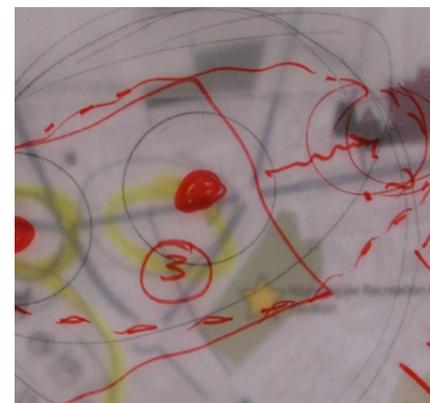
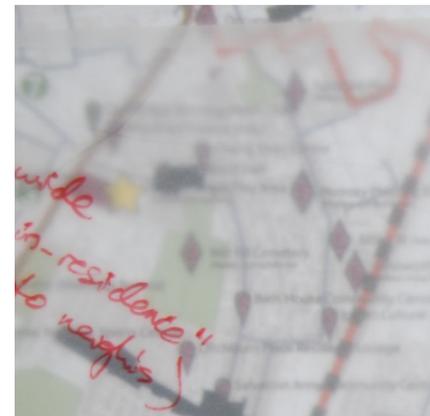
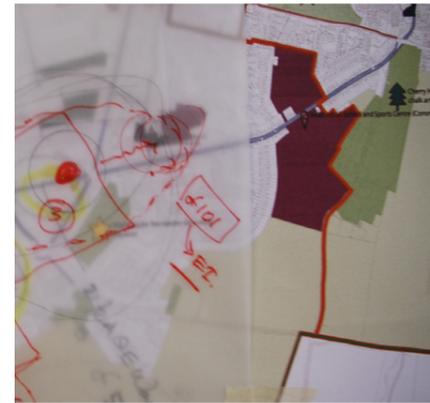
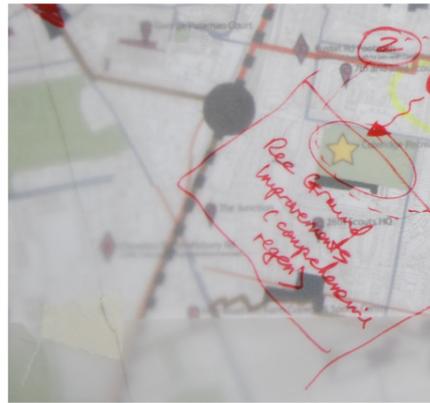


Cambridge City Council Public Art Commissioning Strategy June 2010



Cambridge City Council Public Art Commissioning Strategy June 2010

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1.0 Introduction

1.1 The City Council has a strong commitment to improving the quality of life for people in Cambridge through the creation of public art. This was underlined by the adoption of a Public Art Supplementary Planning Document (2010 SPD) in January 2010. A majority of public art in Cambridge is funded by the use of planning contributions related to new development secured through S106 planning obligations. Contributions can be either in kind or in the form of a commuted cash sum. Where a developer commutes the S106 public art contribution, it is allocated to the City Council's S106 Public Art Initiative.

1.2 However, contributions to the S106 Public Art Initiative cannot be used to commission public art on an ad hoc basis and at any location. These contributions should (wherever possible) be used to improve the visual and cultural environment within a reasonable proximity to the original development from where the contribution originated and mitigate the impact of that new development. Only where this is not appropriate or possible, can the contributions be used for public art projects that provide a wider community benefit.

1.3 Public art should provide social, economic, environmental and cultural benefits and contribute to the creation of quality places. In order to commission and deliver public art proposals that demonstrate these benefits it is important to have a strategy and procedures in place based on transparency and compliance with the regulations covering the use of planning obligations.

1.4 **This strategy will guide the decision making by the City Council to commission high quality public art proposals using commuted S106 money, proposals that follow both the City Council's Policy and national guidance. It is a corporate document that aims to**

bring together requirements from a wide range of services and will assist Members and officers in their discussions and negotiations to ensure high quality public art commissions are developed that reflect best practice. The strategy aims to bring clarity to the process of commissioning public art by the City Council.

1.5 **The Committee recommendation that accompanies this strategy requests approval of the proposed commissions set out herein and authority to further develop a brief for each, which should in turn provide the basis for the preparation of tender documents, contracts, artist appointments, consultation and delivery.**

1.6 The document sets out:

- the background to public art in Cambridge;
- strategic objectives and priorities;
- an analysis of commuted sums and related conditions;
- current needs and opportunities;
- a themed strategy;
- a commissioning process;
- monitoring and review; and
- specific projects:

1.7 Much of the strategy focuses on spending commuted sums already received through existing S106 agreements and allocated to the S106 Public Art Initiative. However, it also anticipates future funds secured through S106 agreements associated with new development and this requires a degree of flexibility. The strategy does not cover the commissioning of on-site public art associated with specific developments and delivered by the developer.

1.8 In a changing climate of government funding, other forms of financing public art (and planning obligations in general) may

come forward. Whatever such new financing opportunities arise, this strategy may need to respond to such opportunities and be amended accordingly.

Part 1 - Background and Evidence Base

2.0 Background – Public Art in Cambridge

2.1 The City Council’s approach to providing public art through the planning process has been guided by a clear set of policies, from the adoption of a Percent for Art policy in 1992 through to the adoption of a Supplementary Planning Document and as part of the Local development Framework in 2010. This is set out in detail in Section 3.

2.2 The 2010 SPD describes the current position of public art in Cambridge (paragraphs 4.1-4.8). The key points in summary are:

- a) Cambridge benefits from a wide range of publicly sited works of art. Historically this has been the result of conscious decisions by enlightened public and private commissioners. Over the centuries the University, the Colleges and churches have embellished their building inside and out with sculpture and other artwork. Outside the University and Colleges, Cambridge does not have a significant tradition of public monuments and statues.
- b) Recent decades have seen four important strands of public art emerging: the inclusion of work in commercial developments; the inclusion of public art in the street scene; the development of community based work; and institutional interest in the inclusion of strategic approaches to delivering public art in major developments.
- c) Public art in Cambridge uses a wide range of media, e.g. ceramics, glass, painting, metal and stone.

d) In 2006 a public art audit identified 43 artworks; 49% of the works were in the historic city centre and 42% are in the inner city; and no works are identified within the local centres. It is recognised however, that this audit needs comprehensive updating – three sculpture trails published in 2009 identified 57 works in that form alone.¹

e) A public art survey carried out in 2008 indicated that the overall recognition of public art is comparatively low, people think that public art should emphasise quality of life, and there is strong support for the role of public art in place making and giving Cambridge a positive image.

3.0 Objectives, Policies, Guidance and Priorities

3.1 It is important that S106 contributions are collected and spent within the frameworks set by planning policy, hence these frameworks must steer the Commissioning Strategy. This section gives the policy justification for using S106 contributions for off-site public art initiatives and describes the guidance on how that money should be spent.

Supplementary Planning Guidance 2002

3.2 In 1992 the City Council adopted a Percent for Art policy. The 1996 *Cambridge Local Plan* included a percent for art requirement in policy RL26. A study of public art was commissioned in 2001 leading to the publication of *A Public Art Plan* in 2002. *Supplementary Planning Guidance: Provision of Public Art as Part of New development Schemes* and the *Public*

Art Plan were adopted by the Council in July 2002. The 2002 SPG:

- describes the Council’s commitment to public art and the policy justification in the 1996 Local Plan;
- Outlines considerations in the selection of public art; and
- states the form that public art may take and the developments to which it should apply. The options include:
 - i. “An integrated or functional element (e.g. lighting, landscape, floor designs and signage)
 - ii. A temporary work such as performance or installation
 - iii. A ‘landmark’ work by an artist (e.g. sculpture, painting etc)” (pp 1-2)²;

3.3 The 2002 SPG does not give thematic or spatial guidance, however, the *Public Art Plan* that accompanies the 2002 SPG:

- a) Recommends opportunities that should be explored:
 - i. The City’s historic core, including where feasible larger projects funded by the Public Art Initiative Fund;
 - ii. as part of University developments;
 - iii. in highways and street improvements projects;
 - iv. in capital projects for neighbourhood settings;
 - v. working on new build health sector projects;
 - vi. projects led by arts organisations such as The Junction and the Fitzwilliam Museum; and
 - vii. in business park developments (7.3, p.53)
- b) Recommends in the ‘Strategy’ part of the document, amongst other things that:

¹ Cambridge Sculpture Trails, 1 South Cambridge, 2 City Centre, 3 West Cambridge, www.cambridgesculpturetrails.co.uk

² The SPG also says that the work “should remain on site permanently or for an agreed period of time.” (p.1)

- i. the commitment to marrying public art to good urban design should be applied throughout the City; and
- ii. emphasis should be placed on education and interpretation (8.11, p.58-59).

3.4 Since 2002 the Council has used this policy framework to encourage developers to provide public art on-site and where appropriate or necessary to deliver other works off-site through the use of commuted payments. The 2002 SPG stated the following:

“Expenditure on public art can cover the following:

- Artists fees and fabrication
- Specialist advice and project management
- Linked education programmes

If it is not feasible to spend the allocation on the development site the Council will accept a commuted sum equivalent to 1% of the construction costs via a planning obligation. The use of commuted sums will be considered and allocated by the Council in accordance with the priorities set out in the Public Art Plan of 2002 and updated by the Council from time to time.” (p.2)

3.5 The *Public Art Plan* elaborates on this and sets out the principle of using a Public Art Initiatives Fund:

“In a case where the developer prefers to offer a ‘commuted sum’ rather than commission a work for the development site, the Council should where possible agree the use of the sum with the developer and acknowledge their contribution if appropriate.

The establishment of a dedicated Public art Initiatives Fund will enable the Council to clearly identify the use of these funds and provide an opportunity to cover the following costs :

- A programme of commissions not linked to individual developments
- Ongoing promotional costs
- Care and maintenance of existing works

Expenditure from the Public Art Initiatives Fund will be agreed by the Design and Conservation Panel following recommendations from the Officer Group for Public Art.” (6.3, p. 47)

3.6 It is money realised through S106 agreements reached under this guidance that constitutes the current proportion (as of March 31st, 2010) available for commissioning. To accord with S106 agreements, this money must be spent in compliance with the purposes set out in the 2002 SPG and *Public Art Plan*. However, as noted above (para. 3.4), the 2002 SPG recognised that the priorities would be, ‘updated by the Council from time to time’. As the most up to date policy guidance, the 2010 SPD is an important material consideration in the spending of contributions already collected.

Supplementary Planning Document 2010

3.7 The Public Art SPD adopted on 12th January, 2010, supersedes the 2002 SPG. It sets out the vision and benefits for public art as follows:

a) *The Vision*: “To deliver outstanding communities and places by joining the best contemporary public art practice to community engagement, architecture, landscape and urban design in order

to shape and improve the experience of the City as a place of creativity and innovation that offers a high quality of life.” (para. 1.5)

b) *The Benefits*: to the community, place making, education, the arts and wellbeing. (para. 5.11)

3.8 The 2010 SPD differs from the 2002 SPG in identifying strategic objectives, thematic issues and spatial priorities, as follows.

“Strategic Objectives”

- **Community**: To engage local people in the planning and design of their environment and social space; and to encourage a greater sense of social cohesion and ownership, and appreciation for both the public realm and public art.
- **Place**: To advocate, promote and deliver public art in the creation of high quality public realm, new building and place making that reinforces local distinctiveness and cultural identity with each artwork specific to its location.
- **Artists**: To secure the role of the artist within the urban planning and design process for those public and private sector projects generating public art requirements.
- **Art**: To create public art of high quality, which engages people, is relevant to places and people’s lives and may inspire people to create art themselves.” (para. 6.1)

Thematic Issues:

- **Identity for:**
 - i. Local neighbourhoods; and
 - ii. Cambridge as a whole
- Community building
- The environment
 - i. Climate Change

- ii. Sustainable living
- Innovation” (para. 6.5)

Spatial Priorities

To address Areas of Major Change and other opportunities, including community and local neighbourhood based projects (para. 6.6) within the following general priorities:

- “Priority 1 – In local and district centres and where it will assist integration between old and new development and communities.
- Priority 2 – In the public realm (including parks and open space), buildings and public highways.
- Priority 3 – In the City centre.” (para. 6.12)

3.9 The 2010 SPD is very clear about the rules governing the way in which S106 contributions may be used, as follows:³

“9.1 The Draft Planning Obligation Strategy 2007 provides a framework for securing S106 Agreements and it considers planning obligation requirements in the context of tests set out in Circular 05/2005. For the purposes of this SPD the Circular allows contributions to be secured through obligations to compensate for 'loss or damage created by a development' or 'to mitigate a development's impact' (paragraph. B3). This is subject to complying with five tests (paragraphs B8-B10):

1. the obligation is relevant to planning;
2. what is sought or offered is necessary from a planning point of view;

3. the obligation is directly related to the proposed development;
4. what is sought is fairly and reasonably related in scale and kind to the proposed development; and
5. the obligation must be reasonable in all other respects.

The Circular also provides advice on the role of S106 contributions and recommends that local planning authorities produce guidance for developers to ensure a consistent approach to securing those contributions. Both the draft Planning Obligation Strategy and this Public Art Supplementary Planning Document are consistent with, and a response to, these requirements.”

“9.2 The Circular advises that contributions can either be in kind or in the form of a financial contribution. Where a developer commutes the S106 public art contribution to the S106 Public Art Initiative, the contributions will (wherever possible) be used to improve the visual and cultural environment within a reasonable proximity to the original development and to mitigate the impact of that new development. Where this is not appropriate or possible, the contributions will be sought for projects, which will provide a wider community benefit.”

“9.3 The use of commuted sums will be considered and allocated by the Council in accordance with the themes set out in paragraph 6.5 and the priorities set out in paragraph 6.12 of this document. This will be developed further into a strategy for delivery of specific prioritised proposals for Cambridge (and may be updated by the Council from time to time).”

3.10 The 2010 SPD spells out details of the S106 Public Art Initiative, as follows:

“9.5 The S106 Public Art Initiative will receive and spend the commuted sums for public art achieved through the S106 agreements. It is a rolling budget which may be spent over several years and is subject to the Council’s standard spending and procurement rules. The main objective of the “fund” is to directly commission public artworks, which includes fees and related project costs. The fund is designed to enable the Council to clearly identify the best use of the contributions, including covering the following costs:

- the use of consultants and curators to develop programmes; commissions not linked to individual developments, covering all the stages set out in Appendix 2;
- project management of S106 Public Art Initiative projects;
- ongoing costs of promotion and education programmes; and
- monitoring and review of progress.

These expenditures are justified through the policy of supporting public art, the guidance set out in Section 7 and the individual Section 106 agreements with developers.”

“9.6 The S106 Public Art Initiative enables the Council to take a proactive role in commissioning public art other than through direct association with individual developments, and thereby deliver its vision, aims and spatial strategy for public art. Any proposals brought forward for consideration for funding from the S106 Public Art Initiative must conform to the requirements of this SPD.”

3.11 Spending S106 contributions committed under the provisions of the 2010 SPD must be steered principally by the requirements of that document. However, as paragraph 9.3 of the 2010 SPD states, this may be subject to updating

³ In March 2010 the Government launched a consultation on a new policy document on the use of planning obligations to replace Circular 05/2005. At the present time it is not clear if this will be adopted. However, the assumption is that S106 agreements signed before it comes into force will still have to comply with Circular 05/2005 and the new policy will not be applied retrospectively.

4.0 Developing a Commissioning Strategy – The Cambridge Perspective

4.1 Commissioning public art funded through S106 agreements in Cambridge must be transparent, legally sound and follow best practice in commissioning processes. The methodology in developing the strategy set out in the following sections of this document is therefore based on three components.

1. compliance with the Circular 05/05 and agreed public art policy frameworks set out in Section 3;
2. compliance with conditions applying to individual S106 Agreements
3. assessment of an evidence base, as set out in this section; and
4. demonstration of best practice in the commissioning process combined with compliance to the principles of the Council's procurement policies to reduce risk and optimise value for money, as set out in section 6.

4.2 A city-wide mapping exercise has been completed in order to determine what future opportunities exist for the provision of new public art in Cambridge, what linkages new public art could have with other local projects, and to prioritise those opportunities. The following information has been mapped and analysed as part of this spatial analysis:

- a) the value and location of individual, existing S106 contributions;
- b) community assets;
- c) community needs and opportunities;
- d) City and County Council led initiatives and projects; and
- e) existing public art.

4.3 The mapping exercise itself is not enough to propose future public art commissions. This can only be achieved by integrating the policy factors that have been set out in the preceding sections and include the purposes of public art, the spatial and thematic priorities for Cambridge and the legal guidance on how the S106 Public Art Initiative contributions can be spent must . It is only after assessing all of these elements that it is possible to see a clear picture of what the commissioning strategy can realistically achieve.

Existing S106 Commuted Sums

4.4 The location of the developments which originally generated the S106 Public Art Initiative contributions received so far will have a major influence on where and how the money can be spent. All commuted sums in the S106 Public Art Initiative have been received under the provisions of the 2002 SPG; locations are shown on Map 1 and details as at 31st March 2010 are set out in Schedule 1⁴. In summary:

- a) commuted sums are associated with 24 development schemes spread across the City;
- b) the total value of the commuted sums is £471,74 of which £157,000 is committed and £314,74 is outstanding;
- c) the commitments are to the Snowy Farr Memorial (£70,000), the Mill Road cemetery Memorial (£62,000), the Swift Tower (£20,000) and the Gems Project (£5,000);
- d) there is no strong geographical clustering of the developments generating the outstanding money;
- e) the form and content of the agreements vary:

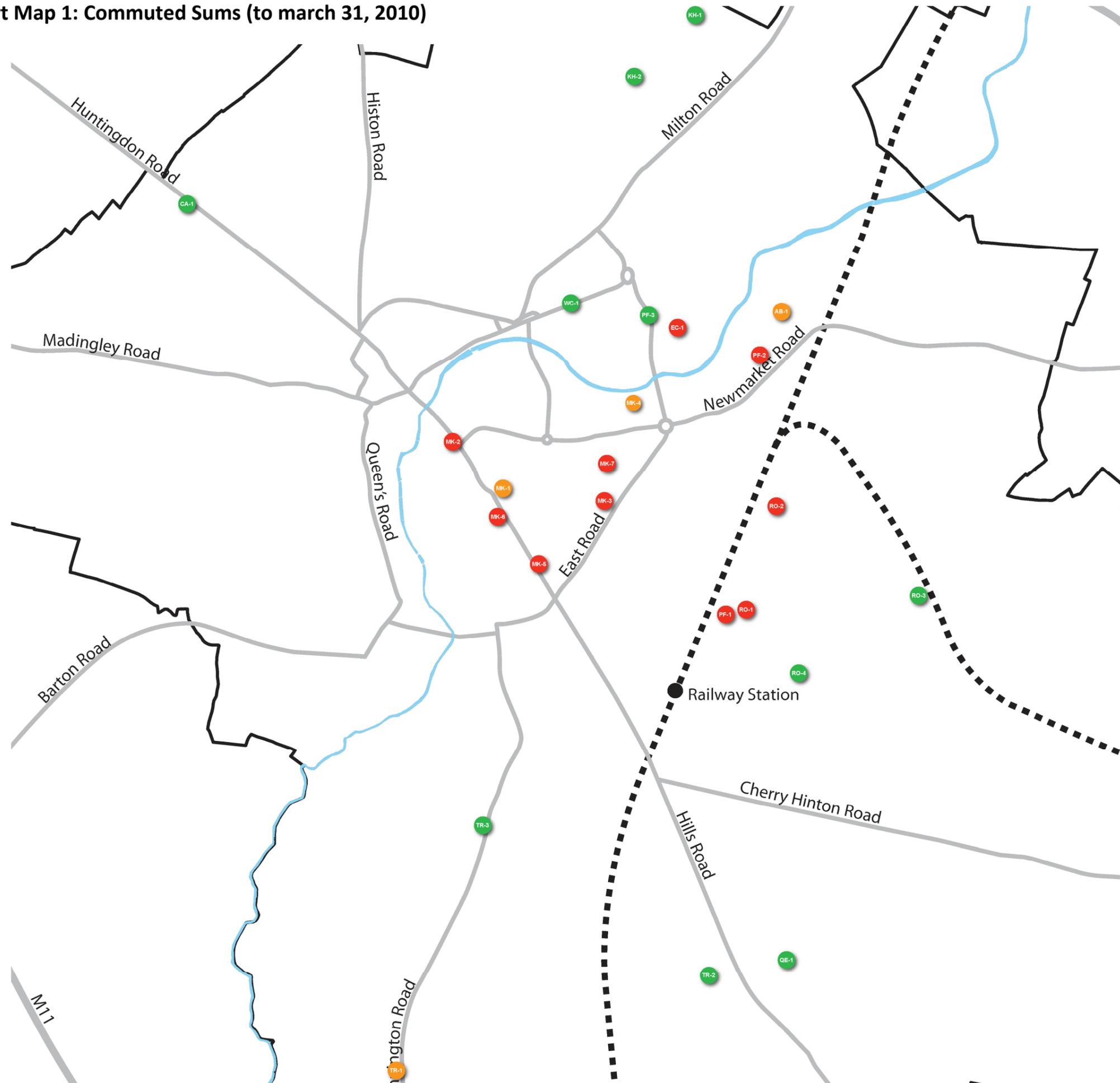
- i. 86% say S106 money must be spent in accordance with the public art SPG:

- ii. 33% refer to the SPG for a definition of public art:
- iii. 21% say that the land owner/applicant must be consulted about the spending of the commuted sum; and
- iv. 33% set a time limit before which the money must be spent (the deadlines ranging from 2012 to 2019) or thereafter returned

4.5 The absence of strong clusters of contributions means that no foci for the creation of public art emerge from this analysis alone. The principal value in the analysis lies in showing where the allocations may reasonably be related to opportunities and needs which are revealed by mapping further components. The constraints on spending S106 commuted sums set out in Section 3 must be respected. However, given the close alignment between the 2002 SPG and the 2010 SPD and the recognition within the 2002 SPG that it may be subject to updating, it is reasonable to use the 2010 SPD as a significant guide in the use of S106 commuted sums currently held by the Council. The 2010 SPD will determine the spending of future commuted sums agreed under its provisions.

⁴ This refers only to money received; other S106 agreements for commuted public art contributions have been signed, but money will not be received until the development commences.

Public art Map 1: Commuted Sums (to march 31, 2010)



Public Art S106 Commuted Sums

- Sites with Committed Funds
- Sites with Some Remaining Funds Available
- Sites with Outstanding Funds

Schedule 1: Existing Public Art Commuted Sums (to march 31, 2010)

Ward	Application Number	Date of Signing S106	Application Address	Total Payment	Amount Committed	Project Committed	Outstanding Balance	Repayment Due Date
Arbury (AR)								
Kings Heges (KH)								
KH-1	05/0225/FUL	28/08/2005	Black Bear Press, Kings Hedges Road	£15,910.00	£0.00		£15,910.00	N/A
KH-2	07/0751/FUL	04/10/2007	Rees Thomas School, Hawkins Road	£44,458.00	£0.00		£44,458.00	N/A
East Chesterton (EC)								
EC-1	06/0574/FUL	30/08/2006	94-100 St Andrews Road (Former Simoco Site)	£18,683.00	£18,683.00	Swift Tower	£0.00	N/A
West Chesterton (WC)								
WC-1	06/0254/FUL	01/06/2006	90-92 Chesterton Road	£13,948.00	£0.00		£13,948.00	N/A
Abbey (AB)								
AB-1	05/0899/OUT	15/11/2005	Glebe House, 21 Mercers Row	£18,554.00	£1,143.00	Swift Tower	£17,411.00	07/03/2014
Romsey (RO)								
RO-1	04/1234/FUL	11/03/2005	Land at the rear of The Broadway, Mill Road	£6,243.00	£6,243.00	Mill Road Cemetery Memorial Artwork Commission	£0.00	N/A
RO-2	05/0993/OUT	21/12/2005	89 Croirwell Road	£8,505.00	£8,505.00	Mill Road Cemetery Memorial Artwork Commission	£0.00	15/06/2016
RO-3	06/1398/FUL	19/04/2007	Territorial Army Centre, Coldhams Lane	£18,524.81	£0.00		£18,524.81	N/A
RO-4	06/0404/OP	28/06/2004	Land Formally Known as Romsey Junior School	£51,694.84	£0.00		£51,694.84	N/A
Coleridge (CO)								
Petersfield (PF)								
PF-1	06/0732/FUL	02/04/2007	Mill Road Baptist Church	£7,000.00	£7,000.00	Mill Road Cemetery Memorial Artwork Commission	£0.00	02/08/2014
PF-2	03/0607/FP	17/01/2005	12-14 Chedders Lane	£174.00	£174.00	Swift Tower	£0.00	N/A
PF-3	02/1132/FP	30/04/2004	Cambridge Sea Cadet Corps, Riverside	£11,167.00	£0.00		£11,167.00	N/A
Cherry Hinton (CH)								
Queen Edith's (QE)								
QE-1	05/1333/OUT	02/05/2006	21/21A Queen Ediths Way	£5,400.00	£0.00		£5,400.00	N/A
Trumpington (TR)								
TR-1	05/1345/FUL	21/03/2006	Whitlocks, High Street, Trumpington	£16,629.94	£5,000.00	Gems (Trumpington P&R)	£11,629.94	21/04/2015
TR-2	04/0186/FP	12/11/2004	18 Long Road	£11,153.00	£0.00		£11,153.00	N/A
TR-3	04/0894/FP	17/11/2004	Meadow Croft Hotel, Trumpington Road	£28,815.17	£0.00		£28,815.17	04/11/2012
Market (MK)								
MK-1	04/0632/FP	30/09/2005	Bradwells Court	£120,000.00	£48,840.44	Snowy Farr Memorial	£71,159.56	01/06/2014
MK-2	04/1083/FUL	24/12/2004	1A, 1, 2, 4-7 All Saints Passage and 67A and 67-73 Bridge Street (St Johns Triangle)	£4,152.56	£4,152.56	Snowy Farr Memorial	£0.00	11/03/2015
MK-3	05/0741/FUL	30/09/2005	9-10 Adam and Eve Street	£13,879.00	£13,879.00	Mill Road Cemetery Memorial Artwork Commission	£0.00	N/A
MK-4	05/1346/FUL	22/03/2006	Auckland Court, Auckland Road	£10,000.00	£4,080.40	Mill Road Cemetery Memorial Artwork Commission	£5,919.60	N/A
MK-5	05/1361/FUL	23/03/2006	43-53 Regent Street and 27 Regent Terrace	£16,586.50	£16,586.60	Mill Road Cemetery Memorial Artwork Commission	£0.10	N/A
MK-6	06/1080/FUL	11/08/2008	Lion Yard, St Tibbs Row	£17,007.00	£17,007.00	Snowy Farr Memorial	£0.00	20/05/2019
MK-7	08/1063/FUL	21/10/2008	52-74 Burleigh Street	£5,706.00	£5,706.00	Mill Road Cemetery Memorial Artwork Commission	£0.00	12/07/2019
Newnham (NH)								
Castle (CA)								
CA-1	06/0242/FUL	26/07/2006	197 Huntingdon Road	£7,552.00	£0.00		£7,552.00	N/A
Total Commission Funds for Projects								
				£70,000.00				
				£62,000.00				
				£20,000.00				
				£5,000.00				
				£157,000.00				
				£314,742.82				

█ Sites with Committed Funds
█ Sites with Remaining Funds Available
█ Sites with Outstanding Funds

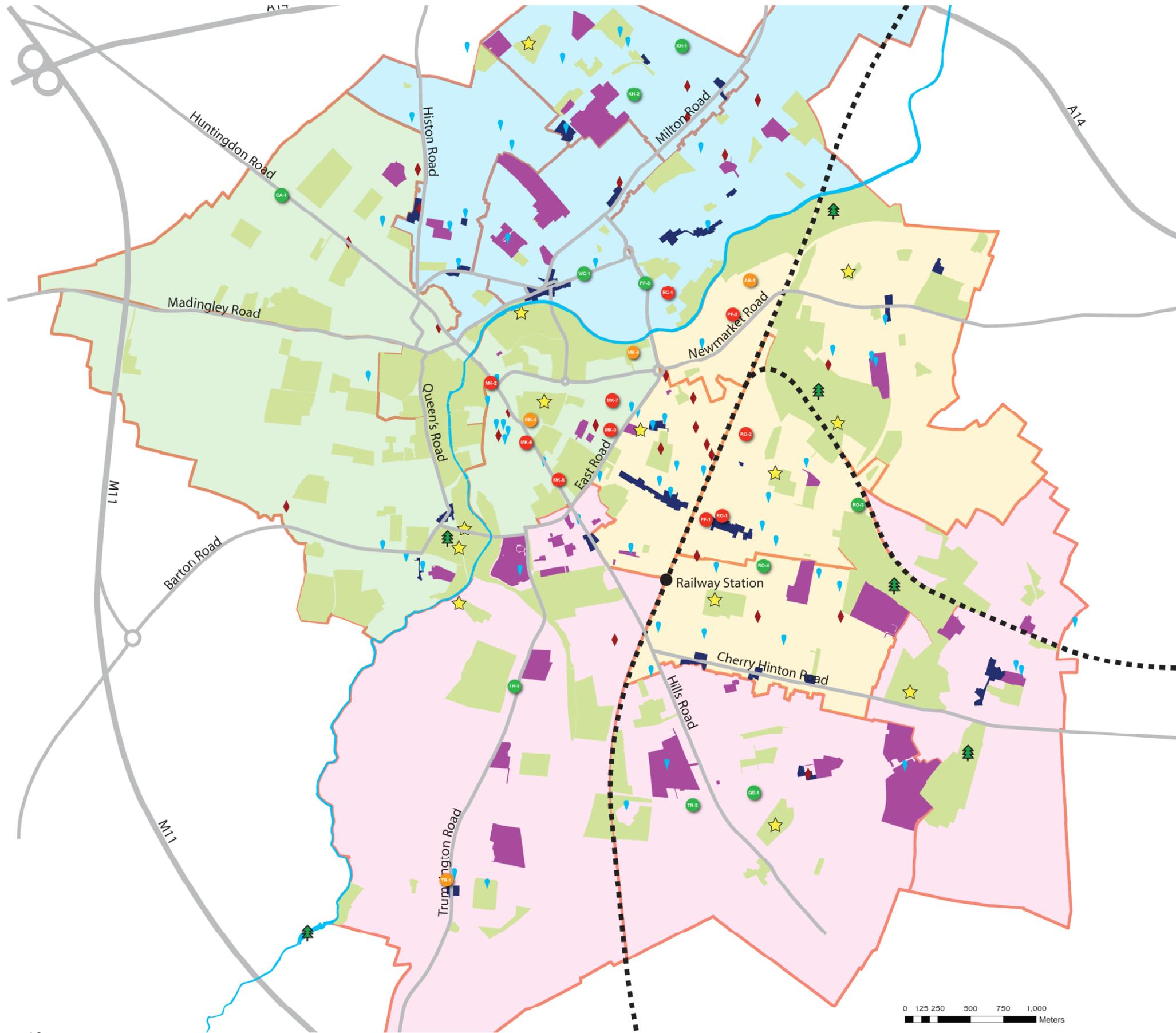
Community Assets

4.6 Public art can find its expression in many places, from a public square to an intimate pedestrian passage, from a regional hospital to a local health centre, and from a university to the play group. Embedding public art in the fabric of the City and ensuring its contribution to community and personal wellbeing means taking advantage of all the opportunities that arise from the creation, improvement and maintenance of community assets. A commissioning strategy must seek out and embrace possibilities that arise in:

- a) streets and the public realm;
- b) parks, open spaces, nature reserves;
- c) community centres;
- d) nurseries, schools, colleges and universities;
- e) community buildings, including libraries, health centres, community centres; and
- f) local centres (as defined in the Local Plan (2006)).

4.7 A full range of these facilities across the City has been mapped. However, given the high number and scale of community assets across the city, the decision was made to refine the range of assets to be analysed down to include: local centres; main community centres; improvements to Local Nature Reserves; future Active Community projects; more significant environmental improvement schemes planned for 2010/11; and parks and open spaces, but not including land in the green belt. These are all shown on Map 2. From this mapping exercise, some relationships begin to emerge, for example the proximity of developments that have generated S106 commuted payments to the local centre at the Wulfstan Way Local Centre.

Public art Map 2: Commuted Sums* and Existing/Planned Community Assets



0 125 250 500 750 1,000 Meters

* To march 31st 2010

Key

- River Cam
- Ward Boundary
- Local and District Centres
- Public Open Space (not Including Green Belt)
- Nurseries and Primary and Secondary Schools
- Local Nature Reserve (LNR) Improvements
- Future Active Communities Projects
- Community Centres
- Environmental Improvement Programme (EIPs) Schemes 2010/11

Public Art S106 Commuted Sums

- Sites with Committed Funds
- Sites with Some Remaining Funds Available
- Sites with Outstanding Funds

Committee Areas

Logos: CAMBRIDGE CITY COUNCIL, South Cambridgeshire District Council, joint URBAN DESIGN team

Community Needs and Opportunities

4.8 Overall Cambridge is a prosperous City with an excellent environment, but it is not uniformly so. Some communities suffer from social and economic deprivation, people from minority groups may feel isolated and the twin effects of migration and commuting can induce a sense of not belonging to a community. Planning policy recognises the importance of local centres for shopping and services, yet the viability of some of these is threatened by changes in shopping patterns and the decline of independent traders (see para. 4.6). And many areas of the City face significant changes due to redevelopment and the growth agenda. Such factors give rise to diverse community needs, and public art has a part to play in addressing these needs community building and place making.

4.9 Some of the needs can be interpreted as opportunities for the purposes of this strategy, opportunities which arise from the City Council's own activities. Environmental improvement projects reflect an environmental need and there are opportunities to integrate public art into these schemes. Plans for the improvement and regeneration of open spaces and local neighbourhood centres also embody this combination of needs and opportunities. Environmental improvements and other significant improvement projects are shown on Map 2 and may show potential links with S106 Public Art Initiative opportunities.

4.10 Future opportunities will arise through the work of other agencies and possibilities for partnership work should be explored. Particular attention should be paid to opportunities to use the S106 Public Art Initiative contributions to lever in match funding for proposals. These might arise from public sector initiatives in schools and at health centres, for example. The Council may also

be approached by outside agencies that have excellent ideas for the creation of public art that will meet the Council's objectives.

4.11 Taking advantage of opportunities in these ways shows that public art must be embraced as a corporate activity and not be confined within the realm of the planning service. It should be noted that the City Council should seek to apply for outside funding for its own proposals. It should not rely only on S106 contributions to develop and deliver all future public art proposals.

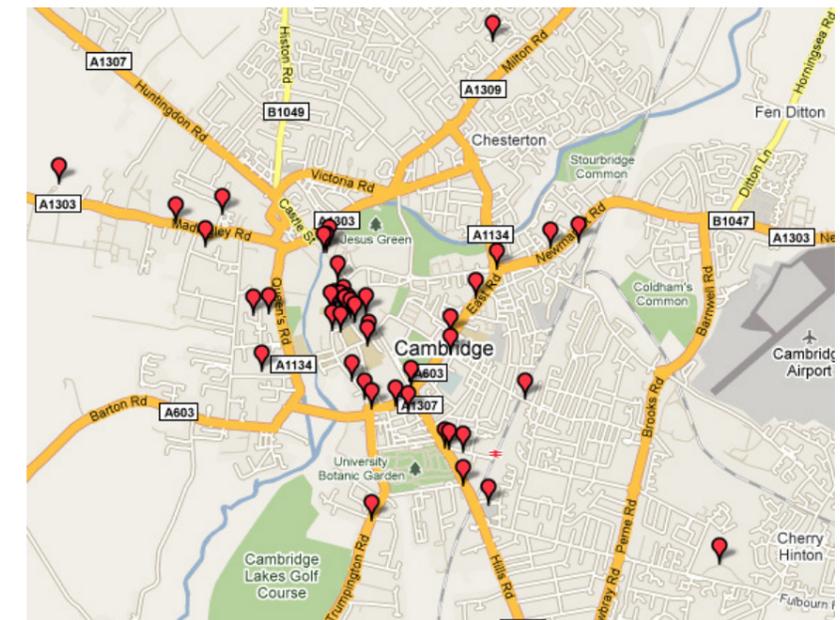
Existing Public Art in Cambridge

4.12 The 2006 public art audit referenced earlier is shown spatially on Map 3. The map reveals two key features.

- a) There are significant areas of Cambridge away from the central and inner city where people do not have the opportunity to experience good public art as they go about their daily lives.
- b) While Cambridge benefits from a lot of sculpture, it has little in the way of work using contemporary media and practice and has benefited from few temporary or process-led public art proposals.

4.13 It is reasonable to consider how the strategy can address these deficiencies, given the Council's objectives for public art. Comparing Maps 1 and 3 shows where S106 Public Art Initiative funds might be used to address the spatial deficit – there certainly seem to be significant opportunities in the north and east of the City (which where most projects in chapter 5 are targeted)

Map 3: Public Art Audit 2006



Major Developments

- 4.14 Many larger developments will be subject to S106 agreements in which the public art is provided on-site. In the case of Areas of Major Change, including CB1, the Southern Fringe, North West Cambridge, NIAB and Mill Lane, the S106 agreement will seek to achieve a comprehensive input of public art on site through coordinated through a Public Art Strategies. S106 Public Art Initiative money should not be allocated to these areas and they are not the subject of this Commissioning Strategy.
- 4.15 However, there are areas of the city where there is a high level of interest in development within a small area or where the City Council has prepared development guidance and a commuted S106 contribution may be more appropriate than each singular development trying to deliver its own public art proposal e.g. the Eastern Gate area. In these cases, while the individual developments may be capable of supporting substantial on-site public art, greater benefits may be achieved by pooling S106 contributions over the whole area through the negotiation of contributions from each land developer. This approach will be explored through on going and future negotiation with developers. This would represent a proactive way of maximising the use of S106 contributions set out in DC Guidance 3 and DC Guidance 4 in the 2010 SPD.
- 4.16 The 2010 SPD is clear in its intention that the City Council's preference is for the delivery of public art on site but there may be cases with smaller major developments where it would be inappropriate or physically impossible to include public art on a site. Also, if the 1% is less than £25,000, it suggests it may be difficult to commission and deliver a high quality artwork, which will mitigate the impact of the new development, as well as provide an appropriate sum for its maintenance. In such cases, it

recommends a contribution to be made to the S106 Public Art Initiative. This is clearly set out in DC Guidance 3. The preparation of this Commissioning Strategy will enable the City Council to work proactively with developers and also help to agree off-site contributions more strategically and commit those contributions to approved projects, where an aspiration for the project is to increase the budget.

Overview

- 4.17 The spatial and policy analysis above sets out how existing S106 contributions may be used in compliance with the the original s106 agreements and related policy, as well as identified areas of the City where the S106 contributions should be spent and enabling a robust evidence base to support specific commissions within those areas. The evidence base identifies where public art can address needs and take advantage of opportunities. The mapped analysis of both shows where the two come together, thereby providing a rationale for development of the Commissioning Strategy. This said, there is still a need for flexibility in the approach, for three specific reasons:
- a) there should be scope to take advantage of innovative approaches for public art that emerge from sources outside the City Council (para. 4.9);
 - b) there needs to be scope for a more strategic approach to public art that may emerge from amalgamating the benefits from neighbouring developments (para. 4.12); and
 - c) the inevitable emergence of new commuted S106 contributions in the future, some signed under the 2002 SPG and some under the 2010 SPD and both adding to the amount of money in the S106 Public Art Initiative for

the commissioning of new public art proposals outside of this Commissioning Strategy.

The image on the cover of this document, in the form of a “rich picture” illustrates graphically where some of the “evidence base” for the projects in Appendix 1 originated.

Emerging Opportunities

- 4.18 The emerging opportunities for public art commissioning seek to connect people and place and enhance the community's experience of the City at both a local and citywide level. To develop the specific benefits and deliver the spatial and strategic objectives for Cambridge set out in the Public Art SPD, it is proposed that a themed programme is developed . Within programme themes, specific individual projects are proposed. Four themes are proposed and these themes will inform all future commissions using the S106 Public Art Initiative. Some proposals will combine more than one of the themes. They are as follows:
- Art and Space
 - Art and Place
 - Art and Community; and
 - Art and Change
- 4.19 The following section sets out the principles behind the themed programme and specific proposals for individual commissions, including a short, medium or long-term priority for each project are included in Appendix 1.

Part 2 – Principles and Themes

5.0 Commissioning and Funding: Principles and Programme

5.1 The preceding sections of this Strategy are fundamental to defining a framework for a programme of public art commissioning and funding. A robust programme requires the Council to clarify how it will use existing commuted contributions and how it will plan for future contributions to be allocated. The following sets out the fundamental principles and approaches to specific projects.

Principles

5.2

1. The projects to be funded will comply with the frameworks set out in the Public Art 2002 SPG and 2010 SPD.
2. In order to comply with the general principles of S106 agreement funding, money will be spent on projects in reasonable proximity to the original development site or where there is a demonstrable wider community benefit, or both.
3. A high priority will be given to developing projects where there is an early repayment clause in the S106 agreement.
4. Specific commissions must relate to the themed programme and be guided by current identified opportunities and needs in Cambridge.
5. Projects will not be funded through the S106 Public Art Initiative in Areas of Major Change subject to comprehensive Public Art Strategies.
6. Artwork commissions should ensure that artists are given a strong role to help focus the expression of creativity within the public realm. On a project by project basis,

artists should be commissioned to work alongside or within the project design teams to embed art within the proposal.

Approaches

- 5.3 There are four strands to the proposed approach for public art commissioning in Cambridge.
- 5.4 Firstly, supporting proposals that emerge case by case or have been identified from the spatial and policy analysis and which sit within the four themed programmes. There are eight specific projects that can be identified at the present time. However, more contributions will be received and more site specific opportunities may be identified before the proposed review is carried out in 2012. Under such circumstances projects will be evaluated and decisions made in the light of the guidance set out in this Strategy.
- 5.5 Secondly, where major developments are proposed in close proximity to each other the City Council should maximise the use of the approaches to contributions set out in DC Guidance 3 and DC Guidance 4 in the 2010 SPD to achieve a more strategic approach to the provision of public art in the locality. This approach should be embedded in development briefs and pursued proactively e.g. the Eastern Gate area.
- 5.6 Thirdly, while the this current strategy proposes to spend all the current sums of S106 Public Art Initiative monies available as of March 31, 2010, there will be instances where a future “grant” approach should be provided for. So rather than allocate all the accumulated S106 Public Art Initiative contributions received to specific projects that it wishes to promote, the Council should retain a contingency from future commuted sums (written into future updates to this strategy) to enable it to respond positively

to externally generated proposals, especially where this may add value by leveraging in significant match funding. It would in effect operate as a high level grant scheme. In all cases, all conditions of “grant” e.g. close proximity to the site of the commuted sum, etc, must still be satisfied.

5.7 Fourthly, all public art projects must help deliver the following themes. These themes directly accord to the objectives, priorities as set out earlier in the Public Art SPG and SPD 2010.

The Themes

- Art and Space
- Art and Place
- Art and the Community
- Art and Change

THEME 1 - ART and SPACE

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 should 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 the hidden meaning of a space and express the collective values and aspirations of the communities that use them.

THEME 2 - ART and PLACE

Public art can be instrumental in helping to create a sense of place for both residents in local neighbourhoods and visitors to a wider community, and can improve the quality of the environment and people's lives. It can aid orientation by providing information about a place and its meaning. It has a role to play in making connections that link the various characteristics of a place and its relationship to its context. Finally, public art can help contribute to creating a sense of vibrancy and belonging.

THEME 3 - ART and COMMUNITY

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

A community space offers a basis for public art projects. Within a community space, the community is also the audience, and people in the audience engage differently. Someone who lives directly on a public space with an artwork will engage and have "ownership" of the work differently than someone who passes through that space on his or her daily commute. Public art is for everyone, though everyone will react to it in different ways.

There are no specific proposals at present within this current version of the commissioning Strategy for Art and Community. However, all of the following proposals in the programme help underpin the objectives of the Art and Community theme.

THEME 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 in the city are taking place. This is particularly important in Cambridge, with the changes that the growth agenda will bring to the city, as well as changes that will happen as a result of climate change. There is a need for both of these issues to be addressed through sustainable actions. A programme of works should be developed that enables a critical debate and discussion to facilitate public art proposals which address and mitigate the impact of growth and climate change. There could also be a series of temporary projects and events, which promote awareness of growth and climate change. The artist in Residency project is one example of this theme.

- 5.8 Map 4 in appendix 1 shows the projects/areas supported for the allocation of S106 Public Art Initiative funding through this Commissioning Strategy and received up to 31st March 2010. Any money received after 1st April 2010 may be used for any of the projects set out in this strategy, subject to agreement with the Executive Member

Art and Space Exemplars

Heart of Reeds – Chris Dury

The creation of a reed bed designed by Chris Dury taking the cross section of the human heart as its inspiration, is the theme for a new project located in the heart of Lewes on the former railway sidings now reclaimed and designated as an important urban fringe Local Nature Reserve. In consultation with the Lewes Railway Land Wildlife Trust and Lewes District Council, a reed bed has been designed as an area of water, reeds, islands and earth mounds; a living land sculpture visible in its entirety from the adjoining hill, but with access via board walks into the reed bed itself.



Cardiff Bay Installation – Gitta Gschwendtner

In Cardiff Bay, Wales there is a new housing installation aimed at birds and bats. Gitta Gschwendtner, a German-born, London-based artist worked with ecologists to create the new housing in Century Warf containing 1,000 different boxes. The wall sits along a public river pathway, backed by a residential development.

These exemplars demonstrate:

- Celebration of the natural environment
 - Raise awareness about biodiversity
- Celebration and encouragement of biodiversity



Superkingdom – London Fieldworks

Based on animal hibernation patterns in England's King's Wood Forest, Super Kingdom by London Fieldworks is an installation of "show homes" for native animals.



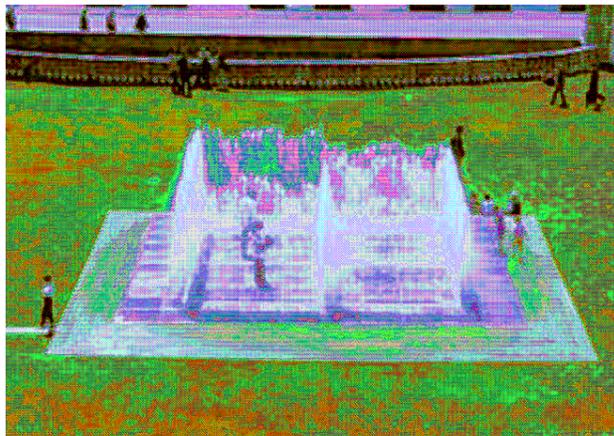
Art and Space Exemplars (continued)

Appearing Rooms - Jeppe Hein

Danish artist Jeppe Hein's aquatic sculpture *Appearing Rooms* was originally commissioned for the garden of the Villa Manin, Italy. It is an ornamental fountain that combines sculpture, architecture, and technology and playfully invites visitors to interact with the changing spaces created by rising and falling walls of water.

Shillyshally Fence & Crumpleslide

A Sure-Start Centre is being built in the playground of a Primary School and the fence marks the lost playground. Shillyshally fence was generated by dropping rope randomly onto the floor, then drawing around it. It creates playspaces, hiding spaces and spaces for plants as it meanders along.



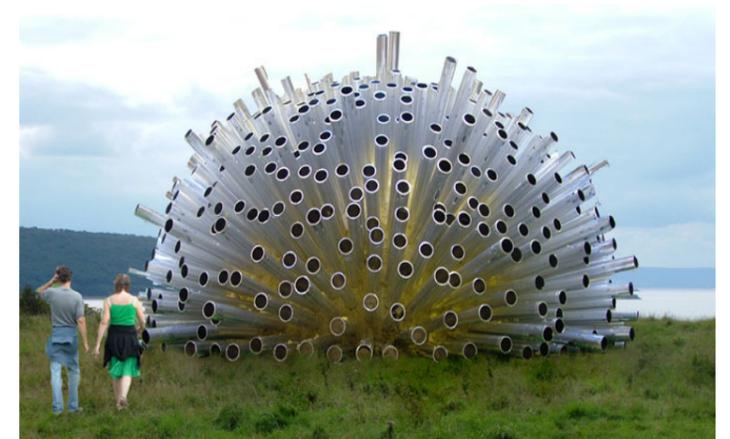
Crumpleslide is - simply - a slide. But instead of the A to B experience you get on a playground slide our design gives our choices. It is for exploring and playing on (and beneath) in many different ways.

Water Jack, Slave Trade Memorial - Michael Visocchi

This sculpture by Michael Michael Visocchi is a memorial in London to the abolition of the transatlantic slave trade. The columns of the granite sculpture suggest the form of sugar cane stems and a podium suggests an ecclesiastical pulpit or slave auctioneer's stance.

Aeolius – Luke Jerram

The artist Luke Jerram's sculpture, *Aeolius* "wind harps", and "light pipes." It is based on wind towers that inspired him while on a trip to Iran. The pipes hum throughout the day conducted by the wind and light they absorb.



Art and Place Exemplars

Turning the Place Over – Richard Wilson

Turning the Place Over was a temporary architectural intervention by the artist Richard Wilson, turning a building in Liverpool's city centre literally inside out. Turning the Place Over colonises Cross Keys House, Moorfields. It ran in daylight hours, triggered by a light sensor.

Turning the Place Over consisted of an 8 metres diameter ovoid cut from the façade of a building in Liverpool city centre and made to oscillate in three dimensions. The revolving façade rested on a specially designed giant rotator, usually used in the shipping and nuclear industries, and acts as a huge opening and closing 'window'. Onlookers were offered recurrent glimpses of the interior during its constant cycle during daylight hours.



The Crown Fountain – Jaume Plensa

The Crown Fountain in Chicago designed by Jaume Plensa comprises two 50-foot towers. From the towers pours a continuous shower of water that fills the plaza to a depth of one-eighth of an inch. The water pours down the towers glass block exterior in a cascade on three sides. The fourth side features banks of red, green, and blue LEDs that, when viewed, give the illusion of a projected video. During daylight hours, the faces of one thousand Chicagoans are displayed on the towers one at a time. A cascade of water falls over the faces, and a new one is revealed. The people in the video were selected and filmed by students from the Art Institute of Chicago.



Art and Place Exemplars (continued)

Volume – United Visual Artists PlaceBeach Café

Volume was a sculpture of light and sound - an array of light columns positioned dramatically in the centre of a garden. Volume responded spectacularly to human movement, creating a series of audio-visual experiences. Visitors were invited to step inside and see their actions at play with the energy fields throughout the space, triggering a brilliant display of light and sound. The piece was a collaboration between design collective United Visual Artists (UVA) and Robert Del Naja (aka 3D) of Massive Attack and his long-term co-writer Neil Davidge.



Littlehampton – Thomas Heatherwick

Thomas Heatherwick created this beach side cafe in Little Hampton, UK, around an extremely strict design concept. The owners wanted to discourage graffiti, which was a problem in the past, by getting rid of any large expanse of flat surface on the building. But it was the building's role to be long and thin in order to take advantage of the sweeping ocean views.



Art and Community Exemplars

Linear – Dryden Goodwin

Dryden Goodwin has drawn 60 pencil portraits of staff at work, or at moments of pause in their day, and has created 60 films recording the drawings being made. Each drawing concentrates on a person's face and head. The films show the accelerated progression of the drawings, accompanied by fragments of the conversation between the artist and 'sitter', revealing a multitude of personal exchanges and stories. Together they form an intimate and diverse social portrait of this community of workers.

Art u Need – Bob and Roberto Smith (Lead Artist) with Lucy Harrison, Andrea Mason, Milika Muritu, Hayley Newman and Jane Wilbraham

Art U Need: An Outdoor Revolution, was an ambitious programme of commissions led by artist Bob and Roberta Smith which transformed public, open spaces in the Thames Gateway Gateway South Essex area.

Working closely with the local people, drawing on their history, heritage and culture for inspiration, Lucy Harrison, Andrea Mason, Milika Muritu, Hayley Newman and Jane Wilbraham were commissioned to create site specific works for five districts in the Thames Gateway: Castle Point, Basildon, Southend, Rochford and Thurrock.

The commissions were accompanied by a programme of education events and a seminar for artists, at which 24 Essex based artists, working with the Art U Need artists produced 'A Manifesto for the Public Realm.'



Art and Community Exemplars (Continued)

Shop Local – Bob and Roberta Smith

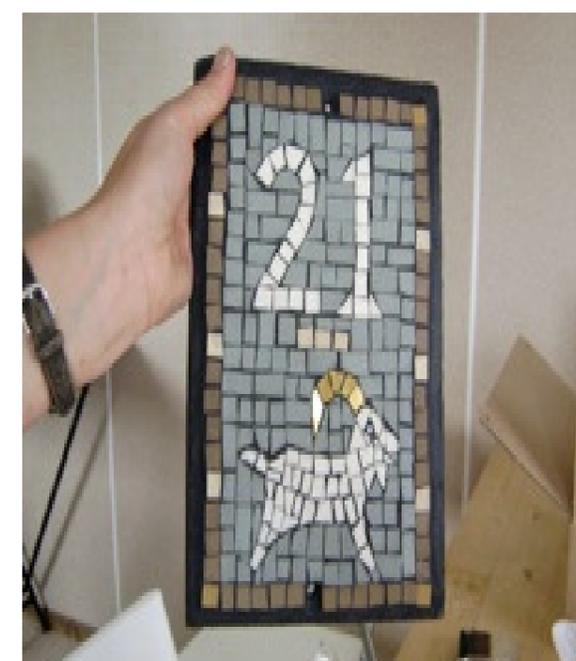
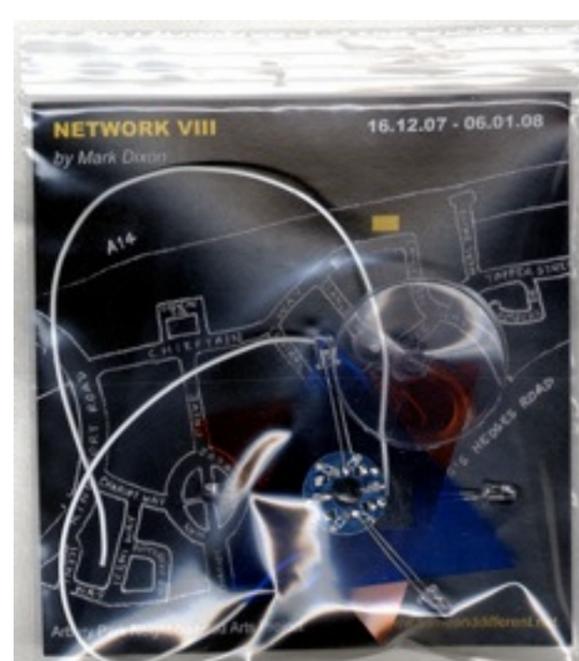
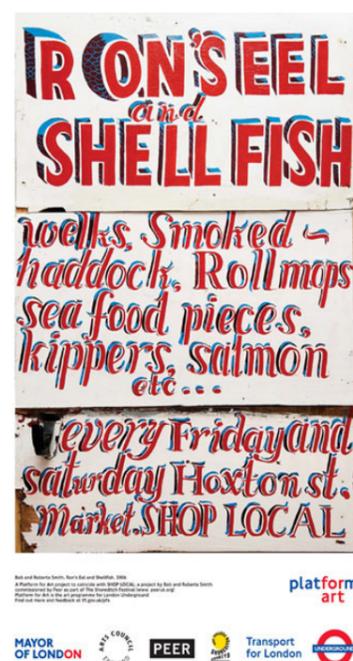
Called 'Shop Local', this project was inspired by the faded advertisements from the early 20th century that were painted on walls at a number of locations around Shoreditch. At that time, the majority of shops and businesses were owned and operated by sole traders. Bob and Roberta Smith's project tackled the issues raised by the blandness of today's average high street, and draws attention to how current economies of scale are squeezing the life blood from many independent and individual high street businesses.

Same and Different – Kirsten Lavers, Lead Artist

The project title 'same&different' speaks to the challenge of building a new community. It highlights the shared experience of moving into a new home in a new neighbourhood AND celebrates the different perspectives, experiences, and feelings that each resident brings to the process

NETWORK VIII by Mark Dixon - Every occupied house (200) in Arbury Park received an interactive "Conversation Star" to hang in an exterior facing window over the festive season. The idea was that their twinkling in response to wireless activity (such as telephone conversations) in each house created a delicate nighttime network throughout the development site. Mosaic Workshops - In response to the numerous cardboard/hand drawn house numbers around the development, Anne Cardwell, a local mosaic artist led 2 one day workshops using the roman ceramic tile method to make mosaic house numbers. Do-it-ourselves-roadsigns - This project responded to calls from residents for road signs on the Arbury Park site. It provided an opportunity to get involved in making temporary signs

Note: That there are no specific Art and Community projects at this time, though other projects do support this theme.



Art and Change Exemplars

Peterborough Soil – John Newling

Phase one of this project was for people to contribute images of Peterborough to a dedicated website. These photographs of places and events in Peterborough that held a special memory to people were collected through a dedicated website and at the museum. Phase two of the project was the collation and design of the received images into a newspaper. The Peterborough Soil newspaper was widely distributed throughout the city in parallel with the project's installation. A proportion of the newspapers are to be used in phase three of the project. Phase three of the project is an installation for Peterborough museum. Phase two installation comprised of two industrial cages accommodating the processes of newspaper distribution and shredding whilst the next phase contained a converted compost tumbler that will transform to the ratio of 80% paper to 20% vegetative newspapers into soil. This compost was, both metaphorically and actually, a soil containing the images and texts of Peterborough submitted by people from Peterborough. The 'living' installation housed a number of experiments centred around compositional analysis of the constructed soil in order to determine at what point the soil can sustain plant life.



The last phase was the collection of the final soil produced and its insertion into five perforated cylindrical containers. Each container was placed into the root systems of five mature trees to be planted in St John's Square. Each tree will have within its carbon growth echoes of people's response to places and memories from the city in which they will survive and thrive; an ecology of us, nature as a regenerative process

Installations – Tomás Saraceno

Installations by Argentinian artist Tomás Saraceno, at Rethink, in Copenhagen and the Sharjah Biennial. The works suggest how future generations might live if climate change is not tackled and the issues continue to be taken for granted.



Art and Change Exemplars (Continued)

Flytower, by Heather Ackroyd and Dan Harvey

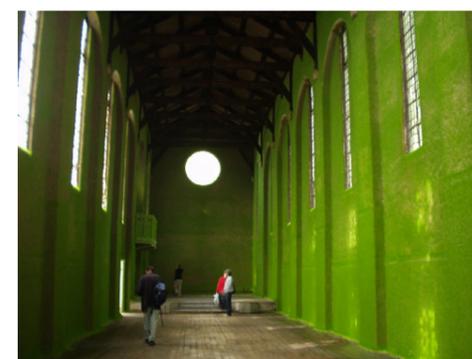
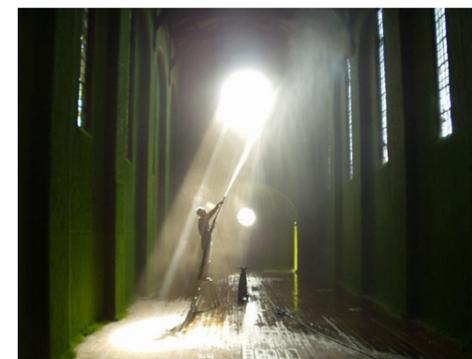
FlyTower, by Heather Ackroyd and Dan Harvey, is an art project to grow grass on two faces of the Flytower of the Lyttelton Theatre at the National Theatre on London's South Bank. Intended to last up to 10 weeks, the artists expect the grass to turn yellow and die, a poetic reminder of global warming.



Dilston Grove, by Heather Ackroyd and Dan Harvey

Working with sound artist and composer Graeme Miller, Ackroyd & Harvey temporarily transformed the unique site of Dilston Grove, a de-consecrated and now derelict church in Bermondsey, into a verdant green chamber of living grass.

Dilston Grove (formerly known as Clare College Mission Church) is located on the edge of Southwark Park and was the first concrete church to be built in this country. Designed in an early Italian style, the austere exterior gave way to a dramatic and compelling interior which, over a three week period, had life literally drawn back into its very fabric through the interplay of light, sound and growth. Through the application of clay, germinating grass seed, water and natural light, the boundary between growth and decay, reverie and renewal was exposed within this repository of spiritual memory. The artists regarded the architectural structure as in some sense being inert, brooding and boarded up, no longer functioning in the community. Bringing memory to the surface, the living skin of grass literally drew life back within the fabric of the church. A momentary resurrection.



Part 3 – Management and Review

6.0 Delivering Commissions

Project Management

6.1 To create and deliver a successful commissioning programme, the role of the artist within the design process must be understood and recognised. The inclusion of the artist at the appropriate point in the development of a project must be agreed for inclusion at the earliest stage of the design process.

6.2 There must also be an understanding of the commissioning values and expectations amongst the city’s commissioners and stakeholders. A successful commission should have appropriate levels of consultation and participation of key stakeholders in the development of all of the public art commissions. The genuine engagement and participation of the community will build trust based upon working relationships.

6.3 Good project management is fundamental to the successful delivery of programmes and projects. Appendix 2, Section 6 of the 2010 SPD sets out a clear framework for delivering public art, including:

- Stage 1 – Pre-project planning and feasibility
- Stage 2 – Research and development, including procurement strategy
- Stage 3 – Approvals
- Stage 4 – Delivery
- Stage 5 – Handover.

This five-stage outline can be used to develop a detailed project plan for the procurement and delivery of works. Where public art projects are integrated into other Council projects they should be managed as a project by the lead project officer (the Project Manager), with the Senior Arts and Urban Design Officer acting as a specialist advisor.

Procurement: Council Requirements and Procedures

6.4 The Council has strict guidance on procurement covering financial, legal, auditing and project management issues. The purpose is to ensure honesty, transparency, value for money, a clear audit trail and to minimise risk to the City Council. The principles behind this guidance must apply to all contracts, however, it is usually the case that variations are allowed through agreed waivers of Standing Orders to reflect the special circumstances of each contract – such variations have to be justified robustly and agreed formally.

6.5 The challenge in the procurement of public art is to combine the rigor of the the procurement requirements with the needs of public art commissioning. Procuring public art is not the same as procuring a building, repairs to a road or a consultant’s report. The distinctive needs of the projects and the artists must be taken into account as follows.

A) The Project

- i. At the outset it may not be clear what form the artwork will take, this will be largely a matter for the artist to “find” and it will usually be inappropriate to specify this in advance – Table 5.1 of the 2010 SPD lists some possible options for public art works.
- ii. The nature of the art work may range from an object based outcome, though to a process based outcome e.g. a sculpture in a plaza and artist residencies, to temporary, event based and virtual work.
- iii. The 2010 SPD makes clear the need for wide-ranging consultation, not least with the local community, in deciding what issues and themes will inform the final public art proposal. This also makes early, precise specification of the commission inappropriate.

B) The Artist

- i. Most commissions will be from people who are independent artists rather than business people with the support of a business based organisation.
- ii. In the fabrication of works requiring a third party, e.g. the casting of a sculpture, many artists prefer to work with people with whom they have developed a long term relationship. Where there is evidence of such a relationship, the requirement to seek competitive tenders should be waived.
- iii. A significant number of artists may not be registered for VAT and it will be advantageous to explore how the best

use can be made of project budgets by procuring materials and services through the Council.

- iv. Given the specialist nature of public art commissions, artists can be selected by a number of different methods: open competition – one or two stage process; limited invitation - one or two stage process; and direct selection. Selection might even be by a combination of the first two methods.

6.6 In commissioning public art, the Council will use its procedures flexibly to minimise risks to the Council while responding to the needs of this distinctive type of procurement.

Procurement: Tendering and Commissioning Process

6.7 Sections 4 and 5 of this strategy identify the projects that should be supported through the existing S106 contributions and provide a methodology for bringing forward projects from future funding streams. It is these projects that will need to be commissioned. Appendix 2, part 2 of the 2010 SPD sets out a clear process for commissioning artists, the key components of which are:

- a) the vision;
- b) the brief; (including project and procurement plan);
- c) the selection;
- d) the contract; and
- e) development and approval.

6.8 Within the tendering and procurement process, there are issues to be resolved at each stage and inputs to be agreed, some of which are unique to the Council's procurement of public art, in particular:

- a) some of the S106 commuted sums have attached to them a requirement to consult the developer, see paragraph 4.3; in all other cases it will be a matter of courtesy to at least inform the developer.
- b) variations in tendering requirements depending on the type of public art work being commissioned. The project may be suited to an open invitation, a limited invitation to a selected group, or an invitation to a named artist or specific project, this should be established in the procurement plan;
- c) an understanding of how the artist's fees are calculated and their relationship to the nature and quality of the final artwork;
- d) establishing where the intellectual property rights lie and how possible future changes to the work will be dealt with.
- e) consultation with communities and other stakeholders;
- f) review and inputs from the Public Art Panel;
- g) inputs from dedicated Project Steering Groups from the development and approval stages onwards
- h) review by the relevant Scrutiny Committee; and
- i) final decisions by Executive Member, Area Committee or delegation to officers.

6.9 Figure 6.1 sets out a basic process for commissioning public art. The same basic process would apply to both:

- a) commissioning a specific piece of public art; and

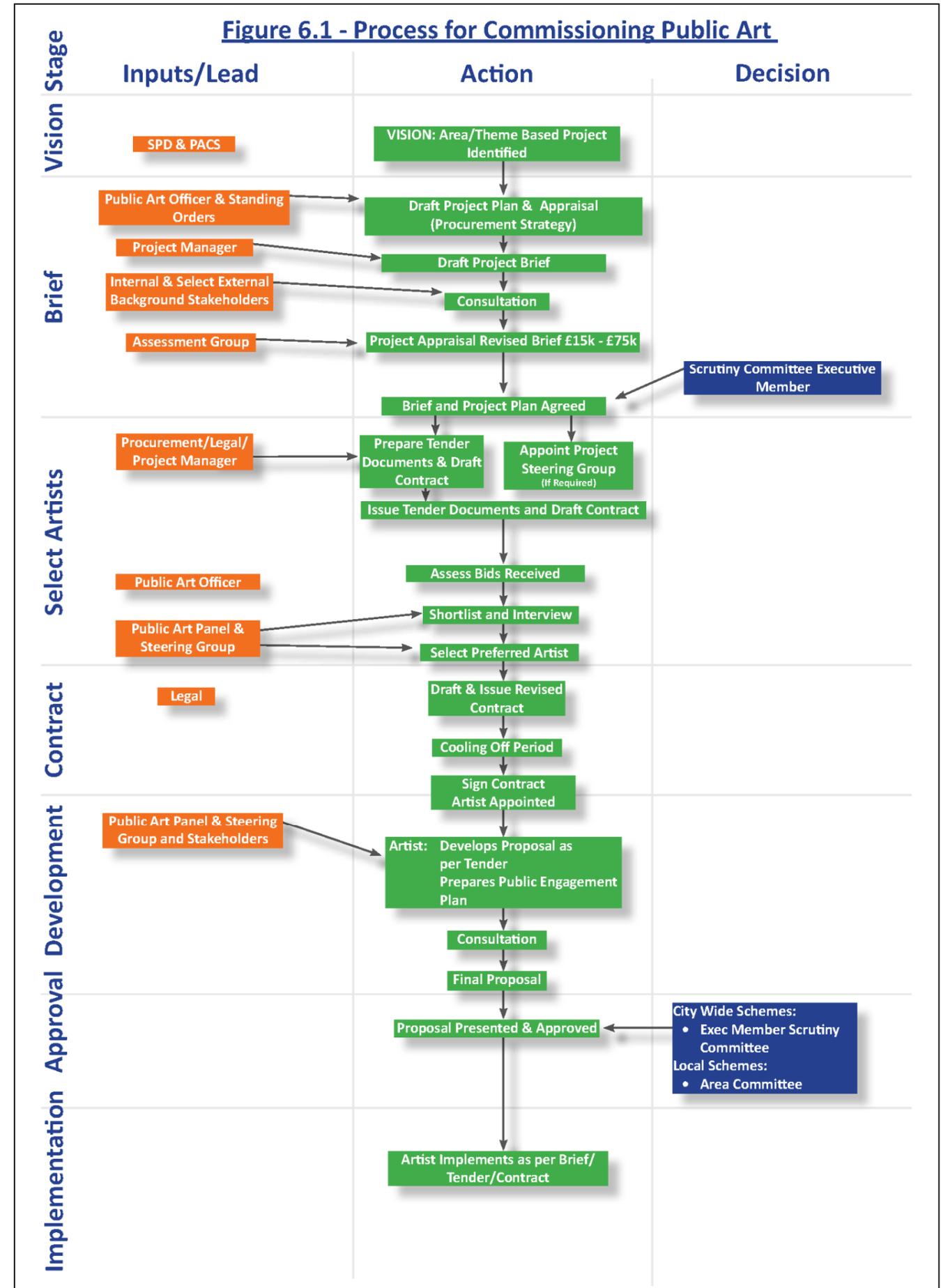
- b) commissioning a general approach or process through which a lead artist or consultant would subsequently commission specific work or projects.

Consultation

6.10 All of the above stages include consultation, in some form with some groups (internal/external to the Council, local residents, etc.). Appendix 2, Section 2 of the 2010 SPD states:

“**Consultation** – Consultation will help to establish the feasibility of a project. This will be part of the development stage. The Council aims to make the creation of public art an inclusive and collaborative process that builds general and artistic community capacity. The consultation process should be documented as a matter of public record. The artist and the project team will be expected to work with:

- the local community, e.g. individuals, residents’ associations and schools, through a range of techniques, such as workshops, discussions, teaching, study visits and so on;
- land owners, the Highway Authority and other bodies to establish if there are any permissions and approvals required; and the City Council;”



7.0 Review of Strategy

7.1 The S106 Public Art Initiative does not remain static, it increases or decreases in value according to expenditure and contributions.

Important factors for consideration in the future include:

- a) the level of development activity and hence the amount of S106 Public Art Initiative contributions generated;
- b) an overall climate of reduced public sector finance creating stronger competition for resources;
- c) possible changes to Circular 05/05;
- d) the possible introduction of a Community Infrastructure Levy;
- e) changing organisational structure in the City Council; and
- f) the public response to the outputs and outcomes of the strategy.

7.2 As a consequence, this strategy must be kept under review. This requirement should be included in the annual report on the 2010 SPD (see 2010 SPD para. 10.2). A full formal review – including achievements, issues and lessons learned, future funding and emerging opportunities and potential future projects - should be undertaken and reported to the Environment Scrutiny Committee in the autumn of 2012.

Appendix 1 – The Programme

The following projects meet the priorities and objectives noted in those policy documents which require public art S106 commuted sums to be directed to capital projects for neighbourhood settings; for arts works in local centres; and to enhance the public realm (including parks and open space). In addition, the projects are all within reasonable proximity to the commuted sums from which the funding originated and so accord with the requirements of the Circular 05/2005 and S106 agreements. As noted in the 2010 SPD, art works may be permanent, temporary, interior commissions or embedded (table 5.1 of the 2010 SPD). Where the budgets have a time limitation as set out in the relevant S106 agreement, these projects are noted as a short-term priority for delivery. The priority timelines referred to in each proposal are as follows:

- Short term – next one to two years
- Medium term – next three to four years
- Long term – next five years or longer

Art and Space Project 1 – Upper River Cam Biodiversity Project

A significant opportunity exists for an artist to contribute to the proposed works at the Paradise Local Nature Reserve, and Sheep Fen and Coe Fen as part of the Upper Cam Biodiversity project. The proposed works as part of Upper River Cam Biodiversity Project include improvements to access and interpretation at the Paradise LNR. A major aim of the project is to encourage more family use of three open spaces and to aid wayfinding. The commission could contribute to the works proposed to Paradise LNR and, for example, could be developed to address issues of legibility and wayfinding between the three open spaces.

Desired Outcomes of the commission:

- Reinforce the City Council's commitment to the International Year of Biodiversity
- Promote the use of the three open spaces
- Promote improved legibility and wayfinding
- Encourage family use of the open space
- Develop a sense of discovery through the open spaces
- Provide points of reflection
- Promote a heightened awareness and celebration of the city's open spaces
- Encourage biodiversity and the importance of biodiversity in the City
- Encourage healthy lifestyles

Actions

- Strategic development and identification of opportunities through public and stakeholder consultation by the Senior Arts and Urban Design Officer and the Nature Conservation Officer.
- Further development of the proposal by Senior Arts and Urban Design Officer and the Nature Conservation Officer, in consultation with Members, Stakeholders and the Public Art Panel
- Project management to be determined as part of the development of the project.

Funding

It is proposed to commit £28,815 from S106 contributions received from the Meadow Croft Hotel development towards the development and delivery of this project. There is potential to improve the budget by additional funding from the allocated

budget for the wider works in these open spaces. The S106 contribution for this project is subject to a repayment clause (after November 2012) and as a priority requires committing towards a specific project. The budget can also be added to if S106 contributions are received from developments in reasonable proximity to this proposal and committed to this project.

Timeline – Short Term Priority

It is anticipated that the Upper River Cam Biodiversity project will begin in the August of 2010 and be completed in December 2012. This is a priority project to develop.

Art and Space Project 2 – Art as part of Improvements to Coleridge Recreation Ground

A significant opportunity exists for an artist to work as an integrated part of the design team for proposed major improvements to Coleridge Recreation Ground. The project for Coleridge ‘Rec’ has recently been approved through the City Council approval processes and is in detailed pre-planning stages. It is being led by the Active Communities Team. Ideas for improvements comprise of ambitious proposals for play, including the provision of water play. The project is at the appropriate stage in it’s development process in order to commission an artist to allow an artistic and creative input from the earliest masterplan stage. An art project will add value to the masterplan for the recreation ground, therefore an artist needs be appointed soon as part of the design team.

Desired Outcomes of the Project

- Add value to the existing budget for the improvement works using the creative thinking of an artist
- Promote the use of the recreation ground and the improvement works
- Create a sense of delight with play
- Create a sense of community engagement and participation
- Encourage young people and families to use the ‘rec’
- Encourage healthy lifestyles
- Demonstrate best practice in artist engagement

Actions

- Strategic development and identification of ideas by the Senior Arts and Urban Design Officer and Active Communities through public and stakeholder consultation
- Further development of the proposal by Senior Arts and Urban Design Officer and the Active Community Project Team in consultation with Members, Stakeholders and the Public Art Panel
- Project management by the Active Community Project Team, in consultation with the Senior Arts and Urban Design Officer
- Development of procurement tender/artist brief over the next 6 months

Funding

It is proposed to commit £51,694 of S106 contributions received from the Romsey Junior School development towards the delivery of this project. There is potential to add value to the existing improvement budget with the creative input of an artist. If time permits, the budget can be augmented if S106 contributions are received from other developments in reasonable proximity to this proposal and committed to this project. Additional funding from external sources can be explored, once the proposal is further developed.

Timeline – Short to Medium Term Priority

The project has a short to medium timeline between development and delivery. However, it is a short term objective to commission an artist to work as part of the wider design and

master planning team. The improvements are anticipated to be delivered in 2013.

Art and Space Project 3 – Byron’s Pool Local Nature Reserve

Viewing Platform and Railings

Improvement works will be taking place at Byron’s Pool LNR over the coming three years. The works are currently in phase II of the habitat and access enhancements, and planning the design of the ‘fish pass’ and weir are in progress. As part of improvement works at this popular visitor location, it is proposed to make improvements to the viewing platform and unsightly safety railings. This project offers an opportunity for an artist contribution to enhance the quality of the platform and railings.

Desired Outcomes of the Project

- Promote the use of the Byron’s Pool
- Develop a sense of discovery through the open space
- Provide a point of observation and reflection
- Create a sense of delight
- Encourage healthy lifestyles
- Encourage appreciation of biodiversity and the importance of biodiversity in the City

Actions

- Strategic development by the Senior Arts and Urban Design Officer and the Community Reserves Officer
- Further development of the proposal by Senior Arts and Urban Design Officer and the Community Reserves Officer in consultation with Members, stakeholders and the Public Art Panel
- Project management to be determined when the project is further developed

Funding

It is proposed to commit £11,629 of S106 contributions received from the Whitlocks development towards the delivery of this project. The overall budget for the art works will need to be up to £25,000 and funding from other sources will be secured to deliver this project, either via further commuted S106 contributions or other sources. The total railings and viewing platform costs, as an integrated art project, is therefore the £25,000 amount.

Timeline – Short to Medium Term Priority

The project has a short to medium timeline between development and delivery. The improvements are anticipated to be delivered in 2012.

Art and Place Project 1 – Wulfstan Way Local Centre

Improvements

An Environmental Improvement project has been approved by South Area Committee for the Wulfstan Way Local Centre with a budget of £101,000 to provide Improvements to the landscape, lighting and other elements of the open space in the local centre. As part of this project, there is an opportunity for an artist to develop a temporary and process-led commission, which will highlight the importance of the local centre. The output should be informed by social activity, where the art can relate to local residents' aspirations for this location. It should also assist in building a stronger sense of community. This proposal also relates to the theme of Art and Community.

Desired Outcomes of the Project

- Enhance and help deliver the proposed environmental improvements to the local centre at Wulfstan Way
- Celebrate and promote the importance of the local centre
- Encourage use of the local centre
- Support of local residents aspirations and interests

Actions

- Development through public and stakeholder consultation by the Senior Arts and Urban Design Officer with support from the Environmental Projects Team
- Consultation with South Area Committee and local residents as part of the planned environmental improvements project
- Project management to be twinned and undertaken as part of the environmental improvement project.

Funding

It is proposed to commit £16,553 of S106 contributions received from the 18 Long Road and 21/21a Queen Edith's Way developments towards the delivery of this project. The budget as it stands is relatively small for any form of significant permanent commission, hence a more community driven, temporary art project is anticipated. As an example, this could take the form of a celebration of the environmental improvement project, the creation of an artistic record of the project and those involved.

Timeline – Short Term Priority

The approval for funding this project is a short term priority, with the anticipated start date for the Environmental Improvements in 2011.

Art and Place Project 2 – Arbury/Kings Hedges

A significant opportunity will emerge for an artist commission/s in the Arbury Court and/or Kings Hedges area of the city. The commission/s will be developed further under the umbrella theme of Art and Place but may result in a wider proposal, which encompasses other themes in this strategy. A medium to long term priority project is being developed by Active Communities to improve ‘the Pulley’ Recreation Ground in Kings Hedges. Subject to resources, the development of proposals for improvements to the Arbury Court Local Centre area are expected in the coming year. The commission/s would be led and developed further by an artist undertaking “contextual” research with the objective of integrating public art into these areas and as part of wider City Council initiatives and also working closely with the local community and North Area Committee. For example, this could include collaboration with designers, the design and fabrication of integrated and stand alone works and the creation of nonphysical works, such as events and community building projects.

Desired Outcomes of the Project

- Further discussions with North Area Committee will help develop goals and objectives for ideas for a public art project; and the ultimate budget.

Actions

- Consultation with North Area Committee, by the Joint Urban Design Team, who will act as the authority for the ultimate development of the commission.

Funding

The budget for this future commission/s will include current S106 contributions and future commuted S106 contributions received from reasonable proximity to these neighbourhoods. The current S106 money should be committed; and the total project budget will need to be confirmed.

Timeline – Medium to Long Term Priority

The further development of this commission should be allocated as a medium term priority.

Art and Place Project 3 – Eastern Gate – Pooling Public Art

Contributions

The Eastern Gate area of the city is currently the focus of development interest and activity, with very little open space for developers to deliver public art proposals. While the individual developments may be capable of supporting substantial on-site public art, greater benefits may be achieved by pooling resources over the whole area to develop an area wide Public Art Strategy, which forms part of the draft Eastern Gate Supplementary Planning Document, the key objective of this document being to improve the public realm within the area. The document is currently under preparation and a stage 1 “visioning” document is being written by the Joint Urban Design Team. The tight grain of the development area, combined with the lack of open space, means that public art proposals must be embedded within the fabric of each individual development. The result being that several individual, unlinked works of art could have in an uncoordinated visual impact on the area. This area already suffers from having a poor public realm and the delivery of an area wide Public Art Strategy will help mitigate the impact of the combined developments, whilst at the same time help deliver maximum benefit for the community. This proposal will also help support the theme of Art and Community.

Desired Outcomes of the Project

- To reduce the impact of uncoordinated and unrelated embedded artworks on a series of developments in close proximity to each other
- To maximise the most benefit of the future public art contributions in improving the public realm around the proposed development sites and to assist in mitigating the cumulative impact of development

- To integrate the old and the new communities
- To aid in community building
- To aid the City Council in delivering proposed objectives for the public realm to be set out in the draft Eastern Gate Supplementary Planning Document

Actions

The delivery of this proposal is dependent on the assistance of Development Services in negotiating individual S106 agreements. It will also require the Senior Arts and Urban Design Officer to engage with developers early in the planning process to ensure the principle of pooling is agreed and subsequently secured. The delivery of the strategy can include monies from all developments in reasonable proximity to this area.

Funding

Funding for this proposal will result from individual new developments within the Eastern Gate area and also from developments in reasonably close proximity to the area. Additional funding from external sources can be explored, once the proposal is further developed.

Timeline – Short Term Priority

The further development of this commission should be allocated as a short-term priority.

Art and Change Project 1 - Cambridge City Council: Annual Artist in Residency

Background

The proposed Annual Artist in Residency Programme will provide a structure and context for developing and building on the City Council's public art programme, securing substantial benefits for both the City and its residents, and contributing to a high quality and legible public realm. This programme is funded through Section 106 commuted contributions linked to the places and communities from where they were commuted.

The Artist in Residency will lead to a substantial city centre commission, and this commission will be linked to a series of smaller commissions that might be undertaken by the Resident Artist, or by less experienced artists supervised by the Artist through a creative mentoring programme. Although the works will have a physical presence, an innovative, sustainable and public focussed programme will be prioritised resulting in works that could be in the form of an orientation programme, a series of local events or festivals, or an interactive website, for example.

The Resident Artist would be appointed for a fixed term of one year, forming part of an ongoing programme of annual appointments subject to available funding (through commuted sums), opportunities and need within the City and strategic priorities as set out in the 2010 SPD. Where there is available funding to continue the residency, a new artist will be commissioned to develop and deliver a new programme of works. This would ensure that the nature of these appointments responds to the changing circumstances of development patterns and budgets, and that they are consistent with the Council's priorities at that particular time.

A major consideration will be a clear requirement for the Resident Artist to work with the Council on developing and delivering a programme of city-wide benefit of community involvement in public art, which could include traditional consultation processes, programmes of collaborative activities, and celebratory events.

As noted earlier in this Strategy, two key themes in the programme include Art and Change and Art and Community. This commission will help deliver the objectives contained in both of these themes, though it accord most with the Art and Change theme. The Resident Artist will be expected to contribute to, and respond to the Council's key policies and strategies – in particular around growth, climate change and sustainable living.

This approach to a commission, or commissions, is proposed to satisfy the policy and legal constraints around the use of S106 contributions as set out in the preceding sections of this document. The aim of the commission(s) is to address these themes at a local and city-wide level; as such, the output of the commission(s) in the local community will respond to those local issues around the theme of Art and Change. These local issues will in turn inform the outputs of the residency artist whose brief will include responding to these themes at a city-wide, if not regional level. The use of S106 contributions which support this project are either small amounts or do not together create obvious groupings and so can be used as a group to maximum benefit with such an approach. While the project budget is set out at £127, 000 approximately, this budget can be increased with additional contributions in future which can be committed to the overall budget.

The following sections outline the purpose, outputs, and considerations of this project.

Purpose

The vision is that the Resident Artist should lead, support and interpret the council's public art programme through the commissioning of a work or series of works that link and benefit the city's many communities and respond to key themes around growth, climate change and sustainability.

This would bring the benefits of a strong external vision that enriches both the urban infrastructure of central Cambridge and its neighbourhoods, and provides substantial benefits for residents of these neighbourhoods.

The Resident Artist will have the following roles/tasks:

- Have a creative input into the City Council's public art programme through developing and delivering a of city wide benefit project that makes connections between specific neighbourhoods and the city centre (where the contributions were derived) and sets an example of good practice.
- Ensure that a consistent approach to public art is taken across the areas where the money originated and that any imbalance between the city centre and relevant neighbourhood areas are redressed, and that the individuality of locations is acknowledged.
- Lead (with other artists) an innovative programme of public engagement with both city centre and relevant local resident groups, schools and others that develop links

between these groups and informs the development of future activity.

- Support less established artists working in the City through advice and mentoring, contributing to the development of a strong creative sector
- Demonstrate excellence and innovation in every aspect of the project.

Derived Outcomes of the Project

A number of outcomes are proposed. These are:

- City Centre Commission: The city centre commission should respond to the aforementioned themes of growth, climate change or sustainability which have relevance to the city. This commission could contribute to city orientation, be part of an existing or new festival or events, or even a publication or website. It should also be informed by local and neighbourhood programme outputs that help “mitigate the impact of development” in those locations where commuted sums originated.
- Local and Neighbourhood Programme: The Resident Artist will lead on the development of a number of smaller projects based within local neighbourhoods. These will be linked to each other, and in turn linked to the city centre commission, and have the common themes of growth, climate change or sustainability.
- Creative Sector Support: The Resident Artist will work with locally based and less experienced artists ensuring a strong creative community

Actions

To be successful, this project requires considerably more discussion and development. This should include the appointment of a consultant to help further develop the programme and thereafter manage the projects. The success of the annual in Artist Residency Programme will be dependent on a number of issues

In These include:

- Project Brief and Person Specification
A clear project brief and person specification for an artist is needed that responds to the vision and purpose of the programme.
- Appointment
The Artist will be appointed by limited competition. This will ensure that the most appropriate artist is selected through a cost effective process.
- Support
Support for the resident artist will need to be considered. An inter-service approach will be essential, and it is likely that the city will need to recruit external support to assist with the selection of the artist and management of the programme. Support from an external consultant will need to be secured prior to the appointment of the Resident Artist.
- Brief
A brief stating clear outputs with agreement to these from all participants is critical to the success of all public art projects.
- Evaluation

Clear mechanisms need to be established for ‘measuring the achievements’ of the scheme prior to the appointment of the artist.

Timescale

Two stages: development in the short terms; delivery in the medium term (partly due to the fact that some contributions are subject to repayment dates in 2014).

Budget

The indicative budget for the project is £127,000 and is derived from Section 106 commuted sums (as shown on Map4)

Public Art Map 4: Programme of Projects and Commissions

