

**Draft Public Art
Supplementary Planning Document**

Statement of Consultation

The steps taken by the City Council to consult stakeholders and the public during the preparation of the Draft SPD are set out below.

1.0 Public Art Survey

1.1 The City Council carried out a public survey to establish awareness of and attitudes to public art between February and April 2008. Three hundred and sixty-six responses were received. The results are presented in Appendix 1 of the Draft SPD.

2.0 Key Issues Consultation

2.1 The Council prepared an issues paper (Appendix 1) asking for the views of stakeholders over a four-week period from Monday 22nd September until Monday 20th October 2008. The paper was sent to the 55 consultees listed in Appendix 2 and all members of the City Council. Appendix 3 sets out the comments received, the Council's responses and includes references to how the Draft SPD has addressed the issue.

2.2 At the same time Officers within the City Council covering planning, legal, active communities, community development and arts and entertainment services were consulted.

3.0 Consultation on Preliminary Draft SPD

3.1 A Preliminary Draft of the SPD was prepared by 29th October for internal and selective stakeholder consultation. Two meetings were held to discuss the draft:

- a. 13th November 2008 – stakeholders and Council officers; and
- b. 27th November 2008 – The Public Art Steering Group.

The people attending these meetings are listed in Table 3.1. Internal workshops were held to discuss the details of development control procedures. The preliminary draft was revised in the light of the comments received.

Table 3.1 Consultees for the Preliminary Draft

Organisation
Cambridge City Council Officers
Cambridge City Council Members
Future City

Commissions Esat
Shape East
Kettle's Yard
Fitzwilliam Museum
Anglia Ruskin University
Arts Council East
Arts and Business
South Cambs District Council

4.0 Good Practice

4.1 Good practice within other local authorities has been reviewed, e.g. Essex, Southampton, Derby and Northern Ireland. Site visits were made to Bristol and Milton Keynes and Public Art Officers were interviewed.

5.0 Next Steps

The draft SPD and its accompanying sustainability appraisal are due to go for public consultation for 6 weeks from 14th April to 26th May 2009.

For further information please contact: Nadine Black, Urban Design and Arts Officer, Cambridge City Council, tel. 01223 457477, e-mail Nadine.black@cambridge.gov.uk.

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Public Art Supplementary Planning Document

Key Issues Consultation

September 2008

1.0 Introduction

1.1 In July 2002 the City Council adopted Supplementary Planning Guidance: 'Provision of Public Art as Part of New Development Schemes' and since then that document has guided the Council's approach to public art. A Public Art Plan was adopted at the same time. Today, the Public Art Plan and the Public Art Supplementary Planning Guidance are both held in high esteem nationally. However, whilst there is robust policy for the provision of public art, there are elements of the Action Plan and the policy, which are not working as well as others. The creation of the Public Art Initiatives Fund was visionary, however, contributions to the Fund have been slow in building, partly because of developers being hesitant to provide contributions to unidentified schemes, and the lack of strategic guidance on how this should be spent. Therefore a review of how contributions to the fund are commuted is required, including expanding the Public Art Strategy to identify key locations and projects in the City for the installation of public art. In addition, the status of the Public Art Supplementary Planning Guidance has been superseded and it requires revising to become a Supplementary Planning Document (SPD).

1.2 Integrating the work and creative thinking of artists and crafts people into the design of internal and external public spaces can be the difference between success and failure in effective place making and the positive effect this has on people's lives. Additionally it supports artists and craftspeople and raises public awareness and appreciation of excellent art and design. In order to promote this the City Council is preparing a new Public Art Supplementary Planning Document (SPD). The purpose of the SPD is to help establish a policy framework to guide public art through: a clear vision; a spatial and community strategy; and policies to guide development control and provide a framework for delivery.

1.3 Support for public art is identified in the Cambridge Local Plan (2006) in citywide policy 3/7, as a requirement of development in the urban extensions, policy 9/3, and within the Station Area, policy 9/9. Public art is included as a development

principle in the Cambridge East Area Action Plan (2008) Policy CE/2. The requirement is that new development funds public art through a contribution made as part of a Section 106 agreement.

2.0 The Issues

2.1 This paper sets out twelve key issues and asks for comments from key stakeholders.

Issue 1 What is the vision for public art in Cambridge?

Should public art be seen as central to the future of a well-designed city that offers a high quality environment to residents and visitors alike? Is it part of the image that Cambridge should present to the world as a centre of creativity and learning? Or is it something that should be incidental to the experience of the City, something understated and included as opportunities arise?

Issue 2 What is the function of Public art?

Public art can perform many roles in a city. Which of the following are most important for Cambridge?

- Supporting community identity
- Creating harmonious places that encourage safe use
- Adding to and expressing sense of place
- Interpretation of places
- Celebrating and interpreting issues, e.g. the environment
- Signalling arrival, e.g. at gateways and transport hubs
- Identifying routes and improving legibility
- Creating landmarks and shaping views
- Celebration history, culture, heritage and people,
- Revealing hidden meanings
- Is it art for art's sake?
- Are there others?

Issue 3 What is public art and what qualifies?

The phrase 'public art' is very broad and raises questions about what we mean by 'public' and 'art'.

How accessible does the art have to be? Does 'public' mean:

- The public realm – streets, open spaces and so on?
- On private buildings, but visible from public places?
- In public buildings?
- In College and other private grounds that are regularly open to the public?
- In shopping centres?

Art comes in many forms. For the purposes of public art:

- Does it include crafts as well as 'fine art'?
- Should the works be permanent or are temporary ones acceptable?
- Are artist designed street furniture and interior design acceptable?
- Does the art always have to have a physical form or does performance – music, drama, performance art – qualify?
- Would facilities for artists to practice be acceptable?

Issue 4 Where should public art be located?

Where public art is provided through a Section 106 agreement associated with a particular major development (see Issue 5) the location will usually be fixed by that development. However, some funding will be available for public art through the Public Art Initiatives Fund (see Issue 6) and complementary to the Environmental Improvements Programme, for example, where there is discretion in the choice of location. Options will include:

- The City centre
- Within local communities, especially local centres
- In the urban extensions
- Public buildings, such as schools and community centres
- At key arrival and meeting points;
- On parks and open spaces
- Are there other places?

The City Council leading group's Annual Statement (2008) has already expressed the aim to: 'Ensure that public art is provided in local neighbourhoods as well as the city centre through a new public art strategy; and 'Review our process for allocating grants for Environmental Improvement Projects including providing more support for local neighbourhood schemes.'

Issue 5 What development should provide public art?

The existing Public Art Supplementary Planning Guidance¹ says, 'the requirement to meet the public art policy will apply to all developments meeting the following criteria:

- Residential development comprising 10 or more dwellings (or a site area of 0.5ha or more)
- Other developments where the floor space to be built is 1000 m² gross or more (or where the site area is 0.5ha or more), including office, manufacturing, warehousing and retail developments
- On smaller developments encouragement will be given to developers to seek to include public art within their scheme as a means of enhancing the quality of their development.'

Are these criteria still the right ones? If not how should they be changed?

Issue 6 When should on-site and off site art or contributions be required?

Some smaller value developments falling within the criteria above may generate relatively small amounts of money for public art that is insufficient to commission high quality work. The City Council's draft Planning Obligations Strategy (2007) says that where the value is less than £15,000 the preference will be for off site provision through the Public Art Initiatives Fund. Is this approach acceptable and is the £15,000 threshold right?

The City Council is keen to spread the benefits of public art across the City. There is a case for seeking to boost the Public Art Initiatives Fund in order to achieve this. One option is for all the 1% for art contributions from major developments to be split 75/25 between onsite art works (where appropriate) and the Public Initiatives Art Fund. This would help to build up the Fund over time and ensure a consistent funding stream for public art. Is this supported?

¹ Available at

<http://www.cambridge.gov.uk/public/pdfs/Public%20art%20supplementary%20planning%20guidance.pdf>

Issue 7 When should public art be built into the planning and development process and the artist commissioned?

The City Council accepts that there is strong evidence that the best public art, and by extension the best development, is achieved by having the artist engaged in the planning and development process from the outset? Is it reasonable for the Council to require this of all developments?

Issue 8 What other funding could be used to support public art?

Section 106 money is likely to be the main source of funding for public art. Should some of the money available for the programme of environmental improvements in the City be used to complement other initiatives to provide public art? What priority should be given to using other Council money to support public art? Are there other sources of funding available?

Issue 9 How could the public and stakeholders engage in the public art processes?

Art, public or otherwise, is not something that should be imposed on people. Public art will be appreciated and fulfil its objectives most effectively if the public and stakeholders are engaged in its planning, design and implementation. Should this apply in all cases and how is it best achieved?

Issue 10 How is specialist advice built into providing public art?

Implementing public art requires informed decisions on matters where subjectivity can override objectivity. What is the role of specialist advisors in supporting the City Council members and officers? Is action needed to ensure a more proactive approach to public art through the development control process and if so how and at what stage? A Public Art Steering Group has been in existence for several years. What should its role be and what sort of people should be on it if it is to be effective in promoting public art?

Issue 11 How should the public art programme be managed?

If the approach to public art that will be promoted by the SPD is successful there will be a need for greater proactive management of the programme to ensure that its objectives are met. There is already need to project manage the planning development and installation of specific projects, which can be very time consuming. Is there a case for the Council to establish a Public Art Unit, as has been proposed by some local authorities? Is it acceptable and legally permissible to use some of the funding collected through S106 agreements to buy in project management skills on a project by project basis?

Issue 12 How will art works be maintained in future?

Most public artworks will have an extended life, with many expected to remain in the public realm for decades. If they are to continue to provide delight to residents and not deteriorate they must be maintained. Who should be responsible for maintenance? How should maintenance be funded? If funded through a S106 commuted payment what period of time should this cover? How should publicly visible public art on private land, e.g. sculpture adjacent to office buildings, be maintained?

Are there other issues not covered above that you want to raise, if so we will welcome your views.

3.0 Next Steps

3.1 The views expressed on these issues will be evaluated and used to influence the drafting of the SPD. A draft SPD will be published for consultation in January 2009 and it is expected that this will be formally adopted in March 2009.

3.2 If you have any questions about this consultation, or there are matters you want to discuss please contact Glen Richardson, tel. 01224 457131, e-mail glen.richardson@cambridge.gov.uk

3.3 Please send your comments to Glen Richardson by 20th October 2008.

Cambridge City Council
September 2008

Appendix 2

External Issues and Options Consultees

Organisation	
Public Art Consultant	Greater Cambridge Partnership
Anglia Ruskin University	Grosvenor USS
Arts & Business East	IXIA
Arts Council England, East	January's
Ashwell PLC	Junction CDC Ltd
BPHA	Kettle's Yard
Bidwell's	LDA Design
CABE East	Liberty Property Trust UK PLC
Cambridge Association of Architects	Marshall Aerospace Ltd
Cambridge Open Studios	Public Art On line
Cambridge Preservation Society	Savill's
Cambridge Preservation Society	Shape East
Cambridge Regional College	Reynold's
Cambridge University Hospitals NHS Foundation Trust	South Cambridgeshire District Council
Cambridgeshire Constabulary	Turnstone Estates
Cambridgeshire County Council	Arts organisations: Wysing Arts Byard Arts
Cambridgeshire Horizons	Cambridge Residents
Cambridgeshire PCT	Jesus College Trinity College New Hall
Carter Jonas	Magdalene College
Commissions East	
Countryside Properties	
David Wilson Homes	
English Heritage	
University of Cambridge	
Fairview New Homes Ltd	
Future Cities	
Gallagher Estates	
Go-East	

Appendix 3

Public Art SPD – Issues and Options External Responses

<i>Issue 1</i>	<i>What is the Vision for Public Art in Cambridge?</i>		
Organisation	Comment	Response	Action – Draft SPD Ref.
Addenbrooke's	Public art in Cambridge needs to work in harmony with the historic character of the City while not restricting itself to heritage and nostalgia. The key issue for the City Council to address is in promoting public art which serves the permanent population and the city's external perception.	Agreed	Sections 1 & 6
	Public art in the City can fulfil more than one aim and should be used to represent the different facets of the City - ancient university town and home of cutting edge businesses and research work. Public art can add a twenty first century aspect to the presentation of Cambridge's historic cultural icons.	Agreed	Sections 1 & 6
Anglia Ruskin	The Public Art strategy should be seen as a component of a much larger vision for developing a creative identity for Cambridge. A strong creative and cultural offer is a vital element of developing an internationally successful city.	Agreed Some of the wider issues will be addressed in the Council's Arts and Entertainment Strategy 2008-13	Sections 1 & 6
Arts Council	The vision for public art in Cambridge is for it to contribute to place making, increasing the cultural offer of Cambridge for the artists and the wider public. The opportunity is to make visible and engage with the technology innovation which is Cambridge's USP. Public art can encourage excellence, risk-taking and innovation.	Agreed	Section 1
	Artistic excellence can encourage engagement with the arts.	Agreed	Para. 3.9
	Audience engagement is very important, to engage and challenge the wider public, enabling them to take part in high quality creative art.	Agreed	Para. 6.4

Issue 1	What is the Vision for Public Art in Cambridge?		
Organisation	Comment	Response	Action – Draft SPD Ref.
Bidwells	Public art should be incidental to a development and the character of Cambridge. We are in danger of public art becoming a tick box exercise and a diluted feature within Cambridge.	Public art can become a significant feature of and add to individual developments; each case needs to be treated on its merits. It should become a recognisable feature of the cultural life of the City. The process for developing public art set out in the SPD should insure that public art proposals are high quality, integrated and meaningful and not just a tick box exercise.	Sections 1 & 6
Cambridge Regional College	The vision for public art in Cambridge is one that brings different sorts of people into contact in creative ways.	Agreed	Sections 1 & 6
Commissions East	Public art should be seen as central to the future of a well designed city. It should be integral to developments where appropriate and should provide a way for engaging both residents and visitors in the understanding and development of both central and local places. Public art should be an indicator of the emphasis the Council places on leading the development of a high quality environment	Agreed Agreed	Sections 1 & 6 Sections 1 & 6
Countryside Properties	Public art should be incidental to a development and the character of Cambridge. We are in danger of public art becoming a tick box exercise and becoming a diluted feature within Cambridge.	See Bidwells above	
Kettle's Yard	Public art in Cambridge needs to match the City's worldwide reputation as a centre of innovation and excellence.	Agreed	Section1
Marshall	Cambridge blessed with spectacular legacy of buildings and spaces. Public art is not critical to raising the standard of quality for the townscape nor of people's enjoyment of it. New public art will be incidental to the experience of the city although it may be placed in locations where it brings pleasure to otherwise modest or disadvantaged surroundings. In the context of the issue as expressed it is more likely to be understated and opportunistic.	Public art can become a significant feature of and add to individual developments; each case needs to be treated on its merits. It should become a recognisable feature of the cultural life of the City.	Sections 1 & 6

Issue 1	What is the Vision for Public Art in Cambridge?		
Organisation	Comment	Response	Action – Draft SPD Ref.
Marshall	Traditionally Councils have had an important role in providing public art. That role must continue. It will be supplemented by art deriving from contributions by developers, but the city fathers must be resolved to make civic contributions.	Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions.	Paras 7.10-7.11, 10.7-10.8
Mole Architects	Public Art should be seen as central to the future of a well designed city, however, it should not be just installed because there is a written policy to do so. In each site the selection of the art form needs to be carefully made. Further there is a focus on objects as opposed to process-led work, which might be more appropriate in certain sites.	Agreed Agreed	Section 3 Paras. 3.3, 3.5, 3.9, 3.11
Turnstone Estates	Central to the future of a well designed city. In Cambridge, in particular, it should enforce the City's image as a place of creativity.	Agreed	Sections 1 & 6
Cambridge Artist 1	Incidental and understated – something that grows with revisiting.	Public art can become a significant feature of and add to individual developments; each case needs to be treated on its merits. It should become a recognisable feature of the cultural life of the City.	Section 3
Individual 1	Public art should be part of a well designed city, but not used as a gesture to satisfy section 106. Need flexibility in use of the money. Public art should enhance a space or building and provide aesthetic, cultural, intellectual stimulus. Placement crucial. There are too many bad schemes around. Some places, less is more, others can take a dramatic and risky project. The funds could go to curatorial or educational or practical use.	Agreed Agreed Agreed	Sections 3 & 6 Sections 3, 6 & 7 DC Guidance 2, para. 10.2

Issue 1	What is the Vision for Public Art in Cambridge?		
Organisation	Comment	Response	Action – Draft SPD Ref.
	<p>They could be used to improve existing grotty urban streetscapes. They could be used to remove grotty lamps and bollards.</p> <p>Public schemes need to work with the Highways department and surrounding architecture. A commissioned piece must not be seen in isolation. This needs imagination and collaboration with authorities.</p>	<p>Disagree. This is not public art and should be covered by the Environmental Improvements Programme and highways maintenance budgets.</p> <p>Agreed</p>	<p>Section 6, paras 8.8 & 10.3</p>
Cambridge Artist 2	<p>Public art in all various forms has the potential to contribute to the creation of a well designed city and high quality environment for.</p> <p>Cambridge is a centre of creativity and learning and therefore will demonstrate this through its approach to its public art strategy.</p> <p>Public art can be many things – incidental, integral, subtle, “in yer face”, understated, responsive, lead the way, controversial, fun, inspiring, irritating, beautiful - it can be all these and many more.....</p>	<p>Agreed</p> <p>Agreed</p> <p>Agreed</p>	<p>Sections 1 & 6</p> <p>Sections 1 & 6</p> <p>Section 6</p>
Cambridge Resident 1	<p>Yes to first two statements</p> <p>Enhancing a rapidly changing city</p>	<p>Agreed</p> <p>Agreed</p>	<p>Sections 1 & 6</p> <p>Sections 1, 6 & 7</p>
Individual 2	<p>Public Art should be central to any vision for the city. The policies should aim to be internationally dynamic and as forward looking. Public art should mirror the fact that the city is at the cutting edge of many intellectual developments and seek to find ways to involve its diverse communities in participatory debate and action and not to placate them with second rate ornament. This will revitalise and enhance the image of the city and have a lasting impact on its future.</p>	<p>Agreed</p>	<p>Sections 1 & 6</p>
Individual 3	<p>Public art should be seen as central to the future of a well-designed city. It should be part of the image that Cambridge should present to the world, a centre of creativity and learning</p>	<p>Agreed</p>	<p>Section 1</p>

Issue 1	What is the Vision for Public Art in Cambridge?		
Organisation	Comment	Response	Action – Draft SPD Ref.
	However, it should not be too overt, but much should be understated and included as opportunities arise.	Public art can become a significant feature of and add to individual developments; each case needs to be treated on its merits. It should become a recognisable feature of the cultural life of the City.	
Cambridge Resident 2	Cambridge a city of wonderful buildings of many periods. Public art must match these – quality is a top priority.	Agreed	Sections 3 & 6
Anon 1	Different for different places. Some symbolise the role of Cambridge as centre of creativity, some create an exciting environment	Agreed	Sections 6 & 7
Anon 2	To add a contemporary lustre to the City’s historic renown and beauty	Agreed	Section 1
Anon 3	Acts or objects, contrived, and created to question or renew our concept of the world constitutes ‘art’. Cambridge should be a place where many of such acts and object keep it as a centre of civilization.	Agreed	Sections 1, 3 & 6
Anon 4	It depends on where about in the City the public art is going to be sited because all three of your questions mentioned could be relevant.	Agreed. However, public art can become a significant feature of and add to individual developments; each case needs to be treated on its merits. It should become a recognisable feature of the cultural life of the City.	Sections 6 & 7
	If it is ashamed of itself it will fail. It must be visible, coherent, bold.	Agreed	Sections 3, 6 & 7

Issue 2	What is the Function of Public Art?		
Organisation	Comment	Response	Action
Addenbrooke's	<p>The Trust does not have a firm view of the roles for art. The role of art may vary from location to location within the city.</p> <p>From the Trust's point of view, art plays a role in providing landmarks and improving wayfinding. Art also improves the perception of the hospital as a caring environment with an emphasis on excellence. Art can also be used to mark and celebrate history.</p> <p>Art can be a key driver in promoting community cohesion. Public art can act to raise the self esteem of whole communities. At the same time, a thriving cultural scene can generate a cultural identity and promote economic activity.</p> <p>Most of all though, art should be engaging, fun and stimulating.</p>	<p>Noted and agreed.</p> <p>Agreed</p> <p>Agreed</p> <p>Agreed</p>	<p>Sections 3, 6 & 7 cover all these points</p>
Anglia Ruskin	<p>Adding to and expressing sense of place – developing a 'creative ecology'; supporting community identity; celebrating and interpreting issues.</p> <p>Art for art's sake</p> <p>Other include: Creating a city's identity and the power of creativity in urban living; and educating and engaging the public about art and developing an engagement and appreciation for expression, bridging cultural diversity, community building, etc</p>	<p>Agreed</p> <p>Agree in the sense that it is right to support art in its own right – it has a value above the purely functional.</p> <p>Agreed</p>	<p>Section 3</p> <p>Paras 3.9 & 6.1</p> <p>Section 6</p>
Arts Council	As 1 above	See above	See above
Bidwells	<p>From the list provided it is not possible to say which are the most important issues for Cambridge as these will be determined on a case by case scenario. One may be more relevant than the other depending on the site circumstances.</p> <p>As covered elsewhere in this submission, we are in danger of producing art for art's sake.</p>	<p>Agreed</p> <p>Depends on how the phrase 'art for art's sake' is used. Agree in the sense that we should not be creating</p>	<p>Section 6</p> <p>Section 6</p>

Issue 2	What is the Function of Public Art?		
Organisation	Comment	Response	Action
		public art to tick a box. However, it is right to support art in its own right – it has a value above the purely functional. The process for developing public art set out in the SPD should insure that public art proposals are high quality, integrated and meaningful.	
Cambridge Regional College	The function of public art is that it is a potential tool for communication and supporting community identity.	Agreed	Sections 3 & 6
Commissions East	The function includes the encouraging of community ownership, public safety, placemaking, legibility and creating landmarks. Sometimes projects are all of these things and sometimes only one or two. This will depend on context.	Agreed	Sections 3 & 6
Countryside Properties	<p>From the list provided it is not really possible to say which are the most important for Cambridge as these will be determined on a case by case scenario. One may be more relevant than the other depending on the site circumstances.</p> <p>As covered elsewhere in this submission, we are in danger of producing art for arts sake. However of the functions listed it is considered that the following are the most important when art is provided as part of a large development: identifying routes and improving legibility, creating landmarks and shaping views, adding to and expressing sense of place.</p>	<p>Agreed</p> <p>Depends on how the phrase ‘art for art’s sake’ is used. Agree in the sense that we should not be creating public art to tick a box. However, it is right to support art in its own right – it has a value above the purely functional. The process for developing public art set out in the SPD should insure that public art proposals are high quality and meaningful.</p>	<p>Section 6</p> <p>Section 6</p>
Kettle’s Yard	Its function is to broaden and sharpen our perceptions and stimulate our imaginations. If it does this it will help to support community identity, add to a sense of place and create landmarks, but it is probably better not to give it too many ‘jobs’ to do.	Agreed	Section 6
Marshall	The most important role for public art is to give pleasure to the	Agreed	Section 6

Issue 2	What is the Function of Public Art?		
Organisation	Comment	Response	Action
	<p>beholder, e.g. in signalling arrival or helping with the interpretation of places. The table mounted models/bronzes funded by the Rotary Clubs are excellent examples.</p> <p>The Cambridge Blue Plaque Scheme is an initiative the results of which are informative to, and popular with the public (see Issue 3).</p>	Agree that these are valuable, but they are not public art	Paras. 3.5-3.8
Marshall	The one discordant role mentioned is art for arts sake. This can be an excuse for all sorts of nonsense	Depends on how the phrase 'art for art's sake' is used. Agree in the sense that we should not be creating public art to tick a box. However, it is right to support art in its own right – it has a value above the purely functional. The process for developing public art set out in the SPD should insure that public art proposals are high quality, integrated and meaningful.	Section 6
Mole Architects	Items on the list which are already overloading what public art can do – need to be careful not to try to use public art to 'solve' bad architecture! Public art is best used when, adding to and expression and informing a sense of place, but art is great at telling you things you don't know – there needs to be the space for this to happen – not just interpretation.	Agreed	Section 6
Turnstone Estates	To add to and express a sense of place, to stimulate thought.	Agreed	Section 6
Cambridge Artist 1	Earlier public art came about through a need to celebrate or commemorate. In Cambridge art for arts sake hasn't generally caught on, e.g. Talos, but there are exceptions: Spinoza, the Station Road Ceres. I support points 1-4, 7, & 9-10 and 81/2 shaping views.	Noted and agreed	Section 6
Individual 1	<p>Public art should enhance a space or building and provide aesthetic, intellectual stimulus. Placement is crucial. Need some mental or physical response. Make people look at things again.</p> <p>Give pleasure, identity to places, pride in a place. Good art can be witty as well as practical.</p>	<p>Agreed</p> <p>Agreed</p>	<p>Section 6</p> <p>Sections 3 & 6</p>

Issue 2	What is the Function of Public Art?		
Organisation	Comment	Response	Action
	<p>Railings, bike sheds, loos.</p> <p>Traffic calming should enhance not irate.</p> <p>Green projects should be included; all listed are relevant.</p>	<p>Yes, if artist designed</p> <p>Noted</p> <p>Agreed</p>	<p>Section 3</p> <p>Section 6</p>
Cambridge Artist 2	<p>To amuse, bemuse, inspire, celebrate, encourage. To ask questions and share answers. To involve, share, provoke, evoke.</p> <p>Most important for Cambridge? Public art that supports and celebrates community identity, creates landmarks and shapes new views and pride of/in the city beyond the gown into the town.</p>	<p>Agreed</p> <p>Agreed</p>	<p>Section 6</p> <p>Section 6</p>
Cambridge Resident 1	Add to and express sense of place; create landmarks and shape views; celebration history culture; involving local art community.	Agreed	Sections 6 & 9
Individual 2	<p>Public Art promotes an exchange between the work of art and its location. Location might be mobile but should include a consideration of past and present use. A Public Artwork should consider habitual users and of visitors to that place. Respond to architecture, history, landscape and of the environment.</p> <p>The function is to involve people in the current debates and developments of art practice in new and surprising sites which are not those in which art is usually found (i.e. the gallery / book). This will challenge both artists and to spectators to reimagine and redefine what art is for them outside of its usual confines. Promote ownership, participation in the artwork by those who engage with it.</p>	<p>Agreed</p> <p>Agreed</p>	<p>Sections 6 & 7</p> <p>Paras 3.1-3.12, Section 6</p>
Individual 3	Supporting community identity; creating harmonious places that encourage safe use; adding to and expressing sense of place; interpretation of places; celebrating and interpreting issues; signalling arrival; identifying routes and improving legibility; creating landmarks and shaping views; celebration history, culture, heritage and people; and revealing hidden meanings	Agreed	Section 6 covers all these points

Issue 2	What is the Function of Public Art?		
Organisation	Comment	Response	Action
	<p>Integrating the work and creative thinking of artists and craftspeople into the design of internal and external public spaces can be the difference between success and failure in effective place making and the positive effect this has on people's lives.</p> <p>Commissions support artists and craftspeople and raises public awareness and appreciation of excellent art and design.</p>	<p>Agreed</p> <p>Agreed</p>	
Cambridge Resident 2	To stimulate our imaginations, widen our appreciation and understanding of visual additions to architecture and landscape.	Agreed	Section 6
Anon 1	<p>Different for different locations – site specific functions.</p> <p>But not art for art's sake (far too Tate Modern)</p>	<p>Agreed</p> <p>Depends on how the phrase 'art for art's sake' is used. Agree in the sense that we should not be creating public art to tick a box. However, it is right to support art in its own right – it has a value above the purely functional. This will involve supporting 'modern' approaches. The process for developing public art set out in the SPD should insure that public art proposals are high quality, integrated and meaningful.</p>	<p>Section 6</p> <p>Section 6</p>
Anon 2	To enhance the built environment and open spaces, and to provide landmarks. To inject an element of surprise into familiar places.	Agreed	Section 6
Anon 3	To turn the heads of passers, to cause others to come just to see or hear it. Animate a place and make a city a celebration of the arts.	Agreed	Section 6
Anon 4	Creating a landmark and expressing a sense of place	Agreed	Section 6
Anon 5	Key roles: sense of place; signalling arrival, identifying routes; creating landmarks; celebration; community identity.	Agreed	Section 6

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
Addenbrooke's	<p>Healthcare facilities, such as hospitals are a crucial part of the presentation of public art as the entire population is likely, at various times, to access a hospital as a visitor or patient. This also means that the population of the hospital is very diverse and varies daily.</p> <p>Hospital and healthcare facilities should be included in the list of locations where art is considered to be "public".</p> <p>A crucial aspect of public art is that it is accessible to the whole population, regardless of age, gender, ethnic background, physical disability, etc. In placing work in a hospital setting we attempt to consider all the potential audience for public art to ensure work is not exclusive or inaccessible. These considerations should be applied to the application of any public art.</p> <p>In the Trust's view, art includes the full range of performance and "fine" art, including "temporary art". All public art should be commissioned on the basis that it has a life and thus a decommissioning process should be factored into any commission. The cost of maintaining and decommissioning work is a valid expense to be incorporated into Percent for Art calculations.</p> <p>Facilities for artists to practise is an interesting issue – the Trust's view is that it would be valid to spend art funding on facilities within which the public engage with art – e.g. a public gallery space, a performance area, but not on rehearsal rooms or artist studios.</p> <p>Trust also considers it important that artist influenced design decisions can be considered as part of the public art allocation. The Trust proposes that the definition of art should include</p> <ol style="list-style-type: none"> 1. Fixed items of art including, sculpture, visual art including painting and photography, mosaics, external and internal features, links to wayfinding, lighting and increasing the aesthetic value of green spaces; 2. Other arts activity, including, poetry, music, storytelling, 	<p>Agreed</p> <p>Agreed</p> <p>Noted and agreed. Public art should be accessible to the whole population, regardless of age, gender, ethnic background, physical disability, etc.</p> <p>Agreed</p> <p>Agreed where a practising artist is commissioned</p> <p>Agreed in principle where a practising artist is commissioned</p> <p>Agreed, where designed by an artist</p>	<p>Paras 7.6 & 7.7</p> <p>Para. 3.4</p> <p>Para 3.4</p> <p>Para. 3.6, Appendices 2 & 5</p> <p>Para. 3.6</p> <p>Para. 3.6</p> <p>Para. 3.6</p> <p>Para. 3.6</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
	<p>cultural activities designed to celebrate the diversity of the building's population and opportunities for occupants of the building to participate in the arts</p> <p>The Trust defines art to include: paintings, mobiles, graffiti, automata, computer games, landscaping, sound recording, woodworking, workshops, poetry, storytelling, collage, film-making, light, sculpture, drawing, clowning, dance, magic, acrobatics, literature activities, opera, ballet, sculpture, singing, puppetry, lightboxes, music, slides, performance art, projection, mosaics, rapping, craft, graphic design, drama.</p> <p>At the same time these artforms could be used in a limitless variety of ways from murals on walls to digitally transforming reception desks, from sculpture in gardens to specially commissioned virtual gaming areas.</p>	<p>Agreed generally with the exception of music. Work should be created for the location or community by an artist working in the fields covered by Section 3.</p> <p>Agreed generally with the exception of music (see above); case by base discussion likely to be required</p>	<p>Para. 3.6</p> <p>Para. 3.6</p>
Anglia Ruskin	<p>Public art should be art that involves the public – either through consumption, participation, appreciation or development.</p> <p>Public can mean all of the examples given but can also include spaces 'created' for public art. Establishing as part of new development spaces which are specifically for public art.</p> <p>The phrasing of the question gives a bias towards 'art furniture' rather than fully inclusive notions of what public art might constitute.</p> <p>There shouldn't be a distinction between kinds of art - focus on the quality of each application. Unless the vision wished to move the City in a particular direction to capitalise on strengths or a unique identity.</p> <p>Both temporary and permanent work should be acceptable, as you can engage the public more effectively at times. This would also see a departure from the current 'sculpture trail' practice.</p>	<p>Agreed</p> <p>Agreed</p> <p>This was not intended; the Council supports inclusive view of public art</p> <p>Agreed. The vision does not show a commitment to any particular art form.</p> <p>Agreed</p> <p>Agreed</p>	<p>Sections 3 & 6</p> <p>Para. 3.4</p> <p>Section 3</p> <p>Section 1 & 3</p> <p>Para. 3.6</p> <p>Para 3.6</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
	<p>Artist designed street furniture would be welcomed.</p> <p>Interior design would depend on whether the funds were going back to the developer and how their contribution was to be measured, monitored and made accessible.</p> <p>Performance should qualify as the benefit is for the public. As long as it meets those requirements then all art forms should be encouraged, rather than privileging the visual arts. There are excellent examples of this including work by Artichoke, Light Up Bristol, Nottingham's NOW festival.</p> <p>Artists' facilities are in high demand in Cambridge, and a lack of studio space has a negative impact on the creative activity of the, and limits the local talent which can engage with the Public Art strategy.</p>	<p>Such contributions would be required to be a true public art benefit and not offset against general building costs</p> <p>Agree include performance art. Work should be created for the location or community by an artist working in the fields covered by Section 3.</p> <p>Agreed, and the Public Art SPD may assist, but also needs to be addressed by other planning, cultural and property strategies and policies. The inclusion of facilities for artists will normally only be applicable in the case of very large scale developments. They should be included only where the funding is sufficient to pay for both them and significant public art works. The contribution is to mitigate the overall impact of the development. Large developments require facilities for artists creating public artworks to work in.</p>	<p>Section 3</p> <p>Para. 3.6</p> <p>Para. 3.6</p>
Arts Council	<p>There are so many forms of public art which can be included: Temporary interventions and performances, film and video, new media, literature, painting, dance, craft, design or artists workspace.</p> <p>Public art can also include the creation of workspace for artists but it is key that this practise involves the artists in the development</p>	<p>Agreed, but not including pure literature and dance; work should be created for the location or community by an artist working in the fields covered by Section 3.</p> <p>Agree overall, but the use should not be constrained in the way suggested – public art must engage</p>	<p>Para. 3.6</p> <p>Para 3.6</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
	and transformation of the built environment. The development of workspace creates a permanent infrastructure to support the arts.	artists not just 'public artists'. Where there are large developments it is agreed that artists require facilities for creating public artworks	
Bidwells	<p>It should be sufficient for the art to be enjoyed from a public vantage point for it to qualify as being a piece of public art.</p> <p>There is no reason why a piece of public art could not be temporary where the circumstances prevail and items such as street furniture should absolutely be considered as opportunities for public art and indeed any visual embellishment of standard features on a development.</p> <p>It is difficult to see that interior design could qualify to be public art.</p> <p>The use of public art monies to facilitate a practice area for artists would absolutely not comply with Circular 05/05.</p>	<p>Agreed</p> <p>Agreed</p> <p>Qualifies in buildings accessible to the public.</p> <p>The inclusion of facilities for artists will normally only be applicable in the case of very large scale developments. They should be included only where the funding is sufficient to pay for both them and significant public art works. The contribution is to mitigate the overall impact of the development. Large developments require facilities for artists creating public artworks to work in.</p>	<p>Para. 3.4</p> <p>Para.3.6</p> <p>Para. 3.6</p> <p>Paras 3.6-3.7</p>
Cambridge Regional College	<p>Public art: the play of creative symbols of a community and its history.</p> <p>Public art comes in a variety of different forms which could include crafts, street furniture, performance art or fixed fine arts.</p>	<p>Agreed</p> <p>Agreed, provided it is the work of an artist.</p>	<p>Sections 3 & 6</p> <p>Section 3</p>
Commissions East	Public art is made by artists; this is the most important	Agreed	Sections 3 &

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
	<p>qualification, they bring new vision that challenge existing preconceptions</p> <p>Public art can be craft/applied art, temporary work, film and lighting. It should not, however, be a replacement for standard capital items.</p> <p>Public Art might can be involvement of artist in the 'thinking process'.</p>	<p>Agreed</p> <p>Agreed</p>	<p>6</p> <p>Para 3.6</p> <p>Paras. 3.3, 3.5, 3.9, 3.11</p>
Countryside Properties	<p>It should be sufficient for the art to be enjoyed from a public vantage point for it to qualify as being a piece of public art.</p> <p>There is no reason why a piece of public art could not be temporary where the circumstances prevail and items such as street furniture should absolutely be considered as opportunities for public art and indeed any visual embellishment of standard features on a development. It is difficult to see that interior design could qualify to be public art.</p> <p>The use of public art monies to facilitate a practice area for artists would absolutely not comply with Circular 05/05.</p>	See Bidwells response above	
Kettle's Yard	<p>Whether on public or private premises, it should be available to everyone on a substantial, regular basis, if not all the time.</p> <p>It may be permanent or temporary, depending on the relative public benefit. Not necessary to circumscribe its form if it fulfils its function – 'broaden and sharpen our perceptions, stimulate imaginations.</p>	<p>Agreed</p> <p>Agreed</p>	<p>Para. 3.4</p> <p>Sections 3 & 6</p>
Marshall	<p>Embrace a variety of locations in which the art can readily be seen by the public or is accessible to the public regularly. Jesus College has a fine collection of sculptures generally being easily accessible.</p> <p>Craftsmanship may be an element. The recent striking addition of the lump of granite near Guildhall Place is more pleasurable because of the masonry involved in creating the striking banding.</p>	<p>Agreed</p> <p>Agreed</p>	<p>Para 3.4</p> <p>Section 3</p> <p>Para. 3.6</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
	<p>Temporary art may be acceptable. In Cambridge there have been temporary exhibitions of sculpture - in which Christ's Pieces and New Square played a role.</p> <p>Beautifully designed or well crafted street furniture should qualify as public art.</p> <p>Works of interior design might but only if they are available on a reasonable basis to be seen by the public.</p> <p>The Blue Plaques scheme, making and honouring notable achievement, is worthy of recognition and funding support.</p> <p>The performing arts should not qualify in the sense that what is really under scrutiny is contributions to place making.</p> <p>Nor on the same basis would facilities for artists generally be acceptable.</p> <p>Provision of appropriate places for busking for example in the city centre to be made more comfortable for artists might qualify.</p>	<p>Agreed and noted</p> <p>Agreed if artist designed</p> <p>Agree in public buildings</p> <p>Agree that these are valuable, but they are not public art</p> <p>Performance art may qualify, but not all performing arts; work should be created for the location or community by an artist working in the fields covered by Section 3.</p> <p>The inclusion of facilities for artists will normally only be applicable in the case of very large scale developments. They should be included only where the funding is sufficient to pay for both them and significant public art works. The contribution is to mitigate the overall impact of the development. Large developments require facilities for artists creating public artworks to work in.</p> <p>Not appropriate for public art; currently part managed through a licensing arrangement</p>	<p>Para. 3.6</p> <p>Para. 3.6</p> <p>Para. 3.6</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
Mole Architects	<p>All of the places listed are suitable– but this can also be extended – e.g. Kirsten Lavers recent work at Arbury with Mark Dixon where public art extended into peoples houses – joining people together to work as a community in their private spaces on small things that could be seen from the street.</p> <p>A focus should be given to temporary art works although a clearer definition is required here. Works where the process involved is as important as the end product should be given more prominence. Key works that come to mind are those by Cambridge Curiosity and Imagination artists who work to facilitate creativity in others rather than the artist. Building community links and involvement – learning from others experience of place rather than bringing in an imposed set of ideas.</p> <p>I think the idea about encouraging long-term commitment in order to integrate art in to the city by supporting art practice is a good one.</p>	<p>Agreed that this seems to be appropriate as part of the process; needs further exploration.</p> <p>Agreed</p> <p>Agreed</p>	<p>Para. 3.4 also to be reviewed.</p> <p>Paras. 3.3, 3.5, 3.9, 3.11</p> <p>Sections 1 & 6</p>
Turnstone Estates	<p>Public art should be accessible and therefore generally in public places.</p> <p>It should be lasting and therefore generally of a physical nature.</p>	<p>Agreed</p> <p>Temporary work may be appropriate, for example where it celebrates an event, or by its nature has a short lifespan or is part of the process of engaging the public in public art. In all cases a permanent record must be created.</p>	<p>Para. 3.4</p> <p>Para 3.6</p>
Cambridge Artist 1	<p>Public art has to be what it says – mostly, because skylines, water-features, reflections & inscriptions, along with clocks and planting (e.g. the new frontage treatment of Emmanuel) enter the public realm, even though most of these will come about through private funding. In a shopping centre, I'm all for something like the old red lion in the Lion Yard that makes you look twice, and allow you to share a moment of reflection with it.</p>	<p>Agreed</p> <p>Agreed</p>	<p>Para. 3.4</p> <p>Sections 3, 6 & 7</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
	Public art to embrace crafts, street furniture, and permanence - not performance art – but public art funding should be available for teaching facilities to set up in-house programmes and residencies.	Agreed, though performance art that contributes to place making should be included	Para 3.6 -3.7
Individual 1	<p>Public realm – streets yes. Don't want spray on tokenism. Bridge street: no public art could make traffic control scheme look attractive. The 'pipe' by Folk Museum damaged, meaningless to most people.</p> <p>Art in shopping centres rarely work; developers not well advised; out of scale; end up with bolt-on twee stuff. However P. Randall Page piece is very good. Not convinced by location. Is it appreciated?</p> <p>Big sculpture outside office developments can look bogus.</p> <p>Colleges. Have lovely artscapes & viewsapes but do not regard it as public, but it is accessible.</p> <p>Commissions done with passion or involvement of patron work best.</p>	<p>Agreed</p> <p>Disagree, can work well in shopping centres and gets public exposure when the proposal is fully integrated within the development design process.</p> <p>But not necessarily if conceived as part of the development</p> <p>Depends on degree of access; can be acceptable</p> <p>Agreed, need early engagement</p>	<p>Sections 3 & 6</p> <p>Para. 3.4</p> <p>Para. 8.9</p>
Cambridge Artist 2	<p>Public art is not an exhibition in a gallery, a play in a theatre, a concert in a hall; not something that you decide to buy a ticket or make time for. Public art is stumbled upon, you discover it, its free, it's for everyone. It makes you smile, curious, cross, dream, whistle a tune, talk. It celebrates where you live or what you do or what you hope for or what you have done.</p> <p>What qualifies? It can be fine art, performance, text, sound, permanent, temporary, carnival, song, sculpture, painting; it can be made by artists, encourage and support artists; be photographs, bill boards; it can be massive, tiny; it can be graffiti, postcards, outdoor projections, a footpath, a bench, a statue, a signpost, a etc</p>	<p>Agreed</p> <p>Work should be created for the location or community by an artist working in the fields covered by Section 3.</p>	<p>Sections 3 & 6</p> <p>Section 3</p>
Cambridge Resident 1	All of the meanings you give. It should be accessible without having to pay entry fee or cross forbidding thresholds	Agreed	Section 3

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
Individual 2	<p>It might be more useful to consider the term site-specific. This includes art which has been specifically designed for a particular location and which promotes a dialogue with that place. This dialogue or exchange is there for participants to engage with. This might include a variety of fixed and ephemeral forms.</p> <p>The funding of studio space in which artists were encouraged to come up with public art initiatives would be an excellent idea and would enhance the city's cultural and artistic life as well as having an impact on areas which need regenerating. This is funding of the practice of art (Public Art Initiatives Fund) rather than public art itself.</p>	<p>Agreed</p> <p>Agreed. The inclusion of facilities for artists will normally only be applicable in the case of very large scale developments. They should be included only where the funding is sufficient to pay for both them and significant public art works. Large developments require facilities for artists creating public artworks to work in.</p>	<p>Paras 3.1 & 7.9</p> <p>Paras 3.6-3.7</p>
Individual 3	<p>It should include crafts as well as 'fine art; temporary ones are acceptable and even desirable; artist designed street furniture and interior design is acceptable</p> <p>The art does not always have to have a physical form performance – music, drama, performance art may qualify.</p> <p>Facilities for artists to practice would be acceptable.</p>	<p>Agreed</p> <p>Music and drama will not qualify; work should be created for the location or community by an artist working in the fields covered by Section 3.</p> <p>The inclusion of facilities for artists will normally only be applicable in the case of very large scale developments. They should be included only where the funding is sufficient to pay for both them and significant public art works. Large developments require facilities for artists creating public artworks to work in.</p>	<p>Para. 3.6</p>

Issue 3	What is Public Art and What Qualifies?		
Organisation	Comment	Response	Action
Cambridge Resident 2	Must be available to all, at all times if possible or as far as possible.	Agreed	Para. 3.4
Anon 1	Visible from the public domain. Street furniture OK, but not interior design. Can include performance art.	Agreed Street furniture must be designed by artist; interior design acceptable in public access buildings Agreed	Para. 3.4 Para 3.6 Para. 3.6
Anon 2	Interventions in the public realm, created by artists and crafts people. Permanent or temporary structures and installations, not just well designed street furniture etc.	Agreed	Para. 3.6
Anon 3	See Issue 1	See above	See above
Anon 4	I believe public art should be in places where the public can at all times gain access to view the art and is permanent.	Agreed	Para. 3.4
Anon 5	Crafts, yes in the right context. Preferably permanent in some sense, but facilities might achieve that while leaving room for some transient expressions. Purely ephemeral art should not receive public funding. Everyone has easy access regularly if they so wish. Places that are often closed, or that have entry fees, would not meet the spirit of this.	Agreed Temporary work may be appropriate, for example where it celebrates an event, or by its nature has a short lifespan or is part of the process of engaging the public in public art. In all cases a permanent record must be created. Agreed	Para. 3.5 Para. 3.6 Para. 3.4

Issue 4	Where Should Public Art be Located?		
Organisation	Comment	Response	Action
Addenbrooke's	It is important that hospitals and healthcare settings are included in the list of potential places for public art to be located. There are	Agreed	Paras 7.6 & 7.7

Issue 4	Where Should Public Art be Located?		
Organisation	Comment	Response	Action
	well understood arguments in favour of integrating art into healthcare and hospitals with their own arts team on staff have the capability to manage and maintain effective public art.		
Anglia Ruskin	Yes to all of the mentioned options	Noted	Section 7
Arts Council	The key issue with public art is that it is accessible to a wide range of people this is why public art needs to be located in the everyday environment including streets and square, healthcare, regeneration, master planning, heritage, education, urban design, green spaces.	Agreed generally true, but some art on private land can be enjoyed by many people	Para. 3.4 & Section 7
Bidwells	The purpose for public art must be to mitigate against the development in hand. This is the only basis on which public art can be sought through the planning system therefore the location of such must be directly relevant to the issue one is seeking to mitigate against. The requirement for the public art to be necessary very much limits discretion on the location of such art as it must be clearly related to the development that has made a contribution therefore it is difficult to agree that there should be a defined list on where or how such monies should be used for public art.	There are 7 points to be made here: 1. the application of this circular is intended to contribute to the wider planning objectives of delivering sustainable communities; 2. providing for public art is part of the approved development plan and it yields the benefits set out in the SPD; 3. the impact of any development will extend beyond the individual site, may be felt citywide and should be ameliorated; 4. it is important to use public art contributions effectively and efficiently, which may be difficult to achieve with small contributions; 5. use of contributions in the way is in the spirit of pooling set out in the Circular; 6. the City Council will seek to ensure that arrangements of this kind are negotiated	Sections 7 & 8

Issue 4	Where Should Public Art be Located?		
Organisation	Comment	Response	Action
		amicably with the developer; and In the use of the Public Art Initiative Fund (PAIF) the Council will take into account the proximity of projects to the S106 generating developments that are funding them.	
Cambridge Regional College	Public art should be in public space, cultural community area or park.	Agreed	Section 7
Commissions East	Could be anywhere: emphasis should be placed on local centres, new developments and places where people live, learn and work.	Agreed	Section 7
Countryside Properties	The purpose for public art must be to mitigate against the development in hand. This is the only basis on which public art can be sought through the planning system therefore the location of such must be directly relevant to the issue one is seeking to mitigate against. The requirement for the public art to be necessary very much limits discretion on the location of such art as it must be clearly related to the development that has made a contribution therefore it is difficult to agree that there should be a defined list on where or how such monies should be used for public art.	See Bidwells response above	
Kettle's Yard	The statement to 'ensure that public art is provided in local neighbourhoods as well as the city centre' adequate. Much of current work is site specific or site 'sensitive' that it can be as well to have a menu of areas and then work with artists to settle on particular sites.	Agreed, but further work needed, e.g. through Public Art Action Plan and public art framework	Section 7
Marshall	All the suggested types of locations seem appropriate.	Agreed	Section 7
Mole Architects	Again a focus on the place as a final destination of an object. We should also think here about a process whereby art practices can develop the design process, where the artist could become part of the design team early in the building project and their skills used to think about the existing site more creatively alongside the architect.	Agreed	Section 7 & para. 8.9

Issue 4	Where Should Public Art be Located?		
Organisation	Comment	Response	Action
Turnstone Estates	<p>In all public places.</p> <p>Where it is provided as part of a S 106 Agreement, it should relate to and add to the development which is funding it.</p>	<p>Agreed</p> <p>There are 7 points to be made here:</p> <ol style="list-style-type: none"> 7. the application of this circular is intended to contribute to the wider planning objectives of delivering sustainable communities; 8. providing for public art is part of the approved development plan and it yields the benefits set out in the SPD; 9. the impact of any development will extend beyond the individual site, may be felt citywide and should be ameliorated; 10. it is important to use public art contributions effectively and efficiently, which may be difficult to achieve with small contributions; 11. use of contributions in the way is in the spirit of pooling set out in the Circular; 12. the City Council will seek to ensure that arrangements of this kind are negotiated amicably with the developer; and <p>In the use of the PAIF the Council will take into account the proximity of projects to the S106 generating developments that are funding them.</p>	Section 7

Issue 4	Where Should Public Art be Located?		
Organisation	Comment	Response	Action
Cambridge Artist 1	<p>I think Section 106 needs to be flexible; it might be possible to devise a programme, available to City Centre contributors, where streetscape, facades or skyline features (missing or damaged through time, neglect) may be eligible for reinstatement or enhancement.</p> <p>Signage, and pedestrian safety and enjoyment, provide two targets, citywide.</p>	<p>A good point, but would not be public art generally; could be considered on case by case basis</p> <p>Disagree. This is not public art and should be covered by the Environmental Improvements Programme and highways maintenance budgets.</p>	Para. 3.6
Individual 1	<p>Arrival and meeting points; Park & ride; bus stations; cycle housing; car parks; cycle lanes.</p> <p>Junctions already messed up with road clutter. Not good sites for sculpture.</p> <p>Parks and open spaces - only if good enough and can stand alone.</p> <p>City centre. - get rid of all the junk street furniture and plastic street bollards before considering more objects. Use funds to de clutter the place.</p> <p>Market square: badly in need have overhaul; get the fountain working; put correct 'desire lines' in place.....</p>	<p>Agreed</p> <p>Opportunities should be reviewed case by case</p> <p>Agreed</p> <p>Disagree. This is not public art and should be covered by the Environmental Improvements Programme and highways maintenance budgets.</p> <p>Important but not a present high priority</p>	<p>Section 7</p> <p>Section 7</p> <p>Section 7</p> <p>Section 7</p>
Cambridge Artist 2	<p>City centre is already very rich; the fountain in the Market Square needs addressing as a focal point; Issam Koubaj's proposal for Great St Mary's deserves to be realised as an artwork.</p> <p>Plea for prioritising a public art commissioning strategy for the local centres and communities connecting to the centre through interventions for the public park and open spaces – Midsummer Common, Coldham's Common, Riverside, Parker's Piece.</p> <p>Works that celebrate the history of Cambridge Town – e.g. the</p>	<p>Agree there are strengths and issues but not a present high priority</p> <p>Agree with principle; area for further exploration, e.g. through Public Art Action Plan and public art framework</p>	<p>Section 7</p> <p>Section 7</p> <p>Section 7</p>

Issue 4	Where Should Public Art be Located?		
Organisation	Comment	Response	Action
	footballing history of Parker's Piece ...	Agree with principle	
Cambridge Resident 1	Arrival & meeting points; parks & open spaces; in urban extensions.	Agreed	Section 7
Individual 2	Other places: disused shops and spaces which might have links to the industrial, commercial, historical fabric of the city. Libraries. Transport links (excellent work has been done on buses which serve as mobile site-specific conduits and bring lots of audiences together). It might be more useful to designate areas which need regenerating and ask artists / writers to make proposals for works in response to their own research. Digital artworks might also exist in relationship to public art works to offer another layer of participation / documentation and stimuli for future participation.	Agree with principle; area for further exploration, e.g. through Public Art Action Plan and public art framework	Section 7
Individual 3	The public realm – streets, open spaces; on private buildings, but visible from public places ; in public buildings; in College and other private grounds that are regularly open to the public; in shopping centres.; in local neighbourhoods as well as the city centre. It could also have a virtual presence online.	Agreed Agreed	Section 7 Section 7 & para. 9.7
Cambridge Resident 2	As listed in the document seems fine.	Agreed	Section 7
Anon 1	Anywhere – but visible from the public domain	Agreed	Para 3.4 & Section 7
Anon 2	Anywhere in the City where the setting can be enhanced, highlighted, given character by the intervention of an artist or craftsperson. Must be visible from public spaces.	Agreed, broadly	Para 3.4 & Section 7
Anon 3	In any inhabited place or thoroughfare, wherever people meet, mingle, pass through or otherwise visit. Especially in places that need cheering up.	Agreed	Para 3.4 & Section 7
Anon 4	To be decided and agreed between local residents and the Council.	Agreed	Sections 7 & 9
Anon 5	See my last point under issue 3. Anywhere that meets these criteria potentially suitable; rarely visited locations should be avoided.	Agreed	Section 7

Issue 5	What Development Should Provide Public Art?		
Organisation	Comment	Response	Action
Addenbrooke's	<p>The Trust does not have a view about the minimum size of development for which an art contribution should be sought.</p> <p>Trust's view is that clinical development should be considered in a more flexible way than other types of development – particularly those developments promoted by the Trust. This is on the basis that it is not always appropriate to include public art within some areas of the hospital, it may not be appropriate to invest clinical funds on some art schemes and also that the Trust has an art strategy that is being actively implemented and managed across the site.</p>	<p>Noted</p> <p>As a matter of principle S106 requirements will apply to all developments. However, the Council recognises that there are particular issues arising from health care developments and will wish to treat these sensitively.</p>	Section 8
Anglia Ruskin	These still appear to be correct	Agreed	Section 8
Arts Council	Smaller developments should consider public art as part of engaging with wider community and ensuring good design principles.	Agreed in appropriate circumstances	Para. 8.7
Bidwells	Public art can only be sought where there is an issue to be mitigated against. It should not be a tick box exercise. For example a commercial extension of more than 1,000m ² gross floor area that is completely hidden from public view should not be required to provide public art as there would be no visual harm to be mitigated against through a piece of public art. The criteria should be more appreciative of site specific circumstances and not be an instant reaction to require public art.	Under the policy all major development is expected to contribute to public art. This is in mitigation of the direct and wider impacts. Where it is deemed inappropriate to provide art work on site, for whatever reason, the Council will consider a commuted sum towards the PAIF	Section 8
Cambridge Regional College	Smaller developers should consider include public art within their scheme as a means of enhancing the quality of their development.	Agreed in appropriate circumstances	Para. 8.7
Commissions East	The criteria fine. The Council should commission public art as part of its own developments. This is covered in the Public Art Policy: 'the Council should promote best practice in public art commissioning and demonstrate this in its own developments'	Agree, policies set out apply to City development	Section 8
Countryside Properties	Public art can only be sought where there is an issue to be mitigated against. It should not be a tick box exercise. For example a commercial extension of more than 1,000m ² gross floor	See Bidwells above	

Issue 5	What Development Should Provide Public Art?		
Organisation	Comment	Response	Action
	area that is completely hidden from public view should not be required to provide public art as there would be no visual harm to be mitigated against through a piece of public art. The criteria should be more appreciative of site specific circumstances and not be an instant reaction to require public art.		
Kettle's Yard	The questions of excellence and accessibility arise. If the budget is too small and if appropriate expertise not available, a contribution to the central fund is more appropriate. Likewise if site is not accessible.	Agreed	Section 8
Marshall	The suggested criteria seem reasonable.	Agreed	Section 8
Mole Architects	More emphasis given to health environments	Agreed	Paras 7.6 & 7.7
Turnstone Estates	All developments should provide it. Public art need not be big and expensive. On small developments, it can be minor. Pooling of s106 money from smaller developments should be considered.	Agreed in appropriate circumstances Agreed	Para. 8.7 Section 8
Cambridge Artist 1	Developers of smaller schemes should do their utmost to enhance and make sustainable the inherent quality of the development. And if there is a widow's mite left over, that may be applied (with their agreement) to one of the city-wide or just-off site strategies.	Agreed in appropriate circumstances	Para. 8.7
Individual 1	Developers should be allowed to gift the money to other cultural projects. Supports the theatres concerts galleries museums if they wish.	Disagree, contribution for public art must principally be for accessible public works that contribute to place making	Section 3
Individual 2	To include acquisition of land / property for development / profit by major businesses -- i.e. Tesco's on Mill Road and re-development of Station Road area by large businesses. Must designate certain amount of profits to be given back to Public Art funding initiatives - centrally administered by council.	Disagree. This sounds like a tax on development, which the S106 approach to public art is not – it is essentially a payment to mitigate impacts.	Section 5
Cambridge Artist 2	Concerned about the piecemeal approach that this strategy implies, developers not necessarily experienced in (or interested in) commissioning public art. Suggest that unless developers demonstrate a real passion for the inclusion of a public art within their project then a per cent for art approach contributing to a public Initiatives Fund would be a more useful way of generating	Disagree. The SPD aims at getting amore coherent approach and the principle of S106 is that the work should be on site to mitigate direct impacts. The Council will be working with developers to cultivate	Section 8

Issue 5	What Development Should Provide Public Art?		
Organisation	Comment	Response	Action
	funds for a genuinely creative and coherent city wide public art programme of commissioning and projects.	a more proactive approach. In certain circumstances contributions to the PAIF will be required.	
Cambridge Resident 1	Suggest residential development of 10 or more dwellings a bit small.	Disagree, will have an impact and can contribute to the PAIF	Section 8
Individual 3	Current criteria about right.	Noted	Section 8
Cambridge Resident 2	Wherever development has enough funds to achieve excellence, otherwise a contribution could be made to a public fund.	Agreed	Section 8
Anon 1	Current criteria OK	Noted	Section 8
Anon 2	Mostly big developments & smaller developments with visual impact.	Agreed	Section 8
Anon 3	No good reason to exclude 'new-build' development costing half a million pounds or more.	Agreed	Section 8
Anon 4	The existing Public Art SPG is about right.	The SPD provides an update	Section 8
Anon 5	No comment	Noted	

Issue 6	When Should On-Site and Off-Site Contributions be Required?		
Organisation	Comment	Response	Action
Addenbrooke's	Whilst the Trust supports the opportunity of splitting funding between the development on and off site in some circumstances, the option as presented in the Issue paper seems to be inflexible and essentially the wrong approach. Encourage organisations to prepare a public art strategy. The option of splitting the art allocation could be reserved for those organisations that do not have an art strategy or a clearly defined approach to public art.	The proposal for split contributions has been dropped.	Section 8
Anglia Ruskin	This issue brings into question a couple of areas. First is that without a larger strategic vision it is difficult for developers to see how their contributions can assist with developing that – as a consequence a £15,000 budget may seem limited to developing 'art furniture'. Second, the lack of anyone with public art	The SPD is intended to provide this vision and may be backed up by a more specified Public Art Framework at a subsequent stage. The Council is planning to work with	Section 8

Issue 6	When Should On-Site and Off-Site Contributions be Required?		
Organisation	Comment	Response	Action
	<p>experience who can guide the developer as planning stage. We don't have any resistance to contributions being commuted to the PAIF, it would be more helpful to suggest other ways smaller amounts could contribute to the City.</p> <p>In terms of developing the PAIF, then yes a mandatory split (perhaps even higher than 75/25?) could be a great idea. This would be supported but again it would come back to how that money was spent and where was the decision being made.</p>	<p>developers to encourage a commitment to public art.</p> <p>The proposal for split contributions has been dropped.</p>	
Arts Council	None	Noted	
Bidwells	<p>The 1% construction value for public art needs to be revisited. This percentage is not in the adopted Local Plan and cannot simply be a detail rolled forward to the new SPD without further assessment. The 1% creates a very large financial amount and can create a perverse relationship between quality of development and amount of public art required, for example, the more one spends on the quality, design and materials of the development then the greater in real terms the 1% contribution will be and therefore the perverse situation arises that more public art is required to mitigate against a more attractive development. Also the Code for Sustainable Homes will in time make the construction of dwellings much more expensive than the current situation. This in real terms will create a much larger 1% contribution at a time when the viability of many residential schemes is already under pressure. With the rising costs of construction the 1% requirement will be applied as a tax without consideration of the case in hand and the consideration of necessary mitigation.</p> <p>Off site public art can only be provided in those situations where the off site location is still reasonably related to the development in hand.</p>	The requirement is built on existing policy and is fully justified. The 1% approach is widely accepted as being reasonable and cannot be varied arbitrarily depending on how other externally driven cost factors affect construction costs. However, the Council recognises that there is scope for negotiation in the case of large developments.	Sections 5 & 8
Cambridge Regional College	The benefits of public art should be spread across the City and major developments should be required to contribute to a fund as well as seeking donations from the private sector on a continuous basis.	The SPD seeks to achieve this and contributions from major development will be felt citywide. DC Guidance 3 will provide funding	Section 8

Issue 6	When Should On-Site and Off-Site Contributions be Required?		
Organisation	Comment	Response	Action
		for projects across the city.	
Commissions East	<p>Not certain that I agree with this. Developers should have the potential to spend 100% of their contribution on their sites. They could be encouraged to split it if this is not feasible or possible.</p> <p>£15,000 is quite low when you start to look at the ancillary costs. £20,000 would be better</p>	<p>The proposal for split contributions has been dropped.</p> <p>Agreed</p>	Para. 8.7
Countryside Properties	<p>The 1% construction value for public art needs to be revisited and it is considered that it should form part of this consultation on the new SPD. This percentage is not in the adopted Local Plan and cannot simply be a detail rolled forward to the new SPD without further assessment and consultation. The 1% creates a very substantial financial sum, particularly on large developments, which is often not justified. It can create a perverse relationship between quality of development and amount of public art required, for example, the more one spends on the quality, design and materials of the development then the greater in real terms the 1% contribution will be and therefore the perverse situation arises that more public art is required to mitigate against a more attractive development. Also the Code for Sustainable Homes will in time make the construction of dwellings much more expensive than the current situation. This in real terms will create a much larger 1% contribution at a time when the viability of many residential schemes is already under pressure. With the rising costs of construction the 1% requirement will be applied as a tax without consideration of the case in hand and the consideration of necessary mitigation.</p> <p>It is not accepted that a sum of £15,000 could never produce high quality work. Again, it depends upon the site.</p> <p>It is strongly considered that there is not a case for a 75/25 split between on site art works and any Fund. The entire public art contribution should be used on site only, except in rare cases where an off-site location is justifiable for certain reasons; any</p>	<p>The requirement is built on existing policy and is fully justified. The 1% approach is widely accepted as being reasonable and cannot be varied arbitrarily depending on how other externally driven cost factors affect construction costs. However, the Council recognises that there is scope for negotiation in the case of large developments.</p> <p>Agree there may be exceptions.</p> <p>The proposal for split contributions has been dropped.</p>	<p>Section 8</p> <p>Para.8.7</p>

Issue 6	When Should On-Site and Off-Site Contributions be Required?		
Organisation	Comment	Response	Action
	such location must be very closely related either physically or functionally to the development in question and .		
Kettle's Yard	The threshold could be raised to £20-25,000. There could be a presumption of a 75/25 split which could be waived for an exceptional scheme.	Agreed The proposal for split contributions has been dropped.	Para. 8.7
Marshall	Presumably the reference to value is a reference to commissioning costs. On that basis the threshold seems reasonable.	Covers commissioning, fabrication, installation, project management and maintenance. Noted	Para. 8.8
Marshall	The seeking and use of contributions secured by way of planning applications is the subject of advice in circular 05/2005. The suggestion that, having required a contribution, that part of that contribution might be put in the fund to be spent elsewhere in the city sits very uncomfortably indeed against the advice. For example, it could be said that funding public art in the north of the city, using monies from development in the south of the city, is not reasonably related to the southern development.	There are 7 points to be made here: 1. the application of this circular is intended to contribute to the wider planning objectives of delivering sustainable communities; 2. providing for public art is part of the approved development plan and it yields the benefits set out in the SPD; 3. the impact of any development will extend beyond the individual site, may be felt citywide and should be ameliorated; 4. it is important to use public art contributions effectively and efficiently, which may be difficult to achieve with small contributions; 5. use of contributions in the way is in the spirit of pooling set out in the Circular; 6. the City Council will seek to ensure that arrangements of this kind are negotiated	Section 8

Issue 6	When Should On-Site and Off-Site Contributions be Required?		
Organisation	Comment	Response	Action
		amicably with the developer; and 7. in the use of the PAIF the Council will take into account the proximity of projects to the S106 generating developments that are funding them.	
Mole Architects	Why does art have to be expensive? Depends on the type of project and the place, smaller works can be effective – sometimes more than huge sculptures at getting people to think about the city in a new way, or to recognize their connections to it.	Agree there may be exceptions.	Para. 8.7
Turnstone Estates	Wherever practical, contributions should be on (or related to) the contributory site. Pooling contributions from small sites may be considered.	Agreed	Section 8
Cambridge Artist 1	Agreed in principle; 25% to the PAIF may serve as a curb on large metallic objects, e.g. on East Road. Nothing to stop the Council adding its own enhancement t the development. Or a small and perfect artwork on site, and the balance to PAIF.	The proposal for split contributions has been dropped. Council does not have funds to top up budgets, though external funding may be sought	Sections 8 & 10
Individual 1	Build up fund sound good. Onsite split should be negotiable.	The proposal for split contributions has been dropped. But PAIF can still be built up	Section 8
Cambridge Artist 2	Would reverse the ratio 25% onsite 75% PAIF but with a commitment to the Initiatives Fund supporting projects developed for the specific contexts of major developments that have contributed.	The proposal for split contributions has been dropped.	Section 8
Cambridge Resident 1	Again this seems quite a low threshold.	Agreed	Para. 8.7
Individual 2	Remove control of how the 1 per cent of art is spent by large corporations to control of committee run by artists, educators, trustees with an informed interest and who can advise at all stages of development on potential for projects - so some events or works might come into existence during the development.	Disagree, lead should remain with enlightened developers working with Council and specialist advisors; aim is at achieve active engagement	Section 8 & Appendix 2

Issue 6	<i>When Should On-Site and Off-Site Contributions be Required?</i>		
Organisation	Comment	Response	Action
Individual 3	No views	Noted	
Cambridge Resident 2	Threshold of £15,000 probably not high enough The 75/5 split could be reconsidered where a really high quality & expensive scheme possible.	Agreed The proposal for split contributions has been dropped.	Para. 8.7
Anon 1	Preferably on site – not commuted sum.	The proposal for split contributions has been dropped.	
Anon 1	The 75/25 split a good idea, to provide a PA Initiatives Fund.	The proposal for split contributions has been dropped.	
Anon 2	On site in cases of conspicuous developments. Off site in cases where artistic involvement/intervention would be irrelevant	Agreed	Section 8
Anon 3	Public art policy should comprise 'major' works and 'attached' ones. All development funds must contribute to major ones with the balance deployed on on-site schemes.	Agree need both. The proposal for split contributions has been dropped.	Section 8
Anon 4	The policy is about right, although the £15,000 could be raised.	Agreed	Para. 8.7
Anon 5	No comment.	Noted	

Issues 7	<i>When Should Public Art be Built Into the Planning and Development Process and the Artist Commissioned?</i>		
Organisation	Comment	Response	Action
Addenbrooke's	The Trust recognises that public art spending can yield much better results if artists are involved early in the development process. However, the approach implied by the issues paper is very inflexible, artists may not wish to be involved in lengthy design processes and the organisation's art strategy may call for an approach that has art within a predetermined space. More appropriate to encourage organisations to demonstrate a strategic approach.	Agree, and recognise that flexibility is required	Section 7, para. 8.9, Appendices 2 & 4
Anglia Ruskin	Yes we believe so, although again this prioritises some art forms.	Agreed	Section 7,

Issues 7	<i>When Should Public Art be Built Into the Planning and Development Process and the Artist Commissioned?</i>		
Organisation	Comment	Response	Action
	However, it is reasonable to request that an artistic consultant or commissioning body be engaged with the process.		para. 8.9, Appendices 2 & 4
Arts Council	The artist should be involved from the outset of the planning development process. This represents best practice.	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Bidwells	Planning is becoming more and more frontloaded with greater financial input required from a developer at the early stages well before the time that any planning permission could be granted. The requirement of an artist too early in the design process will add greater financial burden and risk to a developer and could prevent even more development coming forward through the planning system due to the increasing financial risks now involved. There must be a compromise position such that a lead artist is not required at the early stages of a design concept but rather later when a detailed design is being considered.	Agree, and recognise that flexibility is required	Section 7, para. 8.9, Appendices 2 & 4
Cambridge Regional College	Public art should be built into the planning and development process and the artist commissioned at the outset of the development.	Agree importance of early involvement	Section 7, para. 8.9
Commissions East	As early as possible, however need to be realistic about when this is appropriate. Little benefit in having an artist involved in all sorts of pre planning issues that bear no relevance to potential opportunities.	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Countryside Properties	Planning is becoming more and more frontloaded with greater financial input required from a developer at the early stages well before the time that any planning permission could be granted. The requirement of an artist too early in the design process will add greater financial burden and risk to a developer and could prevent even more development coming forward through the planning system due to the increasing financial risks now involved. There must be a compromise position such that a lead artist is not required at the early stages of a design concept but rather later	See Bidwells above	

Issues 7	When Should Public Art be Built Into the Planning and Development Process and the Artist Commissioned?		
Organisation	Comment	Response	Action
	when a detailed design is being considered.		
Kettle's Yard	Not always practical to have the artist in place at the beginning but, in absence of an artist, planning officers should be assured that there is sufficient expertise to ensure that the art element of the development will be dealt with satisfactorily from the outset. Where artist is in place from the start, officers should be satisfied of his/her quality and not await a final proposal.	Agreed	Section 7, para. 8.9, Appendices 2 & 4
Marshall	On larger schemes a development of a public arts strategy will be more effectively achieved by consideration from the outset. Care needed in the selection of those who are to inform if not achieve the public art strategy. Whilst the word artist is probably unavoidable it can embrace a wide range of individuals from talentless to talented.	Agreed	Section 7, para. 8.9, Appendices 2 & 4
Mole Architects	Again always context related is important	Agreed	Section 6
Turnstone Estates	Art should be a planning consideration but not one that becomes over-dominant or burdening in an already burdened process.	Agreed	Section 7, para. 8.9, Appendices 2 & 4
Cambridge Artist 1	Off-the-peg versus site specific and 'lived-with': in most cases, it will be best and most creative to have the artist or craftsman in on the earliest discussions. The options will be broadened – as they are when a landscape consultant is employed from the start.	Agreed	Section 7, para. 8.9, Appendices 2 & 4
Individual 1	As early as possible. Yes	Agreed importance of early involvement	Section 7, para. 8.9,
Cambridge Artist 2	Bring artists in to develop a vision in conversation with planners and developers; retain their involvement throughout the process – including public consultation, commissioning and installation/delivery.	Agreed	Section 7, para. 8.9, Appendices 2 & 4
Cambridge Resident 1	As early as possible. The commissioning process should start. Would it be possible to start a loan scheme too for a few open sites?	Agree importance of early involvement Disagree, not consistent with the principle of site specific work	Section 7, para. 8.9, Appendices 2 & 4

Issues 7	<i>When Should Public Art be Built Into the Planning and Development Process and the Artist Commissioned?</i>		
Organisation	Comment	Response	Action
Individual 2	As above	See above	
Individual 3	The best public art, and the best development, is achieved by having the artist engaged in process from the outset. It is reasonable for the Council to require this of all developments.	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Cambridge Resident 2	The involvement of an artist as early as possible is vital, but there must be a system in place to judge the appropriateness, quality of artist's proposal before go ahead given.	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Anon 1	From the earliest stage of the planning process – a firm proposal should be an integral part of the planning application, not an afterthought	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Anon 2	As early as possible. Certainly before building commences.	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Anon 3	Initial ideas should be a part of the outline. They should be worked up at reserved matters stage. They should be constructed as early as possible.	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Anon 4	Yes, if this is practical and would not hold up development to appoint the artist	Agree importance of early involvement	Section 7, para. 8.9, Appendices 2 & 4
Anon 5	The starting point would be to include it from the outset since it will often require design features in the building to accommodate it and/or make it accessible.	Agree importance of early engagement	Section 7, para. 8.9, Appendices 2 & 4

Issue 8	What Other Funding Could be Used to Support Public Art?		
Organisation	Comment	Response	Action
Addenbrooke's	<p>The Trust supports the idea that the City Council funding should be made available for increasing the investment in art within the City area.</p> <p>In discussion with City Officers, the Trust was advised that there was a draft of an Art SPG for the S Fringe. It was explained that this included a proposal that Arts Council or other grant funding should be excluded from the Percent for Art calculations. This approach discourages approaches to alternative funding sources and should not be included in any future Supplementary Planning Documents.</p>	<p>Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions.</p> <p>Disagree. The %4Art contribution is a specific policy requirement and other funding must not be used as a way of avoiding this commitment. On the contrary the S106 money should be used a match funding to lever in additional money from others sources.</p>	Paras 7.10-7.11, 10.7-10.8
Anglia Ruskin	<p>Yes, it is reasonable to explore using environmental improvement monies to explore public art – especially in terms of street furniture or open space / park areas.</p> <p>It may also be possible to look at EU Funding to develop public art funds or funding programmes.</p>	<p>Disagree. This is not public art and should be covered by the Environmental Improvements Programme and highways maintenance budgets.</p> <p>Agreed</p>	Section 10
Arts Council	Public art should be considered within wider council budgets and supported by them. They should be considered within the economic development, town centre improvements and city centre management budgets.	Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions.	Section 10
Bidwells	The Council must take a more proactive and stronger role in the provision of general public art within the City. The current framework through development led public art places the overriding onus on the developer to provide public art and therefore is seen to be undertaking the role of the local council in providing public art throughout the City. If public art is indeed a	Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions.	Section 10

Issue 8	What Other Funding Could be Used to Support Public Art?		
Organisation	Comment	Response	Action
	necessary element of life in the City then the Council must make sufficient public art provision themselves.		
Cambridge Regional College	Same comment in Issue 6.	See above	See above
Commissions East	There are increasingly limited sources of additional funding. Having said this there are opportunities for match funding on public building projects from the Arts Council, and Trusts and Foundations.	Agreed	Section 10
Countryside Properties	The Council must take a more proactive and stronger role in the provision of general public art within the City. The current framework through development led public art places the overriding onus on the developer to provide public art and therefore is seen to be undertaking the role of the local council in providing public art throughout the City. If public art is indeed a necessary element of life in the City then the Council must make sufficient public art provision themselves.	See Bidwells above	
Kettle's Yard	There could be external sources of funding, including the Arts Council, particularly if the scheme is sufficiently ambitious. The central fund could be developed to the point where several projects could be commissioned simultaneously, hence having the impetus of an exhibition such as that in Folkestone this year.	Agreed	Section 10
Marshall	There is a continuing role for some public art to be civically funded. There should be a civic fund, however modest, ring fenced to secure works of public art, ideally on an annual basis	Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions.	Section 10
Mole Architects	If the artwork crosses into other environmental benefits than surely some of this money can be diverted. Might be good to make this information more readily available to artists.	Agreed	Section 10
Turnstone Estates	The need for art goes well beyond the need to improve new developments. It is a function the Council should embrace from far wider than s.106 monies.	Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic	Section 10

Issue 8	What Other Funding Could be Used to Support Public Art?		
Organisation	Comment	Response	Action
		contributions.	
Cambridge Artist 1 Individual 1	I can't comment, except to argue for flexibility. How much is there already? There must be quite a lot considering development around Cambridge?	Agreed Agreed there is potentially a lot from development and Cambridge well placed to bid into other sources	Section 10 Section 10
Cambridge Artist 2	Public Art can contribute to the aims and objectives of funds such as environmental improvement, community development, road safety, tackling anti-social behaviour, youth work etc.: budgets for these areas could (and should) be approached to support the development of a public art project that serves a related remit. Other funds would be Arts Council, business sponsorship and National Lottery awards.	Agreed, however, in a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions. Agreed	Section 10 Section 10
Cambridge Resident 1	Local and national charitable money and in Cambridge contributions from local enterprises. Sponsored roundabout scheme seems to work well. There are issues here about transport and maintenance. Where would this fit in? Prize winning pieces from local art schools.	Agreed Agreed Possibly, but may not be consistent with the principle of site specific work	Section 10 Para. 8.8 Section 9
Individual 2	Should some of the money available for the programme of environmental improvements in the City be used to complement other initiatives to provide public art? What priority should be given to using other Council money to support public art? If appropriate: High	Disagree, money not available for public art unless improvement schemes include public art proposals In a climate of great financial stringency the Council has to consider carefully its priorities for spending and this is likely to limit the scope for civic contributions.	Section 10

Issue 8	What Other Funding Could be Used to Support Public Art?		
Organisation	Comment	Response	Action
Individual 3	Section 106 money.	Agreed	Section 10
Cambridge Resident 2	Other external sources could be sought if necessary, e.g. Arts Council	Agreed	Section 10
Anon 1	Do not use the Environmental Improvement funds for PA – unless an Area Committee specifically wishes to do so.	Agree, money not available for public art unless improvement schemes include public art proposals	Section 10
Anon 2	Sponsors, benefactors, charitable foundations	Agreed	Section 10
Anon 3	A tourist levy on hotel rooms and out of term college visitor income.	Disagree. 1. There is no link between public art and this form of revenue 2. The Council has no powers to make such a levy	
Anon 4	Lottery grant?	Agreed	Section 10
Anon 5	Not appropriate to spend Environmental Improvement Money on public art, however, that would not preclude joint funding where art is incorporated into environmental improvements projects or an area is improved at the same time that public art is installed.	Agree, money not available for public art unless improvement schemes include public art proposals	Section 10

Issue 9	How Could the Public and Stakeholders Engage in the Public Art Processes?		
Organisation	Comment	Response	Action
Addenbrooke's	<p>Consultation is a crucial part of the process. It is important that the process includes careful consideration about who the stakeholders are, consults with them and then listens to the views they express. Good artists and public art providers will engage effectively with local communities.</p> <p>It will be important that if any guidance is to be given in the SPD on the matter of engaging stakeholders, that this guidance is not</p>	<p>Agreed</p> <p>Agrees</p>	Section 9, Appendices 2 & 4 cover these points

Issue 9	<i>How Could the Public and Stakeholders Engage in the Public Art Processes?</i>		
Organisation	Comment	Response	Action
	<p>prescriptive but will be responsive to the type of development being proposed.</p> <p>Hospitals are generally effective at communicating with the public and have an obligation to listen to the views of the public. In order to provide a focal point for patients, visitors and staff the Trust has in place a Patient Advice and Liaison Service - these organisations are well placed to effectively utilise public art spending and engage stakeholders in art processes.</p>	Agreed	
Anglia Ruskin	<p>A very problematic area as opinions are so often very diverse and based on experience with art forms, artists and areas. It is important that the wider public feel a sense of involvement with any vision or strategy which is created, and its implementation. This might be done through open voting through media for schemes or plans, more education and arts participation activities to foster an interest, appreciation and involvement. However, sometimes to create and deliver a vision it requires a decision to be made by an informed smaller group to ensure clarity of vision and purpose.</p>	Agreed. Means of engagement will vary from scheme to scheme depending on location, form and content.	Section 9, Appendices 2 & 4
Arts Council	<p>The public, stakeholders and a range of professions could work collaboratively along with the artist to develop the idea.</p> <p>Public arts create a dialogue which can inspire, challenge and influence and is a great way of initiating public engagement with the arts.</p>	<p>Agreed</p> <p>Agreed</p>	Section 9, Appendices 2 & 4 cover these points
Bidwells	<p>This will have to be considered on a case by case scenario. When required, it appears that the types of consultation involved in the development control process by the applicant and Council could be extended in some fashion, whether that be informal, to include the public art process.</p>	Agreed, the standard CD process will have to be modified to suit the particular requirements of public art.	Section 9, Appendices 2 & 4 c
Cambridge Regional College	<p>The public and stakeholders should be actively involved in the process of funding and obtaining public art as well as being actively involved in the locations thereof.</p>	Agreed	Section 9, Appendices 2 & 4 c

Issue 9	How Could the Public and Stakeholders Engage in the Public Art Processes?		
Organisation	Comment	Response	Action
Commissions East	Through workshops, schools projects, project management and consultation processes and through participating in the art work. This should be undertaken as widely as possible.	Agreed	Section 9, Appendices 2 & 4 c
Countryside Properties	This will have to be considered on a case by case scenario. When required, it appears that the types of consultation involved in the development control process by the applicant and Council could be extended in some fashion, whether that be formal or informal, to include the public art process.	See Bidwells above	
Kettle's Yard	Art shouldn't be designed by committee. Some artists whose methods actively involve the public, others work privately. Once an artist chosen and a scheme developed, means should be found to introduce them to the public, e.g. a presentation by the artist and the development of educational projects pre- and post-installation.	Agreed. Means of engagement will vary from scheme to scheme depending on location, form and content.	Section 9, Appendices 2 & 4
Marshall	The appreciation of public art is an individual experience. Engaging the public and stakeholders, if it has a role, should be very marginal. The camel is a horse designed by a committee.	Disagree. It is important to establish public ownership of public art, even if it is challenging, and the public engagement needs to be more that marginal and may be central. Agree that art cannot be <i>designed</i> by committee.	Section 9, Appendices 2 & 4
Mole Architects	Important to allocate enough resources in terms of time for the artist – instead of always focusing on the end product.	Agreed	Section 9, Appendices 2 & 4
Turnstone Estates	Art should be accessible to the public, but that does not mean the public should choose it. Art by committee can be truly awful.	It is important to establish public ownership of public art, even if it is challenging, and the public engagement needs to be more that marginal and may be central. Agree that art cannot be <i>designed</i> by committee.	Section 9, Appendices 2 & 4
Cambridge Artist 1	Again, I'll keep my head down, and nod my head.	Noted	
Individual 1	Definitely need more involvement. Inform residents' associations, art associations, friends of galleries. For example, just heard there is to be a sculpture of Steven Hawking in our street. None of residents know about it.	Agreed	Section 9, Appendices 2 & 4

Issue 9	<i>How Could the Public and Stakeholders Engage in the Public Art Processes?</i>		
Organisation	Comment	Response	Action
Cambridge Artist 2	<p>Art that seeks to please everyone is unlikely to be good art. Art cannot be created by committee. Controversy, differences of opinion, points of view and taste are inevitable and therefore to be embraced a part of the process of creating public art.</p> <p>This is not to say that art “should” impose itself without consultation and involvement. The key to successful public and stakeholder relationships is creating opportunities for involvement and contribution throughout, to enabling the artist to thoroughly research and respond to the context and its issues before developing a proposal and supporting the artist in the process of communicating and realising their vision.</p>	<p>Agreed</p> <p>Agreed</p>	Section 9, Appendices 2 & 4 cover these points
Cambridge Resident 1	<p>Open competitions and voting system - Overseen by council committee with professional advice.</p> <p>Local media</p> <p>Community Art projects in local parks etc.</p>	<p>Is a possible approach; further work needed, e.g. through Public Art Action Plan and public art framework</p> <p>Noted</p> <p>Agreed</p>	<p>Section 9, Appendices 2 & 4</p> <p>Section 7</p>
Individual 2	Involve artists / writers with knowledge of current debates in public art to advise and to involve the public in debate around how to design projects and initiatives.	Agreed	Section 9, Appendices 2 & 4
Individual 3	Art, public or otherwise, is not something that should be imposed on people. Public art will be appreciated and fulfil its objectives most effectively if the public and stakeholders are engaged in its planning, design and implementation. However, there has to be a overarching sense of what works for a particular environment and what does not.	Agreed	Section 9, Appendices 2 & 4
Cambridge Resident 1	Depends on what chosen artist wants & on nature of the artist’s approach to creating an art work.	Agreed. Means of engagement will vary from scheme to scheme depending on location, form and	Section 9, Appendices 2 & 4

Issue 9	How Could the Public and Stakeholders Engage in the Public Art Processes?		
Organisation	Comment	Response	Action
		content.	
Anon 1	As a normal part of the consultation process for a planning application.	The standard CD process will have to be modified to suit the particular requirements of public art.	Section 9, Appendices 2 & 4
Anon 2	By suggesting sites. By involvement in the selection of artists and craftspeople	Agreed Means of engagement will vary from scheme to scheme depending on location, form and content.	Section 9, Appendices 2 & 4
Anon 3	A series of talks, lectures, events should highlight the general issue of public art – beyond that a panel of advisors like the Conservation and Design Panel.	Agreed	Section 9
Anon 4	Always try and engage stakeholders	Agreed	Section 9
Anon 5	No comment	Noted	

Issue 10	How is Specialist Advice Built Into Providing Public Art?		
Organisation	Comment	Response	Action
Addenbrooke's	The crucial role for any such body is to oversee PROCESS not OUTCOMES. A Steering Group is not there to say what it likes, but simply to ensure that the commissioner of the public art is carefully following an effective process. If a correct process is followed, then the art should be able to look after itself. By ensuring the process is observed, a Public Art Steering Group would fulfil a very effective function without getting involved in matters of taste. Key commissioners of public art around the City should be involved in this process to encourage joined up thinking - the Addenbrooke's Arts Co-ordinator to be co-opted onto the Council's Public Art Steering Group.	Agreed Composition and Terms of Reference of Public Art Panel to be agreed	Section 9 Para. 9.6
Anglia Ruskin	Raises the issue of having a clear vision which can be proactively	Agreed	Section 9

Issue 10	How is Specialist Advice Built Into Providing Public Art?		
Organisation	Comment	Response	Action
	<p>promoted to developers in advance of the planning process. Specialist advisors can then coordinate vision and assist developers with their plans and ideas.</p> <p>The Public Art Steering Group can provide a vital tool for interrogation and vetting of ideas to ensure that developers are clear in their commitment and intention. It is also a good way to ensure that public art is not just an extension of the development.</p> <p>I think it is important that the composition of the team reflect a diverse range of interest from within the artistic spectrum but embrace all forms and kinds of artistic work.</p>	<p>Agreed in principle</p> <p>Agreed</p>	covers these points
Arts Council	A public art steering group should be continued and continually refreshed alongside the expertise of the public art commissioning agency, this will in turn push excellence and innovation. The steering group should include artists, architects and arts organisations.	Composition and Terms of Reference of Public Art Panel to be agreed	Para 9.6
Bidwells	One must be careful not to have too many individuals and bodies inputting into the public art process as this would inevitably slow the process down and may also water down the public art product. The Steering Group should act as a quality control panel and not to impose ideas but rather ensure outcome.	Composition and Terms of Reference of Public Art Panel to be agreed	Para 9.6
Cambridge Regional College	The Public Art Steering group should be actively involved in giving advice to the public and developers and be a major payer in the funding process.	Composition and Terms of Reference of Public Art Panel to be agreed	Para 9.6
Commissions East	<p>Specialist advice is crucial to the success of all projects. Public Art can, and often is a complex process involving both the lives of people and considerable sums of money.</p> <p>A key improvement that one could make to the PASG would be to reduce its membership, make sure that it is consulted on all schemes, and ensure that it is a dynamic group committed to making things happen. This would inevitably mean that it would need to have specialist knowledge in public art and related areas.</p>	<p>Agreed</p> <p>Composition and Terms of Reference of Public Art Panel to be agreed</p>	<p>Section 9</p> <p>Para. 9.6</p>

Issue 10	How is Specialist Advice Built Into Providing Public Art?		
Organisation	Comment	Response	Action
	Member representation is also critical.		
Countryside Properties	One must be careful not to have too many individuals and bodies inputting into the public art process as this would inevitably slow the process down and may also water down the public art product. The Steering Group should act as a quality control panel and not to impose ideas but rather ensure outcome. It should be recognised that certain developers have considerable experience of delivering high quality public art and they must be an integral part of the process.	Agreed. Composition and Terms of Reference of Public Art Panel to be agreed	Section 9
Kettle's Yard	Advice needs to be well-informed, effective and seen to have authority. High profile artists or curators could be invited to serve as advisors on applications and/or curators of a public art programme – they would need to be paid. They could work in association with a suitably qualified local advisory group. There then needs to be a specialist officer and/or a pool of advisors who could be attached to particular developments, paid for by the developer if there is insufficient internal expertise. They could take the approach of identifying artists whose work they would like to see represented in Cambridge and then matching site to artist – i.e. applying quality control at the outset.	Agreed in principle, composition and Terms of Reference of Public Art Panel to be agreed	Section 9
Marshall	Whilst there may be a role for specialist advisers, the City Council would be well advised to appoint the equivalent of a public art champion, who should be a councillor with an informed interest in public art. Steering groups ought to be avoided.	Disagree: risk is that a champion become too closely associated with a particular approach; will be part of the remit of the Design Champion Composition and Terms of Reference of Public Art Panel to be agreed	Para. 7.11 Para. 9.6
Mole Architects	Public Arts Steering group is important and key to ensuring that appropriate projects are selected and encouraged. Should involve artist curators architects from Cambridge, but also maybe from other cities if possible - people with a broad range of public art experience.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed	Para. 9.6
Turnstone Estates	The Public Art Steering group should be used, as should Commissioning Agents and other arts “professionals”. But it is	Agreed, composition and Terms of Reference of Public Art Panel to be	Para. 9.6

Issue 10	How is Specialist Advice Built Into Providing Public Art?		
Organisation	Comment	Response	Action
	subjective and any advisory groupings should be small.	agreed	
Cambridge Artist 1	These are the right questions to be asking. Enhance the role of the PASG so that it can, like the Design and Conservation Panel, report effectively to the Planning Committee.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed	Para. 9.6
Individual 1	Subjective and Objective experience needed. Steering group could have artists, curators, collectors, dealers, architects, urban landscape and gardeners on it As well as stakeholders. Case histories scrutinised. Good projects and less good projects recorded.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed Agreed	Para. 9.6 Section 11
Cambridge Artist 2	Need a proactive approach with a dedicated team well equipped to develop a coherent city wide strategy a programme of public art projects of different scales and time spans - what is needed is a curatorial vision.	Staff resourcing to be agreed. SPD endorses curatorial approaches	Para. 10.2 and Appendix 2
Cambridge Resident 1	Advisory committee to address quality issues. Representatives form art and gallery community. Also using SHAPE, Arts Council and Commissions East.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed Agreed	Para 9.6 Para 9.2
Individual 2	As above	See above	
Individual 3	Key arts professionals in the City such as the Directors of the Fitzwilliam and Kettle's Yard should be involved, as should local community residents.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed; residents to be engaged	Section 9
Cambridge Resident 2	Essential to have established well-known artists and/or curators to advise on choice of works generally and may be an individual or group attached specifically to an individual development.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed	Para 9.6
Anon 1	Do not think the Public Art Steering group has been very effective or even very active. It should be merely an advisory body, reporting to the Planning Committee.	Agreed, composition and Terms of Reference of Public Art Panel to be agreed	Para. 9.6
Anon 2	Through Commissions East and the Public art Committee/Panel of experts	Agreed, composition and Terms of Reference of Public Art Panel to be agreed	Paras 9.2 & 9.6
Anon 3	See Issue 9	See above	
Anon 4	I would like to hear the views of the Public Art Steering Group on	Noted	

Issue 10	How is Specialist Advice Built Into Providing Public Art?		
Organisation	Comment	Response	Action
	this question before I make any comments.		
Anon 5	No comment	Noted	

Issue 11	How Should the Public Art Programme be Managed?		
Organisation	Comment	Response	Action
Addenbrooke's	<p>If the Council sees public art as a priority and sets objectives that are to be met, this should be funded through the Council's own funding streams. Not appropriate for the commuted art contributions.</p> <p>Would a requirement for developers to self-report progress with art within a development be more practical, if it was not possible to expand the expertise and manpower devoted to public art within the planning team?</p> <p>Establishing a Public Art Unit seems unnecessarily complex and expensive for what is required in Cambridge.</p>	<p>S106 contributions will not be used to pay for core management; the matters to be covered are set out in the SPD</p> <p>This can be explored as apart of ongoing development of monitoring and developers will be required to evaluate projects at their conclusion.</p> <p>Agreed that this is not appropriate at this time</p>	<p>Paras 8.3-8.6 & DC Guidance 2</p> <p>Section 11</p>
Anglia Ruskin	<p>We have long discussed the need for a Public Art Officer within the Council to ensure that the planning officers receive support, to manage the contributions and the PAIF and also to liaise closely with the Council's Arts and Entertainment division.</p> <p>Project management can be included as part of larger art programmes and this should be embraced and encouraged by the Council. However, buying in project management ca be a very costly basis and doesn't allow for continuity.</p>	<p>The Council is exploring how best existing resources can be used to manage public art</p> <p>Management of individual projects should be funded from S106 contributions</p>	<p>Section 8 & Appendix 2</p>
Arts Council	<p>Public Art does need managing and section 106 money should be used for this. The approach to this should be looked at case by case as a formulaic approach would not work here.</p>	<p>Management of individual projects should be funded from S106 contributions</p>	<p>Section 8 & Appendix 2</p>

Issue 11	How Should the Public Art Programme be Managed?		
Organisation	Comment	Response	Action
Bidwells	A lot of Section 106 money for public art can be spent on consultants and peoples' time and there should be efforts to ensure that the monies are spent on the actual public art product itself. The funding of a Project Manager on a case by case scenario would not sit comfortably with Circular 05/05. It isn't clear why the Council would need to take such an active and large role in the process.	Management of individual projects should be funded from S106 contributions The Council is exploring how best existing resources can be used to manage public art	Section 8 & Appendix 2
Cambridge Regional College	As per comment on Issue 10	See above	
Commissions East	I think that it would be useful to establish a public art unit. Regionally Essex County Council has a public art unit of three officers within Design and the Built Environment. The policy recommends that the Section 106 can be used to cover project management and consultation costs.	Agreed that this is not appropriate at this time. The Council is exploring how best existing resources can be used to manage public art Management of individual projects should be funded from S106 contributions	Section 8 & Appendix 2
Countryside Properties	A lot of Section 106 money for public art can be spent on consultants and peoples' time and there should be efforts to ensure that the monies are spent on the actual public art product itself. The funding of a Project Manager on a case by case scenario would not sit comfortably with Circular 05/05. It isn't clear why the Council would need to take such an active and large role in the process. In any event on large strategic developments the Council requires developers to appoint public art consultants.	See Bidwells above Agreed	Section 8 & Appendix 2
Kettle's Yard	A Unit at this stage sounds expensive but there is a job for a specialist officer whose tasks would include the quest for additional sources of money as well as the practical management of projects, advice to developers, overseeing the welfare and conservation of works, and instigating educational and community work in connection with commissions.	The Council is exploring how best existing resources can be used to manage public art	

Issue 11	How Should the Public Art Programme be Managed?		
Organisation	Comment	Response	Action
Marshall	The establishment of a public art unit seems unnecessarily grand, if not clumsy. It would be a shameful misuse of any funds collected if they were simply directed to funding a unit which consumed most of the resources and delivered very little by way of pleasurable public objects.	Agreed that this is not appropriate at this time. The Council is exploring how best existing resources can be used to manage public art	
Mole Architects	Be careful here of adding too many layers of administration here – costing more money to no greater effect – the artist is in many cases perfectly capable of managing their work, although connections with local communities always helps – but not too heavy handed.	The Council is exploring how best existing resources can be used to manage public art	
Turnstone Estates	The Council may consider offering a commissioning service to developers and other public arts providers. However, there are specialist commissioning agents that it might be more effective to use, e.g. Commissions East. The cost of this service to a developer should form part of any s.106 contribution.	Management of individual projects should be funded from S106 contributions; other agencies may be used	Section 8, Para. 9.2 & Appendix 2
Cambridge Artist 1	Shan't comment, except right questions. Management skills for large scale projects, e.g. CB1 and Addenbrooke's 2020?	Agree big projects do need management skills.	
Individual 1	There should be a limit on management costs. ? % of fund. But good project management is needed.	Management of individual projects should be funded from S106 contributions; other agencies may be used The Council is exploring how best existing resources can be used to manage public art	Section 8 & Appendix 2
Cambridge Artist 2	See above – yes a Public Art Unit that isn't just about admin and delivery and bureaucracy but encourages experimentation and conversation, encouraging curatorial vision and involving artists, planners, community leaders etc in the development of a coherent strategy. Definitely, don't just buy in piecemeal project by project management – it's definitely acceptable to spend S106 money on project management but this must be part of an overall vision	Public Art Unit is not appropriate at this time. The Council is exploring how best existing resources can be used to manage public art Management of individual projects should be funded from S106 contributions	Section 8 & Appendix 2

Issue 11	How Should the Public Art Programme be Managed?		
Organisation	Comment	Response	Action
	interlinked and interrelated with past, present and future projects and visions.		
Cambridge Resident 1	Public arts officer on payroll of City Council answerable to council committee.	The Council is exploring how best existing resources can be used to manage public art	
Individual 2	A public Art Unit is a good idea -- as long as it is not controlled or co-opted by those who may have conflicts of interest in terms of business investments in existing sites earmarked for PA initiatives and it includes arts professionals and those familiar with current debates in art practice.	Public Art Unit is not appropriate at this time. The Council is exploring how best existing resources can be used to manage public art	
Individual 3	There is a case for the Council to establish a Public Art Unit. It is acceptable to use some of the funding collected through S106 agreements to buy in project management skills on a project by project basis.	Public Art Unit is not appropriate at this time. The Council is exploring how best existing resources can be used to manage public art Management of individual projects should be funded from S106 contributions	Section 8 & Appendix 2
Cambridge Resident 2	A permanent post handling all projects & setting up appropriate groups for each, helping fund raising, records, etc would help with continuity & quality.	The Council is exploring how best existing resources can be used to manage public art	
Anon 1	Learn from best practice – such as Bristol City’s LA.	Agreed, the Council is exploring how best existing resources can be used to manage public art	
Anon 2	By the City Council with advice and control by experts in the field, e.g. Commissions East	Agreed, the Council is exploring how best existing resources can be used to manage public art	Para 9.2
Anon 3	By a specially appointed ‘public art’ curator, whose salary was shared among a number of ‘stakeholders’.	The Council is exploring how best existing resources can be used to manage public art	
Anon 4	Is it possible we could be involved with other authorities and organisations with an interest in art and the city to manage the public art programme?	Agreed, but The Council is exploring how best existing resources can be used to manage public art	Para. 9.2

Issue 11	<i>How Should the Public Art Programme be Managed?</i>		
Organisation	Comment	Response	Action
Anon 5	I believe that failure to manage significant projects will doom them to failure.	Agreed	Section 8 & Appendix 2

Issue 12	<i>How Will Artworks be Maintained in Future?</i>		
Organisation	Comment	Response	Action
Addenbrooke's	<p>At the point of commissioning, a lifespan should be set out for each major commission. The provider then has an obligation to maintain until this date and pay for decommissioning at the end if this is deemed appropriate.</p> <p>After this date, if the Council wants the work to be maintained, maintenance costs should be met by the Council.</p> <p>Maintenance and decommissioning costs should be included in the Percent for art calculations.</p>	<p>Agreed</p> <p>Agreed, after 25 years or other agreed timescale</p> <p>Agreed</p>	Para. 8.3 covers these points
Anglia Ruskin	Legal advice should be sought on this as there are issues of commitment for both the artist and developer and this could potentially be a contentious area.	Agreed and advice sought	Section 8
Arts Council	It is important to ensure maintenance is included in the budget from the outset and this is considered when selection is made.	Agreed	Para. 8.8
Bidwells	On the whole it would seem unreasonable to request a developer to maintain a piece of public art for a period greater than 5 years. If it is on private land then the Council will have to have confidence in the public art agenda, that if the piece of public art has proved a success then it will very likely remain in situ beyond the 5 years.	Disagree, Council cannot afford to take on long term unfunded commitments in the public realm. On private land it is the responsibility of the developer, but the Council will still expect a commitment to long term maintenance, where needed.	Paras 8.3 & 8.8
Cambridge Regional College	As the Public Art Steering Group would have full details of funding, life span of works, whether works require maintenance or should	Agreed	Para. 8.8

Issue 12	How Will Artworks be Maintained in Future?		
Organisation	Comment	Response	Action
	be replaced, a decision can then be made or an action plan implemented.		
Commissions East	This should be through commuted agreements with the developer in private developments and through the public art initiatives fund on public developments.	Agreed	Para. 8.8
Countryside Properties	On the whole it would seem unreasonable to request a developer to maintain a piece of public art for a period greater than 5 years. If it is on private land then the Council will have to have confidence in the public art agenda, that if the piece of public art has proved a success then it will very likely remain in situ beyond the 5 years.	See Bidwells above	
Kettle's Yard	Maintenance should be a consideration from the outset if work is to be more or less permanent. Appropriate responsibilities should be built into contracts but beyond their term there will be a requirement for maintenance and conservation. It would be sensible to allocate a proportion of income – say 10% - as a maintenance fund to be drawn on as required. The % could be reviewed after a period and adjusted as necessary. There should also be a 'de-accessioning' policy to guard against the problems of works for which maintenance proves impossible.	Agreed Agree in principle, but premature to set a %	Paras *.3 & 8.8 Paras 8.3, 8.8 & 10.2
Marshall	Advice on maintenance payments is clearly set out in circular 05/2005. B19 provides this advice - as a general rule, however, when an asset is intended for wider public use, the cost of subsequent maintenance and other recurrent expenditure associated with the developers contributions should normally be borne by the body of authority in which the asset is to be vested'.	Agree that this is what the Circular says. However, there is a longstanding commitment in Cambridge for developments to pay commuted maintenance costs for public facilities such as open space. This reflects the need for the facilities to continue to cater for the long term impacts of the development. The Council does not have alternative sources of funding to meet what would be significant new liabilities. The same principle must apply to public art.	Paras 8.3, 8.8 & 10.2
	So far as public art on private land is concerned the attitude and resources of the University and Colleges generally secure the	Agreed and noted	

Issue 12	How Will Artworks be Maintained in Future?		
Organisation	Comment	Response	Action
	wellbeing of works of art which are readily apparent to the public, albeit privately funded. One good example of this is the sculpture, which changes from time to time, at Churchill College readily viewable from Storeys Way.		
Mole Architects	If the council wants public art then it should take a role in maintaining it. However, If the art is well designed, appropriate and involved and engaged with various publics in its production, this should help its maintenance. This could also form part of the artists brief – the ongoing life/sustainability of the project.	Disagree, Council cannot afford to take on long term unfunded commitments in the public realm. On private land it is the responsibility of the developer, but the Council will still expect a commitment to long term maintenance, where needed.	Paras 8.3 & 8.8
Turnstone Estates	If in a public place, the Council should maintain the art as it does other public realm facilities.	Disagree, Council cannot afford to take on long term unfunded commitments in the public realm. On private land it is the responsibility of the developer, but the Council will still expect a commitment to long term maintenance, where needed.	Paras 8.3 & 8.8
Cambridge Artist 1	Ephemerality shouldn't be part of the deal; maintenance has to be built in or else you get erosion – sometimes to the point of meaninglessness, as in the case of the compass-hub paving feature (Quinn Hollick?) at the junction of Fitzroy & Burleigh Streets. I don't know when the S106 contributors should hand over to the City; but perhaps a management company (with other City services & products) could keep up with any perceived wear and tear; quinquennial surveys etc.	Agreed The Council is exploring how best existing resources can be used to manage public art	Paras 8.3 & 8.8
Individual 1	Maintenance or sinking fund should be set aside at the beginning- for cleaning and repairs grant. Who responsible. The owner- The City Council? Grants should be available to owners.	Agreed, maintenance important Council cannot afford to take on long term unfunded commitments in the public realm. On private land it	Paras 8.3 & 8.8 cover these points

Issue 12	How Will Artworks be Maintained in Future?		
Organisation	Comment	Response	Action
		is the responsibility of the developer, but the Council will still expect a commitment to long term maintenance, where needed.	
Cambridge Artist 2	I'm not really qualified to comment on the budgetary issues implied by this question. Clearly artworks in public spaces will need to be maintained – unless the effect of the passage of time etc is part of the artwork's process and purpose. However there are times when even a permanent work is no longer relevant to its context or has "had its time". The onward life of a public art work will always be in part the responsibility of the artist who created it and its commissioner – so whilst its maintenance may transfer to depts with the practical skills to "maintain" – the involvement of a Public art group would be important.	Agreed	Paras 8.3 & 8.8
Cambridge Resident 1	This is difficult but essential. The original donation would have to have provision for this or a separate fund established. Commissioned work should be selected with robustness as one of the criteria.	Agreed	Paras 8.3 & 8.8
Individual 2	The economics of this should be fully costed for this at the time of its commission and could take a variety of forms. There is no reason why works which are designed to last forever should take priority over those which might involve more temporal interventions into public places and perhaps the subsequent setting up of digital networks / documentation of the work which might involve the public in another participatory level of inclusion. Documentation and maintenance should be considered from the outset and might take a variety of forms.	Agreed	Paras 8.3 & 8.8
Individual 3	Both the Council and the relevant freeholders should be responsible and any neglect should be rectifiable with legal action being a last resort.	Council cannot afford to take on long term unfunded commitments in the public realm. On private land it is the responsibility of the developer, but the Council will still expect a commitment to long term maintenance, where needed.	Paras 8.3 & 8.8
Cambridge Resident 2	Before finally agreeing to a work maintenance needs to be fully understood & agreed and the responsibility for this clearly	Agreed	Paras 8.3 & 8.8

Issue 12	How Will Artworks be Maintained in Future?		
Organisation	Comment	Response	Action
	allocated and agreed.		
Anon 1	Some will remain in ownership of the developer/purchaser of the development. The Council to take responsibility for off-development site projects through S106	Agreed Council cannot afford to take on long term unfunded commitments in the public realm. On private land it is the responsibility of the developer, but the Council will still expect a commitment to long term maintenance, where needed.	Paras 8.3 & 8.8 cover these points
Anon 2	Each piece should be approved only when a maintenance provision is included. In some cases the developer/owners will be responsible.	Agreed	Paras 8.3 & 8.8
Anon 3	Out of a revenue fund accruing interest from non-expended capital fund	Interesting option requires further study	
Anon 4	Money could be set aside in a fund to be used for future art work maintenance.	Agreed	Paras 8.3, 8.8 & 10.2
Anon 5	If possible a sinking fund should be established with part of the S106 receipts. Quality <i>and</i> sustainability count far more than sheer quality.	Agreed, S106 money will contribute to maintenance	Paras 8.3, 8.8 & 10.2

Other Issues			
Organisation	Comment	Response	Action
Addenbrooke's	A significant proportion of the hospital is open to the "public" but, equally, access is restricted to some parts of the hospital, particularly patient treatment areas and in-patient wards etc. The Trust recognises the importance of providing art within its facilities and is well aware of the benefits that art provides for patients, visitors and staff. The Trust is committed to maximising the contribution that art can make in creating a genuinely healing environment for patients and improving the experience of all who	Noted Noted	

Other Issues			
Organisation	Comment	Response	Action
	<p>use the Addenbrooke's campus.</p> <p>The Trust has an active arts programme within the hospital that commissions and oversees site specific integrated works of art, a thriving visual arts programme as well as encouraging performing arts and participatory arts activities for patients and staff. The Trust employs two members of staff to co-ordinate the Trust Art programme to promote art within the premises and has plans to recruit a further member of staff to develop this programme further.</p> <p>The Trust is hoping to reach an agreement with your Council for more close co-operation and interaction between our organisations on matters of art and looks forward to reaching agreement on a more flexible approach to the provision of Percent for Art in new clinical developments promoted by the Trust.</p>	<p>Noted</p> <p>Noted</p>	<p>Paras 7.6. 7.6 & 8.4</p>
Arts Council	It is important to document and evaluate at each stage. There is also the need to build skills and capacity with artists, clients and professionals alike.	Agreed, underpins philosophy of whole SPD	
Bidwells	<p>There is an increasingly large overlap between public art and public realm payments which when taken together result in a considerable financial amount. A number of the reasons for seeking public art appear to be public realm rather than public art. Perhaps it is now time to amalgamate the two elements to prevent duplication and to create a clearer position from the Council; in particular off site public art provision duplicates very heavily with off site public realm contributions. There needs to be a much clearer rationale on why public art is needed for each case, why it requires 1% of the construction costs and why the public realm requirements require separate payments.</p> <p>Viability is becoming more and more crucial and the demands of Cambridge City Council are preventing, at times, development coming forward through the planning application process. The demands of public art, public realm, affordable housing, code for sustainable homes, renewable energy are becoming onerous and preventative to development. The Council needs to reconsider all</p>	<p>The SPD sets out clearly a rational for public art and distinguishes it from other public realm works.</p> <p>These pressures are understood, however, the SPD provides a case for public art to have a high priority. The requirement is built on existing policy and is fully justified. The 1% approach is widely accepted as</p>	<p>Issues covered by SPD as a whole</p>

Other Issues			
Organisation	Comment	Response	Action
	<p>these demands, ensure public art makes a much clearer and demonstrable case for 1% of the capital construction cost and be clear as to what necessary mitigation is being sought against the public art requirements.</p> <p>Also why every development is required to provide an equivalent to 1% no matter the site's circumstances, quality of development and visual impact or planning gain achieved to the general visual amenity of the area arising through the development. For example a redevelopment of an existing, tired and ugly building to something new and attractive would require significant financial investment by a developer but whilst it would be recognised that the development creates significant visual improvement to an area, public art would still be required by the council yet it isn't clear as to why this would be and what the Council would be seeking to mitigate against.</p> <p>Clarity is also required on what the Council considers to be capital construction costs in order for a clear understanding of what the 1% amount would be.</p>	<p>being reasonable and cannot be varied arbitrarily depending on how other externally driven cost factors affect construction costs. However, the Council recognises that there is scope for negotiation in the case of large developments.</p> <p>Capital construction cost, excluding land and revenue/process costs</p>	
CABE	<ol style="list-style-type: none"> 1. Design is now well established in planning policy at national and regional levels, and LDFs offer an opportunity to secure high- quality development, of the tight type, in the right place, at the right time. 2. Robust design policies should be included in all LDF documents and the Community Strategy, embedding design as a priority from strategic frameworks to site-specific scales. 3. To take aspiration to implementation, local planning authorities' officers and members should champion good design. 4. Treat design as a cross-cutting issue – consider how other policy areas relate to urban design, open space management, architectural quality, roads and highways, social infrastructure and the public realm. 5. Design should reflect understanding of local context, character and aspirations. 6. You should include adequate wording or 'hooks' within your policies that enable you to develop and use other design tools 	<p>Agreed</p> <p>Agreed</p> <p>Agreed</p> <p>Agreed</p> <p>Agreed</p> <p>Agreed</p>	<p>Design generally helps to underpin the case for public art in the SPD. See Sections 3 & 6</p>

Other Issues			
Organisation	Comment	Response	Action
	and mechanisms, such as design guides, site briefs, and design codes.		
Countryside Properties	<p>There is an increasingly large overlap between public art and public realm payments which when taken together result in a considerable financial amount. A number of the reasons for seeking public art appear to be public realm rather than public art. Perhaps it is now time to amalgamate the two elements to prevent duplication and to create a clearer position from the Council; in particular off site public art provision (which is not supported in any event) duplicates very heavily with off site public realm contributions. There needs to be a much clearer rationale on why public art is needed for each case, why it requires 1% of the construction costs and why the public realm requirements require separate payments.</p> <p>Viability is becoming more and more crucial and the demands of Cambridge City Council are preventing, at times, development coming forward through the planning application process. The demands of public art, public realm, affordable housing, code for sustainable homes, renewable energy are becoming onerous and preventative to development. The Council needs to reconsider all these demands, ensure public art makes a much clearer and demonstrable case for 1% of the capital construction cost and be clear as to what necessary mitigation is being sought against the public art requirements.</p> <p>Also why every development is required to provide an equivalent to 1% no matter the site's circumstances, quality of development and visual impact or planning gain achieved to the general visual amenity of the area arising through the development. For example a redevelopment of an existing, tired and ugly building to something new and attractive would require significant financial investment by a developer but whilst it would be recognised that the development creates significant visual improvement to an area, public art would still be required by the council yet it isn't clear as to why this would be and what the Council would be seeking to mitigate against.</p> <p>Whilst the 1% policy is not supported, unless flexibility is built in,</p>	See Bidwells above	

Other Issues			
Organisation	Comment	Response	Action
	with consideration being given to other S106 requirements, a clear definition is required as to what the Council considers 'capital construction costs' to be.		
Turnstone Estates	The SPD should make it clear to developers the requirements of the Council, including the precise financial formula which will be applied by the Council in adjudging the appropriate arts contribution (e.g.1% for art).	Agreed	Section 8 & Appendix 2
Cambridge Artist 1	<p>The necessity of a programme creating good, city-wide, signage, proper decisions about lighting – city-wide; a special case to be made for the Richardson 'candles', which were savagely treated in the 80s and 90s. S106 recasting?</p> <p>Skyline restoration and enhancement; Zion Chapel cornice, Henry Martin Hall oriel top, St Andrew's St Baptist Church & St Clements's spires, Castle End Mission chimneys etc. Damaged and depleted monuments: Mill Road Bridge, the truncated column at Chesterton Lane.</p>	<p>Only covered as public art if artist designed.</p> <p>A good point, but would not be public art generally; could be considered on case by case basis</p>	Section 3 covers these points
Individual 1	<p>Make a list/audit of public art in Cambridge. Location, costs, commission dates etc. There could be a photographic database of all the projects so far.</p> <p>The council could put on an exhibition?</p> <p>Advertise, promote, celebrate, educate. Provide tours. Get debate with public attendance. Use Friends of Museums to join the debate. There is a huge untapped resource of people who love Cambridge and have huge knowledge.</p> <p>Educate and convert the County & Highways authority to resist placing any more signs, bollards and street junk that defaces our city at present.</p> <p>Get rid of the blue signs.</p>	<p>Points to be addressed in implementation stage; further work needed, e.g. through Public Art Action Plan and public art framework</p> <p>Noted, not a matter for this SPD</p> <p>The City Council works with the County Council to reduce unnecessary signs</p>	Sections 10 & 11
Cambridge Artist 2	Very pleased to have been invited to contribute my views and that these kinds of questions are being asked and considered. Please keep me in the loop.	Noted	

Other Issues			
Organisation	Comment	Response	Action
Cambridge Resident 1	This is a very important area to demonstrate that Cambridge is a modern city but must be in sympathy with the existing environment when they overlap.	Agreed	Sections 1, 3 & 6
Cambridge Resident 2	'Excellence' has to be a priority both of concept and of production. Must always be first consideration & experts always consulted.	Agreed	Section 3
Anon 1	Planning officers need to be alerted to the importance of PA – we need to aim to achieve the excellence to be seen in many European cities. More training for officers on arts.	Agreed, part of the purpose of the SPD Agreed, to be addressed in implementation stage; further work needed, e.g. through Public Art Action Plan and public art framework	Appendix 4
Anon 2	Only in a very few cases, e.g. Snowy Farr, should there be a vox pop input. Quality of advice and election process essential.	Agree this has to be treated with care. Consider each case on its merits.	Section 9
Anon 3	No more statues like those at St Pancras!	Noted	