward) stretch of the river could be amongst the first be taken forward in order to ensure that those time-limited contributions suited to the River Cam programme can be used on time.
- e. As some of the time-limited contributions from Castle ward are not suited for use of the River Cam public art programme, however, this also highlights the need to ensure that other projects are taken forward alongside the River Cam programme

The artwork is expected to have minimal maintenance requirements, to limit any implications on existing revenue budgets. The project is a strategic project and therefore funds can be allocated from the city-wide pool of contributions.

b) Staffing

The artist contract will require the management and delivery of the project within the agreed commission value. Officer support costs are also incorporated within the overall project budget, and will provide a low level of resource input to the artist through to completion.

c) Equal Opportunities and Poverty Implications

An equalities impact assessment will be carried out, following the detailed design stage of the project.

(d) Environmental

Both artist briefs will highlight the sensitivity of the River Cam environment and the Council will seek professional advice at each stage of the project. The provision of public art in the city adds to the interest, variety and quality of the public realm.

(e) Procurement

Artists will be procured through the Limited Competition process, whereby only artists who have a demonstrable experience of developing and delivering high quality public art projects can be considered for such an important project as this. This process follows best practice in public art commissioning.

(f) Consultation and communication

Consultation and communication on and for this project will continue throughout the life of it.

(g) Community Safety

The inclusion of works of art in public places can make them more attractive and encourage people to use them. Maintenance of public art is also an important consideration in assessing proposals. For example, the ability to withstand vandalism and weathering should be demonstrated. Ongoing maintenance details are required to accompany all public art scheme submissions. The detailed design phase will ensure that no community safety issues are created by the final artwork/s.

10 Background papers

- The Public Art Supplementary Planning Document
<http://www.cambridge.gov.uk/public/docs/Public%20Art%20Supplementary%20Planning%20Document.pdf>Document 2
- The Arts Strategy
<http://www.cambridge.gov.uk/ccm/content/leisure-andentertainment/arts-strategy.en>

11 Appendices

Appendix A – Project Plan and Timeline

Appendix B – Examples of Artist in Residence programmes

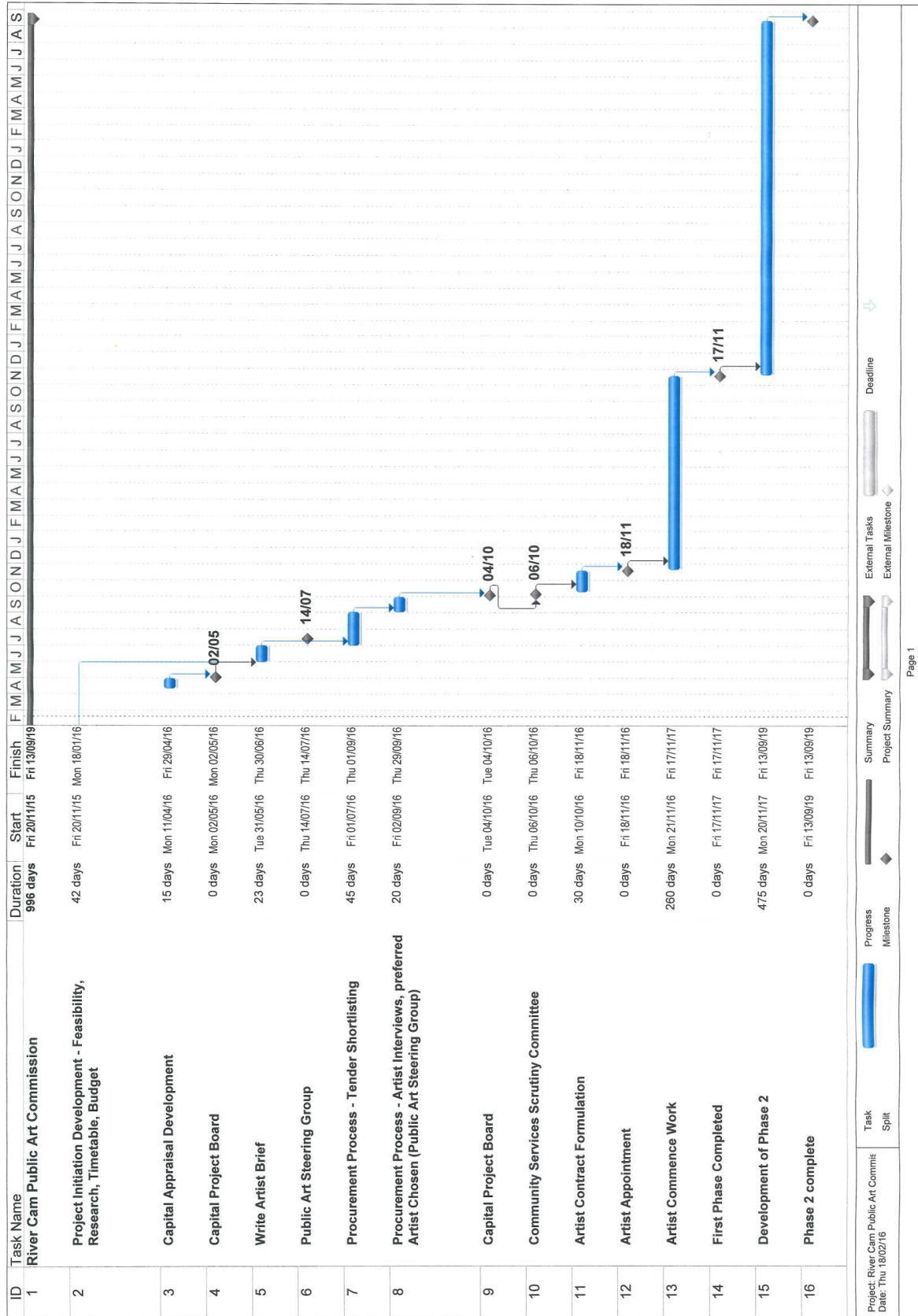
Appendix C - River Ness Art Project.

12 Inspection of papers

To inspect the background papers or if you have a query on the report please contact:

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Appendix A – Project Plan and Timeline



Project: River Cam Public Art Commis
Date: Thu 18/02/16

Task Split

Progress Milestone

Summary Project Summary

External Tasks External Milestone

Deadline

Appendix B – Examples of Artist in Residence programmes

North West Cambridge

A key strand to the North West Cambridge Public Art Strategy is an Artist in Residence Programme entitled 'Habitation – A Centre for Artistic Research', which invites UK and internationally based artists to spend time in Cambridge and investigate the development site, develop collaborative relationships to support their research and present artwork proposals that reflect a genuine connection to place and people. The residency programme creates rich and diverse opportunities to engage existing and future communities.

The Residency Programme aims to mitigate the effects of the Proposed Development by:

- Activating the Proposed Development from the earliest stages
- Providing diverse opportunities for local communities to engage with the artists' process and in the development of their public art proposals, giving local people a voice and opportunity to participate in creative consultation
- Facilitating public art proposals that are relevant and responsive to place, people and context
- Creating a network of artists, curators and researchers that can provide developmental opportunities for emerging practitioners

Permanent and temporary commission proposals for the Application Site will be developed through the residency activity, and at different points during the residency year artists revisit Cambridge to present research and ideas that are in development through public events, talks, performance and publications. Further information can be viewed on the North West Cambridge Art Programmes website <http://www.nwcambridgeart.com/artist-residencies/>

Case Study 1

'One Billion Objects in Space' was a site-specific temporary sculpture by Tania Kovats developed through an artist residency with the University of Cambridge's Institute of Astronomy. The work was inspired by the Institute's work on the GAIA mission which aims to chart a three-dimensional map of the Milky Way. This site-specific sculpture was located in an agricultural barn at Gravel Hill Farm opposite the new offices of the North West Cambridge Development. Using metal donated by local communities of Cambridge she constructed an installation that represented a sculptural

universe. The sculpture was open to the public to view during three weekends in June 2014.



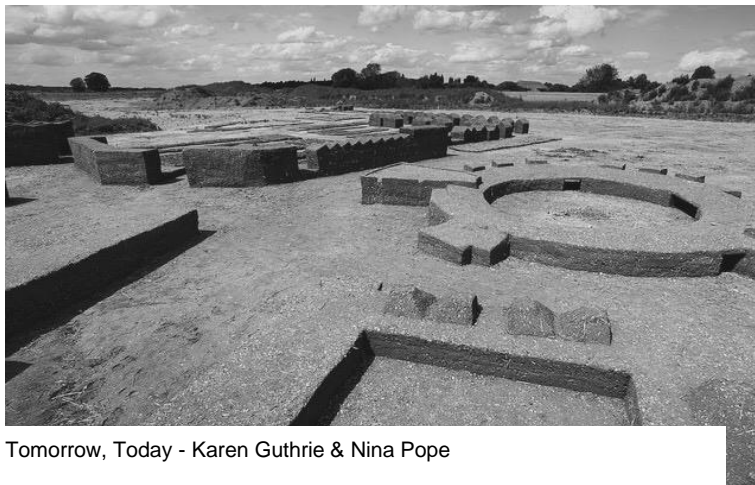
One Billion Objects in Space – Tania Kovats



One Billion Objects in Space – Tania Kovats

Case Study 2

Tomorrow, Today by artists Karen Guthrie & Nina Pope: A Sculptural model of the North West Cambridge Development made from cob. A large-scale (approximately 80m in length), outdoor, sculptural model of the future North West Cambridge development - which places scale replicas of all the planned streets and buildings right next to the archaeological dig on site. The artists experience on an archaeological dig on site in February 2013 during their Residency at North West Cambridge Development working with the University of Cambridge Archaeology department in many ways led to this project. This 'model village of the future' was hand-built on location using 'cob', a traditional, ecologically-sustainable material made primarily from the earth excavated in situ by the archaeologists. The artists recruited teams of participants who were keen to learn and practice the valuable skill of cob-building to build the model. A large percentage of these participants came from the Cambridge area with some travelling from all over the UK and further afield to be part of this project. Tomorrow, Today engages with the present nature of the site and the current unique archaeological access to the past as well as encouraging reflection as to the future development and community.



Tomorrow, Today - Karen Guthrie & Nina Pope



Tomorrow, Today - Karen Guthrie & Nina Pope

Trumpington Meadows

Prior to the commencement of the development at Trumpington Meadows, the artist Caroline Wright was appointed Artists in Residence. The Residency lasted over three years from plan to completion, and included temporary works, events, publications and a permanent public artwork.

Working with existing and new communities, the first event, The Do, took people on a walk around the country park and building land, taking in artworks about home and community along the route followed by tea and cakes. The works included Neighbourhood – an installation of 1,200 windmills, representing the number of houses that will be constructed and Golden – a small 23 carat gold gilded house for everyone who attended the event.



The Do – Caroline Wright



The Do – Caroline Wright



The Do – Caroline Wright

'The Talks' were a series of informative presentations by experts looking at the home and art, the home and gardens, the home and folklore and finally moving house from a medical perspective. 'The Visits', worked with two groups of children from the nearby Fawcett School who walked to the

development site to be taken on a tour of houses in varying stages of construction and to see bricklaying demonstrations.



The young people also contributed to the design of a new Trumpington Meadows flag, which was raised during a second community event called 'The Do II', which included sculpting grass with scissors and the symbolic planting of geraniums in the devastated environment of development.



The Residency led to a permanent work, called 'Trace'. A group of bricks covered with gold leaf incorporated into 88 of the new properties being built, marking the intersection of the new homes and the old Plant Breeding Institute (PBI) buildings, which previously were located on the site. The permanent work is recorded in a publication of the same name, which forms part of the deeds for the 88 properties.



Appendix C - River Ness Art Project.