



## **PUBLIC ART COMMISSIONING PROGRAMME AND THE USE OF S106 FUNDING FOR PUBLIC ART**

**To:**

Councillor Rachel Wade, Executive Councillor for Communities

Environment and Community Scrutiny Committee 21/03/2024

**Report by:**

James Elms, Director of City Services

Tel: (01223) 458514 Email: [alistair.wilson@cambridge.gov.uk](mailto:alistair.wilson@cambridge.gov.uk)

**Wards affected:** All

### **Key Decision**

#### **1. Executive Summary**

1.1 Following the approval of a Public Art Manifesto in March 2022, a Public Art Commissioning Programme has now been developed. This sets out a package of future S106-funded projects in Cambridge, which would help the relevant time-limited public art developer contributions to be used effectively and on time. It features new proposals for public art commissions, including:

- a. a new opportunity for people of all ages in Abbey and Petersfield wards to participate in a creative process to evoke memories of playing together, community and well-being – this follow-up to the earlier PlayLaws project would be a re-imagining of that public art process with new/original public art outcomes; and
- b. engaging young people in all four areas of the city in an urban art project about what it is like living in Cambridge, with all the issues, challenges and anxieties they face – and helping them to work with urban artists to present this via murals and other public art works.

The programme also includes the public art commission at Nightingale Recreation Ground (Queen Edith's ward) to which the Executive Councillor allocated £40,000 of S106 funding in January 2024. An artist is being commissioned to design and deliver bespoke artwork/s inspired by the recreation ground, its new pavilion and its community garden.

- 1.2 As well as developing the Commissioning Programme, the Council has undertaken a 2023/24 S106 public art grants round in order to be able to take stock of ideas from local communities for local public art projects and to support the timely and effective use of time-limited S106 funding.
  - a. Nine grant applications were received and have been assessed against the Council's public art selection criteria. Whilst all nine had their merits, only one fully meets the criteria for public art S106-funding. This is the proposal from the Menagerie Theatre Company for its 'Trials of Democracy' project, to create an installation and performance events at the Guildhall which reflect local people's concerns, questions and challenges with democracy.
  - b. Although a grant application from Romsey ward did not fully meet the selection criteria, it has provided a starting point for developing an enhanced project at Romsey Recreation Ground as part of the Commissioning Programme. This would engage local residents about what that local green space means to them and community life.
  - c. Officers are also keen to work closely with local communities and councillors in those wards (e.g., Coleridge, Trumpington and Cherry Hinton) where public art S106 funding is still available for local projects. Proposals for these local projects can be brought forward to a future meeting of this Committee.
- 1.3 Paragraph 5.2 features a table which sets out how these emerging public art projects come together to form the overall programme, along with possible timescales for when these projects might be commissioned. In order to present this overview in Section 5, this report addresses the grant round first in Section 4 and features the draft Public Art Commissioning Programme in Appendix F<sup>1</sup>.

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<sup>1</sup> This will be further edited following scrutiny committee and reflective of the project and recommendations approved.

## 2. Recommendations

The Executive Councillor is recommended to:

- 2.1 note the updated S106 funding availability analysis in Appendix A and the de-allocation of public art S106 funding from a number of a few projects that either stalled or were not taken forward (see paragraph 3.7).
- 2.2 allocate a £30,000 S106-funded public art grant to the Menagerie Theatre Company for its 'Trials of Democracy' project, subject to business case sign-off, a public art grant agreement and project completion or significant progress within 18 months (see Section 4 and Appendices C and D);
- 2.3 allocate public art S106 funding to the following new public art projects, subject to further engagement with councillors, communities and professional artists and business case sign-off (see Section 5 and Appendix F)

<b>Project</b>	<b>Public art S106 funding</b>
More Playful Art, Please!	Up to £60,000
Urban Voices (four x phase 1 Area projects of up to £30,000, plus a phase 2 project)	Up £187,000
Romsey Recreation Ground	Up to £66,000

- 2.4 delegate authority to the Director of City Services, in consultation with the Executive Councillor and Opposition Spokes for Communities and the Chair of the Environment and Community Services Scrutiny Committee to add to the Commissioning Programme any time-limited opportunities for funding small-scale (under £30,000) public art projects opportunities may arise before the next Committee meeting in June 2024 (see paragraph 5.3); and
- 2.5 approve the draft Public Art Commissioning Programme (see Appendix F).

### 3. Background

- 3.1 Cambridge takes a planning-led approach to public art through the Council's Public Art Supplementary Planning Document (planning policy), to mitigate the impact of new development. The policy has supported the delivery of public art across the city within new development and enabled the Council to secure S106 funding for off-site public art<sup>2</sup>.
- 3.2 Public art initiatives in Cambridge that are overseen by the Council are either delivered by developers on the site of their developments or funded by off-site public art S106 contributions (funds) paid by developers. The purpose is to mitigate the impact of development through public art.
- a. The use of these S106 contributions has to comply with criteria<sup>3</sup> set out in planning policy and the requirements within the official Community Infrastructure Levy regulations (which also govern the use of S106 funding)<sup>4</sup> and the particular terms of the relevant (legally-binding) S106 agreements.
  - b. The Council can only fund from public art S106 contributions those public art proposals that meet all these conditions. For more details, see the Council's [Developer Contributions](#) and [Public Art](#) web pages.

#### ***Public Art Manifesto***

- 3.3 In March 2022, following consideration of a report to this Committee, the Executive Councillor at the time approved a Manifesto for Public Art, called 'The Cambridge Perspective – Making Public Art Work'. This is a public declaration of the City's intentions for developing public art and demonstrates the Council's commitment to deliver new public art and to support best practice when commissioning.

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2. The Council now focusses on securing on-site public art, as appropriate, through planning conditions.
  3. These criteria are described in paragraph 4.2, in terms of how they have been applied to the 2023/24 Public Art grant funding round.
  4. The official regulations include statutory tests for the use of S106 funds, which require S106 contributions to be necessary to make developments acceptable in planning terms; directly related to the development; and fair & reasonable in scale and kind.

- a. It contains key strategic objectives that guides public art commissioning in Cambridge and supports best practice.
- b. It informs all public art delivery whether through the Council's own commissions or grants or on-site public art developed through the planning approvals process.
- c. Officers were asked to seek and identify eligible proposals for new public art projects to ensure effective use of the public art S106 funds.<sup>5</sup>

3.4 Key feedback from the consultation of the Manifesto, which informs the development of the Commissioning Programme, is that public art:

- adds distinctiveness, character and contributes to place-making;
- contributes to resident well-being and is appreciated;
- should be inclusive; fun; relevant and accessible; and
- should provide experiences that enrich lives and strengthens communities and social networks.

This includes support for contemporary public art (including murals) and projects involving engagement and learning and/or encouraging a greater sense of social cohesion and ownership of public spaces – where the community can participate, not just being an audience.

### ***S106 funding availability***

3.5 An updated public art off-site S106 funding analysis can be found in Appendix A<sup>6</sup>, setting out the remaining availability by ward, by 'use by date'<sup>7</sup> and by 'local' and 'strategic' funds.<sup>8</sup>

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5. The March 2022 report previously referred to the development of a commissioning 'strategy': this now being presented as the Public Art Commissioning Programme.
  6. This takes account of the allocation of £40,000 of public art S106 funds in January 2024 to a public art commission at Nightingale Avenue Rec Ground, the de-allocation of supplementary funding for the 'To the River' public art installation following public consultation in 2022, and other re-profiling of the use of public art S106 funds.
  7. Most expiry dates stipulated within S106 agreements are for contributions to be used or contractually committed within 10 years or receipt or the date of payment of the final instalment. Where no expiry date is stipulated, the same time period is assumed.
  8. This distinction between 'local' and strategic' funds has been applied to funding rounds over the last twelve years or so. S106 contributions from a particular ward are not necessarily always spent in the same ward.

- a. The 'local fund' is based on all public art S106 contributions from minor developments and half those from major developments in a ward. These tend to be used for a local project in the same ward or one nearby in a neighbouring ward.
- b. The 'strategic fund' is based on the other half of public art off-site S106 funds from a major development. These tend to be used either for a local project or for a project of strategic importance in the same (or neighbouring) area of the city or for a city-wide project.

3.6 The analysis has taken into account four on-going public art projects<sup>9</sup> allocated S106 grant-funding. However, there are also a few others previously allocated S106 funding (mentioned in the March 2022 report to this Committee, but which have not been able to move forward.

- a. This includes the History Trails 2 project, allocated S106 grant-funding in March 2017, which was never completed by the grant recipient.
- b. Two other possible projects (a Chesterton village sign and a 'Travellers and Outsiders' project) were never formally allocated public art S106 funds. A committee report in June 2018 identified them as projects that could be scoped further within 12 months, but no more details were received for report back to this committee.

No S106 funding has been spent on these three projects. The developer contributions that had been earmarked/allocated to them have returned to the public art S106 funds for use on other relevant projects. Paragraph 2.1 asks the Executive Councillor to note these de-allocations.

3.7 The main finding from this latest analysis is that there are just over £448,000 of public art S106 funds that need to be contractually committed between September 2024 and July 2027<sup>10</sup>. Of this, around £69,000 reach their time limits during 2024/25. The same applies to a

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9. The following small-scale public art projects allocated S106 grant-funding in October 2021 are on-going: the Cherry Hinton Brook mural public art (in final stages following project completion); the Pride Pink Festival [Solidarity and Community] project (completion expected in summer 2024) the Birdwood Area 'Dinky Doors' public art project (completion expected by the end of 2024); and the Jesus Green ecology public art project (completion timescales under review).

10. The S106 funding availability analysis is reviewed regularly and is subject to change.

further £247,000 in 2025/26. The Commissioning Programme aims to address the use of public art S106 funds in line with these timescales.

- 3.8 The largest concentrations of available public art S106 funds are from East Area, with comparatively little left in North and West/Central Areas. No public art S106 contributions remain from Castle, King's Hedges, Newnham or Queen Edith's wards. However, there is around £43,000 in Coleridge, £28,000 in Cherry Hinton and £26,500 in Trumpington for local public art projects<sup>11</sup>: these have 'use by' dates in 2026 and 2027, so there is a little more time to develop these proposals with the local communities and councillors in those wards.
- 3.9 To ensure that the remaining S106 funds can be used effectively, on time and for relevant projects, the proposals for public art commissions and grants need to be considered together as an overall package, as opposed to a 'pick and mix' approach of choosing some proposals but not others (see paragraphs 5.2 and 6.1). It will be developed further over the next couple of years (for example, with further reports setting out proposals for other local projects).

#### **4. 2023/24 S106 Public Art grants round**

- 4.1 From mid-November 2023, the Council invited grant applications for local public art projects that would meet the selection criteria, from community groups collaborating with an artist. The original application deadline was set as 13 December 2023, but this was later extended to the end of 28 January 2024. Grants of up to £15,000 or £30,000 were on offer, depending on local funding availability. Applications were particularly encouraged from Abbey, Coleridge, East and West Chesterton, Petersfield, Romsey, and Queen Edith's wards.<sup>12</sup>

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11. The uneven distribution of remaining public art S106 funds reflects both the differing levels between wards of public art S106 contributions that it has been possible to secure and spend/allocation of public art S106 funds on previous projects

12. Whilst the public art grant round guidance highlighted the availability of public art S106 funding in Queen Edith's ward, this was allocated to the £40,000 public art commission at Nightingale Avenue Recreation Ground, following scrutiny by this Committee on 18 January 2024: this project was developed with engagement and support from local councillors. It was necessary to allocate the funding to this project in January in order to allow sufficient time for the procurement of S106 contributions which had to be contractually committed by early April 2024.

- 4.2 The detailed grant guidance featured the selection criteria (see Appendix for more details), which highlighted the need for project proposals to:
- a. be within the city of Cambridge
  - b. be led by a professional artist or craftsperson
  - c. demonstrate high artistic quality
  - d. engage local communities
  - e. be new and original
  - f. be site or context sensitive
  - g. be publicly accessible
  - h. have a lasting legacy
  - i. provide appropriate remuneration for professional artists and
  - j. be feasible and deliverable.
- 4.3 The application process was publicised on the Council's website and via targeted contact by a number of Council teams who work with community groups and artists. Councillors were also encouraged to draw the grant round to the attention of local groups in their wards.
- 4.4 Nine public art grant applications were received by the extended deadline (see Appendix C. They have been carefully assessed against the selection criteria (and other important considerations in the guidance<sup>13</sup>) by a team of Council officers with specialist knowledge of public art and culture, community grants and S106 funding.
- 4.5 Officers would like to thank the community groups and artists who took time and effort to put forward some thoughtful proposals, which have a lot of merit to them. The difficulty, however, is that the assessment of the grant applications is not about whether these would be good projects per se, but whether they would meet the purposes for which public art S106 funding is intended. The assessment summary in Appendix D shows that only one grant applications (the 'Trials of Democracy' proposal from the Menagerie Theatre Company) meets the criteria.
- 4.6 Officers will offer constructive feedback to the other applicants to explain why their grant proposal was not successful. In broad terms, there were a number of recurring themes in the concerns raised by the assessment team about how well the applications addressed the selection criteria,

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13. Such considerations include the availability of S106 funding, whether projects are ready to go and whether they can be delivered within expected timescales.



one or more of which applied to the unsuccessful proposals. These include reservations that some applications seemed:

- a. not sufficiently focused on delivering a high-quality public art outcome (as the primary focus) that would benefit the local community, be related to the local context and mitigate the impact of development; or
- b. to have a pre-determined public art product in mind, which did not leave much scope for meaningful community engagement in helping to shape the outcome of the product and make it distinctive; or
- c. to be seeking funding to continue an existing project or concept, which was not new or original; or
- d. not to have given sufficient consideration about how the public art proposal would create a lasting legacy beyond producing an artefact (raising the question 'so what difference would this make?'); or
- e. to have under-estimated the technical considerations and costs involved (e.g., in undertaking community engagement or in making sure that any public installation would be safe and that the risks of theft or vandalism could be minimised).

None of the unsuccessful applications were rejected simply on the grounds of lack of availability of public art S106 funding. There were other valid reasons which would have been sufficient on their own.

- 4.7 Whilst the grant application for a £12,700 public art project at Romsey Rec Ground did not fully meet the criteria for public art S106 funding, officers are keen to work with ward councillors, local groups and the local community to develop a new public art commission there, with a budget of up to £66,000. See paragraphs 2.3 & 5.2 and page 16 of Appendix F.
- a. This will include provision for the project to be developed and authored by an artist who will engage with the community and respond to an open brief. The work must be new and site responsive. The proposal is included in the programme within the Commissioning Strategy.
  - b. This scale of budget reflects the fact that some 'local fund' public art S106 contributions received from Romsey ward have been spent to nearby, relevant projects in such neighbouring wards as Abbey and Coleridge. As part of the well-established approach of making sure that S106 funds are used in line with S106 funding requirement and in a way that is as fair as possible to the wards from which S106 funding has been received, officers aim to top-up local funds in Romsey that

need to be contractually committed within the next couple of years with some strategic S106 funds from elsewhere in East Area.

## **5. Developing the Commissioning Programme**

5.1 The programme seeks to provide a robust way forward to enable the commissioning of high-quality public art that genuinely engages and benefits communities. It reflects the objectives of both the Public Art SPD and the Public Art Manifesto.

- a. It is the result of listening and reflection over two years, including consideration of feedback from the consultation for the Manifesto and public suggestions for projects that comply with the criteria for funding public art using S106 contributions.
- b. It has also been informed by an extensive research process, including:
  - i. desktop research, making links to relevant Council strategies<sup>14</sup> and partnership activities, to support delivery through cultural interventions, promote inclusivity and equality and engage people;
  - ii. dialogue with community groups and key stakeholders; including informal conversations and ideas arising from the grants round;
  - iii. collaboration with the Council's Culture and Community team and other colleagues.

5.2 The emerging programme is based around four<sup>15</sup> new public art commissions (three of which are recommended for S106 funding) and a S106 grant-funded public art project (also recommended in Section 2). Phase 1 of the Urban Voices projects is presented here as four area-based initiatives, alongside phase 2 of the project. More details can be found on pages 10-16 of Appendix F. The 'commission by' dates in the table, below, related to the 'contractual commitment' dates for the public art S106 funds to be allocated to these projects, in line with the S106 funding availability analysis in Appendix A. The delivery of these projects would then take shape after these dates.

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14. For example, the Corporate Plan, Single Equality Scheme, Cultural Strategy, and the emerging Children and Young People's Strategy.

15. This includes including the public art commission for Nightingale Avenue Recreation Ground, which the Executive Councillor agreed in January 2024. See page 10 of Appendix F.

<b>Project</b>	<b>S106 value</b>	<b>Commission by</b>
Nightingale Avenue Rec public art	Around £40,000	April 2024
'More play, please' public art (based in/around Abbey and Petersfield)	Up to £60,000	September 2024
Urban Voices public art: phase 1: (North Area)	Up to £30,000	March 2025
Urban Voices public art: phase 1 (East Area)	Up to £30,000	July 2025
Romsey Recreation Ground public art commission	Up to £66,000	July 2025
Urban Voices public art: phase 1 (West/Central Area)	Up to £30,000	January 2026
Urban Voices public art (phase 2)	Up to £67,000	January 2026
Urban Voices public art (South Area)	Up to £30,000	June 2026

5.3 This commissioning programme will need to evolve, not least to take into account the development of local projects in Coleridge, Cherry Hinton and Trumpington. There will be a follow-up report to this Committee within the next twelve months. In addition, officers are mindful of taking advantage of further opportunities for taking forward suitable public art projects which may arise.

- a. For example, in recent weeks (and after the end of the public art grant application round) the Council has been contacted by a partner organisation which is planning a small-scale, wildlife-related public art scheme in the South Area of the city in early summer, which could meet the selection criteria for S106-funding. It could be related to the Urban Voices project or could be considered as a separate, local public art project. This has come in too late to be considered in this report, but officers have made contact with the organisation and will be considering the proposal further.

b. The recommendation in paragraph 2.4 allows for the possibility that, in order to work with limited-time window within which this project would need to take place, an out-of-cycle decision may be needed before the Committee's next meeting in June 2024. If closer consideration of the proposals reveals that this would add benefit to the Public Art Commissioning Programme, officers will discuss this with the local councillors in the relevant ward before approaching the Executive Councillor, Oppositions Spokes and Committee Chair.

5.4 Best practice will be followed in develop public art commissions and project delivery (e.g., in relation to setting project budgets, supporting the case for inclusion, environmental considerations, embedding learning and participation, communication plans for all public art projects, project evaluation and public art maintenance.

## **6. Implications**

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### **a) Financial Implications**

6.1 If S106 funds cannot be used for their intended purposes and on time, developers could ask for the return of any S106 contributions that reach expiry or 'use by' dates unspent amounts or that are not used for their intended purposes. The Public Art Commissioning Programme and the recommendations within this report aim to mitigate that risk. The recommended proposals have been assessed to check that they meet S106 selection and eligibility criteria. If Members were minded only to go ahead with only some of the recommended projects, rather than all of them, this could place time-limited public art S106 funding at greater risk.

6.2 As part of the Council's approach to project management, officers will develop business cases for all S106-funded projects, including more details of how it will take shape (including community engagement), where and when it will happen and how much it will cost. This includes double checks to make sure that the project (as it moves forward) still meets S106 selection criteria.

6.3 Whilst the Public Art Commissioning Programme is funded through developer contributions, officers are open to opportunities to explore other funding streams in order to add to, enhance or expand the

programme. This might include seeking match funding from partners and national sources, such as Arts Council England and the National Lottery Heritage Fund.

### **b) Staffing Implications**

- 6.4 The development and delivery of the Public Art Commissioning Programme can be resourced from within the Council's staffing resources. S106 funds can be used to cover reasonable development costs associated with individual projects which come to fruition.

### **c) Equality and Poverty Implications**

- 6.5 See the equality impact assessment (EqIA) in Appendix E. The EqIA concludes that the development of the Commissioning Programme for Public Art presents an opportunity to promote equity, diversity and inclusion within the community through artistic expression and engagement. Ongoing consultation, monitoring, and evaluation will be essential to address emerging needs and to promote continuous improvement in the inclusivity and impact of public art programming. Further EqIAs will be developed for individual projects as part of the business case sign-off process.

### **d) Net Zero Carbon, Climate Change and Environmental Implications**

- 6.6 The Climate Change Rating for the Strategy as a whole is Low Negative. The Public Art Commissioning Strategy contains a programme of projects, which are yet to be developed. Each emerging project will have its own Climate Change Tool Assessment. Each project will be developed to mitigate impacts on climate change.

### **e) Procurement Implications**

- 6.7 There are various ways of commissioning public art, which may require a non-conventional approach where artists are directly awarded based on their practice and experience. All the projects and proposals in the programme will be developed using best practice and in partnership with the Councils Procurement Officers and to comply with procedural rules.

## **f) Community Safety Implications**

- 6.8 As well as promoting social inclusion and belonging, public art projects may have a positive impact in tackling anti-social behaviour and making the environment safer.

## **7. Consultation and communication considerations**

- 7.1 This report has already highlighted how the development of the Public Art Commissioning Programme and the proposed projects is a product of consultation, listening and collaboration (see paragraph 3.4 and 5.1).
- a. Engaging local communities is an integral feature of public art commissions is mentioned throughout the report.
  - b. References to involving local councillors is also mentioned (e.g., in paragraphs 1.2, 2.3, 3.8, 4.7 and 5.3) in relation to projects within the Commissioning Programme and the development of further local public art projects.
  - c. Paragraph 5.4 mentions putting in place communications plans for all public art projects.

## **8. Background papers**

Background papers used in the preparation of this report:

- [Public Art SPD 2010](#), Cambridge City Council
- [‘The Way Forward for Public Art’](#), report to the Council’s Environment and Community Scrutiny Committee on 24 March 2022
- [Manifesto for Public Art](#), reported to the Council’s Environment and Community Scrutiny Committee on 24 March 2022
- [‘To The River’ consultation report](#), July 2022 (including November 2022 addendum), Cambridge City Council
- [2023/24 S106 funding round – Public Art grant guidance](#) (revised), December 2023, Cambridge City Council

- [‘S106 Funding round – second phase \(Community and Sports Facilities\)’](#) report to Environment and Community Scrutiny Committee on 18 January 2024<sup>16</sup>

## 9. Appendices

Appendix A: Public Art S106 funding availability analysis

Appendix B: Extract from Extract from Public Art grant guidance for 2023/24 S106 funding round

Appendix C: Summary of Grant Applications

Appendix D: Summary of assessment for the Public Art Grant Round

Appendix E: Equality Impact Assessment for Public Art Commissioning Programme

Appendix F: The Cambridge Perspective: Making Public Art Work: Commissioning Programme

## 10. Inspection of papers

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

Nadine Black  
Public Art Officer  
City Services Group  
Tel: 01223 458505,  
email: [nadine.black@cambridge.gov.uk](mailto:nadine.black@cambridge.gov.uk)

Tim Wetherfield  
Urban Growth Project Manager  
Policy & Partnership’s Unit, Chief Executive’s Office  
Tel: 01223 457313  
Email: [tim.wetherfield@cambridge.gov.uk](mailto:tim.wetherfield@cambridge.gov.uk)

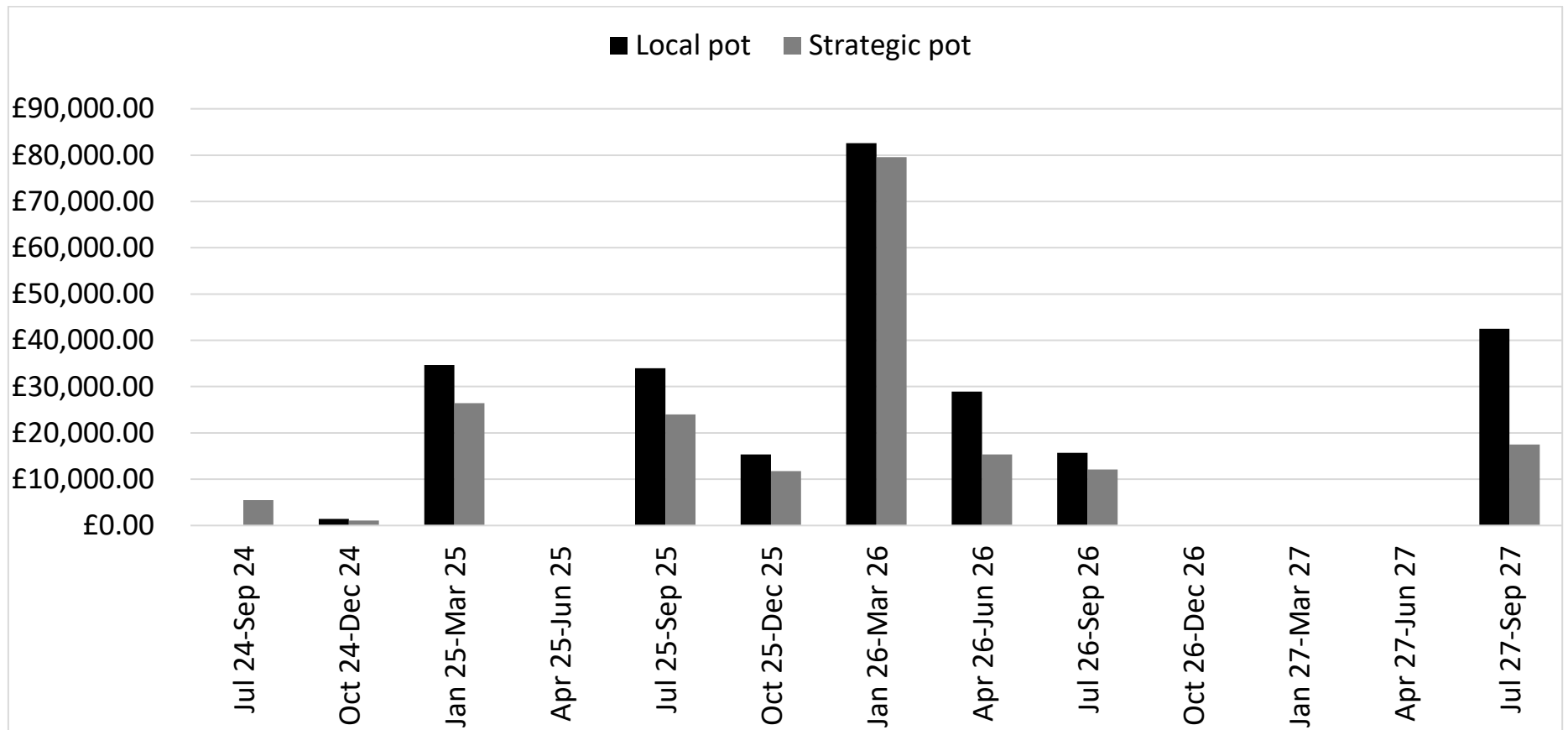
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16. Section 6 of this S106 report to this Committee in January 2024 included the recommendation for a £40,000 public art commission at Nightingale Avenue Recreation Ground, which was approved by the Executive Councillor.

APPENDIX A

# Public art S106 funding availability analysis<sup>17</sup>

Chart 1: Unallocated Public art S106 funds by 'use by' date and by fund (local or strategic)



<sup>17</sup> The S106 funding availability analysis is reviewed regularly and is subject to change.



Chart 2: Public art S106 funds by ward and by 'pot' (local or strategic) type

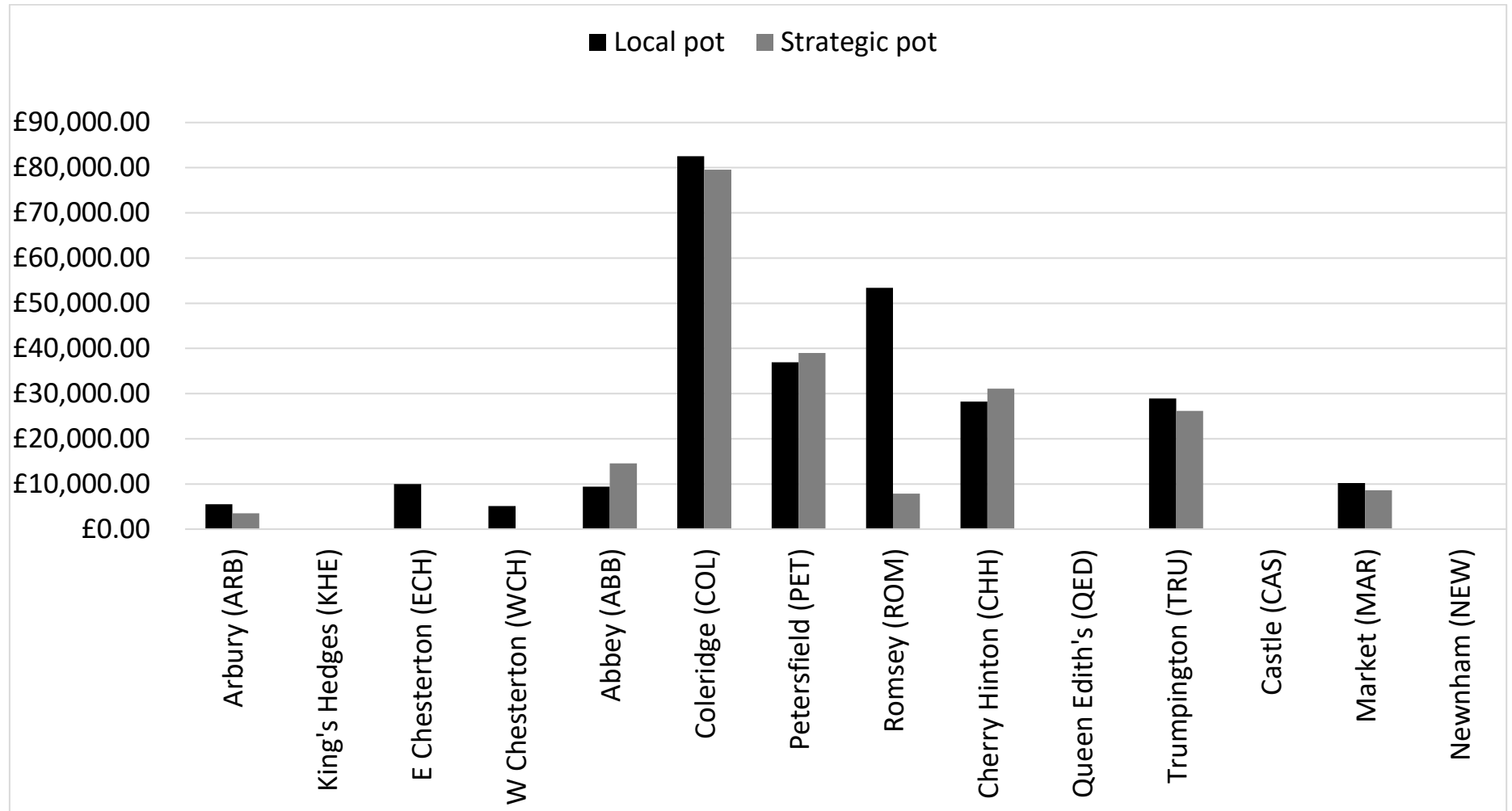


Chart 3: Public art 'local pot' S106 funds by 'use by' date & ward

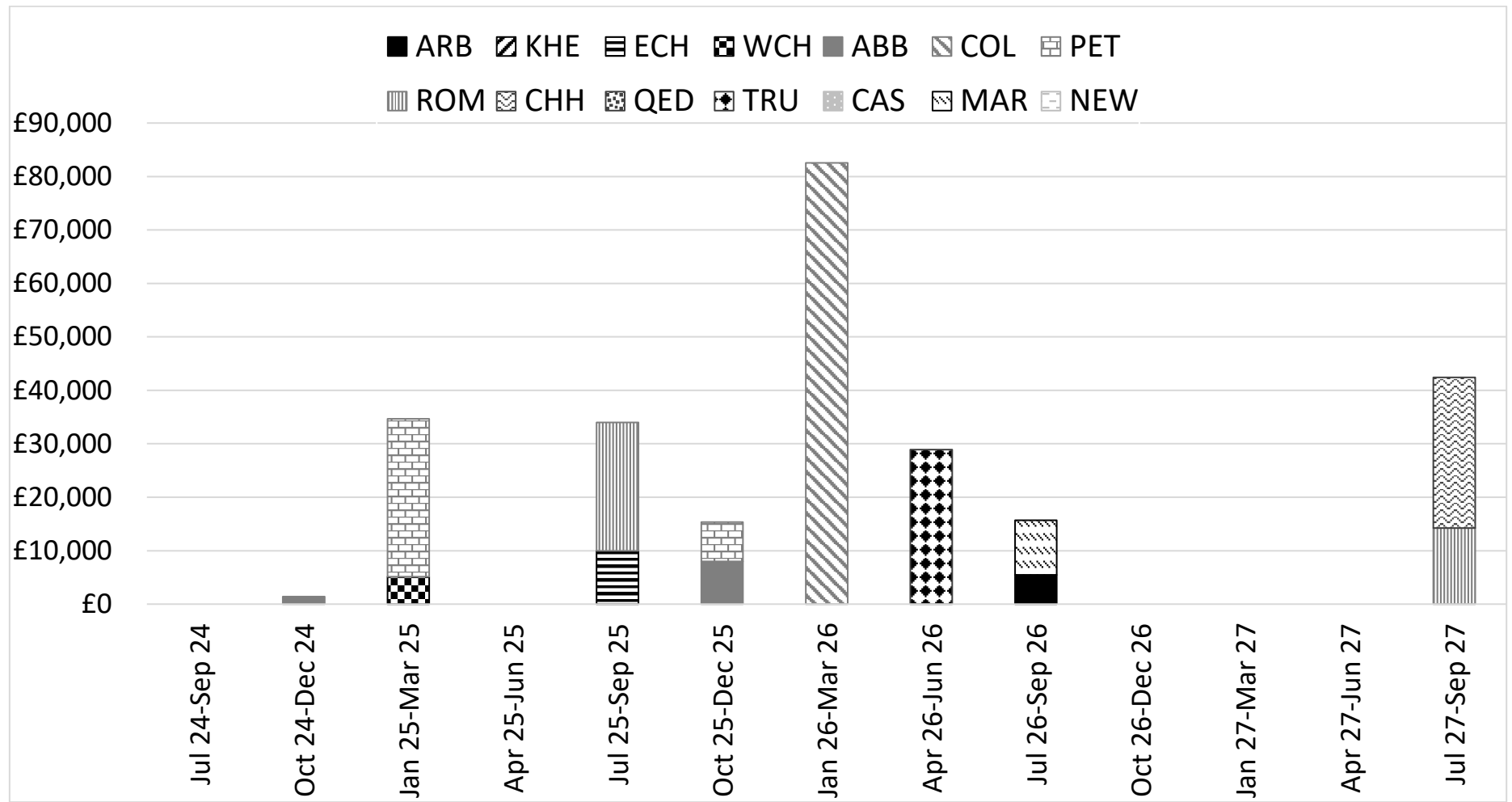
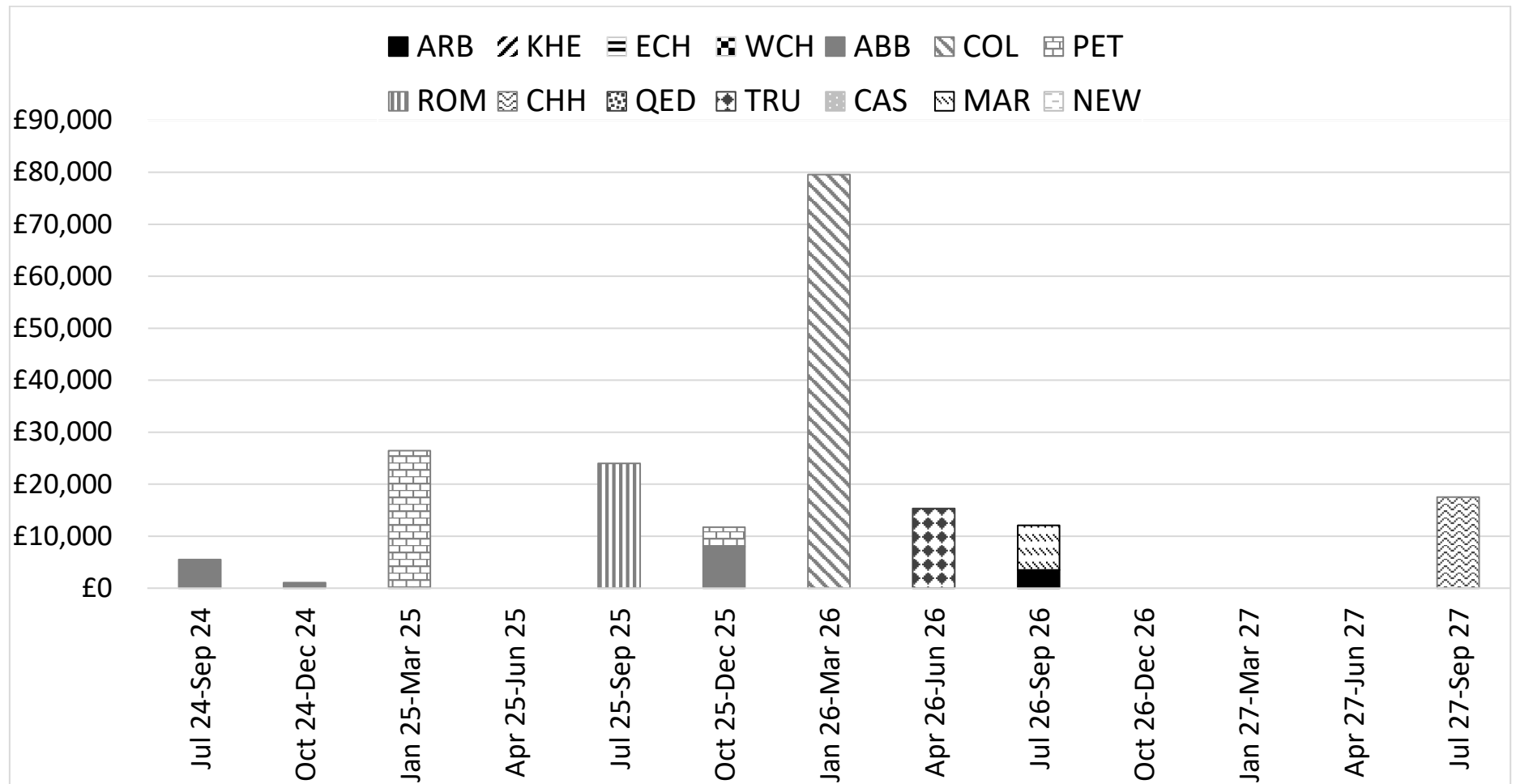


Chart 4: Public art 'strategic pot' S106 funds by 'use by' date & ward



## APPENDIX B

### **Extract from Public Art grant guidance for 2023/24 S106 funding round**

#### **SELECTION CRITERIA**

All grant applications will be assessed against the following criteria by a group of council officers with detailed knowledge and experience of public art / S106-funded projects.

- A. **Within the city of Cambridge:** The artwork must take place / be located within the city of Cambridge and involve residents of the city.
- B. **Led by a professional artist or craftsperson:** The project must involve a practising artist or craftsperson to design, produce or facilitate the work. The artist must: give a project concept to the community group/local organisation applying for the grant; design the process of community input; and be responsible for a high-quality artistic project output. We will consider applications involving artists at any stage in their career.
- C. **High artistic quality:** Drawing on specialist public art input, the assessment of the proposals will consider the quality of the proposed artistic concepts, intended processes & approach and planned outputs (taking account of the skills and experience of the artist/craftsperson). For example, this will consider how far the proposals are distinctive, innovative and thought-provoking.
- D. **Engaging local communities:** Public art requires the involvement of the local community. Members of the public may actively participate in an element of the overall project. This does not necessarily mean that they are responsible for the end design or production, but that they are engaged in the project development. Project proposals need to demonstrate how the community will benefit and how people will be able to relate to the artistic process/artwork. Benefits might include learning opportunities, engagement with arts & culture and increased sense of connection to the local area or environment. If the proposal is to focus on a small group of people, [please](#) explain how your proposal would also involve or be relevant to the wider community.

- E. **New and original:** Projects should be a one-time, single project or a time-limited series. We would not grant-fund a project that has been done before or annual/recurring projects, or a project/artwork that already exists. We can, however, consider concepts that have been done before, provided the new project develops an original outcome in Cambridge and engages city residents.
- F. **Site or context sensitive:** The work should relate to/be about Cambridge (people and place), so that history, site materials, site layout and local communities are considered as part of the artistic response. The project may help people to build a sense of identity or make new connections to where they live or help to improve the local environment.
- G. **Publicly accessible:** Any artwork must be in a place with free right of public access: works situated in a gated location but viewable from public highway are not usually acceptable. All projects should be as inclusive as possible (within appropriate safeguarding constraints) and uphold the Council's commitment to equality and diversity.
- H. **Lasting legacy:** Alongside any artistic output, the legacy of a project can be captured through documentation (including photography, film and audio recordings) that are made publicly available online. Legacy can also be created through developing skills amongst project participants, creating memorable experiences, changing perspectives, building connections between people: this needs to be documented in some way.
- I. **Appropriate remuneration of professional artists:** We expect professional artists to be paid appropriately at a standard industry rate and in line with the Council's support for the Living Wage. Fees need to reflect the artists' level of experience and expertise – and should be factored into your budget for the project.
- J. **Feasible and deliverable:** The application should demonstrate that you have thought through how you will deliver the project in detail. This will include practical considerations, such as ensuring that:
  - i. permission has been obtained from the owner of the place where the public art will be located/displayed, plus any other necessary permits or approvals;

- ii. the public art is designed to be technically feasible, safe and vandal-resistant;
- iii. proposals for temporary public art set out what happens to the artwork afterwards, while proposals for permanent artwork explain how it would be properly maintained.
- iv. there is a carefully costed budget for the project, which takes account of all artist fees and costs, design, supplies, fabrication, permits, installation, project management, documenting the artistic process and artwork, any maintenance costs and insurance.
- v. the timescales for implementing the project are realistic and achievable, with clear start & completion dates. The Council expects project proposals to be deliverable with 12-18 months of the grant award.
- vi. the applicant would be prepared to enter into a standard grant agreement with the Council relating to the use of the public art S106 funding.
- vii. the applicant sets out how the project will be project managed and monitored, collecting evidence of outputs & outcomes achieved.

**What we will not fund:** Public Art S106 funding cannot be used for artworks that have already been made, mass-produced objects, reproductions of original artworks or previously unrealised designs. Nor is it for projects that do not involving a practicing artist or craftsperson. Other exclusions would be proposals:

- i. seeking funding to run a recurring project or festivals (but please note that we can fund public art activity within festivals);
- ii. promoting fund-raising, commercial activity or third-party advertising;
- iii. related to demonstrations, marches, and rallies or other politically motivated activity;
- iv. related to religious beliefs or activity;
- v. seeking funding for the costs of on-going services or projects;
- vi. related to public art projects and activity outside the city of Cambridge;
- vii. related to public art projects within Cambridge but where Cambridge residents are not the primary participants.

Grant recipients should not profit from the sale of any public artwork.

APPENDIX C:

**Public art proposals received in 2023-24 S106 grant round**

	<b>Proposal</b>	<b>Summary</b>
A	<p><b>The Children's Well</b>  Seeks £15,000  public art S106 grant  Wards: Abbey,  Coleridge, Cherry  Hinton and East  Chesterton</p>	<p>NIE Theatre Company proposes to invite children from 2-4 primary schools to become the storytellers of North East Cambridge. Children would be asked what home means to them and write stories that will be told around a symbolic well. The stories would be brought to life by professional musicians and storytellers and an animation/documentary would be produced.</p>
B	<p><b>Stich Pulse</b>  Seeks £30,000  public art S106 grant  Wards: Abbey, East  &amp; West Chesterton</p>	<p>Sew Positive proposes to engage residents to stitch together a large-scale artwork, reflecting stories and memories. To support residents to learn stitching and textile arts to support well-being and expression of a community.</p>
C	<p><b>Riverside Vision  Robots Arts Trail</b>  Seeks £15,000  public art S106 grant  Ward: Abbey</p>	<p>Riverside Residents Association proposes an art trail to uncover the history of Riverside and consisting of three Dinky Doors sculptures. The sculptures would take the form of mini robots. There would be two workshops for people to design their own mini robots and story-writing.</p>
D	<p><b>Book of Cambridge</b>  Seeks £30,000  public art S106 grant  Ward: Arbury,  Coleridge, Queen  Edith's</p>	<p>Cambridge Junction proposes a project with temporary and socially engaged elements including workshops in primary schools to explore perceptions of Cambridge to give a voice to young people in the form of a publication.</p>
E	<p><b>Romsey Rec  Ground project</b>  Seeks £12,700  public art S106 grant  Ward: Romsey</p>	<p>Romsey Gardening Society &amp; Romsey Music Project propose to celebrate the contribution Allan Brigham made to Romsey through two chainsaw sculptures (in the form of a crocodile and an acorn) carved from a felled tree from the Botanic Gardens. There would be an event-led workshop at St Philip's Primary School.</p>

	<b>Proposal</b>	<b>Summary</b>
F	<p><b>Barnwell Verge: Seeds of Hope</b></p> <p>Seeks £15,000 public art S106 grant</p> <p>Ward: Abbey</p>	<p>Abbey People proposes a stained-glass sculpture that will be developed and informed from community engagement and will be located on a verge along Barnwell Road.</p>
G	<p><b>Trials of Democracy</b></p> <p>Seeks c£30,000 public art S106 grant</p> <p>Ward: Coleridge, Market, Petersfield</p>	<p>Menagerie Theatre Company proposes 'Trials of Democracy': to create an installation and performance events at the Guildhall which reflect local people's concerns, questions and challenges with democracy. The installation and performance events which will be developed through creative workshops and explore ways to envisage future versions of democracy, inspired by its past stories and create an archive.</p>
H	<p><b>Into the Woods</b></p> <p>Seeks £15,000 public art S106 grant</p> <p>Ward: West Chesterton</p>	<p>Cambridge Artworks &amp; Artspace proposes a project inspired by the history as the Cambridge Artworks site as a cabinet makers premises. The project will be inspired by wood as a material and include a series of events. The outcome will be inspired from the event process in the form of a temporary installation that is open to the public.</p>
I	<p><b>Art Nurturing Nature</b></p> <p>Seeks £15,000 public art S106 grant</p> <p>Ward: Queen Edith's</p>	<p>Nightingale Community Garden proposes to build upon the success of other initiatives at the Community Garden in Nightingale Recreation Ground. Residents will make their own artworks to be displayed around the open space. Some will be made from willows with cameras to film wildlife. There will be a performance element to bring people together.</p>



APPENDIX D

**Assessment of public art proposals against the selection criteria**

Public art proposals:		Assessment criteria										
		Within city	Artist-led	Artistic quality	Community Engagement	New & original	Site/context sensitive	Publicly accessible	Lasting legacy	Artist remuneration	Feasible/deliverable	Recommended for S106 funding?
A.	The Children's Well	✓	✓	✓	✓	-	-	✓	-	✓	✓	No
B.	Stitch Pulse	✓	✓	✓	✓	✓	-	✓	-	✓	-	No
C.	Riverside Vision Robots Arts Trail	✓	✓	✓	-	✓	✓	✓	✓	-	-	No
D.	Book of Cambridge	✓	✓	✓	✓	-	✓	✓	-	✓	✓	No
E.	Romsey Rec Ground project	✓	✓	-	-	-	-	✓	-	✓	-	No
F.	Barnwell Verge: Seeds of Hope	✓	✓	-	✓	✓	✓	✓	-	✓	-	No
G.	Trials of Democracy	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	Yes
H.	Into the Woods	✓	✓	✓	-	✓	-	✓	-	✓	✓	No
I.	Art Nurturing Nature	✓	✓	-	✓	✓	✓	✓	-	✓	-	No

<b>Score:</b>	✓ Meets criteria	✓ Meets criteria well	✓ Meets criteria very well
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Grey-shaded boxes denote where selection criteria have not been met.

## APPENDIX E<sup>18</sup>

### Equality Impact Assessment (EqIA)

<b>1. Title:</b>	
Public Art Commissioning Programme	
<b>2. Webpage link</b>	
<a href="#">The Public Art Commissioning Programme will be considered at the Environment and Community Scrutiny Committee meeting on 21/3/24.</a>	
<b>3. What is the objective?</b>	
The Commissioning Programme has been developed to ensure that public art S106 funding can be allocated within the S106 time constraints to create projects that genuinely engage and benefit communities especially at a time when funding for community-based projects is limited.	
<b>4. Responsible team:</b>	
Streets & Open Spaces - Development team (City Services Group)	
<b>5. Who will be affected by it?</b>	<input checked="" type="checkbox"/> Residents <input checked="" type="checkbox"/> Visitors <input type="checkbox"/> Staff
The proposed projects are all public projects. They will be developed to be inclusive to all residents and visitors. One of the projects specifically aiming to give a voice to 'hard to reach' young people and another is a re-imagining of the PlayLaws project that has already engaged with all generations (including residents in Assisted Living as well as children).	
<b>6. What type of change is it?</b>	<input checked="" type="checkbox"/> New <input type="checkbox"/> Major change <input type="checkbox"/> Minor change

18. Answers to some questions 1-4 of Appendix F are a summary of the information included on the EqIA form itself in order to avoid duplication with the main body of this report.

<b>7. Are other Council teams or partners involved?</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<p>It has been developed through liaison with Community Development and the Culture teams. Moving forward, it will be crucial to involve Community Development, to be able to reach diverse community groups in the development &amp; implementation of projects in the programme. Each commission may involve partners that cannot be identified at this time but who will also contribute to being able to reach these groups.</p>	

<b>8. Has the report gone to Committee? If so, which one?</b>
It will go to Environment & Community Scrutiny Committee on 21/3/24.

<b>9. What research methods/evidence have you used in order to identify its equality impacts?</b>
<p>The programme has projects that will be developed in the coming years. Some of the projects have been proposed through liaison with Community Development and the principles have been set and informed by objectives of the Single Equality Scheme, the Community Wealth Building Strategy and the emerging Children’s and Young Peoples Strategy. For the Single Equality Scheme, it will especially help to meet the following objectives:</p> <ul style="list-style-type: none"> <li>• To further increase our understanding of the needs of Cambridge’s growing and increasingly diverse communities so that we can target our services effectively</li> <li>• To work towards a situation where all residents have equal access to public activities and spaces in Cambridge and can participate fully in the community</li> <li>• To tackle discrimination, harassment and victimisation and ensure that people from different backgrounds living in the city continue to get on well together (by lowering the level of graffiti and its potential to tackle anti-social behaviour).</li> </ul> <p>The Public Art Manifesto’s ‘Art and Community’ objective is especially relevant to promoting equality, inclusion and belonging: “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</p>

experience high quality cultural activity and can develop themselves as makers, participants, and audiences.”

The projects listed in the Strategy have not been fully developed and as part of their development equalities monitoring and approaching community groups will be undertaken.

However, The Urban Voices project has been developed to engage young people who feel their views are not being heard and whilst they belong to the city, they may not feel like the city belongs to them. This inequality has been identified through the emerging Children’s and Young People’s Strategy and in response to conversations with Ward Councillors, Community Groups and members of the wider community.

The ‘More Playful Art Please!’ project will build upon learning from the PlayLaws project, which because of its design attracted varied different groups and ages and diversity. The artist considers this as an important element and will build upon it, moving forward. This has been one of the most important public art projects thus far, in terms of equalities and the diversity of people taking part.

**Each project in the Strategy will be developed separately and have its own EqIA.**

## 10. Potential impacts

For each category below, explain if it could have a positive/ negative impact or no impact. Where an impact has been identified, explain what it is. Consider impacts on service users, visitors & staff members separately.

**(a) Age:** Please consider any safeguarding issues for children and adults at risk

Each project aims to have a positive impact on all age groups with some targeting specific age groups. The specific details will be provided in forthcoming EqIAs for individual projects.

The Cultural Strategy identifies that ‘As an urban area with 16.1% of people under the age of 15, and over 30% under 25, we can help enable the potential of the city’s children and young people to flourish by providing cultural opportunities that give them connection with the city and inspire them to engage in ways that inform their skills, confidence, identity, and aspirations.’ These aims will also align with a wider City Council Children’s and Young People Strategy.

An example is for the Urban Voices project. The project aims to have a positive impact on young people. It aims to create a more equitable city that reflects, celebrates, and nurtures its young residents. Giving a voice

to a generation that feels that their views are not being heard, nurturing a positive identity, creative thinking, and action. The project aims to develop relationships and create outcomes that feed into the Children's and Young People Strategy and Community Wealth Building Strategy; through creativity, respect and listening - commissioned artists will explore what it means to be a young person living in Cambridge.

Objectives specifically, for young people:

- Developing relationships with the artists and each other
- Exploring local environments and understanding the city as a whole
- Learning creative skills
- Creating a stronger sense of identity to the place where they live, the surrounding areas - both natural and urban.
- Gaining a greater recognition of their emotional responses and needs and learning how to express them
- Feeling like they belong to the community and their views count
- Lowered graffiti and antisocial behaviour

'More Playful Art Please' is the reimagining of the PlayLaws project, which was developed to be intergenerational. Residents who engaged with the project ranged from very young children to elderly residents of the Council's Assisted Living Properties and all ages in between. This will be continued and built upon.

## **(b) Disability**

The projects will be developed to be inclusive to all. Reasonable adjustments will be made wherever possible to enable disabled people to participate.

A benefit that the strategy is to promote social engagement (thus potentially tackling loneliness that has been identified as a public health issue<sup>19</sup>), relaxation and encourage public health.

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; and in this strategy creative engagement and animation of spaces is a vital response to this change.

The PlayLaws project, for example identified the need to build in visiting older people with disabilities and cognitive problems and who would not otherwise engage in a project like this and the benefits to their mental

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<sup>19</sup> See: [Health impact | Campaign to End Loneliness](#)

health was a joy to see. This will be built upon in the 'More Playful Art Please' Project.

The development of all other projects will consider this from the outset.

### **(c) Gender reassignment**

As well as promoting social inclusion and belonging, the projects may have a positive impact in tackling anti-social behaviour and making the environment safer, which may prevent hate crime.

### **(d) Marriage and civil partnership**

No impacts have been identified specific to this group.

### **(e) Pregnancy and maternity**

No impacts have been identified specific to this group.

### **(f) Race**

Note that the protected characteristic 'race' refers to a group of people defined by their race, colour, and nationality (including citizenship) ethnic or national origins.

As well as promoting social inclusion and belonging, the projects may have a positive impact in tackling anti-social behaviour and making the environment safer, which may prevent hate crime. Public art commissioning can help celebrate diverse communities and to help celebrate different cultures as has been evidenced by the ongoing PlayLaws project.

Creative activities and have been proven to break down barriers between ethnic, cultural and religious groups. As Cambridge grows increasingly diverse, this is ever more important.'

The Census 2021 finds that only approximately half (53%) of the respondents to in Cambridge City described themselves as White British – making Cambridge very diverse. 21.5% are described as 'Other White' followed 14.8% as Asian, Asian British or Asian Welsh.

As well as the potential of arts and cultural activities to celebrate different ethnic backgrounds they help promote social connection.

Cambridge City Council commissioned the Cambridge Ethnic Community Forum to undertake a needs assessment in 2021 with ethnic minority communities in Cambridge. Relating to social connectedness the research found that:

- Feelings of connectedness with others and a positive sense of community was the most common theme in questions asking what people found important about living in Cambridge.
- The research also found that there were indicators of social exclusion and marginalisation relating to connectedness with others before Covid-19 that were then exacerbated by the pandemic.
- 61% said they would like more social and support activities for ethnic minority communities in the city.

Respondents were asked if they take part in any social and cultural activities/celebrations in the city and 55% said yes, meaning there could be opportunity to further reach and engage communities.

### **(g) Religion or belief**

The projects may have a positive impact in tackling anti-social behaviour and making the environment safer, which may prevent hate crime. Public art commissioning can help celebrate diverse communities and help different cultures as has been evidenced by the PlayLaws project.

The Census 2021 identified that in the city: 44.7% have no religion; 35.2% are Christian; 5.1% are Muslim; 2.3% are Hindu; 1.1% are Buddhist; 0.7% are Jewish; 0.2% are Sikh; 0.8% have other religions/faiths

### **(h) Sex**

The projects may help improve safety of areas in reducing anti-social behaviour. In a community needs assessment undertaken in 2015 on women's experiences of living in the city, the respondents were especially concerned about safety on streets of Cambridge at night. This project might benefit women then who are more likely to feel unsafe in public spaces in the city.

In February to March 2022, the Opinions and Lifestyle Survey (OPN) asked people about their current perceptions of safety and their experiences of harassment in the last 12 months. national findings on women's perceptions of safety with more women (27%) than men (16%) who reported they had experienced at least one form of harassment in the previous 12 months.

[Perceptions of personal safety and experiences of harassment, Great Britain - Office for National Statistics](#)



### **(i) Sexual orientation**

As well as promoting social inclusion and belonging, the projects may have a positive impact in tackling anti-social behaviour and making the environment safer, which may prevent hate crime.

### **(j) Other factors that may lead to inequality**

In particular, please consider the impact of any changes on:

- Low-income groups or those experiencing the impacts of poverty
- People of any age with care experience – this refers to individuals who spent part of their childhood in the care system due to situations beyond their control, primarily arising from abuse and neglect within their families.
- Groups who have more than one protected characteristic that taken together create overlapping and interdependent systems of discrimination or disadvantage. (Here you are being asked to consider intersectionality)

Projects will be developed to be free to all, which will benefit people experiencing poverty or on low-incomes, and publicly accessible.

## **11. Action plan**

New equality impacts will be identified in different stages throughout the planning and implementation stages. How will you monitor these going forward? How will you ensure that any potential negative impacts of the changes will be mitigated?

The separate projects in the programme will be developed over the next five years. Each project will have its own EqlA. The EqlAs will inform each project and be updated as part of the next stages and the creation of the artist brief.

## **12. Do you have any additional comments?**

Public art can directly engage with a diverse audience about issues directly relevant to people's lives and creates strong community legacies. As such it can promote social belonging and cohesion.

## **13. Sign off**

Nadine Black, Public Art Officer

Alistair Wilson, Group Operations Manager (S&OS)

Date of EqlA sign off: March 4<sup>th</sup> 2024

Date of next review: Each project will be developed with its own EqlA.