

PLANNING COMMITTEE

PLANNING PERMISSION 06/0796/OUT, Clause 4 of the S106 agreement dated 15 October 2010

Cambridge Biomedical Campus Public Art Strategy (Addenbrooke's 2020)

1. PROPOSAL

- 1.1 A Public Art Strategy (the Strategy) has been formally submitted to the Local Planning Authority for its consideration and discharge under the S106 pursuant to outline application 06/0796/OUT for the Cambridge Biomedical Campus expansion at Addenbrooke's (otherwise known as Addenbrooke's 2020).
- 1.2 Discharges of obligations contained within S106 agreements are usually delegated to officers. However, in this circumstance and in agreement with the Head of Planning, the Strategy is presented to Members of the Committee for their consideration. This is due to the importance and value of the Strategy within the context of the Addenbrooke's campus. A text version of the Strategy is attached to appendix 4.

2 POLICY CONTEXT

Cambridge Local Plan 2006

Policy 3/7 – Creating Successful Places

Policy 9/3 – Development in urban extensions

Cambridge City Council Public Art SPD (adopted January 2010)

3 CONSULTATION

Public Art Panel

-Public Art Panel meeting of 20 September 2010. Verdict Green and Amber. See appendix 1.

-Public Art Panel meeting of 15th March 2010. Verdict Amber. See appendix 2.

4 ASSESSMENT

Background

- 4.1 The expansion of the Cambridge Biomedical Campus at Addenbrooke's was granted planning permission on 15 October 2009. The development of the expanded campus will deliver significant new clinical, teaching and research and development buildings, create new areas of public realm, provide new transport infrastructure and bring new employment opportunities.

- 4.2 The S106 agreement associated with the planning permission contains an obligation in relation to Public Art. This commits the developers to providing public art on the site to a value of at least £1.2m and requires, prior to the commencement of development, the submission of a Public Art Strategy (the Strategy) for approval to the Council. In addition, conditions 64-66 of the planning permission set out what is expected of any reserved matters application for an element of public art, including legal ownership, responsibility for implementation and maintenance etc.
- 4.3 The agreed value of public art was negotiated upwards from an initial offer of £750,000 to a minimum value of £1.2m within the context of the former Public Art SPG (2004). The City Council Planning Committee endorsed this revised figure on 8 October 2008, but it was not until October 2009, until all S106 negotiations had concluded, that the planning permission was issued. Members will note that the value of the public art to be provided includes a contribution of £140,400 from the new Medical Research Council's Laboratory of Molecular Biology, granted separate planning permission (07/0651/FUL) ahead of the wider outline and which equates to 11.7% of the overall public art budget for the site.
- 4.4 During the application process, the applicants agreed to produce a high quality Strategy that would contribute greatly towards the public realm, the majority of which would be focused on the key areas of the Boulevard, Circus and Piazza (otherwise known as the High Street). These are key areas of new public realm to be delivered on the expanded campus and are shown on the attached indicative masterplan at appendix 3.
- 4.5 The Strategy has been submitted by art consultants 'Future City' on behalf of Cambridge Medipark Limited, a joint venture between Countryside Properties PLC and Liberty Property Trust in conjunction with Cambridge University Hospitals NHS Foundation Trust.

Evolution of the Strategy

- 4.6 A draft Strategy was first submitted to City Council Officers in January of last year and was subsequently presented to the City Council Public Art Panel on 15th March 2010. In summary, the Panel and officers considered that the Strategy did not allow for enough artistic freedom for the chosen artist(s) to conceive and influence a project(s) within the site and that the proposed northern and southern public art 'Gateway' features were ill-conceived.
- 4.7 Future City has since revised the Strategy. This was presented to the Public Art Panel on 20 September 2010. Members of the Planning Committee were also invited to attend the presentation to the Panel on that date. In summary, the Panel gave the 'green light' to the proposed public art within the Circus and the 'amber light' to the Artists-in-Residence scheme. The Strategy has since been further revised to reflect those comments of Panel, including additional information in relation to the Artists-in-Residence element.

Summary and Assessment of the Strategy

- 4.8 A text version of the Strategy is attached at appendix 4. The Strategy sets out a vision for public art within the campus and how this is to be delivered. This focuses on delivering a sense of place within the wider context of the existing campus, ensuring the delivery of public art within a high quality and accessible public realm, that embodies the key themes science, wellbeing, innovation and sustainability. The Strategy contains two main commissioning strands:
- A Circus public realm commission involving art and architecture.
 - An Artists-in-Residence programme.
- 4.9 The Circus and the connecting High Street constitute the formally committed main areas of public realm, incorporating both soft and hard landscaping, that will be delivered as part of the outline application. The intention is that they will be largely traffic free, accommodating a CGB stop and limited servicing and drop-off arrangements. Amongst other buildings, the new Papworth Hospital will front onto and enliven this space. The nature of this environment is best exemplified by the proposed bisecting of Robinson Way by the High Street. This ensures a prioritisation of space for cyclists and pedestrians and ensures rear servicing access for buildings. This enables the Circus and High Street to provide substantial public realm improvements including a relatively traffic free environment, which will provide an attractive pedestrian and cycling environment, landscaping, seating and public art.
- 4.10 The Circus public realm commission recommends the appointment of an artist of international stature to influence this part of the public realm. The brief will be to create a permanent public art proposal(s) that will enable the Circus to become a focal point for the existing and new campus community (patients/staff/visitors). The Strategy enables the artist to influence the entire public realm within the Circus including the provision of a unique art-architecture structure that would comprise an enclosed structural space for flexible use.
- 4.11 The Strategy provides a number of examples of artist led projects that help give an idea as to rationale behind the commission, such as the Beach Café at Littlehampton. The artist would have a wide brief and be able to work within a wider project team to influence and design not only the structure but also the Circus space surrounding it. The contribution would not be a replacement for the cost of standard capital items required for the Circus, such as landscaping. It would have to demonstrate the added value, which would be contained within the Public Art Delivery Plan accompanying the reserved matters application for the Circus. The aim would be to enhance the function and desirability of the Circus as a focal point for the campus. £780,000 of the budget is allocated to this strand.
- 4.12 The Artists-in-Residence programme envisages the appointment of a range of artists to work in collaboration with professionals working within the partnership organisations of the campus (MRC, Wellcome Trust, Papworth, Cancer Research UK, Addenbrooke's CUHT etc). The Strategy explains that the rationale for this is the groundbreaking work in science, health and

wellbeing that is undertaken at the campus and the creative potential for professionals within science and art to work together on cutting edge ideas. The outcomes would vary from permanent/temporary installations to events/activities depending on the nature of the project.

- 4.13 The Strategy states that the number of the residencies is to be confirmed, but would include residencies for established and emerging artists, building on work already developed by Addenbrooke's Arts, with the possibility of attracting further funding opportunities from sponsors. £300,000 of the budget is allocated to this strand.
- 4.14 The Strategy recommends four clear themes that will steer the nature of the two commissioning strands. These are Art and Science, Art and Wellbeing, Innovation and Sustainability. The relevance of these themes to the development the campus is self-evident. There is a focus not only on the scientific role of the campus and the role that public art can play in communicating its importance but also on the positive role that public art can play when considering the health and wellbeing of staff, patients and visitors to the campus.

Management and Implementation

- 4.15 The responsibility for the implementation of the Strategy will be Cambridge Medipark Ltd who will retain site-wide control and to whom the contract with Futurecity, as project managers, will rest. This is a good structure, as it ensures that the master developer oversees the overall vision and implementation of the Strategy, rather than this responsibility being passed down and fragmented to individual occupiers.
- 4.16 Two timetables are proposed for the main commissions. For the Artists-in-Residence programme, should this Strategy be approved, Futurecity would submit a detailed Artist-in-Residency programme, which would include a proposal to appoint an artist in residency at the MRC between Spring/Summer 2011 and Spring/Summer 2012. The completion of the residency would tie-in with the anticipated occupation of the new MRC Laboratory of Molecular Biology. For the Circus public art commission, the proposal is to deliver this space by the time 65,000sqm of development, excluding the MRC and Addenbrooke's clinical development, has been completed on the campus. This gives sufficient lead-in time for an artist to become fully involved in the creation of the Circus and the structure(s) within it. The proposed Papworth relocation to the campus, which involves the creation of some 40,000sqm, will make significant headway into this figure. As Members will be aware, the Papworth PFI process is well underway. These timescales are considered reasonable given the likely development of the site and the scale of floorspace permitted on the site (215,000sqm).
- 4.17 The Strategy outlines how public consultation will be undertaken to engage the community, including patients, visitors, the workforce and wider public. It also recognises the City's creative wealth as a potential source for appointment in the process. As with any Strategy of this scale, a Steering

Group, which is proposed to be voluntary, is to be set up and led by Futurecity (see appendix 5 of the Strategy) with a range of representation. There will also be the formation of Selection Committees as and when appropriate to the context of the commission.

Budget

- 4.18 The budget allocates a minimum of £1.2m towards public art on the campus. Section 7 of the Strategy details how the budget is to be broken down, including Futurecity's costs at 10%. This is considered a reasonable fee given an overall campus development period of over 10 years and the level of expertise and project management required. It is a percentage that is marginally lower than other agreed consultancy fees for public art strategies within the Southern Fringe.
- 4.19 The text states that under-spend in any area will be reallocated to other aspects of the programme. As with any Strategy, the costs at this stage, especially in relation to artists' fees and production costs, can only be treated as indicative. The LPA would expect, in line with the Council's adopted Public Art SPD (2010), that each public art proposal is accompanied by a Public Art Delivery Plan, which sets out the detailed costs of the project.

Conclusion

- 4.20 The Strategy successfully examines the range of opportunities available for public art on the campus and is successful in setting out a vision backed up by clear themes that relate directly to the nature of the development permitted. Importantly, the Strategy allows for artistic freedom and will enable collaboration between artist and scientist, with intended benefits for patients, visitors and employees. Subject to a more detailed Artist-in-Residence scheme coming forward over the next few months in accordance with the timetable proposed, officers are confident that the Strategy will help to deliver a successful and meaningful sense of place. The Strategy accords with the City Council's Public Art SPD for Public Art in Areas of Major Change. The Public Art Strategy contains all the relevant information required by the S106 and addresses those issues raised by the Public Art Panel and officers. The Strategy is considered acceptable and it is recommended that it be approved.

5 RECOMMENDATION

Committee are asked to:

- A. Approve the Cambridge Biomedical Campus Public Art Strategy of February 2011 and discharge clause 4 of the S106 agreement attached to the outline permission under application 06/0796/OUT dated 15 October 2009.

6 Appendices

Appendix 1: Extract from Public Art Panel meeting of 20 September 2010.

- Appendix 2: Extract from Public Art Panel meeting of 15th March 2010.
Appendix 3: Indicative CBC Masterplan.
Appendix 4: Text version of the CBC Public Art Strategy

7 Inspection of papers

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

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Appendix 1: Extract from Public Art Panel meeting of 20 September 2010.

Cambridge City Council

Public Art Panel

Notes of the meeting Monday 20th September 2010

Present:

Glen Richardson	(acting Chair due to absence of Duncan Robinson)
Margaret Greeves	Fitzwilliam Museum
David Wright	Commissions East
Dipak Mistry	Arts & Business
Douglas Jeal	ARU
Michael Harrison	Kettles Yard

Officers:

Glen Richardson	City Council
Toby Williams	City Council

City Council members (all members of the City Council Planning Committee were invited to listen to item 2):

Sheila Stuart	Mayor & Vice-Chair of Planning Committee
Mike Dixon	Chair of Planning Committee
John Hipkin	Member of Planning Committee

2. Presentation – Revised Public Art Strategy for Cambridge Biomedical Campus.

Presentation by Andy Robinson and Mark Davy of Future City, together with Andrew Carrington (Countryside Properties) on behalf of the development consortium.

Andy Robinson noted the main changes to the strategy previously presented to the panel in March 2010. The strategy is now focused in two areas: development of a public art project on the “circus” and a newly proposed Artists-in-Residence scheme. He noted that the developer was no longer proceeding with the “junction” proposals at the two roundabouts north and south of the main site. There would be an artist competition held for the circus space and the value of the work would be around £900K. It would focus on an artist-driven sculptural form to create a public space for a variety of activities. The Artists-in-Residence proposal would amount to a total of £300K and represent a collaboration of artists focusing on topics of science and health care, with art including temporary works, publications, films, etc. The example of “Material Beliefs” (www.materialbeliefs.com) was quoted as a relevant precedent. The panel’s comments are summarised as follows:

- What other areas on the campus exist to display artists’ work? CRUK theatre or other theatres/spaces across the campus (projection rooms, etc.)
- The ability of the landowner and/or developer to sustain a program of artists work over time was questioned. The presenters said that a longer term program would have to be worked up in detail with other partners and involve a rolling fund over time, including dedicated staff to procure and run events/displays.
- The panel felt that the two broad themes were sensible, but that more clarity was required in terms of the responsibility, management, long-term arrangements, venues and legacy planning for the Artists-in-Residence scheme. The panel was not convinced that this had been fully thought through as of yet. In addition, it was felt that the Addenbrooke’s Arts team needed to be part of any long term scheme in order to be successful.

- British and/or local artists should be included in any shortlist of artists.

Conclusion.

The Panel felt that the circus project was acceptable but that the Artists-in-Residence scheme needed further work. The panel would like to see a more detailed “brief” in future of how this would work. The panel also strongly supported the concept of the “pooling” of public art s106 monies from other developments across the Addenbrooke’s site to assist in delivering public art on the CBC campus.

VERDICT – GREEN (unanimous) for the circus proposal; AMBER (unanimous) for the Artists-in-Residence proposal as further detail on the project is required, as noted herein, before it could be endorsed by the Panel.

Appendix 2: Extract from Public Art Panel meeting of 15th March 2010.

Cambridge City Council

Public Art Panel

Notes of the meeting 15th March 2010.

Present: -

Duncan Robinson	(Chair)
Michael Harrison	Kettles Yard
Douglas Jeal	ARU
Dipak Mistry	Arts & Business
David Wright	Commissions East

Officers: -

Glen Richardson	City Council
Nadine Black	City Council
Elizabeth Rolph	City Council
Eze Ekeledo	City Council

Observing: -

Andy O'Hanlon	Arts Development, South Cambs District Council
Penny Johnson	Government Art Collection - DCMS
Richard Wentworth	
Loyd Grossman	

Apologies: - Margaret Greeves, Donna Lynas and Niki Braithwaite.

3. Presentation - Public Art Strategy for the Cambridge Bio-Medical Campus.

Presentation by Mark Davy, Andy Robinson and Colin Ledwith of Futurecity with Andrew Blevins of Liberty Property Trust and Jo Clark from Countryside Properties. The strategy has a total budget of £1.2million, with £200,000 to be spent on the Southern Gateway, £50,000 on the Northern Gateway and £50,000 to be spent on an 'Artist in Residence' scheme.

The Panel's comments are summarised as follows:

- Serpentine pavilion. Would this be a permanent or temporary structure? Some clarity is needed as to its practical function, as well as whether this would be primarily for summer use as 'pavilion' suggests. If permanent, there would need to be steps taken to make it usable in winter as well as a maintenance programme for the longer term.
- 'Artist in Residence'. What will be the role of the artist and the relationship between their work and the eventual Circus? Moreover, the Panel questioned whether this was the correct term as the heavily curated feel of the project cast doubt on its connection with local residents. There needs to be a sense of artistic freedom.
- Northern and Southern Gateways. The Panel questioned the apparent discrepancy in budgets. According to Andrew Blevins, there was never an intention to spend equal amounts on the gateways as the Southern Gateway is seen as more significant, providing a "real sense" of entrance to the campus. In the Panel's view, with such a small budget, would work on the Northern Gateway be lesser in terms of scale or quality? The Panel again raised the issue of long-term management, as this is always difficult to guarantee.

Conclusion

According to City Council officers, this second draft of the strategy shows considerable improvement but the Panel feels it still lacks significant details, specifically in relation to the pavilion and the 'artist in residence' scheme. There are elements of branding by the developer here that the Panel feel would leave little room for artistic freedom.

VERDICT: AMBER (unanimous)

Appendix 3: Indicative CBC Masterplan.



Appendix 4: Text version of the CBC Public Art Strategy

Cambridge Biomedical Campus Public Art Strategy

Cambridge Medipark Ltd.
February 2011

Contents

- 1.0 Executive Summary
- 2.0 Vision
- 3.0 Public Art Themes
- 4.0 Strand 1: The Circus Public Realm Commission – Art and Architecture
- 5.0 Strand 2: The CBC Artist in Residence Programme
- 6.0 Implementation
- 7.0 Budget
- 8.0 Future Responsibility

Appendix 1	About CBC (inc. glossary of terms)
Appendix 2	Section 106
Appendix 3	Developer Guidelines: ‘Rules of Engagement’
Appendix 4	Public Consultation and Community Engagement
Appendix 5	Public Art Steering Group
Appendix 6	Artist Appointment and Proposal Development Process
Appendix 7	Circus Programming
Appendix 8	Programme Monitoring & Evaluation
Appendix 9	Mentoring Project
Appendix 10	Maintenance and Decommissioning

1.0 Executive Summary

At the Cambridge Biomedical Campus (CBC) there is an unprecedented opportunity to create an exceptional biomedical research facility for both Cambridge and the UK.

The CBC Public Art Strategy outlines an approach for embedded public art across the Cambridge Biomedical Campus. It proposes ideas, themes and milestones for the successful delivery and ownership of a high profile Public Art Programme on the CBC Expansion Land.

The Campus has a large and varied audience, set to increase dramatically as the development of the CBC Expansion Land is implemented. This strategy describes how public art can engage with key themes of art and science, wellbeing, innovation, and sustainability, reflecting the healthcare specialisms, global research programmes and international organisations attracted to the site.

On completion, it is anticipated that the expanded campus will be home to 7000 hospital staff, 500,000 patients a year and 6000 academic and research staff. This strategy therefore provides an opportunity to reach out to these communities, together with local neighbourhoods, and to act as a catalyst for further investment in the cultural identity of the city.

This strategy is underpinned by the belief that public art has to demonstrate an understanding of the role of the Campus as a centre of healthcare excellence used by patients, visitors, clinicians and researchers. This strategy outlines ways in which the CBC Public Art Partnership would work closely with other CBC stakeholders from the outset, including Cambridge City Council, Wellcome Trust and the leading cultural organisations within Cambridge. The strategy identifies how a CBC Public Art Steering Group would engage advisors and stakeholders and oversee the successful delivery of this ambitious programme.

This public art strategy proposes a major 2 strand art commissioning programme to embed contemporary art into both the site's physical infrastructure and engage with the innovative biomedical and healthcare work taking place across the entire site. The two public art strands are:

1. The Circus Public Realm Commission – Art & Architecture
2. The CBC Artists in Residence (AIR) Programme

1. The Circus Public Realm Commission – Art & Architecture

The key recommendation within this programme is for the appointment of an artist of international stature to influence CBC's physical public realm, reflecting the global range of research organisations and communities that make CBC and Cambridge such an inspiring place to work.

This is a commission to appoint an experienced lead artist to create permanent public art proposals for the Circus, the main area of public realm at the heart of the Biomedical Campus. The goal is to transform this area of Public Realm through art and architecture into a highly desirable destination space for the entire CBC community and potentially the wider Cambridge community. The Circus will become a focal 'place' that can connect the site (old and new), and provide an exemplary public realm environment for all users (patients, staff, visitors), with themes emerging strongly out of science, innovation and health & wellbeing.

This commission has a wide scope for the artist, covering the entire public realm throughout the Circus, including an enclosed structural space and all surrounding public realm elements (hard surfacing, street furniture, lighting etc.). The aim is to create a holistic Art & Architecture project that would greatly enhance the Circus' function as multi-use public realm.

This strategy proposes to allocate £780,000 of the public art budget to this strand.

This would cover all stages of the commission, including the process of recruiting an artist of international standing via a limited competition and the associated public engagement of this process, the collaborative production process with design teams, the final production and installation processes, and an allowance for any agreed running costs/maintenance.

2. The CBC Artists in Residence (AIR) Programme

A programme of new projects for a range of artists to work in partnership with scientists/ doctors/ researchers/ and the wider community across the Cambridge Biomedical Campus.

Artists would work in close collaboration with professionals working within the Campus partner organisations (e.g. MRC/Cancer Research UK/Addenbrooke's). The projects could research cutting edge ideas, developing partnership projects that engage with a range of public audiences both on and off site.

The rationale is that CBC is all about groundbreaking work in science, health and wellbeing. Bringing in artists who are, in their field, equally skilled as their "science" partners, to work on collaborative artistic projects will create a breadth and depth of public engagement activity with the scientific and health work across the CBC site.

The public's engagement with science is a major topic of policy and practice development across the scientific community. The Royal Institution, Royal Society, and British Science Association each have specific directives and initiatives on public engagement. Alongside the work of other organisations such as the Wellcome Trust, they provide an important context for the artist in residence scheme.

Outcomes of these residences would therefore contribute to current debate and developments within these fields. They would materialize in a variety of public engagement outcomes that may include permanent public art installations and/or temporary public art activities and events (performances, exhibitions, films, publications or conferences etc.). These could form part of the programming on the new Circus public realm or elsewhere in the campus as well as being locally, regionally, nationally and internationally distributable in collaboration with other arts, science and education organisations. In short, they could greatly widen public engagement beyond the campus boundary.

The number and scale of AIR's is to be confirmed. A CBC Public Art Steering Group would implement this strategy's proposal to formulate clear aims and structure resulting in an agreed set of residencies within the budget allocation. At this strategic stage we would propose that a small number of high-level residencies are created alongside a residency programme for emerging artists, building on work developed by Addenbrooke's Arts and taking advantage of additional funding opportunities across the fields of arts and science. Residencies within Addenbrooke's hospital would be delivered in partnership with Addenbrooke's Arts.

A major benefit of the AIR Programme is the opportunity to encourage future CBC occupiers to develop their own AIR project. This builds on this initial programme and helps to create a long-term commitment across the campus to the creative public engagement of science and healthcare.

This strategy proposes to allocate £300,000 of the CBC public art budget to this programme strand. This would be structured to support an agreed number of AIR projects with key partners on the Campus (e.g. MRC, Addenbrooke's, Cancer Research UK).

2.0 Vision

'The international competition between cities is intense and rules today's development of urbanity. It is a competition about attractiveness, about global investors and tourists. Without doubt a strong city brand is a potent weapon to maximize the visibility of a city's qualities. Culture, in the widest sense, is a mainstay for a successful participation in this global competition.'

Christian Schoen, Urban Planning & Art in Public Space, February 2009

In his book *Creative Cities*, Richard Florida attempts to rationalise the mercurial process behind city making. Across Europe, Asia and North America, cities are competing with each other to build the tallest skyscraper, the most original museum or the biggest science park. Our cities and towns are being re-invented and re-modeled: becoming more like urban theatres than, perhaps the old work centres. They compete to host major cultural events such as the Olympics, the football World Cup, Expos or the latest blockbuster art exhibition.

Florida understands the need for cities to constantly reinvent themselves, through a combination of architecture, technology, community, education and culture and in doing so, he uses the term 'Knowledge City'. He also understands the role of culture in defining place, influencing and mirroring our rapidly changing world. He points out the necessity for a healthy and vibrant cultural, leisure and sporting life, that helps to create places where people want to live and work, achieving their potential.

The much anticipated expansion of the Cambridge Biomedical Campus, therefore, presents an opportunity to expand on the current cultural investment and build a cultural identity, which reflects the city's reputation for both learning, and innovation in a Campus of excellence for biomedical research and clinical services. The 70 acre expansion of CBC is one of the largest Projects in the Southern fringe expansion of Cambridge. The size and quality of the facility offers huge potential for a cluster of biomedical and healthcare excellence with an international perspective. The Campus is intrinsically associated with the University of Cambridge and Addenbrooke's Hospital with their prestigious reputations as leading centres for research and high-level expertise in biomedicine. The expansion of the Cambridge Biomedical Campus therefore represents a major investment for the City of Cambridge supporting the reputation of the city as a world leader in learning, research and clinical services.

The CBC Public Art Project will also act as a catalyst for change and growth. At £1.2 million, the level of the Section 106 Public Art Commitment on the scheme makes this Programme one of the largest investments of its kind to date, within the Cambridge region. The commissioning process for the Programme provides an opportunity to achieve similar levels of cultural ambition, quality and international reputation as the rest of the Campus. The CBC Public Art Programme offers the chance for Cambridge to showcase contemporary art of the same intellectual and international standard as the rest of the research, media, education and healthcare offer on the Campus.

Concentrating upon two commissioning strands, the Public Art Programme will become both brand and beacon for the ambitions of Cambridge and the organisations based at CBC. They will be exemplar, 'benchmark' commissions, a high profile starting point for what is hoped will be further art commissions and interventions funded by other stakeholders and organisations on the Cambridge Biomedical Campus. Extracts from the CBC planning permission are contained in Appendix 1.

Cambridge is the UK's most successful example of the knowledge city. It is in the midst of establishing a unique identity as a 21st century city, building on its brand of learning, innovation, culture and history. Cambridge is also a cultural city defined largely by its historical status as a major seat of learning and supporter of major cultural organisations. Another increasingly influential factor in Cambridge's growth is the emergence of Research & Development companies in the greater Cambridge area.

Objectives for the CBC Public Art Programme:

- Help to deliver exemplary place making for CBC in partnership with CBC stakeholders
- Take account of the wider context of the CBC and hospital expansion masterplan
- Ensure high quality projects integrated with CBC public realm design
- Create highly visible and publicly accessible public art and cultural assets within CBC
- Engage with a broad range of CBC site users
- Add to and enhance Cambridge's portfolio of quality public art
- Build upon the identity of CBC by developing public art around a set of core themes
- Work from 'micro to macro': Address the needs of the site from a local and site-specific level to national and international
- Create a sustainable and enduring cultural legacy for CBC and the wider region

3.0 Public Art Themes

'Both science and art find themselves engaged in asking the same questions on our behalf. How do we make sense of our world and how is meaning formulated to bring order to our lives?'

Sir Nicholas Serota, Director Tate Gallery

It is essential that the public art created within CBC is inspirational and relevant to all its users, the roles they perform, and the spaces they inhabit. Art can only transform our views, thoughts and actions if it connects with these things and addresses our concerns and interests. At CBC there are clear areas of work that can inform a set of core public art themes for all artists to engage with when developing proposals and projects across the campus. This will ensure a strong Programme that successfully delivers the ambitions of this strategy.

Art and Science

The arts are an effective way of stimulating debate and engaging people with biomedical science. Visual art, music, moving image, creative writing and performance can reach new audiences, which may not traditionally be interested in science and provide new ways of thinking about the social, cultural and ethical issues around contemporary science. Collaborative and interdisciplinary practice across the arts and sciences can help to provide new perspectives on both fields. The arts can also provide imaginative ways of engaging and educating young people in the field of science. The arts and sciences have often been a source of mutual inspiration.

Although the historical tensions between these 'two cultures' are well documented, an ever-growing body of arts and science research and production lends weight to the view that these interdisciplinary collaborations are increasingly compelling. CBC already features prominently on the world 'map' for biomedical research, and via this Public Art Strategy will also become synonymous with high calibre public art commissioning that enables artists to engage with the scientists, doctors and research community within the context of this centre of excellence.

At the heart of the art and science relationship is a shared set of values that include; curiosity, a drive to increase human knowledge and willingness to be at the forefront of new ideas. Both science and art find themselves engaged in asking the same questions on our behalf. How do we make sense of our world and how is meaning formulated to bring order to our lives? And when it comes to engaging a wider public in these questions, many scientists have found a crucial partner in the artist. Artists in their work seek to question and interpret their experience of the world, and this open process of enquiry provides a valuable space in which to explore these philosophical, social and ethical questions surrounding contemporary scientific discovery.

The CBC public art programme will bring artists and scientists together in order to inspire individuals to think about art and science as already interrelated and relevant to our society. Organisations in the UK such as Arts Catalyst, ACE, British Council, Calouste Gulbenkian Foundation, NESTA, The Wellcome Trust (to name a few) have supported a variety of artists, scientists and technologists in innovative collaborations exploring diverse fields including ecology, mental health, space, artificial intelligence, genetics, virtual reality, and neuroscience. The CBC public art programme will build on all of this work and embed the latest research into its project delivery.

Art and Wellbeing

Creativity is inextricably linked to our wellbeing. People's lives are changed, and communities and cultures are strengthened, whenever imagination is encouraged. Arts and health/wellbeing is often defined as arts-based activities that aim to improve individual and community health and healthcare delivery, and which enhance the healthcare environment by providing artwork or performances. Projects in this field have been shown to produce a broad range of benefits including promoting the good health and wellbeing of communities, improving the mental, emotional and spiritual state of health service users, and helping medical staff, carers, patients and families to communicate more effectively with each other by offering opportunities for social interaction, involvement and empowerment. Artists bring an enormous range of professional skills and insights to work in healthcare and wellbeing

settings and, in turn, testify to the reinvigoration of their own creative practice. The methods they have developed over the year's produce, at their best, startling artistic, personal and social outcomes.

There is now a considerable and growing evidence base of the effectiveness of arts interventions in healthcare and in promoting wellbeing. In the Arts Council England publication *Arts in health: a review of the medical literature*, there is a broad spectrum of evidence to show how the arts achieve positive outcomes for patients, for staff, for the patient–staff relationship, for hospitals, in mental health services and in the health of the general population.

A recent study, *Mental Health, Social Inclusion and the Arts: Developing the Evidence-base*, led by Jenny Secker, Professor of Mental Health at Anglia Ruskin University in Cambridge and the South Essex Partnership University NHS Foundation Trust, has won the 2010 Arts and Health Award from the Royal Society for Public Health. The award recognises significant contributions to research and practice in the field of Arts and Health.

The CBC public art programme would brief all artists to engage with the current debates and practice of art and wellbeing. As an obvious focus of those working across the CBC site, it offers a myriad of opportunities, procedures, research, relationships, and narratives that could inspire a wealth of responses from contemporary art and its ability to engage people in new ideas.

Innovation

Cambridge is an undisputed centre for new ideas and innovation and their application in the wider world. Within CBC this is focused around biomedical science and healthcare. Within these are numerous areas of new thinking and development, covering processes and techniques, materials and technologies. Throughout the CBC Public Art Programme artists will be encouraged to engage with the innovation that is going on across the CBC site and develop innovative approaches to their own public art by intelligently engaging with issues, themes and the aspirations of all project stakeholders, and employing new approaches to community engagement and participation, project delivery, design and manufacturing, and materials and technologies.

Sustainability

Sustainability is a common term used in much new property development thinking. For CBC we are keen to interpret it in its widest sense, as an understanding into how the CBC community can grow and thrive within its new environment and contribute positively to its surrounding communities of interest (local, national, international) over the long term. Sustainability encompasses a range of issues around what makes a place positive to work in that can nurture enduring benefits for wellbeing, economics, and the environment. In this sense, sustainability acts as an overall backbone theme for all the public art at CBC.

4.0 Strand 1: The Circus Public Realm Commission – Art & Architecture

The Circus Public Realm Commission creates a major opportunity for CBC to deliver exemplary public realm through an experienced artist integrating innovative public art within the Circus design.

The Circus lies at the heart of CBC, at the intersection of the boulevard and piazza, connecting the Expansion Land with the existing Campus. It will comprise an extension to the existing public realm, including a stop for the new Cambridgeshire Guided Busway (CGB) bringing significant pedestrian movement and vitality to the space.

The importance of the Circus as CBC's central public realm offers the opportunity to create a truly exceptional public realm facility for all campus users. The Circus Public Realm Commission will offer the selected artist a brief to examine all the elements of the Circus' public realm design and propose innovative proposals for art to influence and add to this design. This scale and ambition of the commission is created specifically to attract the interest of experienced artists of international reputation, and deliver a sustained stakeholder and community engagement programme as part of the commission's development.

The aims of the Circus Public Art Commission are to enhance the Circus as exemplary public realm in 2 ways:

1. Create an iconic focal public realm for all CBC users.

The aim of the Circus public realm is to provide a central area within the Campus through which many of its users will arrive, leave, pass through and pause. In order to ensure that this important function is legible and reflects the ambitions and aspirations of CBC, it is vital that the space attracts users to it and is easily identifiable in a large complex campus. The Circus Public Art Commission will brief artists to create proposals that create this iconic sense of place for CBC.

2. Enhance the multi-use potential of the Circus public realm.

Linked to the above, the Circus public realm has to therefore provide for a variety of needs and desires, and there is an opportunity to create a place where users can take time out from their normal routine, be inspired, refuel and refresh, meet others, engage with other campus groups and organisations. The Circus Public Art Commission offers the opportunity for an artist to greatly enhance the Circus' potential to deliver all of these functions, and create a multi use public realm for all users. (Appendix 3 outlines further the opportunity and programming potential of the Circus Public Realm. This strategy proposes to allocate a small percentage of the budget to initiate a programme of activities for the Circus).

One example of an opportunity for public art influence within the Circus public realm is the possible inclusion of a small amenity building. If built, the structure could present an opportunity within the Circus Public Art Commission to develop a unique art and architecture collaboration through which the artist could address the commission aims outlined above by transforming the amenity structure's potential from a simple building housing a certain degree of services to a landmark sculptural structure that would become a destination in its own right, and provide inspiring flexible use space for a broad range of social and cultural activities. Importantly, if pursued, such a focused project must be delivered as an integral part of the wider brief for the Circus Public Art Commission.

Examples of such projects such as the annual Serpentine Gallery Pavilion Series have shown the power of art and architecture combining by creating 'useable artworks', that are both contemplative and inspiring, while multi-functional through providing flexible space for a range of uses including refreshment, rest, socialising, and cultural activities including performance, reading, lecture, event, reception and film screening. Other examples of art and architectural approaches enhancing public realm include the courtyard roof at the British Museum and a similar proposal at Cabot Circus in Bristol, while more focused single building projects such as The Beach Café at Littlehampton, and the Maggie Cancer Centres (see case studies) also transform users experience of space and 'add a little magic' to everyday functional units.

All of these examples offer elements of inspiration for what could be achieved in CBC's Circus. However, as described above, the public art commission brief will specifically ask artists to look holistically at the entire Circus public realm and ensure that the public art contribution will not be a replacement for standard capital items and that the added value of the contribution is clearly demonstrated.

The Circus Public Art Commission therefore offers the selected artist the opportunity to collaborate closely on proposals for the Circus public realm with the entire team delivering its design to fully realise the aims of this commission. This would include architects, engineers and landscape designers, as well as engaging with the Programme's curators, project managers, CBC users and stakeholder groups. A full range of the Circus design details open to the artists consideration will be detailed in the Public Art Delivery Plan to be prepared as part of the Circus's Reserved Matters Planning submission.

5.0 Strand 2: The CBC Artist in Residence (AIR) Programme

For several decades public art has gone beyond only creating artworks for display in the public realm. Increasingly art has been embracing other disciplines, with artists working in collaboration with partners to produce new types of projects that engage with audiences in different ways. Through active participation in the arts people can gain new insights into their own lives, socialise with others in new ways, share ideas, and create new levels of understanding about the world around us.

The CBC Artist in Residence (AIR) Programme will create a series of opportunities for artists to collaborate with a range of site users including biomedical research professionals, healthcare staff and patients to use art to explore, debate, and promote the innovative work that is carried out throughout the CBC campus.

The Programme curator, Futurecity, supported by the Steering Group, will engage with the organisations and individuals working across CBC to develop a set of AIR commissions. It is important that these opportunities are generated from a close dialogue with the biomedical partners to ensure that projects are wanted, and that there is an understanding and will to explore new types of collaboration between the arts, science and healthcare.

As outlined in the CBC Public Art Themes, arts and science communities worldwide have developed a range of exciting collaborative initiatives over recent years. This Programme aims to build on these exciting projects and create residencies that will not only be innovative in their engagement with people within CBC but also contribute to the wider national and international community of arts and science collaborative research and debate. Commissioning artists, who would be equivalent standing in their own field to the scientific/healthcare professionals they would be partnering, would work on collaborative projects creating the opportunity for a greatly enhanced level of public engagement with the work undertaken on the Campus in both scientific research and wellbeing, as well as integrating existing and new CBC site users. The process of selecting the artists is detailed in Appendix 6.

Following the initial artist's brief and appointment, the scope of a residency, together with its aims and objectives, will be agreed between the participating partners. Within this agreement would be timescale, budget, and milestones. A standard process for reporting back to the Steering Group would be established for all residency commissions.

Outputs from the AIR's would create a variety of public engagement outputs including permanent public art installations and/or temporary public art activities and events (performances, exhibitions, films, publications or conferences etc.). They could be programmed for showing in the new Circus public realm or elsewhere in the campus as well as being locally, regionally, nationally and internationally distributable. Whatever the output, it is important that it is appropriate for the project and relevant to the proposed audiences, aims and objectives of the project as agreed between partners collaborating on the project.

This strategy proposes to allocate £300,000 of the CBC public art budget to this Programme strand. The Steering Group will agree the number and scale of AIR's. At this strategic stage it is proposed that a small number of high-level residencies are created alongside a residency programme for emerging artists, building on work developed by Addenbrooke's Arts and taking advantage of additional funding opportunities across the fields of arts and science. Residencies within Addenbrookes hospital would be delivered in partnership with Addenbrookes Arts. A broad indicative budget allocation at this stage might be something like three £50,000 residencies and five £20,000 residences, but this will be detailed in a following Public Art Details document. (See Section 6.0)

A major benefit of the AIR programme is the opportunity to encourage future CBC occupiers to develop their own AIR project. This builds on this initial scheme and helps to create a long-term commitment across the campus to the creative public engagement of science and healthcare.

6.0 Implementation

Management

Cambridge Medipark Limited (CML), a Joint Venture between Liberty Property Trust and Countryside Properties PLC, will deliver this public art strategy. Futurecity Ltd will be contracted as project managers and work in partnership with Cambridge Medipark Limited to ensure full implementation of the Programme.

Reporting to Cambridge Medipark Limited, the Programme will require the following work:

- Delivery plan creation, presentation and council liaison for each Programme Strand
- Researching best practice to inform the projects delivery
- Artist recruitment, liaison and management
- Community engagement coordination
- Public Art Steering Group and Selection Group creation, coordination and reporting
- Project monitoring, documenting and reporting
- Budget planning and management
- Creating and coordinating the mentoring programme for emerging artists
- Coordinating marketing and public communication of projects
- Managing the evaluation process

Timetable

1. The CBC Artists in Residence Programme

The delivery of the AIR programme will be planned to take place over an agreed time period following Public Art Strategy approval, in discussion with the Public Art Steering Group, delivery partners, and local authority.

It is proposed that the AIR Programme will start immediately after Local Authority approval of this Public Art Strategy, with the implementation of a high-level AIR within the Medical Research Council between Spring/Summer 2011 and Spring/Summer 2012.

The detail of this 1st AIR will be developed up following Public Art Strategy approval and submitted to the Local Authority as part of a Public Art Details document that will outline the full CBC AIR programme and delivery timetable (See Appendix 2).

2. Circus Public Art Commission

The intention is for the delivery of the Circus and associated Public Art Commission to be completed by the time 65,000sqm of development (excluding MRC and CUHT development) has been completed on the Campus extension land. As with other elements of the S106 package for the CBC development, the timing for the delivery of the Circus and hence the Circus Public Art Commission is somewhat dependent on market forces which will dictate the pace of demand for new development on the Campus extension land. Faster development will lead to the earlier implementation of the Circus Public Art Commission. The Papworth project (assuming it progresses) at 40,000sqm goes some way towards hitting this development trigger.

Appendix 6 outlines the artist recruitment, selection, appointment and development process

7.0 Budget

This budget allocates the agreed £1,200,000 public art contribution for CBC. It should be viewed as an indicative budget, subject to further detailed allocation in future Public Art Delivery Plans and Public Art Details. Under spend in any budget line will be re-allocated to other aspects of the programme, with the emphasis always on securing the highest quality public art projects possible for each of the two strands, with the resources available.

Item	£	Notes
1. The Circus Public Realm Commission		
Community Engagement	30,000	Appendix 4
Artist Selection Process	55,000	Appendix 6
Artist's Fees & Production Costs	600,000	inc. maintenance and insurance
Circus Launch Arts Programme	20,000	Appendix 7
Evaluation	5,000	Appendix 8
Contingency	70,000	inc. Production, Management, Steering Group & mentoring expenditure
sub-total	780,000	
2. The CBC Artists in Residence Programme		
Artists fees + Production costs	250,000	
Evaluation	8,000	Appendix 8
Contingency	42,000	
sub-total	300,000	
Strategy & Project Management	120,000	Futurecity
<u>TOTAL</u>	<u>1,200,000</u>	

8.0 Future Responsibility

The artists commissioned to produce public art as part of the Programme will be briefed to draw up an appropriate maintenance plan and exit strategy with CML, Futurecity and the support of the Steering Group.

It is likely that embedded permanent public art will be ultimately owned by the CBC Estate Management Company, as part of their adoption of the public realm areas of CBC. The maintenance plan for each project of this nature will take ownership into consideration.

Appendix 9 outlines an approach to maintaining and decommissioning public art on CBC. A specific Decommissioning Strategy will be provided and approved for each element of public art.

Appendix 1

About CBC and Partners (inc. glossary of terms)

About CBC

The Cambridge Biomedical Campus (CBC) is the name given to the cluster of biomedical, clinical, research and treatment organisations centred around Addenbrooke's Hospital on the Southern fringe of the city of Cambridge. The Cambridge Biomedical Campus is already home to a number of internationally renowned treatment, teaching and research organisations including the University of Cambridge School of Clinical Medicine, the Medical Research Council, Cancer Research UK and Addenbrooke's and Rosie Hospitals. This concentration of clinical and biomedical expertise is now set to expand considerably with planning consent having recently been granted for up to 215,000 square metres of new biomedical research, development and clinical expansion space on a 70 acre site adjoining the existing hospital, research and development facilities. The expansion of the Cambridge Biomedical Campus is being undertaken by Cambridge Medipark Limited (CML), a joint venture between Countryside Properties PLC, and Liberty Property Trust, in conjunction with Cambridge University Hospitals NHS Foundation Trust. This document sets out a strategy for the delivery of Public Art at the Cambridge Biomedical Campus as part of its continuing development and expansion.

Partners

The success of the CBC Public Art Projects will be defined by the cultural impact they create. Therefore a Programme of this scale and ambition must invest time and energy in building a proactive support group of key organisations that can help steer the Project to achieve its objectives.

The Developer and CUHT already have a successful record of supporting and promoting Public Art. This expertise and knowledge will be harnessed in a collaborative approach to the commissions of the Public Art on the Campus, and has led to the formation of the CBC Public Art Partnership. This section provides further information on the Developer, MRC and CUHT and their track record.

Cambridge Medipark Limited (CML)

Countryside Properties and Liberty Property Trust, the development partners behind the next phase of development at CBC have a long-standing relationship based on their joint commitment to high quality property development. With over 80 years experience in bespoke commercial development between them, The developers have a unique blend of skills which deliver attractive, efficient and sustainable property solutions to occupier requirements. The joint venture is now developing the next phase of the Cambridge Biomedical Campus in partnership with the Cambridge University Hospitals NHS Foundation Trust; a global centre of excellence in health care, education and biomedical research.

Liberty Property Trust UK art policy is to "enhance people's lives through extraordinary work environments". Liberty commissions Public Art on an ongoing basis to enhance the developments' landscaped environment and to promote a cultural bridge between communities, such as that of Kings Hill in Kent.

Countryside Properties promotes high quality Public Art that reflects local identity, meets communities' needs and expectations and provides economic benefit. Works of art enrich their new communities by adding character and visual interest. Countryside Properties recognise the importance of establishing an identity and a sense of community and have been incorporating numerous pieces of Public Art to its developments, including regeneration Projects and new communities.

Cambridge University Hospitals (CUHT)

CUHT already runs a highly successful, innovative and engaging arts programme known as 'Addenbrooke's Arts', which includes visual and performance arts. It is hoped that the CBC Public Art Project will be able to connect with and enhance this programme.

Addenbrooke's Arts

Addenbrooke's Arts exists to enhance the hospital environment and improve the experience of patients, staff and visitors through the arts. Since 1998, Addenbrooke's Arts has commissioned

numerous site-specific art works, organised exhibitions of local and national artist's work (there are now up to 12 exhibitions annually), sourced and installed new art work for wards, clinics, waiting areas and gardens, organised art workshops, artist residencies (including poetry), talks and musical events. The programme is run by Arts co-ordinator Damian Hebron.

Key areas of Addenbrooke's Arts work include:

- Establishing and running arts events and workshops for children, adults and elderly patients
- Encouraging participation and involvement in a range of arts activities for patients, staff and visitors
- Liaising closely with staff at all levels, to understand the ways in which the arts Project can support them in providing the best possible level of care for patients
- Improving the hospital environment using visual arts features and a co-ordinated, harmonious approach to interior design

Medical Research Council

The Medical Research Council is dedicated to improving human health through excellent science. It invests on behalf of the UK taxpayer. Its work ranges from molecular level science to public health research, carried out in universities, hospitals and a network of its own units and institutes. The results have led to some of the most significant discoveries in medical science and benefited the health and wealth of millions of people in the UK and around the world. Construction has started on a new MRC Laboratory of Molecular Biology on the Campus, which will provide first class facilities to some of the world's leading scientists. The MRC is one of seven Research Councils and is funded by the Department for Business, Innovation and Skills. It is governed by a Council of 14 members, which directs scientific strategy and corporate policy. Leadership of the MRC is in the hands of the Chief Executive. Decisions on scientific proposals are taken by five Research Boards, with a separate Training and Development Board shaping policy and providing funding for training the scientists of tomorrow. The MRC has three research institutes (in Cambridge, in Mill Hill and in Hammersmith) and 35 research Units nationwide. There are two research units in Africa, in the Gambia and Uganda. During its nearly 100 years the MRC has achieved significant advances in medical research, and had major impact on public health and clinical care.

Glossary of Terms

- **Cambridge Biomedical Campus (CBC, or 'The Campus')**

The entire site defined by red edges on plan, encompassing all Cambridge University Hospitals NHS Foundation Trust (CUHT) existing development, existing R&D partners and the 70 acre extension site adjoining these facilities.

- **CBC Expansion Land (Expansion Land)**

The 70 acres of land with outline planning consent for the expansion of clinical, commercial and R&D facilities on CBC defined by yellow forms or blocks on the plan on pages 8 & 9.

- **Cambridge University Hospitals NHS Foundation Trust (CUHT)**

This NHS Trust comprises Addenbrooke's Hospital and The Rosie.

- **Cambridge Medipark Limited (CML, the 'Developer')**

A 50:50 joint venture between Countryside Properties (UK) Limited and Liberty Property Trust. CML is the private sector Developer partnering CUHT in the delivery of the development on the CBC Expansion Land. CML has primary responsibility under the S.106 Agreement for the delivery of the CBC Public Art Strategy.

- **MRC LMB** The Medical Research Council's Laboratory of Molecular Biology.

- **CBC Public Art Partnership (the 'Partnership')**

This Partnership has developed the Public Art Strategy for the Expansion Land and is currently funded by CML and MRC LMB with additional resource provided by CUHT.

- **Public Art Strategy**

This is a strategy (embodied within this document) that describes the methodology for the design, procurement and execution of the CBC Public Art Project.

- **CBC Public Art Programme ('the Programme')**

This Programme's total value is £1.2m (funded by the CBC Public Art Partnership) and will be for Public Art on the CBC Expansion Land. The Programme comprises two commissioning strands as outlined in the main document.

- **Circus**

This is a large public open space at the heart of the Cambridge Biomedical Campus that will be created as part of the development of the Expansion Land and will be the focal point for the principal art commission.

Appendix 2

Section 106

The Public Art Sum of at least one million two hundred thousand pounds (£1,200,000) of which sum shall include the value of the Public Art provided under the MRC Section 106 Agreement (which for the avoidance of doubt shall be offset against the value of Public Art provided under this deed) and shall include the cost of the professional design fees of artistic consultant(s) and artist(s) the procurement, Project management fees, consultants' fees and the fabrication, delivery, installation, maintenance, insurance and decommissioning costs (if applicable) and which shall include design and works integrated within the built environment and functional elements of the Development and temporary works such as performance art and artists in residence and permanent works such as sculptures and land art.

'Public Art Strategy' means this strategy for the provision of the Public Art on the Campus.

Public Art Details

Where the approved Public Art Strategy secured under the Section 106 agreement associated with the application indicates, a reserved matters application shall include the following details of Public Art to be provided within that relevant phase:

- Details of the consultation, approval and commissioning process for artists and associated proposed Public Art
- Details of community engagement and consultation including measures to promote public involvement in the evolution of the Public Art
- Descriptions, plans and images of the Public Art that will be realised
- Details of how the Public Art complies with any approved public realm strategy for the Development • Project timescales
- Delivery mechanisms
- The total amount allocated for the proposed Public Art, including a breakdown of the total cost of the implementation of the Public Art and the apportionment of the costs across its various elements, including maintenance and decommissioning costs (if applicable).

Public Art Details are required to ensure that the details of Public Art come forward at the appropriate stage in the planning process in accordance with the Public Art Strategy and that the proposed Public Art positively contributes to its context within the public realm (Cambridge Local Plan Policies 3/4, 3/7, 3/11, 3/12, 9/5 and 10/1).

Provision and Maintenance of Public Art

In relation to any matters phase containing an approved element of Public Art, the Public Art as defined in the Section 106 agreement shall be provided and managed and maintained in accordance with the approved Public Art details and the approved Public Art implementation and maintenance details unless otherwise agreed in writing by the Local Planning Authority. The Public Art shall not be moved or removed once implemented either permanently or temporarily other than in accordance with the agreed details or other written approval of the Local Planning Authority.

Reason: To ensure that the Public Art is implemented at an appropriate stage in the phased development of the site and that the Public Art once provided is properly managed and maintained (Cambridge Local Plan policies 3/4, 3/7, 3/11, 3/12, 9/5 and 10/1).

See Appendix 10 for more details on this process.

Appendix 3

Developer Guidelines: Rules of Engagement

Having a good artist is of equal value as having a good architect, designer, scientist or engineer. With this in mind, we outline below the essential rules of engagement to be established with CML, the CBC Public Art Partnership and the design team in advance of a commission:

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

Appendix 4

Public Consultation and Community Engagement

'The vision for Public Art aims to drive forward Cambridge's aspirations. In doing so it must have regard to the community, the place, the technologically innovative culture, the artists and the art itself'
- Cambridge City Council, Public Art Supplementary Planning Document, March 2009

The CBC Public Art Project will have a significant impact on the Campus as well as reaching out to a wider audience in Cambridge, the county, the UK and an international audience. There is a need for a proactive and innovative community engagement programme, since this can contribute to a more successful programme of Public Art delivery.

Draft aims for the Community Engagement Programme include:

- Engage a broad range of CBC site users through the CBC Public Art Programme.
- Stimulate interest, excitement and debate about the CBC Public Art Themes through creative activity
- Support formal and informal learning
- Encourage interdisciplinary practice and collaborative partnerships in arts, science and/or education practice.
- Connect and engage different groups of people, organisations, sectors or communities with each other, and with new ideas and concepts.

Strategy

The consultation and engagement process will need to fit within Cambridge City Council's specific planning and approval requirements. Consultants would expect to work closely with the planners and masterplanners for CBC and consult with the Local Authority's Public Art Panel, Addenbrooke's Arts advisory group and Case Officers. The consultation process will be used to develop the CBC Public Art Programme and ensure all activity is communicated to the CBC Public Art Partnership and stakeholders.

The consultation and engagement process will reflect the policies of Cambridge City Council by:

- Providing opportunities for local involvement through a programme of community engagement events
- Recognising the city's wealth of creative talent through the appointment and involvement of locally based creative professionals as appropriate.
- Briefing artists to respond to the historical and contemporary identity of Cambridge and specifically the CBC site
- Working with the CBC Public Art Steering Group and advisors who can provide local and specialist knowledge to assist the efficient and smooth delivery of the Programme.

Stakeholders

The consultation and engagement process will be tailored to the specific conditions of CBC by recognising and targeting the wide range of communities and stakeholders in and around the Campus. This would include:

- Patients and visitors to Addenbrooke's and The Rosie Hospitals
- The existing and projected workforce
- Organisations on site or relocating to CBC
- The professional arts community
- The wider public including local wards and the City of Cambridge
- A regional, national and international audience

Delivery

Within the Programmes commissioning process for the Circus there will be relevant public exhibitions of the shortlisted proposals. It is anticipated that these will take place at Addenbrooke's Hospital, and at a site within the City of Cambridge. Members of the public will be invited to view the proposals and feedback their thoughts and comments. Public comment will be reviewed and considered by the selection panels for the Circus Commission. The CBC website, will feature all public art proposals for those who are unable to reach the exhibitions, allowing an even wider audience to comment and contribute to the Programme. The Programme will also have a presence within the hospital. The aim is

to provide the public an opportunity to engage with all the ideas, briefs and proposals being developed by artists.

Following the selection of an artist and proposal for the Circus Commission, a creative community engagement manager/artist would be recruited to ensure sustained CBC site user engagement with this commission. They would collaborate with partners from the education, culture, public and business sectors, implementing a broad community engagement programme to develop imaginations, aspirations and skills for life by inspiring, challenging and empowering all involved.

The creative community engagement manager/artist would therefore be a creative role, working principally with the commissioned artist for the Circus alongside other Programme stakeholders. They would deliver community engagement activity for the Circus Commission over the period of the Commissions development up to a final proposal. An agreed timetable of activity would be developed by the manager/artist with the support and approval of the Public Art Steering Group.

Community engagement will be a key element of every AIR brief and the commissioned AIR artists will deliver this as part of their commission. Support for the artists will be provided by the Programme curators/managers Futurecity and partners such as Addenbrookes Arts, as appropriate to each specific AIR.

Appendix 5

Public Art Steering Group & Selection Committees

'Our advisory group were committed throughout, and while representing a range of viewpoints, were supportive and energised by the proposals. It was an exemplary decision-making process.'

- Andrea Schlieker, curator More London Development Ltd.

It is recommended that a CBC Public Art Steering Group be established to support and guide the implementation of the CBC public art strategy. The Steering Group would bring a wide range of specialisms and professional expertise to bear on the commissioning process and alert the project team and artists to the wider implications of the CBC Project. The Steering Group would report back on all proceedings to the slightly larger CBC Public Realm Group and Cambridge City Council.

Membership

Steering Group members would consist of professional and lay people covering, planning, design, and CBC site users in order help establish a strong relationship with CBC users, specifically Cambridge University Hospitals (Addenbrooke's and The Rosie) and other hospital and medical groups.

Initial invited representation on the Steering Group would include:

- Developer – CML (Liberty Property Trust & Countryside Properties)
- Project Consultant / Curator Manager - Futurecity
- Partnership clients – MRC & Cambridge University Hospitals NHS Foundation Trust
- University of Cambridge
- Local resident or Campus employee
- Cambridge City Council (observation)

The Group will be a voluntary body. At certain meetings it may be necessary for the Panel to seek expert advice. Advice / expertise may be required in the following areas:

- Contemporary arts & science practice
- Materials & Technologies
- Policies & Regulations

Should this be the case then appropriate fees would be made available from the project's contingency budget to enable an advisor to attend a meeting and provide the necessary advice and expertise.

Remit

The Steering Group would adopt and develop the following remit:

- Assist with the process of creating a long list of artists (where appropriate)
- Contribute to and review the artists' briefing packs
- Become members of an individual commission Selection Committee to choose artists or work
- Support and advise on aspects of each projects implementation
- Act as project ambassadors
- Support ongoing communication and engagement with CBC site users and local community
- Safeguard the quality and integrity of the commissioned artworks
- Provide a robust and transparent reporting service to Cambridge City Council
- Support an equality of opportunity approach to all commissioning

Group meetings are planned every quarter, but more frequent meetings may be required over an initial period to support the agreement of artist commission briefs, and the artist selection process.

Selection Committees

A specific and significant task within the Public Art Programme will be the selection of the artists to undertake the commissions. Each commission will have it's own particular brief, articulating specific aims and contexts. As such a small committee should be formed to perform the artist selection for each commission as detailed in Appendix 6.

A Selection Committee will comprise of nominated members from the Steering Group alongside invited experts who can contribute relevant experience and skills within the field of the commission being offered. The Steering Group will recruit such experts.

Artist Appointment & Proposal Development Process

This strategy sets out a framework for embedding artists in the relevant part of the Programme to create exemplary public art projects, fostering creativity at every stage of the process. The Programme is proposing to select and appoint one artist for the Circus Public Realm Commission, and an agreed number of artists for the CBC Artist in Residence Programme.

The Role of the artist

Artists are both visionary and pragmatic. Given the opportunity they will bring an entirely unforeseen dimension to the Project. However, the artist's role is also that of a professional, working alongside other professionals and the community, and this status should be reflected in the brief, the contract and fees level. The artist's creativity is the central premise of any commission in the public realm – a truism but one surprisingly often neglected. Matching the artist's creativity with the expectations of the client and the public is key.

An artist for the Circus Public Realm Commission

The appointment of an artist to work alongside the design team for the Circus enables them to contribute to the overall conceptual process of responding to this strategy and developing project proposals. They will be issued with an open-ended brief to identify and develop public art project proposals within the Circus Public Realm. They should be commissioned as early in the design development as possible. The artist's creative contribution will initially be that of critical debate with the design team, with an agreed set of ideas and delivery processes fully emerging. Once agreed with the design team these proposals would be realised and implemented as a practical collaboration between the artist and design team, with additional expertise as required.

Artists for the CBC Artist in Residence Programme.

The CBC Artist in Residence Programme will create a selection of collaborative projects for artists and CBC site users. The artists will need to demonstrate a high regard for collaborative working methods, and bring an intelligent approach to the engagement of art and biomedical science. They should also have an interest in creating engaging and appropriate outcomes from these commissions where there is an opportunity to create innovative public engagement outputs for a variety of stakeholders and audiences.

An appropriate selection process

The process of selecting artists for each commission must be undertaken with skill and expertise. This strategy proposes that a Selection Committee for each commission is convened to create the artist's brief and undertake the selection process. This Committee will operate as a sub-group from the main Public Art Steering Group, and be convened specifically for each commission to ensure that an appropriately skilled Committee undertakes the selection process, and reports back to the Steering Group.

The brief to either a Lead or Project artist must be developed in advance to ensure the presence of the artist is not to ameliorate existing designs or processes. Moreover, to maximise the positive effect of either model, a good relationship and a shared design sensibility between the project team (including the developer, architect, landscape architect, engineers etc) and artist is paramount.

Therefore, before any artist's brief is agreed, it is essential for the Selection Committee to have developed a full understanding of:

- a) The CBC Public Art Themes
- b) The CBC Rules of Engagement with artists
- c) The role that they intend the artist to take on (i.e. preferred artist's model)
- d) The process of delivering public art in-line with the Council's Public Art Supplementary Planning Document. Where a development phase is to contain an element of public art, then each Reserved Matters Planning Application will need to include a Public Art Delivery Plan or Public Art Details as

appropriate (see Appendix 2)

Stage 1: Convening a Commission Selection committee

As outlined above, a Selection Committee will be convened for each Public Art Commission. This allows flexibility in the Committee make up, so as to be responsive to the particular characteristics of a particular commission. The characteristics of the two Programme strands are undoubtedly different and so require different expertise within a Selection Committee. The Committee would operate as a sub-group of the main Steering Group (Appendix 5), with some shared representation, and reporting to the Steering Group. Selection Committees would be convened by the Steering Group, led by the Programme curator/manager, Futurecity.

Stage 2: Developing the Artist's Briefing Pack

With Public Art Steering Group support, Futurecity will create the Artist's Briefing Pack for each commission. The pack will contain all the following relevant material from which an artist can submit a proposal:

- Overview, aims and objectives of the commission
- Principles and themes from the CBC Strategy
- CBC site resources: Site plans and visuals, design code, technical considerations
- CBC context resources: History, Geography, Planning, Partners
- Usage: physical or technical constraints
- Artistic scope and anticipated role of artist
- Budget
- Timetable
- Selection Process (Competition, Interview etc.)
- Proposal development process
- Proposal submission requirements
- Commission management structure (role of design team, consultant, steering group)
- Key contacts

Stage 3: Long list of artists

For each commission, the Public Art Steering Group will draw up a long list of artists that it considers suitable and appropriate for that commission. Futurecity will initiate this process with a list of artists. This list will be circulated to all Steering Group members with an invitation for further suggestions to be brought to the first meeting, enabling a final agreed list to be formally adopted and then taken to the next stage of the selection process. The long list should be representative of a diversity of practice and approaches, have varying experience of working in the public realm and be able to engage at a consultative level with design teams and local residents.

Stage 3a: Competition (Circus Public Realm Commission only)

- Shortlisting.

The appointed Selection Committee would convene to review the longlist, and shortlist up to 4 artists to be commissioned to produce initial proposals

- Shortlisted artists develop proposals

The Artists Briefing Pack would be issued to the shortlisted artists who would develop first stage proposals over an agreed time period. This process may involve briefing meetings with the Circus Public Realm design team and site visits.

A proposal production budget/fee (10K per artist) will enable the shortlisted artists to produce a competent range of illustrations, animations, plans and models.

- Exhibition of shortlisted artists proposals.

A high profile on-site exhibition would showcase the proposals of the three shortlisted artists to all CBC site users and other interested stakeholders. All would be invited to comment on the project proposals, and associated community engagement activities would ensure the process was made accessible. A budget of £24,000 has been calculated for the exhibition and related community engagement and any distributable material/website for public consultation.

Stage 3b: Interview (CBC Artist in Residence Programme only)

- Shortlisting.

The appointed Selection Committee would convene to review the longlist, and shortlist an agreed number of artists to invite for interview. The shortlisted artists would be issued with the relevant artists briefing pack and asked to respond with an outline proposal by an agreed date.

- Interviews

The appointed Selection Committee would convene to interview the shortlisted artists, based on their proposals and relevant experience, and proceed to make a selection as outlined in stage 4.

Stage 4: Artist Selection

The nominated Selection Committee will then meet to select an artist for this commission.

The Committee will agree a set of criteria for the selection, using the following as their starting point:

- Quality of artist's work to date – concept and realisation
- Experience of, or interest in, working in the public realm
- Interest in collaboration or ability to work as part of a team
- Appropriateness of artists work to the CBC environment
- Scope for community involvement or educational projects
- Financial viability – value for money, achievable
- Technical viability – longevity or resilience of materials
- Environmental sustainability
- Potential to help City of Cambridge meet their aims and objectives – design, environment, community, regeneration, profile

Stage 6: Artist's Appointment

The selected artist will be contracted directly by Cambridge Medipark Ltd to undertake the brief issued.

Circus: A series of workshops with the artist, led by Futurecity and in collaboration with the design team will be held directly following their selection to initiate and develop their proposals and interrogate the site's masterplan. Alongside this, the artist will develop their own lines of local enquiry and plans for any stakeholder engagement activity to progress ideas.

AIR: The selected artist will undertake a series of initial meetings with their collaborator(s) to further research and scope out the residency proposal and structure.

The appointed artist's contract will be drawn up on the basis of these discussions and plans, and agreed by both client and artist. The artist's own stakeholder engagement, design team/partner collaboration and proposal development will then proceed.

Stage 7: Stakeholder Engagement

Following appointment and briefing, the first stage of an artists work will be to explore the specific characteristics of the commission. The artist would take the CBC Public Art Themes and explore and develop the elements of these that have specific relevance to their practice and the artists brief. Out of this process will come a set of specific themes and influencing factors that the artist will use to develop their public art proposal(s).

Stage 8: Design Team Collaboration (Circus Public Realm Commission only)

Circus: The artist will work closely with the design team to interrogate the masterplan and explore possible areas for public art intervention and resources. Stage 7 and 8 will therefore feed off and into each other, with the artist bringing both the elements of the brief and the community engagement material into the design team discussions and developing innovative and exciting final proposals for public art.

Stage 9: Proposal submission (Circus Public Realm Commission only)

A set of public art proposals will emerge from stages 6, 7 and 8 outlined above. The artist and Steering Group will communicate these proposals to Cambridge City Council as Public Art Details, setting out their focus, form, delivery and proposed implementation with the development phasing.

Appendix 7

Programming potential for the Circus Public Realm.

A vibrant, multi purpose Circus public realm will play an active social and economic role in the future of CBC. It will be a catalyst to stimulate new activity across the disciplines of culture and science. This will be a core aim of the Commission brief, creating a public realm that can accommodate a range of activities including the existing Addenbrooke's Arts programme and the Wellcome Trust Collection.

Within the Commission, the Art & Architecture opportunity to work with a possible amenity building holds the potential to create a covered or sheltered area that could encompass space both for amenities and cultural exhibitions, performances, talks, film screenings and live events. The space could be available in the evening to a wider audience including the local community or university groups, creating a 'laboratory' for local activity. A flexible space, both inside and out, will provide a broad range of opportunities for all CBC stakeholders.

Whatever the final approved project, the Commission is focused on enhancing the Circus to become a place where all users can enjoy a range of experiences: to read, relax, freely mix and socialise through a range of stimulating activities created with cultural partners. This strategy allocates a small budget of £25,000 to curate / support an initial launch programme of cultural events and activities within the Circus public realm, examples of which could include, but are by no means limited to, those collated below.

Examples of content and programming potential for the Circus Public Realm

Addenbrooke's Arts

Addenbrooke's Arts is the arts Project for the whole of Cambridge University Hospitals (Addenbrooke's and The Rosie), funded entirely through charitable funds and fundraising. Addenbrooke's Arts exists to enhance the hospital environment and improve the experience of patients, staff and visitors to Cambridge University Hospitals (Addenbrooke's and The Rosie) through the use of the arts.

It is the aim of Addenbrooke's Arts to produce a truly wide-ranging arts programme providing a full programme of performing arts events, opportunities for participation for patients and staff and major collaborations with local community groups and arts organisations from around the country in addition to a lively and varied visual arts programme and new commissions of Public Art.

Addenbrooke's Arts work focuses on five main areas of practice; integrated art, visual arts, performing arts, participation and building relationships. Crucially all these areas of work require close cooperation with other staff and early involvement to achieve maximum impact.

Addenbrooke's Arts therefore create a range of contemporary arts projects engaging with a wide variety of hospital users that could further engage the wider CBC via the Circus public realm exhibition and presentation opportunities.

Wellcome Collection

The Wellcome Trust, is the world's largest independent charitable foundation funding research into human and animal health and already supports a number of clinical research initiatives on the Campus. Through the Wellcome Collection it provides dedicated space offering a unique mix of galleries, events and meeting, reading and eating places where you can consider what it means to be human. It also houses an impressive collection of medical items and puts on exhibitions dedicated to health and medicine. Partnering with this organisation could provide some cultural programming content for the Central Public Area such as hosting loan exhibitions, events or talks and lectures. Contemporary artists have also been commissioned to create a series of permanent and temporary works within the Wellcome Trust's Euston headquarters. These include the stunning work 'Bleigiessen' by designer Thomas Heatherwick. The 'Wellcome Windows' programme sees the Trust's window display change once a year, with an artist commissioned to provide a unique artistic interpretation of what the Trust does. Wellcome Medicine Man, permanent exhibition: this exhibition reunites a cross-section of extraordinary objects from Henry Wellcome's collection, ranging from diagnostic dolls to Napoleon's toothbrush. It also provides a very different perspective on some of our own obsessions with medicine and health. In 'Medicine Man', some objects are grouped together by

type and others by broad cross-cultural themes. Wellcome Medicine Now, permanent exhibition: This exhibition presents a range of ideas about science and medicine since Henry Wellcome's death in 1936. It reflects the experiences and interests of scientists, doctors and patients. The exhibition focuses on the topics of: the body, genomes, malaria, obesity and living with medical science.

University of Cambridge

Jesus College runs an excellent programme of contemporary art, including a sculpture biennale. Unlike in some colleges, Jesus also has a Fellow in Architecture, Nicholas Ray, who is a Principal of a Cambridge architectural practice, and founded the Cambridge Historic Buildings Group at the Martin Centre. Partnerships with the department of architecture could offer students an insight into a live Project.

Fitzwilliam Museum

The art museum of the University of Cambridge and one of the oldest public museums in Britain, the exhibits range from ancient art and sculpture to Modern masterpieces and this year's inaugural Sculpture Promenade of contemporary sculpture on the front lawns. This outdoor public installation offers a selection of recent works by members of the Royal British Society of Sculptors. The Museum has recently undergone a £12 million courtyard development, creating a new public space spread over four floors, which saw the museum shortlisted for the 2005 Gulbenkian Prize for museum of the year.

New Hall Art Collection

New Hall's unique Public Art Collection now contains nearly 350 contemporary works by women artists. The Collection, which includes works by Maggi Hambling, Barbara Hepworth and Paula Rego, is regularly visited, consulted, written about and photographed by artists and art historians, school and college students. The Collection has become the most significant of its kind in the UK, and second in size only to the National Museum of Women in the Arts, Washington DC.

Churchill College

The College has an impressive collection of art, with a special emphasis on contemporary works, including paintings, prints and sculptures by a number of leading 20th century artists, including Eduardo Paolozzi, Bridget Riley, Patrick Caulfield and Peter Blake. The pride of the collection, and college icon, is a monumental sculpture by Barbara Hepworth, and as an iconic 1960s structure in its own right, Churchill wears modern art on its sleeve - two large Anthony Caro sculptures flank its entrance, which have been contentious, but are the only public displays of Caro in Cambridge.

Clare Hall

This college has a lively exhibition space, which is valued by local artists, where exhibitions have been held since its beginning in the late 1960s. In exchange for the free use of the exhibition space, the artist usually donates one of the exhibited works. Together with other donated, purchased or loaned works, the college has in this way built up a sizeable permanent collection of great interest and diversity, including local Royal British Society of Sculptors member, Helaine Blumenfeld.

Girton College

The exciting and original collection of the Royal Society of Portrait Painters - including Daphne Todd, June Mendoza and Jeff Stultiens- is at Girton College as a long-term loan. The idea was to represent ordinary people from all walks of life, and thereby offer a picture of the United Kingdom as it moved from the 20th century into the 21st. The concept of this exhibition chimes well with the College ethos of community and interest in art. There are currently 32 paintings in the exhibition, and an area of the College has been transformed into a special exhibition space.

Kettle's Yard

This beautiful and unique house contains a distinctively celebrated collection of modern art, as the former home and private art collection of the one time curator of the Tate Gallery, Jim Ede. It now also runs an education programme with which artists could be partnered.

Shape East

Shape East is the architecture and built environment centre for the Eastern Region. Partners could engage with their educational outreach work in village halls, Council Chambers, schools and communities across the region.

Wysing Arts Centre

Wysing Arts Centre is a research and development centre for artists set in 11 acres of rural Cambridgeshire. A partnership could be made with the Wysing to offer artists mentoring and developmental opportunities for the Project.

Open studios

This organisation, promoting the making of original arts and crafts and providing opportunity for the public to become involved by meeting artists in their studios, opens 400 studios annually over the 4

weekends of a summer month. It is looking to build creative partnerships with companies and organisations with an interest in supporting local art and artists.

AMA, Arts Marketing Association Julie Aldridge (Executive Director)

AMA has 2000 members, fastest-growing professional development body in the arts and cultural sector. They want to develop a strategy that places the arts at the centre of people's lives- through seminars, workshops, conferences, networking.

Appendix 8

Project Monitoring & Evaluation

Project Monitoring

Quarterly Steering Group meetings will support all commissions and the Programme's development to a successful conclusion. Reported minutes from each meeting will be sent to Cambridge City Council and made publicly available.

Evaluation

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

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

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

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

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

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

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

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

The final report of a phased element of public art of public art would go on to inform the artists detailed thinking for implementing later phased elements, and provide support and guidance for the Public Art Steering Group in their ability to develop initiatives for future public art projects and residences on the Campus.

Appendix 9

Mentoring programme - Training the public artists of the future

As part of the commissioning process, Futurecity propose to deliver a mentoring programme for emerging public artists who are keen to develop expertise in public art, to shadow the commissioned artist for the Circus Public Realm Commission during the development process of the public art projects.

The Commissioned artists, developer's design teams, and project partners will work in collaboration with locally based emerging artists to mentor them through the project process, from the point of their appointment to completion.

The objective of this community engagement and professional development project is to provide local / regional artists, at an earlier stages in their career and with modest experience of working on public art projects within large developments, insight into the processes, opportunities and pitfalls of working on major public art projects and residencies. This is an unprecedented opportunity to engage with experienced artists on ambitious commissions.

The chosen mentee(s) will be invited to attend site visits, meetings with the artist, design team/collaborator workshops, planning presentations and other related opportunities that arise as the project progresses.

It is proposed that Futurecity will work with local / regional arts organisations to put forward mentees alongside project delivery timescales. Current initiatives such as the Arts Council Escalator scheme may be effective partners and such schemes would be explored to form the best delivery model.

Early-mid career artists based in the Cambridge area will be invited to apply for the mentoring scheme. Applications will be reviewed through the Public Art Steering Group and with the commissioned artists to select candidates who they consider would benefit the most from such collaboration and who can demonstrate in their own practice a predisposition towards working on collaborative projects in the future.

It is important to note that this would be a two-way process. Mentee artists will bring a range of skills: creative, practical, outreach and education etc that can support the commissioned artist at various stages throughout the commission. The mentee(s) would therefore be making a positive contribution to the commission, alongside receiving professional development experience.

A small expenses budget would be agreed for each mentee, taken from the programme's contingency. The other costs of running the mentoring programme are covered by the existing budget lines of Project Management (for coordination) and Artists Fee's (for the mentor's time with their mentee). Futurecity would manage the process with regular review via the Public Art Steering Group. Mentees would be required to document their engagement with the project, and be supported to communicate their experience to outside audiences (arts community, education, local community, local authority) so as to widen the benefits of the mentoring programme to other emerging artists and the professional arts community.

Maintenance & Decommissioning

Maintenance

This strategy sets a framework for encouraging artists to produce temporary, semi permanent or permanent embedded artworks across the Campus. Artists making specific projects will be briefed to draw up an appropriate maintenance plan and exit strategy with Futurecity and Cambridge Medipark Ltd and with the support of the Steering Group and Cambridge City Council. This should include details of the estimated likely running costs associated with the project.

Maintenance of public art commissions can be a difficult issue. Much funding for public art is for capital requirements and maintenance is essentially a revenue cost. Most local authorities require commissioned works to be as durable and 'maintenance light' as possible. This should be emphasised at briefing and contract level. Art commissions should require a budgeted maintenance schedule from artists, along with listed finishes, and a timetable for maintenance.

It would be unreasonable to expect every work to be completely maintenance free and vandal proof, any more than any other piece of street furniture or physical object in the public realm. If the commissioner is aware of the maintenance within the area of commissioning, then they should make arrangements and agreements within those works to add in care of the artwork if appropriate. This may include power cleaning, landscape care, polishing and repainting, and utility running costs (power, water etc.).

It is the responsibility of each brief and commission to ensure that any special maintenance requirements are detailed and can be met before commissioning goes ahead. Community involvement, a quality selection process and a good commission can help to reduce the threat of vandalism, and high maintenance costs.

It is important to determine the eventual owner of the work when determining maintenance. An important element of the Public Art Delivery Plan / Public Art Details for each commission will be specific details around maintenance and insurance linked to the project proposals.

Decommissioning

In general, a Public Artwork should be designed to endure in a location, for as long as is appropriate given the surrounding environment, other physical objects in the space, and the use that space is intended for. However, changing circumstances, such as a complete change of use of a particular site, or user will necessitate decommissioning of a work. Options for decommissioned works include relocation, storage and deaccession.

The decommissioning of an artwork should only take place after a considered process that includes assessment against stated criteria and by following agreed procedures and assessment. The process would be governed by respect for the artist and CBC stakeholders. It is likely that Cambridge City Council will follow their own protocol when considering the decommissioning any artwork that they have adopted. However, every work produced on CBC should have an appropriate decommissioning strategy accompanying it to ensure any specific characteristics of the artwork are taken into consideration, should decommissioning be an option under any future owner.

It is recommended that a 'permanent' work is 're-visited' every generation, say 20-25 years, against agreed criteria, to ensure that it is still relevant and attractive in its setting.

About Futurecity

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

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

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

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

Futurecity are already heavily engaged in Cambridge through the delivery of large public art programmes for the Clay Farm and Glebe Farm residential developments, and Anglia Ruskin University, alongside smaller projects across the city. They look forward to working more closely with artists, community groups, cultural organisations, the City Council, culture and regeneration teams and property sector professionals in the area through their management of the delivery of these projects alongside the delivery of Clay Farm.

Cambridge is a knowledge city, international in its ambitions, whilst valuing and cherishing its regional identity. Futurecity want to support the aims and ambitions of this fast growing region.

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