

Item

The way forward for Public Art

To:

Councillor Anna Smith, Leader and Executive Councillor for Communities,
Environment and Community Scrutiny Committee

24/03/2022

Report by:

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Wards affected: All

Key Decision

1. EXECUTIVE SUMMARY

- 1.1 The Council's approach to public art has, for many years, been underpinned by both:
 - a. ambitious policy for high quality, original public art, combining professional expertise and community engagement; and
 - b. planning obligations from developers to mitigate the impact of their developments, either via on-site public art or by providing off-site financial contributions (S106 funding).
- 1.2 Against a context of dwindling off-site S106 funding availability for public art (which will reach 'best before/expiry dates' over the next five years), this report sets out a new way forward.
 - a. Section 3 takes stock of the off-site public art S106 funds still available and when/where this needs to be used on public art projects in the next five years (with an initial focus on the next two years).
 - b. Section 4 presents the new Manifesto for Public Art, following detailed consultation over the last fifteen months. This Manifesto can inform the uses of the remaining off-site public art S106 funds while efforts continue to identify other sources of funding for public art in the future.

- 1.3 The proposed Manifesto is a public declaration of the City’s intentions for public art commissioning and a reminder of the benefits of public art and the achievements so far; it demonstrates the City’s commitment to deliver new public art and its support of best practice when commissioning. It contains key strategic objectives that the Council can support when commissioning public art, continue to support and build upon. The Manifesto will inform the future uses of the remaining off-site public art S106 funds while efforts continue to identify other sources of funding for new public art. It will also form an integral part of all public art delivery whether through the Council’s own commissions or public art developed through the Planning process.

2. RECOMMENDATIONS

The Executive Councillor is recommended to

- 2.1 Release S106 funds currently allocated to the Southern Connections public art commission (see paragraph 3.6 and Appendix B) for use on future public art projects.
- 2.2 Delegate authority to the Director of Neighbourhoods and Communities, in consultation with the Executive Councillor and Opposition Spokes for Communities and the Chair of the Environment and Community Services Scrutiny Committee to:
- a. take stock of the progress made on the on-going History Trails 2 project (see Appendix B) in order to identify next steps and bring the project to a conclusion in 2022/23; and
 - b. review the following proposals (for which S106 funding has been earmarked but not yet allocated) to confirm the funding allocation via the development of the Public Art Commissioning Strategy or whether release the earmarked funds for future public art projects (see paragraphs 3.6-3.7 and Appendix B):
 - Travellers & Outsiders public art proposal
 - Chesterton village sign proposal.
- 2.3 Allocate between a further £80,000 to £150,000 of off-site public art S106 ‘strategic’ funds to enable the delivery and/ or future development of the public art installation arising from the “To the River” residency, subject to a constructive public consultation response, planning permission and other necessary consents and confirmation of project affordability within the proposed increased budget range (see paragraph 3.8).

- 2.4 Instruct officers to seek and identify eligible proposals for local public art through the Commissioning Strategy in or near:
- a. Romsey ward, incorporating use of around £32,500 of local S106 funds that need to be contractually committed by autumn 2023; and
 - b. Queen Edith's ward, incorporating use of around £12,500 of local S106 funds that need to be contractually committed by spring 2024.

These proposals need to be reported back to this committee for approval of S106 funding allocations later this year. (See paragraphs 3.9-3.11 and Appendix C.

- 2.5 Approve the use of the Manifesto for Public Art (Appendix D) and the Public Art Commissioning Strategy principles (see Section 4).

- 2.6 In the context of the new Manifesto for Public Art, instruct officers to:
- a. identify appropriate public art projects to make effective use of existing off-site S106 funds that need to be used between 2025 and 2027;
 - b. develop a Public Art Commissioning Strategy for the City (including possible future projects) which will guide future commissioning principles for the delivery of all public art in the City, whether through Council commission or the planning process and report back to this committee later this year (see paragraph 3.12);
 - c. explore options for accessing the wider resources required to achieve the Manifesto for Public Art's aims and objectives (see paragraph 5.1).

3. TAKING STOCK OF PUBLIC ART S106 FUNDING AVAILABILITY

- 3.1 **Background:** The Council has secured off-site S106 funds (including those for public art) from developers to help mitigate the impact of local development in Cambridge. The use of contributions must be in line with the relevant S106 agreement, planning policy and statutory tests. See the [overview of S106 funding](#) on the Council's website.

- 3.2 Over the years, the Council has received around £1.78 million of S106 funding for off-site public art, albeit distributed unevenly across the city¹.

1. This reflects differences across the city in the amount/scale of housing development. Around 60% of off-site public art funding has derived from four wards (Trumpington, Romsey, Coleridge and Market). In contrast, the combined off-site public art S106 funds secured from Arbury and Petersfield amounts to just 1.8%.

Changes to official regulations governing the use of S106 funding means that no further generic public art S106 contributions have been secured over the last seven years (the last of these were paid in 2017). The availability of these funds has reduced progressively since then.

3.3 Public art S106 contributions have helped to fund both public art commissions instigated by the Council as well as grants to community groups (working with an artist) to undertake their own small-scale public art projects in Cambridge. See Appendix A for examples of public art projects delivered across the city since 2010. More details about some of these projects can be found on the Council's [Public Art](#) web pages².

3.4 **How off-site public art S106 funds are allocated to projects:** The statutory tests that are used to justify S106 contributions require a clear relationship between where the funding comes from (which developments) and where it is spent (on appropriate projects to mitigate the impact of development). The Council has recognised that major developments have an impact beyond their own localities. Like the approach taken to other S106 contribution types, the Council differentiates between public art off-site public art S106 contributions being used for 'local fund' and 'strategic fund' purposes³.

a. 'Local' fund: Half the public art off-site S106 contributions from a major development from a ward⁴ has tended to be used for either for a local project in the same ward or one nearby in a neighbouring ward which will help to mitigate the impact of that development.

b. 'Strategic' fund: The other half of public art off-site S106 contributions from a major development from a ward has tended to be used either for a local project or for a project of strategic importance in the same area of the city or in a nearby area or on a city-wide project⁵.

3.5 **Review of existing S106 allocations to projects:** In line with the Council's standard practice for all contribution types, officers have reviewed existing public art S106 allocations to projects to ensure:

2. The Public Art web pages refer to both on-site public art as well as off-site projects.

3. Based on decisions made at Civic Affairs Committee in January 2012.

4.and all off-site public art contributions from minor developments.

5. Examples of strategic public art projects include: 'Cambridge Rules', Mill Road Cemetery public art, the 'Showcase of Queer Arts', 'Faith & Hope' and 'To the River'.

- a. a good 'fit' between where the public art S106 funding has come from and where it is spent;
- b. timely use of S106 funds on completed projects, as well as setting a clear timeline for using remaining unallocated S106 funds on time; and
- c. effective project progress monitoring, which supports the successful delivery of most projects allocated S106 funding while also addressing any projects previously allocated or earmarked⁶ S106 funds which have stalled or are underspent. This happens to make sure that any unused S106 funds can be freed up and used on time for appropriate alternative purposes.

3.6 Recommendations 2.1 and 2.2 highlight three projects or proposed projects that have not developed or progressed as originally envisaged:

- 'Southern Connections public art (completed, but with an underspend)
- Travellers and Outsiders public art proposal
- Chesterton Village sign proposal
- History Trails 2 grant.

More details can be found in Appendix B.

3.7 Please note that the 'Travellers and Outsiders' and 'Chesterton Village sign' proposals have not actually been formally allocated S106 funding previously. In June 2018, they were identified as interesting proposals in need of further development before any formal allocation could be made. S106 contributions (with time limits in 2025-27) were earmarked (reserved for possible future allocation) as an encouragement for that further scoping work to take place within 12 months, but no more details were received for report back to this committee. Four years on, now that S106 funding availability is more limited, there is an opportunity for a fresh look at how best to make use of the remaining contributions not yet formally allocated. If these two public art proposals were deallocated now, it may be possible for fresh proposals for a Gypsy/Roma/ Traveller-related project (possibly as a strategic project) and a public art project in Chesterton to be considered as part of this approach.

6. Projects are allocated S106 funds following executive councillor approval once proposals meet the relevant eligibility criteria. Occasionally, concepts in need of more detail to form clear proposals are 'earmarked' to encourage further development with a view to a S106 allocation in due course (subject to eligibility).

3.8 At the same time, recommendation 2.2 seeks further funding (between £80,000-£150,000) for the ‘To the River’ public art installation.

- a. The River Cam artist residency was allocated £120,000 of S106 public art funding, as a strategic project, in January 2018. Since 2019, public engagement events have focused on understanding the influence that the River Cam has on Cambridge and its residents and visitors, with a view to providing a permanent work of public art on the River Cam.
- b. Following extensive engagement during 2018/19, the artist has now developed a proposal for the permanent artwork (‘Selvedge’), drawing on the textile industry that existed in Cambridge in 17th century and, specifically, the Cambridge weave, still used in graduation gowns produced today. The proposal is to fix a metal artwork proposed to the existing metal sheet piling at Sheep’s Green.
- c. Public consultation on these proposals took place until mid-March 2022. Planning permission, Environment Agency consent and consent from the Conservators of the River Cam are also required.
- d. Assuming a positive outcome, between £80,000 and £150,000 will be needed for the artwork in addition to the remaining amount from the original £120,000 budget for the ‘To the River’ artist residency⁷. Whilst it is hoped that the extra funding required for production may be at the lower end of this range, delivery costs for the final artwork are still to be confirmed, due to fluctuating market prices for materials (in the context of both the Coronavirus pandemic and Brexit). Any of the additional £80,000 to £150,000 allocation not used would be returned to strategic funds for other future projects.

3.9 Remaining S106 funding availability: Assuming that the Executive Councillors agrees the recommendations 2.1-2.3, Table 1 (on the next page), highlights the amount of off-site public art S106 contributions that

7. If the ‘Selvedge’ public art installation at Sheep’s Green could not go ahead, this would have implications for the remaining S106 funding allocations from the River Cam artist residency project that have already been assigned to the installation. Alternative project(s) would need to be found to make use of these remaining allocations (including ‘strategic’ funds that have to be contractually committed by early 2025). Whilst there is still time to address this risk, the delivery of the ‘Selvedge’ project would be preferable.

would be left available in ‘strategic’ and ‘local’ funds. Appendix C presents the same information as a timeline, setting out which S106 funds have to be contractually committed or spent soonest.

Table 1: Availability of remaining public art S106 funding⁸

‘Strategic’ funds		Figures rounded to the nearest £2,500	
North Area	£5,000	East Area	£37,500
South Area	£22,500	West/Central Area	£0
‘Local’ funds			
North Area		East Area	
Arbury	£2,500	Abbey	£22,500
East Chesterton	£5,000	Coleridge	£72,500
King’s Hedges	£0	Petersfield	£7,500
West Chesterton	£0	Romsey	£55,000
South Area		West Central Area	
Cherry Hinton	£20,000	Castle	£0
Queen Edith’s	£12,500	Market	£0
Trumpington	£27,500	Newnham	£0

3.10 The key points to note from the table are as follows.

- a. There is only around £290,000 of off-site public art funding left. The last of the individual public art S106 contributions to which this funding relates needs to be contractually committed by August 2027.
- b. Unless the ‘To the River’ installation does not need the full £150,000 extra allocation recommended (or cannot be delivered), there is little available for future strategic public art projects⁹.
- c. The availability of remaining S106 funding is unevenly spread. Only nine wards have public art S106 ‘local’ funds still available (ranging from around £72,500 in Coleridge to around £2,500 in Arbury).

8. Table 1 & Appendix C assume that funds once earmarked for ‘Travellers & Outsiders’ and ‘Chesterton Village sign’ public art are now made available for future art projects.

9. As discussed in paragraph 3.4, the use of ‘local’ funds for local projects provides a clear relationship between where the S106 funding comes from and where it is spent.

- 3.11 The immediate priorities arising from Table 1 and Appendix C are to ensure effective and timely use of the S106 contributions that must be contractually committed by autumn 2023 and spring 2024).
- a. In Romsey ward (where around £32,500 of S106 ‘local’ funding has an autumn 2023 time-limit), this might involve exploring options for a public art commission for all the S106 funding available in that ward.
 - b. In Queen Edith’s ward, it might be more appropriate to seek proposals for a local small-scale, grant-funded project of around £12,500 (possibly, via the 2022 S106 funding round, with a grant award later this year).
- 3.12 Beyond that, it will be important to develop plans for making effective use of the existing public art S106 contributions in ‘local’ and ‘strategic’ funds that have to be used between 2025 and 2027 (possibly via a combination of grant-funded projects and public art commissions). These could be included in the development of a Public Art Commissioning Strategy later this year. See also paragraph 5.1.

4 DEVELOPING THE PUBLIC ART MANIFESTO

- 4.1 A recommended Manifesto with a vision for public art in Cambridge is attached at Appendix D. This section and its paragraphs set out areas of work and outputs that have tested and validated the draft Manifesto previously considered at Scrutiny Committee and approved for consultation. The consultation, research and learning have confirmed that there is broad positive support for the Manifesto and its aims.
- 4.2 The proposed Manifesto was developed through the formation of a cross departmental working group (WG). The WG included the Public Art Officer and representatives from the Shared Planning Service and Art and Culture. Members of the Public Art Panel and or other independent representatives were co-opted where and when required. The WG had the following Terms of Reference.
- a. Identify the most appropriate form of policy to support the delivery of public art.
 - b. Work with SPS to consider how best to integrate public art into the emerging Greater Cambridge Local Plan. To seek to influence the development of evidence base work, emerging policies, and topic

papers for the Local Plan to ensure that Public Art is an embedded common thread, included consistently where appropriate.

- c. To address and consider the content of the Issues and Options Paper; in particular how to secure public art, budget setting and Officer fees by applying the agreed policy and assess the processes of how public art is developed and delivered via planning applications and make recommendations on how processes may be improved.

4.3 The recent public consultation on the draft Manifesto had 109 respondents to the general survey and a further 27 respondents to the practitioner survey which asked more detailed questions.

4.4 In the general survey we had a strong positive response to the question on what Public Art should be with over 90% of respondents agreeing with the Manifesto commitment that public art should be accessible, that artists should be paid appropriately and that local communities.

4.5 We also received a strong positive response to the statements on what Public Art Should do with 92% agreeing public art adds distinctiveness, character and contributes to place-making; and 90% that public art contributes to resident well-being and sense of pride.

4.6 When asked about how the Council can improve the public art offer in the future, 76 free text responses were received (full detail are available in the Appendix E). These are summarised as

- Better promotion of opportunities, more transparent approach, and selection process, use of local artists.
- Better and more community (and business) engagement, public participation and decision making, 'make Public Art for the public not for artists.
- Make it inclusive; fun; relevant; accessible.
- More of it.

4.7 The top options for the role of public art in Cambridge were

- positioning as a cultural destination.
- growth for the local arts community and promoting pride.

- and in relation to communities was bringing fun and delight, providing experiences that enrich lives, and strengthening communities and social networks.

4.8 The most popular types of Public Art were sculptures, paintings and murals, elements of education and learning, and organic installations.

4.9 The practitioner questionnaire asked more detailed questions around the key objectives in the Manifesto around Art and Artists, Art and the Community, Art and Placemaking, Art and Change and Promotions.

4.10 There was a very strong positive support for *Objective 1 - To put art and artists at the heart of the process to create public art of high quality, which engages people, is relevant to places and people's lives*, with 26 agreeing and 1 disagreeing with the supporting statements.

4.11 There was a very strong positive to *Objective 2 - To engage local people in the planning, design, and animation of their environments and social spaces through public art to encourage a greater sense of social cohesion and ownership of the public realm and*

Public Art and to enable Cambridge residents to experience high quality cultural activity and can develop themselves as makers, participants, and audiences, with 23 agreeing and 4 disagreeing with the supporting statements.

4.12 There was a very strong positive to *Objective 3 - Cambridge will support artists working in public space to create works, which genuinely respond to place and are site specific. This is particularly important for development sites where a developer will be the commissioner and whom may have their own ideas of what public art is or should be and, which may not benefit place or community and*

Cambridge will provide support and expertise to artists to ensure that all Public Art proposals in the public realm demonstrate best practice and involve progressive contemporary art practices, with 20 agreeing and 4 disagreeing with the supporting statements. Less popular was the statement 'Art and Place is not about using public art to decorate or embellish public spaces'.

- 4.13 There was a very strong positive to *Objective 4 - Public Art can be used as a conduit for community engagement and participation (as outlined in Art and Community)* and especially in recognition that changes are taking place in the city. This is particularly important in Cambridge, with the changes that the growth agenda is bringing to the city, as well as changes that will happen because of climate change and the biodiversity emergency. Public Art should support and enable critical debate, which addresses the impact of growth, climate change and the biodiversity emergency with 21 agreeing and 4 disagreeing with the supporting statements. Less popular was the statement 'We should support Public Art commissions that enable critical debate on issues such as climate change and biodiversity emergency'.
- 4.14 The most popular ways to promote Public Art were an interactive trail with information and interpretation, web page/site dedicated to promoting Public Art, guided walks and talks on Public Art, and social media.
- 4.15 In summary, there is a consensus that that proposed Manifesto is a sound declaration of Cambridge's intentions for public art commissioning; a reminder of the benefits of public art; and demonstrates the City's commitment to deliver new public art and its support of best practice in commissioning.

5. IMPLICATIONS

- 5.1 **Financial implications:** The only funding currently available for public art projects is the remaining off-site S106 contributions in Table 1 and discussed in paragraphs 3.9 - 3.12. These contributions must be used within the timescales identified in Appendix C.
- a. To make these current contributions go further (whilst still using them within the required timescales), it may be necessary for any future application rounds for small-scale public art grants to seek some match-funding and fund-raising from community groups.
 - b. To develop further public art projects in Cambridge beyond those possible with the using of the remaining off-site S106 funding proposals, officers will need to identify new sources of funding. This is reflected in recommendation 2.6c.

5.2 **Staffing implications:** The Council has already established strong working arrangements with professional artists and local community groups for the delivery of public art projects via commissions and grants. Developing further co-operative, collaborative ways of working with communities and partners will need to continue, particularly in the context of the new Corporate Plan and the commitment to modernise the Council and transform so that “we can continue delivering our priorities and provide quality services despite reduced funding and income”.

5.3 **Equality and poverty implications:**

- a. An equality impact assessment (EQIA) has been completed on the draft Manifesto and no negative impacts have been identified. The EQIA has identified that the application and use of the Manifesto can deliver positive outcomes and outputs for a range of people with protected characteristics, through the delivery targeted public art commissions.
- b. The purpose of S106 funding is, first and foremost, to mitigate the impact of development as opposed to addressing pre-existing contextual issues or matters that have arisen subsequently (for example, the impact of the Coronavirus pandemic). That said, equality impact assessments are undertaken for those public art projects that are subject to business case consideration and sign-off at officer-level prior to project delivery.

5.4 **Other implications:** The Manifesto is a public declaration of the Council’s intentions for public art commissioning and is a reminder of the benefits of public art, it demonstrates the City’s commitment to deliver new public art and its support of best practice in commissioning. As part of this commitment to best practice the Projects delivered within the proposed Commissioning Strategy will be assessed using the Climate Change Toolkit and therefore ensure they achieve a positive impact for the mitigation of and resilience from climate change.

6. CONSULTATION AND COMMUNICATION CONSIDERATIONS

There is future consultation and communications needed when Officers complete the recommendations set out in Section 2.4 and 2.6. The Manifesto Objective 4 also makes the commitment to engagement and

participation. The projects developed will follow and align to the Manifesto ambitions.

7. BACKGROUND PAPERS

Background papers used in the preparation of this report:

- Consultation on the 'To the River' public art installation proposals
- 'Public Art Commission and Strategy' report to Environment and Community Scrutiny Committee on 28 January 2021.
- Corporate Plan 2022-2027

8. APPENDICES

- A. S106-funded public art projects since 2010
- B. S106-funded public art projects that have not developed or progressed further
- C. Timeline of remaining public art off-site funding S106 availability
- D. Future Bright Solutions – Consultation feedback
- E. Making Public Artwork – A Manifesto
The Cambridge Perspective - Art, Artists, Community, Place, and Change

9. INSPECTION OF PAPERS

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

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S106-funded (off-site) public art projects since 2010

Public art S106 funds rounded down to nearest £1000

Projects in grey shade are on-going.

STRATEGIC PROJECTS

Public art project	Area	Year	£ (S106)
'A Field for Dreams' 2012 Olympics celebration	City-wide	2012	£99,000
'Bird Stones' sculptures' at Mill Road Cemetery	East	2014	£69,000
'Southern Connections'	South	2018	97,000
'Cambridge Rules' on Parker's Piece	West/Central	2019	£126,000
Showcase of Queer Arts (grant)	City-wide	2019	£32,000
'Faith & Hope' (relating to universal suffrage)(grant)	City-wide	2019	£41,000
To the River': art residency	City-wide	On-going	£120,000
'Ride with Pride'	City-wide	Allocated in 2021	£19,000

LOCAL PROJECTS (see also projects benefitting multiple wards at end)

Public art project	Ward	Year	£ (S106)
NORTH AREA			
'Swift code' (Logan's Meadow Swift Tower)	E Chesterton	2011	£25,000
Mitcham's Models (grant)	W Chesterton	2014	£2,000
'Big Draw' event (grant)	E Chesterton	2015	£1,000
Mitcham's Models at Christmas (grant)	W Chesterton	2016	£6,000

Public art project	Ward	Year	£ (S106)
'Growing Spaces' public art (grant)	King's Hedges	2017	£2,000
North Cambridge Academy with Kettle's Yard (grant)	King's Hedges	2017	£15,000
Chesterton Co-op mural (grant)	King's Hedges	2017	£5,000
Rowan Centre (grant)	W Chesterton	2018	£2,000
'Bright Lights of CB4' (grant)	W Chesterton	2018	£13,000
'Living at Mitcham's Corner' (grant)	W Chesterton	Allocated in 2021	£12,000
EAST AREA			
'Click to Connectivity' at Abbey Meadows School (grant)	Abbey	2017	£15,000
'Radio Local' project at Cambridge Junction (grant)	Coleridge	2017	£15,000
'The Place Where We Stand' at St Matthew's School (grant)	Petersfield	2018	£15,000
'Romsey Railway Heritage Sculpture (Mill Road)	Romsey	2018	£66,000
'Rhyme, Rhythm and Railways' (grant)	Coleridge & Romsey	2018	£15,000
Cambridge Junction 'News, News, News' project (grant)	Coleridge	2019	£15,000
Abbey People's Creative Canopy public art (grant)	Abbey	Allocated in 2021	£20,000
Birdwood Area Art: Dinky doors public art (grant)	Coleridge	Allocated in 2021	£10,000
SOUTH AREA			
'60/60 seats' (Wulfstan Way)	Queen Edith's	2013	£45,000
Rock Road community garden public art (grant)	Queen Edith's	2016	£5,000

Public art project	Ward	Year	£ (S106)
Trumpington Stitchers wall-hanging public art (grant)	Trumpington	2017	£7,000
'Trumpington Voices' (grant)	Trumpington	2019	£19,000
'Tales from the Edge of Town' (grant)	Cherry Hinton & Trumpington	2019	£15,000
WEST/CENTRAL AREA			
Snowy Farr sculpture	Market	2012	£73,000
'Flocking Birds' at Histon Road Rec Ground entrances	Castle	2016	£56,000
Cambridge Sculpture trails public art leaflet (grant)	Market	2016	£2,500
'Coda commemorative plaque': Syd Barrett public art at the Corn Exchange (grant)	Market	2017	£10,000
Newnham Croft School strained glass window (grant)	Newnham	2017	£12,000
Eddington Flag Parade 2018 (grant)	Castle	2018	£25,000
'In Your Way' (grant)	Market	2018	£15,000
Kettle's Yard performance art relating to Antony Gormley sculpture (grant)	Castle	2019	£15,000
Sheep's Green Ecology Sculpture (grant)	Newnham	2019	£14,000
Jesus Green community public art (grant)	Market	Allocated in 2021	£20,000

PROJECTS BENEFITTING WARDS IN MORE THAN ONE AREA

Public art project	Wards	Year	£ (\$106)
'Twilight at the Museum' 2016 (grant)	Involving schools from Abbey, Cherry Hinton & East Chesterton	2016	£13,000
Sounds of Steam public art (grant)	Involving schools from Abbey, Romsey, Petersfield, and E Chesterton	2017	£15,000
History Trails public art - phase 1 (grant)	Involving schools from Abbey, W Chesterton, Petersfield, Arbury, Queen Edith's, Romsey, Coleridge & Trumpington	2017	£20,000
'We' light installation at Fitzwilliam Museum (Cambridge Live) ¹⁰ (grant)	Arbury, King's Hedges, West Chesterton & Market	2018	£14,000
History Trails public art – phase 2 (grant)	Involving schools from Arbury, Castle, East Chesterton, King's Hedges, Newnham, Queen Edith's and Trumpington	On-going	£15,000
'Play is Everywhere' (formerly 'Art of Play') public art	Trumpington, Coleridge & Petersfield	On-going	£99,000
Cherry Hinton Brook mural public art (grant)	Cherry Hinton, Coleridge, and Romsey	Allocated in 2021	£6,000

10. Formerly assigned to 'Colours in the Community' grant project

S106-funded public art projects that have not developed or progressed further

‘Southern Connections’ public art commission: Since this project was first awarded £107,500 of S106 funding in 2012, around 88% of the budget has been spent on public art based on the planting of apple trees along cycle/walking routes into the city from the Southern Fringe). However, work on the project concluded in 2018/19 and there are no plans for spending the £12,500 or so remaining in the budget.

‘Travellers and Outsider’ public art proposal: This concept for a grant-funded project was earmarked £15,000 in June 2018. This was to support the production of films and immersive installations (e.g., a sound poem installation at Stourbridge Fair collected via participatory workshops). The applicant has not developed the proposal beyond its initial scope and some assumptions made within the original proposals about the availability of local facilities and resources are in need of review.

Chesterton Village sign: This concept was also earmarked £10,000 in June 2018, but no details have since emerged either about how the proposals would address eligibility criteria considerations or how any further costs associated with the project might be funded.

History Trails 2: In March 2017, a £15,000 grant was allocated to local artists to work with a further 8 schools to develop walking routes which connect with places and people of Cambridge past & present (helping pupils to write their own poems and songs). Project completion was originally due in 2018 but was delayed and the compounded by the impact of the Coronavirus pandemic. Update reports on project progress have not been produced by the grant recipient in line with the grant agreement.

However, recent contact with the grant recipient indicates a commitment to continue with the project. The Council could support this ambition provided that the project would still be meaningful for the schools involved and that the project can be completed within the 2022/23 financial year.

Appendix C: Timeline of remaining public art off-site funding S106 availability

AVAILABILITY OF 'STRATEGIC' S106 FUNDS FOR EITHER AREA/CITY-WIDE OR LOCAL PROJECTS												
S106 expiry or 'best before' dates	2023	2024			2025			2026			2027	
	Sep-Dec	Jan-Apr	May-Aug									
North Area						£5,000						
East Area						£22,500	£15,000					
South Area												£22,500
AVAILABILITY OF 'LOCAL' S106 FUNDS FOR PROJECTS (IN SAME WARD OR NEARBY IN SAME AREA)												
Arbury [N]								£2,500				
E Chesterton [N]						£5,000						
Abbey [E]						£15,000	£7,500					
Coleridge [E]								£72,500				
Petersfield [E]							£7,500					
Romsey [E]	£32,500					£7,500						£15,000
Cherry Hinton [S]												£20,000
Queen Edith's [S]		£12,500										
Trumpington [S]									£27,500			

This takes account of the recommended S106 allocations/de-allocations set out in the report. If the 'To the River' project needs less than £150,000 extra, the remainder would return to 'strategic' funds with a 2026 'use by' date (please note also footnote 8). Figures rounded to nearest £2,500. Only areas/wards with funds available are shown. Amounts in black boxes must be contractually committed within the timescales shown (possibly, for later delivery). Details are subject to change.

Appendix D

The Cambridge Perspective - A Manifesto

Art Artists Community Place Change



Art and Artists at the Heart of Community

Cambridge City Council

Introduction

Cambridge City Council has taken a national lead in its approach to the commissioning of public art and has achieved an impressive legacy with demonstrated benefits to the city and people. Public art has been supported through robust Planning policy, guidance, and processes and with expertise to oversee its development and delivery. A wide range of permanent, and temporary and process-led works have been developed with communities and these have helped shape the public realm and also played a role in integrating existing and new communities; contributing to the quality of life in the City and bringing social benefits.

This impressive record of Public Art makes a compelling case for the ongoing role of the cultural sector and artists in shaping our City and supports the continuation of the Council's Public Art Policy. The Council is committed to continuing to be at the forefront of public art commissioning and supporting projects throughout the city in delivering its vision to offer cultural experiences, which create outstanding communities and places by joining the best contemporary public art practice to community engagement, architecture, landscape and urban design.

The City has a vision to shape and improve the experience of the City as a place of creativity and innovation that offers a high quality of life and contributes to Cambridge's built and natural environment, living culture and heritage.

The Council will review and update its Public Art Policy and processes to redefine how it will go about supporting and commissioning future public art. The new adopted policy will reflect and build upon past experience through evaluation and will promote works that reflect the importance of culture to the City and its communities.

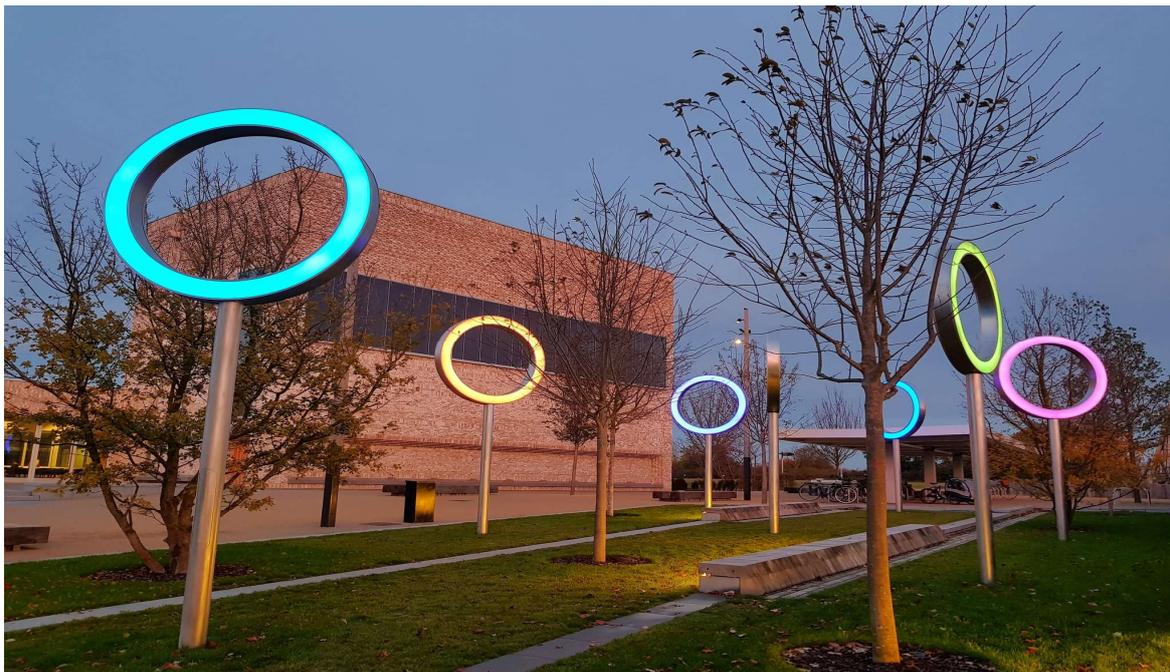
This Manifesto is a public declaration of the Council's intentions for public art commissioning and is offered as a conversation starter, a reminder of the benefits of public art and the achievements so far; it demonstrates the City's commitment to deliver new public art and its support of best practice in commissioning.



Very broadly public art can be understood as a process of engaging artists' creative ideas in the public realm and with the community. Public Art is not a distinct art form but refers to permanent, temporary or event-based works of art in a variety of media created for the public realm. Successful Public Art demonstrates ambition and innovation, and is relevant to its context, engages people and contributes to civic identity. The only constant element of public art is that it is community or site specific.

Art and art practice continually evolve. For example, digital and web-based projects are as valid as physical works; traditional, contemporary, and experimental work should all be supported. Public art projects can be informed by social activity; where the art can often involve works that are temporary and related to local stories and history and aimed at community building. Public art can also be purely process-led where taking part is the outcome. These types of projects directly engage with a diverse audience about issues directly relevant to their lives. Engaging with one off projects can have significant impact and the Council has committed to and will continue to support such commissions. Opportunities for public art commissioning in Cambridge have sought to connect people and place and enhance the community's experience of the City at both a local and citywide level.

Cambridge, as a City, is now in a position where it can and should celebrate its achievements' in public art commissioning and the rich cultural and community legacies that have been created. Reflecting on these achievements, the Council commits to build upon them and to continue to support cultural experiences in the public realm by ensuring artists are at the heart of policy and process and can respond and contribute to community, place and change.



The Cambridge Perspective – A commitment to Art, Artists, Community, Place and Change

The following are the key strategic objectives that the Council has supported in public art commissioning and will continue to support in the future.

Art and Artists

The Vision: To put art and artists at the heart of the process to create public art of high quality, which engages people, is relevant to places and people's lives

The Council will:

- continue to commission ambitious projects that capture the public's imagination and embed public art into the fabric of the City and ensure that art and artists are at the heart of the process.
- update its Public Art Policy to ensure that criteria and processes are clear, provide support and commissioning guidance with expertise; ensure that budgets are set through knowledge and timeframes are realistic.
- lead by example within its own public art projects.
- ensure artists are treated as professionals in their field and have equal value as other members of a project team. A 'Rules of Engagement' have been developed to endorse and support their role in a project team. (Appendix 1)
- continue to support collaborations between artists, creative agencies, designers, researchers, participants and companies across the city.
- embrace contemporary art practices and be open to engaging with artists whose practice is experimental. The benefit of work that is temporary, process-led or socially engaged will be promoted and the notion of permanence as providing a better quality of art and/or stronger legacy will be challenged, where appropriate. The time for public art as decoration or embellishment has passed.
- ensure that public art can be sustainably maintained for the enjoyment of the community for the lifespan of the work.



Art and Community

The Vision: To engage local people in the planning, design and animation of their environments and social spaces through public art delivered via the development process and to encourage a greater sense of social cohesion and ownership of the public realm and public art. To enable Cambridge residents to experience high quality cultural activity and have the opportunity to develop themselves as makers, participants and audiences.

The Council will:

- ensure that public art is truly public and that projects have a demonstrable benefit to community, which includes community engagement. All public art should engage the community as a whole and be inclusive for all ages and address diversity, so that the community truly contributes to and values the city's culture and built and natural environments with integrity.
- engage with community stakeholders in the development of public art projects to build relationships and knowledge, which can inform the research for artists working on commissions.
- form partnerships with the cultural community in the city to exchange ideas and knowledge to develop a programme of progressive and high-quality public art.
- The Council believes in the dignity of all people and their right to equality of opportunity and commission opportunities will ensure diversity is a key part of the process, particularly in the artist procurement process. An Equalities Impact Assessment will be a priority.



Art and Place

The Vision: Public art can help create a high-quality public realm and improve environmental quality through the creation of artworks that provide visual and emotional delight. Public art commissions can animate Cambridge's public spaces and help to create unique spaces whether in the urban or natural environments, as well as create identity both at a local level and citywide with each artwork being specific to its location. The streets and open spaces of Cambridge offer excellent opportunities for the creative thinking of artists to interpret use, history, or a hidden narrative. Art and Place is not about using public art to 'decorate' or embellish public spaces.

The Council will:

- support artists working in public space to create works, which genuinely respond to place and are site specific. This is particularly important for development sites where a developer will be the commissioner and whom may have their own ideas of what public art is or should be and, which do not benefit place or community.
- provide support and expertise to artists to ensure that all public art proposals in the public realm demonstrate best practice and involve progressive contemporary art practices.



Art and Change

The Vision: Public art can be used as a conduit for community engagement and participation (as outlined in Art and Community) and especially in recognition that changes are taking place in the city. This is particularly important in Cambridge, with the changes that the growth agenda is bringing to the city, as well as changes that will happen because of climate change and the biodiversity emergency. Public art should support and enable critical debate, which addresses the impact of growth, climate change and the biodiversity emergency. The Covid-19 pandemic has changed and increased community need for and use of open spaces whether it is formal open space or incidental spaces on a journey; creative engagement and animation of spaces is a vital response to this change.

Cambridge is going through an unprecedented period of growth and as such public art that enables critical debate around the impact of growth will encourage proposals, which integrate new and existing communities, will be supported. The Council:

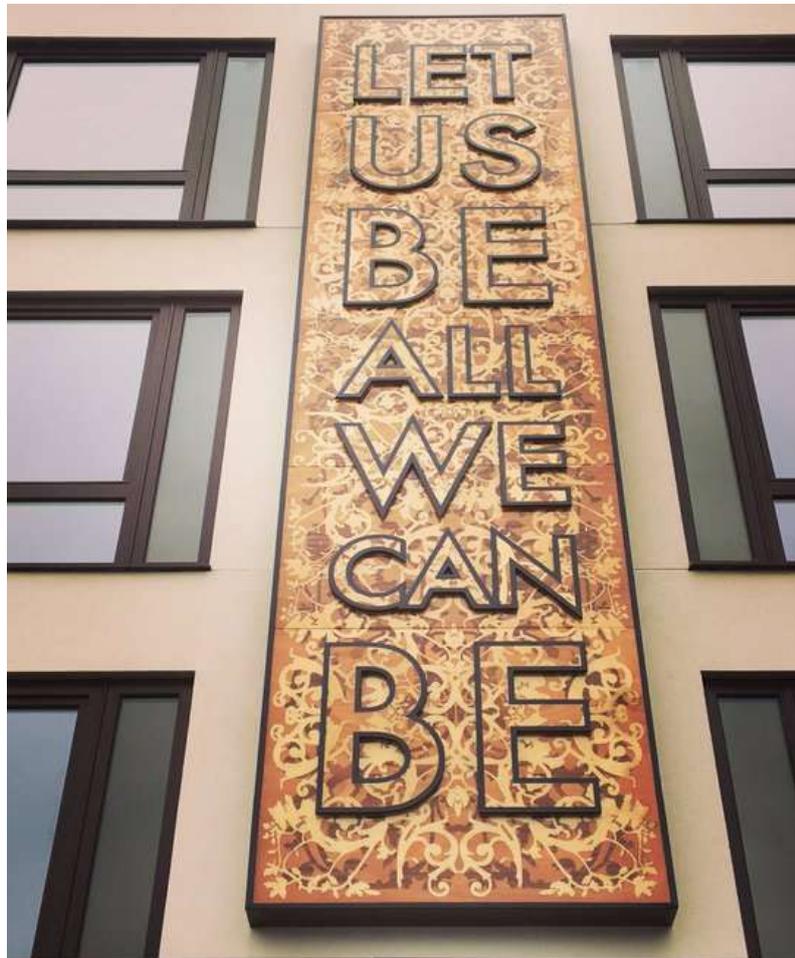
- supports public art commissions, which enable critical debate on issues such as Climate Change and the biodiversity emergency.
- is committed to minimising environmental impact on the City. Public Art projects that protect the environment are encouraged, as are those that utilise natural sustainable materials and are cared for without undue use of resources.
- acknowledges that the Covid 19 pandemic has increased community need for and use of open spaces whether it is formal open space or incidental space and will support projects, which animate these spaces and provide moments of delight and surprise.



Promotion

Currently, in Cambridge there is an unprecedented investment in and support for public art that has either been delivered or is in the process of being developed. Outside of London, nowhere else in the country has so many artists working in the public realm. Some of the world's finest artists are working in Cambridge but this work is not being properly recorded or promoted. The Council has developed a Communications Plan and will commit to actively promoting public art through a website, the media and cultural organisations.

- The Council commits to more actively promoting public art in the City and beyond.



Appendix 1: Artist/Developer/Design Team ‘Rules of Engagement’

Artist/Developer/Design Team ‘Rules of Engagement’

Having a good artist is of equal value as having a good architect. With this in mind, we outline below the essential rules of engagement to be established with the developer/commissioner 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 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, design team representatives must be actively involved in the 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 main contractor who is responsible for delivering the scheme safely, on cost and to programme.

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

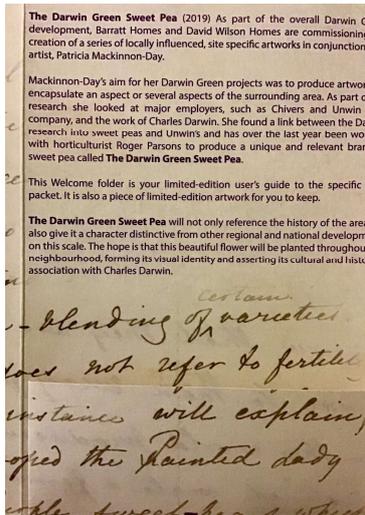
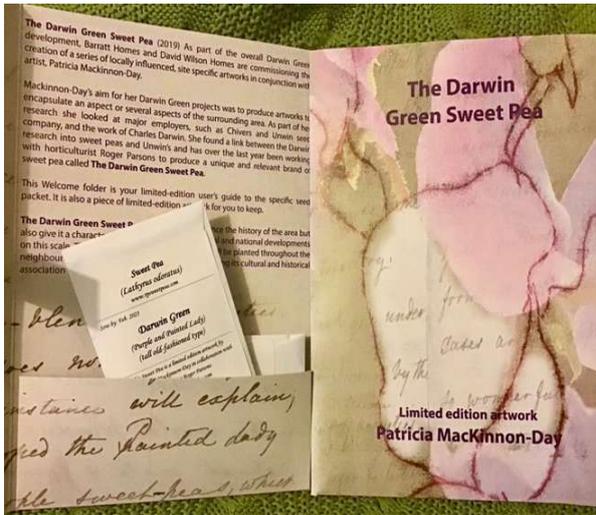
Appendix 2 Images and Further Information

Front Cover

- I. Hunch, Emma Smith - An installation & performance on Parker's Piece
<https://www.emma-smith.com/works/hunch/>
<https://t.co/9H4exPoyNh?amp=1>
 - II. The Green and The Gardens, Cambridge Biomedical Campus, Ryan Gander
<https://cambridge-biomedical.com/public-art-cambridge/commission/the-green-and-the-gardens/>
<https://t.co/t35rNU4EBj?amp=1>
- P 2. Artist in Residence at Trumpinton Meadows, Caroline Wright -
<http://www.carolinewright.com/portfolio/trumpinton-meadows/>
- P3. Richard Of York Gave Battle In Vain, by David Batchelor.
<http://www.nwcambridgeart.com/commissions/eddington-david-batchelor-commission/>
- P4. In Other Words, Vong Phaophanit and Claire Oboussier, Cambridge Assessment
<https://atopia.org.uk/commission/in-other-words/>
- P5. Cinder by Umbrellium at Trumpington Community College. Cinder takes the form of a virtual interactive mascot, she responds in real-time to sustainability <https://t.co/Y4mLhkq39f?amp=1>
- P6.
- I. A Wary Heracles meets Galatea' by Matthew Darbyshire, Cambridge North Station
https://www.youtube.com/watch?v=_10or3B5tlo
 - II. The Green and The Gardens, Cambridge Biomedical Campus, Ryan Gander
<https://cambridge-biomedical.com/public-art-cambridge/commission/the-green-and-the-gardens/>
<https://t.co/t35rNU4EBj?amp=1>
 - III. The Barnwell Sentence, Lusy Skaer <https://futurecity.co.uk/portfolio/the-barnwell-sentence/>
 - IV. Fata Morgana Teahouse, Eddington, Wolfgang Winter and Berthold Hörbelt,
<http://www.nwcambridgeart.com/commissions/fata-morgana-teahouse-pixel-wall/>
- P7.
- I. Pixel wall, Eddington, Wolfgang Winter and Berthold Hörbelt,
<http://www.nwcambridgeart.com/commissions/fata-morgana-teahouse-pixel-wall/>
 - II. Bird Screens, Clay Farm, Nils Norman <http://www.dismalgarden.com/projects/birdscreens>
 - III. Artist in Residence at Trumpinton Meadows, Caroline Wright -
<http://www.carolinewright.com/portfolio/trumpinton-meadows/>
 - IV. Erratics, New Museums site, Simon Faithfull <https://www.simonfaithfull.org/works/erratics/>
- P8. Let Us Be All We Can Be, Newmarket Road, Mark Titchner <http://marktitchner.com/work/let-us-be-all-we-can-be/>

Back Cover

- I. The Darwin Green Sweet Pea, Patricia Mackinnon-Day <https://www.mackinnon-day.com/projects/darwin-green/> A Cabinet of Curiosities at Darwin Green by Jane Watt
<http://www.thecabinetofcuriosities.org.uk/>





Appendix E

Cambridge City Public Art Strategy Consultation Public Survey Report



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INTRODUCTION

Cambridge City Council consulted on their Public Art offer to review the delivery structure and develop a Strategy for Commissioning. This took place between October 2021 and January 2022 and following this extensive staff and public consultation a draft strategy and delivery plan was prepared to be presented to Committee in March 2022. The consultation used a mixed methodology to engage with stakeholders including:

- 1-2-1 semi-structured interviews with key people involved in commissioning, development and delivery of Public Art in Cambridge.
- Two city-wide surveys; one for general distribution and one for practitioners and others who are interested in shaping the Manifesto for Public Art.
- A stakeholder focus group using the survey to generate interest and identify participants.

Survey and interview questions were informed and developed using previous engagement reports, local and national research, and discussions with the project team. Draft questions were then tested on the following audiences:

- Public Art Panel.
- Minority Ethnic representative.

A Communication Plan was developed to promote the consultation and publicise the survey to ensure full saturation across the City. The survey ran for six weeks from 1st November 2021, with a £100 voucher offered to respondents as an incentive.

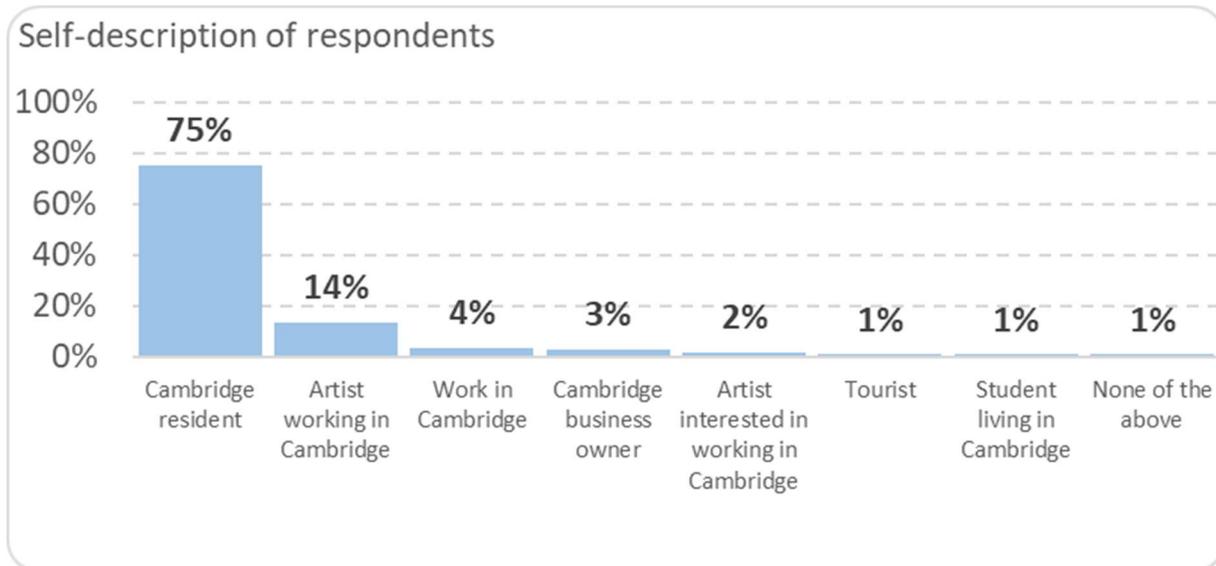
This report provides a summary of the findings from both surveys. A Supplementary Document provides the full detail for survey responses.

SURVEY FINDINGS – GENERAL SURVEY

DEMOGRAPHICS

The majority of respondents were residents, and of the **109 responses** received, **gender** was broken down as follows:

- 73 presented as female (67%)
- 28 presented as male (25%)
- 2 presented 'in another way' (2%)
- 5 preferred not to say (5%)



Categorised by **age**:

Responses were received from all **age ranges** with most responses received from category 31-49 years, with the breakdown as follows:

- Under 18 years – 1
- 18-30 years – 7
- 31-49 years – 47
- 50-65 years – 29
- 65+ years – 23

Responses were received from a wide range of **ethnicities** including Asian, African and European, with the majority (just under 70%) being British or White British (see supplementary document for full detail).

When asked about **religion or belief**, 32 said they did have a religion or belief, 55 said they didn't, and 21 preferred not to say.

VIEWS ON PUBLIC ART

When asked '**what is Public Art**' the greatest response rate was received for *visual or physical art such as statues or murals* (97%).

Type of Public Art	Response rate
Visual or physical art such as statues and murals	97%
Integrated art such as artist designed features of buildings (e.g., balconies or facades) or visual art that is designed and constructed as part of a building	72%
Artist designed functional elements such as benches and bike racks	72%
Special events, performances, and festivals that incorporate artists	72%
Media or digital arts such as film or video, computer-based technologies like virtual or augmented reality, and light	63%
Arts and culture programmes and educational opportunities	61%

A strong positive response was received for the following statements on **what Public Art should be**:

Statement	Strongly Agree	Agree	Total
Public Art should be publicly accessible	89%	9%	98%
Public Artists should be paid appropriately	67%	25%	92%
Public Art should be used to engage local communities	55%	35%	90%
Public Artworks should demonstrate excellent artistic quality (in concepts and project delivery)	50%	36%	86%
Public Art should be incorporated within any new development	51%	31%	82%

A mixed response was received for the following statements on **what Public Art should be**:

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Public Art should be led by a professional artist or craftsperson	29%	34%	21%	12%	4%
Public Art should have a legacy	39%	37%	18%	6%	-

When asked about the **criteria to consider when reviewing the quality of Public Art proposals**, the following 'yes' responses were received:

- Suitability of materials – 100%

- Vision/theme – 77%
- Location – 73%
- Community involvement and consultation – 61%
- Maintenance plan – 60%
- Local artist – 39%
- Artists credentials – 28%
- Future risk and potential liability – 28%

One of the main myths relating to Public Art is that it is paid for by taxpayers money, *“when it could be spent on ‘more important’ things”*. This is in fact not the case as Public Art is paid for using developers money. Only **56% knew that developers pay for Public Art** as part of their new development budget.

A strong positive response was received for the following statements on **what Public Art should do:**

Statement	Strongly Agree	Agree	Total
Public Art adds distinctiveness, character and contributes to placemaking	63%	29%	92%
Public Art contributes to resident wellbeing and sense of pride	53%	37%	90%
Public Art can aid with regenerations and revitalisation	56%	33%	89%

A mixed response was received for the following statements on **what Public Art should do:**

Statement	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
Public Art contributes to resident participation in the arts and culture	36%	43%	18%	2%	1%
Public Art can help support the principles of sustainability and climate change	32%	33%	25%	7%	3%

When asked to **rate Public Art in Cambridge**, the majority of respondents (46%) gave an average score, with 31% rating it as good, 13% as poor, 6% as very poor, and 5% as very good.

When asked to rank statements relating to **the role of Public Art in Cambridge**, the following was observed:

Statement	First	Second	Third
To position Cambridge as a cultural destination	28	22	18
To support the growth of the local arts community	25	31	20
To promote pride in Cambridge	25	18	14
To explore and provide information about Cambridge's historical and contemporary development	20	19	17
To support tourism and economic development	18	8	16
To draw attention to the natural environment and environmental issues facing the City	15	14	16

When asked to rank statements relating to **the role Public Art plays in relation to communities in Cambridge**, the following was observed:

Statement	First	Second	Third
To bring fun and delight to everyday spaces	39	18	12
To experience art that enriches our lives	31	25	15
To build community and strengthen social networks	20	11	6
To provide engaging and well-designed buildings and spaces	16	16	16
To provide opportunities for children and young people to engage with, and learn through the arts	14	25	5
To improve health and wellbeing by participating in arts projects	10	12	14
To open conversations about issues facing Cambridge's communities	6	9	8
To provide opportunities for arts students and graduates to develop further skills and learning	1	4	1

When asked to rank statements relating to the **type of Public Art concepts respondents would favour** in Cambridge, the following was observed:

Statement	First	Second	Third
Sculpture (physical and temporary installations)	70	12	7
Painting and Murals	19	29	19
Education and Learning	8	40	8
Organic (plants and nature)	14	23	15
Interactive	10	11	9
Historic/Heritage	7	13	17
Culture (ideas, customs, & social behaviour of particular people or society)	7	6	9
Performance	6	5	5
Photographic	3	6	14

Digital (including audio and video)	2	6	6
Language and Spoken Word	1	3	5

When asked to rank statements relating to **where respondents would like to see Public Art**, the following was observed:

Statement	First	Second	Third
Parks and open spaces	41	19	12
Neighbourhoods	29	22	13
City centre	27	16	6
Public buildings (community centres, schools, hospitals, university buildings, etc.)	12	18	17
Property developments (housing, shops, offices, etc.)	9	6	14
Public transport gateways, routes and hubs	6	9	16
Historic landmarks	7	7	6
Cultural buildings (museums, libraries, arts venues)	2	8	11

When asked about **how the Council can improve the Public Art offer in the future**, **76 free text responses** were received (full detail in the supplementary document).



Some of the themes that came through strongly included:

- Better promotion of opportunities, more transparent approach and selection process, use of local artists.
- Better and more community (and business) engagement, public participation and decision making, *'make Public Art for the public not for artists'*.
- Make it inclusive; fun; relevant; accessible.
- More of it.

- Types of art included temporary exhibits, pop ups moving around to different venues, addressing social issues like homelessness and housing, address inequalities, relate to environment.
- Plus a number of Public Art examples receiving favourable commendations, for example – Romsey, Corpus Christi Clock, Addenbrookes poetry, Mill Road Bridge mural, swift tower, the cows, light festival, Scott Polar statue, Hills Road Bridge.

Respondents were then asked how they can **help to bring Public Art to Cambridge** with the majority responding that *they can provide feedback in focus groups and public forums* (52%). The remaining respondents felt that they could contribute as follows:

- Participate as an artist – 22%
- Agree to be listed in an artist database – 8%
- Donate to fund Public Art – 6%
- Help with fundraising – 5%
- Help with event planning – 1%

OBSERVATIONS

Note: a full discussion will be included in the final report.

- Lower response rate from young people/younger element of the population (aged 18-30) – more targeted engagement might be useful to gather a range of views and perspectives.
- Range of responses for ‘what is public art’ which demonstrates awareness of the range, however, ‘sculptures’ at 97% might imply a more traditional view of public art – greater promotion of diversity could contribute to raising awareness of the range of public art offers.
- Community consultation and involvement came through very strongly as something that should happen systematically when developing Public Art.
- In a number of question responses there were mixed messages around the importance of use of local artists – this may be as a result of the way the questions were framed, however there is more of a positive steer to using local artists than an irrelevance.
- The majority of respondents (46%) gave Public Art in Cambridge an average score when asked to rate it. This is a useful baseline. Working to promote and raise awareness over the next 12 months, then re-doing the survey, would provide more insight into this and other areas of interest that were covered during the consultation. In addition, only just over half of the respondents (56%) were aware of how public art is paid for; promotion and raising awareness would also support addressing this.
- Of less importance to respondents was whether Public Art should have a legacy and whether it should be led by a professional artist or craftsman (two of the conditions for S106 funding for Public Art).
- The top options for the role of public art in Cambridge were **positioning as a cultural destination, growth for the local arts community** and **promoting**

pride and in relation to communities was **bringing fun and delight, providing experiences that enrich lives,** and **strengthening communities and social networks.**

- The most popular types of Public Art were **sculptures, paintings and murals, elements of education and learning,** and **organic installations.**
- A number of respondents felt that they could, participate as artists, be listed on a database, donate and help with fundraising, and help to organise events; as a follow up, they should be contacted to take these offers and pledges forward.

SURVEY FINDINGS – PRACTITIONERS RESPONSE TO MANIFESTO

DEMOGRAPHICS

Of the **27 responses** received, respondents aligned to the following descriptions:

- Keen interest in arts – 9
- Resident - 6
- Professional arts background – 4
- Artist – 3
- Local interest group – 1
- Keen to contribute to manifesto – 1
- Many of the above – 1

Gender was broken down as follows:

- 16 presented as female
- 6 presented as male
- 2 presented 'in another way'
- 2 preferred not to say

Categorised by **age**:

Responses were received from all **age ranges** with most responses received from category 50-65 years, with the breakdown as follows:

- 18-30 years – 2
- 31-49 years – 7
- 50-65 years – 10
- 65+ years – 5

A range of **ethnicities** responded including Asian, African, Danish and European, with the majority (14) being British or White British (see supplementary document for full detail).

When asked about **religion or belief**, 11 said they did have a religion or belief, 9 said they didn't, and 5 preferred not to say.

Of **disability**, 6 said they had a disability, 18 said they did not, and 2 preferred not to say.

VIEWES ON THE PUBLIC ART MANIFESTO OBJECTIVES

Objective 1: Art and Artists.

To put art and artists at the heart of the process to create public art of high quality, which engages people, is relevant to places and people's lives.

	strongly agree	agree	neutral	disagree	strongly disagree	total
We should continue to commission ambitious projects that capture the public's imagination and ensure that art and artists are at the heart of the process.	19	5	2	1	0	27
We should ensure that criteria and processes are clear, provide support and commissioning guidance; ensure that budgets are set and that timeframes are realistic.	17	8	1	0	0	26
We should lead by example within our own Public Art projects.	16	7	3	0	0	26
We should ensure artists are treated as professionals in their field and have equal value as other members of a project team.	19	5	2	0	0	26
We should continue to support collaborations between artists, creative agencies, designers, researchers, participants, and companies across the City.	16	7	2	0	1	26
We should embrace contemporary art practices and be open to engaging with artists whose practice is experimental.	13	7	3	2	1	26
We should ensure that Public Art can be sustainably maintained for the enjoyment of the community for the lifespan of the work.	19	5	0	0	0	24

Agree that these statements support the objective – Yes: 26, No: 1

Additional responses

- "We should continue to commission ambitious projects that capture the public's imagination and ensure that art and artists are at the heart of the process." - you have to be doing this already to continue doing it
- Art by committee is not a great idea - never has been. Choosing an artist you trust to produce a piece of public art from their viewpoint is a superior method.
- Art should be public and for all ages.
- Have an artist project database. Too much hidden. And too much indifferent art. And strong art that should be better known.
- I support these new ideals.
- Please consider this document
<https://www.camcycle.org.uk/files/campaigning/papers/PublicArtPolicyBriefing.pdf>
- Providing opportunities for more diverse artists both in the commissioning and selection of work.

Objective 2: Arts and Communities

To engage local people in the planning, design, and animation of their environments and social spaces through public art to encourage a greater sense of social cohesion and ownership of the public realm and Public Art.

To enable Cambridge residents to experience high quality cultural activity and can develop themselves as makers, participants, and audiences.

	strongly agree	agree	neutral	disagree	strongly disagree	total
Public Art should be truly public and projects should have a demonstrable benefit to community, which includes community engagement.	16	8	3	0	0	27
All Public Art should engage the community as a whole and be inclusive for all ages and address diversity, so that the community truly contributes to and values the City's culture and built and natural environments	12	8	4	2	0	26
We should engage with community stakeholders in the development of Public Art projects to build relationships and knowledge,	10	13	2	0	1	26

which can inform the research for artists working on commissions.						
We should form partnerships with the cultural community in the City to exchange ideas and knowledge to develop a programme of progressive and high-quality Public Art.	12	11	1	1	1	26
We must champion the dignity of all people and their right to equality of opportunity and commission opportunities which ensure diversity is a key part of the process.	16	5	3	1	1	26

Agree that these statements support the objective – Yes: 23, No: 4

Additional Responses

- If public art becomes an exercise in political correctness and inclusivity, you might just lose out on choosing a brilliant artist who doesn't 'tick all the boxes'.
- Sometimes the public might not know what they want. They may get behind a fad. Sometimes artists may know better about what is good. Btw I am not an artist.
- The art should be inclusive, but stay away from promoting certain values over others.
- The community should also have the opportunity to reject proposals which are ugly, boring and crap.
- The experience of Art is individual so that in expressing Art there may be Celebration/ Disagreement/Acknowledgement of difference which communities must learn to accept. Communities should be consulted to make a decision which is then agreed to be binding for a specific period of time before removal.
- Who is the arbiter of 'quality' and who says Cambridge has a good reputation? I think much of it is poor with very few local artists involved, just local schools.

Objective 3: Arts and Place

Cambridge will support artists working in public space to create works, which genuinely respond to place and are site specific. This is particularly important for development sites where a developer will be the commissioner and whom may have their own ideas of what public art is or should be and, which may not benefit place or community.

Cambridge will provide support and expertise to artists to ensure that all Public Art proposals in the public realm demonstrate best practice and involve progressive contemporary art practices.

	strongly agree	agree	neutral	disagree	strongly disagree	total
Public Art can help create a high-quality public realm and improve environmental quality through the creation of art works that provide visual and emotional delight.	19	6	1	0	0	26
Public Art commissions can animate Cambridge's public spaces and help to create unique spaces whether in the urban or natural environments.	20	6	0	0	0	26
The streets and open spaces of Cambridge offer excellent opportunities for artists to interpret use, history, or a hidden narrative.	17	6	1	2	0	26
Art and Place is not about using public art to 'decorate' or embellish public spaces.	10	5	5	3	3	26

Agree that these statements support the objective – Yes: 20, No: 4

Additional Responses

- Developers not the right people to embellish their own schemes on their own (station square underwhelming).
- I do not think that Property Developer's should have the final word (decision) on what art should be created on their space as their space will relate to those around it. There must be co-ordination and collaboration. Listening. GREEN SPACE is Art and THE MOST IMPORTANT ART to be preserved and appreciated rather than space taken up by installations.
- In Romsey Mill Road the Railway History of Romsey Town could and should be used to good effect. Mosaics or Murals at strategic places could be used to give identity to the surroundings and provide incentive to increase visitor numbers

to the area. Even telephone cabinets painted with relevant local scenes would help.

- It would be good to see the health and education agenda reflected in the above statements
- More care needs to be taken to ensure that art doesn't just get in the way or provide annoying distraction while walking or cycling, like snowy statue or Cambridge rules.
- Not all art has to create delight- some can be thoughtful etc. also there's nothing wrong about embellishing and decorating public space. not all art has to be deep.
- You want to stop developers doing their own artwork? Who determines what quality is, of anything? Art can't make up for appalling building design, demolition of heritage buildings and replacement with out of scale, boring high-rise.

Objective 4: Art and Change

Public Art can be used as a conduit for community engagement and participation (as outlined in Art and Community) and especially in recognition that changes are taking place in the city. This is particularly important in Cambridge, with the changes that the growth agenda is bringing to the city, as well as changes that will happen because of climate change and the biodiversity emergency. Public Art should support and enable critical debate, which addresses the impact of growth, climate change and the biodiversity emergency.

The COVID-19 pandemic has changed, and increased community need for and use of open spaces whether it is formal open space or incidental spaces on a journey; creative engagement and animation of spaces is a vital response to this change.

	strongly agree	agree	neutral	disagree	strongly disagree	total
The City of Cambridge is growing. Public Art can enable critical debate around the impact of growth and proposals which integrate new and existing communities will be supported.	10	9	4	2	1	26
We should support Public Art commissions that enable critical debate on issues such as climate change and the biodiversity emergency.	9	6	5	2	4	26

Cambridge City Council is committed to minimising environmental impact on the City. Public Art projects that protect the environment should be supported and encouraged.	16	8	1	1	0	26
Cambridge City Council acknowledges that the COVID-19 pandemic has increased community need for and use of open spaces and will therefore support Public Art projects in these locations.	16	4	3	1	1	25

Agree that these statements support the objective – Yes: 21, No: 4

Additional Responses

- All supportive artwork must be non-offensive!
- GREEN SPACE DEVELOPMENT is the most important issue as we cope with climate change
- Growth of the city shouldn't be unfettered. Destruction of existing assets and building over green spaces. It may get more money into the S106 pot for you to spend, but it's not good for Cambridge or other places that businesses are leaving.
- It is very hard for public art to be used to engage people in growth, because of the history of S106 funding and dreadful art. Particularly on Station Road, public art has been used as crap lipstick on a crap pig. Public art, very regrettably, is seen as an insincere apology for overdevelopment and the loss of heritage and public realm.
- With regard to commissioning public art which is politically provocative, it veers into propaganda which is usually bad art.

Promoting Public Art

	1st Choic e	2nd Choic e	3rd Choic e	not top 3	not importan t	total
A website hosted on City Council home page	7	1	4	9	3	24
A website hosted independently	4	4	1	4	5	18

An interactive trail with information and interpretation	9	7	3	1	4	24
Newsletters	1	0	2	6	9	18
Talks on Public Art	1	2	6	7	4	20
Guided walks on Public Art	2	8	3	4	2	19
Social Media	5	3	5	7	2	22

Additional Responses

- Could you have a voting system on the website so we could choose which statues we like?
- Do you have any data to support claims that any of it provides delight or excitement? Evidence and celebrate the examples which are actually treasured.
- Does it actually need promoting? Good art speaks for itself.
- Ensure any public art is interpreted so that people can understand what they are and why.
- Painted telephone cabinets depicting well-known local scenes and/or beauty spots.
- Partnership with museums, nurseries, preschools, children centres and school and local libraries or sports centres in a way that it can be advertised in these spaces and used as an educational tool or resources for educational professionals and parents and carers.
- Posters, leaflets, public art champions.

OBSERVATIONS

- Very strong positive to Objective 1 (Arts and Artists), with 26 agreeing and 1 disagreeing with the supporting statements.
- Very strong positive to Objective 2 (Arts and Communities), with 23 agreeing and 4 disagreeing with the supporting statements.
- Very strong positive to Objective 3 (Arts and Place), with 20 agreeing and 4 disagreeing with the supporting statements. Less popular was the statement *'Art and Place is not about using public art to decorate or embellish public spaces'*.
- Very strong positive to Objective 4 (Arts and Change), with 21 agreeing and 4 disagreeing with the supporting statements. Less popular was the statement *'We should support Public Art commissions that enable critical debate on issues such as climate change and biodiversity emergency'*.
- Most popular ways to promote Public Art were an interactive trail with information and interpretation, web page or site dedicated to promoting Public Art, guided walks and talks on Public Art, and social media.

END