

TRUMPINGTON
MEADOWS
TRUMPINGTON MEADOWS
LAND COMPANY LTD

Public Art Strategy

August 2010



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1. Executive Summary

This document has been developed by the Trumpington Meadows Land (TMLC), to satisfy the requirement to develop a public art strategy (PAS) for the new community of approximately 1,200 homes west of Hauxton Road (outline planning consent numbers 08/0045/OUT and S/0054/08/O).

It sets out ways that public art and other cultural interventions can play a role in the creation of a thriving community at the Trumpington Meadows development.

In doing this TMLC have conducted extensive research into the history and traditions of the existing settlement of Trumpington and consulted with a wide range of people who have a stake in its future (details of the consultation can be found at Appendix C).

The Key Findings

- The natural environment has been identified as a major source of ideas for place-making and cultural development. Public art projects can be used to bring the natural environment into the life of Trumpington Meadows
- Trumpington is an existing settlement with a strong community and wide range of community activities; local people are keen to be involved in the delivery of any cultural programme
- A broad approach is required that seeks to unite the different elements of Trumpington into one cohesive community.

The Main Focus of the Strategy

The golden thread that joins together all the projects presented in the strategy is 'connecting people to place.' This is a theme around which there has emerged a broad consensus from all consultees. In these discussions certain areas of interest recurred. These included Community, Children, Environment, History and Identity and Food. In the development of this strategy, these interests have been refined and reduced to a group of overarching 'project themes'. These are,

- I. Urban Agriculture
- II. Character Markers
- III. Environmental Projects and Outdoor Space

Budget

As part of the S106 Agreement for Trumpington Meadows a Public Art Contribution of £420,000 was agreed. This sum includes the cost of professional fees, fabrication, delivery installation and maintenance. A brief indicative breakdown is provided below, more detail can be found within section 7 of the document.

| Project | Urban Agriculture | Character Markers | Environmental Projects |
|----------------|--------------------------|--------------------------|-------------------------------|
| Budget | £35,000 | £137,000 | £248,000 |

Delivery

The implementation of the Public Art Strategy will be over a period of years and over a number of phases. The delivery and implementation of the public art strategy will therefore remain the overall responsibility of TMLC, as master developer, who can ensure the quality and standards

of the work implemented. The budget for the public art strategy will remain with TMLC, rather than plot developers, to ensure it is spent appropriately.

An Art Project Manager (APM) and Lead Artist (LA) will be appointed by TMLC to develop, implement and project manage the framework; manage the approvals, consultation and procurement processes and liaise directly with all relevant parties and ensure that the public art is integrated into the landscape.

A Project Artist will be appointed for each theme or individual commission (project depending). They will be responsible for developing the agreed themes, creating concepts, liaising with the project design team and undertaking detailed design. In some cases the artist will produce the work or hold events themselves, in other cases it may be more appropriate for the work to be procured via a third party.

The delivery of the Public Art Strategy and the appointment of project artists will be overseen and guided by The Public Art Steering Group, a body of individuals including TMLC, the Lead Artist, local representatives and independent experts.

2. Introduction

Vision

TMLC is convinced artists are uniquely placed to bring a sense of the originality and delight to the creation of new places. At Trumpington Meadows, they will play a key role in the creation of a thriving and distinct community by delivering projects that make direct connections with the values and identity of the people who live there. The aim is to generate a sense of place and community using the themes of environment, play, character and agriculture.

Key Aims

TMLC aim to create this vision by:

- Committing to the 'integration of the urban form and surrounding natural environment', by intrinsically linking the development to the Country Park and other green spaces.
- Creating 'a high quality and locally distinctive place' through the use of artistic interventions
- Creating a development that is true to Cambridge City and South Cambridge Councils' principles of sustainability
- Improving access for local people to culture and arts facilities by placing them on the doorstep
- Putting children and family at the heart of the scheme through innovative play and cultural activities, in addition to the Youth and Play strategy.

Description and definitions of public art and culture

Cambridge City Council's SPD gives a clear definition of public art, 'very broadly, public art can be understood as a process of engaging creative artists' ideas in the public realm and within the community. A useful working definition of public art is:

*'public art is not a distinct art form; rather the term refers to permanent or temporary works of art in any media created for, and in the context of, the public realm, be it the built or natural environment. The only constant quality of public art is that it is community or site specific.'*¹

It has been demonstrated that artists delivering projects in the public realm can contribute to building positive, sustainable communities. Artists and arts professionals can also contribute without a work of art necessarily emerging at the end of the process.

Furthermore, public art practice is uniquely placed to deliver specific social and economic benefits and as such may be woven into a regeneration strategy to achieve outcomes not traditionally associated with art, such as creating a forum for learning and an opportunity to build social networks.

The key qualities of good public art are where,

- Works of art have a specific cultural relationship with their setting

¹ Public Art, Supplementary Planning Document, Cambridge City Council 2010, page 12

- Works of art have been considered at an early stage of the development process and are, as a result, properly integrated in to their surrounding environment
- The artist has produced a work that is true to their practice, and therefore captures the artist's passion in the making process
- The works are demonstrably challenging and original and are likely to prompt debate and discussion.

The long term nature of the Trumpington Meadows project

Local policy sets out a belief that cultural and arts activity are relevant to long term community development.² Furthermore, it has been shown that cultural activity in regeneration is most effective where it is delivered over the longer term. TMLC's Public Art Strategy will therefore seek to put in place a sustainable programme of activity that may continue once the phases of the development have been built out. This programme rests on the notion that community engagement, participation and, ultimately, ownership is necessary for this to occur.

Given the long term relationship that both TMLC and their local authority partners have with the site, spanning a development timeline of some seven years, there is a great opportunity to develop and deliver a cultural programme that will have the benefit of being able to develop gradually and become embedded.

3. Site Location and History



Fig 1. Aerial View from the south

² Cambridge Development Strategy, Cambridge 2007, page 9

Trumpington Meadows is located south west of the village of Trumpington on the outskirts of Cambridge. The whole site extends to 154 hectares, approximately 3.5 km from the city centre and straddling the Cambridge City and South Cambridgeshire District administrative boundary. Of this, 30ha is proposed for the built development, split evenly between the two authorities. The site is bisected by the M11 motorway and is bordered by the River Cam to the west and to the east by Hauxton Road, the main vehicular route into Cambridge from the South.

From 1955 the site was used by the Plant Breeding Institute (PBI) for the development of new crop varieties and plant breeding technologies. The site subsequently passed to Unilever, and in 1998 was bought by Monsanto. The site was still operational under Monsanto during 2003/4 and its future remained uncertain until TMLC acquired it in August 2004, whereupon the process began to develop a fresh use for the site.

Trumpington Village comprises two distinct areas broadly defined by the High Street. To the west of the High Street lies the historic core focused around Anstey Hall, Trumpington Hall and the church, whilst to the east more recent 19th and 20th Century development comprises a mix of housing types. The historic core of Trumpington has been designated a conservation area. To the south of the village lie larger scale warehouse-type buildings associated with the former Monsanto site and Waitrose.

Trumpington Meadows forms part of the Southern Fringe Expansion zone. In close proximity are two other major sites, Glebe Farm and Clay Farm.

The Nature of the Development

Trumpington Meadows will be made up of four distinct quarters, each displaying a different character, appropriate to its setting. Together they will form a new sustainable community which will include a significant enhancement of the River Cam corridor and the delivery of a major new public park. The overall development is illustrated in figure 2 beneath.



Fig 2. The Trumpington Meadows Masterplan

Within the masterplan for the site, particular importance has been paid to the need for a modern sustainable transport infrastructure that will facilitate easy access to the city, the provision of

new community facilities, the creation of a landscape framework that reflects the local landscape character and an approach to design that is sympathetic to the adjoining Trumpington conservation area.

A design code has been prepared that will ensure that reserved matters submissions for each phase of the built development delivers the quality and distinct character sought in each of the four quarters in an integrated manner. A Youth and Play strategy has also been developed and approved by the JDCC, which puts natural play and culture at the heart of community development.

4. Funding

The funding available for the Public Art Strategy is £420,000 (the fixed budget); this is the sum of money that has been agreed for public art between TMLC and the local authorities as part of the section 106 agreement. The projects set out in this document will be delivered for this sum. As an additional proviso, we will ensure that no more than 25% of this budget is spent on the Country Park area of the development, so as to allow the bulk of the money to be spent on the urban areas within Trumpington Meadows.

This funding will be made directly by TMLC. TMLC is determined that the control of the strategy, budget and commissioning of art projects will remain in its control rather than being passed on to house builders to take forward. This is to ensure cohesive and properly managed delivery of the programme. Further details about this aspect of the strategy are addressed in section 7 below, 'the Delivery Strategy.'

A distinction should be made between projects to be paid for entirely out of the 'fixed S106 budget', and those where the public art contribution amounts to an 'enhancement' of an existing feature of the development. Where projects are an enhancement of existing budgets, such as the Character Markers, only the artist/designers fees and additional material costs of their specific physical intervention will be paid for out of the 'fixed budget'. The remainder will be paid for by the plot developer. Within the Public Art Delivery Plan to accompany each reserved matters application a break down will be provided of the existing budget, the additional fees, artist fee and the additional cost of materials and maintenance due to the intervention. These distinctions are made clear in the section 7 that goes into more detail about the proposed 'individual projects.'

This strategy will be delivered for the agreed S106 budget. However, where possible, the AMP & LA will seek to raise further resources through fundraising activity to expand the scale of the outlined projects. This is set out in appendix D. It should be noted that this additional funding is not guaranteed so the projects/ vision need to be deliverable within the parameters of the agreed budget, additional funding will provide an enhancement.

5. Community engagement

Consultation with the community has formed an essential building block of this programme and it will form the basis of how the projects will be delivered going forward. Through discussion with existing Trumpington residents and the surrounding community it is clear that there is a desire to be involved with the creation of events and activities that will enable people to come together for a shared reason. As each project is designed, TMLC will give particular thought to how the community maybe bought in to influence the nature of the projects at a fundamental level.

The community engagement and consultation will be embedded within each subsequent public art delivery plan. One of the challenges we face is that Trumpington is a changing community; new people will be moving in as each phase of the development is delivered. The emphasis of whom to consult will progressively migrate towards the new residents. The strategy aims to be of benefit to these people and a tool by which they may become involved in community life. The

role of the new residents will gradually overtake involvement of the existing community once they move in and take interest. For example, our interaction with the children of primary school age will continue via the Fawcett School, and in association with the local authorities children and youth officers, until such time as the new school opens.

Community workshops should be planned and delivered to help inform and create the art and cultural aspects of the area. This will lead to a greater sense of pride and ownership by those involved and further enrich the community and physical structure of the whole of Trumpington.

6. The Delivery Strategy

Introduction

This part of the document sets out in detail how the different projects that form parts of the Public Art Strategy for Trumpington Meadows will be delivered. A key aspect is how this will mesh with the different phases of the scheme. This is summarised in 'Timing' under each of the projects in section 7.

Ownership

In all cases, responsibility for the delivery of these projects will rest with TMLC.

Governance

An 'Art Steering Group' has already been set up to oversee the development of the PAS. This has met several times in the development of this strategy document. This body is led by TMLC with guidance provided by Cambridge City and South Cambridgeshire Councils.

This group needs to be expanded going forward and should include; a representative from TMLC, the AMP & LA, an independent expert and local representatives. The local authority may attend these meetings, but will not have an official seat.

Once appointed the APM will chair this group. In the delivery phase, the function of the Art Steering Group will be to monitor implementation of the PAS to ensure successful fulfilment of its aims and objectives.

TMLC will enter into binding legal agreements with individual plot developers/ house builders to control the deliver of the Strategy on each phase/parcel. In this way they can control who is best placed to deliver these works and at what time in the development process, ensuring the artworks are fully integrated. In the case of a landmark building it may be that the plot developer is best placed to deliver the works. However, TMLC would ensure that the project artists were involved in the design and project management process. TMLC would have step in rights in the plot developer legal agreements to deliver/remedy any works which had not been carried out in accordance with the agreed specific delivery strategy.

Overall Management

The Public Art Strategy will be developed, implemented and project managed by an Art Project Manager (APM) who will be appointed immediately. The first stage of the process will be to develop a site wide framework of commissions based on the themes contained within the Strategy and working with other stakeholders to ensure public art has a co-ordinated approach across the site and with other Southern Fringe developments. This will be developed by a Lead Artist, who will be supported the APM. The Lead Artist (LA) will also be appointed immediately. Once the site wide framework of commissions is developed, Project Artists will be appointed to design detailed proposals for each commission.

The responsibility of the APM, working with the Lead Artist AND TMLC, is to:

- Manage the development of the PAS into a site wide framework of commissions ensuring artworks are fully integrated into the new development and which addresses phasing;
- Create a programme for delivery of the commissions across the site;
- Set-up a project management plan;
- Investigate additional sources of funding;
- Manage the process of employing Project Artists;
- Managing the necessary consent process;
- Liaising with TMLC, house builders and the Wildlife Trust in the design and delivery of the commissions;
- Consider the relationship with Youth and Play, Ecology and Landscape Strategies, and the other PAS's in the Southern Fringe, and work with the County Council on public art on the primary school;
- Manage and support the project artists and the delivery of the artworks.

There will be a separate budget for the APM and LA. The theme budgets will need to be reduced to take this into account.

TMCL recognises the AMP & LA must have the experience and skill to work with the Art Steering Group in order to develop the strategy. The AMP & LA must have the resources and the competence to set up a project management model for delivery that TMCL will be able to commit to and realise.

TMCL and the AMP & LA, working with the advice of the Art Steering Group, will employ and commission artists to produce specific projects and artworks.

There will be full consultation and sign off with both TMCL and the Local Authorities for any public art projects. The details of the approval process for each project is set out in section 8 below.

Trumpington Meadows is one of the Southern Fringe development sites, along with sites such as NIAB, Glebe Farm and Clay Farm. As such it is important that due regard is paid between these sites to the respective Public Art Strategies. This is in order to ensure the needs of the wider community are met and art projects not duplicated. It will be the responsibility of the Lead Artist to investigate these strategies.

Project Artists

Project Artists will be commissioned to design detailed proposals identified within the site wide framework of commissions, which the APM & Lead Artist have developed. Project Artists will be required to develop proposals for entire themes or singular specific commissions. The APM will propose a commissioning strategy for each commission and recommend the appropriate approach required. Some commissions will be open competitions, others may be limited competitions, whereby shortlists of artists are paid a fee to develop a concept proposal and others may be made by a direct invitation to a named artist. The Lead Artist themselves may propose to undertake one or more of the commissions.

Planning Process

Trumpington Meadows is being developed in a phased manor over a number of years. This will lead to a number of reserved matters applications throughout the life of the development. In the ideal situation project artist(s) will have already developed detailed designs for art implementation by the time an application for a reserved matters approval is submitted. However, due to the size and delivery period of some plots, this will not always be practical.

In all cases a reserved matters application should reference a Public Art Delivery Plan (PADP), which could be either submitted with the reserved matters application, or its submission and approval be conditioned.

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

7. The Individual Themes

While the three themes are presented as stand alone, in practice they will be interlinked. The theme of the environment, play and place run through all projects and tie in to the other approved strategies such as ecology, youth and play and landscape. These are meant to be read as key 'project themes' relevant to the site.

The AMP & LA will be responsible for the creation of a site wide framework of commissions, which needs to relate to the strategies mentioned above. The AMP & LA will appoint project artists and ensure that they understand the importance of the overall vision and the need to link commissions throughout the site.

The key issue of how these projects will be phased in line with the build process is reviewed under 'timing' under each of the themes.

I. Urban Agriculture

At a glance

1. Budget: **£35,000**
2. Brief development including consultation: **Spring 2013**
3. Tender artists' proposals: **Summer 2013**
4. Artist Commissioned: **Autumn 2013**
5. Artists proposals: **Phase 3 start**
6. Implementation of project: **Start of Phase 4**
7. Evaluation: **Delivery of Phase 4**
8. Project review/reassessment: **Delivery of final phase**

Project Summary

Project Artists will be asked to work with the theme of food and urban agriculture, and develop a project which will build on the culture and activities of proposed the allotments and Shepherds Cottage Orchard (The Orchard). The overarching objective is to encourage the reconnection of people with food production- the sites history. The project artist may interpret this however they choose.



The Continuous Picnic held in London was part of the London Festival of Architecture. Bohn Viljoen Architects explored the idea of 'continuous picnic' in a daylong event celebrating local food and the city. This is one of their sustainable design concepts for a Continuous Productive Urban Landscape (CPUL).

Project Management

The AMP & LA will oversee the theme, budget and delivery. The detail will be worked up by at least one project artist, in conjunction with a series of local partners including local schools, community groups (e.g. the Trumpington Allotment Association), Trumpington Meadows residents, TMLC, The Wildlife Trust and Cambridge City and South Cambridge Councils.

Location

It is envisaged that the main focus of the cultural activities will be within the allotments and the public orchard at Shepherds Cottage, however activities need not be restricted to this location.

Timing

Project Artists will be selected in Summer 2013, through recommendations from the Art Steering Group and the local authority. The artist will then have until January 2014 to work up final submissions, in conjunction with the APM. The works would be delivered throughout the phase 4 period to ensure maximum involvement with residents.

Engagement

Following selection from of the project artist it will be necessary for them to consult with residents and children to gauge the cultural desires and needs which fit the artist initial concept. It is likely that this will be undertaken at an open forum event at the Trumpington Meadows Primary School.

Once the artists have developed their proposals, these will be submitted to the Art Steering Group for their comment; if supportive of the proposals, they will be presented to the community through a consultation event.

In addition to these approvals, depending on the nature of the work further approvals may be sought from Cambridge City Council Planning and Transport Departments. TMLC and the APM will handle these submissions.

Budget allocations

The allocated budget is £35,000.

We envisage that up to four separate events or interventions could be funded for an average fee of £5,000 each, with remaining budget used for raw materials.

II. Character Markers

At a glance

1. Budget: **£137,000**
2. Project development: **First year of project (Summer 2010)**
3. Consultation: **As part of project development (Summer 2010)**
4. Refinement, scoping: **First part of Phase 1 (Q1-4 2011)**
5. Artists' proposals: **During Phase 1 (up to Q4 2011)**
6. Estimated Delivery/Installation: **At the appropriate point in each phase**
Phase 1: Q1-Q3 2014
Phase 2 : Q4 2014-Q2 2015
Phase 3 : Q1 2016-Q3 2016
Phase 4 : Q1 2017-Q3 2017
7. Evaluation: **At end of each build (end of quarters set out above)**
8. Project review/reassessment: **At the end of project**

Project Summary

This brief outlines the design and build of specific character markers which will be developed as a distinguishing (yet subtle) artistic feature of the Trumpington Meadows development and surrounding area. The aim is to create a sense of place and ownership for the new community by creating interventions that add interest and character to the development. These interventions do not need to be grand, they could be something as simple as a highly detailed boundary.



The Bellenden Housing Renewal Area in Peckham has become famous for its character markers designed by Anthony Gormley, Zandra Rhodes, John Latham and others. By drawing on local artists' sense of connection with the place the local authority has been able to involve them, with a range of other artists, in the renewal of the area.

Project Management

The APM will facilitate the partners involved throughout the phases to ensure cohesion between the project artist and the plot developers. Where these works are within sites sold to plot developer's full consultation will be held with them. In some instances, it will be more practical for the plot developers to implement the design/concept created by the artist. TMLC will retain control of the delivery of works implemented by a third party via a binding legal agreement. This agreement is already in place for phase 1.

Context

Character Markers should be developed in the four quarters of the Trumpington Meadows Development (Urban, Riverside, Gateway and Village). They will also filter through into the Country Park creating linkages between the different areas. Character Markers should reflect the 'themes' of the areas, whilst also providing an element of delight and uniqueness.

Location

Through artist intervention key buildings in locations such as the local centre and Southern Gateway could be enhanced with integrated Character Markers. The project will be managed by the APM who has a working relationship with plot developers. The AMP/ plot developers will specify locations in agreement with all partners (including the project artist).

Artists Interventions – Open Door Policy

A certain group of commission opportunities, identified by the lead artist, will be set aside to be delivered through an 'open door policy.' Here, local artists and creatives will be allowed to tender their own submissions for these opportunities and the successful candidate will be allowed, with the support of TMLC, to realise their project. It will be the role of the lead artist to manage a file of these designs as they come in and integrate the successful artists' work into the development over the phases. This project will encourage the integration of subtle public art works, such as small-scale interventions, into the site to add depth and interest and link to relevant themes.

Timing

The Open Door policy will enable the submission of ideas up until the end of Phase 3 and beginning of Phase 4. Delivery will be throughout all phases of development.

Community Engagement

Once the artists have developed their proposals, these will be submitted to the Art Steering Group and to the community, through an exhibition, for their comment;. Following feedback from this, a group of preferred ideas will be chosen.

Budget allocations

The overall budget for Character Markers is £137,000.

It is anticipated that the budget will be split between the phases, although it may prove beneficial to concentrate efforts on a small number of locations.

It is felt that this sum could be split amongst a minimum of 10 interventions and the budget to be allocated in different amounts dependent on the size and integrity of the proposal, allowing artists a greater freedom of approach. All the Character Markers will act as 'enhancements' to

existing items; the budget is therefore meant to cover the artist's time and additional materials costs.

TMLC will pay for the additional cost and the related fees as part of the fixed budget. In the case of an enhancement, a full breakdown of the budget will be provided at the approvals stage, showing the base cost without the intervention, along with the cost of fees and additional material/labour.

III. Environmental Projects and Outdoor Space

This project consists of two parts,

Part A. Local Centre; This project envisages the delivery of a discrete art, architecture or landscape collaboration. The project artist will work within the consultant team to design the 'local centre' in Trumpington Meadows from first principles;

Part B. Natural Play; This project envisages artists being involved in the enhancement of specific areas for natural play areas across the development.

Project Summary: Part A (Local Centre)

At a glance

1. Budget: **£100,000**
2. Project development: **Before start of Phase 1(2010/2011)**
3. Consultation: **Phase 1 (2011- 2012)**
4. Refinement, scoping: **During Phase 1 (2012-2013)**
5. Artists' proposals: **Towards end of Phase 1 and Phase 2 (Q4 2013 – Q2 2015)**
6. Delivery/Installation: **One year after end of build (Q2 2016-Q3 2016)**
7. Evaluation: **One year after evaluation (Q3 2017 – Q4 2017)**

Project Management

The AMP & LA will manage the project in conjunction with the subsequently appointed artist. This project will be awarded to one artist who will work alongside the design team and develop a design. The artist will collaborate closely with the design team for the local centre and will be permitted to influence at a fundamental level the nature of this space.



Exchange Square in Manchester is an example of a project delivered with the involvement of a sculptor/landscape architect, Martha Swartz, from the earliest stage of the design of the space; it has become one of the most cherished areas of public open space in the city.

Location & Timing

The principal focal space has already been designated in the masterplan and detailed in the Design Code. It will eventually act as a spatial focus for Trumpington Meadows, but will be built by the end of Phase 2. The artist can be appointed before the end of Phase 1 and will work alongside the design team.

Opportunities

The brief will be left deliberately open; the artist may use the work carried out on the Public Art Strategy to move towards using themes, materials and approaches which are integrated into the landscape visually, environmentally, historically to find unique responses to the site.

Consultation

The project must be developed in conjunction with the school, who will be a major consultee. The overall space needs to tie in seamlessly with the school, the adjoining buildings and also to the vista towards the Country Park. The school and the wildlife trust will need to be part of a working forum to ensure that artistic integration ties in to both organisations. Given the space is designed to be at the heart of the new community a full consultation will be held with the existing residents.

Approvals Process

Once the short-listed artists have developed their proposals, these will be submitted to the Art Steering Group and the Local Authority for their comment; if these groups are supportive of the proposals, they will be presented to the community through an exhibition of the proposed artwork designs. Following feedback from this, a preferred candidate will be chosen. He or she will work up his or her proposal further.

In addition to these approvals, depending on the nature of the work further approvals may be sought from Cambridge City Council Planning and Transport Departments. TMLC and the lead artist will handle these submissions.

Budget allocations

The overall budget for project one is £100,000.

The budget is mainly to cover artist fees, any specific art 'installations'. It is anticipated that the artist fee would be no more than 30%.

TMLC will pay for the additional cost and the related fees as part of the fixed budget. A full breakdown of the budget will be provided at the approvals stage, showing the base cost of the local centre without the intervention, along with the cost of fees and additional material/labour.

Project Summary: Part B (Natural Play)

At a glance

1. Budget: **£148,000**
2. Brief development: **Early Autumn 2010**
3. Tender proposals: **End of Autumn 2010**
4. Designers commissioned: **Beginning 2011**
5. Artists' proposals: **One year design, including consultation (Q1-Q4 2011)**
6. Delivery/Installation: **At the appropriate point in each phase**
Phase 1: Q1-Q3 2014
Phase 2 : Q4 2014-Q2 2015
Phase 3 : Q1 2016-Q3 2016
7. **Phase 4 : Q1 2017-Q3**
8. Evaluation: **One year after end of build (Q4 2014 – Q2 2016)**
9. Project review/reassessment: **One year after evaluation (Q2 2017)**

This brief outlines delivery of a programme of design and build of natural play areas and elements as part of the Trumpington Meadows development.

Project management

The APM, working with project artist and the design team, will design innovative natural play facilities.



Natural play overlaps with public art practice in facilitating engagement with natural materials and seeking to integrate itself into the landscape to create exciting, risky and challenging elements. Above all, it encourages informal and creative interaction with the environment.

Context

The Trumpington Meadows is set in a semi-rural location, the idea to build on the theme of natural play, as adopted in the Youth and Play Strategy. The brief to artists will simply be to engage children of all ages with the nature around them, The artist may interpret this as they wish.

Location

The location for the areas within the development is determined to some extent by the Youth and Play Strategy. At least one natural play area, or Local Play Area, within each residential phase will be enhanced through the incorporation of public art. These locations will be explored by the APM & LA in conjunction with TMLC and the plot developer. It is also proposed that some designs will be developed in conjunction with the Wildlife Trust to locate natural playful elements in strategic locations in the Country Park making use of natural materials such as trunks, boulders, landscaping, planting and re-cycling of materials such as felled trees, or site spoil.

Constraints

The development is extended over four phases, the build process will overlap with the development of the public spaces and residential development, the designers must ensure the spaces are only open once safe to do so, in order to ensure the safety of children.

A serious constraint is the maintenance regime and management of play spaces and open spaces once completed. This has to be clear from the outset in terms of revenue budget allocations for example, as well as skills and knowledge requirements.

Community Engagement

There is a real opportunity to consult existing and new residents in respect to the public art and play spaces proposed. Consultation of the first phases will be carried out with Fawcett School and others identified in the Youth and Play Strategy, it will then graduate to Trumpington Meadows School once open.

Timing

A play artist will be appointed per phase of development. They will liaise with the house builder so that the proposals can be incorporated into design. The reserved matters submission will identify the play areas that are to incorporate public art intervention. This will allow public art intervention to be incorporated into all phases of the development. The public art will be implemented as the LEAP'S, NEAP'S and LAP's are developed, in accordance with the Youth and Play Strategy.

Interventions in the Country Park will be designed and consulted on during 2011. They will be made during 2012 and installed prior to the country park being opened for use by Summer 2013.

The remaining phases will be developed in a similar pattern as the scheme is developed.

Budget allocations

The allocated budget for this project is £148,000.

TMLC will pay for the additional cost and the related fees as part of the fixed budget. A full breakdown of the budget will be provided at the approvals stage, showing the base cost of the local centre without the intervention, along with the cost of fees and additional material/labour.

8. Evaluation

This strategy is made up of a series of projects and, while they are closely related and linked, they do have different aims and will impact on community life in Trumpington in different ways. TMLC's approach to evaluation is to devise one overall plan for the strategy at the start of the implementation stage, balanced with separate detailed plans for each of the subsequent public art delivery plans.

At the beginning of the process key aims should be established for the evaluation, these aims may be different for residents and the local authority. These aims should be used to judge the success of the projects.

TMLC is keen to gauge feedback throughout the implementation of the public art strategy; to ensure local residents and the local authorities are happy with the progress being made. The evaluation, designed at the start of the process, will give TMLC the opportunity to gather data through, for example questionnaires completed by residents and interviews with key stakeholders as the projects themselves are actually being delivered. This will allow the evaluation process to become a living tool, which will help TMLC make adjustments to the delivery of this long-term strategy. With this in mind, a series of interim evaluation reports will be delivered as the strategy unfolds; this will give project managers the opportunity to analyse the data and produce specific learning points and recommendations for how the project in question may be modified so as to maximise effectiveness during delivery.

There is a need for independence in this process. It maybe that TMLC contracts this work out, or work with a third party institution to carry out the consultation. In any event these findings should be submitted to the Local Authorities for review. It is envisaged that this review will be carried out after the first 50% of monies is spent, and will therefore inform the remainder, the final review should occur after final implementation, this will be a tool for the local authority to measure PAS.

9. Ownership and Maintenance

Ownership

Confirmation of who has legal ownership of works of public art and with whom the duty of care lies will be central to setting up appropriate maintenance arrangements at Trumpington Meadows. We will therefore making it central to the project management of the PAS that final ownership is clearly established before the commission is awarded.

In most cases the ownership will either be the local authority as agreed in the S106 Agreement, third party residents (for example, if a feature wall is proposed) or TMLC (with management by the Wildlife Trust).

Where a public artwork is created as part of a development and sited in front of the building on the public highway, it is essential to establish whether ownership rests with the City Council or Highways Authority, with the original commissioner, or with any successor building owner, as this will help determine maintenance responsibilities.

Where a public art work is integral to a building or on land that is privately owned, such as a Character Marker, the maintenance responsibility and duty of care would be expected to remain with the building owners. This will mean careful consultation, to ensure 'public service' art installations, such as lighting, are not in 3rd party ownership.

Where a public artwork is to be sited on land within City Council or Highways Authority ownership, an agreement should be made between the commissioner and the Council as soon

as the location and nature of the commissioned work of art has been agreed to establish maintenance responsibilities. In cases where duty of care is passed to the City Council or Highways Authority, a financial contribution would be expected for maintenance. A portion of a budget allocated for the public art under the section 106 condition may be used for this purpose. In the case of Trumpington Meadows, there will be an adoption arrangement whereby TMLC will pay a commuted sum for maintenance where necessary if the City Council or Highways Authority is to adopt or maintain the item, for example, the play spaces

Maintenance and decommissioning

While issues to do with maintenance and decommissioning will be spelt out in subsequent public art delivery plans, TMLC would like to set out at this stage the principles by which this will be developed.

Maintenance will be a key factor in the long-term care of works of public art at Trumpington Meadows. The essential premise is that a work of public art 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 for which that space is intended.

Within Trumpington, commissioned works, both permanent and temporary, will be as durable and as maintenance light as possible. This will be emphasised at briefing and contract level.

Major commissions will include a costed maintenance schedule from artists and a timetable for maintenance. This schedule will be broken down into the various elements of the work and set out the maintenance requirements for each of these elements. This should include:

- Instructions for the operation of the work if it is kinetic in nature
- Cleaning of the whole and each separate parts of the structure
- Replacement of parts and where these parts may be sourced
- An appendix of technical specifications

Once accepted and approved, this regime should be adhered to proactively by those responsible. This responsibility will lie with the owner of the works; identifying ownership, and therefore maintenance responsibility, is explained in more detail in the next section.

When developing a dynamic art work which may make use of water, electricity or other moving parts, consideration should be given to the need for the cost of replacement components, including short term items such as light bulbs. Associated running costs should be clearly identified and apportioned in perpetuity. Artworks of this nature are more susceptible to general wear and damage and as such should be reviewed on a more regular basis.

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. Maintenance and general up-keep may include power cleaning, landscape care, polishing and repainting.

We recognise it is the responsibility of each brief and commission to ensure that any maintenance requirements are detailed and can be met before commissioning goes ahead. Once the work is ready for installation, in addition to the maintenance schedule from the artist, a preparation of detailed method statements and risk assessments covering on going maintenance as well as installation will be produced. In certain circumstances, for practical or creative reasons, a work of art may need to be relocated or decommissioned, such as when the work reaches the end of its determined lifespan or if a site is subject to proposed redevelopment. It may also be that the structural integrity of the work is such that it poses a

danger to public safety and needs to be removed. For this reason, we recommend that a 'permanent' work is revisited every generation, say 20-25 years, against agreed criteria to ensure it is still relevant and attractive in its setting.

Appendices

Appendix A : A brief History of Trumpington

The Meadows site lies on the southwestern edge of the City of Cambridge and is approximately 155 hectares in size. The River Cam and Byron's Pool (named after the poet who used to swim there) border the site on the western side with the village of Granchester to the North and the Eastern side by the A10.

The site has remains from Bronze Age through to the Roman period, with the Iron Age being the main phase of activity on the site. Coprolite pits to the south of M11 were mined in the 19th century for the use as fertiliser due to their high phosphate content. The industry declined in the 1880's but was revived briefly during the First World War to provide phosphates for ammunitions. There was a German and Italian Prisoner of War camp to the east that became a Polish refugee camp after the Second World War.³

Plant Breeding Institute

The Plant Breeding Institute (PBI) was established in 1912 as part of the Cambridge University School of Agriculture with Sir Rowland Biffen as it's first Director. Its work was for the breeding of improved varieties of wheat. In 1948 PBI expanded and was set up as a research institute under the Agricultural Research Council severing its link with the University. Douglas Bell was appointed as Director.

PBI moved to Maris Lane in Trumpington in 1952 with a staff of 35 working in sections concerned with Cereal, Forage Crops, Potatoes and Sugar Beet, eventually having a staff of over 450. The land on which PBI built its facilities originally belonged to the Anstey family who lived in Anstey Hall.⁴ In the years 1973, 1975, 1982 and 1987 PBI won the Queen's Award to Industry.⁵

The name Maris, referring to Maris Lane, was prefixed to varieties of every crop bred at PBI until the EEC forbade it.

Potatoes: Maris Peer, Maris Piper, Maris Bard

Winter Wheat : Maris Nimrod, Maris Huntsman, Maris Widgeon

Spring Wheat : Maris Dove, Maris Butter, Maris Pinion

Winter Barley : Maris Otter, Maris Puma, Maris Trojan

Spring Barley : Maris Concord, Maris Badger, and more.

PBI was privatised in 1987 and bought by Unilever, it was then sold to Monsanto in 1998 and became their Global Centre of Excellence for Wheat Breeding.

Anstey Hall

Anstey Hall was built in 17th Century by Anthony Thompson, between 1748 and 1838 it was occupied by Sir Thomas Clifford, then the Foster Family lived there between 1838 and 1941. After the Second World War it was sold to the Ministry of Agriculture and used as offices. In 1997 John de Bruyne bought the building and alongside it being his family's home it is used for corporate and private events such as weddings. To the west of Anstey Hall was the farm, which was farmed by the Parsons family. After most of the land was purchased by the PBI it became a specialised pig farm.

³ Trumpington Past and Present, Trumpington Local History Group. Sutton Publishing, 2003

⁴ Interview with Mick Sullivan, Site Manager, Trumpington Meadows

⁵ The Plant Breeding Institute, 75 Years, 1912-1987, Published by the PBI and funded by the Agricultural and Food Research Council, 1987

Trumpington Church

The Church of St Mary and St Michael was built between 1220 and 1330. The window over the vicar's stall houses a piece of stained glass dating back to 1275, this is the oldest example of stained glass in the country. Also in the church is a brass to Sir Roger de Trumpington who died in 1289 and is the second oldest brass memorial in the country.^{6,7}

⁶ St Mary and St Michael, Trumpington. Church Leaflet, 2006

⁷ The Trumpet, The Magazine of St Mary and St Michael, Trumpington, Published by the Parochial Church Council. Dec 2009- Jan 2010

Appendix B: Map of Cultural Assets



The map of Cultural Assets has enabled us to identify a number of hubs within the community. The arrangement of the hubs is a determining factor in desire lines. From consultation, we know the centre of Village life is currently around the Church and Unicorn Pub, with another important area of activity around the George V playing fields. Delivery of the 'local centre' as an additional cultural hub would create fresh desire lines connecting the established hubs with the new hub, thereby helping knit the whole of Trumpington together into one cohesive community. The map of cultural assets also presents the environmental assets both existing and new to encourage a spread of activity and 'bring green infrastructure into the heart of the community.'

Appendix C - Consultation

Introduction

Consultation with a wide cross-section of community members has formed a fundamental part of the basis to the Public Art Strategy. Through familiarising ourselves with the local area and engaging with community members we have been able to gather together a wealth of information. We met with a diverse group of individuals and spent time with them, face to face, discussing their ideas and feelings about the new development and recording this information so that it could form the basis of our investigation. Not only did we communicate with the adults in the community but also with the seventeen young members of the Fawcett School Council. Interestingly, although we talked to people between an age range of 6 years up to 70 plus, the outcomes were very similar across the board and demonstrate a strong understanding of the benefits of a cohesive community and an inspiring environment. This newly gathered information ties in with, and underpins, the findings of the Consultation Statement which was created in 2006.

The Interviews

Through consulting closely with leading members of the current Trumpington community and with others related directly and indirectly to the development of Trumpington Meadows some clearly defined themes have emerged.

The community consultation finds can be broken down in to specific areas. Through a detailed examination of the interviews we can put forward a number of key points,

Vicar of St Mary & St Michael Church, Trumpington

Placed importance on,

- retaining sense of community cohesion
- Having a centre that people can relate to
- The creation of an annual festival to support and be supported by the community
- Using network of existing resources to inform new projects

Headteacher Fawcett School

- Include spaces or 'pockets' for adults and children to play, reflect, learn, be inspired
- Fawcett School is keen to be involved with the development and already has strong links with local community
- Children should inform the plan and be involved so as to take care of it
- Art and science should be linked in relation to PBI's relevance to the site
- A sense of place is important

Former Site Worker and Local Resident

- The site is very historical and this rich history should be drawn upon
- PBI workers were proud to be associated with the site and that pride and involvement should be maintained
- The new school and involvement of young people, especially with the country park, is very important
- Allotments and community green spaces will be of great benefit
- A Festival to bring people together would be a good idea and would reflect the history of community cohesion involved with the site and Trumpington

Owner- Anstey Hall

- There should be an element of individuality to the development and its buildings
- The historical architecture of Cambridge should be reflected through this development
- A central square or meeting place should form the centre for the community
- A festival should be planned and a space for this set aside
- Street furniture and iron works should be commissioned to reflect the history of the site

Trumpington Residents Association

- existing local groups should be supported and should invite new community members to get involved
- Small funds to support community initiatives should be made available
- Events that offer continuity should be given precedence over large public art commissions
- Farming and food production form the basis of the community historically and this should be drawn upon.

Local Resident

- Important to retain a village centre and not allow division
- Existing open spaces should be pulled together to compliment each other rather than to replicate facilities
- The Parish magazine could play a large part in disseminating information
- An umbrella group should work with smaller committees to ensure the sustainability of recurring community events.
- Young people and wildlife are key aspects of the development of the site

Chair- Cam Valley Forum

- Historical themes of the site should be explored creatively
- It is important to retain the wildlife and environmental aspect of the site and for the Wildlife Trust to ensure this is done
- Swimming in Byron's pool should be reintroduced and this cultural gem should be maintained and cared for.
- A Friends of Trumpington Meadows group should be set up to help maintain shared areas.

Community Consultation with Fawcett Primary School Council, Trumpington

Consultancy with the 17 young members of the Fawcett Primary School Council was undertaken in the form of a creative arts and discussion session. The sessions provided a wonderful insight into the knowledge and ideas the children have regarding the Trumpington Meadows development.

The children were encouraged to draw treasure maps of the current 'treasures' that Trumpington has to offer and then asked to add on the 'buried treasure'- representing the facilities they felt should exist and exploring the assets that they wish could be uncovered.

Of course there were the fun and perhaps obvious ideas that young children would come up with- sweet shops and a chocolate factory, but beyond that were the

sensible and exciting revelations of what these young people would really enjoy and wish to share with a new community.

The main focuses of current activity on the 'treasure map':

- School
- Home
- park and ride
- Waitrose
- skate ramp at park
- Addenbrookes
- Pavilion
- Church
- Post Office
- Main road

'Buried Treasure' – the things we wish could be uncovered for the community:

- Outdoor cinema/ place to see films
- McDonalds and Burger King
- Swimming Pool
- Chocolate Factory
- Larger skate park area
- Arts centre
- Nature area with pond dipping and woodland
- Big play area for all ages (including adults)
- Trampoline and gymnastics centre
- Space for community games
- Basketball and tennis courts
- Drama and Performing Arts centre
- Indoor activity centres
- Sweet shop
- Water play area
- Youth club
- Outdoor activities space, for horse riding etc

The nature reserve and outdoor green space show regular appearances on the treasure maps and created a sense of excitement in the AMP & LAssroom. The prospect of having a place to go and experience nature, to pond dip and learn new things is a very exciting one. The children expressed an interest in creating natural areas to attract butterflies and woodland for walking and exploring.

There is also a desire for space to play and learn together, cross-generationally with family and friends. The children are very interested in the creation of outdoor community spaces where people can enjoy recreational pursuits and spend time together.

The children felt that the key assets that they already have and feel help make their community a positive and welcoming place to be are the church, school, pavilion, park and ride, Waitrose, park, and their own homes!

Conclusions

- The reoccurring key themes of our findings are; Community, Children, Environment, History and Identity, Food and Food Production, Festivals and Events.
- There is an overall sense that the current cohesive community of Trumpington needs to be supported, sustained and given the opportunities to welcome new people to the area.
- It is important to retain the identity of Trumpington as a historical village whilst building on this at the same time. There are a number of community groups working actively in the village and many community members are either involved with events in the area or attend and support them. There are currently around 2000 homes in the village and the addition of a further 1200 and the desire to welcome the dwellers into the community will require forward planning and preparations.

Not only should the Country Park be tied into Trumpington Meadows but also Trumpington Meadows should be tied into the existing village. The Fawcett School/ new school federation will have a strong positive effect on the development of community ties and should be focused upon.

- The Residents Association would like to be involved with community events and should be supported in coming up with a variety of ideas to support a sustainable programme of events. Small community grants could be made available to groups who wish to support and promote ongoing, sustainable community events.
- Events should be introduced which reflect the rich history of the site and help people to discover and enjoy more. The site is fundamentally linked to the production of food and this seems a perfect basis to develop food related festivals and events from.
- There is a strong sense of desire for the Country Park to be a place of pursuit and of pleasure. This space should encompass areas of delight for all ages and enable cross-generational interaction through the appreciation and interaction with the outdoors.
- The situation of Trumpington with its links to the City of Cambridge and the new role of the Country Park along the River Cam give the site a great richness of cultural environment to draw resources from with the support of the current active and cohesive community.

This section offers an initial sense of the approach that may be adopted once the strategy reaches implementation stage. We also offer a review of the potential sources of funding available.

Appendix D – A review of alternative sources of funding

Approach

As part of the delivery of the Public Art Strategy TMLC will put together and deliver a detailed fundraising campaign.

We are likely to recommend the creation of a special purpose not for profit vehicle to attract external funding to the project. Many funders are unlikely to make awards to local authorities or private organisations, therefore so as to increase the range of funding sources that may be approached, this is advisable.

We have set out a range of ideas; these encompass education, health and other socially desirable outcomes. If they are presented in the right way, we are confident a package of external funding may be secured by pitching individual projects to funders where they suit their charitable objectives.

Sources of funding

The funding for the Arts projects within Trumpington Meadows will first and foremost come from the financial contribution made TMLC. As set out above there should be an opportunity to increase funding available and treat this as ‘match funding.’

Within the Public Art Supplementary Planning document, Cambridge City Council provides advice to developers on how to increase the funding available for public art projects. ‘The Council will encourage funding sources, other than from S106 agreements, to support public art in Cambridge. Sources that may be considered for funding include the Arts Council, the Housing Growth Fund, charitable foundations supporting the arts, endowments and benefactions for the arts and other organisations with their own public art programmes.’

In addition to this, we have identified a set of other funding bodies that could potentially assist with the project (all subject to further research):

- Heritage Lottery - “Your Heritage” bring together all elements of the North Kent regeneration project with grants for fun and exiting learning programmes for adults and children
- Landscape Partnerships - Cross boundary authorities working together through large scale funding package.
- Rural Development Programme for England (RDPE); Funded by the Defra and the European Union
- LEADER (run by Rural Development Programme, England which assists rural communities in improving the quality of life and economic prosperity through small scale innovative projects.
- Sustainable Energy EMDA – resource efficiency priority; ERDF – business development such as local creative industries for large long term projects
- Arts and Business (A&B)
- BIFFA award – Landfill communities fund within 10miles of landfill site
- Redundant buildings grant
- Trusts and foundations supporting, youth and elderly people projects, volunteering and high quality art
- Cambridge City Council - Arts grants such as arts marketing and museum and libraries funding; funding available from ‘pooled’ developer contributions

Cambridge Horizons note that 'Individual and corporate philanthropy, such as trusts and foundations, form important revenue streams for culture. But while wealth has grown in the sub-region, targeted giving is lagging behind. As a result, the Greater Cambridge Partnership has commissioned Cambridge Community Foundation to carry out a review of philanthropy within the Greater Cambridge area.'

As part of the development of the detailed funding package, we will research and review this study. At this stage it is worth flagging up that philanthropic giving within the local community should form a part of the any financial plan. Such support may come in kind and through volunteering. It is worth noting that, for match funding purposes, some funders will accept this. While there are pockets of deprivation in Trumpington⁸, the new community will include affluent people who will have a stake in maintaining the quality of their environment and ensuring Trumpington becomes a sustainable, thriving place. TMLC's approach from the start will be to build the confidence and buy in of local people in the Public Art Strategy. This should create a resource of good will that will manifest itself as volunteering, giving in kind and financial contributions.

⁸ Cambridge Development Strategy, Sustainability Appraisal of the Issues and Options, May 2007, page 7

Appendix E – Rules of Engagement between Developer and artists

Having a good artist is of equal value as having a good architect. Rules should be established between the developer, Lead Artist and project artists in advance of the commission. These should be as follows:

- The AMP & LA and the project artist are members of the design team. They will be expected to work and collaborate with other consultants, and vice versa, to create to best possible outcome.
- The criteria for the artist's selection and how it is managed are vital to a successful project. The architects should be actively involved in the selection process to ensure they can work seamlessly with the artist.
- The artist must have sufficient status in the team to speak with 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 design team. Where physical interventions are designed the overall responsibility for the artist's design implementation will remain with project team who are responsible for delivering the scheme safely, on cost and to programme.