CLAY FARM
PUBLIC ART STRATEGY

Countryside Properties & Futurecity

November 2010
Contents

1.0 Executive Summary
2.0 Approach for Clay Farm
3.0 Shared Public Art Themes
4.0 Embedded Art Zones
5.0 Implementation
6.0 Budget
7.0 Future Responsibility

Appendix 1 Context (inc. Site Plan: Development Phasing)
Appendix 2 Developer Guidelines: ‘Rules of Engagement’
Appendix 3 Shared Community Engagement
Appendix 4 Project Steering Group
Appendix 5 Artist Appointment Process
Appendix 6 Artist Proposal Development
Appendix 7 Project Monitoring & Evaluation
Appendix 8 Mentoring Programme
Appendix 9 Maintenance and Decommissioning
Appendix 10 About Futurecity
1.0 Executive Summary

1.1 At Clay Farm there’s the opportunity to create an exceptional residential environment. We believe that embedding art projects into the fabric and life of the development will help realise this opportunity. Embedded art will animate the distinctive identity of the place and successfully link all parts of the development.

1.2 Embedding art projects into the fabric and life of Clay Farm encompasses both permanent physical works (artist designed lighting schemes, sculptural wayfinding, street furniture etc.) and temporary activity based projects working directly with residents. Both types of project create public art at a neighbourhood level, with artists engaging existing and new communities in the development of work. This approach moves away from commissioning standalone artworks, which exist purely for contemplation, and is a successful way to enrich the people’s engagement with the built environment.

1.3 People will develop a close relationship with the cultural and historical meaning of Clay Farm by being physically involved in these projects, and psychologically and socially engaging with their process, style and design that emerges from the artists’ research into the area. These types of projects also maximise the effectiveness of an s106 budget allocation by looking at the opportunities to pair them alongside existing infrastructure budgets and/or other funding opportunities in the case of neighbourhood based temporary projects.

1.4 The public art strategy for Clay Farm lays out ideas and opportunities for how an embedded art programme which genuinely engages with, and responds to, the new community should be implemented, complementing not only the development surroundings, but also the history and heritage of land the new community will inhabit.

1.5 Cambridge has a strong identity of creativity, knowledge and research. At Clay Farm there is the opportunity to build on this legacy and create a residential development that addresses 21st century living issues in an innovative way. The Public Art Strategy therefore develops the following themes for artistic engagement across the entire development:
   - Biodiversity
   - Connectivity
   - Innovation
   - Sustainability

1.6 The Public Art strategy has created 5 ‘Embedded Art Zones’ within which the public art will take place:
   1. The Southern Approach
   2. The Northern Approach
   3. The Community Square
   4. Hobson’s Brook / Green Corridor
   5. Art + Play

1.7 Within the Clay Farm development there will be a new primary school, secondary school, and community facilities. While Countryside Properties will not deliver these, we are mindful that they are key resources within the Clay Farm community. All of these facilities will have their own legal commitment to direct 1% of their development budget towards public art. It is very important that the public art developed for these facilities engages strongly with this wider public art strategy, and we will ensure this document and the projects that emerge from our public art programme are made fully available to those parties involved in the development of the two schools and community facilities.

1.8 The resulting set of public art projects generated through this strategy will create a secondary waypoint system for navigation through the development – a legacy of cultural activity that will help residents and visitors engage with Clay Farm. Future creative projects can build on this legacy.
2.0 Approach for Clay Farm

2.1 Countryside Properties and Futurecity are delivering public art strategies for Clay Farm, Glebe Farm, and the Cambridge Biomedical Campus. With all sites in close proximity and therefore sharing the visions and considerations of the Cambridge Southern Fringe, we are seeking to create strategies that emphasise their individuality, whilst ensuring any opportunities for connection between them are developed.

2.2 In creating this strategy, we have consulted the strategies for neighbouring developments such as Trumpington Meadows, along with other key strategic projects in the city such as the Cambridgeshire Guided Bus, and CB1 in the heart of Cambridge City Centre. In particular, as residential developments, Clay Farm and Glebe Farm are being developed as a joined up approach, sharing the following set of delivery principles and four strategic public art themes for lead and project artists to engage with.

2.3 The Clay Farm Public Art Strategy will be delivered through the following approach. (Subsequent chapters and appendices provide detail on each of these components).

- An initial community consultation and engagement programme producing the Art and Living publication (Appendix 3). This will be a resource and inspiration for all artists coming to work at Clay Farm.

- All projects adhering to a set of Embedded Art Delivery Principles:
  - Public art as a place making and community building tool at a neighbourhood level for resident and visitor engagement through process, material and form rather than an abstract object of contemplation.
  - A lead artist commissioned for each ‘Embedded Art Zone’ to enable arts practice to inform and embed itself with design issues, i.e. landscape, public realm, infrastructure, and consider key issues in the development from a future residents perspective.
  - Rules of Engagement’ guidance to ensure that artists are properly integrated into the development’s design team (Appendix 2).
  - All artists engaging with local communities, both pre-existing and new, as part of a projects development.
  - Lead artists offering mentoring opportunities to emerging artists (Appendix 8).

2.4 By creating activity, destinations, surprise and curiosity, the embedded art focus will seek to assert the fine-grain of first-person experience throughout Clay Farm and Glebe Farm. It is important to recognise that there is no single approach or answer to the commissioning process: each project, guided by the principles and themes will be characterised by a unique set of challenges and opportunities.
3.0 Shared Public Art Themes

3.0.1 What does Clay Farm offer as an environment for public art?
• A neighbourhood built for sustainable living, including residential areas, educational, community and retail facilities, and recreational opportunities
• A connected development between Trumpington Village, Glebe Farm, Cambridge Biomedical Campus, Southern Cambridgeshire and the City of Cambridge
• Accessible green public realm amenity for use by residents and wider community
• Priority design considerations to pedestrian and cycle traffic
• A rich local heritage and the cities reputation of innovation across science and research

3.0.2 Our place making approach proposes the public art of Clay Farm and Glebe Farm will enhance daily-lived experience within the developments and should be thematically connected throughout development phasing. As such the following four strategic and interconnected themes act to inspire all artists engagement, whether through ideas, process, materials or production. These themes will form part of every artist brief and therefore are intended to inform all artistic enquiry.

3.1 Biodiversity
Clay Farm and Glebe Farm are major contributors to the future biodiversity of the Southern Fringe. These sites are surrounded by important natural habitats. Nine Wells, to the south of the Addenbrooke’s site, is a Local Nature Reserve (LNR) and Hobson’s Brook, which flows from it and on into the city through Clay Farm, forms a City Wildlife Site. Further out from the Southern Fringe itself are the Gog Magog Hills, which form an area of high ground and are designated as a Site of Special Scientific Interest (SSSI). It is an aim of this strategy to encourage biodiversity into the new built environment using artistic expressions or creativity. This theme therefore encourages artistic enquiry into opportunities for supporting or enhancing this biodiversity and the role that future residents can play in its success.

3.2 Connectivity
The Southern Fringe is planned as an expanded residential, recreational and business area of Cambridge that knits together established and new communities. As such, the areas connectivity and legibility are important mitigating factors in its success. This theme asks artists to engage with this aspect of all the developments. The aim here is to create public art delivery at the human scale to connect people to place and each other. The theme encourages artists to interrogate, question and develop thinking around the importance of the integration of new and existing residents and connectivity between new and existing places and resources. There is an aspiration to make Clay and Glebe Farm inspiring, legible places to live and use. For Clay Farm, artists will be briefed to explore and examine the wayfinding aspects of the development and how they relate to the wider area.

3.3 Innovation
This theme is focused around the reputation of Cambridge for innovation, and the development and use of modern technology. Artists are encouraged to develop innovative approaches to public art, intelligently engaging with issues arising within the development and the aspirations of all project stakeholders. Artists will consider new approaches to community engagement and participation, project delivery, design and manufacturing, and materials and technologies.

3.4 Sustainability
Sustainability is a common term used in much new development thinking. For Clay and Glebe Farm we are keen to interpret it in its widest sense, as an understanding into how communities can grow and thrive within their environment and contribute positively to the surrounding neighbourhoods over the long term. It encompasses a range of issues around what makes a place positive to live in that can nurture enduring benefits for wellbeing, economics, and the environment. In this sense, sustainability acts as an overall backbone theme for all the public art.
4.0 Embedded Art Zones

4.0.1 As a shared landscape, Clay Farm should demonstrate that all users are enfranchised and considered. Five zones for public art influence within the scheme have been identified by Countryside Properties and Futurecity as key transitional spaces between the schemes urban/green, living/recreation, and where its connectivity to existing communities is paramount. The zones have been selected to provide a broad spread of public art intervention right across the scheme, both in terms of the geography and the phasing timetable of the overall development. All zones will seek to encourage artists to consider the boundaries of the zones and the opportunities and impacts that their work may create for neighbouring areas of the development.

4.0.2 The five identified ‘Embedded Art Zones’ for public art across Clay Farm are:

1. Southern Approach
2. Northern Approach
3. Community Square
4. Hobson’s Brook / Green Corridor
5. Art + Play

Illustrative Clay Farm master plan showing the 5 ‘Embedded Art Zones’.
4.0.3 The Five ‘Embedded Art Zones’ will seek to define Clay Farm as a unique place:

- Reinforce Clay Farm as a unique sustainable community with a contemporary cultural identity through the integration of subtle and sensitive art interventions
- Help navigation and wayfinding: an aid to recall different routes through the large development reinforcing a sense of enquiry and safety through local knowledge
- Encourage social interaction: provide a focal point for temporary cultural activity as well as a talking point, enlivening public spaces

4.0.4 The 5 zones enable a broad range of influences for public art, and with budgets for the zones spread evenly, the aim is to enable both significant and subtle, permanent and temporary artistic contributions to the site over the 10 years of phasing. The time span and complex nature of delivering public art over such a range of influences has helped us form a delivery structure that enables artists to be responsive at every stage.

4.0.5 Together, the Clay Farm public art principles, themes and zones are there to inspire commissioned artists to influence resident and visitor experience at a human scale, acting as animators and creating projects that encourage people to use the public realm for a broad range of social activity. In some areas this place could be a natural destination for street performance or open-air theatre, in other areas this could be meeting spaces, or a place for markets, picnics or street parties.

4.0.6 Collaboration with design teams will offer artists the opportunity to explore alternative uses of scheme elements; landscaping, furniture, routeways and surfaces. By creating activity, destinations, surprise and curiosity, the embedded art commissioning programme will seek to assert the fine-grain of first-person experience across Clay Farm.

4.1 ZONE 1: SOUTHERN APPROACH

4.1.1 The Southern Approach is a key initial zone in the implementation of the public art strategy, presenting a particular opportunity to explore the Public Art Theme of connectivity alongside the other themes as relevant to this new first phase residential environment.

4.1.2 In April 2010 Lead Artist Luke Jerram worked briefly with the Southern Approach design team in order to examine the full range of the schemes components and make initial proposals for artistic intervention and/or collaboration. The team were instructed to stop work in May, and on instruction to restart in October, Jerram was unable to meet the revised tight timescale to develop ideas ready for a Reserved Matters submission.

4.1.4 In October 2010 Futurecity and the design team looked at the current design and were able to identify two clear opportunities where an artist could still work with the team. These are: 1. The encircling roofline façade, and 2. Public realm seating. Both of these potential projects are currently being explored in detail and will be discussed with the Local Authority. It is important that if selected as the public art projects for this zone, that they allow an artist sufficient scope to engage with the Public Art themes and delivery principles, and sufficient meaningful community engagement as part of the process following submission of the Reserved Matters planning application.

4.1.5 Alongside any permanent public art opportunities the lead artist will also be briefed to include proposals for artist led projects that engage with the public art themes through temporary, process based projects that engage directly with new residents. These would seek to bring the new southern approach community together with surrounding communities. Such a programme would be developed in consultation with the Local Authority.

4.2 ZONE 2: NORTHERN APPROACH

4.2.1 The Northern Approach is the second key threshold entry point for Clay Farm and will implement a process of embedding a lead artist into the design team at an early stage of the decision making process, working together via creative workshops and design meetings, and through community engagement activities.
4.2.2 The artist will offer comment on the design process, and be encouraged to make proposals for interventions and engagement with the local community. As with the Southern Approach, the Public Art theme of Connectivity is paramount here. The lead artist role aims to bring people together in identifying purposeful, mutually beneficial commissions and activities, which will promote greater connectivity between new and existing communities.

4.3 ZONE 3: COMMUNITY SQUARE

4.3.1 The Community Square will be the civic heart of Clay Farm, containing a number of amenity, administration and community resources housed in and around the community centre building.

4.3.2 A Lead Artist will focus on developing proposals that infiltrate the infrastructure and public realm design. Alongside or supporting this may be a programme of temporary commissions and/or events. Both approaches will engage the large numbers of residents, visitors and workers expected to use the central square. The works will aim to bring animation, activity and a sense of community to the centre of the development.

4.3.3 The use of the arts to provide animation and identity to the square means that a lead artist programme will be applied to the design process with appointees able to apply a broad interpretation of public art and culture. Through ideas for street markets and festivals, the animation of the public realm, kinetic lighting and water features, the lead artist concept allows for a pragmatic approach to embedding art and activity in Community Square.

4.3.4 There is also a need for an approach that provides ideas for daytime and night time use and which allows for the different audiences using the space at different times. The Community Square currently has 2 potential arts budgets through the existing Countryside scheme and the Local Authority Community Centre. It is recommended that the building and square be seen as interdependent and linked to the public art strategy.

Considerations for the commissioned artist:

4.3.5 Art And Architecture. The community building could involve an art and architecture collaboration to create a landmark community building by incorporating artwork into the external skin of the building i.e. the glass, façade cladding, colour and narrative, architecture/form, lighting and super graphics and signage.

4.3.6 Street Furniture. The square offers a number of opportunities for an unconventional approach to the traditional menu of urban street furniture, with artists working on ideas for seating, play equipment, meeting points, bollards and signage.

4.3.7 Lighting. The functional lighting for the central square might outline pedestrian route ways, programming kinetic lighting, using colour and projection onto buildings and surfaces. Lighting could be responsive to the external environment, such as temperature, wind speed, rainfall, pedestrian traffic etc. As technology becomes more sophisticated new energy efficient equipment is being used to create the desired effect with little environmental impact. Commissioned lighting projects would take Clay Farm's sustainability theme into consideration.

4.3.8 Water. The square may present the opportunity for an artist to design a water feature as part of the hard and soft landscaping. Water is an important element in the agricultural history of the area and in Hobson’s Brook. As such it provides strong inspiration for artistic enquiry.

4.3.9 Temporary. The lead artist will be briefed to look at applying some of the budget to temporary work, to bring activity and animation to this key area of the development prior to the building of the community centre. Commissioned artists would develop projects that engage people in social activity and encourage integration of the new and existing community.
4.4 ZONE 4: HOBSON’S BROOK / GREEN CORRIDOR

4.4.1 Project zone 4 asks artists to engage with Clay Farm’s natural environment and connect residents and visitors to the important local ecology and green space. The zone is conceptually based around the key Clay Farm Public Art Themes of sustainability and biodiversity, and Hobson’s Brook as a significant symbolic link between the urban and rural environment. The brook’s position within the development also makes it one of the key physical elements for artists to engage with through the Public Art Theme of connectivity, in potentially enhancing issues around wayfinding and safety.

4.4.2 This project zone therefore:
- provides an artist with the opportunity to engage with the Green Corridor and the Brook as catalysts for engaging residents in all of the Clay Farm Public Art Themes
- opens up possibility for both infrastructure and temporary projects in both the Green Corridor and its access routes from the residential areas.

A Lead artist would be commissioned and briefed to respond the Clay Farm Public Art Themes and in particular:

4.4.3 1. Connectivity between Clay Farm and the Green Corridor
There are two existing and three proposed brook crossing points between the development and the Green Corridor. The design and integration of these will be vitally important to ensure the Green Corridor is accessible, inspiring and sustainable for residents and visitors as a managed natural public realm resource.

4.4.4 The lead artist would be briefed to explore public art proposals for strengthening the connectivity between the residential areas and the Green Corridor, creating lasting embedded infrastructure that has strong cultural connections to the local area and history, and supports a joined up approach to biodiversity and wayfinding.

4.4.5 Up to three of the crossings have been identified as appropriate for public art engagement as they link key areas of the development to the Green Corridor. It is anticipated that all structural elements of each crossing beyond the basic ‘slab support’ structure will be available for influence and re-design: bridge frame and handrail structures, surface, colour, and construction materials. It is important that the bridges are of a sufficiently high standard to retain their aesthetic appearance and value despite the high use they will face. It should be noted that school pupils would heavily use the bridge between the secondary school and the playing fields. One or more artists could undertake projects around the Brook crossings.

4.4.6 Importantly, the lead artists brief would encompass both the physical bridge crossings and the routes radiating out from them. Lead and/or project artists will be encouraged to examine the surrounding environment: to consider these areas around the crossings as points in the public conscience – natural ‘destination/starting points’ for wayfinding, influencing surrounding landscaping, lighting and approach site-lines.

4.4.7 2. Biodiversity – residents/visitors engaging proactively with the Green Corridor
The lead artist’s brief will encourage public art proposals that could create and enhance habitat and encouraging biodiversity in an artistic way, enabling residents and visitors to engage meaningfully and proactively with the natural environment and wildlife habitats throughout the Green Corridor. This aspect of the brief could result in smaller permanent or temporary projects either within the Green Corridor itself, on the residential side of Hobson’s Brook, or that take people outside of the site, connecting them to the surrounding environment.
4.5 PROJECT ZONE 5: ART AND PLAY

4.5.1 The concept of informal play – play experiences less dominated by manufactured play equipment, but through structured landscape design and supported programmes of activities - is a strong principle and one which this project zone will bring to the development and implementation of the Clay Farm Youth and Play Strategy across the site. This document includes further information on the play provision and key locations for play within Clay Farm.

4.5.2 A lead artist will be appointed to act as a consultant as the Youth & Play Strategy is implemented across the site. The artist would be briefed to bring a broad interpretation of play to the design team, and look beyond the structured play provisions to explore incidental play opportunities on open space across the site, including the Green Corridor.

4.5.3 The artist would be encouraged to engage directly with local young people to explore ideas and engender a sense of ownership to much of the play provision. Young people would bring many ideas for making outside play imaginative and accessible.

4.5.4 **Case Study:** The Safezone Playground
Stoss Landscape Urbanism for instance, has created The Safezone Playground.

Safezone Playground is a series of undulating landforms with highly coloured, loose granular rubber covering. It forms a hybrid play space, a kind of ‘third nature’, a concatenation of the man-made and the natural, in the best tradition of the Renaissance.

4.5.5 Alongside play infrastructure and informal spaces, the lead artist would be briefed to consider the activation of play across the entire site. Public art projects could generate activity led programmes and work with the wider community to become involved with projects and initiatives. An example of this could be a ‘Clay Farm Ranger’ programme providing usable creative skills: den building, foraging, cooking, planting, basic tool wood carving, weaving. Elements created through workshops such as dens could also act as play structures.

4.5.6 **Case Study:** Indigos Go Wild, Torbay
A recently formed group called Indigos provides free, open access play on an urban woodland site for young people in Torbay. Activities include building dens, making fires, cooking, growing plants and climbing trees. The service was started by a group of local parents in an area of few opportunities for children and parents to meet and socialise. The group of parents identified and cleared a derelict wooded site adjacent to a local school, working with children and young people. The group negotiated a 25-year lease with Torbay Council for the land and have secured funding from a number of sources including the Big Lottery Fund, Extended Services, the Local Network Fund and Living Spaces.

4.5.7 **Case Study:** Chypps urban adventure play, Cambridge
The Chypps Urban Adventure Play (UAP) model is a community led group who focus on encouraging, directing, and supporting children to do what comes naturally: playing outdoors, in naturalistic environments using materials that are naturally available. Chypps created a ‘Reccy Ranger’ mentoring play leader scheme who in turn train staff and work with targeted groups from Chypps and other agencies. This pilot scheme enables development of the idea, and is already set to go citywide with UAP on tour, a mobile project that will enable staff to adapt the principles to their own neighbourhood play spaces.
5.0 Implementation

5.1 Countryside Properties PLC will deliver this strategy. Futurecity Ltd will be contracted as project managers and work in partnership with Countryside Properties to ensure full implementation of the Plan. Should any parcel of land be sold to a third party developer, then part of this sale will include the legal agreement to undertake the associated s106 commitment of the site.

5.2 Reporting to Countryside Properties, each zone will require the following work:

- Delivery plan creation, presentation and council liaison
- Researching best practice to inform the zone’s delivery
- Artist recruitment, liaison and management
- Community engagement coordination
- Advisory committee creation, coordination and reporting
- Project monitoring, documenting and reporting
- Budget planning and management
- Creating and coordinating the mentoring programme for emerging artists
- Coordinating marketing and public communication of projects
- Managing the evaluation process
- Creating and coordinating exit strategies for each public art project

5.3 Countryside Properties have divided their land to the west of Hobson’s Brook into 6 development phases. It is intended that the phases will be built out in sequence, i.e. phase 1 will be the first phase and phase 6 will be the final phase. However, phases are likely to overlap with other phases due to a number of house builders / developers operating on the site at any one time throughout the life of the project. See Appendix 1 ‘Phasing Plan’ (Drawing no: 1818/C5/001H) for details of the development phases. For full phasing details, please refer to the Clay Farm Strategic Phasing Plan that has been submitted to the Local Authority.

5.4 The 5 Clay Farm Public Art 'Embedded Art Zones' will be delivered within / across the following development phases:

1: Southern Approach
   1: Phase 1
2: Art & Play
   All Phases
3: Hobson’s Brook / Green Corridor
   All Phases adjacent to Hobson’s Brook
4: Northern Approach
   Phase 3
5: Community Square
   Phase 4

5.5 The following process will achieve the final public art for Clay Farm (Each of these stages is detailed in Appendices 3-7):

Stage 1 Shared Community Engagement to inform Glebe Farm and Clay Farm Public Art. Completed between April – November 2010. See Appendix 3.

Stage 2 Glebe Farm & Clay Farm Public Art Steering Group (Local Stakeholders) convened. See Appendix 4.

Stage 3-6 Artist Appointment Process. See Appendix 5.


5.7 The appointed Lead Artist for each zone will create a Public Art Framework document as part of Stage 9 of the above process. This will outline the thematic approach to delivering public art across the site and detail specific projects and their implementation within the development phasing timetable.

5.8 The process of delivering public art across these phases will follow the Local Authority's Public Art Supplementary Planning Document (SPD). In all cases a reserved matters application will reference a Public Art Delivery Plan (PADP), which could be either
The PADP should make reference to the overarching PAS, setting out:

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

5.9 In the case of Art & Play, Hobson’s Brook / Green Corridor and Northern Approach, the PADP’s will be submitted for Council approval at the earliest opportunity following the approval of this Public Art Strategy. This is to ensure that the Lead Artist for each of these zones is able to engage at an early stage with all the design teams associated with the development parcels relevant to these zones.

5.10 Prior to Phase 4, the Community Square PADP will detail the public art approach for animating the community square and any partnership work between the project and the construction of the community centre, which will have its own 1% public art commitment.
6.0 Budget

This budget allocates the agreed £805,000 public art contribution for Clay Farm across each of the 5 ‘zones of influence’. In order to ensure full and appropriate use of resources, some of the smaller budget lines in each zone (evaluation, mentee expenses, exit strategy, contingency) may change. Under spend in any budget line will be re-allocated to other aspects of the work either in that zone or to another zone. The emphasis should always be on securing the best public art projects possible with the resources available.

<table>
<thead>
<tr>
<th>Community Engagement</th>
<th>£</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage 1a</td>
<td>18,000</td>
<td>Community engagement workshops</td>
</tr>
<tr>
<td>Stage 1b</td>
<td>4,000</td>
<td>Public art &amp; artists talks/events</td>
</tr>
<tr>
<td><strong>subtotal</strong></td>
<td><strong>22,000</strong></td>
<td></td>
</tr>
</tbody>
</table>

1. Southern Approach

| Artists fees + Production costs | £91,500 | For all project work inc. community engagement |
| Evaluation                     | £3,000  | External evaluator appointed |
| Mentee Expenses                | £500    | Subsistence / travel |
| Exit Strategy                  | £2,000  | Indicative and will depend on implemented projects |
| Contingency                    | £3,000  | |
| **subtotal**                   | **100,000** | |

2. Hobson’s Brook / Green Corridor

| Artists fees + Production costs | £219,000 | For all project work inc. community engagement |
| Evaluation                     | £3,000  | External evaluator appointed |
| Mentee Expenses                | £1,000  | Subsistence / travel |
| Exit Strategy                  | £4,000  | Indicative and will depend on implemented projects |
| Contingency                    | £3,000  | |
| **subtotal**                   | **230,000** | |

3. Art + Play

| Artists fees + Production costs | £109,500 | For all project work inc. community engagement |
| Evaluation                     | £3,000  | External evaluator appointed |
| Mentee Expenses                | £500    | Subsistence / travel |
| Exit Strategy                  | £4,000  | Indicative and will depend on implemented projects |
| Contingency                    | £3,000  | |
| **subtotal**                   | **120,000** | |

4. Northern Approach

| Artists fees + Production costs | £91,500 | For all project work inc. community engagement |
| Evaluation                     | £3,000  | External evaluator appointed |
| Mentee Expenses                | £500    | Subsistence / travel |
| Exit Strategy                  | £2,000  | Indicative and will depend on implemented projects |
| Contingency                    | £3,000  | |
| **subtotal**                   | **100,000** | |

5. Central Square

| Artists fees + Production costs | £121,500 | For all project work inc. community engagement |
| Evaluation                     | £3,000  | External evaluator appointed |
| Mentee Expenses                | £500    | Subsistence / travel |
| Exit Strategy                  | £2,000  | Indicative and will depend on implemented projects |
| Contingency                    | £3,000  | |
| **subtotal**                   | **130,000** | |

Programme Management

| Programme Management          | £83,000 | |

Programme Contingency

| Programme Contingency         | £20,000 | Eg. Fees for specialist advisors if required |

**TOTAL**                       | **805,000** | |
7.0 Future Responsibility

Each Clay Farm Public Art Delivery Plan (PADP) will propose public art commissions that cover temporary and process-led, semi permanent and/or permanent artworks. The selected artists for each zone will be briefed to draw up an appropriate maintenance plan and exit strategy with Futurecity and Countryside Properties and with the support of the Steering Group.

It is likely that embedded permanent public art will be ultimately owned by the Local Authority as part of their adoption of the public realm areas of Clay Farm. The maintenance plan for each project of this nature will take ownership into consideration.

Appendix 9 outlines an approach to maintaining and decommissioning public art on Clay Farm. A specific Decommissioning Strategy will be provided and approved for each element of public art.
Appendix 1

Context

Policy and industrial context

‘The vision for Cambridge is of a compact, dynamic city, with a thriving historic core surrounded by attractive and accessible green spaces. It will continue to develop as a centre of excellence and world leader in the fields of higher education and research and it will foster the dynamism, prosperity and further expansion of the knowledge-based economy.’

- Cambridge City Council, Public Art Supplementary Planning Document, March 2009

Outside the City of Cambridge, South Cambridgeshire consists of over 100 villages, none currently larger than 8,000 persons. This is surrounded by a ring of market towns around 10–15 miles from Cambridge. Together, Cambridge, South Cambridgeshire and the Market Towns form the Cambridge Sub-Region.

Cambridge is best known for it’s 800 year-old University, however, it has a second major standing as a city of research and development. The growth of digital, medical and scientific research and development businesses has been recognised as a key future economic driver by the last government in their 2009 ‘Digital Britain’ report. The Cambridge Sub-Region is well placed to lead this new economy.

The business cluster of an estimated 3,500 digital enterprise companies based in the Sub-Region, form a dynamic ‘Silicon Fen’. The expansion of the Cambridge Biomedical Campus (CBC) represents a major investment for the City of Cambridge supporting the reputation of the city as a world leader in learning, research and clinical services. CBC is a key part of the wider development of Cambridge’s Southern Fringe. The size and quality of the facility presents potential for a campus with an international perspective.
The Cambridge Biomedical Campus (CBC) is the name given to the cluster of biomedical, clinical, research and treatment organisations centred around Addenbrooke’s Hospital on the Southern Fringe of the city of Cambridge.

The Cambridge Biomedical Campus is already home to a number of internationally renowned treatment, teaching and research organisations including the University of Cambridge School of Clinical Medicine, the Medical Research Council, Cancer Research UK and Addenbrooke’s and Rosie Hospitals.

This concentration of clinical and biomedical expertise is now set to expand considerably with planning consent having recently been granted for up to 215,000 square metres of new biomedical research, development and clinical expansion space on a 70 acre site adjoining the existing hospital, research and development facilities. Upon completion, the expansion of the Cambridge Biomedical Campus will make it the most advanced technological medical research facility in the world.


The Cambridge Local Plan (2006) explains that the Southern Fringe development will meet a range of needs that these new economic drivers are creating. These include providing more housing close to the growing employment area of Addenbrooke's Hospital and CBC.

To support the new homes, Cambridgeshire County Council are preparing to build a new secondary school and two new primary schools, as well as extending the existing Fawcett primary school in Trumpington. In addition to new schools, the area will be serviced by a new children's centre and a joint, co-located library, community centre, youth facility and health centre.

In developing the Southern Fringe, the City of Cambridge is in the midst of establishing a unique identity as a 21st century city, building on its history and reputation for creativity, knowledge and research. We believe that the new and expanded infrastructure that will be needed to support this ambitious development should add strong links to the environment that will increase any development’s chance of human-scale, sustainable success. This embedded public art strategy will ensure this a key element of its delivery principles and themes.

Social and development context - Proposed housing developments

‘The vision for the Southern Fringe is to create a distinctive new urban extension to the City to meet a range of needs for the Cambridge area, including additional housing close to an existing employment area, new employment opportunities, the expansion of clinical facilities and biomedical and biotechnology activities, related higher education and research institutes, and improved access to the countryside. The extension will incorporate open space to serve the residents of the new development, Cambridge City and South Cambridgeshire and opportunities will be taken to enhance amenity, biodiversity and access to the Green Belt.’

‘This is an exciting opportunity to create an example of best practice in sustainable development.’

- Policy 9/5 Cambridge Local Plan Redeposit Draft

There are two main areas of proposed residential development in the Southern Fringe: Clay Farm, located in-between the existing Trumpington village and the railway line, which will, in phases, eventually provide up to 2,300 new homes, and Trumpington Meadows which will stretch from Trumpington village towards the M11 west of Hauxton Road round the Park and Ride site and will provide up to 1,200 new homes. Another 286 new homes are proposed to be located on a smaller development site, ‘Glebe Farm’, framed by Trumpington village to the north, the new Addenbrookes Access Road (AAR) to the south, and Hauxton Road to the west.
Clay Farm, Trumpington Meadows and Glebe Farm offer new urban extensions to the existing community of Trumpington village and are intrinsically linked to each other and the expansion of CBC.

Glebe Farm’s location within the Southern Fringe positions it at a main south-western entry point to Cambridge. It also frames the first half of the AAR as a major new access road to Clay Farm and CBC. Futurecity are delivering the public art for Glebe Farm and CBC, the strategic elements of which are shared approaches with Clay Farm.

The 10-year phased Clay Farm development clusters around a new spine road running North to South through the site (but not a through route) via the new neighbourhood centre at the heart of the development. The masterplan grows out from this route. It forms the backbone to the development. The Cambridgeshire Guided Bus will serve Clay Farm which routes directly through the site, including a stop close to the neighbourhood centre.

We believe that embedding art into key areas of Clay Farm, using a set of principles and themes that are shared across Clay Farm and Glebe Farm, will create a sustainable local solution to addressing these challenges.

A Southern Fringe Community Forum has been set up. This will oversee, monitor and provide opportunities for residents to be involved in the planning and development of community and other services which impact on the quality of community life in the Southern Fringe. This includes services for children, young people and families, health, policing, library, tenant/resident and neighbourhood services and community development.

Local Ecology & Heritage
The landscape of Clay Farm is home to important wildlife habitats, protected species of birds and animals. In addition it’s rich archaeological heritage provides a unique and invaluable foundation for place making, as well as assets that can be capitalised upon when developing a site-specific public art strategy.

Clay Farm’s new identity as a place to live, work and play relies on this distinctive cultural identity. Incorporating the ecology and heritage of this site into all aspects of the development
- from cultural and community facilities to amenities and design - is a vital part of creating such an identity.

The embedded art strategy that we propose will base itself in this local identity. For instance, we will be attaching the proposed publication from the initial community engagement work (see section 7.0, stage 1a) to every artists brief throughout the life of the development, providing a rich bed of local material with which artists will be asked to engage and develop their own community engagement as part of their project.

Rich in history, both Clay Farm and Glebe Farm provide numerous opportunities for public art projects that celebrate the area’s archaeological history of early Bronze Age, Iron Age, Saxon and Roman settlements. There is a Roman cemetery to the North of the site, where pottery and metalware were found in the early 18th century and an early Anglo-Saxon cemetery nearby at Dam Hill. The strong tradition of local crafts can be found in records showing that by the mid 19th century there were tailors, shoemakers, wheelwrights, sawyers, and coopers and blacksmiths and carpenters in and around Trumpington.

The area is also rich in Royal associations. During the late 1950’s and early 1960’s, the fields to the South of Clay Farm were Royal Showgrounds, used annually for displays of Cambridgeshire’s livestock and country produce. Add more detail

The area also has long religious history, St Mary & St Michael Parish Church was established by 1200 and the nave rebuilt in the early 14th century in five bays, with tall, finely moulded arches. Under the richly cusped and curved arch supporting an embattled parapet stands the tomb chest, with foiled, ogee-tipped arcading, on which, in a Purbeck marble slab, rests the well-known and often rubbed Trumpington brass.

**Hobson’s Brook and the Green Corridor**

Both Clay Farm and Trumpington Meadows include proposals for extensive green open space. A major component of the Clay Farm development is to bring into public use the large amount of green space between Hobson's Brook and the railway line, providing an accessible link between the existing countryside and the city. The resulting Green Corridor will provide a key piece of large parkland and recreation space. The expansion of the Cambridge Biomedical Campus is located just over the train line on the eastern edge of this Green Corridor.

The development of CBC, and the residential areas of Clay and Glebe Farms (which will likely accommodate many CBC employees) present an opportunity to strengthen the Cambridge Sub-Region’s identity for creativity, knowledge, research innovation and history. We believe the Green Corridor should highlight this identity in biodiverse, ecological terms, for instance in the mix of culture & leisure offer through the provision of sports pitches, play facilities, managed natural habitats and wetlands, and allotments. Whereas the Spine Road offers a key transit and business location route, the Green Corridor can become one of the main areas of cultural activity for Clay Farm.

Hobson’s Brook (formerly Conduit) was built from 1610 to 1614 by Thomas Hobson to bring fresh water into the city of Cambridge from springs at Nine Wells, near the village of Great Shelford.

It is now a historical relic and what remains of the Brook flows through Clay Farm, beside Trumpington Street and then past Brookside, where it is at its widest. At the corner of Lensfield Road stands an octagonal monument to Hobson, which once formed part of the market square fountain, and was moved to this location in 1856, after a fire in the Market. The flow of water runs under Lensfield Road, and subsequently runs along both sides of Trumpington Street in broad gutters towards Peterhouse and St Catharine’s College, and also St Andrew's Street. The Brook currently ends at Silver Street.

The scheme was first devised in 1574 by Andrew Perne, Master of Peterhouse, who proposed that a stream be diverted from Nine Wells through the town and the King’s Ditch to
improve sanitation. The design was revived by James Montagu, Master of Sidney Sussex College and built at the expense of the University and town. Although Thomas Hobson was just one of those involved in the construction, he endowed a Hobson's Brook Trust to deal with maintenance of the waterway, which still exists today. The new section was dug from Vicar's Brook near Long Road to the Brook head at the end of Lensfield Road as a joint venture between the University and the city. Here the flow of water was divided into four separate branches for different uses: livestock, washing, drinking and irrigation.

Trumpington Village

Trumpington village is a residential area at the heart of the Southern Fringe development area. It is the focus for much of the social, economic and leisure activity in the area, and is therefore a key piece in the jigsaw of the proposed new southern fringe expansion.

There were Bronze Age, Iron Age and Roman settlements in the Trumpington area, new evidence for which has been identified during excavations on the Clay Farm and Trumpington Meadows development sites. By 1085, Trumpington was a thriving community, referred to in the Domesday Book. Until the 20th century Trumpington was an agricultural village with cattle and sheep as well as crops.

The original heart of the village - around the High Street, Church Lane and Maris Lane - expanded during the 20th century, with ribbon development along the main roads and housing to the east of the High Street and to the north of Long Road.

Trumpington's association with agriculture was extended further in 1955, when the Plant Breeding Institute (PBI) – founded in 1912 as part of the University of Cambridge's School of Agriculture – moved to a site adjoining Maris Lane. Here the institute developed new plants, notably the Maris Piper potato, now in worldwide use.

In 2004 the residents association published a report for developers and councils, which put forward their views on the future and priorities for the area. Sustainability is the central strand throughout the report, exploring a broad range of issues relating to water, building, energy, transport and waste management. It calls for the development of the Southern Fringe to be a model of sustainable development, to enhance biodiversity, and to protect wildlife areas with resident involvement. We strongly endorse this view.

Cambridge is renowned as a centre of excellence for original thought and innovation. Here is an opportunity to put our minds together in order to produce a modern, friendly and vibrant community based on environmentally sound principles.

Clay Farm Site Plan: Development Phasing
Appendix 2

Developer Guidelines: Rules of Engagement

Having a good artist is of equal value as having a good architect. With this in mind, we outline below the essential rules of engagement to be established with the developer and the design team in advance of a commission:

- The intention and remit for the artist as a member of the team must be established from the outset
- The whole team must be aware of this and wish to support the collaboration; they must understand it is an important part of the client's ambition for the project and not a whim that they can be talked out of later
- The involvement of the artist should form part of the brief and the terms of appointment of the professional team
- The criteria for the artist's selection, and how it is managed is vital to a successful project. People must be able and willing to work together, the architect must be actively involved in the selection process
- The artist must have sufficient status in the team to have authority
- The project manager must be sympathetic to the collaborative process and have an understanding of the intentions behind it
- The degree of control the artist has in the design and implementation of their work must be established at the outset and agreed with the artist
- The more control and involvement an artist has the better the work
- Overall responsibility for the artist's element will remain with the architect who is responsible for delivering the scheme safely, on cost and to programme
- The budget for the project must be sufficient to fund adequate time for the both the artist and the architect to establish some mutual understanding and trust and for them to get to know one another and each other's work.
Appendix 3

Implementation Stage 1: Shared Community Engagement

Together, Glebe Farm and Clay Farm will have a large impact on the existing communities. As such there is a need for proactive Community Engagement work, which can contribute to successful long-term public art programmes for both sites. The main aim of this initial work is to nurture strong relationships with a broad range of Trumpington and other local residents. The process is one of the gathering factual and fictional information alongside opinion and views. As the larger project budget, Clay Farm will fund the majority of this work (£22,000 out of a total of £28,000).

Futurecity are currently delivering this process in partnership with the Cambridge based organisation Cambridge Curiosity & Imagination (CCI). Founded by a group of Cambridge professionals with a range of backgrounds in arts, museums, drama and education, CCI have a common interest in fostering the curiosity and imagination of young and old. The organisation has substantial experience in engaging people who are not normally involved in creative art projects. They design and run projects that enable people of all ages to explore particular places and understand public art proposals, in ways that enable them to develop their own individual responses. These experiences and events are documented through photos, recordings and observations, offering rich insights and inspirations to a wider audience.

For Clay and Glebe Farm their work (Stage 1a) has gathered images, text and physical materials relevant to the local area and engaged residents in discussion and creativity around the character of the community and what it can contribute to the forthcoming programmes of public art across Clay Farm and Glebe Farm. As at July 2010 they are collating this material into a publication with the title 'Art and Living, An A-Z for Trumpington', as a manual of local opinion, insight and knowledge (see below for further detail). The publication will become a statutory part of all future artists briefs for public art on Clay and Glebe Farm.

Following this will be some open talks/events (Stage 1b & 1c) exploring the role of artists in place making, and the process of commissioning public art within new developments. This work will also help support local representation for the Steering Group for the public art projects who can provide local and specialist knowledge to assist the efficient and smooth delivery of the Public Art programmes.

The planned participants for all the community engagement work include:

- Local Residents, Schools, Colleges, Businesses, Community Organisations
- Wider Public and the City of Cambridge with an interest in the area/site/project
- Professional Arts Community
- Conservation and Heritage Groups
- Press and Media

Stage 1a – Creative consultation workshops - Exploring, Mining and Making

7 workshops were planned and delivered by Cambridge Curiosity & Imagination across the community, drawing together information and ideas; from stories and history, the seasons, landscape and architecture to poetry, creative writing, anecdotes and people.

These workshops took place during March and April 2010. They included:

- Two full day open community events, one in Trumpington Village Hall, and the other in the new Trumpington Pavilion. These were very well attended by families and adults. Artists had local natural materials available for practical making and play including clay, willow and chalk. Alongside this was historical literature, a large wall map to annotate, and booklets write and leave stories and opinions.
- Several evening workshops in Trumpington Pavilion with young people, in which artists engaged the young people in discussing issues around their needs and desires within the local area.
- A one-day practical workshop in Fawcett School engaging the pupils with the local materials and stories about the area.
- Workshops with locally based older people through sheltered housing.
Over 200 people took part in these activities. The material created is currently being collated into an agreed format to form an inherent part of every artist's brief for future public art commissioning on Clay and Glebe Farm. The initial idea was a DTP collation, but further discussion has led to the idea of creating a 10"x8" publication that would help communicate this work to all stakeholders and assert the importance of local peoples input into the public art process for Clay and Glebe Farm over the next 4-14 years. With the title of 'Art and Living, An A-Z for Trumpington', the concept for the publication is inspired by the famous publication ‘Enquire Within Upon Everything’.

Enquire Within Upon Everything was a how-to book for domestic life, first published in 1856 by Houlston and Sons of Paternoster Square in London, and then continuously reprinted in many new and updated editions as additional information and articles were added. The book was created with the intention of providing encyclopedic information on topics as diverse as etiquette, parlour games, cake recipes, laundry tips, holiday preparation and first aid. Tim Berners-Lee apparently named his precursor of the World Wide Web, called ENQUIRE, after this work in 1980. He said that its title was suggestive of magic and the book served as a portal to a world of information.


Aims for ‘Art and Living, An A-Z for Trumpington’:
• Contains a range of local ideas, information and opinion through drawing, models, anecdotes, creative writing and conversations
• Provides artists, the developer and the design teams with broad insight into the characteristics of the local area, its history, character, concerns, issues, and interests in public art
• Produced as a publication and attached to all public art project briefs.
• Encourages artists to develop further in depth engagement activities as part of their projects development.
• Connects and engages different groups of people, organisations, sectors or communities and stimulates interest, excitement and debate about developing public art

The ‘Art and Living, An A-Z for Trumpington’ publication is being self-published using the 'Blurb' online publishing tool. This enables it to be freely viewed online, and printed copies ordered on demand at a reasonable cost. The publication can be viewed online at:

http://www.cambridgecandi.org.uk/what_we_do/enquire/

In December 2010 a local launch event will celebrate this work and signpost the upcoming activities of stage 1b. Copies of the publication will be given free to all of the participating organisations and other local partners.

Stage 1b - Event - Artists, Place making & Commissioning talks.
Following the distribution of the publication from stage 1a, Futurecity will organize public talks and discussions with artists working both locally and across the country who are experienced in engaging with 'place making', working collaboratively, and working as 'lead artists' on projects similar to Clay Farm and Glebe Farm. These would be followed with an event about the processes, issues and challenges of commissioning public art. Curators and commissioners will present a range of case studies, which demonstrates the breadth of current public art practice, from the figurative, permanent and monumental to temporary and ephemeral.
Appendix 4

Implementation Stage 2: Project Steering Group

The commissioning of public art for both Clay and Glebe Farm requires tenacity and sensitivity. A Clay and Glebe Farm Public Art Steering Group will be established to support and guide the Public Art programmes across both sites.

The Steering Group will have broad but relevant representation, covering, planning, design, community, specialist and political interests, with the inclusion of local residents drawn from the Stage 1 Consultation and Engagement Programme. Given the aim to support the Group’s existence over the full period of Clay Farms development (up to 10 years), representation on the Group should be reviewed regularly to reflect the changing nature of the local population, any developments in public art discourse and debate, and the changing types of projects that are to be commissioned. However, a base representation on the Group at the outset for both sites will be as follows:

- Project Consultant / Curator Manager
- Client Developer
- Local Business / Organisation
- Local Resident - Trumpington Residents Association representative
- Local Resident - Other
- Local Resident - Young person
- Local Authority (observation)

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

- Local / Regional artists and arts practice
- Materials & Technologies
- Policies & Regulations

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

The Steering Group would adopt and develop the following remit:

- Assist with the process of creating a long list of artists (where appropriate)
- Contribute to and review the artists’ briefing packs
- Select the artist (or shortlist where appropriate)
- Support and advise on aspects of each project’s implementation
- Act as Project ambassadors
- Support ongoing connectivity with the Trumpington community
- Safeguard the quality and integrity of the commissioned artworks
- Provide a robust and transparent reporting service to city council
- Support an equality of opportunity approach to all commissioning

Group meetings are planned every quarter, but more frequent meetings may be required in the first half of 2011 to support a number of the lead artist appointments.
Appendix 5

Implementation Stages 3-6: Artist Appointment Process

This strategy sets out a framework for embedding artists in the relevant design teams for each phase, to influence the physical environment and community involvement, fostering creativity at every stage of the process.

Over the duration of the phased build period (currently scheduled at up to 10 years) five Lead Artists will look to identify and influence art contributions towards the design and build through the ‘Embedded At Zones’ outlined in Section 4 of this document.

Artists & Design Teams – 2 models of collaboration

The inclusion of an artist on the design team can work in two ways. First, as a member of the design team they can contribute to the overall conceptual process of responding to this strategy and developing project proposals. Secondly the artist can focus on delivering a particular project proposal within this strategy delivery plan.

A single artist is able to undertake both these roles. Or an artist would be commissioned to carry out the first role, and then project proposals may necessitate commissioning artists with specific skills relevant to the proposals. Either way, it is essential that the brief for any artist is clear and agreed in advance of a commission.

Below are the two models for this approach:

Artist Model I – Lead Artist
A Lead artist is one who joins the development as a core member of the design team with an open-ended brief to identify and develop public art project proposals. They should be commissioned as early in the design development as possible. The Lead Artist’s creative contribution will initially be that of critical debate with the design team with an agreed set of ideas and delivery processes fully emerging. Once agreed with the design team these would either be realised and implemented by the artist, or the design team, or other artists commissioned through model II.

Artist Model II – Project Artist
An artist would be commissioned to undertake a particular project, be it the design of certain infrastructure, or engagement with a particular issue / aspect of life on Clay Farm through temporary projects.

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

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

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

Implementation Stages 3-6:

Stage 3: Developing the Artist’s Briefing Pack
Futurecity will create the Artist’s Briefing Pack with support from the Steering Group. The pack will contain all the following relevant material from which an artist can develop a proposal:
Stage 4: Long list of artists
The Steering Group will draw up a long list of 10 artists that it considers suitable and appropriate for a Lead Artist commission. Futurecity will initiate this process with a list of 5 artists. This list will be circulated to all Steering Group members with an invitation for further suggestions to be brought to the first meeting, enabling a final agreed list of 10 to be formally adopted and then taken to the next meeting for selection purposes. The long list should be representative of a diversity of practice and approaches, have varying experience of working in the public realm and be able to engage at a consultative level with design teams and local residents.

Stage 5: Artist Selection
The Steering Group will then meet to select an artist for this commission. The Steering Group will agree a set of criteria for selection discussion, using the following as their starting point:

Practice: Relevance to strategy themes
Quality of work

Experience: Public art
Participatory practice & Community Engagement
Working with design teams
Medium - Large scale projects

Stage 6: Artist’s Appointment
The selected artist will be contracted directly by Countryside to undertake the Lead Artist brief issued. A series of workshops with the Lead Artist, led by Futurecity and in collaboration with the design team will be held directly following their selection to initiate and develop proposals and interrogate the site’s masterplan. Alongside this, the Lead Artist will consult the ‘Art and Living, An A-Z for Trumpington’ publication and develop their own lines of local enquiry and plans for any of their own further community engagement activity to progress these. The appointed Lead Artist’s contract will be drawn up on the basis of these discussions and plans, and agreed by both client and Lead Artist. The Lead Artist’s own community engagement, design team collaboration and proposal development will then proceed.
Appendix 6

Implementation Stages 7-9: Artist Proposal Development

Stage 7: Community Engagement
Following appointment and briefing, the first stage of a lead artists work will be to explore the specific characteristics of that zone within Clay Farm. The artist would take the shared Public Art Themes and explore and develop the elements of these that have specific relevance to the zone. They will use the ‘Art and Living’ publication as a starting point to re-engage specific groups within the local community to generate ideas for public art projects. Out of this process will come a set of specific themes and influencing factors that the lead artist will use to develop their public art proposal(s).

Stage 8: Design Team Collaboration
Alongside their engagement with the local community, the artist will be working closely with the zone’s design team to interrogate the masterplan and explore possible areas for public art intervention and resources. Stage 7 and 8 will therefore feed off and into each other. The lead artist will be bringing both the elements of the brief and the community engagement material into the design team discussions and looking for innovative and exciting proposals for public art.

Stage 9: Proposal submission
A set of public art proposals will emerge from stages 6, 7 and 8 outlined above. The proposals will be communicated to Cambridge City Council as a public art framework document, setting out their focus, form, delivery and proposed implementation with the development phasing.
Appendix 7

Implementation Stage 10: Project Monitoring & Evaluation

Project Monitoring
Quarterly Steering Group meetings will support the artist and the projects development to a successful conclusion. Reported minutes from each meeting will be sent to Cambridge City Council and made publicly available.

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

The aims for the evaluation process are to answer key questions such as:
- How effectively have the aims and objectives of the project been met?
- What can be learnt from the projects to inform future projects?
- Has effective use been made of the resources available?

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

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

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

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

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

The final report of a phased element of public art of public art would go on to inform the artists detailed thinking for implementing later phased elements.
Appendix 8

**Mentoring programme - Training the public artists of the future**

As part of the commissioning process, Countryside Properties propose to deliver a mentoring programme for emerging artists from Cambridgeshire who are keen to develop expertise in public art, to shadow the commissioned Lead Artists during the development process of the public art projects.

The 5 appointed Lead Artists and the developer’s design teams will work in collaboration with locally based emerging artists to mentor them through the project process, from the point of their appointment to completion.

The objective of this community engagement and professional development project is to provide local / regional artists, at an early stage in their career and with no previous experience of working on public art projects within large developments, insight into the processes, opportunities and pitfalls of working on a major public art project.

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

It is proposed that Futurecity and Countryside Properties will work with a local education provider such as Anglia Ruskin University and/or a local arts organisation to put forward mentees alongside project delivery timescales. Early career artists based in the Cambridge area will be invited to apply for the mentoring scheme. Applications will be reviewed through the Public Art Steering Group and with the Lead Artists to select candidates who they consider would benefit the most from such collaboration and who can demonstrate in their own practice a predisposition towards working on collaborative projects in the future.

Futurecity would manage the process with regular review via the Public Art Steering Group. Mentees would be required to document their engagement with the project, and be supported to communicate their experience to outside audiences (arts community, education, local community, local authority) so as to widen the benefits of the mentoring programme to other emerging artists and the professional arts community.
Appendix 9

Maintenance & Decommissioning

Maintenance
This strategy sets a framework for encouraging artists to produce temporary, semi permanent or permanent embedded artworks. Artists making specific projects will be briefed to draw up an appropriate maintenance plan and exit strategy with Futurecity and Countryside Properties and with the support of the Advisory Committee and Cambridge City Council.

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

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

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

It is important to determine the eventual owner of the work when determining maintenance. It is likely that on Clay Farm, Cambridge City Council will adopt many of the public art projects. An important element of the Public Art Delivery Plan for each of the 5 public art zones will be specific details around maintenance and insurance linked to the projects within that zone.

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

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

It is recommended that a ‘permanent’ work is ‘re-visited’ every generation, say 20-25 years, against agreed criteria, to ensure that it is still relevant and attractive in its setting.
Appendix 10

About Futurecity

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

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

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

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

Futurecity are already heavily engaged in Cambridge through the development of a Cambridge Biomedical Campus Public Art Strategy, and a Glebe Farm Public Art Delivery plan. They look forward to working more closely with artists, community groups, cultural organisations, the City Council, culture and regeneration teams and property sector professionals in the area through their management of the delivery of these projects alongside the delivery of Clay Farm.

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

Futurecity
Arts & Business East
St Andrews House
59 St Andrews Street
Cambridge
CB2 3BZ

www.futurecity.co.uk

T. +44 (0)1223 321 428