

Pack of public art grant applications

Before you print this pack, please note that it contains 115 pages.

Here are the grant applications for small-scale public art projects (with personal details redacted) that were received as part of the City Council's 2016/17 S106 funding round. These are presented in alphabetical order and lettered A-U. In assessing them, council officers raised follow-up queries with some applicants: their replies can be found alongside the original applications. One applicant withdrew its application (R). In the case of G, N and Q, the applicants submitted amended applications. One application (I) included two proposals – mentioned in the report as (I1) and (I2).

Reference is made to these applications in the S106 priority-setting report (Streets and Open Spaces) to the Community Services Scrutiny Committee on 16/3/2017.

-	S106 selection criteria for public art grant applications (see 'Intro 2')
A.	Abbey Mosaics and Memories (from Abbey People)
B.	Adventures in the Leper Chapel (from Historyworks)
C.	Ascension burial ground stone carving (from the Friends Group)
D.	Big Wednesday drumming workshops (from Historyworks)
E.	Big Weekend pop-up gallery and art space (from Changing Spaces)
F.	Colours in our Community (from Cambridge Live)
G.	Eddington Flag Parade (from University of Cambridge Primary School)
H.	Hope Can Be Found at The Edge (from The Edge Café)
I.	LGBTB issues: raising awareness through art-based activities (from SexYOUality)
J.	Michael Rosen History Walking Trails2: Creating My Cambridge (from Historyworks)
K.	Michael Rosen 'My Cambridge' Poems (from Historyworks)
L.	Mitcham's Moving Lighting Project (from Oblique Arts)
M.	Radio Local (from Cambridge Junction)
N.	Rhythm, Rhyme, & Railways (from Historyworks)
O.	River Cycle at Rowan
P.	Sculpture on Northampton Green (from Kettle's Yard)
Q.	Showcase of Queer Arts (from the Pink Festival Group)
R.	Simon Says (from Cambridge Sustainability Residency) [Withdrawn]
S.	Tales from Trumpington (from New International Encounter Theatre Company)
T.	Trumpington Voices (from Menagerie Theatre Company)
U.	Trees of Change (from Cambridge Art Salon)

More details can be found at <https://www.cambridge.gov.uk/s106-priority-setting>.

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S106 selection criteria for public art grant applications

The purpose of S106 public art contributions is set out in the council's Public Art Supplementary Planning Document (SPD) 2010 and is reflected in the S106 agreements through which off-site generic public art contributions have been secured.

In short, this is for: original, high quality public art in Cambridge which involves an artist or craftsperson, engages the community in the process, reinforces local distinctiveness and cultural identity, is accessible to the public and has a lasting legacy.

The Public Art SPD gives examples (not a definitive list) of what can qualify as public art. This includes permanent work including sculpture, water features, kinetic works, sonic works, land art, memorials, text-based works, murals and art infrastructure. It can also encompass temporary artwork (for which there must be a permanent record) which can include exhibitions, film and video, web-based media, text/spoken word, performance art, hoardings/posters and street theatre.

The assessment has therefore considered whether the public art proposals in this pack would:

- a. be high quality public art in Cambridge
- b. be new/original;
- c. involve an artist/craftsperson;
- d. engage the community;
- e. reinforce local distinctiveness and cultural identity;
- f. be publicly accessible;
- g. leave a lasting legacy; and
- h. be consistent with wider 2016/17 S106 selection criteria.

These wider criteria highlight the need for proposals to be: eligible for S106 funding; affordable within the S106 funding available; an effective use of resources; about providing additional benefit; accessible in line with the council's grants and equalities policies; realistic, achievable and ready to be considered; and financially viable with robust management plans.

A summary of this assessment can be found in Appendix A of the S106 priority-setting report (Streets and Open Spaces) to the Community Services Scrutiny Committee on 16/3/2017.

More details can be found at <https://www.cambridge.gov.uk/s106-priority-setting>.

Application form for a small-scale S106 grant for a public art project in Cambridge

A. Abbey Mosaics and Memories (from Abbey People)

2. What form is the proposed public art project likely to take?

Installation of existing large historic mosaic walls into Abbey green public spaces and the creation of New Mosaics on the blank side of each wall, with local children & residents. The Abbey walls were saved by the late Cllr Margaret Wright, the council and local residents.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Each mosaic wall could be installed at: Ditton Rec, Dudley Rec, Thorpe Way, Abbey Orchard, Field Children's Centre, Ekin Road, Barnwell Shops, and Peverel Road.

[b] To be installed for convenience in currently accessible green outdoor public spaces.

4. [a] When would it take place, and [b] for how long?

[a] Stage 1 would take place over the course of two years with a focus on each space, for local residents involvement in all stages including adding mosaics later on the blank side.

[b] Each public space would involve about 3 months, including: community meetings, City Council consultation, groundwork prep, hi-ab lorry transport, placement, finishings, etc.

5. Which (sorts of) artists or crafts people would be involved in this project?

We have local Abbey installation community artists who could engage the community in making a contemporary mosaic on the blank side of the existing mosaic walls. Hilary Cox-Condron & Jill Fordham currently involve successfully, the Abbey community & children, with outdoor public space creative constructions, mosaic planters, and seasonal festivals.

6. How would the proposal be high quality, original public art?

The wall mosaic was made in the early 1990's, at an Abbey wartime nursery (originally an air raid shelter) that was demolished in about 2010. The Cambridge artist was Steve Russell and the children too were involved in the process. Town & Gown joined forces to save the mosaic wall. Dr Cunningham of Homerton College, whose expertise is educational art, explains that, "This is a very interesting piece of work, and one that's worth preserving."

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Stage 3: Each mosaic wall could become the focal point of community gatherings like a pop-up cafe for teens, or seniors, or mums/dads & kids, at different times. We aim to make a 'necklace of green spaces' inter-connecting different Abbey areas and people.

8. How would the proposal reinforce local distinctiveness and cultural identity?

In the words of Dr Cunningham, 'Ditton Fields nursery school was a landmark in the history of the local community. On the outbreak of the Second World War, women were recruited for war work at

Marshall's and the nursery was built to accommodate their children. As a wartime school it had an (above ground) air raid shelter. The nursery served generations of post-war children in Abbey Ward, from 1980 to 1995 under the lively and loyal headship of Janet Evans, a nursery teacher of 30 years experience in Cambridge. In the early 1990s, together with a willing band of parents, she set about turning the old air-raid shelter into a more delightful setting for the children's play and recreation.

9. What is being done to make sure your project would have a lasting legacy?

A plaque explaining briefly, all the above connections to our own community would be included. The late Cllr Margaret Wright was keen to forge inter-generational connections by finding Abbey adults who were nursery children involved in the mosaic wall construction, whose families have had children at the Fields Centre and/or Abbey Meadows.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£27,000 for Stages 1, 2, 3: described briefly below BUT more fully in the attached PDF.	Abbey People has some matched funding that could give partial support for Stage 2	£15000 (£2000 each for 6 walls) (£1500 each for 2 smaller walls) foundations, transport, installation	£12,000 for new mosaics on blank side AND attached coffee counters/seats for social gathering

11. Why is this S106 grant needed?

To fund Stage 1: involving the process of installing the mosaics into public space OR if more appropriate, to fund Stage 2: for making New Mosaics on blank side of mosaic wall. Stage 3: involves connecting a countertop to the wall to create it as a social gathering point, supported by AP coffee van or other City vans. See attached PDF for more details.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: Our Green Space Coordinator is a retired Cambridge UL in Architecture with construction experience.
		Next steps: Engage Council landscape & technical departments project management, ground services, foundation construction, placement.
b.	Appointing artist/crafts-person	Already in place: Abbey People has two local artists who actively engage children & community in creative construction, confidence building, and healthy growth; Hilary Cox-Condron & Jill Fordham.
		Next steps: Securing their funding and begin organising their time and community towards Stage 2: making New mosaics on the walls.
c.	Community engagement	Already in place: We posted this idea on our Facebook pages and received about 90 "Likes" plus comments over the weekend.
		Next steps: Meet over the winter months with community groups discussing the meaning, placement, and use of the mosaics.

d.	Use of the land/property	Already in place: Abbey People has been re-igniting enthusiasm in our green public spaces through community participation in festive events & creative collaborations. This project continues this theme.
		Next steps: Deciding together how best to use the mosaics & where to place them. Identify those who want to be involved in the process.
e.	Planning approval	Already in place: Not yet
		Next steps: Meet with Anthony French for feedback and input on various issues like H&S, planning considerations, placement, etc.
f.	Safety and insurance	Already in place: Since the green spaces are Council owned, we need to consult Anthony French on these matters, as per usual.
		Next steps: To be determined through the above conversations.
g.	Funding and fund-raising	Already in place: We have three funding sources to approach: S106, EIP grant, and Tesco Bags of Help Grant.
		Next steps: Submit Tesco Bags of Help grant application this Dec 2016 and apply for EIP in 2017. Then specifically to focus on the first installation at the Fields Centre Nursery where the walls have been stored safely since 2011; and then to focus on the Dudley Rec to create a mosaic slab focal point, for the snack-van & socialising. We are wondering, if there was not enough funding for this project in the public art fund, whether the Council would be willing to consider funding us with the Informal Open Space contributions from Abbey Ward or other appropriate Council funding sources?

13. Are there any risks or potential negative impacts? How are these being addressed?

Hi-ab lifting lorry and driver to be employed for moving the large 1-2 ton slabs (approx).
Appropriate foundations and protective fencing will be in place. Edges smoothed with mortar.

14. Estimated project timescales

a.	Anticipated project start date	June 2017 (Stage 1)
b.	Anticipated project completion date	June 2019 (Stage 1)

Abbey People: Mosaics & Memories - History Hunt

The Ditton Fields Nursery School mosaic wall slabs embody a multitude of memories for many generations of Abbey Ward residents. Originally a wartime nursery school built for the children of mothers working at Marshall's Airport when the men had gone to war, it carried on as a post war nursery until 2011, when it was demolished. In the early 1990's, the Head Teacher Janet Evans, had a mosaic wall installed by a Cambridge artist Steve Russell, to brighten up the wartime bunker that faced the play area. This mosaic wall was saved from demolition by the City Council, the late Cllr Margaret Wright, and Abbey Residents; to be later placed in Abbey green spaces. Carefully cut into manageable slabs, they have been safely stored at The Fields Children's Centre, in the Abbey for the past five years, under the direction of the Head, Rikke Waldau.

The Abbey People Community Group has been looking into the history of the mosaics, reconnecting with people previously involved in the project, and finding out what interest might exist in current times, for these mosaics. We have been delighted and amazed at the response. It seems to have triggered re-connections between people and generations, the likes of which we could have only dreamed. Over one weekend, our Abbey Facebook pages received about 90 "Likes", including touching comments and conversations, in response to historical photographs of the mosaic wall, and the people and history involved. All three of our Abbey Ward Councilors support the project, and we are inspired to pursue funding to try and make it all happen.

Town & Gown joined forces to save the mosaic wall in 2011 with the involvement of Homerton College's, Dr Peter Cunningham, who is an expert on art in education. At the time, he described the mosaic wall as "a very interesting piece of work, and one that's worth preserving."

CURRENT PLANS FOR THE ABBEY WARD MOSAICS: having established genuine interest in the mosaics

Stage One: "Necklace of Green Spaces" History Hunt: Mosaics & Memories

The mosaic wall slabs could be placed in each of our Abbey public green spaces such that they would be like parts of a puzzle to be discovered by children on a 'History Hunt' through the Abbey Ward's 'Necklace of Green Spaces'. The whole of the Abbey Ward would then hold all the pieces to the puzzle.

Practicals: 1) Abbey People would plan together with residents, local to each green space, about placement etc.; 2) structural foundations would be made on site for the mosaic wall placement, and C) edges smoothed for safety.

Funding: is currently being sought through the Council S106 for this Stage One

We are wondering, if there was not enough funding for this project in the public art fund, whether the Council would be willing to consider funding us with the Informal Open Space contributions from Abbey Ward, or perhaps a more appropriate funding source?

Stage Two: New mosaic wall on blank side of existing historical wall, by local artists & residents

Our local Abbey People Artists could then give mosaic-making workshops with local children and adults. These artists have recently and successfully done this with Ditton Fields residents on outdoor planters. They could engage residents local to each green space, in making a New mosaic mural on the blank side of the existing historical mosaic wall; thus building connections historically, locally and inter-generationally.

Funding: Abbey People has some matched funding that could give partial support to this this stage of the project.

Stage Three: Mosaic walls act as social gathering point in each Green, serviced by coffee/snack vans

To encourage even more interaction and 'local ownership' of the mosaic walls, we believe that it is important to have the works of art become important to ongoing daily life and social interaction in the Abbey. The idea is to install a countertop with each mosaic wall (approx. 1m x 2m) where people can gather for coffee and snacks provided by mobile vans arranged by Abbey People for specific times and places each week, scheduled on AP Facebook page for specific groups like: teens, or seniors, or mums/dads/& kids, etc. Abbey People is working on plans for a potential AP coffee van for this purpose. Existing food vans could also possibly be employed.

Funding: We will be seeking more Funding for this stage, with the EIS and Tesco 'Bags of Help' grant

Dr Cunningham describes this current project proposal in this way, "An imaginative project for community engagement with local art and artists collaborating with children to enhance the environment (with a level of involvement that should help to deter vandalism) rooted in local history and local education."

www.cambridge-news.co.uk **NEWS**



CHALLENGE: The school mosaic before the work began and, inset, Margaret Wright

Piecing together the history of city mosaic

TOWN and gown have come together to save a Cambridge work of art from destruction.

A huge mosaic on the wall of a former school in the city's Wadloes Road, Abbey, was set to be smashed up when the building – originally an air raid shelter – was demolished.

But city council chiefs and experts from Cambridge University were keen to preserve at least part of it, and council workers managed to cut away large sections before the bulldozers moved in.

The chunks are now being stored at The Fields Early Years Centre in nearby Galfrid Road.

Cambridge city councillor Margaret Wright, who has been spearheading efforts to save the

CHRIS ELLIOTT
Chief reporter

mosaic, said: "What began as a desire from the local community and the head of The Fields to salvage the mosaic has, thanks to the city council's help, now turned into reality.

"The next challenge is how to reconstruct and reposition the mosaic, attached to the masonry, somewhere on The Fields site so that it is safe, visible and will not be damaged.

"The council's principal surveyor, John Horwood, and his team have done a great job in cutting and dividing the mosaic into pieces small enough to be transported, although each one weighs about a ton."

Also involved in the project is Dr Peter Cunningham, from

Cambridge University's Faculty of Education, who is a member of a group researching how murals and sculptures have been used to decorate schools.

The Wadloes Road work of art was created relatively recently, in the early 1990s, but Dr Cunningham said: "This is a very interesting piece of work, and one that's worth preserving.

"The fact that the artist, Steve Russell, is still around gives us a chance to talk to him and find out more about it. It's part of our local heritage."

Cllr Wright said she was keen to hear from local people who as children might have helped to make the mosaic. Contact her at margaret@corona4.fsnet.co.uk.

chris.elliott@cambridge-news.co.uk

The fact the artist is still around gives us a chance to find out more about it. It's part of our local heritage
– Dr Peter Cunningham

The late Cllr Margaret Wright championed the safe keeping of the mosaics from demolition; along with local residents and the City Council. Dr Peter Cunningham writes that Margaret Wright hoped for them to be placed in the Abbey Ward green spaces.



The large mosaic wall fragments were moved by diggers over to the Fields Children’s Centre for safe keeping, under the Direction of Rikke Waldau. She is keen to have one of the wall fragments to be placed on site and for the others to be placed in various Abbey green public spaces.

Application form for a small-scale S106 grant for a public art project in Cambridge

B. Adventures at the Leper Chapel - Creating My Cambridge (from Historyworks)

2. What form is the proposed public art project likely to take?

The form of the project will involve creating a series of art interventions in and around the 800 year old Leper Chapel on Newmarket Road. These will involve bringing artists and the local community to engage with the history of the building (including the Lepers and their carers) and the surrounding small holding and subsequent fair goers and farmers who used the land and space of the Leper Chapel, to give people in the present a connectivity with people of the past who lived and worked in this community, and this will include hands-on participatory art experiences by Historyworks facilitating a series of co-created artworks which will be showcased during February half-term 2017 at 'Twilight at the Museums' on Wednesday 15th February, including primary and community choirs in making sound installations to play out inside the Leper Chapel and an offer from Cambridge United for a mass singing stand at the game on Saturday 18th February, inviting the community to visit the Leper Chapel during the afternoons of February half-term using the whitewashed interior as a cinema for slideshows of drawings and other artworks, including model-making and the parading of lanterns in the shape of the Leper Chapel and Lepers and Newmarket Road travellers of the medieval period, which co-creations have been piloted recently and can now be developed into a unique method to light up the exterior of the Chapel during the e-Luminate week of February 10th to 15th 2017.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The artworks and soundworks would be created locally to be showcased at the Leper Chapel on Newmarket Road and close by at Cambridge United.

[b] The Leper Chapel would be open for free, with assistance from the minister Roger Williams, who would also take local school children and community groups for curated visits in early February and during half-term, with support from the team at Historyworks and Cambridge Past Present & Future.

4. [a] When would it take place, and [b] for how long?

[a] The focus of all the public events would be during the February half-term, commencing on Friday 10th February and ending on Saturday 18th February.

[b] Historyworks would rehearse school and community choirs from mid January 2017 in preparation for learning new warm-up rounds about the Leper Chapel and singing a new song about Stourbridge Fair, and co-creating a sound installation to play out at the Leper Chapel from 2pm and 7pm between Friday 10th February to Saturday 18th February 2017 inclusive.

5. Which (sorts of) artists or crafts people would be involved in this project?

The songwriter, Richie Webb, has been approached by Historyworks to write a new pop-style piece collaborating with community choirs and primary singers to input into the ideas of the new piece, which we will then rehearse late January to mid February and have filmed by the Historyworks production team to be played out as the sound installation. The team at Historyworks have approached the historian Honor Ridout to record a Bluetooth beacon audio trail for the community to access during the week to learn the story of the Leper Chapel and Stourbridge Fair and we would use this as inspiration for artworks to be produced to showcase in the Leper Chapel during

February half-term. Local artists have been approached to provide drawing workshops for local schools and community groups, and for the lantern workshops which would take place in February and intensify during half-term and would take place in the warm closeby the Leper Chapel at Cambridge United. The latter has agreed to offer one stand at the game on Saturday 18th February (which would be FREE to participating singers and their families) so we could have the community choirs and the primary choir children from participating primary schools in walking distance of the stadium to perform their Cambridge songs and the new Leper Chapel rounds and the Stourbridge Fair song performed before the game for the BBC News and during the game at half-time for the entire ground of football enthusiasts to experience! We would also have the 'Twilight at the Museums' event on Wednesday 15th February to specially perform in the Leper Chapel, invite the choirs to sing together, and light up the Chapel with the Lantern parade. This would not be possible without the partnership of Cambridge United, since there are no facilities at the Leper Chapel, so that rooms for the craft workshops, toilet facilities and hot chocolate would be catered for at Cambridge United for the events...

6. How would the proposal be high quality, original public art?

The composer Richie Webb has won many prizes for his work for CBBC theme tunes and won BAFTAs for composing the songs for the Horrible Histories series. Alongside the team at Historyworks and the lyric writer Dave Cohen, we would be attentive to the ideas of the local co-creators and interweave the ideas into lyrics for the warm-up rounds and the new song. The choirs and the sound poem content would be recorded and edited by the sound artist Jon Calver, who did a fantastic job last year for the sound installations at the Cambridge Museum of Technology, mixing the sound improv sessions from primary choirs and community choirs, and we would expect to work in a similar focused way to create a sound installation to play out on a loop within the Leper Chapel in addition to the commissioned song by Richie Webb and Dave Cohen from CBBC's Horrible Histories song-writing team. The lantern modelling work with wire artist Matt Lane Sanderson supported by local artists who have already worked with young people in Abbey Meadows and Romsey, and their modelling and artworks have been very striking and successful for a small group who kindly piloted lantern making in the shape of the Leper Chapel, and we would be able to scale this up to be a wider community crafting activity, like we did for the puppet making sessions which Historyworks led for the recent Pumpkin Festival at the Abbey Orchard in October 2016.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The Leper Chapel is a building which many local people travel past but is not well known, and not often open to the public. On our history walks on our previously funded projects we've found that the local community and especially the primary children are intrigued by the Leper Chapel and now proud of the fact that it is over 800 years old and an older foundation than the more well known King's College Chapel and so it would be a fantastic opportunity to have it open to the public every afternoon between 10th and 18th February, and although it may be wet and cold at that time of year, we can heat the chapel inside and provide interesting lighting outside between 2pm and 7pm to draw the public in; also by providing lots of publicity locally on Radio, Television, and through leaflets and local face books to draw in local families, especially via free workshops for crafting and singing during the half-term holiday. For 'Twilight at the Museums' event 2016 (which Historyworks organised last year at the Cambridge Museum of Technology) it was a huge success in achieving visits from the local community, well organised and well publicised because over 800 people attended, so we would hope to draw curious public and the families of those involved in the singing and artworks. Lastly, the e-Luminate Festival has announced the theme 'Play of Light' and Alessandra Caggiano has indicated that she will be thrilled for Historyworks to host digital candles at the Leper Chapel and to thereby give the public in Cambridge, but particular those in Romsey

and Chesterton and Abbey who are the community in walking distance of the Leper Chapel, their own local experience of e-Luminate.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The Leper Chapel is a building with a very long and distinctive history, but is slightly hidden with the shape of the Newmarket Road flyover, and set back from the road. It is a place of enormous importance architecturally and culturally, especially because it shows to the community the connectivity of this area of Cambridge to the world in the history of the international trade fair at Stourbridge which supported the Leper charity. With the building of the Chisholm Trail, the Leper Chapel will have a higher profile with the cycle trail routed closeby, so it will be good to raise awareness of the history and allow more residents closeby to be encouraged to explore the building through different art forms and events during the February half-term.

There will be a legacy for the temporary artworks because the songs and soundscape will be available online, and photo and film albums would be shared with Cambridge News, with local Facebook groups, with the Twilight at the Museums, e-Luminate social media, and with school newsletters to reach the primary choir singers and their families, and afterwards at the end of February/early March all the resources and artworks will be curated at:

<http://www.creatingmycambridge.com/>

In sum, the aim is for the sound works and the model making and the light artworks to reinforce a sense of place by disseminating the choral pieces in the schools and the football stadium, and posters and flyers will be made for schoolbags and for distribution from local libraries and community centres to give residents an awareness of the Leper Chapel project, with the hope that this cultural activity will give leadership roles and local knowledge to youngsters and residents to take others on tours of the building and the surrounding area, with a shared new insight and new memories created by seeing the building lit up in interesting ways and by hearing the unique soundscapes within.

9. What is being done to make sure your project would have a lasting legacy?

The project would have a lasting legacy, because it has been agreed that an audio trail and all the artworks would be captured in audio recordings and photography and films and shared online with partner organisations and curated by Historyworks at

<http://www.creatingmycambridge.com/>

Also, the Bluetooth beacons which would be pinned to the Leper Chapel to be accessible from outside the building, which would offer the audio history trail and to have the artworks pinned to them, so that the artworks would be accessible for a 24 month period for the life of a Bluetooth beacon, i.e. from February 2017 to February 2019.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£15,000	£	£15,000	£

11. Why is this S106 grant needed?

The S106 funding is needed because Historyworks will need to pay for artists to come and work on the Leper Chapel Project. The foundation of the project is to record the local historian, Honor Ridout to make an audio tour of the Leper Chapel and Stourbridge Fair. First for the artist

commissions we will pay for the funny warm-up rounds and the new song for primary choirs which our choir teacher, Mario Satchwell, will rehearse with the primary choirs. Second, we will run some sessions with school and community choirs to record some improvs around the words and themes associated with the Leper Chapel and Stourbridge Fair documents and spaces and stories. Third we will pay for the kit we need to illuminate the Leper Chapel and for a contribution to the minister, Roger Williams, for extra lighting and heating bill between February 10th and February 18th. Lastly, we will pay for crafting and art workshops during February, particularly during February half-term so that we can have a Lantern parade for Wednesday 15th to mark 'Twilight at the Museums', and for our choir leaders to rehearse and sing with the choirs on the 15th at the Leper Chapel, and on the 18th at the Cambridge United Game for the BBC cameras and other local press before the football match, and then for the community for FREE who are participating as singers or family carers to accompany singers to the event. There will then be a short wrap-up period in February to make all the resources and edit the photographs and films to upload onto the website to share with participating communities via: <http://www.creatingmycambridge.com/>

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already in place: Helen Weinstein and Historyworks team to rehearse and record choirs and work with the artists
		Next steps: Meeting with Roger Williams and with Cambridge PPF to confirm the dates and opening times and setting up Bluetooth beacons for February 10th onwards as legacy.
b.	Appointing artist/crafts-person	Already in place: We've already approached Honor Ridout about making the audio tour for the Leper Chapel and Stourbridge Fair area; and contacted the primary choirs and two community choirs about making a sound installation with the artist Jon Calver; and contacted composer Richie Webb and lyric writer Dave Cohen from CBBC's Horrible Histories, and talked to model-making artists, including Matt Lane Sanderson about the ambition of scale for the Lanterns and associated artworks; and Alessandra Caggiano about the e-Luminate programme and light 'candles' to be placed outside the building of the Leper Chapel.
		Next steps: Confirm the artists and the venues for the voice recording and editing workshops; and for the drawing and lantern making workshops.
c.	Community engagement	Already in place: Offer from Roger Williams to support our bringing schools and local community groups on field trips during February; and opening up for 2pm to 7pm to run art installations inside and outside from 10th February to 18th February during February half-term and to engage the community through members performing live at the Leper Chapel and Cambridge United.
		Next steps: Confirm with Roger Williams and Cambridge PPF for the booking of the Leper Chapel and exactly how we will run the cabling for the 'candle' illuminations for the Leper Chapel; (we've already figured out how to play out the sound installations and to use the Leper Chapel as a cinema to show shorts as requested by local youngsters); we will need to confirm for programmes at Cambridge e-Luminate and Cambridge University Museum's programme for 'Twilight at the Museums'.
d.	Use of the land/property	Already in place: offer from Roger Williams to use the Leper Chapel, and offer from Cambridge United to have a big 'Singing History' event for participating choirs and schools and their families FOR FREE at the Cambridge United game on Saturday 18th February.

		Next steps: Confirm these venues & timings
e.	Planning approval	Already in place: not applicable
		Next steps: not applicable
f.	Safety and insurance	Already in place: Already in place: Historyworks has public liability insurance and a published safeguarding policy
		Next steps: Check on specific issues for risk assessments at the Leper Chapel for e-Luminate and 'Twilight at the Museums' events when the public will be invited to the Leper Chapel in low light conditions between 10th and 18th February 2017.
g.	Funding and fund-raising	Already in place: Offer of 'candle' lights from Alessandra Caggiano at Cambridge e-Luminate; we may be able to get other helps with lighting the Leper Chapel once the S106 funding is in place
		Next steps: Confirm with e-Luminate we are going ahead with this taster of lighting up the Leper Chapel

13. Are there any risks or potential negative impacts? How are these being addressed?

The potential risks will be from lighting up the Leper Chapel and inviting visitors to a site with steep steps in low level light and dark conditions. We will address the potentials for risk by having the events well stewarded at the top and bottom of the staircase at the Leper Chapel and will involve networks of community volunteers we've worked with before, from Abbey People and the Margaret Wright Community Orchard and the Abbey People Youth Group and the Marshalls Apprentices and the University of Cambridge Engineering Students and the Community Choir called Sing! which will help ensure community participation and also bring a pool of volunteers we can sign-up who are used to working together and with us alongside our paid stewards and facilitators.

14. Estimated project timescales

a.	Anticipated project start date	January 16th 2017
b.	Anticipated project completion date	March 10th 2017

Application form for a small-scale S106 grant for a public art project in Cambridge

C. Ascension Burial ground stone carving (from the Friends of the Church of the Ascension Burial Ground)

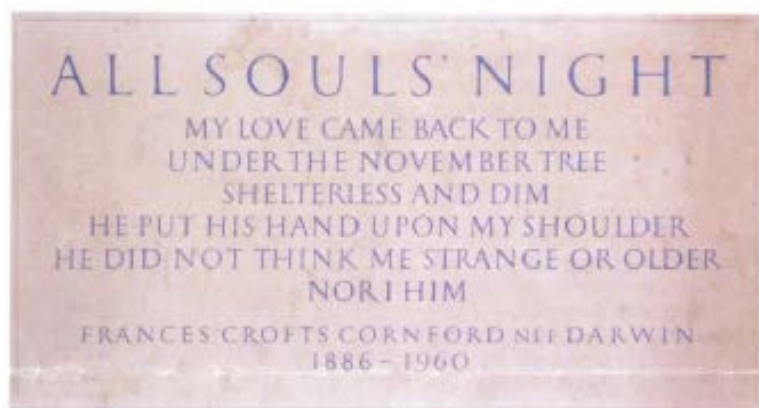
2. What form is the proposed public art project likely to take?			
Stone carving by Eric Marland of poem by Frances Cornford, grand-daughter of Charles Darwin and buried in the Church of the Ascension burial ground.			
3. [a] Where would it be, and [b] how would this be publicly accessible?			
[a] in the burial ground of the Church of the Ascension, All Souls Lane, Cambridge			
[b] Free public access			
4. [a] When would it take place, and [b] for how long?			
[a] In place now			
[b] Permanent if funds can be raised to purchase the carving			
5. Which (sorts of) artists or crafts people would be involved in this project?			
Well-known, Cambridge based, letter carver Eric Marland			
6. How would the proposal be high quality, original public art?			
Original carving by renowned local stone carver of a poem by the deceased poet Frances Cornford. The style of lettering is similar to that used by Eric Gill.			
7. How would the proposal engage the local community in the public art process and be relevant to people's lives?			
The carving is sited near the grave of Frances Cornford, long time Cambridge resident, well known poet and grand-daughter of Charles Darwin. Her father and one other son of Charles Darwin are also buried in the cemetery. Her father's headstone, on which she is also commemorated, was carved by Eric Gill.			
8. How would the proposal reinforce local distinctiveness and cultural identity?			
A distinctive, high quality, locally produced stone carving of a beautiful poem by a well-known poet who spent much of her life in Cambridge and is buried next to the carving's present position.			
9. What is being done to make sure your project would have a lasting legacy?			
A lasting public legacy can only be ensured if funds can be raised to purchase the carving outright in order to save it from being sold to a private buyer.			
10. Project funding			
(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£2,840	£240	£2,000	£600

11. Why is this S106 grant needed?
Need to raise funds to purchase the carving from the artist to ensure that it is not sold and remains on permanent public display.

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already in place: Carving already in place in the burial ground on the wall adjacent to the grave of poet Frances Cornford.
		Next steps: Raise funds to ensure the carving remains in place & is not sold.
b.	Appointing artist	Already in place: Work already completed
		Next steps: N/A
c.	Community engagement	Already in place: On show in a public place so any visitor can admire the carving which was originally made for the Art, Language, Location exhibition.
		Next steps: Raise funds to ensure that the carving remains in a public place for all to enjoy.
d.	Use of the land/property	Already in place: Already in an appropriate setting open to the public.
		Next steps: Ensure permanent display in a public environment.
e.	Planning approval	Already in place: N/A
		Next steps: -
f.	Safety and insurance	Already in place: Safely secured to permanent wall. Not insured. No threat or danger to individuals. Next steps: -
g.	Funding and fund-raising	Already in place: Basic cost of materials has been paid as a grant from the funds of the Church of the Ascension Burial Ground.
		Next steps: Seek to cover the cost of the design and carving by this grant application in conjunction with fund-raising among the Friends' group and other potential contributors.

13. Are there any risks or potential negative impacts? How are these being addressed?
Unlikely to pose a risk or to cause adverse impact.

14. Estimated project timescales		
a.	Anticipated project start date	Already exists
b.	Anticipated project completion date	When funds for permanent purchase have been raised



Application form for a small-scale S106 grant for a public art project in Cambridge

D. Drumming workshops for Coldham's Common 'Big Wednesday' Festival Fun Day (from Historyworks)

2. What form is the proposed public art project likely to take?

The proposed public art project would take the form of a series of drumming workshops offered for free in a pop-up tent by a team of music teachers and drumming experts recruited by Historyworks and working closely with ChYpPS across the last weekends of the summer term and the start of the summer holidays to appeal to families close by green spaces and schools where Historyworks already has a relationship with young people from our previous S106 public art projects so that we can easily recruit children and their families to participate - namely we would have pop-up drum making and drum playing workshops in Coleridge, Petersfield, Romsey, Abbey - and then invite the children to join us for a BIG WEDNESDAY on Coldham's Common which we would like to organise in partnership with ChYpPS and others with a range of play and making and musical activities on the Common which we've pencilled in for Wednesday 9th August 2017 from 1pm to 4pm, culminating with a mass drumming performance to end the afternoon between 4pm and 4.30pm.

The workshops and the FREE FESTIVAL FUNDAY event on Coldham's Common for a 9th August BIG WEDNESDAY have been requested by these communities after we partnered with ChYpPS in 2016 and Historyworks piloted small-scale making and drumming workshops and a take-over play day afternoon on Coldham's Common which took place on August 3rd 2016. Many hundreds attended and we would like to increase the capacity for drumming!

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The drumming workshops would be organised in association with ChYpPS and take place in public parks in Coleridge, Romsey, Petersfield and Abbey between Saturday 15th July and Wednesday 9th August 2017.

[b] The FREE drumming workshops appeal to a very wide range of ages, not just for children, and we would use the public art funding to pay for musical experts and hiring drum kits so we could cater for very young children through to young adults, and we would publicise the drumming workshops very widely through flyers in school bags home, to flyers up at the participating parks, using the ChYpPS networks, and Facebook networks, and Youth Group leaders and after-school club leaders in these areas to invite participants.

4. [a] When would it take place, and [b] for how long?

[a] The dates would be at the end of the summer term into the beginning of the summer holidays so that we could offer expert instrument making and drumming workshops at a time when many children and young people have insufficient inspiring activities at the start of summer when we hope to captivate them with some fantastic making drum workshops and playing workshops.

[b] Each session would only be on offer for 120 minutes of workshop time, and shorter participation would be expected from younger children, and with changes in the type of activity and refreshment breaks built into a programme of 120 minutes of making and drumming. But we would make the timings flexible, because our learning from piloting the project small-scale for 3 days at the beginning of August 2016, is that for hard to reach families, it is better to follow the ChYpPS model and work with youngsters in a pop-up tent with crafting and drumming activities which participants can 'drop in' to, than having a sign-up sheet which busy families may find it hard to commit to particular times in advance, and we would be able to offer a programme of learning and rehearsing which would allow participants to 'drop in' for part if not all of the workshop, and then have the confidence to come along to further drumming workshops, and in particular to perform at the mass drumming event on Coldham's Common for the BIG WEDNESDAY we propose for 9 August 2017.

5. Which (sorts of) artists or crafts people would be involved in this project?

The artists would be musicians, and the drumming teachers and performers would cover a range of musical traditions, from samba to pop!

6. How would the proposal be high quality, original public art?

The creative engagement would be of high quality because the main music teachers that Historyworks have piloted the project with have training and understanding of child development and would tailor the experience for the range of ages which showed up to the workshops, and would be on hand with the professional drummers to ensure that they were following best practice for rehearsing a wide range of experiences and ages we hope will participate in the drumming workshops and culminating performance.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Last summer we piloted a BIG WEDNESDAY on Coldham's Common and the drumming workshops were oversubscribed and we had invited the range of primary school children within walking distance of the Common, and were pleased to see lots of children from Romsey and Coleridge and Petersfield participate, so not just families living on the Abbey side of Coldham's Common. It was a fantastic way to bring people together, and many who came along and played with their children at our event which we partnered with ChYpPS and Abbey People and Scrapstore and Cambridge United and others, said that they had never sat and played with their families on the Common before. We had over a thousand join us and it was clearly very popular! Next time we would like to offer more musical experiences and a culminating performances because this is possible in an early afternoon in the play park locations which are not too close to residents. Making musical instruments to take home and joining others in a mass drumming experience is very inspiring and fills the participants with a sense of energy and well being, and playing outdoors is a wonderful way to experience a park and your community in a new way. Partnering a range of organisations, and offering fun runs and face painting and nature walks, will make the Coldham's Common BIG WEDNESDAY cover a range of community interests to offer entertainment across ages.

8. How would the proposal reinforce local distinctiveness and cultural identity?

In 2016 it was the first year we tried a pop-up event on Coldham's Common by the BMX track and it was good to have some making activities which connected to the history of the Common, such as making mobiles of Pterosaurs and having the Curator from the Earth Sciences Museum bring replicas of Pterosaur Poo. In 2017 with S106 funding we could develop the drumming to fit with a Coprolite Miners song we've discovered, and we would like to be able to bring in a team to make more ambitious Jurassic kites and set up a scavenger hunt for families now we've learnt more about the wind conditions on Coldham's Common and have grown the confidence of local families to explore the area of Coldham's Common.

9. What is being done to make sure your project would have a lasting legacy?

The legacy of the project would be in providing resources online so that families could make musical instruments or Pterosaur Kites, and see the albums of photographs for the day. These resources would be available alongside the previous resources we've piloted in the parks which are available here: <http://www.creatingmycambridge.com/songs-creative/resources/>

10. Project funding			
(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£10,000 for the artists to lead activities for the making of kites, drums, shakers, plus drumming workshops	£ ChYpPS funding for Big Wednesdays	£10,000	£0

11. Why is this S106 grant needed?
<p>The ChYpPS funding for the BIG WEDNESDAY events is fantastic, and we have had a request to Historyworks to provide making workshops and drumming workshops and to develop a Coldham's Common Festival Day for August 9th 2017, but we would only be able to deliver crafting and drumming workshops in Coleridge, Petersfield, Romsey and Abbey for the end of the summer term and the start of the school holidays if the S106 award was made, and in our experience the drum workshops become over subscribed very quickly, so having sufficient funding so these can be offered over a series of afternoons, and then have the offer for all the participants to come together to rehearse and perform in mass drumming session and performance in an open space at Coldham's Common would be a very memorable event for all the communities involved. We also would organise for regional TV and Radio to cover the event, and would expect to get good press, and disseminate confidence for our communities using the wonderful resource of these green spaces...</p>

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already in place: Discussion with ChYpPS and other partners about developing a BIG WEDNESDAY for August 9th 2017. Scoping music teachers and drummers about their availability in Cambridge between Saturday 15th July and Wednesday August 9th 2017.
		Next steps: Firming up programme and partnership with ChYpPS for workshops in the parks using their pop-up tents and partnering with their teams for the musical instrument-making crafting activities. Disseminating flyers and Facebook adverts to invite the schools and playgroups and youth groups to participate in the drumming workshops and the Big Wednesday.
b.	Appointing artist/crafts-person	Already in place: Scoping a range of music teachers and drumming experts to come with their kit for the workshops, and artists for making flying Pterosaurs, possibly a very large one made by the artist Matt Lane Sanderson for a community kite and chinese-style massive kite for the 9th August BIG WEDNESDAY event.
		Next steps: Confirming dates and venues for drumming workshops and firming up the Big Wednesday.
c.	Community engagement	Already in place: ChYpPS and Scrapstore and Make-Do-And-Mend and Cambridge University Museums and Cambridge United Sports Zone and others are all keen for us to develop the BIG WEDNESDAY event on Coldham's Common.
		Next steps: Firming up the activities they would contribute, and planning ahead with ChYpPS.

d.	Use of the land/property	Already in place: ChYpPS will organise for the Park venues.
		Next steps: -
e.	Planning approval	Already in place: ChYpPS will check if we need any permissions, beyond working closely with the park officers and the nature reserve officers.
		Next steps: -
f.	Safety and insurance	Already in place: Last year we all fed into the ChYpPS risk assessments for activities in the parks
		Next steps: -
g.	Funding and fund-raising	Already in place: ChYpPS funding for the summer series for BIG WEDNESDAYS for 2017
		Next steps: -

13. Are there any risks or potential negative impacts? How are these being addressed?

There are risks at providing entertainment and activities to the public in the parks, and ChYpPS have the track record of risk assessments for these venues, and we will contribute risk assessments for the musical instrument, kite making and drumming activities

14. Estimated project timescales

a.	Anticipated project start date	July 15th 2017 = start date of workshops for making instruments and drumming in the parks at Coleridge, Romsey, etc
b.	Anticipated project completion date	August 9th 2017 = wrap up of sharing online crafting resources and photo albums to share with community groups and press and school newsletters to be completed by September 6th 2017

Application form for a small-scale S106 grant for a public art project in Cambridge

E. Big Weekend pop-up gallery and art space (from Changing Spaces)

2. What form is the proposed public art project likely to take?

Changing Spaces Ltd, an artist-run community arts group, has been asked by Cambridge Live to run the Arts Marquee installation at the 2017 Cambridge Big Weekend. The installation consists in a Pop Up Art Gallery and Workshop Space for visitors to the Big Weekend.

The Arts Marquee is a continually evolving project that Changing Spaces has been successfully delivering for the last five years at the Big Weekend, involving public workshops with professional artists in the lead-up to the event, a pop-up art gallery at the event itself, as well as a practical art space open to the public at the event.

Work will include painting, sculpture, installation and performance, some of which will be made at workshops held around the city in Art Foundation courses, Sixth Form colleges and secondary and primary schools. Professional artists will also show their work alongside that of participants. Art prepared in the workshops, as well as that prepared onsite at the event, will be exhibited in the pop-up gallery. www.changing-spaces.org

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Workshops for making art which will be displayed will be held at various schools around the city will be advertised to the public but will clearly also be attended by students of the schools

[b] The art will be displayed, and further opportunities for making new art will be provided, at the Changing Spaces Arts Marquee, presented by Cambridge Live, at the Big Weekend event mounted for the city's population on Parkers Piece, Cambridge, in July 2017. This event is inclusive and open.

4. [a] When would it take place, and [b] for how long?

[a] April 2017 - June 2017. 6 day workshops leading up to the event

[b] Three days of the event - July 7th-9th: Friday installation, Saturday/Sunday art gallery open. Sunday pm take down

5. Which (sorts of) artists or crafts people would be involved in this project?

Visual artists – painters, sculptors, installation artists, performance artists. Drawing workshops will be given by an illustration artist. There will be a focus on interactive and collaborative work.

6. How would the proposal be high quality, original public art?

Artists recruited to run the workshops and supervise on the day are working professional artists, usually trained to BA, MA or MFA standard. They are also trained to know what is acceptable to be displayed to the general public. They will also be chosen for their experience and ability working within a public art context, and able to respond to specific briefs set by the overall organisers of the event.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

In running these kinds of events previously we have noticed that if equipment - paintbrushes, paint, paper, etc – is provided people very quickly engage with the process. Children particularly of course are always keen to take the opportunity, but adults also come in to sit down and paint, draw, and discuss art in a relaxed, non-threatening environment.

In 2016 the collaborative painting workshop was a particular success. Working in this way inspired respect for each other and enthusiastic collaboration. It also provided a fantastic addition to the marquee exhibition. Another benefit is that people have the opportunity to engage with and learn from professional artists as part of the activity.

8. How would the proposal reinforce local distinctiveness and cultural identity?

On an overall level the project is local to the City of Cambridge, and the event is run for the benefit of city residents. Our contribution also ensures that different localities within the city are represented, through the choice of specific learning institutions such as local schools, in which to mount the preliminary workshops.

The Big Weekend engages with the diversity of Cambridge community, with each day having a different flavour and emphasis. Saturday is very much a family focus, and Sunday, as World Music and Dance day features the *Mela* and a wide variety of cultural expressions. The Changing Spaces art tent at the Big Weekend has historically been well attended by participants from the full spectrum of cultures and classes attending the overall event.

9. What is being done to make sure your project would have a lasting legacy?

Changing Spaces routinely records and documents events it delivers, and reports to funding bodies where required. This documentation includes photographs and videos, press reports and a visible presence online by means of our website and social media pages.

At present Changing Spaces does not have premises, and therefore has no storage facilities for work created. Artwork created for the event will therefore, after being displayed at the event, be offered back to participants and the public at the end of the event to take possession of. The archive itself will be created electronically and made available through our website and social media.

Changing Spaces itself may be characterised as an on-going, inclusive, ever-evolving city-wide art installation project worthy of protecting and facilitating. There is a context running through all our activities, which is one of making high quality art available to a wide sample of the population by placing it in locations that are frequented or inhabited by residents. Changing Spaces is ideally suited to this kind of event, being well rehearsed in deploying temporary opportunities such as pop-up galleries and public events.

For reasons stated below in section 11, suitable locations are becoming less available in the city's current climate of substantial redevelopment. Changing Spaces is therefore keen to maximise opportunities presented by events such as the Big Weekend in order to continue to deliver the project, and one important legacy is therefore the continued sustainability of our activity.

10. Project funding (see Appendix 1 on page 4)			
(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£4900 (including estimate for Marquee, trestles and chairs to be provided by Cambridge Live)	Estimate £2000 revenue in kind, provision of marquee and furniture	£3050 to cover equipment and materials, artists' fees & management fees	This project does not aim to make any profit, and the sale of artworks is not applicable. Workshops are free at the point of delivery. The project is specific to the Big Weekend event

11. Why is this S106 grant needed?
<p>Changing Spaces has historically functioned in the context of a ready supply of vacant commercial or retail property in order to deliver our program of events, galleries and workshops.</p> <p>Recently, due to the high demand for property in the city, along with redevelopment of property that would otherwise have been suitable for use in this manner, availability of both semi-permanent and pop-up premises is now severely reduced. We are therefore actively seeking opportunities that will ensure that this legacy in the city is not lost, despite recent changes in the focus and remit of the property sector that have arguably disadvantaged community groups seeking a base from which to operate.</p> <p>Therefore, since the lease on our semi-permanent premises expired in April 2016, Changing Spaces has of necessity modified its operating strategy towards seeking funding for one-off events and pop-ups as opportunities arise.</p> <p>In the recent past it has also been possible to trade as a semi-permanent gallery, selling space and expertise to paying artists in order to help fund our community agenda. Since the expiration of the lease we do not have an income beyond that which individual projects can attract, and hence it is necessary to seek funding for such projects as and when they arise. Funding is sought on the basis of the most relevant provider for the activity concerned. We believe this project is within the remit of S106 funding on the basis that the accelerated rate of development in Cambridge has arguably resulted in fewer opportunities being available for community arts projects in the city.</p>

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already in place: Changing Spaces (Cambridge) Ltd. is an artist run community project with considerable experience in running pop up galleries and visual arts events.
		Next steps: confirm booking with Cambridge Live; confirm artists bookings.
b.	Appointing artist/crafts-person	Already in place: we have a range of artists who have worked with us on similar projects in the past.
		Next steps: call for artists, issue contracts
c.	Community engagement	Already in place: Schools, colleges and education establishments have already been spoken to and have given provisional support for the project
		Next steps: Confirm dates and bookings with institutions and schools. Organise materials

d.	Use of the land/property	Already in place: Not applicable
		Next steps: Not applicable
e.	Planning approval	Already in place: Not applicable
		Next steps: Not applicable
f.	Safety and insurance	Already in place: insurance; 2 qualified first aiders
		Next steps: risk assessments (NB Changing Spaces has previously completed risk assessments for the Big Weekend arts marquee)
g.	Funding and fund-raising	Already in place: funding in kind – hire of Marquee and furniture via Cambridge Live
		Next steps: Not applicable

13. Are there any risks or potential negative impacts? How are these being addressed?

Apart from standard health and safety and pending risk assessments, no

14. Estimated project timescales

a.	Anticipated project start date	April 2017
b.	Anticipated project completion date	July 2017

Appendix 1: Budget

In support of Changing Spaces application for S106 funding

Cost of Marquee (borne by Cambridge Live) ESTIMATE:	<u>£2000</u>
Artists fees:	
6 half-day preparatory workshops at £100 each	£600
3 artists residency at Big Weekend at £300 each	£900
Project management:	
4 days at £150 each	£600
Manual work:	
2 assistants for installation and take-down	£200
Artists materials:	£600
Total funding sought	<u>£2900</u>

Application form for a small-scale S106 grant for a public art project in Cambridge

F. Colours in our Community (from Cambridge Live)

Note: Answers to follow-up queries under questions 7 and 9.

2. What form is the proposed public art project likely to take?

Temporary Light Art collective creation

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Colours in the Community is a three-phase, progressive project.

Phase 1: Preparation / Research & Development, Participation Workshops, Marketing

This phase includes three opportunities for the public to access the project:

- i. Focused pre-event creative workshop sessions with North Cambridge Academy / Chesterton Community College / Asian Women's network (in partnership with Cambridge City Council)
 - Indoors
 - Targeted access
- ii. Arbury Carnival
 - Adjacent to Arbury Community Centre) Campkin Road, Cambridge CB4 2LD
 - Outdoors
 - General public access to the Pattern Palace
 - No restriction on access
- iii. Big Weekend
 - Parker's Piece, Cambridge
 - Outdoors
 - General public to the Pattern Palace
 - No restriction on access

Phase 2: Production

Working with Anglia Ruskin University, we will coordinate production of an animated sequence using patterns generated from the Pattern Palace at Arbury Carnival and Big Weekend.

Phase 3: Presentation

This phase includes a fourth opportunity for the public to access the project:

e-Luminate Cambridge Festival of Light

- Installation location TBC (within Cambridge)
- Outdoors
- General public
- No restriction on access

[b] Each of the four locations will be freely accessible by the public including full consideration of access for those with disabilities. Each event will promote the subsequent events to promote maximum awareness and engagement.

4. [a] When would it take place, and [b] for how long?

Three display events:

- Arbury Carnival - Saturday 10th June 2017
- Big Weekend – second weekend of July 2017
- e-Luminate Cambridge Festival Friday 9th February – Wednesday 14th February 2018

5. Which (sorts of) artists or crafts people would be involved in this project?

The celebrated public artist and producer Zoe Chamberlain is the lead artist for this project. Zoe is highly experienced, with a 19-year track record of delivering multi-layered projects across a variety of art forms through commission, consultancy, and production for both public and private sector clients. Zoe is an inspirational artist who successfully creates strategies which translate vision into achievements. Detailed information about Zoe and her projects is available at: <http://www.zoechamberlain.com/about>

6. How would the proposal be high quality, original public art?

Colours in our Community combines traditional media and new technologies to engage participants in contributing to the creative process. A rich multi-layered visual outcome will be produced, using contemporary style and new technology but developed from traditional pattern making and symbolic influences. Participants will be asked to think about creating meaning in the abstract symbols and patterns they create.

The moving image animation will attract the audience out in the public domain to experience the unexpected and look at the city in a new light. The projection of the animation out on the streets will animate the fabric of the city and simultaneously reveal the personality of the people of the city within it. Contributions from the local community will enable artistic influence from different cultures, and by using this to influence the projected artwork out on the street it gives insight into Cambridge's diverse identity, creating a sense of place and connecting them with the cultural life of the city centre.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Colours in our Community will challenge the public's understanding of their own creative potential – participants will not just be passive observers of art, they will be actively engaged as experimental artists in their own right, co-creating a collective work of art.

In practical terms, the local community will be engaged by offering them the chance to be directly involved in the creation of pattern stencils which will form an animated sequence for public display.

We will work in partnership with partners who will help connect us with the public through their existing networks including Cambridge City Council, Arbury Community Centre and the Arbury Carnival Organising Committee.

There will be two opportunities for the general public / local community to engage with the public art creative process:

1. *Event - Arbury Carnival*

Digital Graffiti wall set up in blacked out Marquee 'Pattern Palace'. To promote Big Weekend/ e-Luminate and encourage creative participation from members of the community through drop in at the event. Using pattern stencils created at pre-event participation sessions on the digital wall and creating more patterns on paper that can be used on the digital wall at Big Weekend.

2. *Event - Big Weekend*

Digital Graffiti wall set up in blacked out Marquee 'Pattern Palace'. To promote e-Luminate and encourage creative participation from members of the community through drop in at the event. Using pattern stencils created at pre-event participation sessions and Arbury Carnival on the digital wall.

An animated sequence using patterns generated from the Pattern Palaces at Arbury Carnival and Big Weekend will then be produced, by working with Anglia Ruskin University.

Finally, the animated sequence inspired by the creative work of the public will be presented as part of e-Luminate Cambridge 2018.

Follow-up query A: Please elaborate on the extent of the community engagement. How many people do you envisage will participate? How far will they be engaged/involved?

Answer: The Digital Graffiti Wall set up is a highly interactive and entertaining activity and we would encourage as many people as possible to try it. It is suitable for all ages and can be played by multiple people at the same time. Over 3K people attend the Arbury Carnival each year and we expect it to be much busier this year due to the 40th anniversary celebrations. As per the Big Weekend the audience reaches 30K over the three day celebrations.

We expect thousands of people being able to create their own patterns with the digital wall on those days and the artworks created will be collated and presented at the 2018 e-Luminate Cambridge.

8. How would the proposal reinforce local distinctiveness and cultural identity?

This project is titled 'Colours in our Community' as it will celebrate the multi-culturality of our city and in particular the creative potential of communities in the north of Cambridge, and will also form part of the 40th Anniversary of Arbury Carnival celebrations. The cultural identity of Cambridge as an ancient seat of learning where new technology thrives will be explored through the creation of public art through the application of traditional techniques in stencil making combined with cutting edge animation and light projection technology. The involvement of ARM Ltd as a sponsor will also highlight the local identity of the project.

9. What is being done to make sure your project would have a lasting legacy?

A full archive of photographic and video coverage of the project will be captured and made available in an online gallery feature, linked from relevant websites including Cambridge City Council (by permission), Cambridge Live, Anglia Ruskin University and Arbury Community Centre.

An archive presentation will also be made to Arbury Community Centre to enable local residents to see a physical record of all key activities.

A short post-project survey will be emailed to participants in order to gather feedback on how this project has impacted on their lives to help shape future activities.

Follow-up query B: Please expand on how this proposal would have a lasting legacy, not least for the North area of the city.

Answer: We hope to make it a tradition and find each year new ways for these three events to collaborate to create a long lasting legacy in the city.

By working closely with Arbury Community Centre as well as local people, including the artist, we aim to open up a dialogue with the various communities in the North of the city which can engage people and make them feel part of a bigger group/movement.

10. Project funding			
(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£16,500	£0	£15,000	£1,500

11. Why is this S106 grant needed?
<p>Cambridge Live agreed a business plan with the City Council ahead of its launch in April 2015. Whilst fundraising is underway to allow for additional community participation projects such as Colours in the Community, our resources are very scarce and our fundraising programme is still in development. The proposal offers a large amount of public involvement in quality activities spread over ten months, building towards and culminating in a high-profile event; which we feel offers good value for money. The project will bring people together, encouraging community cohesion and the rare opportunity for people in the north of the city to be part of something usually based around the city centre (e-Luminate Cambridge).</p>

12. What preparations are already in place? What still needs to be done?		
a.	Project management	<p>Already in place:</p> <ul style="list-style-type: none"> A project summary has been agreed with Cambridge Live leaders, ensuring support from our in-house Marketing, Finance and Production teams. The lead artist (Zoe Chamberlain) has agreed to be involved. The Chair of Arbury Carnival Organising Committee/Centre Manager of Arbury Community Centre has been approached, briefed and consulted. Alan has leant his full support to the project and pledged to work in partnership. <p>Next steps:</p> <ul style="list-style-type: none"> Once S106 announcements are made, a kick-off meeting will be scheduled immediately to finalise and implement the project plan. Regular updates will be provided as required, with project management control provided by Cambridge Live.
b.	Appointing artist/crafts-person	<p>Already in place: Zoe Chamberlain, Public Artist; Alessandra Caggiano, Creative Director of e-Luminate</p> <p>Next steps: None</p>
c.	Community engagement	<p>Already in place: Surveys are undertaken at Big Weekend each year, and each local Area Committee meeting has been attended by senior Cambridge Live representatives to gather public views on the future of City Events in Cambridge. These surveys consistently reveal that the public values free-to-attend community events. Next steps: -</p>
d.	Use of the land/property	<p>Already in place: Permissions from the Arbury Carnival and Big Weekend are already secured.</p> <p>Next steps: Depending on the partners who will ultimately take part in the project, the artist will identify a suitable site in Cambridge for the final phase of presentation during e-Luminate Cambridge 2018.</p>
e.	Planning approval	<p>Already in place: Not applicable</p> <p>Next steps: Not applicable</p>

f.	Safety and insurance	Already in place: Full public liability insurance is in place and all relevant authorities will be notified in advance of public displays as part of the event planning process.
		Next steps: Specific risk assessments for each installation will be submitted as part of the planning process.
g.	Funding and fund-raising	<p>Already in place:</p> <ul style="list-style-type: none"> • A commercial sponsor (ARM Ltd) has been approached about supporting the project with a donation of £1,500. This same amount was committed towards other Cambridge Live engagement projects in 2015 and 2016, which gives confidence that this funding will be secured. • Marquee/site infrastructure £1000
		<p>Next steps: This S106 application for £15,000 is intended to cover the following quotations:</p> <ul style="list-style-type: none"> • Lead Artist / Creative Director / Workshop coordination / Project management: £6000 • Digital Wall for AC and BW events including tech support: £6000 • Animation production: £3000

13. Are there any risks or potential negative impacts? How are these being addressed?

Not applicable

14. Estimated project timescales

a.	Anticipated project start date	April 2017
b.	Anticipated project completion date	February 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

G. Eddington Flag Parade (from University of Cambridge Primary School)

Amended application submitted

2. What form is the proposed public art project likely to take?

This is a temporary public art project based in the new settlement in North West Cambridge called Eddington. The project involves school children from University of Cambridge Primary School in Eddington and other city based primary schools (potentially Mayfield and/or St Likes) who will work with professional artists to design and make silk batik flags. Each flag will depict a child's family story. The flags will then be paraded through the new settlement and finish at the new community centre where we will have a celebration event with local organisations represented.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The flag making workshops will take place in Eddington in Castle Ward. The flag making workshops will be focused on children in years 2, 3 & 4 at University of Cambridge Primary School and other city primary schools. The workshops will not take place during the school day and the funding will not be used for statutory provision of education. Some specialist finishing work will take place at Kinetika's Studios in Thurrock. The parade will take start at The University of Cambridge Primary School and wind its way through Eddington to Storey's Field Centre.

[b] The flag making sessions will not be accessible to the public but members of the children's families/households will be invited to attend. The parade will be a public event open to all. Following the parade the flags will be displayed in the Community Centre and also at the primary schools. Pictures of the flags and a video of the procession will be featured on the community centre's website.

4. [a] When would it take place, and

1. An artist's training day will take place at Kinetika's studios during the spring term where two local artists will be trained by Kinetika's team.
2. A teacher's inset twilight session will take place during the spring term (date tbc).
3. 12 x flag making workshops will take place from Easter 2018 to July 2018 (dates tbc).
4. Finishing at Kinetika's Studios
5. The parade will take place to coincide with the last week of term 2018.

[b] for how long?

1. An artist's training day will take place at Kinetika's studios = 1 day (8 hours)
2. A teacher's inset twilight session = ½ day 3 hours + prep time
3. 12 x flag making workshops = ½ day
4. Finishing at Kinetika's Studios = 1 day
5. The parade = 1 day

5. Which (sorts of) artists or crafts people would be involved in this project?

We have identified an artistic company who can work to the high standard that we are looking for: Kinetika based in Purfleet, Thurrock. Kinetika are one of the leading outdoor arts specialists in the world.

Kinetika is an internationally renowned company with an 18-year track record combining world-class design with community engagement projects. With a team of talented artists from a variety of technical and cultural backgrounds, Kinetika work with communities to create ambitious projects that are rooted in their place of origin, and leave a lasting legacy.

The company was founded in 1997 by textile artist and designer Ali Pretty, inspired by her early professional experiences in Trinidad and India and a belief that the arts have the power to change the world for the better. Since its inception, Kinetika has been committed to engaging diverse communities through a series of participatory projects, ranging from schools workshops and community-led collaborations to carnival parades and city centre performances. It is always determined to provide a high quality experience for participants, often successfully engaging hard-to-reach or culturally deprived communities, raising aspirations and building a sense of place. Recently the company has developed a series of projects inspired by walking as a tool for exploring the landscape and encouraging communities to forge stronger links with each other. Kinetika is a not for profit organisation supported by the Arts Council as a National Portfolio Organisation.

In addition to Kinetika artists, two local artists and some teachers would receive training so that there is a legacy to the project and that the skills are retained within the local community. This will enable the project to be repeated in future years.

6. How would the proposal be high quality, original public art?

Kinetika are internationally renowned artists who will ensure that the standard is of a very high quality. Kinetika are probably best known for its spectacular commissions for high profile events such as the London 2012 GB Athletes Medal Parade and the closing ceremony for the London 2012 Paralympics, the 2009 FIFA World Cup Ceremony in Abu Dhabi and the 'Beijing 2008' Olympic Cultural Festival in China.

It has also produced a series of inspirational carnival events, beginning with Din Shuru, a breath taking show with 1,000 performers created in Kolkata at the invitation of the British High Commission in 2003, and continuing with Tiger Out East and Tiger and the Emperor in 2006 and 2007. Kinetika regularly take part in Notting Hill Carnival and, in the build up to 2012 Olympics, Kinetika ran a five-year UK-wide community arts project, "Imagination Our Nation".

Locally Kinetika have worked with Mill Road Winter Fair, Comberton & Cambourne Village Colleges, Strawberry Fair, a commission called 'River of Knowledge' which was Cambridge's contribution to Luton Carnival in 2012 and a live outdoor art piece for BID Cambridge in 2014.

Although the designs will come from the children themselves, Kinetika's artistic process involves a considerable amount of finessing to ensure that each flag clearly represents each child's story in a way that others can understand.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

This project clearly has two separate and distinct parts: (1) the design and making of the flags; and (2) the organisation and delivery of the parade.

1. The process of creating the art work is centred on the children and their families/household units. Kinetika will work with the teachers and two local artists who they will train in the processes and techniques they use. 100 Children and their households will be recruited through the schools.

The artist will work with all the children who chose to take part. Each child will work with the artist to design a flag which captures an element of their family's history, asking how the children came to live in the area, what their hopes are for the future or other aspects of discussing concepts of 'place and identity'. The flags will each be a personal statement but all together they will provide a stunning visual representation of a collection of stories about all the people involved.

2. We hope to make the most of the opportunity to bring the new and existing communities together using the parade as a catalyst which starts conversations. We will stimulate interest in being involved in the parade through the community centre's website and other outlets such as community/church magazines, residents' associations and forums in the existing communities in Castle, Office for Post-doctoral Affairs (who have a large presence on site), University accommodation service (equivalent of the housing association), local press and word of mouth.

Through a series of open meetings we will engage with residents about how they would like to be involved in the parade. As well as the opportunity to simply attend the parade as a spectator, local residents might volunteer to steward the parade or get involved with the making of the flags.

The parade offers an opportunity for residents to mingle and meet in an informal way and we would look at developing this opportunity further by providing an opportunity for a community event at the community centre after the parade finishes. Local groups will also be offered space at the community centre event which will follow the parade to make a display of their group's activities to attract new members or to advertise existing activities.

Within our community development plan we are working with Castle residents to start a community arts group. The parade could help to stimulate that work, giving people an opportunity to meet likeminded people, to contribute to the parade in various capacities and with encouragement we hope that a group of residents will come forward to take on the running of the parade and other arts projects in the future.

We are in contact with the NW Cambridge Public Art coordinators, Insight Arts, and have discussed our approach with them in relation to other work that has taken place and is planned for the NW Cambridge Development.

8. How would the proposal reinforce local distinctiveness and cultural identity?

Eddington is a new settlement within Castle, an area of the city which currently does not have a community day/platform which other parts of the city have. In particular, Eddington needs activity such as this to help to define its cultural identity and distinctiveness. A flag parade such as this would be new in the City, whilst Mill Road has its Winter Fair, Arbury its Carnival, Cherry Hinton its Fete, Fen Ditton its' Dragon Boat Race and Market has the Strawberry Fair parade. Nowhere else in the city or sub region has a Children's Flag Parade and it will help to give the new settlement not only a sense of identity but it will also explore the notion of 'new homes' and children's place within the fringe developments as well as exploring notions of change and the effects of new people arriving on the children in the existing communities. Children are the future of Eddington and Castle. There is a strong symbolism in asking them to take to the streets; we will be putting them, their stories and the settlement's future front and centre of this new community. This video link explains the way that Kinetika work with communities: <http://www.kinetikaonline.co.uk/site/what-we-do-2/>

9. What is being done to make sure your project would have a lasting legacy?

Kinetika will train local artists and some of the teachers in their processes and we hope to make more flags each year. The handing on of skills will prove to be a great legacy for this project. There is also an option of making the flags into a book such as the one that Kinetika made for this project: <http://thurrock100.com/> however this is something which we would seek additional funding from elsewhere for in the future.

The opportunity to use the parade as a community building tool is not underestimated and we hope that the process of the organisation of the parade will help to create new and long lasting ways of working across the communities.

The parade will be documented, through film and photographs (release forms will be signed by all participants). We will run an exhibition of the flags; photographs and the film will be hosted on the Community Centre and the school's websites. The flags will be kept after the parade for use in future years.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£25,0000	£ 0	£15,000	£10,000

11. Why is this S106 grant needed?

The S106 grant is vital to the project's success as it will represent the lion share of the funding needed. Early confirmation of this support will make it easier for us to seek funding from other trusts and funders. An application to the Paul Hamlyn foundation is being drawn up as there is a synergy with their funding programmes around children moving/relocating and the arts. We are currently in discussions with Arts Council England prior to submitting an application to support the performing arts in the fringe growth areas in partnership with Clay Farm Centre and this funding would be seen as part of the funding partnership picture making that application stronger increasing the possibility of bringing more funding into the city.

Although we do not anticipate the schools contributing financially they will be contributing 'in-kind' support with teachers time, space for workshops and other services. Also the community centre will contribute 'in-kind' services such as free hire and staff time. North West Cambridge Operations Team will also contribute 'in-kind' staff time in the organisation of the parade route.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: The project team is in place. Led by Richard Brown, Storey's Field Centre Manager, with support from Lisa Pollitt, Community Development Worker for NW Cambridge; James Biddolph, Head Teacher, University of Cambridge Primary School; Operations Team at NW Cambridge Development and local residents' representatives. So far we have a draft project timeline and budget, set up a meeting structure and meeting timetable and liaised with Kinetika's project management team.
		Next steps: Confirm budgets, confirm project timeline, establish risks register, develop targets and measures of success, set dates for workshops, set a date for the parade (to tie in with the end of term July 2018), draft marketing plan, establish recruitment process for participants.
b.	Appointing artist/crafts-person	Already in place: Initial meetings with the proposed artists, Kinetika, to ask if they have the capacity to be involved, their timetable and estimate of contact time needed, budget requirements and access to materials.
		Next steps: Formal offer of commission for artist after funding is confirmed, agree KPIs, set up workshop dates, set up introductory meetings with project team and schools.

c.	Community engagement	<p>Already in place: Community Development Officer for North West Cambridge is part of the project team. Series of meetings set up with primary school heads schools and the project management team. Community Development team attend regular meetings with housing allocation staff and Office for Post-doctoral Affairs. We have good links to the community through the NW Sub Group, NWCD residents groups, Area Forums and other community meetings. Community Development team have excellent links to various local groups in that area and work closely with a range of residents groups, local churches, schools and local service providers.</p> <p>Next steps: There are no residents on the site until Easter 2017 but Richard Brown & Lisa Pollitt for the city council are leading the cluster of organisations that are primed and ready to welcome the new residents once the site is open for residents. The University of Cambridge Primary School and other primary schools are also well networked through the parents of the children in their schools.</p>
d.	Use of the land/property	<p>Already in place: University of Cambridge Primary school and Storey's Field Centre have offered the use of their facilities for the workshops. Storey's Field Centre has offered use of the centre to receive the parade at the end of the procession. The roads and footpaths are managed by NWCD operations Team who have offered their support and have agreed in principle to the parade. We will check with County Council and City Council about the proposed route and discuss any temporary road or footpath closures with all parties in good time for the parade. We have included some money within the budget to apply for temporary road closure notices but would return this if it turns out that the roads are not adopted in time for them to be needed.</p> <p>Next steps: Design the route and apply for relevant road closures, notify bus companies, taxis and other road users. Once the route is designed we will risk-assess whether we bring in a traffic management company to police a rolling road block system that we would use to keep the parade safe along its route. N.B. as explained above, the timetable for the roads being adopted is currently unclear so closure might come via NWCD Operations Team rather than County Council. Also, public vehicles are only able to access certain parts of the road system in Eddington due to barriers.</p>
e.	Planning approval	<p>Already in place: Not applicable. Next steps: Not applicable</p>
f.	Safety and insurance	<p>Already in place: Need to define the scale and scope before beginning this element of the project plan. Richard Brown will compile all safety documents. He has over 20 years of experience working on similar parades including: Brighton Children's Parade, Luton Carnival, Strawberry Fair Parade, Harwich Children's Parade, Cambourne Youth Parade and many more.</p> <p>Next steps: R Brown to contact Cambridge City Safety Advisory Group (hosted by Environmental Health) to notify them of the parade and ask for guidance. RB will write an Event Management Control Plan containing full descriptions of how the event will operate (including risk assessments, safety measures, stewarding plan, communications). Obtain relevant additional insurance cover if needed and any road closures, licenses or permissions that are required. We plan to employ a specialist safety officer and, if needed, a traffic management company. The parade will be stewarded by volunteers who will receive training prior to the event. We will use two-way radios for communication.</p>

g.	Funding and fund-raising	Already in place: Application to the Paul Hamlyn Foundation for the additional £10k funding is being submitted simultaneously. An application to the Arts Council is being prepared but it is unlikely to be submitted until after we know the outcome of this application and the application to Paul Hamlyn. We are considering a back-up application to Awards for All to enable the project to take place.
		Next steps: Look for fundraising opportunities with the schools. Continue to review funding opportunities and to submit applications if the project is a good fit with the funder's priorities, await funding application outcome.

13. Are there any risks or potential negative impacts? How are these being addressed?

There are always some safety concerns related to any outdoor event, parade or public gathering such as this but we will ensure that the best standards on event planning are adhered to in order to mitigate any risks.

- A full Event Management Control Document will be produced and circulated to members of SAG for comment. The EMCD will include risk assessments and mitigation measures. The project team will attend SAG meetings if called up to do so.
- All the schools, Kinetika and the city council have robust child safeguarding procedures in place. All project staff will hold DBS checks and we will work together to ensure the safety of the children at all times.
- Filming/photograph release forms for all children will be signed by parent/guardians.
- We will ask Kinetika for their method statements and risk assessments in relation to the artistic process.
- We will communicate frequently about the project to the community to ensure that they are consulted and communicated with and to minimise disruption.

14. Estimated project timescales

a.	Anticipated project start date	Jan 2018
b.	Anticipated project completion date	July 2018

Eddington Flag Parade: project costs estimate

Item	Cost	Number	Sessions	Total
Kinetika Costs	£20,518	1	1	£20,518
Traffic Management	£1,500	1	1	£1,500
Temp Road Closure Application	£200	1	1	£200
Safety Officer & HQ Controller	£250	2	1	£500
Radio Hire	£15	10	1	£150
Food & drink for participants & Crew	£4	160	1	£640
Insurance	£100	1	1	£100
Samba band costs	£500	1	1	£500
Steward Hi Viz Vests	£4	30	1	£105
Hall Hire for show	£40	10	1	£400
Contingency	£2,387	1	1	£2,387
Total				£27,000

In Kind	Cost	Number		Total
Teachers Costs	£250	2	6	£3,000
SFC CM PM costs	£150	1	20	£3,000
Hall Hire for making	£15	1	12	£180
Hall Hire for rehearsals	£15	1	4	£60
School for making	£15	1	12	£180
Total				£6,420

Income				Total
S106				£15,000
Paul Hamlyn / ACE				£12,000
Total				£27,000

Alternative Funding				
Awards for All				£10,000
Fundraising locally				£2,000
Total				£12,000

Application form for a small-scale S106 grant for a public art project in Cambridge

H. Hope Can Be Found at The Edge (from The Edge Café)

2. What form is the proposed public art project likely to take?

The project consists of 3 stages:

- A public exhibition of artwork from multiple local artists and in various mediums, aimed at fostering a dialogue between the public and Cambridge's recovery community;
- A series of workshops led by the above artists, providing opportunities for those in recovery to share their experiences creatively;
- A self-published book which will act as a long-standing record of the commissioned exhibition artwork and the work produced by Cambridge's recovery community, sold to the public through local retailers.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The exhibition work will be indoors at The Edge Café, Brookfields Hospital Site, 351 Mill Road, Cambridge, CB1 3DF. The book will be sold on site, online, and at multiple external retail outlets.

[b] The Edge Café is a commercial café (registered as a Community Interest Company), open to the public Monday to Saturday from 8am to 4pm. In order to facilitate the project we will extend our opening hours to include at least two evenings a week.

4. [a] When would it take place, and [b] for how long?

[a] The exhibition would take place from June 2017 onwards, with workshops held throughout the month of June. Book released date TBD.

[b] 3-month exhibition, one month of workshops.

5. Which (sorts of) artists or crafts people would be involved in this project?

Visual artists, poets and writers, small press / independent publishers, all of whom will be sympathetic to the aims of the recovery café and recovery community.

6. How would the proposal be high quality, original public art?

We will commission experienced artists and facilitators to produce work for, and with, Cambridge's recovery community. Through supported and artist led workshops, we invite people in recovery (and/or friends and family members) to contribute their own creations and experiences, which, collected together, will form the content of the book. The resulting work will engage the wider community in the project's overarching theme of recovery, increasing pathos and understanding of issues rising from addiction and the pathway to recovery. The book itself will be edited and produced with the assistance of experienced small press publishers, ensuring a quality of product.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The Edge Café is a social enterprise café open to the public but with a strong recovery community focus. The café forms a visible, public-facing demonstration of the possibility of recovery from substance misuse, generating opportunities both for people in recovery and for the wider community. A gap was identified in recovery service provision: individuals were successfully

leaving specialist drug and alcohol treatment services but were struggling to sustain long term recovery and therefore were at risk of representing back into these services. The café aims to address this need by providing a form of step-down service. It is run by staff and volunteers from the recovery community and provides a network away from specialist recovery services, offering employment opportunities, peer-led support and regular 'wellbeing' workshops and activities.

The proposed art project would create a focal point for these activities, capitalising on the interest the public have shown in the café and presenting a longer-term, visibly unfolding project to engage with. Through the exhibition and workshops, the project expands upon the café's core activities and deepens the public's ability to relate to addiction and recovery.

Individuals that have battled with addiction are likely to have experienced other forms of difficulties in their lives, some experiencing mental health difficulties, homelessness, family breakdown, loss of employment and opportunities to name just a few. Many have experienced significant loss and trauma and art is a powerful medium to express and communicate an individual or family journey, providing awareness and inspiration to others. The new project is an amplification of the message that you are not alone in your experience, and that in the midst of addiction there can be hope for creating a better future.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The Edge Café is uniquely positioned on Brookfields Hospital Site at the intersection between community and specialist services. As such, it has a close link with the recovery community. It is also geographically close to the new mosque (under construction), a student halls of residence (also under construction), to local schools, and to Mill Road and its residential areas. The café can therefore positively impact upon the community by bringing together multiple strands of diversity and informing their vision of recovery from addiction.

As a social hub, the café holds wider value in the community. Not only does it have a strong recovery element, it has also become a source of support for friends and family of those in recovery and a resource for limiting social isolation, for example of older people. It is therefore essential to continue to develop the café as a hub of activity in order to increase awareness and understanding of loneliness and social isolation, and to strengthen community resilience.

9. What is being done to make sure your project would have a lasting legacy?

A permanent record of the project is ensured through the publication of the book which will collect together the work produced. This includes work from exhibiting visual artists, writings in response to the theme of recovery, and the work of members of the recovery community who take part in the workshops.

We will work with local, independent publishers to produce the book to a high standard, selling it at multiple sites around Cambridge and beyond. Any profits would be put back into the Café, ensuring Hope Can Be Found is part of a long-term plan to make The Edge Café a sustainable resource for the recovery community. The art pieces created by the professional artists will either remain in the café itself or will be gifted to specialist drug and alcohol service providers (e.g. Inclusion) in order to continue their role as public art.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£15,000	£1,000	£12,000	£2,000

<p>11. Why is this S106 grant needed?</p> <p>The social enterprise was initially awarded funding via a capital grant from Public Health England. This has covered the majority of the renovation costs for the building, however, little funding is left to develop the 'recovery' elements to their full potential. Our vision for the café is a space where people in recovery and members of the public co-exist, decreasing stigmatisation and strengthening community ties. We wish to provide an arts and events programme with broad appeal to both increase the commercial viability of the café and to curate a strong presence in the community, beneficial and accessible to all. We are already exhibiting local work and the 'Closer to the Edge' steering group has already developed a network of artists keen to participate in the project.</p>

<p>12. What preparations are already in place? What still needs to be done?</p>		
a.	Project management	<p>Already in place: Two-layered management structure ensuring project is run by, and for, the recovery community (through Closer to the Edge steering group) in conjunction with a board of directors who implement correct governance structures.</p>
		<p>Next steps: Appoint Recovery Co-ordinator who will oversee service user engagement and volunteer management (recruitment in progress, will be appointed in January 2017). Recovery Co-ordinator to appoint a project manager directly responsible for delivery of Hope Can Be Found at The Edge (April 2017).</p>
b.	Appointing artist/crafts-person	<p>Already in place: Network of artists who already deliver sessions in the café.</p>
		<p>Next steps: Shortlist potential artists who would be available to participate in project – creating work for exhibition and running workshops (April-May 17).</p>
c.	Community engagement	<p>Already in place: Positive feedback in response to art sessions currently run in café. Consultation with arts community prior to opening regarding their requirements from a new space. Market research among services as to how our service users would wish to use the café.</p>
		<p>Next steps: Ensure activities offered are in-line with community needs (ongoing)</p>
d.	Use of the land/property	<p>Already in place: The project will take place within The Edge Café which already has a valid lease for its property.</p>
		<p>Next steps: None required</p>
e.	Planning approval	<p>Already in place: None required</p>
		<p>Next steps: None required</p>
f.	Safety and insurance	<p>Already in place: The Edge Café has public liability insurance and all required policies and procedures (including Health and Safety) are in place as required for a public café.</p>
		<p>Next steps: None required</p>
g.	Funding and fund-raising	<p>Already in place: The Edge Café was initially funded via a capital grant from Public Health England, however, this does not cover the art activities we wish to run. Collection of donations from private donors.</p>

		<p>Next steps: The Edge Café undertakes regular fundraising events and receives donations. Other applications are being made for funding e.g. to Cambridgeshire County Council Innovation Fund and local supermarket grant schemes (ongoing). Some project expenses will be recuperated through sale of book produced (July 2017 onwards).</p>
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13. Are there any risks or potential negative impacts? How are these being addressed?

The project works closely with vulnerable adults in recovery from substance misuse and therefore there is a continued risk that too much stress could have negative impacts upon people's wellbeing. The Recovery Co-ordinator will manage workloads accordingly and will work with service users to ensure that they have the required support from peers, other staff and specialist services.

We will request DBS checks for all practitioners offering workshops as part of the project in order to ensure they are able to work with vulnerable adults. We are a member of Cambridge CVS to undertake checks.

14. Estimated project timescales

a.	Anticipated project start date	June 2016 (planning will begin in January) <i>(Presume that this means 2017)</i>
b.	Anticipated project completion date	August 2016 (month of workshops to be held in June and exhibits to remain for at least 3 months afterwards. Publishing of book to happen during this period)

Application form for a small-scale S106 grant for a public art project in Cambridge

I. LGTB issues – raising awareness through art-based activities in Cambridge (from SexYOUality)

Note: Answers to follow-up queries under questions 6, 7, 9, 10, 12 and 13.

2. What form is the proposed public art project likely to take?

A range of art installations across public realm/spaces in Cambridge to include:-
Site based arts workshops looking at identity around sexuality and gender to include outputs such as the

- Installations of community lead decorative benches and other items. Installations of celebrity lead decorative benches
- A community mandala art piece.
- A story record including photographs and written accounts of the activities.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The 'Rainbow Benches' would be park/street benches in publicly accessible parks, streets or public realm (hoping up to 20), with the potential for one in each ward across the city.

The Community Mandala project will take place on the small piece of land opposite Dales Brewery. We have spoken to the Council to request permission who are happy for us to proceed in principle.

[b] The 'Rainbow Benches' would be in public for all to see and enjoy. The Community Mandala would also be in public.

4. [a] When would it take place, and [b] for how long?

[a] the rainbow benches would be decorated in the Spring of 2017 and the mandala would take place in September as part of Pink Festival activities.

[b] The rainbow benches could be a permanent fixture. The mandala would take a week to create and then be on display over the year, and then refreshed every year as a project to engage the local community.

5. Which (sorts of) artists or crafts people would be involved in this project?

Young LGBT people who access SexYOUality would be involved in painting the rainbow benches, supported by a project worker. A professional artist would be hired to design the image of the mandala- each segment of the image would then be filled in by members of the public.

6. How would the proposal be high quality, original public art?

There has been no public art in Cambridge with a focus on LGBT equality. This will make this project original in helping to promote equality and raise awareness of LGBT communities. The mandala will be original and planned by local artists ensuring a high quality piece of work. There are examples of cities using the rainbow to help to show their commitment to LGBT equality, such as a rainbow zebra crossing in Totnes in Devon. There has been no project like this in Cambridge up to now.

Follow-up query A: How would the mandala be original and unique to Cambridge (addressing the issues of the LGTB community here)? How would the artist go about making this happen?

Answer: The mandala would be a bespoke piece of art, designed specifically for the space it will be in following consultation with members of the LGTB community to ensure it reflects their experiences. As far as we know there is no other community art piece which brings the community together from all types of local communities to make art together which is then remade every year. The appointed artist will ideally be from within the LGTB community and we would hope to appoint a different artist every year. The artist will come up with the overall design, reflective of sexuality and gender and then the community who attend the event will each contribute through filling in a segment.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The mandala project will engage members of the public in creating individual segments of the mandala- the design will already have been made by a local artist but there will be some room for individual creativity for the members of the public. The design will be focused on inclusive identities and communities, making it relevant to the diverse area of Mill Road.

A recent needs assessment within the area of LGTB communities showed that there is a need for increased visibility of LGTB spaces, this project therefore becomes relevant as it will create increased visibility.

Benches could/would demonstrate a city wide commitment to promoting safe spaces for LGTB individuals. The benches could also be those near significant historical LGTB spaces.

Follow-up query B: Which community groups you would like to engage and how you propose to get them on board? How would the community be involved in influencing the work?

Answer: We would want to involve many different community groups, both from within the LGTB community, such as the young people from The Kite Trust groups, Sister Act members, Diamonds and members from Encompass. We would also engage LGTB staff networks and student bodies. The community would help to influence the design of the piece on the days the piece was being created. Adding their own style as they fill in segments of the mandala.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The project will help to celebrate the LGTB communities of Cambridge. LGTB people have always existed and this project would help to celebrate this fact as well as help new people coming into the city feel welcomed and included and highlight Cambridge's commitment to equality.

9. What is being done to make sure your project would have a lasting legacy?

- Developing skills of young LGTB people to carry on with creative arts in Cambridge.
- Raising awareness of LGTB identities locally, making Cambridge a safer space for LGTB communities.
- Opportunity for local communities to come together to celebrate diversity

The mandala project is inspired by the Roberts Creek Mandala project in British Columbia, Canada which is in its 17th year. <http://robertscreekmandala.org/>



Follow-up query C: How would the mandala artwork provide a lasting legacy, particularly if future 'refresh' projects did not go ahead? Have you thought about recording the process of creating the work? What materials do you propose to use for creating the mandala? What maintenance would be required? How would this maintenance or future refreshes of the mandala be resourced?

Answer: We hope this would become an annual community project and so we would hope to get some funding from the community who may be willing to pay to sponsor a segment, crowdsource funding, LGBT compot, held by EN. Business sponsorship for materials. The inspiration for the project came from the Roberts Creek Community Mandala project in Canada and they fund the project each year through community fundraising at events put on by the community through the year- we hope that the volunteers we engage in the project in year one would then become champions for the programme moving forward.

The lasting legacy would be the repeat nature of the project, community art- bring in people together- the process is part of the project- not just having a lasting art piece. This brings community together, improves visibility of the community and celebrates the diverse communities of Cambridge.

We would use photography to record the process and share details via our networks.

We would use paint to create the mandala.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£13500	£500	£13000	£0

Follow-up query D: We would need you to give us a revised budget plan for the mandala project only, please, with a breakdown of how this would be spent on the main elements of the project.

Answer: Total costs: £7250. Comprises artist costs (£3000), materials (£1500), staff time for development of project (£2000), promotions (£750).

11. Why is this S106 grant needed?

We do not have alternative source of funding for this piece of work. As a small local charity we have limited resources. There is huge inequality in the funding which goes to the LGBT sector and as the largest LGBT charity in Cambridge we are best placed to lead on this piece of work.

A short list of artist(s) will be produced from expressions of interest. A brief will be agreed prior to invitation to be considered. The artist(s) selected range in experience and medias used. The proposed workshops would determine the artistic input and therefore selection.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: Yes- project management will be by local charity SexYOUality
		Next steps: Create project work plan.
b.	Appointing artist/crafts-person	Already in place: Staff member in SexYOUality has been involved in similar work in Canada.
		Next steps: Appoint local artist to help with mandala project

c.	Community engagement	Already in place: Some young LGBT people identified through our recent 'Young, Pink and Talented' project.
		Next steps: Recruit more young people into the project. Prepare an artist's brief to ensure Community engagement
d.	Use of the land/property	Already in place: Discussions with City Council about the use of land for Mandala project
		Next steps: Agree with Streets & Open Spaces use of benches in Cambridge

Follow-up query E: What research have you undertaken / what preparations have you made to address any issues that might arise relating to your proposed location for the mandala? Might you need planning permission? Might the Conservation Area Status of Mill Road affect your proposal?

Answer: We have discussed the location with the City Council who own the land – the Senior Estate Surveyor has agreed in principle we can use the space. We have spoken to the planning office who in conversation said they didn't think it would need planning as it isn't a permanent fixture but we are waiting for this to be confirmed in writing. They also advised we speak with parks & open spaces which we would do if we were successful in obtaining the grant.

e.	Planning approval	Already in place: None
		Next steps: None
f.	Safety and insurance	Already in place: Public liability
		Next steps: Risk assessment for both pieces of work.
g.	Funding and fund-raising	Already in place: none
		Next steps: none

13. Are there any risks or potential negative impacts? How are these being addressed?

Public responding negatively, showing homophobic attitudes, defacing the benches. We would put out a positive press release around the launch of the benches to explain the reasons for the project, the same applies for the mandala project.

Follow-up query F: In terms of risk management, we are mindful that there are a number of drainage access points on your proposed site for the mandala. Might any maintenance work on drains affect the longevity of the art work? Have you consulted drainage engineers at the county council about this?

Answer: We cannot identify any drainage points on the piece of land we are hoping to use. Would it be possible for you to let us know where these are? We consider the transient nature of the art work one of its strengths as it reflects the fluid nature of the community itself. Over the year it will fade, to be replaced the following year.

14. Estimated project timescales

a.	Anticipated project start date	April 2017
b.	Anticipated project completion date	March 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

J. Michael Rosen History Walking Trails 2 [Creating My Cambridge] (from Historyworks)

Note: Answers to follow-up queries under questions 9 and 11.

2. What form is the proposed public art project likely to take?

The proposed public art project would involve co-creating History trails with the team at Historyworks collaborating closely with primary school teachers and their pupils and families and the wider community to provide engaging trails with interesting stories along routes from the front door of a school on a circuit or into the city, in order to promote health, wellbeing, creativity and connectivity to the places and people of Cambridge past and present.

Michael Rosen will be the voice of the trails and will collaborate with Historyworks to lead a workshop for the primary school participants at the beginning and end of the project to inspire the youngsters to write their own poems and songs about the 'history beneath your feet' which they experience on walking the routes on field trips with Historyworks.

The trails will be 8 customised walks, similar to the history trails which Historyworks produced last year (funded by S106 public art grant) for Abbey Meadows, St Philip's, St Matthew's, Morley, Ridgefield, St Paul's, Milton Road, St Luke's where the youngsters participated in workshops with Michael Rosen and the team at Historyworks in 2016 and went on to write and record their own pieces which were then shared with their schools and families via school assemblies, foyer films, school newsletters, fetes and wider community events.

For 2017, Historyworks propose to work with a new set of 8 primary schools who have requested to engage with the Michael Rosen workshops and our fieldtrips and recording sessions for Year 5s at the following schools: The Trumpington Federation, Queen Edith's, Shirley, Chesterton, Mayfield, Newnham, Arbury and King's Hedges.

Helen Weinstein of Historyworks will lead the research and Historyworks will provide an introduction to each of the trail scripts which will be narrated by Michael Rosen, and will be shared via printed trail leaflets and disseminated from school foyers and events, with a legacy produced online with resources for all in the community to use at: <http://www.creatingmycambridge.com/>

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The trails will be experienced by the school teachers and the pupils on Fieldtrips from the front door of their primary schools, to introduce them to the rich history in their areas. For example, the schools at Trumpington Federation requested a history trail from Historyworks and we would focus on stories like the philanthropist, Thomas Hobson, and his waterway to bring clean water past Trumpington into Cambridge etc.

[b] The project will be publicly accessible via the printed trail leaflets which will be designed and printed by Historyworks, and be disseminated in school foyers, via community centres and libraries, and school newsletters and community Facebook groups has proven to be one of the best forms of neighbourhood distribution in Cambridge.

4. [a] When would it take place, and [b] for how long?

[a] The project would kick off at the start of the summer term 2016 to introduce the 'new' school pupils in the Year 5s to a workshop with Michael Rosen and to start the children on working with the Cambridge songs and poems which Historyworks already has in their repertoire to introduce these primary schools to the ethos of using an experience of Cambridge people and places to write their own poems and songs along routes near their schools.

[b] The Year 5s writing and recording their own poems and songs for the project would wrap up by the end of term with a coming together of this cohort of Year 5s with Michael Rosen at the Cambridge Union Debating Chamber in July. The completion of the research and writing and recording with Michael Rosen of the History trails would follow-on during the summer and autumn in response to the stories which the schools found most engaging along a circuit or route into town from their primary school front door. In our experience, it is then up to the schools to find a suitable 'hook' to celebrate the completion of their own bespoke Michael Rosen History trail, and in the first cohort of schools, many have chosen to launch their History trail in the Spring or Summer term the year after in order to engage the whole school and community in a mass walk, with a hook around a school concert or fete day in the community.

5. Which (sorts of) artists or crafts people would be involved in this project?

There will be Michael Rosen as the lead poet involved. There will also be a crew from Historyworks to follow-up from the Michael Rosen inspirational workshop, to take the Year 5s and their families on walking routes with historical sources and photographs to help engage the children in composing their own pieces. Then there will be a production team provided by Historyworks to support the young people to record their pieces, and to edit them into albums to be shared online for all the youngsters who had signed consent forms, and for those who did not we came up with inclusive solutions for their artwork to be shared without their faces or names shown, depending on the guidance we were given by the school safeguarding officers. These albums are curated in perpetuity at the Creating My Cambridge website so that the poetry and songs of the young people are showcased adjacent to the commissioned poets and songwriters involved in the project.

6. How would the proposal be high quality, original public art?

The project will be of high quality, because Michael Rosen is an internationally renowned poet and has been the Children's Poet Laureate, and has published many hundreds of poems and poetry books, and is a proven top quality communicator to a wider public with his ongoing BBC Radio 4 series 'Word of Mouth' and numerous other programmes for Radio and Television. In Cambridge, the participating schools in the Historyworks project have experienced that Michael Rosen gives the students and their teachers a transformative experience, and the film and photography work with Historyworks means that there is a legacy which can be shared with the wider community. You can see one of the films, a new poem by Michael Rosen, commissioned by Historyworks, about the History of Coldham's

Common: <http://www.creatingmycambridge.com/multimedia/featured-films/#coldhams-common-by-michael-rosen>

Also, because we have piloted this project with 8 primary schools in 2016, we know that the format works for this age group of students and that the history trails have been taken up beyond the schools, so Historyworks believes that the high quality history trails as printed leaflets with Michael Rosen as narrator will reach a wide audience.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The trails would engage the local community because the stories chosen from the local areas will be both important and quirky to show a 'hidden' history in neighbourhoods which are perhaps forgotten now, mixing social and political and industrial history, often focusing on topics which can be used for the teaching of the national curriculum so that they have a resonance for the schools, such as the Tudors & Stuarts, the Victorians, and World War One, all of which histories we have in spades in most neighbourhoods in Cambridge.

8. How would the proposal reinforce local distinctiveness and cultural identity?

We hope to share knowledge about local places and their fascinating stories in the past and present, and promote health and wellbeing by providing interesting walks around areas, or from the front door of a primary school into the city. This past year we worked, for example, with St Philip's Primary and Abbey Meadows Primary about the history of Coldham's Common and the Flying Pterosaurs and Coprolite Mining, and all of these stories were new to the children and their teachers and very engaging, and we ran very successful community walks for adults following-on from our learning along the routes with the children. We also worked on a history trail for St Luke's Primary where we did new work about the French's windmill which you can see from the school windows, a farm on which the school is built, and the family buried in the local Histon Road Graveyard, so it has been very exciting for the school to become reacquainted with surviving family members and to have old maps and photos shared to enrich the local resource which the children are using for a school exhibition which Historyworks will help them complete online and for a showcase tour for local families around the cemetery. For our next schools we hope to work with schools who have requested a Historyworks trail, namely Trumpington Federation, Queen Edith's, Chesterton, Shirley, Mayfield, Newnham, Arbury, King's Hedges.

9. What is being done to make sure your project would have a lasting legacy?

The project would hope to have a lasting legacy because Michael Rosen is a very respected teacher of poetry and creative writing in the school sector, as well as a writer who brings huge joy to families and adults through his famous poems such as "We're Going On a Bear Hunt" and "Chocolate Cake". All our co-created poems with the Year 5s involved in the project of making their own poems and songs along the trails, and the trails themselves, will be available on the Creating My Cambridge website with tons of history resources so that they have a lasting legacy for those involved, for schools, and for the wider community: <http://www.creatingmycambridge.com/>

Follow-up query A: We are not convinced about the legacy provided by printed leaflets, which would not seem to be particularly sustainable. Who would be responsible for future print runs and how would this be funded?

Answer: The design for the History Trail content and providing the photographic illustrations, the map and the thumbnails about places, plus recording and editing the audio with my Michael Rosen is the main focus of making the History Trails. Therefore, the printing of the leaflets is only one part of the costs of producing each trail leaflet. Once this process of writing, illustrating, designing and recording the content of the leaflets, the trail is completed and made freely available online as a pdf so that the teachers, families, libraries and community centres can make future print-runs when needed. For example, of the 2,000 printed flyers initially published by Historyworks for Abbey Meadows, we then put the printed leaflets in the school foyer, Barnwell Library, East Barnwell Community Centre, and it was given out at events like the Big Weekend and the Big Wednesday.

Also, we give out a leaflet for each child in their schoolbags as part of the celebration of the walk and the poetry/songs inspired by 'History beneath your feet'. Schools can then embed the trail on their staff intranet of resources, and put it into school newsletters and share via their website and Facebook. We will ensure to embed the pdfs of the trail leaflets on the 'Creating my Cambridge' website so that schools can print future print runs and ensure that teachers in the future can find the trail leaflets. During the process of the project, the children and teachers and their families all use the website for resources, and we put up song words and showcase poetry in assemblies and at community events directly from the website so it gets well-known. We'll also provide laminated copies of the trail leaflets for the school libraries to be displayed with the certificates for excellent works signed by Michael Rosen, showcased alongside donated book prizes.

Follow-up query B: For how long would information about these history trails be available online? Please provide further details of the ownership of the 'Creating My Cambridge' site, how it will be maintained and who funds it (hosting and maintenance).

Answer: The information about the History Trails will be online at 'Creating my Cambridge' for five years beyond the year of the S106-funded project. For this set of trails, it will be live to a minimum of five years beyond 2018, i.e. 2023. The hosting and servicing and updates and maintenance of the website is done by Historyworks to fit the best practice required by Arts Council England.

For example, the Cycle of Songs project, which market the Tour de France in 2014 (funded by Arts Council England, managed by Cambridge City Council, produced by Historyworks) is kept alive and hosted and maintained by Historyworks up to 2019 when, if no longer necessary to be updated, will be archived. The films produced on this public art project by Historyworks are on vimeo (<https://vimeo.com/historyworks>) and the photographs on Flickr (<https://www.flickr.com/photos/historyworks/sets/>) and the audio recordings on Audioboom (<https://audioboom.com/historyworks>). These channels have on-going subscriptions and will be kept alive for a minimum of a decade beyond the life of the project (i.e. up to 2028).

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£15,000	£	£15,000	£

11. Why is this S106 grant needed?

The request from Historyworks is for £15,000 for the project as described for 8 trails for participating schools. The S106 grant is needed because Historyworks will run a set of workshops for the doctoral training programme to research the locations for the trails and for our in-house team to create the resources pitched appropriately for primary school KS2, and to draft and record and edit the history trail narration for Michael Rosen.

Historyworks will also lead the primary schools and their communities on field trips, and then once the Year 5s have composed their own pieces, we will record and curate these into albums online. At the end of the project we will bring all the participating schools together for a showcase workshop with Michael Rosen for the children to share their work and for Michael Rosen to perform a new poem about Cambridge he will have written for the occasion to pin on the history trails.

The funding will also pay for a print-run of the trail leaflets to go to school foyers, community centres, libraries, and given out at community concerts and events, to promote connectivity and curiosity about areas of Cambridge, and to promote health and wellbeing by keeping youngsters active to be leading their families to interesting places in their neighbourhoods.

Follow-up query C: Please provide a breakdown of the proposed budget, giving indicative costs of the different elements of the project

Breakdown of £15,000 costs of history trails for 8 schools - main categories (summarised): poet's fee (£4,080), research and on-line resources (£2,400), school workshops / field trips (£1,680), rehearsal and filming of children's poems (£2,400), leaflets (£2,560), showcase events (£1,880).

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already in place: Helen Weinstein and Historyworks team
		Next steps: Meeting with Head teachers and Year 5 teachers who have requested to be involved in the project and scheduling the workshops with Michael Rosen for the participating year 5s. Recruiting 20 doctoral training research students from the humanities at the University of Cambridge as volunteer researchers, and volunteers from Local History groups, for example from the Trumpington Local History Group, to help with their school trail.
b.	Appointing artist/crafts-person	Already in place: Scoping Michael Rosen for dates for the school workshops and to write one new piece per workshop based on research by Helen Weinstein and her team so that we pick a topic together that will resonate with this group of primary schools.
		Next steps: Booking Michael Rosen for specific dates in May and July 2016 for the workshops.
c.	Community engagement	Already in place: Collaborating with the Doctoral Training Programme Team at the University of Cambridge; conferring with the Cambridge Collection and Mike Petty and Honor Ridout and other experts; working with local history groups and projects which have already been funded locally so that we build on already completed research, such as the work of the Mill Road History Group.
		Next steps: Contacting the primary schools who have contacted Historyworks and requested to participate in this proposed next Michael Rosen history trail and poetry project, which we will do as soon as we know if we are successful in this round of S106.
d.	Use of the land/property	Already in place: Agreement with Rosie Sharkey, Heritage Education Officer at Great St Mary's to host Year 5 and Year 6 students and their teachers and family members from participating schools
		Next steps: Booking the Cambridge University Union Debating Chamber for the showcase poetry workshops with Michael Rosen because we've found this to be the best venue for children to share song and poetry together, and the capacity is perfect for 8 primary school Year 5s to join together in a safe space which is not too pricey.
e.	Planning approval	Already in place: not applicable
		Next steps: not applicable
f.	Safety and insurance	Already in place: Historyworks has public liability insurance and a published safeguarding policy
		Next steps: Historyworks will assist the schools with risk assessments for the specific field trips and event venues.
g.	Funding and fund-raising	Already in place: We've already had £15,000 of S106 funding which has covered the participation and co-creation of history trails for 2016 for primary schools @ Abbey Meadows, St Matthew's, Ridgefield, Morley, St Philip's, St Paul's, Milton Road, St Luke's.

		<p>Next steps: For the next group of Primary schools and their communities who would like a Michel Rosen bespoke history trail with accompanying workshops and co-creation of Year 5s to write their own poetry and songs we would need for 2017 a S106 grant of £15,000 which could pay for the participation of 8 primary schools including: Trumpington Federation, Queen Edith's, Shirley, Chesterton, Mayfield, Newnham, Arbury and King's Hedges.</p>
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13. Are there any risks or potential negative impacts? How are these being addressed?

Potential risks would be if Michael Rosen was unable to complete the workshops and recordings for this series of history trails. However, Historyworks has a very good working relationship with Michael Rosen going back many years, and we would be able to record with him at his home if he became indisposed and was not able to travel to Cambridge.

For finding inspiring 'history beneath your feet' stories, we can use a very wide range of printed and unpublished sources, to ensure that we have no negative associations by not finding fascinating local stories for every neighbourhood and landmark location which matters to the children and their families and the wider community, so that the young people can walk past places and be connected to the meaning of places on their walking routes to the more traditional stories of town and gown in the city centre!

14. Estimated project timescales

a.	Anticipated project start date	Summer 2017
b.	Anticipated project completion date	Summer 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

K. Michael Rosen 'My Cambridge' Poems (from Historyworks)

2. What form is the proposed public art project likely to take?

This public art project would take the form of Historyworks commissioning Michael Rosen to write a set of poems about Cambridge places and people, steered by the history trail content and the interests of the participating primary schools, amplifying the poems he has already been commissioned by Historyworks using public art funding, so that we have a substantial cohort of poems by Michael Rosen sufficient for a 'My Cambridge' publication celebrating his connection to the city and the geo-located poetry he has composed for Cambridge.

In our project to co-create history trails, Michael Rosen has been brilliant at shaping the project to be participatory, so his workshops are used to inspire teachers and youngsters to get connected to their areas and to write their own poems and songs which we record and showcase together at workshops with Michael and celebrate at community events. But this participatory public art process means that there is not time or budget to commission Michael to compose many new poems about Cambridge, and he is writing one in advance to perform at the workshops and a short poem co-created with the children in the workshop. For example, this year Michael composed a poem about Coldham's Common based on the long history of the area, which is recorded and free to circulate which many schools have showcased in class and school assemblies, available freely here: <http://www.creatingmycambridge.com/multimedia/featured-films/#coldhams-common-by-michael-rosen>

What would be a great public art commission, would be for Michael Rosen to write a set of poems to accompany the history trails, and the S106 funding would be well used for our new subjects we've been asked to develop with Michael Rosen for geo-located subjects in wards such as Trumpington, Coleridge, Romsey, Petersfield, Castle, and Arbury.

You can see the development of the history subjects which Historyworks is making available to all here: <http://www.creatingmycambridge.com/history-stories/>

If there was a larger cohort of poems by Michael Rosen for a 'My Cambridge, My Cambs' poetry project, then we could not only capture these on film so that we have a legacy for Cambridge schools and communities of Michael's live performances in situ, but also be able to publish a poetry book of Michael's Cambridge poems alongside poetry and artworks and photographs created by the young people who have been involved in the History Walking Trails project funded by S106 grants.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The poems about Cambridge by Michael Rosen would be representative of the wards of Cambridge covered by the S106 public art project conducted by Historyworks so that we could ensure that the geo-locations of the poems covered the walking routes into Cambridge of the majority of primary schools.

[b] The poetry would be freely and publicly accessible by being available for schools and communities to view and hear online at Creating My Cambridge, but also we would like to curate a bespoke publication for schools and communities to enjoy which could include poems and songs written by Cambridge youngsters interspersed with Michael's poems, and showcase photography and source materials and contemporary drawings so that it would be an illustrated and inviting object for Cambridge schools and communities to use as inspiration for future public art and creative writing projects.

4. [a] When would it take place, and [b] for how long?

[a] Michael Rosen would most effectively write the group of poems once the history trails on which he is collaborating with Historyworks on the S106 funded projects are completed, i.e. to compose the poems in Autumn 2017.

[b] Historyworks would want to bring Michael Rosen to Cambridge to record and film all his poems on location in the Spring of 2018 and prepare the poetry publication ready for a launch at a Summer event in 2018, preferably at a big event when we could ask him to perform at the end of the public art process, such as the Big Weekend, which would be a wonderful opportunity to share his poems about Cambridge with a wide audience beyond schools.

5. Which (sorts of) artists or crafts people would be involved in this project?

The artist involved would be the poet, Michael Rosen, who would work closely with Helen Weinstein to develop the content of the poems, and then be filmed by sound engineer Jon Calver with Ross Casswell on camera to ensure top quality performances whatever the light or sound conditions in Cambridge on the day of filming all Michael's poems with him on location.

6. How would the proposal be high quality, original public art?

The public art would be of high quality because Michael Rosen is very meticulous in reading and digesting the local history research and then composing poems which playfully incorporate the past and present of the chosen places or people from the past.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The public art would engage local schools and their families because they would be pinned onto the history trails which we've collaborated on with Michael Rosen where it his is narrative voice with a script co-written with Historyworks which leads from primary school front doors around their areas and links to places in the city. The choice of subjects such as Coldham's Common, Stourbridge Fair, Hobson's Conduit, the Fitzwilliam Lions, have been chosen to engage the public with the names of places which they may walk past to work or school, and we hope to enlarge this resource of poetry to a further ten or twelve poems using this funding from S106 public art award, so that we have 16 schools with a poem which is pinned to a walk from their area into the city.

8. How would the proposal reinforce local distinctiveness and cultural identity?

These poems would reinforce local distinctiveness because the lyrics will be embedded in geo-locations around Cambridge, and Michael Rosen would be filmed on location at the places where the poems are pinned. The artists at Historyworks would also take high quality photographs on locations so that these can be contributed to the potential poetry book for Cambridge which we propose to be published for a July 2018 launch at the Big Weekend.

9. What is being done to make sure your project would have a lasting legacy?

The Historyworks team would ensure that the lyrics and recordings and films of Michael Rosen's Cambridge poems are all freely available online in a variety of formats, and we would share with local News outlets and via School Newsletters and Facebook groups to try for a wide dissemination beyond primary schools who have participated with our S106 history trail poetry project with Michael Rosen this year, and having online films circulating is a great way to ensure a legacy.

However, a bespoke Cambridge poetry publication of 16 authored poems by Michael Rosen, beautifully illustrated, with perhaps some of the Cambridge participants' from our S106 place-making projects having their drawings and photographs and lyrics interspersed with Michael's work, would fit his values of shared creativity and would be a fantastic legacy for Cambridge and the 'My Cambridge' commitment to raising the profile of cultural engagement.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£15,000	£	£15,000	£

11. Why is this S106 grant needed?

The public art grant is needed to develop the poetry output from Michael Rosen so that he delivers a set of poems about a wide set of subjects and geo-located across the wards of Cambridge so that it can be an inclusive project beyond Cambridge schools with a long legacy because there would be a substantial body of work, and sufficient pieces to be suitable for an illustrated publication.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: Michael Rosen has been scoped and he has been learning the subjects across Cambridge areas because of the narrations and the workshops we've been running for the participating primary schools in the "Creating My Cambridge" history trails S106 funded project in 2016.
		Next steps: We would need to shape up and select the subjects for a total of 16 poems ensuring that they covered a wide-range of subjects and places, and be filmed in situ.
b.	Appointing artist/crafts-person	Already in place: Historyworks recording and filming team
		Next steps: Booking Michael Rosen to write the poems in the Autumn with sufficient time we can line up a publisher to launch a book July 2018
c.	Community engagement	Already in place: Relationship with 'Cambridge Live' and the team at the Big Weekend who have requested whether we have any acts or activities suitable
		Next steps: We may need to pay for Facebook adverts to push out the Michael Rosen poems across Cambridge, and we can link these to the poems and songs by the primary children, so we should get high take-up with the community sharing the poetry films via social media
d.	Use of the land/property	Already in place: Not applicable
		Next steps: Not applicable
e.	Planning approval	Already in place: Not applicable
		Next steps: not applicable
f.	Safety and insurance	Already in place: Historyworks has public liability insurance for the film crew and artists working with us on location. Next steps: -

g.	Funding and fund-raising	Already in place: We would be building on the first poem we commissioned from Michael Rosen about the Fitzwilliam Lions funded by our 'Cycle of Songs' project which marked the Tour De France; and this year for the 'Creating My Cambridge' history trails project Michael Rosen has composed poems about Coldham's Common, Pterosaur Poo, the Leper Chapel, Stourbridge Fair, Newton & Gravity, Parker's Piece.
		Next steps: Approach a publisher about a 'My Cambridge' set of poems by Michael Rosen illustrated by local artists, photographers, school pupils... to be published in time for the Big Weekend, July 2018

13. Are there any risks or potential negative impacts? How are these being addressed?

Because this Public Art award would involve working with a single artist there are fewer risks than with our projects which involve co-creating with schools and community groups. There could be a risk if Michael Rosen fell ill and was unable to complete the writing of the set of poems, or the recording and filming of the set of poems. However, Historyworks has a very good working relationship with Michael Rosen, and we would be able to record with him at his home or film him there if he was incapacitated and not able to travel to Cambridge. It is also the case if not all the poems were composed, we could ask Michael to recommend a colleague who already has affiliations with Cambridge, such as the renowned poet, Jackie Kay, to ask for her help to step in and complete the series, so that we had sufficient not only as a filmed resource to circulate and inspire future poets and school children to get creative, but also to contribute to the proposed publication for a 'My Cambridge' set of poems.

14. Estimated project timescales

a.	Anticipated project start date	September 2017
b.	Anticipated project completion date	July 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

L. Mitcham's Moving Lighting Project (from Oblique Arts)

Note: Answers to follow-up queries under questions 3, 7, 8 and 10. Further updates in *italics*.

2. What form is the proposed public art project likely to take?

A Public Art lighting installation at key sites across the CB4 area of Cambridge. Images will be edited from a selection of arts workshops, to be delivered throughout the year, with local Community Groups and the local traders. Oblique Arts will run and co-ordinate the workshops and delivery. <http://www.obliquearts.co.uk/>

3. [a] Where would it be, and [b] how would this be publicly accessible?

Follow-up query A: Please seek advice from the County Council, as the Highways Authority, about the safety implications of light projections on buildings near highways.

We have recently revised the project and its projections so that the images at all sites will be projected away from any main roads and set back off the highway. The projections will not be dazzling or moving images. Each site will work sensitively with the surrounding area, not to dominate or impact on the environment. Each piece being a highly considered artistic representations of each workshop and the CB4 community's desire to both promote and attract new visitors to the area.

Therefore the projects would look as follows:

- Rowan - projecting an image from within the building, using one of their newly refurbished rooms. Back projections will be seen from the street of this residential road.
- Cambridge Victoria Homes - projected onto the ground of the forecourt area.
- Cambridge Manor Care Homes - projected onto the side of the building.
- Museum of Cambridge - projected from within the boundary walls, up onto the back of the building (as will happen during e-Luminate Festival 2017).
- St. George's Church (residential road). The tower is well away from the road.
- Wintercomfort - Projecting either from within the boundaries walls or from the riverside upwards: this would be on the side of the building furthest from the road.

We have confirmed the position of all of these sites with the County Council and expect their written approval soon.

These venues will be publicly accessible. These exhibition outcomes will take place between October 2017 and February 2018. Each project will be the result of work with a local community group. The projection evenings will be events with information, refreshments, community engagement, business and cultural groups. The groups will represent diverse groups of participants. So far we have identified the following:

- Rowan (adults with mental health issues)
- Winter Comfort (homeless community)
- Traders (small independent retail group serving the community in the area)
- Cambridge Community Circus (diverse ages and backgrounds)
- St Georges' Church -young mothers group (young mums and toddlers)
- Victoria Homes and Manor Park (senior citizens)

Museum of Cambridge will host workshops as part of their Capturing Cambridge Oral history group.

Other workshops will take place within the above community group buildings and at the Eagle Labs, Barclays Bank building in Chesterton Road. The workshop programme will enable the above groups and their families, friends and contacts to share the visual art outcomes. This will promote social cohesion and draw together links between the various organisations, the disadvantaged workshop participants and the wider community. Many people do not know that some of the groups exist on their doorstep. We envisage that the project will forge long term networking opportunities leading to further projects as the area develops and evolves with the local plan and city deal.

The outcomes will attract attention, not only from passers by, but through managed events and publicity in the local press, radio and social media outlets. There is already a buzz around the area (*from having*) a council coordinator in place for the past two years. She *developed* strong relationships between some of these groups already hosting family and community events which focus on highlighting local activity. This has resulted in new businesses coming to the area and much more positive attention across the city.

4. [a] When would it take place, and [b] for how long?

The workshop programme will commence in May 2017 and run until the end of September 2017. During that time 6 workshops will be delivered and the results will be edited into still and moving image works for the exhibition outcomes. The outcomes will be shown as projections at different sites as listed above between October 2017 and the end of February 2018. The projection events will be every 3 to 4 weeks. They will be in place for 3 nights (4 hours nightly).

We would like to include the last two events in February as part of both The History Festival and e-Luminate Festival. Planned images will include, historic views of Mitcham's Corner, such as an image of the old Mitcham's Department Store, now currently Belfast Beds, where the area gets its name and identity from.

Belfast Beds (originally Belfast Linens are over 100 years old and have a collection of images that document their business over time.

Mackays built the bridge on Victoria Avenue 125 years ago and still trade from East Road. They also would participate in the project providing source material.

5. Which (sorts of) artists or crafts people would be involved in this project?

Oblique Arts will oversee the running of the Community Workshop programme with local charities, churches and groups as listed above. Please see attached outline of the Artists Workshops.

The area is rich in arts facilities. The Art Salon has recently moved into the area at Thrifts Way, Chesterton High Street. Local artists have studio space here as well as an exhibition area. Oblique Arts has an artist membership of 20 artists with diverse skills. Many are community artists currently working at the Art Salon building in Chesterton High Street. Artworks is on Victoria Road and offers studios and exhibition space.

We have a good relationship with both studio groups and many artists are members with us. We will offer the workshop opportunity and select suitable artists. The artists will work with participants to generate outcomes that will form the basis of unique and striking images for outdoor projection. Examples of artists who may be involved: Sa'adiyah KhanHil - <http://www.sadisoularts.com>; Jill Fordham - <http://hurdy-gurdyglass.co.uk>

6. How would the proposal be high quality, original public art?

The project team of Oblique Arts, who have extensive experience of outdoor community arts, will oversee the quality and uniqueness of the work. www.obliquearts.co.uk. We have delivered numerous original and creative projects to date in Cambridge and beyond. We have projected artwork and have successfully developed workshop outcomes into innovative exhibition material. Oblique art founder, Beverley Carpenter, has co-ordinated a number of national and international projects using light projection www.beverleycarpenter.co.uk. She will oversee the content and technical delivery of the work to ensure that it is high quality and accessible to the public. Oblique Arts have installed the following within the public spaces of Cambridge. Examples being:

- Mill Road Mural - <https://www.facebook.com/MillRoadArtProject/>
- Cycle Henge - <http://www.obliquearts.co.uk/page13.htm>
- Ditton Fields - <http://www.obliquearts.co.uk/page4.htm>
- Cambridge Folk Festival Art - <http://www.obliquearts.co.uk/page5.htm>
- This is Arbury - <http://www.obliquearts.co.uk/page7.htm>

All projects were delivered successfully in accordance with local regulations, highway regulations and considerations around site and space. We will produce risk assessments and have robust policies in place to ensure the safe and successful delivery of project.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The different groups will have a brief to adhere to. They will explore their lives in the CB4 area using the arts (visual art, photography, video and animation). Each group will have a specific identity and focus i.e. Winter Comfort and the experience of homelessness (unique within such a wealthy city as Cambridge). The outcomes will enable sharing of the visual imagery and consequently offer an insight into the lives of participants. The wider community will be invited to engage with the imagery on the street but also online in order to facilitate further discussion. Many of the viewers will not know about Winter Comfort's work for example. We expect to facilitate a better understanding between the various communities who live and work in the CB4 area.

The history of the area will be explored with local residents in the two care homes for the elderly. The Museum of Cambridge will lead on this project and some of the content from this project be fed back into the museum (Capturing Cambridge). We hope for this to be the model within all of the workshops (outcomes to be hosted outside of the projection project where possible). This will give additional exposure and longevity to the project.

Including elements of the history of the area and the images from participants will enable an educational dimension to the project. We will invite people to the events, including schools in order for the project to become a community awareness exercise and place making activity. Our publication for the project will enhance this.

For participants this will boost self-esteem and a sense of belonging.

Follow-up query B: To what extent can you demonstrate that the local community are supportive of the project idea or have been consulted already?

Answer: We have emailed all six participants, Wintercomfort, Rowan, Victoria Homes, Manor Homes, The Museum of Cambridge and St. Georges Church (Community Circus). Rowan, Manor Homes and The Cambridge Community Circus, have all confirmed by email that they would very happy to work together on the project.

Alessandra Caggiano from The e-luminate Festival has also replied saying 'We are exploring ways to continue working together The theme of the festival in 2018 is Colour. The artists/collectives

applying to the call out will need to respond to that brief.'

We are confident that the six parties will all come on board in the next few weeks. (*Over the last* two years...it (*has*) became very clear that the majority of local businesses and traders - as well as the general public - were unaware that right on their doorsteps were the activities and groups we plan to work with. Throughout the events in the CB4 area [Mitcham's and More Festival, Mitcham's and Merrier Christmas Market], visitors equally expressed a keen interest in getting more involved with these groups, who often exhibited there with the intention of highlighting their existence. A good example of this was at the first Mitcham's and More Festival, the Cambridge Community Circus (was invited) to come and take some taster classes throughout the day. Visitors were completely unaware that there was a community circus, based in one of their churches, and equally keen to sign both their children and themselves to join their classes.

We believe that through physically throwing light onto the buildings where these group reside, this will work, along with sufficient publicity, bring further people to both support and use these community facilities and in turn strengthen a sense of community.

8. How would the proposal reinforce local distinctiveness and cultural identity?

Over the past two years there have been big changes to this area. The council's local plan envisaged new structural layouts proposed by both the Local Plan and City Deal. These are currently in the consultation process. We anticipate further development of an identity for the area in the forthcoming year. A city council employee (*was*) in the role of co-ordinator. She *established* a Traders Association, currently of 127 members and has delivered four major events in the area. Over the past two years, she has encouraged and facilitated new businesses to fill empty properties as well as helping to highlight new satellite areas, such as Hawthorn Way.

She has forged positive relationships between independent traders, local businesses, arts organisations and community groups. The area is vibrant and growing. Light based installations are relevant because of the new road layouts and lighting schemes under consideration and the 'e-Luminate Festival'. A Christmas tree lighting project was delivered by the coordinator and has been growing over the last 2 years. Currently 6 trees are illuminated and a further 2 have been identified for the future. There is an idea to link up 3 key districts of the CB4 area, Mitcham's Corner, Chesterton Road and Chesterton High Street with lighting. The long-term aim is to grow the area in a similar way that Mill Road has done. Additionally – it is useful to use lighting as a tool to, not only enhance the area, but to increase safety, a sense of belonging and ownership of one's local community.

With the new Cambridge North station and increased housing development and business growth in the area, there is a need for place-making art that has the potential to engage with these diverse groups. The identity for the area is changing back toward more of a local high street, community green space with river access and a vibrant traditional and contemporary feel. There is for example a new Vegan cafe and many large businesses that have chosen the area to develop their business. 'Stir Cambridge and Thirsty Cambridge' are offering vibrant spaces with cultural nights and food, drinks, for young families who also seek access to stimulating events such as comedy nights and music for all ages. There are two new yoga centres and there have been two annual family/community events, the 'Mitcham's and More Festival' and the 'Mitcham's and Merrier Christmas Market', both organised by the area co-ordinator. These events look set to grow year by year. Examples of

projections: <http://www.urbanprojections.com/projection-murals>; <http://www.beverleycarpenter.co.uk/htdocs/waterfactory.htm>

Update: The council former as Mitcham's Corner/Chesterton Road Coordinator has been appointed to work as coordinator with Oblique Arts. She will manage and coordinate the Mitcham's Moving Lighting Project. She remains committed to both the area and its traders and community

groups.

9. What is being done to make sure your project would have a lasting legacy?

It is envisaged that the project will be well managed and successful. We expect that by March 2018 there will be sufficient community engagement and business involvement to enable a permanent projection facility that will be able to host creative content on an ongoing basis. This could take the form of a community wall with permanent programmable projection housing and remote access or short documentary film screening facilities. We will document the yearlong activity proposed in this application in the form of a downloadable publication. This will be a valuable historical document that will form part of the contemporary changing history of this area.

There would also be potential for local businesses to sponsor forthcoming engagement projects, both highlighting the community activities and their support of individual projects (such as the Community Circus).

As mentioned above much of the content of the project will be hosted at different sites such as 'Capturing Cambridge' and the Barclays archive.

We will produce a publication as mentioned above. This will be a soft back publication documenting the entire project. It will be printed in a small run but will also be available for download later. This will be a resource for all of the groups involved, but also as a document that highlights the big changes to area that are taking place and the community involvement in creative elements of this. We expect that this may be valuable to the council and researchers. We will host it in the long-term online at: <https://archive.org> and believe that it will then be searchable for the next decade and more.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£11,192	£0	£9,992	£1200

Breakdown of £9,992 costs (from original application): projector costs (£3,222), vanhire for projection (£1,800), marketing and printing (£2,600), workshops (£1,370), editing suite hire (£750). £1,200 relates to the sponsorship of the publication resulting from the project. *These estimates will need to be clarified in the light of the changes to the project and the way images will be projected.*

Follow-up query C: Your budget does not include project management/production fees for editing and quality control. Please provide further budget breakdown to take account of this.

Answer: The new project manager/coordinator at Oblique Arts will also cover editing and quality control. We anticipate ten days managing/coordinating and ten days editing (@ £100 per day fee).

11. Why is this S106 grant needed?

This grant is needed to ensure that the workshop programme will take place and engage those who are hardest to reach in the CB4 area. They are also largely the most economically deprived and socially excluded. The social cohesion that is necessary to consolidate an identity for this area is much needed. This must happen alongside the growing business community and major housebuilding policy. There is a risk that the community will feel divided in the future between the 'have' and 'have nots'. It is easy for many groups to feel excluded from the growth that takes place if they have no voice or visibility. This project will provide that visibility and ensure that diversity is

recognised and dialogue between diverse groups is encouraged.

This funding is needed to help us to kick-start what we hope to be a permanent and expanding piece of work. We'd like to see this as a platform for future creative projects, which we see as being vital in relation to the rapid growth in terms of business and housing in the CB4 area of Cambridge.

12. What preparations are already in place? What still needs to be done?		
a.	Project management	<p>Already in place: Project Management team have met together to develop the vision for this project:</p> <p>Polly Plouviez – former Coordinator for Mitcham's Corner and Chesterton Road area – <i>now appointed to work as coordinator with Oblique Arts.</i></p> <p>Beverley Carpenter, Oblique Arts: Experience of delivery of public art projects for Oblique Arts and within her own practice.</p> <p>Jannie Brightman, Chair of Oblique Arts, responsible for the legal framework of projects, safe delivery and networking with partners.</p> <p>Next steps: Polly will work to support Oblique Arts in coordinating/establishing the venues & publicity.</p>
b.	Appointing artist/crafts-person	<p>Already in place: Beverley Carpenter, founder of Oblique Arts. Beverley has a huge wealth of experience both as the current founder of Oblique Arts as well as running numerous lighting and installation projects in the past. www.beverleycarpenter.co.uk She will lead the recruitment of artists who will run with workshops and edit content for the outcomes.</p> <p>Next steps: Project Managing: Timetabling, project plan, dates with local community groups and partners. Appointing artists, devising workshops sourcing materials and venues. Highlighting the main issues from each group that they would like to see communicated to the wider community. Devising the projects/workshops accordingly to reflect these concerns. We would also work closely with the town's calendar of events to look for potential overlaps, such as the Science Festival, Literally Festival, e-Luminate.</p>
c.	Community engagement	<p>Already in place: Contacts with the Museum of Cambridge, Rowan Arts, The Arts Salon (Chesterton High Street) and the Manor Park Home.</p> <p>Next steps: Set firm dates for 2017/18. Talk to the venues to book in convenient dates. Set up social media pages. Prepare press releases. Further marketing, event planning. Publication output.</p>
d.	Use of the land/property	<ul style="list-style-type: none"> • Winter Comfort – Discuss the projection on the Boathouse • Rowan – Using their two newly acquired maker's rooms, planning a night-time installation. • Victoria Homes and Manor Park – Timetable workshops Traders (small independent retail group) • Cambridge Community Circus (diverse ages and backgrounds) – Projection onto St Georges' Church • <i>Other locations</i> - Planning of outcomes • Museum of Cambridge (Capturing Cambridge Oral history group)
e.	Planning approval	<p>None needed as all installations/projections would be temporary.</p> <p>Next steps:</p>
f.	Safety and insurance	<p>Risk assessment. Consultation with City and County Councils. Highway considerations. Health & Safety and all other policy considerations to be adhered to. Oblique Arts has all necessary policies in place together with</p>

		insurance.
g.	Funding and fund-raising	This application is first part of our fundraising activity. We plan to approach the businesses involved to gain support. Local business have already expressed some interest in sponsoring part of events in order to highlight their activity in the area.

13. Are there any risks or potential negative impacts? How are these being addressed?

There were concerns in our discussion with the S106 co-ordinator about possible danger to traffic. Consequently we have revisited and revised the entire project to ensure that no lighting effects are hazardous to traffic. All projections will be high and well out of the line of vision for drivers of passing traffic or be in areas where this is not an issue (Rowan, the Church and Winter Comfort-the boathouses). We have now delivered a similar projection project in Wisbech this winter that was high successful and high on the church building. This offers a current example of safe practice.

Note: The response to follow-up query A (under question 3 above) represents an update to the answer given to Q13.

14. Estimated project timescales

a.	Anticipated project start date	May – 2017 Workshops to begin – September 2017 – Installations October 2017 – end February 2018
b.	Anticipated project completion date	March 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

M. Radio Local (from Cambridge Junction)

Note: Answers to follow-up queries under questions 3, 7, 9 and 10.

2. What form is the proposed public art project likely to take?

On 27th May 2017, Cambridge Junction is bringing its beloved Watch Out festival to the city once again. As part of this annual celebration of new performance, this year we will collaborate with Cambridge Junction Resident Artists Hunt & Darton to present a brand new and very local 24 hour live public art show: Radio Local.

Radio Local; so close you can smell it will be performed from Cambridge Leisure, for gathered audience, local residents and passers-by, as well as being broadcast live in a take-over of Cambridge 105's airwaves. The premise behind the project is to create a hyper local radio station for the Coleridge area within half a mile of Cambridge Junction, which is so local, you have to be local to it to hear it. Built with and for the people living and working in close proximity of the live show and hosted by award-winning artists Hunt & Darton installed in a highly visual set, the 24 hour durational work will feature pre-recorded and live programmes made with the help of its audiences. Throughout the show Hunt & Darton will regularly set challenges and activities for its listeners to carryout including jingle making, DJ-ing, news reporting, weather forecasting and demonstrations of local talent. Listeners will also be encouraged to 'phone in' and come down to the set to take part in live games and competitions. The work explores what it means to be local and celebrates everything local. Radio Local is a really exciting opportunity for Coleridge's community to be a part of a live art piece which shares their stories, their feelings about the area, and helps create and explore our collective sense of place.

We would like to propose an opportunity to delve more deeply into the Coleridge community living and working within half a mile of Cambridge Junction in building the radio show. On top of the live performance element, we would like to commission five experienced, community-driven artists to each spend a week engaging and working with local residents of Coleridge's high rise blocks which surround Cambridge Leisure. The artists will get to know the residents, their likes, dislikes, local culture and get a feel for the local area, recording their stories, tips and ideas. They will cut and curate these into five hours of recorded radio to be broadcast as part of Radio Local. This repository of memories, stories and the culture of our area will be a unique expression of the culture of Coleridge, drawn from a broad range of members of our community.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Radio Local will be broadcast live, in an interactive, outdoor public performance event taking place in the public space in Leisure Square, outside Cambridge Junction. Local radio station Cambridge 105 have given access to their airwaves to Radio Local for 24 hours and it will also be hosted on the junction.co.uk website.

[b] Recorded in the open air, with public interaction from passers-by and local people via the telephone, Radio Local is by and for a public, local audience. We will ensure strong audiences for the live art event through targeted marketing online and in print. Cambridge Junction's experienced Marketing team will distribute details of the piece in our Watch Out brochure to 15,000 local residents. We have over 1,200 customers who are registered for our e-mail list with Coleridge postcodes, and we will run a targeted email campaign to get local people involved. Our community outreach during the creation of the recorded public art will also raise interest and hyper local Coleridge audiences, and since this is a free, fun art opportunity and highly relevant to local audiences we anticipate strong interest from passers-by due to the heavy footfall of Cambridge

Leisure.

Cambridge 105 is the community-led, go-to local radio station. 105 is the only radio station that specifically targets the population of Cambridge, and broadcasts more local hours than any other station in the area. By taking over 105 the live broadcast of Radio Local will be freely publically accessible to everyone with a radio within the city, in addition to the free to watch live show at Cambridge Leisure.

The legacy of the project is a fascinating piece of public art tracking this area of Coleridge's relationship with a fast-changing landscape and community, available indefinitely as an online resource on Cambridge Junction's website. Through uploading the content of Radio Local as a digital broadcast, we will maintain people's memories and experience of place as permanently, publically available sharing of the art created.

Follow-up query A: Please confirm that this project is for residents within a half mile radius of The Junction: this would not just cover parts of Coleridge ward.

We can confirm that the project will be targeted at Coleridge specifically in the recruitment of participants, with small areas of Trumpington and Queen Edith's included in the scope.

In recruiting participants to be a part of Radio Local, we will focus on particular new housing developments as well as long-term residential communities within our hyper local area. The great majority of participants will therefore be based in Coleridge, but small areas of Trumpington and Queen Edith's will also be included in the scope (although our approach does not stretch as far as Petersfield). The housing estates and areas we plan to focus on, and their respective wards, are:

- Belvedere – Coleridge
- Cherry Hinton Road residents – Coleridge
- Clifton Road Industrial Estate community – Coleridge
- Rustat Road residents – Coleridge
- The Marque – Coleridge, bordering with Queen Edith's
- Kaleidoscope – Trumpington
- CB1 – focusing on the Trumpington side specifically.

The Radio Local performance will of course be for anybody who is interested to come from any of the above wards and beyond, and will be broadcast across the whole of Cambridge to encourage footfall from all over the city. We want all of Cambridge to get to know our local residents and receive a flavour of our local area through Radio Local.

4. [a] When would it take place, and [b] for how long?

[a] From the end of April and throughout May five, week-long residencies will take place, with each participating artist working intensively with the local community to create the work. Each artist will then work intensively to cut the recordings into up to an hour of air wave time to be serialised throughout the 24 hours. The broadcast will take place as part of Radio Local's 24 hour airwaves takeover outside Cambridge Junction on the 27th May 2017.

[b] The Radio Live performance itself is temporary, lasting 24 hours. This art will be captured indefinitely for the community, as a recording produced out of the local public's sense of place will be available online. This permanent legacy is vital to the project; we will have a unique opportunity to capture a snapshot of the flavour of our community – the stories, local knowledge, hopes and relationship with place delivered by a range of voices across the entire community living in our area. For this reason the artistic legacy and access to it is as vital as the live art.

5. Which (sorts of) artists or crafts people would be involved in this project?

We will work with five artistic collaborators who specialise in live art and community projects. We are already in conversation with four artists keen to be involved:

- Cambridge based Hunt & Darton (huntanddarton.com), are the lead artists and presenters of Radio Local, and will take on the co-ordination of the project and engagement of the local community. They will also produce their own hour-long community residency segment from interactions and recordings of local community members. Hunt & Darton are the creators of the award-winning Hunt & Darton Café pop up installation, first seen in Cambridge city centre (2012 & 14), as well as at Tate Britain and Latitude Festival.
- Social broadcaster Lucia Scazzocchio (cultivators.com & socialbroadcasts.co.uk) weaves hyperlocal everyday conversations and personal narratives into a broadcasting piece with meaning. Lucia's recent collaborators include the Victoria & Albert Museum and Hackney Museum.
- Cambridge-based director and performance maker Anna Brownsted (annabrownsted.com) specialises in merging the unexpected with the everyday. Her work has recently been seen at the British Museum, Roundhouse and Old Vic tunnels.
- Eastern-based performance artist and broadcaster Richard Dedominici (dedomenici.com) is currently working with BBC4, Live Art Development Agency and Tate Modern: *'DeDominici smashed it, for me: one of the smartest, strangest subversive half hours I've ever seen.'* – Matt Trueman, What's on Stage

The fifth artist or artistic group is yet to be confirmed. We will target artists who make extraordinary work and have strong experience in working with local communities, and whose work complements and is different from the four artists above.

6. How would the proposal be high quality, original public art?

At Cambridge Junction's 2015 Watch Out Festival, Hunt & Darton tested their idea for Radio Local to audience and critical acclaim:

'[Hunt & Darton] have transferred their highly enjoyable artistic blend of whimsy, curation, extemporaneity and audience participation into the format of 'Local Radio'. The set was charming, and so was the show. As I cast an eye over the crowd, I mused that this show happens in a public space outside the theatre, which means that it pulls in Other People, the ones who probably don't usually go to see Challenging, Weird Performance Art, but people who happened to be milling around outside the cinema and restaurants on a Saturday. It felt important to have artists creating work in these social estuary spaces, imaginatively and physically.' - Exeunt, on Radio Local work-in-progress performance

The pair's previous collaborations have received great plaudits, including a live art café which began its life on Bridge Street, called a *'pop up establishment of disarming eccentricity'* – Guardian, which subsequently toured the UK. We are delighted that Hunt & Darton are bringing their great experience in working with, interacting and incorporating the public into their work to Coleridge's fast changing community. Radio Local will be approached with Hunt & Darton's original, trademark style and an innovative duration. The artists they are in discussion with are all genre-defining, leading performers and directors within their field, and great results would be expected.

The project will be shaped by and shared with the local community, and is as such very public in its approach to both the creative process and the art produced. The public will be engaged in the performance not only through the live show in Leisure Square, but the activities in residential blocks leading up to the event which will intrigue and generate further interest in the performance by spreading the word that the show has been created in collaboration with their peers and neighbours. Working with Cambridge 105 community radio to broadcast the performance across the city on FM and online will also expand the audience for Radio Local, adding another layer of

public engagement. This will reach Coleridge residents and workers, as well as those from further afield, but with a high probability of knowing and visiting the area.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Cambridge Leisure and the surrounding area is new – both the landscape of buildings and the community living within this area of Coleridge has changed immeasurably since the Junction opened in 1990. Where twenty five years ago there was an out of town cattle market now resides a high density residential and commercial site that has become an area of major change. This project aims to engage the local community on their own terms – and through this to get to the heart of and help build a sense of community and place in an area of the city which can often feel transitory due to the pace of change and lack of a geographical centre or area identity.

Radio Local, by the nature of the format, is a project designed to strengthen the community in its locale and build cohesiveness. The art itself is about the place where it is based, and the people from the area. We will engage a wide cross-section of members of our local community to be involved in the project, through using Cambridge Junction's Marketing Resource to ensure it is widely advertised and lots of local people access the opportunity. Cambridge Junction will also use our Assistant Producer: Outreach and Hires' strong links with local Coleridge community groups to reach those who are harder to reach and seek their involvement, and Hunt & Darton's plan for outreach in local residence blocks will result in engagement from those who might never usually think arts participation might be for them.

Participants will be given a rare opportunity to have their voices heard and valued, to build and share a sense of their community and themselves within it. The artists who will lead on this have strong community experience, which will help them tease out a sense of self and place, and to respond by curating work of great relevance to the lives of the community members. The five hours of radio which will be created will be born from the stories and creative output of our community. They will be weaved together into a whole by the participating artists, who will use their expert practise to tease out a sense of the area.

The extreme duration of the public art performance is community-building in its form – encouraging people to talk to each other, hear about each other and consider their geography in new ways. Our aim is that in-person audiences will build over the 24 hour duration, staying a while, returning, bringing their friends to see how the marathon performance is going. Through audience-generated content and features, site and people-responsive interaction, people from Coleridge will come together, facilitated and entertained by Hunt & Darton and by each other. Its liveness is its strength, and although temporary, Radio Local will create public art with an inter-personal legacy which is stronger than any permanent sculpture.

Follow-up query B: How would the project be promoted ahead of the performance in order to attract as many people from the neighbourhood as possible?

Cambridge Junction has great experience in engaging local residents in arts activities and performances. Every year we engage over 100,000 audience members, one third of whom are residents of the city, one third of whom come from wider Cambridgeshire and one third of whom join us from further afield. Radio Local is being presented as part of our popular Watch Out Festival, and it is our absolute priority to get large numbers of audience members, particularly local audience members, along to the live event. In 2016 our Watch Out Festival sold to 87% of capacity, with key events sold out at 100% of capacity. Radio Local will be the flagship event of the 2017 Festival, and a marketing plan is in place to ensure local interest is strong:

Print: Radio Local is being given priority in the Watch Out print, with a double sized space assigned to the performance to ensure it catches the eye and stands out as a cornerstone performance of the festival. This print will be distributed via door to door flyer-ing in the immediate

area to 5,000 residences, as well as through targeted exit flyer-ing of related Cambridge Junction events in the lead-up to the Festival. The performance will also be included in Cambridge Junction's wider season print, of which we distribute 18,000 copies.

Targeted online promotion: In the lead up to the event we will run a targeted social media campaign, advertising the Radio Local performance to those within relevant postcode sectors, as well as sending a targeted email campaign to those within our local postcode sectors. We have had great responses from targeted campaigns for previous events and festivals and this is a crucial aspect of our marketing plan.

Community & word of mouth: Of course part of the proposed project itself will see the artists engaging with the residents of local buildings, and participating residents will be recruited as community ambassadors, encouraging the involvement of their buildings and their local peers through both participation and as audience members. The performance in itself will be promoted by Cambridge 105 in the lead-up to the takeover of their airwaves, and then broadcast across the city by Cambridge 105 will also act as further promotion, encouraging people in the local area to come and investigate it.

Informed targeted marketing to new local residential areas: In addition to this, in January 2017 we commissioned an Audience Analysis Survey from the Audience Agency, asking them to particularly analyse the new residential areas within the city. Delivery of this report is due on the 16th March, and we will use this data to influence our marketing and promotion plan to ensure we are targeting these new local residents in the most effective and impactful way possible to encourage them to come and engage with the performance.

8. How would the proposal reinforce local distinctiveness and cultural identity?

Hunt & Darton write of Radio Local: *"We love the local chippy that asks how your week's been, pubs and cafes providing surrogate families and extensions of the home, people taking pride in where they live, doing things for the community and when it's noticed that someone is ill."* Through sharing these tales, community hubs and the stories and passions of neighbours, Radio Local aims to help build a sense of local distinctiveness, community and cultural identity in an area where changes through building and growth mean that developing this sense of community and place is vital.

One of the most exciting strengths of Radio Local is that it is accessible to the entire community in the area, not just in reach of the art work itself, but in community involvement in creating it. We will reach out to residents, and work with local community groups and community leaders to reach a wide cross-section of the Coleridge community, and their voices will all have weight. In Radio Local you might hear a 90 year old lady who does not leave the home talk about having lived in the area all her life, alongside a child whose memories of his home are totally different, followed by a young professional who has freshly moved to the area: a snapshot of who fast-changing Coleridge is now. The artists will use their skills to curate a piece of work which reflects this multiplicity of voices and finds, within them, the nature of our place.

The idea of Radio Local is building on the artistic legacy of performative public radio in the area, particularly the Junction's 1998 Tork Radio 72 hour live radio broadcasting project. This link to the history of the Junction and the region will give a sense of heritage to a community where a totally changing, new landscape means heritage is hard to come by – this art work is building on already laid foundations. We at Cambridge Junction also hope and aim that our venue and its wide-ranging programme are a key community hub in our vicinity and in Coleridge. By drawing our community closer and inviting them to create art we aim to reinforce the distinctiveness of this area of Coleridge as a home for arts and culture, a sense which we hope our neighbours will also share in and of which they can be proud.

9. What is being done to make sure your project would have a lasting legacy?

Two legacies will spring out from this project. The first is an online legacy, as the piece created, along with details of the community involvement and how Radio Local was made, will be available to the public indefinitely on Cambridge Junction's website. To reflect the changing nature of the area and of our venue, alongside this Cambridge Junction aims to resurrect the 1998 Tork Radio broadcast and share extracts from this together with the 2017 Radio Local programme on our website. This wider link to the heritage of the area and of live public art in the form of community radio will create a really interesting legacy, and we hope will inspire future generations to take up the mantle and use the live broadcast form to create exciting public art in Coleridge.

The project will be widely accessed on our website, which has high levels of online engagement at half a million visits per year, and our Marketing team will use their email distribution list of 37,000 in order to spread awareness of this interesting project, but specifically target Coleridge residents with a solus email about the web upload to ensure local attention is drawn to the community legacy. We also aim to raise wider interest in the legacy as not just a piece of fascinating cultural art, but as a heritage project, since the work will form a record of the culture and sense of community identity within the area. We hope to liaise with Capturing Cambridge and offering them content to include on the www.capturingcambridge.org map of Cambridge's history, and to work with Cambridge's archives network to preserve and share the content of the project.

The second legacy of the project is that Cambridge Junction will engage more with our hyperlocal community, and we have put a plan in place to ensure our activity with them continues well beyond the project's duration. Following Radio Local, Cambridge Junction's Assistant Producer: Outreach and Hires, Nastasha Boyce, who will support the artists in engaging the local community, will create and run a regular community group for participants and local communities to engage in, encouraging them to join us at the venue, get involved and share their ideas for the future of Cambridge Junction and what the community would like to see from us over the long-term.

Follow-up query C: Please tell us more about the type of material that would be included in the on-line records, as a lasting legacy of the project.

Answer: The online records will include photographic records, as well as a short film documenting the performance which is being commissioned as part of the event. The page will contain a history of Cambridge Junction and local residents' approaches to 24 hour radio, with details of the 1998 Tork Radio project, as well as information about the artists and residents who will have created Radio Local together and what the project entailed.

However, the most important aspect of the page is that the full radio content of the performance will be available to play, giving long-term audience access to the event. The radio content also be podcasted and playable back through the Cambridge 105 website and in the event page on the artists' website – HuntandDarton.com.

Follow-up query D: How could the online legacy of this project be extended

Widening Audience Reach: In the aftermath of the festival the web page and online recording will be promoted via Cambridge Junction's social media, throughout the summer 2017 season. We have 42,000 twitter followers and 18,000 facebook followers as well as thousands of followers on Instagram and snapchat, and anticipate a very wide reach for our social media promotion of the online legacy page.

We also want to reach out to local partners to help promote the page through their own sites and social media, for example approaching Capturing Cambridge, History Works, Cambridge History Festival and local community leaders and centres such as libraries and residents fora.

We will approach local press such as the Cambridge News and Cambridge Edition, and suggest editorial pieces, features and interviews about the project, with pointers to the online legacy where

people can read more and access the content of the radio broadcast. From past experience we know that press interest has a huge impact on website traffic so we will work to ensure interest is raised through drawing on our strong, existing press partnerships.

And beyond the local, we will also approach the British Library to request that they house this recording as part of their Oral Histories project as well as their Drama and Literature recordings, making this artistic snapshot of the local area permanently available to researchers into the area's social history.

Length of time available online: One of the most important aspects of the online legacy of the project is that it is going to be housed on Cambridge Junction's website. This is crucial because junction.co.uk is a live and daily maintained website. Often performance art or community arts projects such as this create their own microsite, which houses the information, photos and other details about the performance. This is a great process during the creation of the piece, but as the show is ephemeral and artists move onto new projects ultimately the most common outcome is that the website ceases to be maintained and the legacy is lost. You can see an example of this in the 1998 Tork Radio project's site - torkradio.com. Sadly the most important aspect of this 1998 project's legacy, the audio recordings, have been housed on a website which was not maintained into the twenty-first century as the microsite was not part of a wider, live website – something we have learned from in our current approach.

We will avoid this possibility for Radio Local by housing the content on the live, junction.co.uk master website. The Radio Local page will remain on the Cambridge Junction website indefinitely. Every five years we have an audit of our website and ensure the content is cleaned and regularly accessed, and we can guarantee that the Radio Local page remains a part of our News items for five years, and remains a part of our website beyond this term as we seek to uphold the legacy of the project.

Alongside this, we anticipate that the British Library will welcome our audio recordings for their sound archives, as they hold the original recordings for our 1998 Tork Radio project. This complementary 2017 recording from a much altered Cambridge area will be of real interest to social historians as well as those interested in studying music, live art and performance and 24 hour performances. Their commitment is to create a permanent legacy of their sound recordings, and to make them available for the wider public to research and listen to indefinitely.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£31,966	£2,000	£15,000	£15,000

Follow-up query E: When will you know if other funding applications have been successful?

We are delighted to report that on the 26th January we received confirmation that our Arts Council England Grants for the Arts application had been successful and we were awarded the full grant.

The criteria of the award indicate that the grant is dependent on the success of our application for S106 funding. As we will begin work on the base performance prior to receiving news of the S106 decision, we have requested that the funding be made independent of the S106 decision in order to be able to begin work as soon as possible. The S106 decision will then dictate whether or not we are able to run the community participation arts project as part of Radio Local. Our Arts Council Relationship Manager is supporting us in this request for the project to begin sooner.

Update (22/2/17): Arts Council England have now agreed to release the funding to enable the work to begin on building the performance.

11. Why is this S106 grant needed?

Radio Local is a really exciting project and the programming team at Cambridge Junction is extremely excited about the opportunity this could bring to the local area. Cambridge Junction has been able to award Hunt & Darton a commission fee of £2,000 towards the project, our maximum commissioning contribution. The remaining £15,000 production budget will allow the live performance of Radio Local to go ahead in full as envisaged will be sought from Arts Council England (ACE), and we are optimistic that ACE will be as engaged and excited by this great project as we are.

Cambridge Junction has been wanting to engage with our hyperlocal Coleridge community, and from this desire to know and therefore to serve our community better, and Hunt & Darton's desire to collaborate with exciting, community leading artists, the idea for five Radio Local community artist residencies resulting in five community broadcasts was born. Without the support of Cambridge City Council we will be unable to deliver this element of Radio Local. The base project will be able to go ahead with the level of core investment that Cambridge Junction and hopefully ACE can contribute, but community engagement and the focus on what it means to be resident within this area of Coleridge will be far richer, longer-term and more tangible if a S106 grant enabled us to take this community-centred approach to the project. Radio Local is such a strong project and exciting public moment, this is an opportunity for our local community which we would be extremely grateful to be able to seize.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: The project is managed by Hunt & Darton, with support from Cambridge Junction's outgoing Arts Producer, Daniel Pitt who will continue to produce Watch Out, with Assistant Producer: Outreach and Hires, Nastasha Boyce.
		Next steps: The team will continue to develop the project and to engage with our local community.
b.	Appointing artist/crafts-person	Already in place: Hunt & Darton are confirmed, as well as Cambridge Junction producers. We have had conversations with three of the remaining four artists, and they are keen to be involved pending successful fundraising for the project.
		Next steps: Hunt & Darton are to work with Cambridge Junction's team to determine the most complementary fifth artistic team.
c.	Community engagement	Already in place: Cambridge Junction has a good relationship with our local community, but we are hoping to expand and strengthen our hyper-local Coleridge ties through this project. We offer a variety of ways to engage in addition to attending shows, gigs and events, including Junction University, which provides artist-led experiences for all, and bi-annual participation projects.
		Next steps: Our Assistant Producer – Outreach and Hires, Nastasha Boyce will start work to engage Coleridge-based attendees within a small radius of Cambridge Junction with news and tasters of the Radio Local project opportunities.
d.	Use of the land/property	Already in place: Cambridge Junction has permission from Land Securities to host the performance in the public square. Radio 105 have agreed to contribute their outside broadcasting equipment, a technical team, and airwaves for a fee covered in the ACE grant.

		Next steps: To continue to work with these partners.
e.	Planning approval	Already in place: N/A
		Already in place: N/A
f.	Safety and insurance	Already in place: Cambridge Junction have comprehensive insurance which will cover all artists working with us.
		Next steps: To continue to assess and mitigate risks, especially those relating to community engagement and use and transportation of radio equipment.
g.	Funding and fund-raising	Already in place: £2,000 has been contributed from Cambridge Junction's arts commissioning budget to the project. A Grants for the Arts application has been submitted to Arts Council England.
		Next steps: To work with and respond to any questions or queries from ACE or Cambridge City Council. In response to successful fundraising, to confirm the project and artists.

13. Are there any risks or potential negative impacts? How are these being addressed?

The greatest risk to the project is the Radio Local idea as a whole not receiving funding from Arts Council England (ACE). This risk is mitigated by the strong relationship that Hunt & Darton have with ACE, and the high quality, excellent art which they are well known for producing. Hunt & Darton have further mitigated this risk by applying to the Grants for the Arts ACE programme with sufficient time that if they do not receive funding they have time to apply any feedback given resubmit an application.

The risks associated with the project itself are that:

- It proves very difficult to engage local people, as there could be a short 4 – 10 weeks between Cambridge City Council's funding decision and the performance
- The Radio Local performance does not get the attention we feel it deserves
- Local engagement with Cambridge Junction lack outlet for this after project

We are addressing each of these risks through the following measures:

- Our Assistant Producer – Outreach and Hires, Nastasha Boyce, has been engaged to work on the project, to use her community links to get word out amongst the local community in advance of the project. Hunt & Darton have taken on the initial task of engaging the community to participate in the residency weeks. They will flyer local buildings, stand in foyers in their assorted costumes for tea and cake give-outs to meet local residents, and use Cambridge Junction's existing networks and audience contacts as a starting-point for growing this hyperlocal network, which can be begun as soon as funding is confirmed. A four week time-span for this kind of engagement process is appropriate, in order to maintain the community's interest and energy throughout the three stages of engagement, participation and performance.
- Due to a combination of Hunt & Darton's profile, the profile of Cambridge Junction's well attended Watch Out Festival, the heavy foot flow of Leisure Square and Radio 105's regular audience base we feel assured that the performance will garner a very large public audience and provoke lots of interest. Cambridge Junction's marketing team will raise awareness of the project in a print distribution run of 15,000, as well as targeted emails to our local audiences. Being able to offer the community element of the project will also see us engage with community groups, leaders and many local residents, which we think will be a

further powerful tool in raising excitement within our community for the project, ensuring locals make sure to come, to watch, listen and participate.

- We are delighted that Radio Local will see Cambridge Junction engaging more with our hyperlocal community, and Nastasha, Assistant Producer – Outreach and Hires, will create and run a regular community group to ensure a long-term engagement with Cambridge Junction, as we are very interested in engaging with these groups and hearing their ideas and hopes for the future of the venue.

14. Estimated project timescales

a.	Anticipated project start date	April / May 2017
b.	Anticipated project completion date	May 2017

Application form for a small-scale S106 grant for a public art project in Cambridge

N. Rhythm, Rhyme, & Railways - Creating My Cambridge (from Historyworks)

Amended application submitted

2. What form is the proposed public art project likely to take?

The art form will represent the story of the coming of the railway and how it transformed the neighbourhoods of Romsey and Coleridge and had an impact on all the lives of people in Cambridge. The proposed art forms are the suggestions of youngsters from the schools in these two wards - namely Ridgefield and St Philip's primaries for Year 5s, and Coleridge/Parkside Federation with Year 8/9s where Historyworks has had conversations about co-creating an artwork to be performed as a flashmob movement and song performance, based on a poetry and lyric project inspired by the Victorian story of the coming of the railway to Cambridge, with a focus on rhythm and rhyme; which project would start as a co-created art project in local schools and then enlarge to a wider community project, inviting those living and working around Mill Road to participate with drumming and singing and the flashmob, and specifically the community choirs to join us from Sing! (Romsey Mill) and Good Vibrations (Ross Street Community Centre) and the singers from LifeCraft (Bath House, Gwydir Street) and any others we can interest who would like to participate in the project with the aim of a large community performance at the Mill Road Winter Fair on 2nd December 2017.

With facilitation from Nadine Black, Public Art Officer, we are going to tie in the Historyworks project with another local public art project, the sculpture, "The Romsey R" locally created by Harry Gray, a bronze which will be located at the corner of Mill Road and Cavendish Road, which shares a connectivity to Romsey and Victorian railway culture, through the font and the creative representation of railway sleepers, and the request for community engagement, for local people to submit places of departure and destinations which are meaningful to them, which places will be carved into the R in railway font. The artist Harry Gray has offered to Historyworks to host small groups of local children and choir singers this summer and autumn to see his studio, and for their history and poetic and song composing work with Historyworks to have a special method of sharing the R artwork, by giving pupils their own high-quality printed copies representing the 'Romsey R' in which to write out their compositions from the workshops delivered at school and in the community with Historyworks which Historyworks can film as an online exhibition, and for these visits to the studio to be inspirational to have a taster of how a sculptor builds a public piece and for there then to be a sense of ownership for when 'Romsey R' is unveiled on Mill Road.

During the summer term, Historyworks would begin to work on the "Rhythm, Rhyme, & Railways" piece with local school children, taking the pupils on train journeys to Ely to feel the rhythm of the train and mirror what they see and hear into their lyrics, bringing in top music and dance artists to co-create the songs and body percussion rhythms, the choreography for a flashmob, because the artwork would be co-created in class and choir, then taught by one class and the choir to an entire KS2 or KS3 via a short series of school assemblies with facilitation from Helen Weinstein and the music teachers at Historyworks, then we would bring the students and their families together to perform at school events in the summer term.

The project would be co-created with students at Ridgefield, St Philip's and Coleridge/Parkside Federation. Each school propose to be involved by having one class of students, probably Year 5s in the Primary Schools and Year 8/9 Music students in the secondary schools, and then have this cascade outwards so that the co-created songs and dances and rhythms can be shared and taught to several classes of students so we have a large backing choir and body percussion/rhythm section, and then with another group of students involved in co-creating and learning the flashmob moves, under the expert direction of Kay Blayney and Angharad Walter.

The school assemblies and summer fairs where the songs and poetry and flashmob moves will be showcased in the summer term within local schools would be used to recruit entire families to sign-up for rehearsals in November in church halls along Mill Road, (such as St Philip's and Mill Road Baptist Church) where singers and drummers and dancers can sign-up for workshops designed by Historyworks where each group will rehearse separately and then together ready for a performance together at the Mill Road Winter Fair for the public launch of Harry Gray's "Romsey R" on 2nd December 2017.

In the timeline of the project, Historyworks will cost the project in two parts, setting aside funding to prepare for the street performance, by returning to the three schools in November, with a schedule of whole school assemblies so that all the children have remembered the songs, the body percussion, the main flashmob moves to encourage them to join the project for the public performance at the Winter Fair, either coming along to participate with their families as audience to watch them sing or drum or dance at the event, or to bring their families to join in a series of 3 community rehearsals in church halls along Mill Road to help widen participation and age-groups participating. Historyworks will also send out invitations in the summer to the community choirs and youth groups and elders in the area, and hope to bring in many of these to rehearse with the team and then perform at the public event at Mill Road Fair.

Historyworks has an excellent track record and super useful experience of producing public art events from our work in York and in Cambridge for the public art events to mark the Tour de France. In Cambridge, our public art work in 2014 was called 'Cycle of Songs' and included many community choirs working with excellent artists, composers, lyric writers, singing coaches. We would this time, have more space in the time-line to have the pieces performed as co-creations, coming from the brainstorming and class work with local schools, co-writing lyrics and composing rhythms together, inspired by local history. Because also, the research team at Historyworks has already done some pilot work on the stories, and collaborated with the Mill Road History Society to find the human interest stories from the Mill Road Railway Cottages and the bomb incident during World War II. But also the local school students Helen Weinstein has discussed the project with were very struck by the stories of how their neighbourhoods were built for railway workers and at the time of the 1851 census 30% of families on Mill Road were dependent on a livelihood connected to the new railway. And as a national story the students were astonished that the national time tables for railways which came in 1847 with the construction of the railway north of Cambridge to connect with Ely and Peterborough and destinations to Scotland, meant that for the first time, clocks had to be synchronised across the UK. This is where the idea has come from for a rhythmic performance and the Ridgefield and Coleridge students are keen for the public art project to open as a flash mob rhythmic performance, which then has songs which tell the human story of the impact of the railway in a modern way for people in Cambridge to enjoy, which would bring back the story of the railways to a wider audience in Coleridge and Romsey and be suitable for performances not only in school halls, but also for a short series of public rehearsals in November, where we could invite in those who live and work in the Mill Road area to join in the rehearsals as singers or body percussionists or flashmob dancers or drummers.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The project would be focused on engagement with local schools and performances in the summer term with a catchment from Romsey families, and recruitment with local community choirs and bands in the summer for the winter event, and then expand out to community rehearsal spaces along Mill Road in the Autumn with free public rehearsals widely advertised for November, in preparation for a public performance at the Winter Fair. The focus would be on the 'Romsey R' on the corner of Cavendish Road and Mill Road, and we would scope inviting the Mill Road History Society and also Capturing Cambridge to join us in the area with a public exhibition showcasing their history projects about Romsey and the Railways, and also a church hall space to showcase the children's poetry and artwork from the project, and a short film produced by Historyworks projected on a loop showing the songs and the body percussion and drummers and flashmob moves, filmed in pieces, intercut with

their poetry and interviews with the sculptor Harry Gray, so that the community can enjoy and share a film showcasing the component parts which have made up the public event.

[b] Not only would the events be performed in public, but we will invite community choirs and musicians to join our body percussion and song sessions, with the songs and rhythms online so that it is easy for adults and families to join in the rehearsals by watching and listening to the tracks. We would have a film crew for the public rehearsal and public performance so we can make a legacy film freely available online at vimeo about the project for the Cambridge schools and participants to share and enjoy.

4. [a] When would it take place, and [b] for how long?

a] The songs and body percussion rhythms would be co-created with leadership from our team of artists between May and July 2017 ready for the school choirs and lead school classes and school assemblies to learn the songs together with our Historyworks choir and body percussion teachers, once the summer term has settled. Historyworks would also encourage the participating school classes going on their own journeys to Ely on the train to feel the rhythm of the train and experience the travel for themselves to imagine what it would have been like in Victorian times to travel at speed for the first time! In addition, with the offer of Harry Gray to show children around his studio and furnish them with a high quality representation of the 'R' for us to use in an exhibition in school and online and at the Mill Road Fair indoors, we would help facilitate the schools to visit the art studio, 15 pupils at a time, accompanied by 2 teachers on each occasion. The studio is 10 minutes' walk from St Philip's School, and 20 minutes' walk from Ridgefield, Coleridge, Parkside.

[b] The performance dates within schools have been suggested by them to fit in with their public fairs and family assemblies in the summer term. For example, at Ridgefield the performances would be to fit in with their 'My Ridgefield' theme so we expect the school rehearsals to be during the week of 12th June, for a family and press performance on Friday 23rd June, to which Ridgefield School have already invited the Cambridge MP and Mayor! We would circulate the school newsletters with invitations to join in the November rehearsals and December public events, and would flyer all the children closer to the time, and also flyer and circulate invitations using the local choir network, the local trader association, the local history groups, the pubs with band cultures and so forth. This period of summer events at schools would be a useful time to invite in news journalists, eg BBC Cambridgeshire to preview the wider project in November, as well as to invite the public closer to the time to keep up momentum with unveiling of the sculpture and the co-created song album closer to the Winter Fair.

5. Which (sorts of) artists or crafts people would be involved in this project?

We will use a variety of lyric and songwriters and singing teachers, body percussion and drumming teachers and musicians, drama and dance choreographers, public historians and local history story tellers, invited in from Mill Road History Society and Capturing Cambridge. For the specific artists we have in mind, see below.

6. How would the proposal be high quality, original public art?

We are aiming for a high quality and surprising performance similar to the scale and quality of the #wearehere WW1 reenactments choreographed by Jeremy Deller and Rufus Norris. Because of the age of the main cohort of performers, we will use body percussion and song to hold the pieces together and to be arresting and memorable for public performances. The songwriters we've approached are BAFTA winning theme tune writers with long track records at CBBCs so we feel that they can weave story telling into catchy POP tunes which will work with this age group, namely Richie Webb and Dave Cohen.

Our Historyworks choir and body percussion teachers are already known to the schools and local community choirs, Mario Satchwell and Tizzy Faller and Bethany Kirby, because they've worked with Historyworks as our main music teachers in schools for our public art projects over the past 18 months, and would be brilliant at teaching entire school assemblies the rhythm moves for the body percussion section and the words for the commissioned pop songs so that we include not only choirs in delivering harmonies, but entire schools to join in the events with a drumming crew led by Bethany Kirby. The choreography and drama teacher, Kay Blayney, has a long track record of working with Coleridge, and is brilliant at immersive drama re-enactments about the Victorian era in Cambridge onwards, and lives in walking distance of the schools and performance venues, and was excited by the idea of a 'take-over' of a public area, and the idea of a performance at the Mill Road Winter Fair has enthused her hugely. We've also offers from the Principal of Stagecoach in Cambridge, Angharad Walter for the dance teachers to participate in the project, with a crew from Stagecoach teaching some assemblies and coaching the dance teams at the public rehearsals in preparation for the event.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Although the co-creative work to decide on the stories for the songs and flashmob moves would be done in collaboration between artists and school students, Historyworks is also collaborating with the expertise at Mill Road History Society for the Cambridge Railway histories and Capturing Cambridge. Historyworks hope that the partnership with the sculptor, Harry Gray, with the Romsey 'R' will help to reach a wide audience who live and work in Romsey. We would hope that it would create fantastic memories for all those involved, and may encourage participants to use the spaces in new ways. The subject of the flashmob and songs and body percussion is very relevant to the lives of people in Cambridge, because it takes us back to how Cambridge neighbourhoods and lives in Romsey and Coleridge were transformed by the coming of the railway in 1845... and how the issue of travel and transport around Cambridge still dominates the lives of workers and families and commuters who live and travel along Mill Road and to the station today!

Helen Weinstein has talked both to Cambridge News and BBC Cambs, who would like to follow the progress of the project, which would help us recruit people from the Romsey and Coleridge area to join us for the rehearsals and the public performance at the Winter Fair. We would also use school newsletters, community centre Facebook and newsletters, and pay for some flyers for school bags and posters for area noticeboards, plus adverts on facebook which we've found in the recent past to have been very successful for getting word out in a local community to draw participants in who don't usually participate in cultural events. Historyworks would also make a high quality film which would be freely available to upload onto facebook and other social media, and school and community websites, showing the process of the project, made in a similar vein to the BBC's 'OUR DANCING TOWN'.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The proposal would reinforce local distinctive identity by the school students trips to Ely and their sharing of their poetry and artwork from those journeys, and the sharing of the stories to re-remember the impact of the railway on Romsey and Coleridge, which is being memorialised in other community projects, but bringing the story to hundreds of families via a school performance project and then expanding this to a series of local rehearsals culminating in a street performance at the Mill Road Winter Fair would be very powerful and help embed the local distinctiveness of the experiences of the past families living and working in Romsey and Coleridge wards. Further, once the new sculpture is installed on the corner of Cavendish Road and Mill Road, we hope we can help create ownership of the Romsey 'R' with the writing of poetry and songs and the co-creating of a Mill Road anthem which will be sung and recorded in rehearsals and performed at the Mill Road Winter Fair, which will help give a feeling of 'ownership' of the new piece of sculpture.

9. What is being done to make sure your project would have a lasting legacy?

The project would have a lasting legacy for all schools in Cambridge, beyond the wards of Romsey and Coleridge, because resources which can be used for the national curriculum on Victorians, World War 1, and World War II would be developed on the Historyworks online site called 'Creating My Cambridge'. For example, we've started to develop the railway history materials

here: <http://www.creatingmycambridge.com/songs-creative/resources/other-cambridge-projects/>

We would also make a film of the journey of building the public art work from rehearsals to public performance and this film would be freely available on vimeo, similar to the high quality film Historyworks made to celebrate all the community choirs who participated in our 'Cycle of Songs' project to mark the Tour de France coming to Cambridge, which you can see

here: <http://www.cycleofsongs.org/film/>

Historyworks would make it easy for participation, with the elements of the songs and the body percussion and the drumming, and the final anthem all posted online to help widen participation in the public rehearsals and performances here: <http://www.creatingmycambridge.com/songs-creative/>

The information about the local history and the poetry and the songs and the co-created works from schools, families and community workshops for the project called "Rhythm, Rhyme, and Railways" will ALL be posted online with exhibitions of photographs, sharing of the films capturing the rehearsals and the events, so that there is a legacy, because the art works and resources at 'Creating My Cambridge' will be kept live for 5 years beyond the year of the S106 funded project, so for this public art project, the resources will be live up to a minimum of 5 years beyond 2018, i.e. up to 2023. The hosting and servicing and updates and maintenance of the website is done by Historyworks to fit best practice required by Arts Council England. For example, the Cycle of Songs project which marked the Tour de France in 2014 (funded by Arts Council England, managed by Cambridge City Council, produced by Historyworks) is kept live and hosted and maintained by Historyworks up to 2019, when if no longer necessary to be updated, will be archived.

In addition, to further legacy for the art works produced in photography and film and audio by Historyworks for this public art project, will involve all the films uploaded onto vimeo, the photographs onto flickr, and the audio recordings onto audioboom, and these channels have ongoing subscriptions and will be kept live for a minimum of a decade beyond the life of the project, i.e. up to 2008: film: <https://vimeo.com/historyworks>;

photos: <https://www.flickr.com/photos/historyworks/sets/>;

audio: <https://audioboom.com/historyworks>

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£15,000	£0	£15,000	£0

11. Why is this S106 grant needed?

The inspiration to Historyworks to consider a public art project co-created through lyric writing and feeling the rhythm and rhyme of the railway, came about from a request from Ridgefield and St Philip's primary schools for a spectacular song and body percussion and flashmob event about the subject of the coming of the Railway and the building of the Victorian houses and businesses associated with the development of the Romsey and Coleridge wards from the Victorian period onwards.

This idea of developing a public event was a direct result of the S106 historyworks project in 2016

involving the co-creation of history trails with the poet Michael Rosen which underlined rhyme and rhythm work for the school students and their teachers and families who participated in our "Creating My Cambridge History Trails" project. Therefore the request to offer an exciting opportunity to co-create lyrics and songs and body percussion and drumming to perform in school and public events has come as a direct result of the high quality and playful public art work delivered by Historyworks in 2016, and the idea that we could expand this together in 2017 to include families of the school children and the community choirs and Romsey residents in the area to make a spectacular flashmob and singing and body percussion event for the entertainment of those who live in the area!

Historyworks does not have any ongoing funding for public art in Cambridge, so it is only possible to co-create historically informed public art works and place-making projects involving our network of song writers, musicians, choir and body percussion teachers, drama and choreography leaders if we have public art funding to pay for the workshops and the organising of the public events, the research and creation of resources for the schools, the making of legacy song and film resources.

12. What preparations are already in place? What still needs to be done?

a.	Project management	<p>Already in place: Helen Weinstein and team at Historyworks for teaching the songs and body percussion in schools, recording and filming the events.</p> <p>Next steps: Contact the schools in Romsey & Coleridge</p>
b.	Appointing artist/crafts-person	<p>Already in place: Research to identify the stories for the railway songs and stories to choreograph for the flashmob. Scoped the CBBC songwriters, Richie Webb and Dave Cohen; the singing and body percussion teachers, Mario Satchwell and Tizzy Faller; the drumming teacher, Bethany Kirby; the drama and flashmob choreographer, Kay Blayney; and the dance teacher, Principal at Stagecoach, Angharad Walter.</p> <p>Next steps: Confirming dates with schools and artists for co-creation workshops, visits to Harry Gray's studio, trips to Ely on the train, writing of lyrics and poems and co-creation of songs, rehearsals and school assemblies to learn the songs and body-percussion, flashmob and dance moves, booking in rehearsals at schools for families and community choirs for bringing in a wider group of performers. Booking church halls in November so we have an appropriate set of local venues for rehearsal spaces to prepare for the public performance at the Mill Road Winter Fair.</p>
c.	Community engagement	<p>Already in place: Contacts with Mill Road History Group and Capturing Cambridge and the David Parr House. Historyworks has already collaborated extensively with the Mill Road History Society, talking with Lucy Walker in particular, and also Allan Brigham and Caro Wilson, and we would welcome their expertise to join us in schools and community events if they are available to join with the expert school team at Historyworks who are translating the Mill Road research reports to be suitable for use for KS2 and KS3 as bite-sized stories for teachers and a community audience engagement with the past of Romsey. We are also talking with Tamsin Wimhurst of the David Parr House about the extant uniform and working life of David Parr's son who was a railway worker, which may be included in the work. In addition, Nadine Black suggested a collaboration with another place-making artist, Harry Gray, and we have had meetings together with Nadine to dovetail the prospective projects. Historyworks is in contact with a network of community choirs and we could specifically invite singers to submit Departures and Destinations for the Harry Gray sculpture, and then invite these same singers to come together to rehearse and perform at the Winter Fair. Also, Historyworks also has good</p>

		<p>connections at Romsey Mill and Lifecraft to engage with young families, dads and lads for drumming, and the singing initiatives for wellbeing and mental health.</p> <p>Next steps: Request facilitation from Mill Road Winter Fair Committee, which Harry Gray, the sculptor, has initiated so that we have an early slot for the performers of the drummers and singers and flashmob dancers by the Romsey 'R' for the launch of the sculpture as an opening event for the Mill Road Winter Fair.</p> <p>Scoping local bands and inviting public participation in the summer/autumn by putting flyers in local cafes and pubs, visiting Lifecraft and other community hubs, inviting community engagement via newsletters such as Romsey Action, Mill Road History Group, and Mill Road Traders. Plus inviting in BBC Cambridgeshire whose Jeremy Sallis and Emma Borley are keen to follow the process of the lyric writing and co-creation of the song, and would help us invite in public participation for the rehearsals to play out a Mill Road anthem prior to the Mill Road Fair.</p>
d.	Use of the land/property	<p>Already in place: Already in place: Schools have requested performances on site in their school halls for assemblies and fairs; agreement from Harry Gray to host school groups and to have a high quality print of the Romsey R.</p> <p>Next steps: Firm up rehearsal spaces for November and a performance space at the parade with the Mill Road Fair committee, which Harry Gray says he will help to facilitate an initial meeting, so that Historyworks can take this forward soon in order to have a good slot for 2nd December 2017, before it gets crowded. Harry also offered that we could approach the Winter Fair Committee to suggest a schedule for poetry and song and bands at the Romsey 'R' to fit with the theme, and Historyworks will be keen to invite those who've written songs and poems during the process of the project to perform them, and for there to be an exhibition of the works closeby.</p>
e.	Planning approval	<p>Already in place: not applicable</p> <p>Next steps: not applicable</p>
f.	Safety and insurance	<p>Already in place: Public liability insurance for Historyworks team working in public places; contacting the Mill Road Winter Fair Committee who will liaise with local police and traffic officers about safeguarding children and performers at the Winter Fair Parade so that there is no risk of harm from traffic coming into the space during the times we book for the event.</p> <p>Next steps: Assist schools with risk assessments for all the public venues for the flashmob performers, singers and body percussionists; and ensure there are sufficient carers with each of the school groups for safeguarding the school pupils when on school trips from the Station to Ely. All young people involved in filming their poems and songs, body percussion and drumming, flashmob and dance moves will have consent forms signed off by their parents/carers. However, it is envisaged that young people performing at the Mill Road public event will do so with the knowledge of their families that they may be filmed or photographed by the public at the event, and that parents and carers will be responsible for not only taking their children to the event but be responsible for them for the duration of their attendance at the Mill Road Winter Fair 2017.</p>
g.	Funding and	Already in place:

	fund-raising	Next steps:
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13. Are there any risks or potential negative impacts? How are these being addressed?

There are minimal risks for the delivery of the project into the schools in the ward because Historyworks and our team of artists already have a track record of delivering high quality music and drama and history related public artworks to these schools and their communities. However, there are risks involved in public performances, and we will be mitigating the risks to the schools, the community choirs and bands, and members of the public participating, by working closely with Harry Gray about the unveiling and launch of the Romsey R, and by working closely with the Mill Road Winter Fair Committee about the timings of the parade, and booking venues closeby for rehearsals and an indoor space for rehearsals and exhibitions and conversation and film show so that we've planned ahead to host the performers and their friends and family for the date of the Winter Fair of 2nd December 2017.

14. Estimated project timescales

a.	Anticipated project start date	May & June & July of the summer term 2017 for co-creating & rehearsing the songs and body percussion and flash mob moves & events
b.	Anticipated project completion date	The resources and films would all be completed & disseminated by December 5th 2017

Application form for a small-scale S106 grant for a public art project in Cambridge

O. River Cycle at Rowan

Note: Answers to follow-up queries under questions 5, 6, 7, 10 and 12.

2. What form is the proposed public art project likely to take?

A permanent exterior art commission designed by learning-disabled artists at Rowan. It will be an embedded sculptural feature, part of the public art front garden on Humberstone Road, Chesterton.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The front garden area of Rowan, 40 Humberstone Road, Cambridge CB4 1JG

[b] Rowan is now a community facility so the front area will be open to all users of the building and visible to passers-by on Humberstone Road.

4. [a] When would it take place, and [b] for how long?

[a] May-August 2017

[b] An allowance of 4 months is made to including the design, fabrication and installation.

5. Which (sorts of) artists or crafts people would be involved in this project?

Learning-disabled artist-students at Rowan working alongside professional artist-tutors at Rowan.

Follow-up query A: Whilst recognising the work for which Rowan is already known, we are keen to explore with you whether or not there might be additional benefit to this public art proposal if its scope was widened and supported by the employment of an external artist (with the amount of grant request increasing accordingly). We would welcome your thoughts about what would be the best way forward for this project, and why.

Answer: Rowan employs a number of professional artists who work part time with learning disabled people, most of them work as practicing artists outside Rowan. They are highly skilled, both with their own practice and skilled at working with learning disabled people in order to gain trust, confidence and to support them with their wide range of learning, physical disabilities and emotional needs. The artist tutors enable learning disabled people to achieve great results, learning new skills and creating beautiful works of art. In particular Head of Wood, Russell Cuthbert (who will lead on this project) in collaboration with learning disabled students, designs, makes and installs commissions all over Cambridgeshire.

The trust developed between tutor and student is what enables the development of collaborative working at Rowan and it is not to be underestimated. Relationships take a great deal of time to forge because of the nature of their disabilities and often the insertion of a new volunteer or member of staff can cause an upset that takes weeks and even months to subside.

Furthermore, our students are as much the artists for this project as the artist tutor, and it is the diversity of this project that is important. Learning disabled people are a minority group in Cambridgeshire, one of the most disadvantaged groups in the UK. Their work should be valued as highly as abled-bodied artists (see <http://www.shapearts.org.uk> and <http://disabilityarts.online> for information about advocacy, support, diversity and inclusion).

Rowan is a charity that supports and raised the aspirations of learning disabled people by using the arts a platform for creativity, developing confidence, self-esteem and well-being. Inclusivity and

diversity, supporting people whatever their abilities and promoting the work of this disadvantaged minority group is very important to our work as well as producing high quality exceptional works of public art.

Our request for funding support does NOT include artist fees, which explains the small amount requested (particularly in comparison to the sums agreed for other city public art projects). However it does allow for a small amount of funding for the backfill of the post so that the artist tutor can work on this project with specific groups of students to fulfill the commission.

There would be little benefit of appointing a new member of staff for this project:

- 1) There is little time for the member of staff to be settled into Rowan in order to enable the learning-disabled students create the best results in the time available.
- 2) The costs of the project would increase and the fees for the artist would need to be sought from S106 contributions. There would also be administrative cost implications for the charity along with additional insurance costs.
- 3) We employ artists with considerable professional artistic experience and who are very able and skilled at working with learning disabled people. As Rowan is commissioned to make work all over Cambridgeshire, it seems the best choice to use our highly skilled workforce to make a work of art adjacent to our premises on Humberstone Road.

Our application should be considered by Cambridge City Council as an opportunity to promote and support inclusivity and diversity.

6. How would the proposal be high quality, original public art?

River Cycle at Rowan

River Cycle at Rowan forms part of the larger scheme *The Humberstone Garden*, a publicly accessible garden which is open to everyone. This sculptural installation will be designed by the learning disabled students in collaboration with the professional artist tutors at Rowan.

River Cycle at Rowan maintains the original theme of *The Humberstone Garden*, an installation inspired by the River Cam, and the brief for this sculptural installation is the combination of the need for cycle racks for the community facility and yet is still an artist-designed project. The bespoke sculptural installation will blend into the overall garden, creating a scheme that is cohesive, fluid and yet practical.

Rowan and Commissioning

Rowan has a significant reputation of being able to deliver high-quality public art commissions as part of its core activity. Rowan's commissioned work ranges from contemporary art to traditional crafts including furniture making and signage. The collaboration between learning disabled people and artists produces highly creative artwork with a unique perspective on the world. Quality is enshrined in the collaboration with professional artists and our students' own high standards. Rowan's skilled experienced team of staff are able to fulfil a wide range of commission briefs adhering to the range of structural and maintenance needs. Furthermore, we take very seriously the structural, practical and maintenance needs of every commission to ensure we adhere to health and safety protocols and procedures and work closely with the commissioning agents, design and management teams.

Rowan primarily employs professional artists on a part time basis who work with learning disabled people to develop their skills and abilities, ensuring they lead fulfilling and meaningful lives. Established in 1984, Rowan is a charity and arts centre for learning-disabled people and has significant experience of using the arts as a platform for engagement, as we believe these to be vital ingredients for independent living, health and wellbeing.

Commissioned work provides opportunities for our students to work with the wider community, increasing confidence and self-esteem as well as being a valuable source of income for the charity. A most recent example is newly commissioned seating located adjacent to artist Simon Faithfull's installation at the Nuffield Health Cambridge Hospital that was made by Rowan artist Russell Cuthbert in collaboration with a group of Rowan's students. (A full CV of Rowan's commissions is available on request.)

Rowan staff are working with CamCycle and You Can Bike Too, who are advising Rowan to incorporate practical design needs into the overall design of the Humberstone Garden and River Cycle at Rowan project.

The Humberstone Garden

The Humberstone Garden is a public site-specific permanent artwork designed for the community by Rowan's learning-disabled students supported by Rowan's artist tutors. Currently in development phase, the garden is taking its inspiration from River Cams' Heritage that students are learning about as part of Rowan's HLF project.

The artwork will consist of inset ceramic and wood carved sculptural works that includes seating, planters and objects. It will significantly improve the frontage of Rowan's building on Humberstone Road, creating a space for looking and sitting, which is in keeping with and inspired by the Heritage of the street and River Cam. There will be artworks created by individual artists from Rowan incorporated into the collaboratively designed *Humberstone Garden*. The public art garden will suit both the needs of able-bodied people and disabled people's needs.

Rowan was delighted to receive £2,000 S106 Public Art funding in the last round of which the 'River Cycle at Rowan' forms part. Since the application Rowan has received match funding from a corporate sponsor. However, whilst we are very grateful for this funding we identified that our scheme costs more due to a significant change to the entrance into the building.

When we applied for S106 funding last year, access into the building was via the back entrance. Since then, we were able to reconfigure the front atrium space to the flats above Rowan's ground floor site to create a new access through the front door. This new access-way significantly improves access into the community facility, but this means that vital cycle racks are now required for visitors and users of the community facility, as Rowan encourages visitors to cycle or walk. Furthermore, we also wish to note that our original application was for only £2,000, and with this application for £5,000 it is still much less than many other applications received by the City Council.

Rowan and Community

During the process of planning to redevelop, Rowan extensively consulting with its neighbours. Rowan has an excellent relationship with the local community and works hard to maintain positive relationships. There is significant support for the charity and local residents are keen to see the refurbishment of the front garden, which at present, is dismal in appearance.

This summer Rowan successfully refurbished its premises on Humberstone Road with grants from Cambridge City Council S106 Community Facility Funding, Amey Community Funds, The Wolfson Foundation, Bernard Sunley Charitable Foundation with additional support from donations from trusts and foundations and individuals, a bequeath and reserves.

The refurbished and reconfigured building has made a real and on-going difference to people's lives, transforming the ageing, dark and inaccessible spaces. Rowan has increased in size creating two new studios, a further five refurbished studios, installing new and improved toilet facilities including one with an adult changing table and hoist, new kitchens and services with significant changes to the layout enable the charity to provide better opportunities and more activities for learning disabled people including new music and the performing arts activities as part of its daily programme.

Rowan is now able to offer these facilities out to hire to the wider communities of Cambridgeshire and its excellent facilities are already drawing interest from ceramic and drawing groups. We expect to receive over 200 people per week during 2017 (approx. 10,000 people).

Permanence

- Our intention is that the artwork will last for a minimum of 10-20 years, with regular upkeep and maintenance by Rowan staff. Rowan already has a garden space at the rear of the property, which we manage and care for, so the continued sustainability of a new work of art will be built into the maintenance plan of the whole site at Rowan. The materials used for the *River Cycle at Rowan* are most likely to be hard wearing metal and concrete structures.

- Rowan has excellent on-going relationships with a number of gardens in the area such as Cambridge University Botanic Garden and Murray Edwards College who donate plants to Rowan.
- All drawings, blogs, media coverage and photographs will be carefully archived at Rowan recording the process and final works of the project.

Planning

We have been in contact with the Planning Department at Cambridge City Council who require us to make a planning application. This will be submitted in the New Year of 2017. Rowan has excellent relationships with the Planning Department at Cambridge City Council after successfully applying for Change of Use to our premises this year and we see no issue with our application.

Security

Rowan takes security very seriously and takes every measure to secure the building and gardens. For the public artwork at the front of the building, we will:

- Install a security camera covering Rowan's entrance and the artwork to deter any interference (this will be paid for and installed by Rowan and is not part of this application)
- Larger works of art will be securely fixed onto the ground and existing paving in the garden area.
- The artwork will be made out of wood, ceramic, recycled material, fairly low value materials that are unlikely to be a target for thieves. We already have small artworks at the front of Rowan, which have not been removed.

Rowan and Funding

The raised profile of the charity has attracted a positive interest from other trusts and foundations. Most recently, Rowan has successfully received funding from Andrew Lloyd Webber Foundation for a new 2-year fixed-term theatre position, Heritage Lottery Foundation and many other trusts and foundations and is considered a charity worthy of investment because we are able to deliver. Rowan now has been invited, for the first time, to apply to ACE Grants for the Arts funding.

Follow-up query B: How would this artwork be able to combine the robustness needed to serve as bicycle racks and yet also represent high quality public art?

Yes. There is a wealth of artist-designed bespoke bicycle racks that are considered high-quality public art. The racks will form part of the overall public art garden. I enclose two links to artist designed bike racks that is both functional and quality public art.

<https://www.niftyhomestead.com/blog/bike-rack-art/>

<https://uk.pinterest.com/merlekares/06-bike-parking/>

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

This will form part of the existing public art garden design community consultation which is already under way. The community consultation was funded by the Heritage Lottery Fund as part of a

project on the history of the River Cam in partnership with the Museum of Cambridge and its Capturing Cambridge Project. Engagement will predominately consist of face-to face consultations at Rowan where artist tutors and learning disabled students will invite the community to incorporate their views, memories and personal histories. Invitations will be made via advertising online, social media and printed material.

Follow-up query C: We are not convinced that the local community would be sufficiently engaged in the development of this public art. Is there any information that you can provide that might convince us otherwise?

Answer: Rowan has been working with local communities over the last 18 months in a number of ways:

- a) Rowan has been working with the community at regular monthly intervals on its HLF funded project about the heritage of the River Cam and at a variety of city events during 2016.
- b) Consulted extensively about the conversion of the building to a community facility during 2015 and 2016 – Rowan has a dedicated group of about 40 people, particularly of local residents who we are already in communication with about the conversion of the front spaces at Rowan into a public art garden.
- c) Last Autumn, 2016, Rowan became a community facility and now receives over 100 visitors to the centre every week. This is increasing with the number of hires and courses in development.

The public art garden is directly inspired by the HLF river heritage project and the communities involved through consultation and story-telling will be drawn into the design of the public art garden. At events held at Rowan and Museum of Cambridge, Chesterton Community Festival, the World River Festival the charity has drawn together some extraordinary stories and memories, working with over 500 people. These will be incorporated into the design of the public art garden.

Rowan is consulting with the local community at a further two events this spring and in a number of other ways.

1. Wednesday 1 March at Rowan's AGM – designs will be available for comment and for people to suggest their ideas.
2. Saturday 8 April 11am to 4pm. Rowan is hosting a special open day specifically to consult people with the designs of the public art garden and to have their river memories recorded by students.
3. Designs for the garden will be put on Rowan's website and request for responses will be asked for, this will advertised via social media.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The public art garden will give a small residential area a new distinctiveness and cultural identity, something of which has been lacking for Rowan's frontage on Humberstone Road. Currently unidentifiable, this public artwork will raise the profile of Cambridge's newest community facility.

By drawing on the nearby River Cam heritage and linking to the existing public art in development this project will not only address a need in terms of bike parking but will do so in a way that reflects the high-standard of artwork produced by Rowan. It will reinforce the existing project in reflecting aesthetic qualities of the gardens along Humberstone Road and raising the profile of the achievements and creativity of learning-disabled people. Furthermore, the intrinsic value of the installation will aid the aesthetic value of the street and community. This public art will add to Rowan's public life, raising our profile as an arts organisation and further developing our collective attitude, inspiring people and improving wellbeing.

9. What is being done to make sure your project would have a lasting legacy?

- This is a permanent artwork that supports the development of the new community facility. The practical usage of the public art garden ensures that every consideration will be made to use durable materials such as metal, concrete and treated wood.
- The development of this garden is an excellent way to further develop community relations. To date, our work on the HLF project has brought forward new supporters for Rowan, keen to share their memories of the River Cam's heritage but also a way to reach out, often for the first time and engage with the work we do with learning disabled people. We believe that by consulting people on this public art project is a way to create a work of art that is supported by the local communities who see their role as investing to Rowan's lasting future.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£9000	£4000	£5000	£0

Follow-up query D: We need to understand how this latest proposal relates to the Humberstone Garden project for which the council provided a £2,000 public art grant last year. Does this £2k grant from 2015/16 form part of the £4,000 that has already been raised. If your latest grant application for an additional £5,000 is not successful, will the original Humberstone Garden project still be able to go ahead?

Answer: Please see the table below. We have raised a total of £4,000 for the refurbishment most of which will be spent on materials for the garden. The original garden project is not in jeopardy and will still go ahead. However it will limit our intentions of creating a seamless inclusive design across both areas of the space identified for the public art garden.

Date of award	Funder	Amount	Progress of Grant
2015/2016	Cambridge City Council S106 Developer Contributions Public Art	£2,000	Confirmed
November 2016	ARM (corporate sponsorship)	£2,000	Confirmed
2016/17	Cambridge City Council S106 Developer Contributions Public Art	£5,000	In progress
	TOTAL	£9,000	

11. Why is this S106 grant needed?

This grant will help promote the new community facility at Rowan as well as encouraging cycling as one of the best way of accessing Rowan.

From 9am until 3pm weekdays, learning-disabled adults come to Rowan. After 3pm each week day and at weekends the facilities are available for hire for a wide range of activities to take place. The

public art-cycle racks are vitally important for the by both community users and Rowan staff. Aesthetically it will also provide a new focal point for the frontage for this exciting community facility.

Rowan is becoming a place to meet and socialise, take part in activities or continue with a specialism. The new facilities add to the vital life and social wellbeing of Cambridge and create new opportunities to view and appreciate the work created by learning-disabled adults, enhancing community integration and reducing social inequality. Through these activities Rowan aims to increase confidence and self-esteem of those involved and to increase wellbeing.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: A lead artist will be nominated, most likely Russell Cuthbert, supported by Director Operations Des Trollop. Bridget Cusack, Marketing and Development Manager who will manage the grant application and process.
		Next steps: Planning meetings will take place in January 2017 between students and staff, creating a time-frame and planning strategy.
b.	Appointing artist/crafts-person	Already in place: Rowan employs artists as tutors who will lead the project in conjunction with the learning disabled students.
		Next steps: The artist will be working closely with learning disabled students who will collaborately work up the designs into drawings ready for submission to planning.
c.	Community engagement	Already in place: Community consultation has been taking place over the last 8 months with the local community in relation to the development of Rowan as a community facility.
		Next steps: Rowan will contact previous consultants, neighbours, Humberstone Road residents, the local community and supporters of Rowan on special events to discuss the public art plans. As part of Rowan's HLF project, elements of community engagement will form part of the garden.
d.	Use of the land/property	Already in place: Rowan owns the land
		Next steps: N/A
e.	Planning approval	Already in place: A planning application is required by Cambridge City Council if we were to take down the front wall.
		Next steps: An application will be made in January 2017, once the drawings have been completed.

Follow-up query E: Assuming that planning permission is required for this latest proposal to go ahead, when would this application be made and when would the outcome be expected?

Planning permission is being sought at the moment by the Director of Operations Des Trollop. The application has been submitted this week. This is in relation to signage and to find out whether the low brick wall at the edge of space, next to the pavement can be removed. The outcome of the planning decisions will form part of the artist brief and the planning out come will be in approximately 8 weeks.

f.	Safety and insurance	Already in place: Rowan has public liability insurance
		Next steps: Designs for the public art garden will be risk assessed and every adherence will be made to ensure health and safety at all times.
g.	Funding and fund-raising	Already in place: Rowan has created a budget for this art work to include materials, plants, student and staff time. £4,000 has already been raised and donations of plants are promised from Murray Edwards and Cambridge University Botanic Gardens.
		Next steps: Rowan will seek further funding for this project if required, but will work within the budget accordingly.

13. Are there any risks or potential negative impacts? How are these being addressed?

A risk assessment will be carried out when the plans for the garden have been created, after the community consultation. This will include ensuring it is accessibility to all and the quality of fabrication is of the highest quality.

14. Estimated project timescales

a.	Anticipated project start date	April 2017
b.	Anticipated project completion date	July 2017

Application form for a small-scale S106 grant for a public art project in Cambridge

P. Performance art based around sculpture on Northampton St. green (from Kettle's Yard)

Note: Answers to follow-up queries under questions 2, 5, 7, 8, 9 and 10.

2. What form is the proposed public art project likely to take?

A series of performance pieces based around a sculpture by the artist Antony Gormley, that will be temporarily installed on the Northampton Street lawn as part of a major exhibition of Gormley's work at the newly re-opened Kettle's Yard. The public performances will take place during a special celebratory weekend of the Gormley exhibition and at the annual Castle Hill Open Day. They will be developed collaboratively between the community, and visual and dance artists.

Follow-up query A: What relevance does the Antony Gormley sculpture have to local people and their neighbourhood/Cambridge? Is there an artists' brief that Antony Gormley is responding to? Has Antony Gormley specifically been asked to respond to the site and the local community in the development of this sculpture - i.e. is the sculpture site specific?

Answer: Antony Gormley's sculptures explore the body and its relationship to space. When speaking about his own practice, Gormley is clear that there are no prescribed meanings in his works and he most often makes sculptures without a public site in mind. Invitations to situate existing works in outdoor environments, opens up new interpretations. We share with Gormley, his hope that his world-renowned sculptures, which are often figurative, can inspire anyone to think about the body and spaces around them.

We have not asked Gormley to respond to a 'brief' for his exhibition (of which the siting of the sculpture on Northampton Green is an integral part); rather we have deliberately offered the artist the freedom to work with our site and create and curate an exhibition that responds to it as a whole. The work for Northampton Green will not be created specifically for the site (such a new commission would require large increased levels of funding that is not available to us).

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Northampton Street lawn and at Kettle's Yard

[b] The two performance pieces will be showcased at two major public events. The first will take place during a special summer celebration weekend during the Gormley exhibition (May - August 2018). The second will be performed at the annual Castle Hill Open Day, which is attended by c5,000 people. Both performances will be recorded and available on the Kettle's Yard website. The project will also be documented and promoted through our website and social media platforms.

4. [a] When would it take place, and [b] for how long?

[a] The project will run from October 2017- September 2018

- October 2017-May 2018: Working with the community and artists to devise the work in a series of workshops and events.
- April/May 2018: installation of the sculpture
- May-September 2018: Public performance as part of the Antony Gormley celebratory weekend
Public performance at Castle Hill Open Day

[b] The sculpture on the Northampton lawn will be on display for two years. The public performances will be one-off events but will be recorded and available to view on our website.

5. Which (sorts of) artists or crafts people would be involved in this project?

An internationally renowned dance company such as Casson & Friends working on an engagement programme with local residents that is supported by local artists.

We will also work directly with visual artist Antony Gormley and his studio assistants.

Follow-up query: How would this proposal link with the Open House residency?

Answer: This project does not directly relate to the Open House residency however we will apply the lessons learnt from Open House, working with hard to reach communities and vulnerable children and adults, to this project.

6. How would the proposal be high quality, original public art?

Casson & Friends are a record-breaking dance theatre company that create engaging interactive performance with a focus on collaboration. The company works with a diverse range of collaborators from filmmakers and musicians to computer programmers and psychologists, but most often collaborates with the public, inviting them to engage with dance and performance in exciting and accessible ways.

With a passion for bringing dance to people in new and unusual contexts, C&F's work to date has been presented in a range of settings including Shopping Centres, Libraries and Football Stadiums. C&F also explore the potential of digital technology to create new ways of enhancing and engaging with dance performance.

C&F will work with the local community, and with artist Antony Gormley, to bring two high quality pieces of performance art to the Castle Ward area, as part of a major solo exhibition of Gormley's work at Kettle's Yard.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Partnering with residents from our immediate neighbouring housing estates of Honey Hill, Shelley Row and St Peters Street, we will lead a series of free, artist-led workshops, talks and events to introduce the work of Antony Gormley, and sculptures from the Kettle's Yard Collection. Pupils from Mayfield Primary School (Castle Ward) will also be invited to participate in the project with visits to Kettle's Yard and workshops onsite and in their classrooms.

The workshops will culminate in a project with dance company Casson & Friends, who create performances 'with a focus on collaboration, interaction and joy' and engage participants with no dance experience. Intergenerational ward members will be supported to create a work inspired by Gormley's sculpture that will be performed at our annual Castle Hill Open Day, alongside other project outcomes. Castle Hill Open Day is a free, family friendly day of talks, tours and activities celebrating the cultural heritage of the local area. In Summer 2018 the participants of this project will set the theme for the Open Day and outcomes from the workshops will be publicly celebrated and recorded to ensure a legacy of the project.

Ward members will also be involved in commissioning a performance piece to take place as part of a special weekend of celebration around the Gormley exhibition.

(Clarified): Local residents will be involved in developing the second performance work with Casson&Friends through creative workshops through which they can share their ideas about the

sculpture with Casson & Friends thus actively shaping the performance. This second work will be performed at the Gormley exhibition celebratory weekend.

We want to create meaningful, relevant relationships with local audiences to strengthen Kettle's Yard's position as a local community asset. By bringing groups of local residents from this diverse community together through high quality, welcoming and enjoyable art and performance events, we will build pride and confidence to access and celebrate the cultural heritage of the Castle Ward.

Follow-up query: How many people are expected to take part? What age range? What safeguarding arrangements would be put in place for the involvement of children?

Answer: The performance piece that forms part of the Castle Hill Open Day will be intergenerational – but Castle Hill Open day is aimed at families with children. Creative workshops will be aimed at 60 local residents and there will be workshops (for c. 180 students) that are aimed at children from Mayfield Primary School (aged 5-11). On average over 3,000 attend our Open Day from across the city with high visitor numbers from Castle Ward and our neighbouring communities in North Cambridge.

All Kettle's Yard Learning staff and artist educators are DBS checked and Learning staff have received safeguarding training for vulnerable children, young people, and adults. Activity will have accompanying risk assessments and appropriate staffing levels to ensure safeguarding best practice.

8. How would the proposal reinforce local distinctiveness and cultural identity?

Castle Ward is made up of diverse audiences from social housing, student accommodation and privately rented and owned properties. There are no community centres in the ward and the population in receipt of benefits are almost entirely living in the small geographical area around Kettle's Yard (Cambridge City Council Mapping Poverty Report 2013). Through this project, we aim to support integration between those local residents who are confident to access the cultural life of the city, and those with least engagement and to build relationships so that these members feel that the renewed Kettle's Yard internal and external spaces are 'for them'.

Kettle's Yard has been the lead partner for four annual Castle Hill Open days that have successfully provided a catalyst through which we can further celebrate the distinct variety of history, heritage and art of the Castle Ward. By partnering again with organisations including the Museum of Cambridge, Cambridge Castle and Archives, St Giles', St Peter's and Castle Street Methodist churches and Castle Mound, this project will enable participants to fully engage in a cultural programme that is happening on their doorstep. It will allow us to explore for the first time with our neighbours the ideas around how we use this space to not only illustrate what is on offer at Kettle's Yard but to promote our collective cultural identity as a Ward.

Follow-up query: How would the performance art engage the local community (including their ideas) and be specific to Cambridge? Could the performance art engage not just residents from Castle ward, but neighbouring wards too? (I appreciate that I initially suggested a Castle ward focus).

Answer: We hope that the two performances will be developed with dance artist Casson & Friends who have an established reputation of engaging with, and engaging, local communities through dance. The development of the project will be structured through further conversations with Casson & Friends, but we will incorporate into their brief the aim that this project engages the thoughts and ideas of the local community in response to the sculpture.

One performance piece will be developed specifically involving people living in the Castle Ward area – they will shape the ideas that inspire the choreography and, if they wish to, become

performers. This piece will be intergenerational and it will form part of Castle Hill Open Day – our annual partnership programme that attracts over 3,000 people with high visitor numbers from Castle ward and our neighbouring communities of North Cambridge (Arbury, Kings Hedges, East Chesterton and Orchard Park) who will experience the work. The creative, art making workshops that are part of Castle Hill Open Day, and those that we organise in the lead up to the exhibition will be open to all.

The second piece will again be shaped with Cassson & Friends and will be a work that we anticipate they will create in response to ideas that are generated through the creative workshops that we organise. This work will thus draw on ideas generated by audiences that are from other wards of the city. It is likely to be performed by professional dancers – but this will be decided in consultation with Casson & Friends as the project develops.

9. What is being done to make sure your project would have a lasting legacy?

Kettle’s Yard’s mission is to promote equality of access and participation for all. We have a long history of working with local audiences who are least culturally engaged. The infrastructure to support audience engagement with the visual arts runs across all departments of Kettle’s Yard, including the post of a dedicated Community Officer and that of Learning Officer and their assistant. This project will allow us to connect with our immediate neighbours through a programme that includes them in a visible and tangible way, opening a dialogue that would extend far beyond the length of the programme.

We hope this project will be the catalyst for a long-term programme of working with the community to ensure that we use the Northampton Street lawn as a place for art, engagement & conversation.

Follow-up query: Please elaborate on how the performances in this proposal will be recorded/ documented to create an artwork with a lasting legacy for the city

Answer: The performances will be filmed by a film-maker who will create a work (and record of the pieces) that provides a lasting digital legacy of the project for the city. We will also document the project through photography and by creating a page on our website as another legacy to the project.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£40,000	£13,000	£15,000	£12,000

Follow-up query: Please provide a breakdown of the overall project and how it relates to different aspects of the proposal.

Answer: The £15,000 comprises: Collaborative Dance commission with community (£6,000), Dance commission 2 (£3,500), Community workshops and outreach (£4,000) and filming & marketing (£1,500).

Follow-up query: How is the £12k funding going to be raised for the project to be delivered?

Answer: We will approach other Trusts and Foundations who support sculpture and related projects including performance, such as the Henry Moore Foundation. If we are unsuccessful, Kettle’s Yard’s will use its limited Arts Council annual grant to cover the shortfall.

11. Why is this S106 grant needed?
<p>S106 Funding will support the Community Engagement programme and public performance pieces. This includes artist fees, workshop fees, marketing, filming and recording of the performances and the administration of the project. S106 funding will:</p> <ul style="list-style-type: none"> • Enable local residents/communities to engage with Kettle's Yard & Antony Gormley's practice and the specific context and ideas of the work proposed for Northampton Green through art and dance workshops, activities involving families & older people, and special events. • Provide a catalyst for future public sculptures to be sited on Northampton Green, enhancing the cultural distinctiveness of the Ward and providing further opportunities for communities to engage with internationally renowned art and artists.

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already: We have a highly experienced curatorial and community team with expertise in delivering ambitious, temporary public art projects of this nature.
		Next steps: Once funding is secured, Kettle's Yard will create a detailed project plan including a risk register and timeline.
b.	Appointing artist/crafts-person	Already: The exhibition has been secured with Antony Gormley and funding is in place to deliver the exhibition inside the gallery spaces at Kettle's Yard. Antony Gormley has also expressed a strong interest in displaying a sculpture in the public realm, in the vicinity of the Gallery. We have a strong network of local artists from which to appoint artists for this project.
		Next steps: We will advertise for experienced locally based artists who can develop and deliver the Engagement Programme and confirm the involvement of Casson & Friends.
c.	Community engagement	<p>Already:</p> <ul style="list-style-type: none"> • Previous visits and work with teachers at Mayfield Primary School. • Previous community engagement project with women from Storey's House residential home. <p>An established partnership with local cultural organisations including the Museum of Cambridge, St Giles' Church, Churches Conservation Trust (which has responsibility for St Peter's Church) and Cambridgeshire County Council (which has responsibility for Castle Mound) ensuring the successful delivery of the Castle Hill Open Day programmes.</p>
		Next steps: A series of consultations and workshops with community groups, local residents, children and young people to ensure their ownership of the project; shaping the Engagement Programme
d.	Use of the land/property	Already in place: Cambridge City Council own the land.
		Next steps: Discussion with Cambridge City Council regarding the project, its long-term impact and local benefit; followed by formally seeking permission to use the land. We have reason to believe that our application will be successful based on our existing, strong relationship with the City Council through the Castle Hill Open Day
e.	Planning approval	Already in place: Planning approval not in place.
		Next steps: Working with the University Estate Management Department to

		seek planning permission, as required.
f.	Safety and insurance	Already in place: We have public liability insurance in place through the University.
		Next steps: Both safety and insurance would be managed and secured in liaison with and through the expertise of departments within the University: Estate Management and Healthy and Safety.
g.	Funding and fund-raising	Already in place: Figures under Question 10 are based on accurate costs for previously sited sculptures by Antony Gormley (at human scale) and our experience and expertise in devising and delivering significant projects in the community. £5,000 of the funding already raised will support the installation of the sculpture (this will come from a one-off legacy we recently received). A further £5,800 has been secured from HLF to support the delivery of the wider Castle Hill Open Day programming.
		Next steps: Applying to local trusts

13. Are there any risks or potential negative impacts? How are these being addressed?

There is a risk that the community may not feel able to get involved with the project or that working in an intergenerational setting may cause difficulties in regards to creating a cohesive and productive group. We will mitigate this by;

- using professional facilitators
- focusing the project around a shared heritage (local area)
- creating a safe environment for individuals to share their views and opinions democratic decision making mechanisms

With any public art (even when temporary) there is a risk of adverse comment, especially in the local media. This risk will be mitigated through a marketing and media strategy and by specifically engaging with local journalists and commentators. We will also actively engage with Castle Ward councillors and other prominent community voices. Of course, great art should encourage interest, debate and different views to be exchanged.

14. Estimated project timescales

a.	Anticipated project start date	October 2017
b.	Anticipated project completion date	November 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

Q. Showcase of Queer Arts (from the Pink Festival Group in association with the Kite Trust)

Amended application submitted

2. What form is the proposed public art project likely to take?

The Pink Festival Group in association with the Kite Trust proposes to appoint an artist to work in conjunction with local LGBT groups, in order to draw up a workshop programme and showcase event for Cambridge that provides a platform for, and raises awareness of gay, lesbian, bisexual and transgender art. Art forms may include drama, cabaret, comedy, film, fine art, performance art, spoken word, dance and debate. The project will be a celebration for the LGBT community but raise awareness amongst other communities in the city. At this stage, the programme is not specified as the artist will conduct research and then curate and develop the programme activity in response.

An artists' brief will be prepared and the selection process will be conducted from May to June. We anticipate the following:

- A launch event in May announcing ambitions for the project and publicising the artist brief;
- Appointment of an artist May/June;
- Artist works with local LGBT groups throughout June and early July to develop programme content (this will include a link to an LGBT youth theatre project)
- The programme starts with taster sessions and performance at the Big Weekend;
- August – summer workshops;
- Autumn/Winter – finale showcase performance event;

Encompass Network, a support organisation, will be used to access and engage with known and established LGBT groups. They will also provide ongoing support for any new groups that are created as a direct or indirect consequence of this project.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Launch event: Anglia Ruskin University in May

Consultation: community centres, halls and public buildings across the city

Workshops: community centres, halls and public buildings across the city

Outreach: Big Weekend taster workshops and performance

Workshops: community centres, halls and public buildings

Finale Performance: The Junction 1 or 2

[b] The Big Weekend event will reach audiences beyond the LGBT groups involved in the workshop and co-creation process. Workshops and the final event will be widely advertised through the Kite Trust, the Pink Festival Group, Cambridge Live, Encompass Network, the Junction and an agreed media partner.

4. [a] When would it take place, and [b] for how long?

The project will run from May through to September 2017 with public events taking place at the Big Weekend in July and a finale event at the Junction(?) in September

5. Which (sorts of) artists or crafts people would be involved in this project?

The programme will include participatory workshops and final performances in a range of disciplines. At the moment this could take a variety of forms (including drama, cabaret, comedy, film, fine art, performance art, spoken word, dance and debate). The lead artist will be responsible for curating the programme and appointing further artists to lead participatory workshops. We will be seeking an artist with experience of working with LGBT groups and curating participatory programmes.

6. How would the proposal be high quality, original public art?

The artist brief (which will follow this application if successful) will ensure that a robust management process is followed and that the artist responds in a way that is appropriate to the LGBT community in Cambridge. This project is original in the sense that there has not been an LGBT focused public art project in Cambridge yet.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

The LGBT community will benefit from a celebratory showcase event of arts that affirm and give a voice to their identity, as well as being involved in the creative process. In addition, other communities will be able to learn more about LGBT people and their stories through the arts presented in this programme.

We anticipate reaching a huge audience, using existing marketing channels of the partners involved i.e. the mailing lists of the Kite Trust, the Pink Festival Group, Encompass Network, Cambridge Live, Cambridge Junction and Cambridge City Council as well as working with the local media.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The project highlights Cambridge's commitment to a safe and inclusive city that defends and promotes equality and diversity among the people here. It gives a voice and platform to minority groups and educates of LGBT issues to other parts of the community. In this sense, we hope that the arts programme will raise awareness, knowledge and empathy between different groups and encourage cohesiveness.

9. What is being done to make sure your project would have a lasting legacy?

We intend to document the workshop process and the finale event through recording it. We hope that the participatory elements will foster new connections, and provide empowering learning opportunities for people. We will capture feedback throughout the process in order to monitor the impact of the event on the audiences and participants. A programme, publicity and outcomes will be documented on <http://www.thekitetrust.org.uk/>.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£15,000	£500	£14,500	£0

11. Why is this S106 grant needed?

We do not have any other form of funding to support these ambitions. As a small local charity, we have limited resources. The budget we have set includes £5k which will go towards project management time for this programme and time to apply to the Arts Council in order to support a 2018 project, or deliver a legacy into 2018. The ambition is to create an ongoing annual tradition.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: The Kite Trust and the Pink Festival Group
		Next steps: Discuss with other partners
b.	Appointing artist/crafts-person	Already in place: Brief outline
		Next steps: Finalise artists brief and begin appointment process
c.	Community engagement	Already in place: Extensive networks built around the Pink Festival and The Kite Trust showing a need for this kind of arts programme
		Next steps: Identify full list of groups for the appointed artist to work with as well as set out publicity and comms plan for announcing the programme. Recruit Encompass as an official partner.
d.	Use of the land/property	Already in place: Discussions with Cambridge Live about presenting at the Big Weekend
		Next steps: Agree final arrangements with Big Weekend, identify spaces for holding workshops, discuss partnership with the Junction
e.	Planning approval	Already in place: Not required
		Next steps: Not required
f.	Safety and insurance	Already in place: Project managers have extensive event management experience and policies in place
		Next steps: Risk assessment and Management Control Document. Public Liability Insurance to be sought.
g.	Funding and fund-raising	Already in place: None
		Next steps: None beyond S106 funding

13. Are there any risks or potential negative impacts? How are these being addressed?

Potential risk of intolerant attitudes towards the programme, but we hope to work with a media partner to explain the aims of the project and encourage sensitivity rather than hostility.

14. Estimated project timescales

a.	Anticipated project start date	May 2017
b.	Anticipated project completion date	February 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

R. Simon Says - a self-guided inter-active watery walking tour (from Cambridge Sustainability Residency)

Application withdraw by applicant from 2016/17 funding round

2. What form is the proposed public art project likely to take?

Simon Says is a series of engraved plaques (designed to look like highly decorative manhole covers) which operate as portals to digital material - an expanded geographic narrative that tells the story of the water flowing below and sometimes along the streets of Cambridge. The artists' work uses sonic recordings and episodes of moving image to construct short sound pieces and silent films which are site-specific, and within which water is a carrier of meaning. The artists' raw material is the vast range of aquatic sounds and images in the natural and man-made worlds. Ultimately all her work explores subjectivity in relation to place and environmental politics. During participation in Cambridge Sustainability Residency 2015, it quickly became clear to the artist that Cambridge City Council were innovative and focussed in terms of implementing solutions to the city's water issues, especially in relation to climate change, and ever-increasing urban populations. Wanting to work further on this theme, the artist met Simon Bunn, the Sustainable Drainage Engineer at CCC. It doesn't sound like an exciting job, but the responsibility to meet increasing demands requires imaginative and future-facing solutions so there is a lot of cutting edge work taking place quietly, behind the scenes and beneath our feet. Simon also knows his stuff and gave the artist a couple of hours of his time, pouring over old maps and discussing the history of the city from this point of view. Further development this year has been with an interactive, city-wide installation that was part of Art Language Location 16. This was a walking tour (self-guided) using augmented reality: at various spots around the city it is possible to scan an image (a laminated poster) that links to sound works which tell you a little about why that spot is strategically important in the management of the city's water resources. This proposal now seeks to make this public art project permanent by using engraved metal plaques that resemble manhole covers.

<https://drawingwithwater.wordpress.com/2016/10/10/map-for-simon-says-part-of-art-language-location-2016/>

<https://artlanguagelocation.org/laura-denning/>

<https://cambridgesustainabilityresidency.com/2016/11/05/how-the-residency-helps-artists-to-develop-their-practice-interview-with-laura-denning/>

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] Plaques would be sited in 8 locations across the city, which together form a circular walk. An online map is downloadable at each location. The sites are currently:

- Anglia Ruskin University,
- Hobsons Conduit,
- Parkers Piece,
- The Canoe Club,
- Bishops Mill Sluice
- Salmon Lane,
- Riverside (Strategic Foul Sewer)
- Chesterton Road

This applications relates to a number of wards across the city. These can be adapted up to a point, and this would be done under guidance from the City's Sustainable Drainage Engineer.

[b] All the plaques would be sited in places that are permanently accessible to the public.

4. [a] When would it take place, and [b] for how long?

[a] R& D would start immediately upon acknowledgement of a successful application and we envisage installation of the plaques would coincide with the Anglia Ruskin Sustainability Arts Prize (for students) April 2018

[b] It would be permanently sited and therefore in perpetuity (or until CCC removes it!)

5. Which (sorts of) artists or crafts people would be involved in this project?

The originator of the concept, artworks, sound works, augmented reality (Laura Denning) and local/regional metal engravers. Simon Bunn and current members of the Councils' SUDs team. Marina Velez (Director: Cambridge Sustainability Residency) as liaison person between artist, Anglia Ruskin University, the academic community, artists groups and other community groups across the city. Council officers involved in planning, groundworks and associated needs.

6. How would the proposal be high quality, original public art?

Decorative manhole covers which tell the story – visually and through augmented reality – of the city's drainage systems are without a doubt original! As a professional artist who exhibits regularly, and in this context under the auspices of Cambridge Sustainability Residency and with critical feedback from the Arts Dept at Anglia Ruskin University, the artist will be developing critically responsive artwork whose quality will be monitored, developed and delivered.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Cambridge Sustainability Residency proposes workshops and related events which bring local groups into the project at different stages of its development and implementation, culminating in a celebration and shared interpretive experience to coincide with the launch of the 2018 Anglia Ruskin University Sustainability Arts Prize. (April 2018). Cambridge Sustainability Residency will also organise workshops and walks involving Transition Cambridge and the Global Sustainability Institute.

8. How would the proposal reinforce local distinctiveness and cultural identity?

Every city has drainage systems! However, The history of the built environment and the changing population of the city of Cambridge, combined with its unique setting within the Cambridgeshire landscape make this story particularly unique to Cambridge. This is further augmented by the ongoing innovative work of the Councils' SUDs team whose solutions to the range of challenges Cambridge faces in this context are cutting edge and worthy of credit and celebration. This is precisely what this project aims to do, whilst highlighting the role the residents, businesses, colleges and visitors can play in mitigating the effects of climate change. This project will highlight the water which the city depends on, and will visibly foreground the interdependency we have with the natural world and with each other

9. What is being done to make sure your project would have a lasting legacy?

The permanently sited nature of the work ensures it has a lasting legacy, and this could be further reinforced by signposting the project through the Councils' online and print presence, and through working with local groups to foster ownership and civic pride.

10. Project funding			
(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£ 15000	£0	£ 15000	£0

11. Why is this S106 grant needed?
<ul style="list-style-type: none"> • The S106 grant is the appropriate funding source for public art works within Cambridge, hence this application. • Effective use of resources has been considered in relation to using local services, enhancing local services, linking Cambridge-based groups and organisations, and identifying a cost-effective solution to the production of public art. • Community Benefit is threefold: <ol style="list-style-type: none"> 1. the artworks themselves increase local knowledge and awareness 2. Intend to be beautiful objects designed to enhance the urban landscape. 3. By involving local groups and organisations from the outset, a strong sense of community ownership and civic pride will be fostered.

12. What preparations are already in place? What still needs to be done?			
a.	<table border="1" style="width: 100%;"> <tr> <td style="width: 20%; vertical-align: top;">Project management</td> <td> <p>Already in place: concept, route, soundworks</p> <p>Next steps:</p> <ul style="list-style-type: none"> • R&D (design, liaison with makers) 16 days @ £250 per day £4000 • Consultancy with Simon Bunn (now S/E) 3 days @ £250 £750 • Administration, community engagement 3 days @ £250 £750 • Production of plaques and embedding AR x 8 £4000 • Installation by Cambridge City Council (inc any planning actions) £4000* • Interpretation (community events) £1000 • Launch at Anglia Ruskin University Sustainability Arts Prize April 2018 £500 • Ball-park figure: would be refined through consultation with the Council. </td> </tr> </table>	Project management	<p>Already in place: concept, route, soundworks</p> <p>Next steps:</p> <ul style="list-style-type: none"> • R&D (design, liaison with makers) 16 days @ £250 per day £4000 • Consultancy with Simon Bunn (now S/E) 3 days @ £250 £750 • Administration, community engagement 3 days @ £250 £750 • Production of plaques and embedding AR x 8 £4000 • Installation by Cambridge City Council (inc any planning actions) £4000* • Interpretation (community events) £1000 • Launch at Anglia Ruskin University Sustainability Arts Prize April 2018 £500 • Ball-park figure: would be refined through consultation with the Council.
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		<ul style="list-style-type: none"> • Liaising with local/regional engravers on final designs • Liaising with Planning Dept/Highways to site and install works • Working with Cambridge Sustainability Residency to organise and facilitate a programme of community events linked to the launch.
c.	Community engagement	Already in place: Cambridge Sustainability Residency has strong links with Anglia Ruskin University and with academic, creative and community organisations across the city.
		Next steps: To use these links to design and deliver walking tours and to involve the local schools to design a water-walk for teachers, giving young people across the city an interactive resource that supports the curriculum.
d.	Use of the land/property	Already in place: Knowledge of probable sites
		Next steps: Liaising with appropriate depts. In Cambridge City Council
e.	Planning approval	Already in place: N/A
		Next steps: Liaising with appropriate depts. In Cambridge City Council
f.	Safety and insurance	Already in place: Artist has PLI insurance up to £5m Cambridge Sustainability Residency would secure appropriate insurance for this project.
		Next steps: Specific R.A.s for each aspect of this project, and specific insurance for this project.
g.	Funding and fund-raising	Already in place: N/A
		Next steps: Get this grant!

13. Are there any risks or potential negative impacts? How are these being addressed?

None that are identifiable at this stage

14. Estimated project timescales

a.	Anticipated project start date	April 2017
b.	Anticipated project completion date	April 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

S. 'Tales from Trumpington': a catalyst for integration of new population (from New International Encounter Theatre Company)

Note: Answers to follow-up queries under questions 2, 7, 9, 10, and 12.

2. What form is the proposed public art project likely to take?

Temporary work in the form of story workshops, live theatre performances and celebratory tea parties.

Deliver series of family story workshops as part of official launch event of newly opened Clay Farm Centre. This event organized with Alison Sutton (Centre Manager) will attract local people through stalls, refreshments, entertainment and involve local groups sharing information about cultural and volunteering opportunities. Including Trumpington Local History Group leading their newly devised walking trails.

Deliver school based story workshops at 2 local schools during curriculum time once again working with the Local History group who will share their knowledge of the area and provide a link between generations.

Stories will be transformed through storytelling techniques and live music into a new play 'Tales from Trumpington' which will draw on the experiences of living and moving to Trumpington.

NIE's ensemble of actor/ musicians will give 2 performances of 'Tales from Trumpington' at Clay Farm Centre with celebration tea party open to the general public. Plus two performances at Fawcett and Trumpington Meadows schools for participants and their peers.

We will create an accompanying film and exhibition to record and celebrate 'Tales from Trumpington' thus providing a lasting record.

Follow-up query A: Given that there is an existing programme of on-site public art for the Cambridge Southern Fringe, we need you to clarify why you think your proposal is needed, how it would tie in with the existing programme and how it would provide additional benefit.

Answer: NIE's Public Art programme will be accessible and include children, teenagers and other groups of people who may not necessarily think that 'public art' is for them.

Our vision of 'playful stories that connect us all' has been tried and tested where our unique blend of story making and humour connects different groups and creates 'new narratives of place'.

Our work through and with schools will connect stories from children and families who will see Public Art as co-created with their stories. We work closely with the My Cambridge Cultural Education Partnership and see the value of bringing cultural education agendas into place-making partnerships to develop legacy and reach.

We will tie in with existing programmes through dialogue with existing Public Art, Artists and themes. Michael Judge, NIE's lead artist, has previously collaborated with London Fieldworks on My Hackney and will continue an artistic dialogue on this project. London Fieldworks worked with FutureCity and aligned closely with Clay Farm Public Art Strategy.

NIE's story-making will link to the existing Public Art themes of biodiversity, play, sustainability, community development, landscape design, history and heritage, health and wellbeing within this project. There is plenty of scope for NIE's story-making to incorporate and reference and use as a stimulus, existing public art works. NIE is confident it will bring significant additional and unique benefit in this respect.

NIE is excited about the potential to innovate with different artistic disciplines on this project and to

respond to creatively to the place-making agendas in Trumpington. NIE's recent experience of creative place-making in Alconbury Weald used animation, heritage interpretation boards, sound design and live performance which were bound together by a cohesive narrative of place and the skill of NIE's professional ensemble. NIE's proposal will bring an additional, innovative and engaging perspective on how the different elements of place making can combine in a new narrative.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] The Clay Farm Centre launch event will take place both inside and outside the building. The story workshops themselves will be in the centre.

The school workshops will take place in Trumpington Meadows and Fawcett primary schools.

Two performances of Trumpington Tales will take place at Clay Farm Centre

Two performances of Trumpington Tales at both schools, indoors in the school hall.

The resulting exhibition will be displayed initially at the Clay Farm Centre and then at both schools before being handed over to the Cambridgeshire Collection. The film will be available to link to via the NIE, Clay Farm and Trumpington Federation websites.

[b] The launch event and the workshops will be open and fully accessible to the public.

The schools programme will be open to all year 5 students (age 9-10). After-school workshops open to all children in Key Stage 2.

2 final performances of 'Tales from Trumpington' at Clay Farm Centre will be open to the public.

Two performances of Trumpington Tales at both schools will be open to the children and teachers attending the schools.

The resulting film and exhibition will be publicly accessible.

4. [a] When would it take place, and [b] for how long?

[a] The project will take place between September 2017 and July 2018

[b] Eleven months

5. Which (sorts of) artists or crafts people would be involved in this project?

NIE Actor/musicians selected from the UK and abroad for the highest levels of skill and experience. Michael Judge as Project Co-ordinator (NIE Associate Director (Place-making) and Alex Byrne Artistic Director (founder of NIE) both very experienced theatre practitioners at a national and international level. Ryd Cooke, award-winning film-maker, and Studio Eger, renowned design company will produce the permanent record: film and touring exhibition.

6. How would the proposal be high quality, original public art?

'Tales from Trumpington' will be an original and high quality piece of theatre including storytelling and music based on the contributions of children from two schools and the local community of Trumpington. The quality will be high due to the expertise of NIE Theatre Company, one of the UK's leading theatre companies producing work for children and young people. In 2016, NIE are celebrating 15 years of making award winning theatre. During this time, NIE have created 32 new shows, performing in 27 countries and 3 continents including Russia, Bosnia, Canada, China, France, Korea, Mexico, Ireland, Sweden and Japan. Since 2008 NIE has been part of the highly competitive Arts Council national portfolio of funded organisations. In 2011 NIE became the only

UK company ever to receive the prestigious Award for Artistic Excellence by the Assitej World Congress (the international festival of children's theatre). In 2017 NIE seeks to work closer to home using its skills as a catalyst for integration of communities in Trumpington.

The process will be documented by award winning film-maker Ryd Cooke to create a film of the project. Interpretation and an exhibition designed by the renowned Studio Eger will tour both schools and the City Farm Centre. Both these artists worked on a highly successful similar creative project at the new community of Alconbury Weald and will be key in creating a permanent record of the project.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

'Tales from Trumpington' will be created by two main groups of local people through a programme of storytelling workshops. Firstly local individuals and families taking part in the official launch of Clay Farm Centre and secondly the year 5 age group in both local schools (Fawcett and Trumpington Meadows). Stories from the local community about living and moving to Trumpington will be transformed through storytelling techniques and live music into a new play performed to local people in both schools and at Clay Farm Centre as part of its opening season.

Follow-up query B: Are there any other ways in which the local community would be engaged in the development of, or participation in, the artwork itself?

Answer: Yes. The local community will be invited to contribute to and participate in the artwork. There are many roles that they might play. In the place-making project at the new development in Alconbury Weald, the project gave roles to young people which included; performers, designers, front of house, tour guide, lighting operator. We will make similar invitations for this project. We take time to research and create a narrative that will give the widest and deepest community engagement whilst maintaining artistic excellence.

8. How would the proposal reinforce local distinctiveness and cultural identity?

The storytelling workshops will draw on distinctive local experiences and will help create a cultural identity for this area as it experiences this huge population expansion.

The Trumpington Local History Group will be actively involved contributing their deep knowledge of the area. They will speak to the children in both schools and lead walks in the area as part of the centre launch using their newly devised local walking trails. The launch will also involve a wide range of local community groups signposting people to ways they can get involved in the community through new hobbies and volunteering opportunities.

The project will help welcome and integrate new people through this positive and celebratory project, helping to mitigate feelings in the current population of being swamped.

9. What is being done to make sure your project would have a lasting legacy?

This is the start of a new relationship for NIE in Trumpington. Linking an internationally renowned theatre company with its local community including two primary schools.

This project will have an impact on the participating children helping each child express themselves in positive ways helping to reduce frustration and develop empathy and resilience. It will also improve literacy skills, inspire, building confidence and self-esteem.

The project will have an impact on the local community through helping to launch the new Clay Farm Centre inviting people to tell their own stories. Also informing them about cultural and

volunteering opportunities in the area.

The project culminates in four performances taking place in the two schools and the Clay Farm Centre followed by celebratory tea parties. These events will help local people get to know each other better: providing a creative catalyst encouraging people to interact as the new centre opens its doors.

Follow-up query C: Some questions have been raised about whether this project is more about community development rather than public art. We were hoping that answers to question 9, asking about the lasting legacy, would focus more on the public art itself. It would help if you could add to your original response to this question, please.

Answer: The stories that are gathered from the community will not only be given a performance but will also be embedded with a map of the local area, signage, place interpretation boards and the web-site. The emphasis on community engagement is to ensure the final artworks are meaningful, relevant and functional for the members of the local community. Through engaging with education agendas of the schools we believe that we will be able to build a much stronger 'buy-in' over time, so that the public art we create has currency with those professionals, for example teachers, who are working with the children and families who are growing the new community.

The lasting legacy will be the exhibition/ signage/interpretation boards and film as well as the engagement of community in arts activity (story-making and attending the theatre show). The strength of NIE's co-creation model is that the story and stories come from the local people and the art is unique to the place it is made.

As a company based in Cambridge, we would intend to work with this community beyond the Tales from Trumpington project by involving them in arts activity both in the Trumpington area but also involving them in our projects as participants or audience in other projects with our partner Cambridge Junction.

Follow-up query D: Please could you clarify what the film would cover

Answer: The film will cover how the performance was developed through community engagement and will include storytelling elements that are not just a record of the 'live performance'.

NIE's project at Alconbury Weald resulted in an animated film made by the participants that is now available on the dedicated micro-site. In the search for the narratives of Trumpington we will explore the role of film as being part of the artwork itself.

The documentary film will be developed by community engagement as they will be involved in the workshops the film records and may also include individual 'vox-pops' as part of the final film. If appropriate, they could be some local skills sharing and community members could assist in the recording of parts of this documentary.

Follow-up query E: For how long would information about Tales from Trumpington be available online? How would this be maintained?

Answer: The website will be maintained for a minimum five years with a review after two years to adapt and amend the content in the context of the project and NIE's developing relationship with the area.

10. Project funding			
(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£18,500	£0	£18,500	£* (see below)

Follow-up query F: Please provide a breakdown of the overall project
<p>Answer: The £18,500 costs comprise: Workshops with the community (£2,600); Making/sharing the art (incl. rehearsal and performance fees) (£5,190); project legacy (exhibition / website / photography / film / marketing) (£5,840); Admin (co-ordination, travel and accommodation) (£4,330); 3% contingency (£540).</p> <p>This assumes £5 ticket price from 2 performances (£5 x 200 people), which would be split 50:50). Other fund-raising bids to Cambridge City Council and Awards for All have been unsuccessful.</p>

11. Why is this S106 grant needed?
<p><i>“Communities that are more connected and resilient need fewer public services, create good places to live and improve outcomes”</i> Supporting New Communities Strategy</p> <p>Trumpington is a fast expanding community on Cambridge Southern Fringe. The population is projected to double increasing from 8,500 to 17,500. The speed of growth is higher and faster than in other parts of the city with 40-50% of social housing. Social issues have been reported with over double the expected number of social care referrals.</p> <p>Judith Osler, Executive Head Trumpington Federation (Fawcett and Trumpington Meadows Primary Schools) has identified a need to support vulnerable children. Stating that 60-70% of the children within newly opened Trumpington Meadows are vulnerable based on multiple measures of deprivation including a lack of social involvement. There is a need to bridge the gap between schools in both attainment and cultural confidence. Supported by Social Mobility & Child Poverty Commission report (January 2016) showing that Cambridge is in worst performing 20% of authorities for social mobility.</p> <p>The Clay Farm Centre (opening August 2017) needs high quality, community-focused engagement in order to integrate new people; preserve local identity; help mitigate feelings of being swamped and integrate older people with the new younger population.</p> <p>This project will support the new communities to form into sustainable new communities more quickly through bringing people together through the arts. This will save the council money in the long run through lower referral rates (CCC Supporting New Communities Strategy). It will also complement other areas of CCC investment for example helping to launch Clay Farm Centre helping to ensure its success in connecting with new people moving into the area and their integration with the current population. Plus it will promote and include previously funded groups such as Trumpington Stitchers Group who are keen to be involved.</p> <p>This is an additional project for NIE Theatre Company which employs actor/musicians for specific projects. Funding is also needed to ensure a permanent record for the project.</p>

12. What preparations are already in place? What still needs to be done?		
a.	Project management	Already in place: Michael Judge is the Associate Director of NIE and will be the Project Co-ordinator of this project. He is very experienced at leading similar projects.

		Next steps: Once funding is confirmed visits will take place to the two participating schools, Clay Farm Centre and local community groups for more detailed planning to take place.
b.	Appointing artist/crafts-person	<p>Already in place: NIE has a number of actor/musicians who are highly skilled artists.</p> <p>Next steps: Once funding is confirmed the actor/musicians will be contracted to deliver this work. A designer and film maker will be selected through a competitive process and then contracted to deliver the exhibition and film element of the project.</p>
c.	Community engagement	<p>Already in place: We have developed this project in partnership with Judith Osler, Executive Head Teacher at the Trumpington Federation, Alison Sutton, Clay Farm Centre Manager and Vicky Haywood (Community Development Officer – Growth). We have also consulted Jane Wilson, Culture and Community Development Manager at Cambridge City Council.</p> <p>We have contacted Trumpington Local History Group (Howard Slater and Andrew Roberts), Trumpington Residents Association (Liz Woodham) and Trumpington Stitches Group (Carol Holloway) about being involved in the project and all responded positively.</p> <p>Informed by findings from Cambridgeshire County Council ‘Supporting New Communities Strategy’ shows the needs in the new communities is greater than those in established communities. Data sets show a pattern of significantly higher referral rates from new communities compared to more established ones.</p> <p><i>“Targeted early intervention in new communities focused on the strengths of the communities can save CCC money and support the new community to form into a sustainable new community more quickly than we have seen in the past”</i></p> <p>Next steps: Once funding is confirmed meetings to take place with key partners and community groups to confirm dates and next steps. Spreading the word through their local mailing lists, websites and social media networks:</p>
d.	Use of the land/property	<p>Already in place: Clay Farm Centre, two local schools have all agreed to be the venues for the project.</p> <p>Next steps: Once funding is confirmed the dates will be confirmed with the venues.</p>
e.	Planning approval	<p>Already in place: Not applicable</p> <p>Next steps: Not applicable</p>
f.	Safety and insurance	<p>Already in place: NIE has all the necessary insurances. The venues also have their own insurances to cover their liabilities.</p> <p>Next steps: Not applicable</p>
g.	Funding and fund-raising	<p>Already in place: Applications submitted to Cambridge City Council and Awards for All.</p> <p>Next steps: Funding decisions are due in March/April 2017. Once funding is confirmed we can confirm the project can proceed as planned.</p>

Follow-up query G: What safeguarding children arrangements would be put in place?

Answer: NIE has a comprehensive Safeguarding policy as required by our insurers and Arts Council England. This will inform all safeguarding arrangements and risk assessments. Key elements of this include:

- All staff are given clear established roles for the activity.
- All staff and freelancers used by the company will have DBS checks as appropriate to the work. This will also include volunteers where possible.
- NIE works in teams of at least two with young people.
- NIE workshop leaders, will be responsible for ensuring health and safety requirements are met in the working environment.
- Comprehensive risk assessments are carried out for all elements of activity.
- Children are supervised at all times during projects, including lunch breaks.

We worked alongside Cambridgeshire County Council on safeguarding for a project with 20 young people in a project at Alconbury Weald in 2016 which confirmed that we had satisfactory policies and procedures.

13. Are there any risks or potential negative impacts? How are these being addressed?

Local people might not come to the story workshops and or 'Tales from Trumpington' performances.

The story workshops will form part of the official launch of the centre and the performances as part of the opening season so we are confident of good attendance. We already have the support of key community groups: Trumpington Local History Group, Trumpington Stitchers and Trumpington Residents Association. These groups have agreed to participate and help us promote the project. We will also make use of local communication networks through our partnership with Clay Farm Centre and the two primary schools.

14. Estimated project timescales

a.	Anticipated project start date	September 2017
b.	Anticipated project completion date	July 2018

Application form for a small-scale S106 grant for a public art project in Cambridge

T. Trumpington Voices (from Menagerie Theatre Company)

Note: Answers to follow-up queries under questions 2, 7, 8, 9, 10 and 14.

2. What form is the proposed public art project likely to take?

Text/spoken word

Follow-up query A: Given that there is an existing programme of on-site public art for the Cambridge Southern Fringe, we need you to clarify why you think your proposal is needed, how it would tie in with the existing programme and how it would provide additional benefit.

Answer: Trumpington Voices is a unique public art project because it links in the voices of the community to the new Clay Farm Community Centre, opening in September 2017. One of our project's aims is to highlight the centre's potential as a space to host public art. As such, the centre can come to be seen as a place which both reflects and affects the community. The centre is therefore a vital part of the project's structure.

Our project is obviously different from the existing programme of public art because it is both spoken word and theatrical in its articulation. This alone provides additional benefit. It widens the scope of what constitutes public art, along with providing further benefits of specific performance events and an artistic legacy in the form of the film and photographic documentation.

All in all, it creates an original public art work and is not replacing something in a 'like-for-like' manner.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] a) Clay Farm Community Centre, Trumpington, Cambridge

[b] Through a public event taking place at Clay Farm Community Centre in early 2018. This would be professionally filmed and edited, and a copy lodged with the Museum of Cambridge.

4. [a] When would it take place, and [b] for how long?

[a] The public event will take place in November 2017

[b] There will be two live performances, taking place over two nights. Concurrent with this, there will be an exhibition of photos of the creative process and participants, along with a narrative of the project. This exhibition will be in the community centre for one week prior to the event and one week afterwards.

5. Which (sorts of) artists or crafts people would be involved in this project?

A writer, a director, a designer, 2 performers, a musician, 2 film-makers, a photographer

6. How would the proposal be high quality, original public art?

Trumpington Voices is an original piece of staged text and spoken word, which records and shapes the voices of the community in a process of radical change. It aims to reflect the hopes, fears and dreams for this process, as articulated by the established community of Trumpington and the new

community of Clay Farm. The process will involve interviewing at least 100 people who live, or who are about to live in the area, particularly around the interface of the new and established inhabited areas. Menagerie Theatre Company will use a playwright to compose these voices into a text performed by both community members and professional actors. The result will be a high-quality piece of spoken word, professionally conceived and supported, with the majority of the performers drawn from the community.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

We will engage a diverse cross-section of the local community of the Southern Fringe, through the Clay Farm Community Centre network, schools, neighbourhood associations etc. We will interview them specifically about their relationship to this area, creating a set of questions which asks them to reflect honestly and thoughtfully. We will do this in coordination with the Clay Farm Community Centre manager, Alison Sutton. The theme will revolve around 'past, present and future' hopes, fears, and dreams and for this community. We will invite up to 35 people to actively participate in the performances, who will speak the words of the interviewees. The target audience for the two events will be people who live in the Clay Farm and Trumpington area.

Follow-up query: Please consider extending the outreach of the community engagement within the new neighbourhoods on Cambridge's Southern Fringe beyond Clay Farm itself.

Answer: Yes, this is very much in line with our thoughts about the project, to include Trumpington Meadows, Glebe Farm etc. in our outreach work. My understanding is that roughly 2000 of the 3800 or so homes have now been built, with most houses still to build in Trumpington Meadows and Clay Farm....We will work with the Community Development Officer and the Clay Farm Centre Manager to identify the geographical parameters of the project, in order to make it both accessible and practicable.

8. How would the proposal reinforce local distinctiveness and cultural identity?

It reinforces local distinctiveness and cultural identity through its process and its product. The voices that we collect and interview will be from this area, and they will be speaking about their relationship to this area. As an act of place-making this proposal will be a cultural process and a cultural event in its own right – it will help to inaugurate the community centre as a place where diverse people from the locality can come together; to adapt Abraham Lincoln, it will be an expression of the community, to the community, by the community.

Follow-up query: How this proposal would help to mitigate the impact of development constructively?

Answer: The Trumpington Voices project is in itself a constructive impact of development – it transforms a process of shifting identities and potential upheaval into a creative outlet in which to take part and watch. It not only gathers voices in Trumpington, it shapes them into public performances at the Clay Farm Community Centre.

It is an effective use of resources because Trumpington was clearly stated in the 'Selection Criteria' as an area of Cambridge that is currently encouraging public art proposals. The project is designed, produced and delivered by a professional Cambridge-based theatre company and associated artists; it engages widely with the community; it is publicly accessible; and there will be a legacy in the form of film, photographic and textual documentation. The events will naturally address the impact of development. Both the process and the events therefore mitigate the impact of development. Want this to address the impact of development while retaining its artistic integrity.

9. What is being done to make sure your project would have a lasting legacy?

We will ensure that a high quality audio and video recording is made of the public event, which would be archived with the museum of Cambridge and embedded as a video in the Community Centre's website. We will ensure that the process is documented through photography and interviews, creating the aforementioned exhibition. Our hope is that it will become a 'moment in time', to be looked back upon by future generations in a similar way to how we look back upon the great post-war oral history projects which are housed at the British Library, though on a more local – and creative – scale. This will leave a legacy for the community and become part of its history.

Follow-up query: How would this proposal leave a lasting legacy and impact on the community as public art?

Answer: This project captures more than a moment in time. It captures a process. It captures, in people's own words, a diverse variety of opinions, stories, hopes and fears about identity, place-making and home. The two performance events are intended to be entertaining, provocative and enlightening – the aim of all public art. The film, the photographs, and the text of the performance will be the tangible artefacts for the community. The memories and stories of the process and the events will form a lasting – and evolving – legacy/impact on the community, and therefore expand the notion of the nature of public art.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
(Revised) £18,980	£	£15,000	(Revised) £3,980

Follow-up query: Please provide a breakdown of the overall project.

Answer: The full cost of the project is £18,980. This is £480 more than the initial proposal, and we have adjusted Menagerie's contribution from the expected ACE funding to cover this. The full breakdown is below:

Writer/Researcher	£2,500	Volunteer costs	£200
Director/Researcher	£2,500	Production Manager	£1,500
Designer	£1,500	Travel	£250
2 Performers	£2,000	Technical Support	£800
Sound Designer	£1,000	Set Materials	£800
2 Film-Makers	£2,500	Marketing	£500
Photographer	£750		

11. Why is this S106 grant needed?

This is a project specific to the Trumpington/Clay Farm area of Cambridge. Menagerie does not have existing resources to fund the project, as we have to raise the requisite funds for each project we undertake. S106 funding is an effective use of resources specifically because of its aim to

mitigate the effects of development – this project aims to interrogate, understand and articulate the effects of development upon the people who are experiencing it. Their stories will form a vital part of the *entire* story of Cambridge's development in the coming years. The project will allow contradictory voices to be heard and juxtaposed, giving a full picture of the effects of this process.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: Project Manager in place.
		Next steps:
b.	Appointing artist/crafts-person	Already in place: Playwright, Director and Performers in Place
		Next steps: Musician/Composer to be appointed upon notification of result of grant proposal
c.	Community engagement	Already in place: Confirmed participation, support and involvement of the Clay Farm Community Centre.
		Next steps: Work with Alison Sutton, Manager of Clay Farm Community Centre to engage with local community institutions to begin process of meeting people, inviting participation etc. Examples include Trumpington Community College, Trumpington Residents' Association, Clay Farm Primary School. This will begin upon notification of the result of grant proposal.
d.	Use of the land/property	Already in place: Confirmed use of the Clay Farm Community Centre
		Next steps: none required.
e.	Planning approval	Already in place: None
		Next steps:
f.	Safety and insurance	Already in place: Menagerie Theatre Company has public liability insurance for all of its activities.
		Next steps: We will take appropriate steps to investigate whether we require additional insurance. We will run full health and safety checks for all of our engagement with the community – this will involve ensuring we are complying with necessary safeguarding, DBS, and other measures. We will do this upon notification of the result of the proposal.
g.	Funding and fund-raising	Already in place: Application to Arts Council England which will contribute £1,500 to the project.
		Next steps: We will raise a further £2,000 of private funding via our corporate training, making a total of £3,500.

13. Are there any risks or potential negative impacts? How are these being addressed?

- 1) We want to make this a project for the whole community – there is always the risk that people from the community may feel excluded from the project, may not hear about it or may not have their voice heard. Therefore, our planning will attempt to mitigate this, ensuring that artistic quality remains high and accessibility remains possible for all.
- 2) Since we are seeking honesty in all responses, we understand that there may be views expressed which will not be universally shared. We aim to ensure a true reflection of participants' responses, without being offensive, insulting or in any other way denigrating of any specific community.

14. Estimated project timescales		
a.	Anticipated project start date	<i>Revised: November 2017</i>
b.	Anticipated project completion date	<i>Revised: May/June 2018</i>

Updated: In the light of follow-up queries and consultations with the Clay Farm Centre Manager and Community Development Officer for the Southern Fringe, the applicant now proposes revised timescales, starting and finishing a little later than originally proposed. We therefore provisionally timetabled the beginning of the project to be November 2017, and the public events to be in May/June 2018. Both the Centre Manager and the CDO agreed that it was best to seize upon the opening of the centre as a springboard for the project.

Conclusion: Officers have been in touch with the applicant in order to highlight the need for:

- linking new and existing communities
- involving an artist in the project who would consider how the spoken words and research gathered in this project might be used beyond the performance and would be beneficial to the creative merit of the project.
- considering where else (beyond two websites suggested) the work could be published and also promoted (in order to extend the audience reach and the ongoing legacy).
- close liaison with the Public Art Officer as well as officers from Community Development throughout the project.

The applicant has replied, taking all these points on board and committing - if the project gets funded – to work to implement them.

Application form for a small-scale S106 grant for a public art project in Cambridge

U. Trees of Change (from Cambridge Art Salon)

2. What form is the proposed public art project likely to take?

A programme of community-led discussions, plus workshops in schools and care homes, will lead up to a resulting creation of original public art works – ‘Trees of Change’ installations, fusing light, text, coppiced indigenous trees, and leaves made from recycled materials. Each original work, will feature quotes, opinions and voice from the public on how they see their immediate community having changed, or stayed the same, celebrating what they love about their city, in the context of Cambridge’s rapid expansion.

3. [a] Where would it be, and [b] how would this be publicly accessible?

[a] East Chesterton, West Chesterton, Abbey, Coleridge & Romsey

[b] The workshops and community-led discussions would be held at community events, schools, plus care homes – with a special focus on helping elderly residents in the city who do not as frequently access opportunities to shape public art, engage and become a driving force behind the project. The resulting installations, will be accessible both in public space at community events across the wards, with a lasting legacy left online through Capturing Cambridge and My Cambridge, as well as accessible in the Cambridgeshire Collection.

4. [a] When would it take place, and [b] for how long?

[a] Co-ordination, community-led discussions will take place April 2017 - August 2017

[b] Artist workshops in the schools and care homes will take place in September/October, resulting in installation of the art works from Dec 2017 - February 2018.

5. Which (sorts of) artists or crafts people would be involved in this project?

Installation artist (Sarah Steenhorst), writer (Ruthie Collins), Make Space artist-technician, technical support from Jordana Learmonth.

6. How would the proposal be high quality, original public art?

Cambridge Art Salon specialise in curating high quality art with a community focus, with a strong track record of delivering contemporary art accessed by groups within the community that may face barriers to participation, such as the elderly. We have been featured in national press, such as *The Guardian* and *The Independent*, plus are partnered with Family Arts Campaign UK, a national body helping to make the arts accessible to families and children.

The Trees of Change are original works, created in partnership with charity Care Network, in line with lead artist Sarah Steenhorst and writer Ruthie Collins’ practice of fusing excellence in contemporary art practice with social change and community wellbeing. Influenced by a previous successful Tree of Wisdom installation, but with a completely original take, these Trees of Change newly integrate light text and recycled materials, led by the community to celebrate place, with a theme of ‘change’.

Sarah Steenhorst holds a Bachelor degree in fine arts from the Willem de Kooning Academie in Rotterdam, the Netherland and a Masters in arts management from Anglia Ruskin University in

Cambridge, UK. She is now a resident in Chesterton.

Writer Ruthie Collins is a nationally published writer, arts columnist for Cambridge Edition magazine, who was shortlisted for Norwich Writing Centre's Escalator Prize 2016, plus is an experienced curator trained at Central St Martins. To help elderly residents engage with high quality art, she's been advised by acclaimed NPO Cubitt Arts. She was born on Mill Road and grew up as a child in Romsey Town.

7. How would the proposal engage the local community in the public art process and be relevant to people's lives?

Care Network have strong links to community groups and outreach staff, helping us engage socially isolated elderly in the design process. They cite strong demand for art activity that engages the elderly in Cambridge, with our previous collaborations with them being guided by a process that matches artistic approach with the interests of the residents, ensuring relevance, producing excellent feedback – 'my family now know I can still *do stuff*', 'best fun since my wedding day', 'Olwen [participating elderly resident]'s niece said she was "over the moon".

Cambridge Art Salon itself has two art spaces in North Cambridge and East Cambridge, with many of our volunteers and artists, residents based in the areas. We pride ourselves on placing art in every day environments, with our art spaces run as community projects, growing out of and giving back to the community. (For example – our recent work in Chesterton Primary School is featured here <http://www.cambridge-news.co.uk/news/cambridge-news/top-childrens-illustrator-adrian-reynolds-12165298>). We also run a Family Arts Network in the city, with strong links to groups such as ChYpPS (Children's and Young People's Participation Service).

For Trees of Change, to maximise broader public participation, stalls hosting community-led discussion will be held at well attended community events over the Summer, such as ChYpPS Summer events in North and East Cambridge, The Big Lunch (Abbey), Mill Road Summer Fair (Romsey Town side), Arbury Carnival, in the run up to the workshops– particularly helping to engage residents in more deprived areas. Schools include Chesterton Primary School (West Chesterton), Abbey Meadows (Abbey) and St Philips Primary School (Romsey Town). Care homes who have expressed interest include CHS Group (East Chesterton), St Martins Day Centre (Coleridge), The Birches (Romsey Town).

For the final showcase, funding permitting, the trees will appear in participating carehomes for a celebratory showcase, plus out in public space in North and East Cambridge, during the E-Luminate festival. All participating children, elderly, their families and residents will be invited and engaged.

8. How would the proposal reinforce local distinctiveness and cultural identity?

Cambridge as a city is undergoing immense change, with unprecedented population growth and shifts in the developmental landscape. To mitigate the impact of development, Trees of Change will be a 'gift' that gives participating areas a public art piece that honours both past and present. Although accessible to all members of the public, Trees of Change celebrates the public's perception of how their community has both changed, or stayed the same, celebrating what makes their community unique, in their lifetime – with special attention to the voices of both young children and their families (age 7-10) and elderly residents (70 +) in the creation of the works.

Cambridge is known for its green space and trees. The trees that make up the installations themselves are in kind donations from a local farm, indigenous to the area. Their leaves will be designed and decorated by children, the elderly. Key to reinforcing local identity, will be input from community-led discussions held at community events, leading up to the workshops. Residents will lead on giving their opinions on 'change'. What do you love about your community, your city? What's stayed the same? Or changed? Resident-led dialogue will shape the artist led workshops in

schools and care homes, where leaves for the trees will be designed decorated by children and the elderly.

Photographs and prompts of participating areas from the Museum of Cambridge will be used, but key to shaping the design of the leaves for the trees, will be the public's own voices and memories – with materials recycled from within the city itself. Quotes will be included on the actual leaves themselves, celebrating and exploring change and identity in the areas.

9. What is being done to make sure your project would have a lasting legacy?

Key to the Trees of Change installations will also be a text, featuring the research gathered by the lead artists and the community, on the opinions, thoughts, quotes and memories from the public. The text will also include a lasting educational resource that can be used in class by teachers wishing to create similar discussions and class projects based on local identity (eg. Make Your Own Tree of Change), with a free photo-copiable or downloadable family arts activity for all parents in the city to use at home. The text and educational resources will be available both online on Capturing Cambridge and My Cambridge (Cambridge City Council's initiative to make art and culture accessible to children), with hard copies archived in the Cambridge Collection.

Where possible the Trees themselves will stay long term in the gardens of participating care homes. Similarly to Cambridge Corn Exchange's public art piece CODA, we could also explore offering visits to see the trees, after the project, to encourage their lasting legacy. For example, once housed in care homes, school visits could be organised for children to see the trees, making use of the educational resource.

10. Project funding

(a) Estimated total project costs	(b) Amount already raised	(c) This request for S106 funding	(d) After that, amount still to be raised
£6682	£500	£7000	£400

11. Why is this S106 grant needed?

This project has high quality public art with strong community engagement, wellbeing and social inclusion at its heart, which can be difficult to fund in the current climate. However, we have secured £500 and this further investment will attract extra sponsorship from cleantech industry in the city, who have expressed interest in supporting Trees of Change – particularly with its emphasis on light and green ethos.

This grant is needed to strengthen local identity, a celebration of place and public art provision in Cambridge as the city is developing. It's needed to combat social isolation in an often transitory city, helping the public to celebrate change and sustained local identity, throughout Cambridge – helping families and the elderly feed into the public art process.

12. What preparations are already in place? What still needs to be done?

a.	Project management	Already in place: We have Ruthie Collins and Sarah Steenhorst to coordinate the project, plus support from Care Network.
		Next steps: Recruit extra volunteer residents from community.
b.	Appointing artist	Already in place: Fine artist Sarah Steenhorst & Writer Ruthie Collins, technical support

		Next steps: Funding permitting, technical support from artist technician at Make Space.
c.	Community engagement	Already in place: Already confirmed Care Network, plus carehomes expressing interest in participating.
		Next steps: Site visits to schools and carehomes, plus organising stalls at community events.
d.	Use of the land/property	Already in place: We have confirmed interest from a range of care homes. Indoor for workshops.
		Next steps: Site visits to look at final showcase and possible permanent home outdoors in carehomes.
e.	Planning approval	Already in place: N/A although the trees will be seen in public space as part of the final showcase for one day, they won't be there permanently.
		Next steps: Obtain permission from Open Spaces for any one off temporary site appearance in public space eg, in park.
f.	Safety and insurance	Already in place: Cambridge Art Salon has insurance, robust safeguarding procedures in place.
		Next steps: Training new volunteers in all procedures. Risk assessments for all participating sites.
g.	Funding and fund-raising	Already in place: £500 already secured.
		Next steps: Fundraising Ambassador and industry contacts to secure corporate sponsorship.

13. Are there any risks or potential negative impacts? How are these being addressed?

When working with vulnerable adults all our artists and volunteers are briefed on safeguarding procedures. Before visiting care homes a full briefing on the needs of the residents is requested, to best prepare for a positive experience; safeguarding support is also on hand from the CARE Network. Full risk assessments will be conducted for activity all sites and for when the trees appear in public space. Turtle Dove have trained youth workers supervising their young women. Both lead artist and writer Sarah Steenhorst and Ruthie Collins are DBS checked. Longer term, if school visits to trees at carehomes are to happen, full risk assessments and approval given by all participating parties would obviously need to be given before any such visits. Copies of all safeguarding procedures are available upon request.

14. Estimated project timescales

a.	Anticipated project start date	-
b.	Anticipated project completion date	-