

A stylized, light brown map of the North West Cambridge area is positioned on the left side of the cover, partially overlapping the light blue background. The map shows the irregular shape of the area with some internal details like roads or boundaries.

# NORTH WEST **cambridge**

Public Art Strategy  
March 2012



## Table of Contents

- 1. Public Art for North West Cambridge - Introduction and Vision**
- 2. About North West Cambridge**
- 3. Public Art Principles**
- 4. Public Art Programme**
  - 4.1 Introduction
  - 4.2 Strategic Themes
  - 4.4 Programmatic Strands
    - 4.4.1 Habitation – Artist Research and Residency Programme
    - 4.4.2 A Distributed Collection – Public Art Commissions
    - 4.4.3 Activation: Temporary and Event Programme
    - 4.4.4 Making Place - Naming Commission
    - 4.4.5 Education Programme
    - 4.4.6 Legacy
  - 4.5 Public Art Budget
  - 4.6 Public Art Indicative Programme
- 5. Public Art Management Structure**
  - 5.1 Delivery Structure
    - 5.1.1 University of Cambridge
    - 5.1.2 Public Art Advisory Panel
    - 5.1.3 Art Advisors
    - 5.1.4 Management Structure
    - 5.1.5 Relationship with Local Planning Authorities
  - 5.2 Commissioning Principles
  - 5.3 Commission Delivery
  - 5.4 Conservation Strategy
  - 5.5 Evaluation
  - 5.6 Implementation
- 6. Appendices**
  - Appendix I Residency Models
  - Appendix II Potential Programme Partnerships

## **1 Public Art for North West Cambridge - Introduction and Vision**

The North West Cambridge Development is a significant new development for Cambridge, ambitious in scale and motivated by a genuine vision to create a mixed use, sustainable and diverse community over the long term. The Proposed Development is marked by a focus on quality design and urban planning, a rich social mix of uses, and a deep seated appreciation for the natural landscape. The provision of community facilities and social infrastructure focussed in the local centre is at the heart of the Proposed Development – creating not just an extension of the University but a remarkable new destination and community extension to Cambridge.

The Public Art Strategy has been developed in response to the North West Cambridge Area Action Plan and in accordance to the South Cambridgeshire and Cambridge Supplementary Planning Documents, and in particular the requirement that public art should be part of the Proposed Development to help generate pride in the area, increase a sense of ownership, develop cultural identity, create distinction, character and identity and contribute to quality of life, providing benefit to existing and future residents and users of the Application Site. Community engagement is built in to every strand of the public art programme through a creative approach that aims to build understanding and support for the Proposed Development and generate a widespread sense of ownership and connection. The strategy maximises the potential for diverse audiences to participate and offers meaningful ways for the art and artists to connect to existing and future communities.

The Strategy seeks to deliver a public art programme that is centred on a thorough understanding of place, developing a distinctive identity and setting a standard for public art in Cambridge that has the potential to be a benchmark locally, nationally and internationally. The commissioning methodology intends to deliver a model of best practice, responding to contemporary directions in public art that emphasise research and exploration of place to produce context-specific approaches and generate genuine dialogue between artists and communities. A consideration for public art at the early stages of the development process means that artists' contributions can be meaningfully and sustainably integrated within the physical infrastructure and as importantly across the communities that will be a part of the development's future.

The Proposed Development presents a rich variety of opportunities for artists to respond to sustainability, landscape, history & archaeology, urban development and the University as a centre for knowledge production all offer inspiring thematic strands for artists and provide a coherent framework for the development of public art. As the new urban extension to Cambridge evolves, the integrity, ideas and dialogue found in this steadily growing body of public art will have the potential to be of international significance.

## **2. About North West Cambridge**

The Proposed Development will create a new urban extension to Cambridge which will embody best practice in environmental sustainability. The Proposed Development will support the further development of the University, Cambridge, and the sub-region as a centre of excellence and world leader within the fields of higher education and research, and will address the University's long-term development needs. A new local centre, including a school, will act as a focus, providing services and encouraging social interaction to develop a sense of place and community cohesion for the Proposed Development and

adjacent communities. A new landscaped urban edge and designated open land within the Application Site will preserve the unique character of Cambridge, enhance its setting and maintain the identity of Girton village.

The Proposed Development is different to most other developments in Cambridge because it helps to secure the University's long-term success. It will provide living and research accommodation needed to grow the University's research capabilities and to retain its world class position. It will encourage investment in Cambridge and will help to recruit and retain the best staff and students from around the world. The University of Cambridge is committed to working with its neighbours, stakeholders and the wider community to create the best possible extension to the city.

### **3. Public Art Principles**

The Public Art Strategy for the Proposed Development has been developed with regard to the scale of the Proposed Development, the reputation and standing of the University, and through an understanding of best practice in working with artists. A number of principles inform the Strategy so that it is effective in mitigating the effects of the Proposed Development. These principles include:

- the provision of sustainable and diverse opportunities for existing and future communities to engage and benefit from the public art programme, contributing to social cohesion and community building,
- the establishment of public art commissioning as an integrated part of the development, not just an add-on. Artists' work will be underpinned by a thorough understanding and commitment to the development context – across physical, social and historic agendas,
- the strategy approach recognises the essentially shifting nature of the public realm and urban fabric of the Proposed Development over the 15 - 20 year development programme, offering a flexible methodology that allows for adaptation over time,
- the strategy is grounded in a practical and deliverable methodology that includes clear guidelines for delivery, best practice models for commissioning, making capital budgets work effectively and productive partnership working.

The Public Art Strategy set out in this document will apply to all public art proposals on the Application Site.

## **4. Public Art Programme**

### **4.1 Introduction**

Public art for the Proposed Development, whether permanent commissions, socially engaged practice or temporary activations will be developed from a thorough understanding of place – the Application Site, its past, present and future context, and the communities that will be a part of it. To achieve this understanding an artist residency programme will be established across the life of the Proposed Development, inviting artists to engage with strategic themes to develop public art projects, community engagement programmes and temporary activities to activate the site.

The commissioning model is participatory, inviting collaborative practice and research and investigative processes to provide multiple layers of connection across Cambridge and more widely. Current developments in contemporary art practice show an established pattern of artists engaging in research and collaborative processes, community engagement and cross-disciplinary practice. The Public Art Strategy sees artists and their creative process as fundamental and complimentary to the evolution of the Proposed Development; drawing out inventive ways to understand this changing urban environment, supporting the creation of dynamic communities and providing resonant public art encounters that give voice to the unique character of the area.

The strategy recognises that these processes require an investment in time, support and management and this is sustained throughout the development phases. Perhaps most importantly, these processes require open minds and open briefs – allowing artists to bring their creativity and ideas to this inspirational opportunity.

### **4.2 Strategic Themes**

A number of strategic themes drawn from the context and character of the Proposed Development inform the Public Art Strategy:

- **21<sup>st</sup> Century Communities** – Exploring the social, physical and cultural conditions of building sustainable communities across a wide range of perspectives. Civic life, sustainable development, cultural regeneration, urban food production and communication technologies are just a few of the areas of investigation that might emerge.
- **History & Archaeology** – Bringing the past to life by drawing on the rich historical assets and cultural heritage of the Application Site. Artists may be able to support the Cambridge Archaeology Unit throughout the programme of excavation, documentation and public communication.
- **Ecology** – Natural landscape will be a prominent feature of the Application Site and is intrinsic to the vision for the Proposed Development. Interpretation of the unique geology of the Application Site, modifications to topography, agriculture, landscaping, flora, fauna and waterways could all inform the nature of commissions.
- **Sustainability** – Examining and contributing to the sustainability agenda that characterises the Proposed Development. Biological systems, environmental

management, sustainable architecture and conservation are all issues for contemporary urban development.

These themes set an agenda that will run through all strands of the Public Art Strategy; informing artists' briefs, setting a context for public events and engagement programmes and developing a coherent framework for the public art programme over the life of the Proposed Development.

### **4.3 Community Engagement**

The Public Art Strategy will provide a substantial platform for existing and future communities to engage with artists alongside the development of their work and to participate in cultural activity. Engagement programmes will be instituted for each programmatic strand in response to the artists' projects and facilitated by the Art Advisors. Engagement activities may include:

- Community participation in specific projects, contribution to conceptual and content development
- Public access to the project website, public presentations, seminars and events during each residency year
- Participation in temporary event programmes
- School and community education programmes
- Consultation on developed proposals
- Access to archive and legacy materials

The community engagement programme will further the dialogue and consultation already carried out with Girton Parish Council, 19 Acre Field Residents Association and the Storey's Way Residents Association through the North West Cambridge Forum and wider community.

#### **4.4 Programmatic Strands**

The North West Cambridge Public Art Strategy is comprised of a series of programmatic strands that will be delivered throughout the life of the Proposed Development.

1. Habitation – Artist Research and Residency Programme
2. A Distributed Collection – Public Art Commissions
3. Activation: Temporary and Event Programme
4. Making Place - Naming Commission
5. Education Programme
6. Legacy

The strands are interlinked, with public art commissions and temporary programmes developed by artists participating in the residency programme. Their work and ideas will inform the creative content for the education programme and the legacy strand will document and provide public access to their ideas and process.

##### **4.4.1 Strand One                      Habitation – A Centre for Artistic Research**

Public Art proposals for the Application Site will be generated primarily through an internationally networked residency programme. UK and internationally based artists will be invited to spend time in Cambridge to investigate the Application Site, develop collaborative relationships to support their research and present artwork proposals that reflect this genuine connection to place and people.

Inhabiting a particular place allows a sustained dialogue to develop over time and supports a growing community network - being 'in residence' implies an inherent relationship with people and place. In the context of the University of Cambridge, this will naturally involve making connections with the extensive research resources, creative and academic communities present in the city and region, however the residency programme will create rich and diverse opportunities to engage existing and future communities.

The Residency Programme aims to mitigate the effects of the Proposed Development by:

- Activating the Proposed Development from the earliest stages
- Providing diverse opportunities for local communities to engage with the artists' process and in the development of their public art proposals, giving local people a voice and opportunity to participate in creative consultation
- Facilitating public art proposals that are relevant and responsive to place, people and context
- Creating a network of artists, curators and researchers that can provide developmental opportunities for emerging practitioners

##### **Residency Model**

Each residency programme will involve both on-site and remote participation. A number of artists will be convened for a period of time in Cambridge, forming a small community to foster a collaborative and social approach. Connections to University research programmes and wider community alliances will be facilitated during and prior to their residency to engender an exchange of knowledge and develop collaborative frameworks for enquiry.



Permanent and temporary commission proposals for the Application Site will be developed through the residency activity, and at different points during the residency year artists will revisit Cambridge to present research and ideas that are in development through public events, talks, performance and publications.

The duration of the on-site residency will be responsive to individual artist's requirements, however their participation will be extended via an active online platform that will enable the sharing of knowledge, provide an archive for the project and allow wider access for public audiences to the artist's research processes. One of the first commissions will be to design this platform – utilising open source technologies to build a dynamic and sustainable platform for exchange.

The on-site residency programme will be further facilitated by the appointment of a curator or arts practitioner from the region who will support the artists during their stay. Mentored by the Art Advisors, this will provide an opportunity for professional development for younger practitioners. Arts Council East's Elevator scheme provides a structure to support professional development of this nature and partnerships will be explored as the programme progresses.

The use of infrastructure on and near the Application Site will be explored as a hub for the residency programme. Existing farm residences and working buildings hold great potential to establish a mixture of residence spaces, clean and dirty working spaces and flexible scope for temporary events and public activities.

Intersections with complimentary artist research activities will be brokered to extend the legacy; locally Wysing Arts Centre's thematic programmes, Aid and Abet and the CB1 Laboratory for Public Practice are well-aligned, and productive connections to international programmes will be explored (see International Context). It is envisaged that the programme will continue through the life of the Proposed Development.

Each annual research programme sees a new group of artists participating in the residency programme, however the strategy facilitates sustained relationships over time as commission proposals take shape and research collaborations advance – in a real sense a growing fraternity.

### **The Navigators**

A successful collaborative residency programme needs to provide both physical and social infrastructure that supports resident artists to find their place. The strategy is to draw together a group of 'Navigators' – dynamic networkers drawn from the University and wider community whose role is to facilitate connections for artists to develop their research interests and encourage active and productive dialogue. This approach provides opportunities to engage a diverse range of individuals across the community, and during consultation participation was discussed with a number of potential candidates who confirmed the view that the exchange and contribution to learning provided by this dialogue would be extremely valuable.

### **International Context**

A focus on global exchange rather than local is pertinent to an international University like the University of Cambridge where research and collaborative partnerships operate across geographic boundaries. International artists can bring a different way of working and a diverse background and training that can help University and wider communities to look outward. Their participation offers a wide range of opportunities for creative exchange – enhancing the cultural life and resources already found in Cambridge.

The strategy seeks to develop a sustainable residency programme that is capable of being seen as a model of best practice internationally. To support this, a partnership will be explored with Visiting Arts, whose purpose is to strengthen intercultural understanding through the arts. A number of potential international partners have been identified including SARAI in Delhi, Transit Institute in Berlin and New York and the residency programme of the German Academic Exchange Service (DAAD) amongst others to foster long-ranging exchange. (See Appendix II for details of potential partner organisations and residency models).

### **Research Context**

The University's vision to contribute to society through the pursuit of education, learning, and research at the highest international levels of excellence informs the methodology for developing public art as part of the Proposed Development – a process grounded in research and collaborative working. The public art programme will be responsive to prevailing research themes and the Strategic Policy Team for Research at the University provides a direct conduit to current and future research priorities for the University. This infrastructure for the programme will be developed across the University to support the residency programme, and could potentially include:

- Communications Team for Research
- Cambridge Research Unit
- Land Economy, Architecture, Zoology and Art History Departments
- Cambridge Archaeology Unit
- Cambridge University Department of Earth Sciences
- Cambridge Institute of Astronomy
- Cambridge Faculty of Mathematics.
- The University of Cambridge Faculty of Education
- Cambridge Centre for Landscape and People
- Cambridge International Land Institute
- Estates Management and Building Services Department

### **Strand One Budget & Programme**

£750,000

Annual programme starting at commencement of construction, aligned with residential construction programme over a 12 year period.

#### **4.4.2 Strand Two                      Public Art Commissions**

The Proposed Development presents a distinctive platform from which an exceptional collection of public art commissions can evolve. Cities such as Muenster, Rotterdam and Chicago have demonstrated vividly in their public art programmes what a city can be: a place for experience and encounter where public art reaches the vast numbers of people who may never visit a gallery or museum.

In this new urban quarter for Cambridge the ambition is to enrich public space with artworks that reflect the abundant and varied characteristics of place. The considered selection of remarkable artists, responsive curatorial support and the fostering of a genuine excitement and curiosity about artist's ideas form the foundations for the development of an inspired and articulate public art collection.

The Public Art Commissions aim to mitigate the effects of the Proposed Development by:

- Developing a distinctive cultural identity that contributes to sustainable future communities
- Providing an ongoing platform for community engagement and interaction as commissions are developed
- Contributing to legibility and wayfinding to encourage usage of the development site
- Providing access to great art and cultural activity for diverse communities

In the first phase of the Proposed Development the local centre and the landscaping of the Western Edge are indicated as the focus of major commissions. As further phases are developed areas such as walking and cycle routes, near to the Travellers Rest Pit SSSI in Storey's Field and the Avenue of Horse Chestnuts could be identified as sites of emphasis.

#### **Permanent Commissions**

Public Art commissions will be generated through two possible mechanisms:

##### **a.        Residency Proposals**

Artists participating in the Residency Programme will be invited to propose public art commissions for the Application Site, the specific brief and context for these growing out of their research activity. The Advisory Panel and Art Advisors will provide curatorial guidance as proposals develop to ensure a deeply connected response to the Application Site. The Proposed Development presents a wide range of options for the integration of permanent works – activating public squares and the local centre, marking main entrances and framing views, highlighting pedestrian and cycle routes and as part of parks, natural landscapes and woodlands.

##### **b.        Design Collaborations**

Artists will be invited to identify opportunities to generate creative approaches to the development infrastructure. These commissions will be generated in collaboration with design teams and integrated into the built environment and landscape design from early stages. The artworks will contribute to the legibility of the Proposed Development creating destinations and way-finding across the Application Site. Areas these commissions may contribute to include:

**Wayfinding** – creative infrastructure elements to highlight cycleways and the varying modes of pedestrian experience, creating sequenced journeys in the landscape and exploring new ways of mapping space

**Architecture** – enabling cross-disciplinary collaboration between artists and architects to add creative dimensions to buildings. Commercial tenants and external developers will be encouraged to work with artists participating in the Public Art Programme

**Lighting** – providing ambience through intimate rather than spectacular approaches, highlighting places across the Application Site consistent with the parameters tested within the Environmental Impact Assessment

**Public Amenity** – adding value, interest and creative input to paving, street furniture, signage, bike storage, water features, allotments, parks and natural landscapes

**Earthworks** – artistic interventions to landscaping that might explore the arrival experience, influence views and vistas of the Application Site and enhance community use of open spaces

Mechanisms for artist-led community engagement will be built into the development of commission proposals and may include community contribution during conceptual development, exhibition of work in progress and presentations for stakeholders and wider public audiences on design proposals through consultation mechanisms.

#### **Indicative Sites for Major Commissions**



Potential indicative zones for major commissions are the local centre and landscaping of the Western Edge along the M11.

As the Proposed Development expands strategic zones for major commissions could include:



Near to the Travellers' Rest Pit SSSI and new green spaces;  
Wayfinding and Navigation emphasising walkways, cycleways and legibility;  
And gateway markers, landmark buildings and institutions and further community facilities  
may emerge as major commission sites.

## **Strand Two Budget & Programme**

£1,490,000

Commissions of permanent work will be developed in response to the construction phasing programme for the Application Site and will be aligned with the development programme.



#### **4.4.3 Strand Three**

#### **Activation: Temporary Event Programme**

Building a sustainable community is fundamental to the success of the Proposed Development, both in creating permeable links to surrounding communities and in supporting the growth of a strong identity and culture for new communities. Community provision is a main feature of the Proposed Development, and a temporary event programme can support this by providing access for public audiences to the Application Site and a range of cultural activities.

Aimed at bringing life to the Proposed Development at early stages and encouraging public use of the Application Site, a programme of temporary events and site activities will be commissioned to engage diverse audiences across a wide range of art forms. From artist-led actions and participation events to outdoor screenings, temporary light and sculpture commissions, urban food projects and artist-led walks, the possibilities are wide-ranging.

The programme will build a platform for sustainable programmatic partnerships with local and wider creative agencies who will be invited to make use of the Application Site over time. Wysing Arts Centre, Kettle's Yard, Fitzwilliam Museum, regional festivals, commissioning agencies such as Artangel, Metal and Artichoke are just a few examples of potential partners.

Programmes will be thematically led to reflect and support the phasing of the Application Site. In early stages events could for instance examine archaeology and the natural landscape; developing into a focus on the language and activity of the construction process, and further on mapping and navigation to create usable through routes for the newly developed community.

The Temporary Event programme aims to mitigate the effects of the Proposed Development by:

- Providing opportunities for existing and future communities to engage with the development site through cultural activity
- Creating links and opportunities for a wide range of cultural organisations to present programming and develop new audiences
- Developing a distinctive local identity for the site through engagement with the themes of the Proposed Development

#### **Strand Three Budget & Programme**

£360,000

Programme of events aligned with development phases

#### **4.4.4 Strand Four**

#### **Making Place – Creating local identity**

Supporting the creation of distinct neighbourhoods within the Proposed Development, the Making Place commissions are designed to contribute to the naming of site identity elements that are meaningful to local communities and to support branding of the development. Identifying relevant and memorable names for the component parts of the Proposed Development is critical to public perception and knowledge of the area.

A writer, poet or visual artist working with text will be commissioned to work alongside the marketing team to draw out the context, history and assets of the Application Site and develop a range of site names which may include urban zones, streets, public open spaces, play areas, walking routes and meeting places.

As an integral part of this process the artist will establish and lead a programme of community engagement and creative dialogue so that local people have the opportunity to contribute their thoughts, memories and stories of the area. This early engagement will build understanding and ownership of the Proposed Development at a human level and can feed into a legacy made more widely available for future communities. The process can engage future communities as each phase of the Proposed Development is commenced. The commission is intended as a creative process to develop potential site element names which would then go through standard Council street naming processes.

The Making Place commission aims to mitigate the effects of the Proposed Development by:

- Allowing new and existing communities to contribute creatively to the development of local identity
- Contributing to an understanding of place across social, historical and physical aspects
- Providing a platform for community engagement and interaction

#### **Strand Four Budget & Programme**

£45,000 for three artist-led community engagement programmes

Programme aligned with development phases.

#### **4.4.5 Strand Five**

#### **NW Cambridge Education and Engagement Programme**

An Art in Education strategy will be developed alongside the public art programme, creating an important mechanism to raise awareness and contribute to creative learning, particularly for schools and community groups local to the Proposed Development. The strategy aims to establish a programme of creative workshops for young people based on the public art programme for the Proposed Development. Arts and cultural education contributes to young people's abilities to understand the world around them, to question creatively and to formulate informed opinions, and there is an undeniable opportunity for the North West Cambridge art programme to play a role in encouraging this.

The education programme will be supported by a dedicated specialist with a background in the delivery of creative education programmes, and the strategy developed in consultation with local authority StART Arts Development Officers and relevant educational bodies. The Strategy will be included as part of the Delivery Plans for the public art programme, and will include further detail on workshop content, participating schools, programme and evaluation.

The education programme will be delivered alongside each major commission and will explore the themes of the Proposed Development: ecology, archaeology, sustainability, community and place. Where possible, artists in residence will be offered opportunities to contribute to the content and delivery of the learning programme.

The Education programme aims to mitigate the effects of the Proposed Development by:

- Providing access to the processes of developing public art for the Proposed Development to local school-age children, and more widely to their family and communities
- Leveraging the activity of the public art programme to develop creative engagement in schools and build awareness of the changes brought by the Proposed Development
- Providing a mechanism for active consultation and feedback on public art proposals and interaction with artists participating in the programme.

#### **Strand Five Budget & Programme**

£215,000

Programme to be aligned with phasing of housing completions.



#### **4.4.6 Strand Six Legacy Programme**

On a project of this scale there is an opportunity to map and evaluate the project over time to ensure that its effect is long-lasting and contributes to a community history. For public audiences, active documentation can widen access and participation through a variety of mechanisms. Public art practice is rarely recorded as thoroughly as it could be, and the focus of documentation is largely aesthetic and functional, a recording of outcome. For the public art programme, support for an ongoing legacy project is seen as an intrinsic and complimentary activity.

This aspect of the programme could include high-quality case studies on the residency and commissioning programmes, online content created as a part of artist's activity, research presentations evolving out of collaborative projects, artist's publications, films and recordings, documentation of work in progress, commissioned critical writing and an archive of completed projects. Consideration will be given to commissioning full documentation of all phases of the public art programme to ensure that these opportunities are not missed, and it is intended that a publicly accessible archive, potentially linking to existing University collections, will make a real and lasting legacy of the project available for public audiences.

The Legacy programme aims to mitigate the effects of the Proposed Development by:

- Providing ongoing access to the public art programme for local and wider audiences through the online platform, seminars and events and published materials, ensuring that the immediate community are benefited by active engagement in the development of the Application Site.
- Creating an archival record of the public art programme and activity
- Supporting evaluation of the Public Art programme throughout the life of the project

#### **Strand Six: Budget & Programme**

£146,500

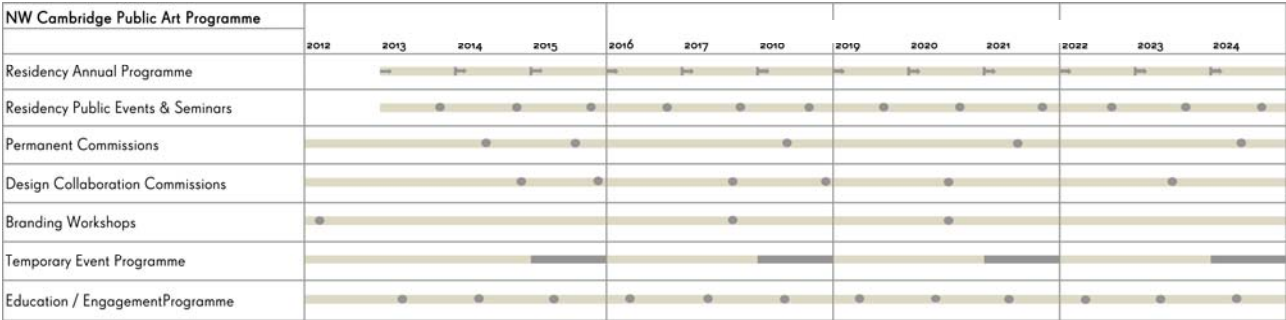
To be established early on in the development programme and aligned with residential construction programme.

## 4.5 Public Art Budget

Nb. Maintenance budgets are not represented within the PAS budget and will be held within the overall maintenance budgets for the Proposed Development.

Draft North West Cambridge Public Art Budget								
	Unit Costs	Per	Number	Total 2012-2015	Total 2016-2018	Total 2019-2021	Total 2022-2024	Programme Total
<b>Artist Research Programme</b>								
Artist Fees	£15,000 artist	2 per annum		£90,000	£90,000	£90,000	£90,000	
Artist Project Costs & Expenses	£10,000 artist	3 per annum		£60,000	£60,000	£60,000	£60,000	
Project Infrastructure and Setup	£12,000 setup		1	£12,000	£0	£0	£0	
Onsite curatorial support	£11,500 year	1 per annum		£34,500	£34,500	£34,500	£34,500	
<b>Total</b>				<b>£196,500</b>	<b>£184,500</b>	<b>£184,500</b>	<b>£184,500</b>	<b>£750,000</b>
<b>Permanent Commissions</b>								
Major Commission: Landscape	£200,000 commission		1	£200,000				
Major Commission: Town Centre	£150,000 commission		1	£150,000				
Future Major Commissions	£200,000 commission		3		£200,000	£200,000	£200,000	
Major Commission Artist Fees	varies commission		varies	£70,000	£60,000	£30,000	£30,000	
Design Collaboration Commissions (includes artist fees)	£50,000 fee/commiss		varies	£150,000	£100,000	£50,000	£50,000	
<b>Total</b>				<b>£570,000</b>	<b>£360,000</b>	<b>£280,000</b>	<b>£280,000</b>	<b>£1,490,000</b>
<b>Branding Commission</b>								
Artist fee	£10,000 artist		1	£10,000	£10,000	£10,000	£0	
Workshop and production costs	£2,500 workshop		2	£5,000	£5,000	£5,000	£0	
<b>Total</b>				<b>£15,000</b>	<b>£15,000</b>	<b>£15,000</b>	<b>£0</b>	<b>£45,000</b>
<b>Activation / Event Programme</b>								
Event Costs	varies		1	£110,000	£85,000	£85,000	£80,000	
<b>Total</b>				<b>£110,000</b>	<b>£85,000</b>	<b>£85,000</b>	<b>£80,000</b>	<b>£360,000</b>
<b>Education / Community Engagement Programme</b>								
Programme Development	£10,000 fee		1	£10,000	£5,000			
Workshop Implementation (costs reduce as programme is put in place)	£25,000 programme	1 per annum		£75,000	£45,000	£40,000	£40,000	
<b>Total</b>				<b>£85,000</b>	<b>£50,000</b>	<b>£40,000</b>	<b>£40,000</b>	<b>£215,000</b>
<b>Legacy</b>								
Web Site Development & Maintenance				£26,000	£9,000	£9,000	£9,000	
Publication / Communication Materials				£15,000	£10,000	£10,000	£10,000	
Seminars and conferences		1 per annum		£9,000	£8,000	£8,000	£5,500	
Evaluation	£1,500	annual		£4,500	£4,500	£4,500	£4,500	
<b>Total</b>				<b>£54,500</b>	<b>£31,500</b>	<b>£31,500</b>	<b>£29,000</b>	<b>£146,500</b>
<b>Sub total</b>								<b>£3,006,500</b>
<b>Management Fees</b>								
Art Advisory Fees				£135,000	£105,000	£91,500	£90,000	
<b>Total</b>				<b>£135,000</b>	<b>£105,000</b>	<b>£91,500</b>	<b>£90,000</b>	<b>£421,500</b>
<b>Total Each Phase</b>				<b>£1,166,000</b>	<b>£831,000</b>	<b>£727,500</b>	<b>£703,500</b>	<b>£3,428,000</b>

4.6 Public Art Delivery: Indicative Activity



## **5. Public Art Management Structure**

### **5.1 Delivery Structure**

To successfully deliver a long-term strategy it is essential to establish a delivery structure that maintains momentum over the full duration of the construction stages, and that has the flexibility to respond to the changing nature of the Application Site. The strategy will be delivered through a three-tiered structure - the University as project owner, an internal Public Art Advisory Panel to provide high-level guidance and reporting, and an Art Advisor appointed to deliver all elements of the strategy. Roles and responsibilities for each include:

#### **5.1.1 University of Cambridge**

The University of Cambridge is the Project Owner. It is represented by the Project Board<sup>1</sup> and has responsibility for holding the public art budget and approving expenditure. The University is the employer of those involved in the public art programme and will execute appointments / contracts with Art Advisors, artists, project partners and other supporting staff. The University will sign off artwork proposals and engage with the local planning authorities to secure planning approvals for public art elements. The University will own the permanent works commissioned for the Application Site and be responsible for their maintenance and conservation. The University will undertake marketing and PR for the public art programme.

#### **5.1.2 Public Art Advisory Panel**

A Public Art Advisory Panel will be established at the earliest stages of the project, to support and guide the Public Art programme across the life of the development, ensuring the strategy aims and principles are delivered. Participation will be on a voluntary basis and clear terms of reference for the Panel will be set out at the earliest stage.

Panel members will have broad experience across relevant areas of the development, including University executive, estate management, masterplanning/design, community representation, curatorial and public art expertise. A Chair will be appointed who will have an important role in reporting to the University, overseeing terms of reference for the Panel and facilitating decision-making.

The role of the Advisory Panel is to support and advise on the implementation of the Public Arts Strategy and Delivery Plans, provide continuity over the construction life of the Proposed Development through selection of Arts Advisors, and make formal recommendations to the Project Board. It will advise on curatorial and selection processes and participate in the selection of artists. It will also provide advocacy for the public art programme – at local, University and wider levels, and across the life of the project it will support project evaluation and make recommendations as the programme develops. Public art proposals made by external developers will be reviewed by the Advisory Panel to ensure that the strategy principles are carried through.

---

<sup>1</sup> Project Board, Syndicate or equivalent

The length of time it will take to complete the Proposed Development suggests that a regular review of panel representation will take place and a succession plan be implemented.

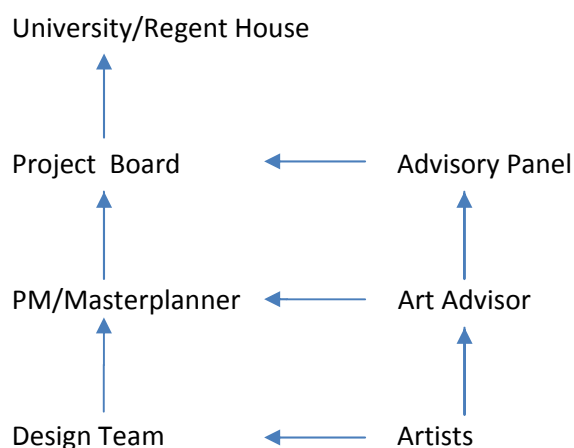
### 5.1.3 Public Art Advisor

Experienced and reputed public art advisors will be appointed throughout the construction of the Proposed Development (selected by the Advisory Panel) to guide curatorial decisions and ensure the aims and principles of the Public Art Strategy are met. The Art Advisor will report to the Advisory Panel. The advisory role includes:

- Development of Public Art Delivery Plans
- Acting as the main liaison between artists and the Project Manager/Masterplanning team
- Curatorial advisement and facilitating the selection and appointment of artists
- Management of artist residency programme and support for the development of artist proposals
- Project management & delivery of public art commissions
- Monitoring and reporting on commission budgets
- Developing partnership relationships to support delivery
- Monitoring project milestones, progress reporting and identification of issues
- Supporting project evaluation & documentation
- Contributing to PR & marketing
- Preparation of planning and support documentation
- Preparation of documentation on behalf of the Advisory Panel for Project Board approval

### 5.1.4 Management Structure

Representing the management structure within the University:



### **5.1.5 Relationship with Local Planning Authorities**

The process of delivering public art across the phases of the Proposed Development will follow the guidelines supplied in the Local Authority's Public Art Supplementary Planning Document (SPD).

1. Pre Reserved Matters Application discussions will be held between the local authority, art consultant and the University at the earliest stages of the commissioning process to agree the principles of the commission.
2. The Art Consultant will prepare a Public Art Delivery Plan (PADP) for proposals
3. The Public Art Delivery Plan will be included in the consultation process for the planning application
4. Review by Public Art Panel and Member's Briefings as required
5. Prior to the commencement of development on site, the public art commission must be approved by the relevant Local Planning Authority.

Public Art Delivery Plans (PADP) will be submitted where appropriate alongside Reserved Matters applications for the Proposed Development. The PADP will make reference to the overarching Public Art Strategy, setting out:

- The theme, concept or location for art within the phase
- Details of artist procurement
- The intended budget
- The intended public consultation process
- An outline of the future maintenance strategy and conservation plan
- A plan for evaluation and legacy

Local authority representatives will be invited to Panel meetings in an observing and advisory capacity and fully briefed by the Public Art Advisors throughout the development of public art proposals so as to identify any potential issues prior to Project Board approval.

### **5.1.6 Relationship to Private Developers**

The University as lead developer will set out the requirements for public art to Private Developers as parcels are sold off, and will enter into binding legal agreements with individual plot developers to control the delivery of the Strategy on each phase/parcel. Private Developers will be required to work with the Public Art Advisory Group to approve all public art proposals. The University will maintain overseeing rights to deliver or remedy any works which have not been carried out with the agreed delivery strategy.

## **5.2 Artist Commissioning Principles**

### **5.2.1 Artist Procurement**

The intention of the North West Cambridge Public Art programme is to commission artists through a process of creative development that engages the Application Site, context and community. Here, outcomes may not be clearly apparent at the artists' appointment, and the development of commission proposals will be approached as a collaborative and responsive process. It would be inappropriate in this context to ask for design proposals or 'finished' ideas, and procurement processes for the project will reflect this. However, it is important that procurement is informed, transparent and accountable, with the Art Advisor and the Advisory Panel working

closely with the University to ensure artists appropriate to the project themes and commissioning methodology are appointed.

The strategy offers opportunities for artists at varying stages in their professional careers to participate, offering inspiring opportunities for experienced and highly regarded artists and also allowing emerging artists a supportive environment to expand their practice in the public realm.

In working with the Advisory Panel, the methodology for artist selection and procurement includes the following steps:

### **Artist Specification**

A set of artist specifications will be drawn up to identify artists who demonstrate creative approaches relevant to commission opportunities, and whose work demonstrates quality of response and conceptual accessibility to the most diverse audiences. This forms an internal guidance for research to develop a long-list of suitable candidates.

### **Selection Criteria**

To aid shortlisting and appointment, selection criteria for each project will be drawn up and agreed by the Advisory Panel. The criteria through which decisions are made will include the potential for the artist to contribute to the programme through both demonstrated previous work and their approach to practice – particularly those who actively participate in collaborative processes and who see this as enriching the development of their own ideas and concepts. Prior experience in public art practice may not necessarily be a requirement in the case of emerging artists.

### **The Artist Brief**

For each element of the programme a comprehensive brief for artists will be developed by the Art Advisor in liaison with the Advisory Panel. Project briefs will set the scene for the artist, providing context, background and practical information. However it will also be the first introduction to the project for the artist, and an open, inspiring brief will invite creative responses more readily than one in which the parameters are set from the start. Developing the brief requires cross-team input – agreeing budgets, timelines and scope as well as defining resources available to the artist and the physical, historical and social contexts for the project. Briefs will include as a minimum:

- Detailed project introduction
- Research resources
- Scope of work and involvement
- Project programme linked to specific phases of the development
- Deliverables and outcomes
- Approval processes
- Site documentation and information
- Main contacts and working relationships
- Budget and fees
- Delivery and payment milestones

- Selection process and criteria
- Sample contract

### **Artist Selection**

Selection of artists to be recommended to the Project Board will be the responsibility of the Advisory Panel, facilitated by the Art Advisor. The methodology for selection will be determined and agreed as appropriate to the commission opportunity.

Across the range of public art opportunities offered some flexibility in procurement processes may be appropriate; for example, internationally respected artists may be invited directly to develop work following an internal selection process. In the case of more emerging artists, a limited competitive process may be offered to develop conceptual proposals.

For the residency programme, a call for expressions of interest may be appropriate, utilising national and international networks and arts media to reach a wide range of artists. In this case artists would be asked to supply a written response outlining research interests that they might pursue and an approach to the opportunity. Proposals would be assessed by the Art Advisor and the Advisory Panel and a shortlist invited for interview to determine participants.



## **5.3 Commission Delivery**

### **5.3.1 Artist Appointment**

The artist will enter into a two-stage contract with the University, the first to encompass their research and development, and the second following approval of commission proposals to go on to design development, production and installation. Contracts will reciprocally cover artist and client obligations, scope of works, fee and milestones, ownership & maintenance responsibilities, IP rights & copyright, accreditation and dispute resolution.

### **5.3.2 Concept Development & Commission Proposals**

The research residencies provide an opportunity for artists to develop specific commission proposals in response to the site context, which will be developed with the support and guidance of the Art Advisors. Following concept development, commission proposals will be presented to the Art Advisory Panel and the University Project Board for approval prior to detailed design development and production.

### **5.3.3 Consultation and Engagement**

Community engagement and consultation programmes will be instituted alongside each commission and facilitated by the Art Advisors with the support of the artists.

### **5.3.4 Detailed and Technical Design**

The Art Advisor, with the artist and specialist technical expertise, will carry out feasibility testing, cost analysis and Health and Safety assessment of commission proposals and facilitate the provision of supporting technical and fabrication documentation to be approved by the Project Board.

The technical and fabrication process will be fully reviewed in terms of sustainability and maintenance against existing design guidelines.

### **5.3.5 Fabrication & Installation**

External contractors and fabricators will be contracted in line with the University's procurement mechanisms, with support from the Art Advisor where specialist methodologies are proposed by the artist.

Installation works will be implemented in line with the project programme, with the Art Advisors leading on liaison with main and sub-contractors, quantity surveyors and project managers. Full risk assessments, installation methodology and health and safety reports will be prepared for approval prior to installation. Artworks will be supplied with appropriate warranties and operations & maintenance manuals.

## **5.4 Conservation Strategy**

### **5.4.1 Maintenance**

Public art now uses a vast range of materials and technologies, and consequently maintenance is increasingly object-specific and diverse. In the first instance, works commissioned for the public realm at the Application Site will be assessed through design development to ensure that materials and fabrication methodologies are robust, fit for purpose and that the design life is appropriate for the context. The University has responsibility for public art across the public realm.

An operations & maintenance manual will be compiled for each commissioned artwork and lodged with the Estates team responsible for public realm maintenance. This will include:

- Site location and description of artwork
- Dimensions
- Photographic documentation
- Material and installation details
- Technical information and replacement parts where appropriate
- Cleaning recommendations
- Inspection Schedule
- Deinstallation instructions
- Contact Details

A regular cleaning and inspection regime will be recommended for each artwork, monitored by Estates and overseen by the Art Advisory Panel. The University will ensure that the artworks are cleaned, repaired or refurbished as and when necessary.

### **5.4.2 Decommissioning**

At the commencement of each commission the anticipated life of the work will be agreed with the client based on the life expectancy of materials and context for the work. The decommissioning plan for each work will be based on this agreed life expectancy.

A sub-group of the Advisory Panel will be convened at agreed periods post completion of the artworks. The timescales for review will be agreed in the context of each commissioned work of art.

The Panel would decide if the artwork remains fit for purpose, if it may be retained beyond the agreed lifespan, or if it should be decommissioned. If the artwork is to be retained, any potential additional lifespan should be agreed and the Advisory Panel reconvened for this date. Where possible, avenues for gifting decommissioned work into public collections will be explored.

During the period beyond the agreed lifespan that the artwork is retained on Application Site it is necessary that inspections are continued on a regular basis to ascertain the quality of the work and that the visual appearance / quality of the artwork is sustained.

## **5.5 Evaluation**

Evaluation will be integral to the public art programme, embedded from the beginning and providing productive recommendations as a qualitative tool. Evaluation criteria will be established at the commencement of strategy delivery, to provide a framework in which objectives are set in relation to specified targets. It is intended that external evaluation will be engaged following each phase of the programme through organisations such as Open-City or Ixia.

Evaluation will cover all aspects of the programme including the residency and public art programme, as well as management and commissioning processes to help improve project delivery through the life of the development. Collection of material for evaluation may in many cases take a participatory approach, particularly across the residency programme where feedback from the range of people involved will be highly valuable.

The information gathered through evaluation and lessons learned will be shared widely within the project team and made publicly available as a resource for future public art projects.

## **5.6 Implementation**

To deliver the Public Art Strategy the next steps include:

1. Appointment of Public Art Advisory Panel
2. Establish infrastructure for Residency Programme
3. Artist Selection for first Residency Programme and Design Collaborations (in line with Construction commencement)
4. Public Art Proposal Development and Consultation during Residency Programme (detailed proposals anticipated at end of Year One residency programme)
5. Develop Community Engagement / Education Programme strategies (during Year One and Two of Residency Programme, commencement Year 3)
6. Set up Project Website and documentation methodologies (at commencement of Residency Programme)
7. Develop PADP for local authority approval (in line with Public Art Proposal development)

## Appendix I     Residency Models

### **Residency:** Sarai

#### **Location:** Delhi

Sarai researches the urban experience, the city, the practice of old and new media, information and society, free and open source software, language and digital cultures and the interface between urban transformation, contemporary culture, and development. Artists in residence at Sarai also research the rapid transformation of the urban landscape through large-scale interventions. A primary project is *Cybermohalla* – a network of young researcher-practitioners, who work out of self-administered media labs and studios in their own neighbourhoods. Over the last seven years, the practitioners have held long conversations with people in the neighbourhoods and have produced a body of works including books, broadsheets, installations, radio programmes and blogs about the city.

### **Residency:** The DAAD Berlin Artists-in-Residence Programme / Berliner Künstlerprogramm des DAAD

#### **Location:** Berlin, Germany

The Berlin Artists-in-Residence Programme, Berliner Künstlerprogramm, is one of the most renowned international programmes offering grants to artists in the fields of visual arts, literature, music, film and dance/performance. Each year, 20 grants are awarded to international artists for a one-year stay in Berlin. From the very beginning, the Berliner Künstlerprogramm has defined itself as a forum for artistic dialogue which extends beyond cultural, geographical and political borders. This forum is effective and vigorous not only through the work and presence of the artists living in the city, but also through the approximately 100 events which the Berliner Künstlerprogramm organises each year. The intention of the Berliner Künstlerprogramm is to create waves extending far beyond the capital city. It sees itself as a platform for an exchange of art and culture reaching beyond the boundaries of Europe.



**Residency:** Wysing Arts Centre

**Location:** Cambridge, UK

Wysing Arts Centre has during a period of five years reinvented itself from a small rural arts space serving predominantly local artists into one of Europe's leading research and development centres for the visual arts. Through a pioneering residency programme, artists come to Wysing to test out new ways of thinking and push the boundaries of what is possible. Wysing has developed an experimental approach to artistic programming where a concept or theme is explored across all events for the year. Increasingly, Wysing brings other non-art specialists, such as scientists, researchers, inventors and alternative thinkers into the programme in order to collaborate with artists. The local community is encouraged to participate and become an active part of the projects, an example of this being the 2008 *Amphis* project where Berlin based artists Folke Köbberling and Martin Kaltwasser created an 'amphitheatre' on Wysing's rural site, working with a team of volunteers and using only discarded, found and recycled materials. Many people came to drop-off their unwanted materials and many more returned to take part in a series of discussions and film screenings around the project.



**Residency:** Transart Institute

**Location:** Berlin & New York City

Founded in 2004, the Transart Institute is an independent educational organisation that offers degree and non-degree programmes at both graduate and post-graduate levels. The programme aims to lift the boundaries between applied and fine arts, traditional and new media, artists and scholars. Transart creates a space for students of all disciplines to interact with a wide range of artists, scientists, theorists, media practitioners and visionaries. Residencies are an integral part of the program. Three summer residencies are held in Berlin and one winter residency in New York. Each begins with closure to the previous year's studies through intensive critiques, exhibitions, presentation and performances. For new students, work undertaken prior to the beginning of the program is presented, examined and discussed. Residencies open with the graduate exhibition, performances and a private view. The residency programme includes studio workshops, cultural studies seminars, student presentations, guest lectures, artist and curator talks and critiques as well as individual meetings with university faculties.

**Residency:** Grizedale Arts

**Location:** Cumbria

Located in the Cumbrian countryside, Grizedale Arts involves the local community in a broad range of work made on their highly regarded residency programme. The programme moves beyond a mere focus on community engagement, bringing a committed body of artists to work on projects of public benefit and making the role of the audience increasingly important. The *Virtually Grizedale* project (2006-07) looked at how people contribute to their community and determine the future of their lives and culture. The project centred on the re-launch of the *Coniston Water Festival* featuring a community newspaper and radio station. A community public art strategy for West Cumbria was initiated and the derelict farmhouse of Parkamoor was developed as a creative hub, making Grizedale a site for arts, community, political and economic thinking and practice.



## **Appendix II    Potential Programme Partnerships**

### **Visiting Arts**

Visiting Arts was established in 1977 as a department of the British Council, working to bring international and culturally diverse work from overseas to UK audiences. Visiting Arts became an independent charitable organisation in 2001 and since then the organisation's role has developed into being a facilitator for high quality international relationships between artists and cultural professionals. They do this through three main strands of work: Information and Knowledge Sharing, Arts Project and Training.

### **Wysing Arts Centre**

Wysing is a research and development centre for the visual arts set in 11 acres of rural Cambridgeshire. Wysing was established in 1989 and completed a £1.7million capital development project in 2008. The centre has 10 separate buildings including studio buildings, specialist new media facilities, a large gallery, education facilities and a 17<sup>th</sup> century farmhouse.

Wysing exists to support artists to maintain their careers, as artists, and explore new ways of working together and with audiences. Artists occupying studios for up to three years, of which there are 24 artists at any one time, are offered individual professional development programmes that include career review meetings, support with seeking funding and access to networks.

To support artists in the Eastern region to develop strong networks and contacts, Wysing has developed a unique partnership with the Royal College of Art's MA in Contemporary Curating; to deliver a series of themed artistic retreats over two years. The retreats are funded through Arts Council England East's pioneering talent development programme Escalator.