

Cambridge City Council

Public Art Supplementary Planning Document

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1.0 Vision for Public Art in Cambridge

1.1 A vision for public art is conceived within the context of Cambridge as a centre for culture and learning and the broader vision for the City.

1.2 The Cambridge Local Plan states:

'The vision for Cambridge is of a compact, dynamic City with a thriving historic core surrounded by attractive and accessible greenspaces. It will continue to develop as a centre of excellence and world leader in the fields of higher education and research and it will foster the dynamism, prosperity and further expansion of the knowledge-based economy. It will also grow in importance as a Sub-regional centre for a wide range of services. The Local Plan for Cambridge seeks to guide and facilitate growth in a sensitive and sustainable manner, ensuring that the high environmental quality of the City is protected and enhanced and that future developments offer a full range of opportunities to all its citizens.'

1.3 The Local Plan strategy promotes 'the highest possible standard of design in new development' and has design objectives 'to create new and distinctive communities'.

1.4 The Local Strategic Partnership has drawn up a vision which states that it wants Cambridge to be a sustainable and accessible city which has a positive approach to tackling climate change; sustainable communities that are thriving, environmentally sensitive, and affordable places in which to live; and communities that are strong, healthy, active, safe and inclusive.

1.5 The vision for public art aims to drive forward these aspirations. In doing so it must have regard to the community, the place, its innovative culture, artists and the art itself. As part of the Council's commitment to supporting the arts in Cambridge the vision for public art in Cambridge is:

To deliver outstanding communities and places by joining the best contemporary public art practice to community engagement, architecture, landscape and urban design in order to shape and improve the experience of the City as a place of creativity and innovation that offers a high quality of life.

Introduction

2.0 Purpose and Status of Document

2.1 The purpose of the document is to provide further detail about adopted policies in the Cambridge Local Plan and the Cambridge East and North West Cambridge Area Action Plans as set out in paragraph 3.8 and 3.9. The Supplementary Planning Document (SPD) will be used in the determination of planning applications.

2.2 This SPD aims to guide the City Council in creating and providing public art in Cambridge by setting out clear objectives on public art, a clarification of policies, and the means of implementation. It covers public art delivered through the planning process, principally Section 106 Agreements (S106), the commissioning of public art using the S106 Public Art Initiative, and outlines public art policy guidance. This is described in detail in the following sections and establishes an integrated approach to public art in Cambridge.

2.3 The document:

- is a statutory Supplementary Planning Document under the Planning and Compulsory Purchase Act 2004 and aims to provide guidance on the implementation of the policies set out in the Cambridge Development Plan Documents¹;
- compliments the Draft Cambridge Planning Obligations Strategy, (2007); and
- aims to be consistent with the South Cambridgeshire District Council Public Art SPD, and will provide a sound basis for negotiations between the parties where public art is to be created for cross-boundary developments.

2.4 The City Council is engaged in a wide range of cultural activity in addition to the creation of public art. This SPD does *not* seek to provide guidance on the development, investment priorities and funding sources for Cambridge's cultural and artistic infrastructure. This is being steered by the development of a broad Cultural Strategy, which will compliment this SPD and may indeed identify opportunities within which public art can be created.

¹ The Cambridge Local Plan 2006 saved policies will stand until replaced by the Core Strategy and other Development Plan Documents.

3.0 Policy Context

3.1 The importance of creating public art for the benefits it can bring, especially through the planning system is supported strongly by national, regional, sub-regional, County and local policy.

National

3.2 *Planning Policy Statement 1: Delivering Sustainable Development* (2005) stresses the importance of good design, improving the quality and character of an area and active community engagement in drawing up the vision, strategy and policies for an area. Public art can contribute to this process. *Planning Policy Statement 3: Housing* (2006) highlights the importance of good design to high quality housing and stresses that the aim should be to create places which have distinctive characters – the inclusion of public art can help in achieving this. *Planning Policy Statement 12: Local Spatial Planning* (2008) spells out that among the objectives for spatial planning are safeguarding an area's environmental assets, both for intrinsic value and for contribution to social and economic well-being including 'creating a positive framework for environmental enhancement'.

3.3 *ODPM Circular 05/2005 Planning Obligations* sets out the framework for S106 obligations, including explaining the policies and providing guidance on the use of planning obligations. Public art sought through S106 agreement must be in accordance with the Circular (see also paragraph 9.1 and 9.2).

3.4 *Design in the Planning System: Towards Better Practice* (2000) promotes higher standards in urban design and includes specific reference to the positive role of public art. *The Urban Design Compendium* (2000 and 2007) sets out the various components, including public art, that make neighbourhoods stimulating and active places in which residents feel comfortable and safe.

Regional

3.5 The *East of England Plan* (Regional Spatial Strategy) (2008) has an objective to improve and conserve the region's environment and sets out the need to protect and enhance the historic character of the City, which includes public art features. *A Better Life, The Role of Culture in the Sustainable Development of the East of England* (2006) has the key principles of: putting culture at the heart of the region's life; giving every resident access to cultural activity; and using culture to make better places to live. It sees places as an expression of culture.

County and Sub Region

3.6 Cambridgeshire Horizons published *An Arts and Culture Strategy for the Cambridge Sub-region* (2007), which proposes steps to ensure that culture and the arts make valuable contributions to all of the communities in the Cambridge Sub-region. The *Cambridgeshire Quality Charter for Growth* (2008) aims to improve quality of design, and in particular to create places of character with distinctive neighbourhoods and a people friendly public realm. It also promotes building a sense of community by the active participation of people in the way their neighbourhoods are run. Public art can help deliver the aims of these documents.

3.7 South Cambridgeshire District Council has published a *Public Art Supplementary Planning Document* (2009). The purpose of the document is to encourage the provision of public art in new development. Specific objectives of the SPD are to: ensure that new development benefits from public art; provide practical guidance to developers; assist applicants by informing them what contributions will be sought; and ensure that schemes are properly managed and maintained.

Local

3.8 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;
- within the Station Area, policy 9/9;

3.9 Public art is also included as a development principle in the Cambridge East Area Action Plan (2008) Policy CE/2 and the North West Cambridge Area Action Plan (2009) Policy NW22.

Figure 3.1 Local Planning Policies

LOCAL PLAN (2006)

3/7 Creating Successful Places

Development will be permitted which demonstrates that it is designed to provide attractive, high quality, accessible, stimulating, socially inclusive and safe living and working environments. Factors to be taken into account are: ...l. the inclusion of public art within new developments

9/3 Development in Urban Extensions

The development of the urban extensions will:

a. create attractive, stimulating, socially inclusive and safe living and working environments with distinctive characters incorporating high quality design sensitively integrated with existing communities; Planning obligation will be used as a mechanism by which the provision of and contributions towards Public art will be secured.

9/9 Station Area

The principal land uses will be: e. leisure and arts uses providing it is of an appropriate nature and scale to its location Planning obligation will be used as a mechanism by which the provision of and contributions towards Public art will be secured.

CAMBRIDGE EAST AREA ACTION PLAN (2008)

CE/2 Development Principles

The urban quarter of Cambridge will develop:

10. With the highest quality of built form and open spaces Including retained and new landmark buildings and public art to give a sense of place

NORTH WEST CAMBRIDGE AREA ACTION PLAN (2009)

NW22

Public art will be provided as part of the development to help generate pride in the area, increase a sense of ownership, develop cultural identity, create distinction, character and identity and contribute to quality of life. The value of public art sought within the development will be at a cost equal to 1% of the construction cost of the project. A Public Art Strategy will be required to support a planning application.

3.10 The Local Plan (2006) defines Public art as:

Publicly sited works of art, which make an important contribution to the character and visual quality of the City and is accessible to the public. Details as per adopted Public Art SPG (p. 165)

3.11 The Draft Planning Obligations Strategy, Cambridge City Council (2007) includes a framework for seeking contributions for public art required

under the Local Plan policies, setting a contribution level of 1% and making provision for financial contributions from smaller developments. The draft Planning Obligations Strategy outlines that, where possible or appropriate, expenditure on public art commissions will be in the geographical area of the development. Where this is not possible or appropriate, expenditure will be on projects, which form part of a wider Public Art Strategy.

3.12 *Cambridge Sustainable Community Strategy 2008-11* (2008) includes as priorities building sustainable, strong and inclusive communities. Its aims include good design, accessible arts and culture, social inclusion and reduced crime and antisocial behaviour.

The Role of Public Art as a Planning Obligation

3.13 Insofar as the provision of public art is a requirement of planning policy, its inclusion is necessary to make the development acceptable in planning terms and the need to deal with the impacts of new development. If public art is provided through a Section 106 planning obligation, the justification for this must address the need to deal with the impacts of new development through compensation or mitigation. All development will have in varying degrees a number of impacts, not all of which it is possible to identify in abstraction from specific schemes, but they may include:

- The loss of existing habitat or built fabric;
- Changes to the appearance of an area;
- Changes to the social and economic character;
- Changes to the overall identity and sense of place; and
- Adverse changes to the area through less sympathetic buildings and primary impacts such as traffic generation.

3.14 Such impacts will be felt on the site, in the neighbourhood and more generally across the City, especially through cumulative effects. Public art can compensate through the creation of works giving visual pleasure; and mitigate the impacts, through works that help to re-establish local identity and sense of place. In this way public art can also be considered a form of community infrastructure that should be funded.

4.0 Public Art in Cambridge

Historical Perspective

4.1 Cambridge benefits from a wide range of publicly sited works of art. These make an important contribution to the character and visual qualities of the City. Historically this has been the result of conscious decisions by enlightened public and private commissioners to employ the services of artists in the design of buildings and landscapes. Art is frequently integrated into buildings because of the historic street pattern of the older parts of the City which offers limited the opportunities for freestanding work. Over the centuries the University, the Colleges and churches have embellished their buildings inside and out with sculpture and other artwork, the figures by Charles Eastlake on the Fitzwilliam Museum (c. 1870-5) being the most flamboyant. The John Taylor Clock at Corpus Christi College is the most recent collegiate contribution. Carved panels on the Corn Exchange (1874) and bronze panels on the Guildhall (1936-7) celebrate the City's role at the centre of an agricultural region. Outside the University and Colleges, Cambridge does not have a significant tradition of public monuments and statues, the War Memorial (1922) at the end of Station Road being a one notable exception.

4.2 Recent decades have seen four important strands of public art emerging. First, the inclusion of work in commercial developments, such as at the Cambridge–Heidelberg Twinning celebration in the Grafton Centre (1990's) and the Cambridge Retail Park (2000). Second, the inclusion of public art in the street scene during public sector developments and improvements, such as the fossil fence at the Maddingley Road Park and Ride site (1997) and the brass marguerite insets along Magdalene Street (2001). Third, the development of community based work, such as the Millennium Mosaics in Norfolk Street and the mural at Arbury Court, and fourth, institutional interest in the inclusion of strategic approaches to delivering public art in major developments, such as the Addenbrooke's (Cambridge University Hospitals NHS Foundation Trust) Art Strategy and the Public Art Strategy for Anglia Ruskin University.

4.3 Existing public art in Cambridge uses a wide range of media, including ceramics, glass, painting, metal and stone. The artists represented include nationally recognised figures such as Michael Ayrton, Eric Gill, R Tait Mackenzie, Henry Moore and lesser-known artists like John Wilcox, John Mills and Michael Fairfax. There is also work by community groups and students, for example on Mill Road Bridge and at Arbury Court.

4.4 In 1992 the City Council adopted a Percent for Art policy in recognition of the importance of public art and the role that it could play, especially through the planning process. The 1996 Cambridge Local Plan included a percent for art policy (RL26). A study of public art was commissioned in 2001 and a "Supplementary Planning Guidance: Provision of Public Art as Part of New development Schemes" was adopted in July 2002.

4.5 Since the Supplementary Planning Guidance was adopted, the Council has sought to encourage developers to provide public art on-site and to promote other works through the use of commuted payments. The results of this have been somewhat mixed: some good artworks have been created, but some are not considered to be a great success; and capturing commuted sums has been difficult with little work being commissioned. The failings result from a combination of a lack of expertise, insufficient resources and the lack of robust procedures to fully capture the opportunities offered by proactively pursuing Section 106 agreements. These are issues that this SPD seeks to address.

Public Art Audit

4.6 Although some public artwork is prominently located and well known, there remain many pieces of art which are not appreciated, or where little is known of its origins or creators or both. The City Council carried out a public art audit in 2006, which aimed to provide information and to raise awareness of public art in and around Cambridge. The audit identifies 43 artworks, including statues, fountains, murals, mosaics, mobiles, abstract sculpture, engraved glass, paving insets, street furniture, war memorials and bronze and stone reliefs. Although the audit is now in need of updating two spatial features stand out: 49% of the works are in the historic city centre and 42% are in the inner city; and no works are identified within the local centres defined in the Cambridge Local Plan.

4.7 The Audit is on the City Council's web-site² and is seen as an ongoing project with people encouraged to provide further information where they can. The aim is to develop a comprehensive and up-to-date record to help recognise and celebrate the public art of Cambridge. A formal update of the audit is needed. The audit also needs to record temporary and time based public art projects, which to date have never been included, e.g. the Shape East (Architecture Week) and Martin Parr (Grand Arcade) hoarding projects.

Public Art Survey

4.8 The City Council carried out a survey to establish awareness of and attitudes to public art in 2008. The detailed results are given in Appendix 1. In summary the results suggest that:

- Strong public art works in prominent locations are widely recognised, but the overall recognition of public art is comparatively low;
- People think that public art should emphasise quality of life and people, history, diversity and creativity;
- There is strong support for the role of public art in place making, promoting art and giving Cambridge a positive image; and people support locating public art outside the city centre.

² <http://www.cambridge.gov.uk/public/public-art-audit/southwest.html>

5.0 Public Art – Definition, Benefits and Roles

What is Public Art?

5.1 Very broadly public art can be understood as a process of engaging artists' creative ideas in the public realm³ and with the community. A useful working definition of public art is:

*Public art is not a distinct art form; rather the term refers to permanent or temporary works of art in any media created for, and in the context of, the public realm, be it the built or natural environment. The only constant quality of public art is that it is community or site specific.*⁴

5.2 An essential quality is that the public art is experienced outside a gallery or museum thus ensuring its accessibility to a wider audience.

Community Space

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

5.4 Within a community space, the community is also the audience and people in the audience engage differently. Someone who lives directly on a public space with an artwork will engage and have ownership of the work differently than someone who rushes through that space on his or her daily commute. Public art is for everyone, although people will react to it in different ways, one of the challenges is to develop a shared experience of good public art.

What is Public?

5.5 For the art to be 'public' it should normally be in the public realm to which the public has free and easy access, including public buildings (such as hospitals and community centres), paths, streets and roads, and squares, parks and open spaces. Artwork provided within the private boundary of a site, but fully visible and can be enjoyed by the public, is also considered 'public' - it is important that the art interacts with the space. Artwork provided

³ The public realm means the spaces between buildings and includes parks, gardens, squares, paths, streets and roads; it also embraces public spaces within public buildings and courtyards and other spaces to which the public has regular and easy access.

⁴ Based on a definition from *Public Art Handbook for Northern Ireland*, Arts Council For Northern Ireland 2005, p. 7

within courtyards or enclosed spaces that are subject to restricted or discretionary access to the public may be considered 'public' in the sense of providing a wider enjoyment and appreciation of the area, but will generally not be considered public art for the purpose of public art procured through Section 106 agreements. The public accessibility of artworks will be considered on a case by case basis.

5.6 The provision of public art within school developments is important and public art in schools can be used to allow children to engage with art and artists and can add value to the school community and provide a learning experience. The City Council supports the value these benefits bring to children and understand in some circumstances it is difficult to provide truly 'public art'. Therefore by prior agreement and on a project by project basis, the Council may consider 'public' to mean the artwork to be visible to general users of the school, parents and visitors.

Appropriate Art Works

5.7 Art and art practice continually evolve. For example, digital and web-based projects may be as valid as physical projects for inclusion within public art proposals. Consequently, it is risky to try to define what art forms and functions are appropriate, whether delivered by S106 agreements or other means. Traditional, contemporary and experimental work should be supported and the choice will depend on the context and purpose (see Section 6). One of the aims of this SPD is to provide criteria and a framework for debate that can address a wide range of views. A critical requirement is that the commissioned work should be original, of high quality, designed for the community and produced or facilitated by an artist or craftsperson. In terms of delivery, projects may focus on the process as much as the product and be community based. Appropriate art works may include a combination of the following characteristics:

- permanent and temporary;⁵
- external and interior;
- embedded and freestanding;
- single items and themed.

5.8 Table 5.1 gives examples, though not a definitive list, of the sort of work that qualifies as public art. Public art may also perform different functions, such as commemoration or the creation of landmarks, which are explained in Section 6. The Table is intended to provide an easy to interpret list of the kind of single works that will be acceptable. It is not a list of criteria. Proposals for public art will be assessed on a case by case basis by the City Council.

⁵ While no artwork is permanent in perpetuity, temporary public art is an artwork, which has a specific duration time; the only permanence being a record of the project from image documentation and/or written commentary held in the public realm.

Table 5.1 Categories and examples of public art work

Category	Type of work
Permanent	Sculpture Water features Kinetic works Sonic works Land art Memorials, plaques and inscriptions Text based works - publication or interpretive material Murals Art infrastructure – studios, workshops, galleries
Temporary	Exhibitions Film & video Web based media Bursaries Artists in residence Text/spoken word Performance art Hoardings/posters Street theatre/festival/carnival Local training initiatives for art/artists Temporary work is very appropriate during the development process. In the case of all temporary work arrangements must be made to create a permanent record that can be lodged with a public archive, e.g. the Cambridgeshire Collection, and is easily accessible.
Interior commissions (in buildings accessible to the public)	Sculpture Architectural glass Textiles Painting, prints, photography Floor treatments Furnishings
Embedded	Boundary treatments Facades and cladding Lighting Skyline features Landscape schemes and trees Purpose and artist designed street furniture Architectural detailing, glass & door furniture

5.9 The inclusion of publicly available facilities and services for artists, such as permanent or temporary studio space, artist workshops or a resource centre will normally only be applicable in the case of very large scale developments. Providing such facilities is costly and will benefit a limited public. They should be included only where the funding is sufficient to pay for both them and significant public art works.

- 5.10 For the purpose of this SPD public art will not normally include:
- (a) mass produced objects, reproductions of original artworks or previously unrealised designs; and
 - (b) architectural detail, ornamentations, decoration or functional elements designed by architects, urban designers, landscape architects and interior design architects.

Benefits and Roles of Public Art

5.11 Public art provides social, economic, environmental and cultural benefits. Public art should enhance the fundamental principles of urban design, improve the quality of the built environment and provide distinction and character. Successful public art should aim to deliver benefits through the following roles:

Community

- *helping people to reflect on the nature of where they live or work or socialise*
- *Ownership and engagement* with spaces and places
- *Contributing* to the creation of the art work
- Improving *community safety* in the public realm
- Contributing to *community building* and social cohesion
- *Empowering* and involving the community in decision making

Placemaking

- *Identity*, both citywide and locally
- *Orientation*, giving information about the place and its meaning
- Making *connections* that link the various meanings of the place and its relationship to its context
- Giving *directions* through the place and along routes and spaces
- *Animating* the place and building on its uses and activities
- Improving the *environmental quality* through the creation of artworks that provide visual and emotional delight

Education

- *Developing* and *enabling* formal and informal learning opportunities in, and through, the arts

Arts

- Increasing public *perception of and interest* in art
- Increasing public *perception of and interest in how artists work and the artistic process*
- Providing opportunities for artists to create work and have it seen by large numbers of people.

Wellbeing

- Promoting *social engagement, relaxation* and *encouraging* public health

5.12 Where public art is delivered through development there are benefits for:

The Developer and the Development

- Enhancing the quality of the development and hence its market value
- Reinforcing the developer's profile and reputation
- Generating local goodwill and support for the development

Achieving Quality

5.13 If this strategy for public art is to achieve its objectives, it is important that all new projects strive for high quality in original conception and execution. Public art programmes in the City must pursue best contemporary art practice. Success here will depend on clear objectives for the works, the effectiveness of the commissioning, and putting the artist at the heart of the process. Public art projects must strive to show that:

- (a) the proposed work is of high artistic quality either through the physical work or the community legacy of the experience in the case of temporary and process-led work;
- (b) the project supports existing artists and develops emerging artistic talent;
- (c) the work is innovative in its intention and impact;
- (d) the work is sensitive and appropriate to its location and community;
- (e) the art works are integrated into a broad design strategy that supports its constituent parts;
- (f) there is a defined public benefit for the community;
- (g) arrangements are in place to work with the community and stakeholders (for schools or for proposals from other city institutions, this will include site users);
- (h) the project is technically and financially viable and can be delivered;
- (i) best practice principles, such as equal opportunities and sound artist/developer/Council management, are in place; and
- (j) the local and natural environment is able to absorb any additional visitors.

5.14 There are organisations who can assist all parties in achieving the best quality public art and some of these are listed in Appendix 6. Detailed guidelines for delivering public art and planning application submission requirements are contained within Appendices 2, 3 and 4.

6.0 Strategic Objectives and a Spatial Strategy for Public Art in Cambridge

Strategic Objectives for Cambridge

6.1 The strategic objectives for public art in Cambridge must embrace the key interrelated components of the community, the place, the artists and the art itself. It is the aim of this Supplementary Planning Document to ensure that these objectives can be achieved. The objectives are:

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

6.2 The Council's strategy for public art is that, for it to be funded through the application of this SPD, it must be able to demonstrate that it addresses the strategic objectives. Off the shelf work designed simply to occupy a space and fulfil an obligation will not normally be acceptable. Properly commissioned public art should add a creative dimension to making communities and places.

Spatial Strategy for Public Art in Cambridge

6.3 The Public Art Audit shows that most of the public art is concentrated in the city centre and the inner city, with very few works in the district centres and suburbs. Bringing the audit up to date would be unlikely to show a significantly different position. This imbalance is reflected in the recognition of artworks revealed through the public art survey reported in Section 4. The survey also showed that 73% of respondents supported the idea of public art being provided outside the city centre and Market Square.

6.4 The City Council's administration in its 2008 Annual Statement promised to: 'Ensure that public art is provided in local neighbourhoods as well as the city centre through a new public art strategy.'

6.5 Within the overall direction set by the strategic objectives for public art in Cambridge (Section 6.1), themes for public art proposals can be directed towards addressing the needs and concerns of the residents of Cambridge. Taking into account matters such as community development, the growth agenda, climate change, Cambridge's position at the heart of the knowledge-based economy, the diverse make up of the City and its historic character, key thematic issues linking public art across the City will be:

- Identity for
 - Local neighbourhoods; and
 - Cambridge as a whole
- Community building
- The environment
 - Climate Change
 - Sustainable living
- Innovation

6.6 Where public art is provided with an individual development through a S106 agreement the location should be decided following careful site and context analysis and detailed discussions between the interested parties. It would be inappropriate for this SPD to try to be prescriptive about locations on all developments that may emerge. Where it can give guidance, however, is in the case of:

- (a) general principles;
- (b) Areas of Major Change⁶;
- (c) other opportunities, including community and local neighbourhood based projects; and
- (d) public art funded through the other budgets.

General Principles

6.7 In order to achieve the objectives of this SPD, public art should be located where:

- (a) it is indeed public and can be enjoyed as such (see paragraph 5.5);
- (b) where it can achieve the strategic objectives of the strategy, including the benefits, roles and themes set out in Section 5 and 6;
- (c) where it can reinforce other community and environmental programmes; and
- (d) it is likely to be enjoyed by a wide range of people going about their daily business, such as in a local centre, along well-used routes and at transport interchanges.

⁶ The Local Plan (2006) defines Areas of Major Change as the development of urban extensions around the edge of the existing built-up area of Cambridge as well as land around Cambridge station. These areas are shown on the proposals map in the Local Plan and include: East Cambridge, Southern Fringe, Northern Fringe, Madingley Road / Huntingdon Road, Huntingdon Road / Histon Road and the Station Area.

Areas of Major Change

6.8 By their very size and mixture of uses the Areas of Major Change (see paragraph 7.4), will provide many opportunities for the creation of public art. The aspiration to develop new communities and link them with existing ones will influence the individual strategies for public art within these areas and a significant challenge will be to engage these emerging communities in the evolution of its public art strategy over several years. General spatial principles that should apply to the Areas of Major Change are that public art should be located where:

- (a) it can contribute to the creation of a distinctive local identity, including at gateways and key routes;
- (b) it can contribute to cohesion with existing neighbouring communities, including the physical and social interface;
- (c) it can contribute to cohesion and community building of future residents; and
- (d) it can be enjoyed by all members of the community, for example in community buildings and local and district centres.

6.9 Such is the scale of these developments that the City Council needs to build on the existing links with the bodies promoting them, including landowners, developers, the universities, the colleges and Addenbrooke's Hospital (Cambridge University Hospitals NHS Foundation Trust). This will ensure the aims and objectives set out in this SPD and the aforementioned spatial objectives are achieved.

Other Opportunities

6.10 Outside the Areas of Major Change, citywide opportunities related to development that are expected to come forward over the next 5-10 years include:

- (a) consolidation of retail development in the Fitzroy-Burleigh area;
- (b) development and upgrading of the Beehive Centre and the Cambridge Retail Park;
- (c) business park refurbishment and development;
- (d) University development in:
 - (i) further expansion in West Cambridge
 - (ii) Old Press/Mill Lane; and
 - (iii) the Sidgwick site
- (e) the Anglia Ruskin University Campus;
- (f) public sector service improvements, especially:
 - (i) health facilities such as Addenbrooke's Hospital
 - (ii) schools
 - (iii) libraries
 - (iv) transport infrastructure; and
- (g) housing sites across the City.

6.11 Opportunities for public art, arising either from development or the S106 Public Art Initiative, should be kept under review (Section 10) and a register of priority sites and proposals established. This will assist in prioritising spending from the S106 Public Art Initiative.

Priorities for Funding

6.12 Art works may be funded from other sources in addition to site-specific Section 106 proposals, see Section 9. As has already been stressed, public art should be site specific or community specific, have a clear purpose and be supported by the community in which it is located. It is also important to recognise that the amount of money available from other sources will fluctuate. For these reasons it is inappropriate to try to put down a citywide list of specific locations where public art should be provided. However, on the basis of what evidence we have and the principles set out in paragraph 7.4 it is possible to establish some general priorities in the following order:

- Priority 1 - In local and district centres⁷ and where it will assist integration between old and new development and communities.
- Priority 2 - In the public realm (including parks and open space), buildings and public highways.
- Priority 3 - In the City centre.

Supporting Public Art

6.13 The City Council should take advantage of opportunities to integrate public art within wider City initiatives.

6.14 This SPD sets out an approach to public art that requires support from across the Council for its effective delivery, indeed such is the nature of public art that it is a cross cutting issue with potential implications for all services and multi-disciplinary working. In order to achieve this:

- (a) the SPD will be promoted across the Council;
- (b) corporate and service activities will be reviewed to ensure that public art is fully integrated into this work, especially in a comprehensive approach to neighbourhood renewal;
- (c) training will be provided for Members, officers and developers;
- (d) public art will be included within the remit of the member Design Champion; and

⁷ As defined on the Local Plan Proposals Map, e.g. Cherry Hinton, Arbury Road, Barnwell Road, Norfolk Street, etc. For the purposes of the SPD the Addenbrooke's Hospital (Cambridge University Hospitals NHS Foundation Trust) Concourse may be considered a local centre for patients, staff and visitors because it meets some of the criteria set out in the Cambridge Local Plan 2006, which defines a Local Centre.

- (e) lead responsibility will be taken by the Head of the Joint Urban Design Team.

Existing Art Works

6.15 Earlier sections of this SPD have noted the importance of existing public art in Cambridge. Some of it is old or fragile or both and in need of care and conservation if it is to survive. It is not only part of the historic fabric and heritage of the City; it is also part of its identity and sense of place. Existing works should be surveyed, and responsibility for their maintenance established by the City Council.

7.0 Development Control Guidance

7.1 This Supplementary Planning Document will guide the delivery of public art through the planning process. The preceding sections have laid out a vision, definitions, principles and strategies. The purpose of this section is to set out how existing policies are to be applied, and deliver public art through S106 agreements.

Eligible Art

7.2 Central to the justification for requiring a contribution to art from development is the understanding that it is both public and art. These matters are addressed in section 5 of this SPD.

DC Guidance 1: Public art provided under planning policies will:

- a) be public as defined in paragraph 5.5 of this SPD; and***
- b) be art as described in the criteria set down in paragraphs 5.7-5.10 and Table 5.1 of this SPD.***

A Percent for Art

7.3 In 1991 the Arts Council of Great Britain initiated the Percent for Art Campaign; and a year later the City Council adopted this as planning policy. The benefit of this has been seen both locally and nationally and it is now a well-established principle. The City Council, and most other bodies, have recognised the 'percent' as meaning 1% of the capital construction cost of developments for most medium to large sites - it is seen as being generally reasonable, yet large enough to yield sufficient money to fund high quality art. The contribution will cover the creation and delivery in situ of the artwork (including project management) and a commuted sum for maintenance over 25 years.

7.4 However, there is a good case for saying that 1% is not an appropriate measure in the case of very large developments and Areas of Major Change where the capital value runs into tens or hundreds of millions of pounds and which bear very significant costs for infrastructure and other community benefits. In such cases, it is more appropriate to negotiate the level of public art support so that it is able to meet the objectives set rather than calculated from a formula. This would apply in the case of the Areas of Major Change⁸. In the event of other development schemes of similar capital value coming forward in the future their position will be reviewed.

7.5 In the case of these very large schemes and long-term projects like schools and colleges, the proposal for public art must recognise that they will

⁸ Trumpington Meadows, Cambridge East and North West Cambridge are partly in South Cambridgeshire. South Cambridgeshire District Council's Public Art SPD is consistent with this flexible approach, which can therefore be applied to the whole development.

be built out over long periods of time and the public art programme (as opposed to individual art works) must be phased and funded to endure over that period. These schemes will be required to take account of the impact of inflation.

7.6 The 1% contribution excludes the preparation of materials required to be submitted with the planning application, e.g. a Public Art Strategy or Public Art Delivery Plan. The 1% contribution should not be a replacement for standard capital items and the added value of the contribution must be demonstrated.

DC Guidance 2: All major development⁹ will dedicate 1% of the construction cost of capital projects to public art. In the case of very large and complex sites and also Areas of Major Change such as: Cambridge East, Addenbrooke's 2020, Clay Farm – Showground, North West Cambridge, Trumpington Meadows, NIAB and Cambridge Station Area the contribution will be agreed by negotiation case by case, subject to meeting the policy objectives. The contribution will cover:

- a) artist's fees, fabrication and installation;***
- b) specialist advice and project management;***
- c) public engagement and consultation costs;***
- d) long term maintenance and decommissioning plan;***
- e) linked promotion, community and education programmes; and***
- f) project evaluation costs***

7.7 The Council recognises that there can be viability issues on sites, but there will be a presumption that new development will be required to provide S106 contributions, which includes the 1% of capital construction costs for the provision of public art. The onus is therefore on a developer to demonstrate that the overall level of the S106 package would jeopardise viability. This will require a full economic appraisal of the costs of development and of returns from the sale of housing and other properties to show what sum could be made available for the provision of public art. In all cases, 1% remains the starting point for any negotiations for public art, on any site.

7.8 The appraisal should be presented on a residual land value basis taking into account all the costs of development including contributions to local infrastructure and services and the profit margin required by the developer. It should also include a valuation of the site in its existing use, not its purchase price or hope value. The appraisal should accompany the planning application or preferably form part of pre-application negotiations.

7.9 Where the Council needs independent advice to validate a viability appraisal, the Council will expect reasonable costs to be borne by the developer. The detailed figures in the appraisal will be treated in confidence. but the conclusions will need to be reported to the Council and will be made public.

⁹ Residential developments of 10 or more dwellings or a site area of 0.5 hectares or more, or other developments where the gross floor area is 1,000 square metres or more, including both major new build and refurbishment where planning permission is required.

Off Site Contributions

7.10 The City Council's preference is for the delivery of public art on site but there may be cases with smaller major developments where it would be inappropriate or physically impossible to include public art on a site (see paragraph 7.11). In other instances, if the 1% is less than £25,000, experience suggests it may be difficult to commission and deliver a high quality artwork, which will mitigate the impact of the new development, as well as provide an appropriate sum for its maintenance. In such cases, a contribution will be made to the S106 Public Art Initiative¹⁰ for: the delivery of off-site artworks; project management of the delivery of artworks; the general promotion and development of public art; and match funding of other schemes where this would achieve a significant lift in the quality of the work created. Exceptions to off-site contributions may be made where a developer can demonstrate that a public art proposal can be created, which is publically accessible, mitigates the impact of the new development and includes an appropriate sum for maintenance. All proposals will be considered on a case by case basis.

7.11 The following are examples of where a public art proposal may be deemed inappropriate; they include but are not restricted to:

- gated communities or developments with no public access;
- development where there is no public space or opportunity for embedded artwork, which is publicly visible; and
- proposals submitted late in the design process and which do not integrate effectively with the development nor provide on-site public benefit.

The decision on the inclusion of public art within new development will be dealt with on a case by case basis.

7.12 Where public art proposals are not submitted with Planning Applications, the City Council may refuse the application.

DC Guidance 3: In developments where the Development Control Officer determines (in consultation with the Urban Design Team):

- a) that it is physically impossible or considered to be inappropriate to provide on-site art works, or through a failure to meet the criteria set out in this SPD; or***
- b) the 1% of capital construction costs is less than £25,000¹¹, except where a developer can demonstrate that a public art proposal can be created which is publicly accessible, mitigates the impact of the new development and includes an appropriate sum for maintenance,***

¹⁰ The S106 Public Art Initiative receives the commuted S106 contributions. The main objective of the S106 Public Art Initiative is to directly commission public artworks and is designed to enable the Council to clearly identify the best use of the contributions (See Section 9.0).

¹¹ 2008-09; adjusted for inflation in future years

a commuted contribution to the S106 Public Art Initiative to deliver offsite works and support citywide public art will normally be required.

Pooling Contributions

7.13 Institutions, including the Universities, the colleges, schools and Cambridge University Hospitals may have a programme for development, which will be built out over a period of time and through separate planning applications. Presently, public art proposals from these institutions are coming forward on an ad-hoc basis and are related directly to single planning applications rather than forming part of a site wide strategy. As noted in paragraph 4.2, an emerging strand of public art in the City, is from institutions interested in developing strategic approaches to delivering public art in major developments. In order to support the delivery of public art with a more strategic approach, the City Council will encourage institutions to develop Public Art Strategies, based on the future programme of development, as a whole and to 'pool' the S106 contributions to implement and deliver the Public Art Strategy through the future build out of the individual developments. This approach ensures the aims and objectives set out in the SPD are achieved, including the strategic objectives set out in Section 6.

DC Guidance 4: Public art contributions may be pooled and a wider Public Art Strategy developed where:

- a) institutional developments have a planned programme of separate development with a build out time over several years***

Maintenance and Decommissioning

7.14 All public art is subject to the ravages of time and may be the target for vandalism. Stone and metal sculptures may be very robust, while murals and ceramic work may be fragile. In general, a public artwork should be designed to endure in a location, for as long as is appropriate, given the surrounding environment, other physical objects in the space, and the use the space is intended for. The City Council requires commissioned artworks to be as durable and maintenance light as possible.

7.15 Consequently, all works will require a Maintenance Plan and a Decommissioning Plan and it is important to identify funding and responsibility for this.

7.16 The maintenance of public art work within the private boundary of a site provided through a S106 agreement will be the responsibility of the developer or landowner.

7.17 The maintenance of public art work in the public realm will be the responsibility of the City Council:

- where this is a City Council initiative, maintenance will be funded by the City Council;
- where it is funded through a S106 agreement funding must be from the developer through a commuted sum within that agreement; and
- where the City Council supports public art works on the highway they will be the responsibility of the City Council, not the Highway Authority.

7.18 A decommissioning plan allows for changing circumstances to be taken into account, such as the change of use of a site, or user, which necessitates the decommissioning (removal, re-siting or storage) of a work. In the case of temporary artworks, the Decommissioning Plan forms an important part of the public artwork proposal submission.

7.19 The cost of maintenance and decommissioning must be taken into account for a public art proposal and submitted to the City Council for approval. Part of the 1% contribution for the artwork will be put aside for its maintenance, up to 25 years, or for its decommissioning. This applies to public art in both the public realm and on private land. The specified period for maintenance is over 25 years, but the City Council recognises that the maintenance period will vary depending on the type of proposed artwork, e.g. embedded artwork may require maintenance in perpetuity, whereas artist designed play equipment may have a life of up to 12 years. Maintenance Plans will be agreed with the City Council on a case-by-case basis.

Steps for the Successful Delivery of a Public Art Proposal

7.20 Key requirements for the successful delivery of public art projects include:

- a) early identification of the requirement for public art to be provided;
- b) early establishment of a three way engagement between the Council, the developer and the artist/arts consultant for individual projects requiring a Public Art Strategy;
- c) agreement on the principles of how the public art obligation is to be fulfilled;
- d) early liaison with stakeholders and organisations where permissions and approvals or where an Environmental Impact Assessment will be required;
- e) agreement on what documentation is to be submitted at each stage of the process;
- f) agreement on the approach to community engagement;
- g) agreement on the procurement and delivery of the art work including any required planning permission; and
- h) clear decision making procedures in compliance with policies.

7.21 Appendices to this SPD provide detailed advice on the best way to meet the above requirements.

- Appendix 2 sets out guidelines on delivering public art, including the roles of stakeholders, commissioning, submission requirements for making planning applications, funding and project management.
- Appendix 3 outlines the minimum information required to prepare a Public Art Strategy (in the form of a table of contents), where it is required as part of an outline planning application for major development.
- Appendix 4 sets out a suggested process for integrating public art within new development for Outline, Reserved Matters or Full Planning applications.

Community Infrastructure Levy

7.22 This section has been written on the assumption that the Percent for Art contribution will be required through the existing S106 route. In the event that the City Council decides to adopt a Community Infrastructure Levy on new development these policies and procedures will need to be reviewed to ensure that public art applies to all development, including both residential and non-residential.

8.0 Public, Stakeholder and Partner Engagement

Partner Support

8.1 The initial creation of public art in Cambridge – generating ideas, developing proposals, commissioning and procurement should be a collaborative process involving stakeholders such as artists, the community, the local authorities, businesses, schools, colleges and land owners. The Council particularly welcomes proactive developers, who will be central to the delivery of a creative programme of public art. All such engagement should aim to ensure that the art is relevant to the place, promotes community ownership, helps to build creative capacity within the community, and begins early in the development process. A strong community mandate will encourage place specific art that is original in its scope. The interaction between the artist and the community can also steer a course around the twin pitfalls of nostalgic whimsy and impenetrable abstraction.

8.2 Support and advice can be drawn from the specialists in public art. Appendix 6 provides further information for specialist contacts, support and advice.

8.3 At the delivery stage public art will require careful project management involving a wide range of agencies, including for example utility providers, the police, land owners, the Highway Authority and community services agencies.

8.4 In effect delivering public art will be a partnership activity engaging a range of partners working in a variety of flexible, formal and informal ways, with each partner taking on specific roles to facilitate delivery. Good project management will be central to this.

8.5 These matters are elaborated in Appendix 2.

The Public Art Panel

8.6 In delivering public art the City Council will engage with and seek advice from experts in the field. In 2002 the Council established a Public Art Steering Group to advise on proposals and review schemes for funding through the S106 Public Art Initiative. The preparation of this SPD has prompted a review of the Group, which has been reformed into a specialist advisory Public Art Panel. Its key roles are:

- a) to provide early advice on emerging proposals;
- b) to provide formal comments on proposals accompanying planning applications
- c) to contribute to the development of other public art proposals; and
- d) to provide feedback to the City Council on the development of public art policy and guidance.

The membership and Terms of Reference for the Public Art Panel were agreed by the Executive Councillor for Climate Change and Growth on March

3, 2009. The Terms of Reference for the Panel are included as Appendix 5.

Publicity and Promotion

8.7 It is important for the community and other stakeholders to have the opportunity to engage effectively in public art initiatives. This will not only help to achieve the wider vision for public art, it can also dispel the myth that public art has little value and is provided at the expense of other public services. The following are proposed for inclusion in a future 'action plan' and supported through the promotional aspects of the S106 Public Art Initiative:

- a) establish a dedicated public art website and prepare and maintain an up to date archive of public art proposals;
- b) use public art as a theme in other activities, e.g. the annual Environment Festival and the David Urwin Awards;
- c) publicise new public art as it is created; and
- d) interact with local and national media in the support of art policies and developments within the City.

9.0 Public Art Funding

Section 106 Agreements

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

1. the obligation is relevant to planning;
2. what is sought or offered is necessary from a planning point of view;
3. the obligation is directly related to the proposed development;
4. what is sought is fairly and reasonably related in scale and kind to the proposed development; and
5. the obligation must be reasonable in all other respects.

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

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

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

9.4 A high proportion of the public art to be created in Cambridge will be funded through S106 agreements as set out in Section 7. This will cover on site work associated with specific developments.

S106 Public Art Initiative

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

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

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

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

9.7 Proposals for public art projects to be funded by the S106 Public Art Initiative can come from a wide range of interests, and will assist greatly in achieving the aims of the strategy. Proposals may come from:

- residents and community groups;
- community service providers and public sector bodies;
- artists;
- Area Committees; and
- Council Members and officers.

9.8 Consideration of the proposal for approval for funding from the S106 Public Art Initiative will involve:

- a) submission of a preliminary proposal (including funding schedule) for first stage funding from the S106 Public Art Initiative;
- b) initial screening by officers to confirm compliance with the SPD;
- c) engagement with the local public;
- d) consultation with ward councillors and the Public Art Panel;
- e) confirmation that relevant permissions have been obtained from land owners;

- f) recommendation for approval or refusal of funding provided by officers in a report to the Executive Councillor for Climate Change and Growth and the Environment Scrutiny Committee; and
- g) a decision to award funding from the S106 Public Art Initiative is made by the Executive Councillor for Climate Change and Growth and the Environment Scrutiny Committee, as necessary.

9.9 Where a proposal requires Planning Permission, the Development Control Officer considers the application, and includes the details of the proposal in a report for a decision by Planning Committee (in the case of an application called in under the Scheme of Delegation) or under delegated powers. The release of funds from the S106 Public Art Initiative will not be forthcoming without planning permission being granted.

9.10 An outline of commissioning is provided in Appendix 2.

9.11 A more detailed programme for the S106 Public Art Initiative will be provided by the City Council as part of a separate document, which will help deliver the objectives of this SPD.

Other Funding

9.12 As outlined in paragraph 6.12, artworks may be funded from other sources in addition to site-specific Section 106 proposals. The City Council will encourage these artworks to follow the themes set out in paragraph 6.5 and the priorities set out in paragraph 6.12 of this document and the future prioritised projects list.

9.13 The Council will encourage funding sources, other than from S106 agreements to support public art in Cambridge. Sources that may be considered for funding include the Arts Council, the Lottery, the Housing Growth Fund, charitable foundations supporting the arts, endowments and benefactions for the arts and other organisations with their own public art programmes.

9.14 There are opportunities to include proposals for public art within the Council's own programmes including community development, arts activities, property and open space management and the Environmental Improvements Programme. A proactive approach to public art within these areas will demonstrate good practice to private sector developers, who are expected to provide public art through S106 agreements. The City Council should seek to adopt a holistic partnership approach with the County Council, where public art can be created within the highway. This requires early discussion and planning. Where public art is to be via such programmes, part or match funding may be sought from the S106 Public Art Initiative.

10.0 Monitoring and Review

10.1 The Cambridge Public Art Plan and the Public Art Supplementary Planning Guidance were approved in 2002. Whilst there was robust policy for the provision of Public Art within new developments, the process of implementing and delivering high quality public art needed to be better addressed. The preparation of this new SPD is a result of reviewing past policy and processes and the document itself will be subject to review to ensure that the Council's approach to public art remains relevant and up to date.

Review

10.2 An annual report of this SPD will be submitted to the Environment Scrutiny Committee and Public Art Panel. The report will include an analysis of qualitative project evaluations received from commissioners of artworks. The annual report will also include quantitative project evaluations, which could include:

- a) developments eligible for public art contributions;
- b) applications where public art contributions were negotiated successfully;
- c) applications where public art contributions were not negotiated successfully; and
- d) public art schemes approved and completed.

10.3 A formal review of the SPD will be submitted to the Environment Scrutiny Committee in 2014.

10.4 The Local Development Framework Annual Monitoring Report will report on the delivery of public art projects as supported by policies 3/7, 9/3 and 9/9.

Action Plan

10.5 An Action Plan will be prepared and implemented, which contains key objectives and the practical steps necessary to implement the policy contained within this document. This will support the realisation of future high quality and innovative public art projects within Cambridge. An annual review of the Action Plan will be undertaken and reported as part of the annual report.

Appendix 1: Public Art Survey Results

1.1 The City Council carried out a survey to establish awareness of and attitudes to public art between February and April 2008¹².

1.2 62% of respondents noticed public art weekly or more often in Cambridge, 34% noticed it monthly or less often and only 4% never noticed it. Asked where they had seen public art 30% said in a public place/park and the same proportion said the central Cambridge area; 21% said in their local community and 11% on the way to work/study.

1.3 Respondents were asked if they remember seeing a selection of twenty public art works in Cambridge. The responses are summarised in Table 1. While there was good recognition of some of the older, larger and more prominent works (73%) the overall recognition was comparatively low at 37%.

Table 1: Recognition of public artworks in Cambridge

Artwork	Location	% Remembered
War Memorial	Hills Road	73
Unity or Chauvinist	City House, Hills Road – Brooklands Avenue	66
Large reclining Figure	Fitzwilliam Museum, Trumpington Street	60
Brass Marguerites	Bridge Street – Magdalene Street	53
Male Nude	Scott Polar Research Institute, Lensfield Road	49
Stainless Steel Sculpture	County Court, East Road	49
Bronze Bathers	Parkside Pool, Gonville Place	46
Talos	Guildhall Place	45
Murals	Elizabeth Way – Newmarket Road underpass	36
Mammoths	Sidgewick Museum, Downing Street	34
Grasshopper	Gresham Place	29
Fallen Warrior	Clare College	28
Family Group	Addenbrooke's Hospital	26
Fossil Fence	Madingley Road Park and Ride	23
Gothic stone obelisk with Eleanor Cross	All Saints Churchyard, Trinity Street	23
Crocodile Carving	Mond Building	20
Picnic/Tumblers	Cherry Hinton Hall	20
Spinola Fountain	Quayside, Bridge Street	19
Ceres	Station Road	17
Glass sculpture in Facade	Dept of Crystallography, Union Road	17

¹² The profile of the respondents was:

- 58% were female and 39% male; 3% did not state their gender;
- 10% were aged 8-18 years, 40% 19-35, 36% 36-55, and 14% over 56; and
- 54% resident in Cambridge, 36% resident elsewhere and 10% students (residence not specified).

1.4 Table 2 Breaks down the results by broad artwork type, site and location. Recognition is strongest for freestanding sculptures, on or adjacent to the street and in busy locations.

Table 2 Recognition by type of artwork and location

Artwork		% Remember
Type	Freestanding sculpture	42
	Other	28
Siting	On street or adjacent	46
	Open Space	30
	Other	26
Location	Historic centre	36
	Inner city	41
	Outer city/suburbs	23

1.5 The survey asked respondents what public art *does* and *should* say about Cambridge, (Table 3). In both cases there is an emphasis on people and quality of life, history, diversity, creativity and innovation. Overall the broad consistency between what public art does and should say suggests that the approach taken to public art goes quite some way towards meeting public aspirations. The notable inclusion of community involvement and engagement in what it should say is important.

Table 3 What public art says

What <i>does</i> it say?	%	What <i>should</i> it say?	%
The people and quality of life of Cambridge	25	The people and quality of life of Cambridge	24
Culture and Diversity	16	The history	19
Historical	14	Creative and innovative place	18
No reflection on Cambridge	11	Community involvement and engagement	16
Cambridge is creative and innovative	10	Cultural diversity	13
Public art is important	7	Educational place	6
There isn't enough public art	7		
Other (<5%)	10	Other (<5%)	4
Total	100	Total	100

1.6 The questionnaire asked how important public art is in fulfilling a number of needs in the City. There was strong support for the role of public art in giving Cambridge a positive image, promoting art and culture and place-making.

Table 4 The importance of the role of public art

Role of Public Art	Rated important or very important (%)
Giving Cambridge a positive image	86
Enhancing Cambridge's reputation and cultural image	85
Creating well-designed places	85
Helping people feel proud of Cambridge	80
Providing places for peace and inspiration	79
Helping people learn more about art and design	74
Generating a sense of excitement about being in Cambridge	68
Finding way around	43

1.7 People were asked where they would like to see public art in Cambridge. Parks and open spaces were most strongly favoured followed by city centre locations, but there is plainly an appetite for spreading public art throughout the City – leaving aside the City centre and market square, 73% of responses give support for locating public art elsewhere.

Table 5 Location for public art in Cambridge

Locations for public art	% Responses
Parks/public open space	28
City centre	17
Market Square	10
Main gateways into Cambridge	9
Street scene	9
Outside the City centre	7
Train station	6
Bus stops/stations	5
Public buildings	5
Other (<5%)	3

Appendix 2: Guidelines for Delivering Public Art

The main text of the SPD provides a policy framework for public art in Cambridge. These guidelines are intended to help artists, developers (and other commissioners), the City Council and the community in the delivery of public art.

1. Roles

The Artist

The defining quality of public art is the artist's intention and the strength of this idea to link together the artwork, the community and the place where it is located. Artistic input should therefore be considered at the earliest stage of the development through involvement of the artist as a member of the design team. The artist will be expected to develop their work with the local community and users of the building(s) or site. The main roles of the artist will include:

- engaging with communities to explore significant issues;
- engaging with partners, funders and stakeholders;
- working with the project design team to influence the form of the development; and
- working as commentators and amateurs producing art works.

The Developer

Creative developers recognise the value of public art to their schemes and ensure that consideration of it is built in from the outset as an important aspect of the investment and with the opportunity to enhance their reputation. The developer will ensure that the art work commissioned is of a high quality, that artists are paid professional rates and that the work represents value for money. The main roles of the developer will be to:

- provide funding and add value to public art;
- provide support, guidance and help the artist by designing a clear brief;
- commission the artist;
- include public art proposals within the planning application;
- document public engagement;
- project manage delivery of the commission;
- evaluate the completed project; and
- take responsibility for maintenance.

Cambridge City Council

The roles of the local authority vary according to the nature and extent of the scheme. The roles will include:

- supporting the importance of art in sustainable communities across the City;
- demonstrating and supporting good practice in public art;
- taking a strategic lead;

- initial support and advice to developers;
- supporting input to proposals through the Public Art Panel;
- involvement in project groups for larger developments;
- managing the S106 Public Art Initiative ; and
- offering project management support in agreed cases.

Other Stakeholders

Working within the public realm is likely to involve a range of other stakeholders, for example the Highway Authority, utility providers and land owners where the land is not owned by the developer or the City Council. Their roles will include:

- setting criteria, which may influence the form or location of the work; and
- issuing any consents or licenses that may be required.

The Community

Commissioned work must be accessible to the community. The community, comprising both individuals and groups, should be consulted in the preparation of briefs, and actively involved in the development of the work. In some cases, the community engagement may become part of the work itself.

2. Commissioning

Commissioning artists to create public art needs to pick a delicate path through the minefield of artistic sensibilities, planning rigor, financial reality, community expectations, individual tastes and the practicalities of working in the public realm. The suitability of an artist's practice to a particular commission or site must be confirmed early on in the planning process. A high degree of public art expertise is essential and developers must demonstrate that they have this expertise. If they do not they must engage consultants with the skills, knowledge and capacity required to support the public art process and have regard to their advice. There are several key requirements for successful commissioning.

- **The Vision** – The commissioners should articulate what it is they hope to do and why they want to do it. This should be set out in the context provided by this SPD.
- **The Brief** – The process through which the artwork is to be delivered should be carefully planned, and engage all stakeholders from the outset, who may form a steering group. The brief, which is an essential document, should follow on from this. The brief should include, but not be limited to, the following:
 - the vision for public art as part of the development;
 - details of the project team and their roles;
 - the selection process;
 - the working context, identify permissions and approvals required from stakeholders and other bodies and also community involvement; the budget, covering all costs;

- timescale;
- requirements as to durability, maintenance and health and safety;
- themes, if any;
- technical information, e.g. maximum and minimum dimensions and weight requirements; and
- the site description, e.g. location, condition, planning arrangements.
- **Selection** – The selection of the artist should be made against clear criteria based on the objectives of the commission. A representative selection panel should be drawn from the project team. Artists can be selected by:
 - open submission with opportunities advertised nationally or internationally;
 - limited competition by invitation to a small number of recommended artists; or
 - direct invitation to a specific artist.

In some cases it may be appropriate to commission preliminary designs to a fixed fee to assist the selection process and the development of ideas. The Council will encourage the use of local artists from Cambridge, but developers are free to choose any recognised artist.

- **Contract** – A legally binding contract that works to protect both the artist and the commissioners is essential. Sound advice on contracts for artists should be sought from professional bodies. Commissioners are strongly urged to ensure that the vision of the lead artist/curator who developed the Public Art Plan/Strategy is continued through the development process. The retention of the artist is critical for the continuity and integrity in implementing the vision.¹³
- **Development & approval** – Once the contract is agreed, the artist can begin working with the development team and other stakeholders, to elaborate the proposal submitted at the selection stage. The process for this should be clear, and there should be an agreed and transparent mechanism for signing off the final proposal.
- **Consultation** – Consultation will help to establish the feasibility of a project. This will be part of the development stage. The Council aims to make the creation of public art an inclusive and collaborative process that builds general and artistic community capacity. The consultation process should be documented as a matter of public record. The artist and the project team will be expected to work with:
 - the local community, e.g. individuals, residents' associations and schools, through a range of techniques, such as workshops, discussions, teaching, study visits and so on;

¹³ This is consistent with the Cambridgeshire Quality Charter for Growth recommendation that the overall vision is maintained in achieving excellent developments (p. 12)

- land owners, the Highway Authority and other bodies to establish if there are any permissions and approvals required; and the City Council;
- **Management** – See part 6 below.
- **Funding** – See part 4 below.

3. Planning Application

Different types of planning application will require different approaches.

Public Art Strategies for Outline Planning Applications

Developers will be required to submit Public Art Strategies as part of all Outline Planning Applications for major developments. In the case of the Areas of Major Change, (large sites and complex sites defined in paragraph 7.4), developers will be required to submit more detailed strategies.

Appendix 3 provides details of the information required to prepare a Public Art Strategy. The Strategy should demonstrate a coordinated approach to delivering public art across a site and express a clear thematic approach throughout the phased building of the site. The relationship to design codes should be spelt out.

Public Art Delivery Plan for Full and Reserved Matters Planning applications

In submitting details for Full or Reserved Matters Planning Applications the following information will be required in a Public Art Delivery Plan:

- detailed proposals for the involvement of artists;
- themes, concepts or examples, and locations;
- outline of the intended procurement process;
- detailed budget allocation;
- public consultation and member engagement plan;
- description of the commissioning process with a report on tasks already completed;
- details for future insurance, care, maintenance and possible exit strategy;
- evaluation plan;
- the commission for the artist.

The Public Art Delivery Plan must be included, or at least cross-referenced, in the Design and Access Statements for full planning applications and design statements for reserved matters.

Proposals for future care and maintenance must be robust enough to deal with the eventuality of the site changing hands, and moving from the responsibility of the original developer.

4. Funding

This SPD is principally aimed at funding public art through S106 agreements, either directly or through the S106 Public Art Initiative however, opportunities may exist for other sources of funding, see Section 10.3. These include matching sources for private investment, development grants and the National Lottery. These schemes change regularly and current information can be obtained from a range of organisations, (see Appendix 6). The assessment of funding applications can often be lengthy and sufficient time should be allowed for this. Developers are encouraged to apply for funding to top up their budgets, but this cannot be offset against the Percent for Art requirement, i.e. it needs to create additionality.

5. Completion

Completion of the project requires a number of steps to be signed off:

- maintenance for works in the public realm will need to be agreed in negotiation with the local authority;
- formal agreement that the commissioner/developer will be responsible for the maintenance, repair and conservation of the work and ensure that successive owners accept this responsibility
- maintenance during the course of the artworks life and the decommissioning process should be included in the legal documents prior to any transfer of freehold;
- the creation of the art work should be documented visually and verbally and an evaluation report prepared at the end of the project; and
- a high-profile launch and publicity programme should be carried out.

6. Project Management

Public art projects vary and often spontaneity and emerging opportunities require a flexible approach, which will shape all of the proceeding steps and processes. However, it is very important that public art projects are managed effectively and considering the preceding guidance, the following structure can be used as a guide.

- **Stage 1 - Pre Project Planning and Feasibility Stage**
 - Project outline is developed
 - Identify and engage with stakeholders and other bodies
 - Identify permissions or approvals or where an Environmental Impact Assessment will be required
 - Appoint a project manager
 - Establish a working group
- **Stage 2 – Research and Development**
 - Prepare artist's brief
 - Select artist
 - Issue artist's contract

- Artist to research site and engage with the public and stakeholders
- Plan wider audience engagement
- **Stage 3 – Approvals**
 - Obtain permissions and approvals from Stakeholders and other bodies
 - Officer endorsement in principle and agreed timeline
 - Member approval at committee or other agreed mechanism
- **Stage 4 – Delivery**
 - Project manager to prepare action plan with timescales
 - Fabrication and installation of artwork
- **Stage 5 – Handover**
 - Agreement on ownership and custodianship
 - Launch
 - Maintenance, care and conservation
 - Archive documentation and record of the work
 - Evaluation

This five stage outline can be used to develop a detailed project plan for the procurement of works, including those funded by developers and through the S106 Public Art Initiative.

Appendix 3: Contents of a Public Art Strategy

A Public Art Strategy is required for all major development sites requiring Outline Planning Permission. Major development is defined as residential developments of 10 or more dwellings or a site area of 0.5 hectares or more, or other developments where the gross floor area is 1,000 square metres or more, including both major new build and refurbishment where planning permission is required.

Areas of Major Change, Large and Complex Sites

In the case of Areas of Major Change, large sites and complex sites, developers will be required to submit more detailed strategies. The Strategy should be developed by a consultant and/or a commissioned lead artist prior to the Outline Planning Applications.

Appoint Art Consultant and/or Lead Artist

- Details of the appointed consultant and/or lead artist's contribution to defining the major development's masterplan

The Public Art Strategy

Preparation of this must be undertaken by the art consultant and/or lead artist and should include:

- **Introduction**
 - The Vision
 - Aims of the Public Art Strategy
 - The benefits of Public Art
 - Strategy Area
 - Management of the Project
- **Description of Site**
 - Wider Context
 - Local Context
 - Site Specific
- **Description and Definitions of Public Artwork**
 - Description of work that will be realised through collaboration between the appointed lead artist, other artists, architects and other design professionals (the conceptual and material details of which are to be included within reserved matters applications) with explanation of purpose (will it define a key site, aid legibility, promote both the development as a whole, at neighbourhood level, engage the local community etc?)
 - Programme for on site and off site temporary art
 - Details of the commissioning process for other artists
 - Training opportunities for artists, on-site provision of workshops

- Budget allocations relating to all of the above
- Exploration of endowment projects
- **Funding Sources**
 - 1% policy
 - Some developers try to negotiate a 'roof tax' arrangement instead of contributing to the creation of public art themselves, as the City Council's Percent for Art Policy requires. Entering into negotiations for alternative funding should be a last resort and cannot begin without a submitted and approved Public Art Strategy. The Strategy must state the developers preferred options for funding the public art contribution and demonstrate the benefits. Without the Public Art Strategy, there is nothing to measure the benefits. The alternative payment options submitted from the developer must then be scrutinized by an independent expert to assess whether the proposed budget and calculations will provide Public Art proposals appropriate and adequate for the requirements of the site and which will demonstrate 'best practice'.
 - external funding sources
- **Project Brief**
 - brief to develop Strategy going forward and inform prospective artists and others involved of opportunities
- **Artist Selection**
- **Community Engagement and Public Consultation Approach**
- **Timescale/Delivery**
 - Project timescale
 - Key milestones through the development process
 - Delivery mechanisms
 - Details of above in relation to the final subdivision of land parcels and the continuation of the Public Art Strategy with individual house builders or developers
 - 'trigger' points for delivering public art that inform the wording of planning conditions and obligations between the developer and the Local Authority
- **Action Plan**
 - Short term priorities
 - Medium term priorities
 - Long term priorities
 - Priorities to Include: Key milestones as part of developing the larger site, parcelling land up and involvement and commitment to the Strategy from house builders via design codes, etc.
- **Long Term Commitment to Artwork**
 - Legal ownership issues and duty of care
 - Maintenance information and schedules
 - Decommissioning procedures

For Outline Planning Applications, which are not for Areas of Major Change, large or complex sites, the following is the minimum information required for submission as part of a Public Art Strategy:

- outline proposals for the involvement of artists;
- outline of themes and possible locations;
- demonstration of how the scheme will contribute to the quality of the environment and community;
- outline of intended procurement process;
- budget allocation;
- proposal for future care and maintenance;
- public consultation/engagement plan;
- project evaluation plan; and
- an exit strategy in the event of the work reaching the end of its life.

Design Codes

Applications will vary regarding the inclusion of design codes and the detail of the Public Art Strategy. The Strategy will act as the strategic design code for public art for the site as a whole but more detailed codes may be required as the design process progresses. For those development sites, which will design code public art, the process for their preparation will begin from the S106 and condition stage of the Outline Planning Application. They will be developed in consultation with the local authority, lead artist and developer/consultant and will include the development of artist design briefs for different phases of the development and more detailed projects which will be informed by the Public Art Strategy. The design codes will be submitted at, or prior to, Reserved Matters planning stage for approval.

In all cases, public art strategies and design codes must be worked up together and be complementary in terms of process, locations/venues for public art and artistic themes.

Appendix 4: Development Control Process for Planning Applications

The key to a successful public art project is to plan for the joint involvement of the developer, the artists and the Council at the earliest opportunity. Commissioners need to set aims and objectives for the inclusion of public art within new development. The table below sets out a suggested process for integrating public art within new development for Outline, Reserved Matters or Full planning applications and outlines the amount of information required as part of the Planning Application submission. The City Council requires the developer to provide a commitment to a public consultation process in developing public art proposals.

Stage	Process
Outline Planning Applications	
1. PRE-OUTLINE PLANNING APPLICATION DISCUSSIONS	<ol style="list-style-type: none"> 1. At the pre – application discussion stage, the developer contacts the Council’s Development Control Section. The Development Control Officer will provide the developer with a link to this SPD and other guidance and suggest that more specialist advice is sought from the Urban Design Team. 2. DC officer advises the Urban Design Team that pre-application discussions are taking place for a development, which requires the provision of public art, and arrangements are made for the Urban Design Team to attend pre-application discussions and meetings. Case officers have a preview meeting each week and at this meeting case officers are reminded by the Development Control Manager to discuss the approach to public art on the sites in question with the Urban Design Team. Matters for discussion include whether on-site or off-site provision of public art is more appropriate in the context of the SPD and whether Planning Permission will be required for artworks themselves. 3. Developer may contact the Urban Design Team for advice on provision of public art. 4. Developer, DC case officer and the Urban Design team agree: <ol style="list-style-type: none"> a. if public art should be included in the development or whether a commuted sum may be more appropriate b. the initial indication of a budget for public art c. the level of detail about public art that needs to be contained in the outline application and what can

Stage	Process
	<p>be covered by a subsequent Reserved Matters Application.</p> <ol style="list-style-type: none"> 5. For public art provision in Areas of Major Change and large or complex sites, developers should engage an arts consultant and/or lead artist (hereafter referred to as “consultant”) to be part of the design team for the scheme. The consultant should be involved as early as possible in the process. 6. Where there is a draft submission of the Public Art Strategy, the City Council’s Public Art Panel may be requested to comment and the Panel will provide expert advice as to the acceptability of the proposals for public art. 7. Where there is to be a members briefing at the pre-application stage, the presentation should include the public art proposals. 8. The consultant or developer engages with the local community including providing ward councillors an opportunity to make comment on the purpose and nature of the scheme. Specific actions include: <ol style="list-style-type: none"> a. engagement with the local community; and b. early engagement with the County Council where the work might be on the highway is required 9. A Public Art Strategy, which outlines the nature of the artwork to be created for the development, incorporating the themes inspired from the various consultations, is prepared. Appendix 3 provides details of the minimum information required in the Public Art Strategy. 10. The developer prepares a Design and Access Statement, which includes the Public Art Strategy.
<p>2. MINIMUM REQUIREMENTS FOR SUBMISSION AS PART OF AN OUTLINE PLANNING</p>	<ol style="list-style-type: none"> 11. A Public Art Strategy will be required as part of the Outline Planning Application. As already noted in the preceding stage, Appendix 3 provides details of the minimum information required in the Public Art Strategy. 12. The developer submits a planning application

Stage	Process
APPLICATION	<p>accompanied by:</p> <ul style="list-style-type: none"> a. a Design and Access Statement incorporating a Public Art Strategy within the development b. a statement of the proposed Heads of Terms of the Section 106 Agreement for public art on site or a commuted sum as agreed at the pre-application stage.
3. CONSULTATION	13. The Public Art Strategy will be included in the consultation process of the planning application and documentation should be provided.
4. REVIEW OF PUBLIC ART STRATEGY	<p>14. The Urban Design Team reviews the Public Art Strategy in the application.</p> <p>15. The Public Art Strategy is reviewed by the Public Art Panel. The Panel will provide expert advice as to the acceptability of the proposals for public art.</p> <p>16. The Urban Design Team reports on the Public Art Strategy and makes recommendations to Development Control officers.</p>
5. DETERMINATION OF OUTLINE PLANNING APPLICATION	17. The Development Control officer considers the planning application and includes the Public Art Strategy in the report for a decision by Planning Committee or under delegated powers. Planning conditions will require the preparation of a detailed “Public Art Delivery Plan (as outlined in Appendix 2) for submission with the first Reserved Matters application.
6. SIGNING OF SECTION 106 AND GRANTING OF OUTLINE PLANNING PERMISSION	18. Prior to planning approval being issued, the draft Heads of Terms for Planning Obligations (S106 Agreement), which includes public art, is completed by all parties. The wording of the draft Heads of Terms should be standardised but may vary on an application by application basis.

Reserved Matters Planning Application

<p>1. PRE-RESERVED MATTERS PLANNING APPLICATION DISCUSSIONS</p>	<ol style="list-style-type: none"> 1. A project team of developer, consultant and local authority will be formed to develop the process for commissioning public art. 2. The developer, consultant, Development Control case officer and Urban Design Team meet to consider the approach to the submission of detailed proposals for public art on site. 3. The consultant develops the Public Art Delivery Plan (The Public Art Delivery Plan requirements are explained in more detail in Appendix 2). 4. The artist engages with the local community, including providing ward councillors the opportunity to make comment on the approach and nature of the Public Art Delivery Plan. Engagement with the local community will need to be documented - this is the developer's responsibility. 5. At the discretion of the Development Control case officer and the Urban Design Team the draft Public Art Delivery Plan may be presented to the Public Art Panel. The Plan is reviewed by the Public Art Panel and the Panel will provide expert advice to Development Control as to the acceptability of the proposals for public art. 6. The consultant prepares concepts or examples of the artwork (or ideally the detailed proposal itself), which will be created for the development incorporating the themes inspired from the various consultations. 7. Where there is to be a members briefing at the pre-application stage, the presentation should include the Public Art Delivery Plan.
<p>2. MINIMUM</p>	<ol style="list-style-type: none"> 8. A Public Art Delivery Plan (in accordance with the requirements as set out in Appendix 2) is submitted as

REQUIREMENTS FOR PUBLIC ART DELIVERY PLAN SUBMISSION AS PART OF A RESERVED MATTERS PLANNING APPLICATION	<p>part of the Reserved Matters Planning Application. Where a Public Art Delivery Plan is not submitted with the Planning Application, the City Council may refuse the application as being contrary to the Supplementary Planning Document.</p>
3. CONSULTATION	<p>9. The Public Art Delivery Plan will be included in the consultation process of the planning application.</p>
4. REVIEW PUBLIC ART DELIVERY PLAN	<p>10. The Urban Design Team reviews the Public Art Delivery Plan in the application.</p> <p>11. The Public Art Delivery Plan is reviewed by the Public Art Panel. Relevant Ward Members are notified by the Urban Design Team of the Panel date and are welcome to attend.</p> <p>12. The Urban Design Team reports and makes recommendations to the Development Control Officer.</p>
5. DETERMINATION OF PLANNING APPLICATION	<p>13. The Development Control Officer considers the application and includes the Public Art Delivery Plan in the report for a decision by Planning Committee or under delegated powers. Members may call in applications subject to the Scheme of Delegation (Section I, Scheme of Delegation). Where the public art commission has yet to be developed as part of the Public Art Delivery Plan, a condition and/or S106 schedule requiring the public art commission to be approved prior to commencement of development, will be required. The Development Control Officer should discharge such conditions unless the Planning Committee determines that they should be determined by the Planning Committee itself or a member sub group nominated by Planning Committee. Section 14 (below) onwards in the process is then followed.</p>

Prior to Commencement of Development

<p>6. PRE-COMMENCEMENT OF DEVELOPMENT</p>	<p>14. The developer is required to provide evidence of the costs of the public art commission and evidence that the cost is no less than 1% of the capital construction cost of the development. This evidence must be verified by the City Council.</p> <p>15. Prior to the commencement of development on site, the public art commission must be approved by the City Council.</p> <p>Where necessary, the Developer will engage contractors to fabricate and safely install the artwork as advised by the artist/s and technical specialists.</p> <p>16. Once public art is installed, the landowner has the responsibility for maintenance and decommissioning of the artwork, as agreed via planning condition or Section 106 obligation (refer to paragraph 7.14 Maintenance and Decommissioning).</p> <p>17. Where applicable, once any site-specific artwork/art works are completed, the developer confirms that the public art works are ready to be transferred and the legal documents (including the decommissioning process and likely future ownership) will be prepared by legal representatives of the developers and reviewed by the City Council. Where public art is located on public land, a commuted sum will be required to fund future maintenance.</p>
<p>7. PROCEDURE IN THE EVENT THAT THERE IS NO PUBLIC ART STRATEGY OR DELIVERY PLAN</p>	<p>18. Where public art is required in accordance with this SPD, it is unlikely that the City Council will support an application or submission for reserved matters without a Public Art Delivery Plan. In the unlikely event that this occurs, and the City Council is minded to approve a planning application, a condition will be imposed (in addition to the standard S106 schedule) which requires the preparation and approval of at least a Public Art Delivery Plan, and approval of the public art commission prior to commencement of development. The steps outlined in Appendix 2 dealing with the preparation and approval of a Public Art Delivery Plan and approval of any final, detailed public art commission as outlined in this appendix must be followed.</p>

Full Planning Applications

1. FULL PLANNING APPLICATION DISCUSSIONS

1. A project team of developer, consultant and local authority will be formed to develop the process for commissioning public art.
2. The developer, consultant, Development Control case officer and Urban Design officer meet to consider the approach to the submission of detailed proposals for public art on site or in the case of Full Planning Applications, whether it would be more appropriate to commute the public art payment to the S106 Public Art Initiative.
3. The consultant develops the Public Art Delivery Plan (The Public Art Delivery Plan requirements are explained in more detail in Appendix 2).
4. The artist engages with the local community and ward councillors regarding the approach and nature of the Public Art Delivery Plan. Engagement with the local community will need to be documented - this is the developer's responsibility.
5. At the discretion of the Development Control case officer and the Urban Design Team, the draft Public Art Delivery Plan may be presented to the Public Art Panel. The Public Art Panel reviews the Plan and the Panel will provide expert advice to the Development Control officer as to the acceptability of the proposals for public art.
6. The consultant prepares concepts or examples of the artwork (or ideally the detailed commission itself), which will be created for the development incorporating the themes inspired from the various consultations.
7. Where there is to be a members briefing at the pre-application stage, the presentation should include the Public Art Delivery Plan.

<p>2. MINIMUM REQUIREMENTS FOR PUBLIC ART DELIVERY PLAN SUBMISSION AS PART OF A FULL PLANNING APPLICATION</p>	<p>8. A Public Art Delivery Plan is submitted as part of the Full Application (in accordance with the requirements as set out in Appendix 2). The relevant Planning Committee will expect the Public Art Delivery Plan to be detailed as part of its determination of the Planning Application. Where a Public Art Delivery Plan is not submitted with the Planning Application, the City Council may refuse the application as contrary to this Supplementary Planning Document.</p>
<p>3. CONSULTATION</p>	<p>9. The Public Art Delivery Plan will be included in the consultation process of the planning application.</p>
<p>4. REVIEW PUBLIC ART DELIVERY PLAN</p>	<p>10. The Urban Design Team reviews the Public Art Delivery Plan in the application.</p> <p>11. The Public Art Delivery Plan is reviewed by the Public Art Panel. Relevant Ward Members are notified by the Urban Design Team of the Panel date and are welcome to attend.</p> <p>12. The Urban Design Team reports and makes recommendations to the Development Control case officer.</p>
<p>5. DETERMINATION OF PLANNING APPLICATION</p>	<p>13. The Development Control Officer considers the application and includes the Public Art Delivery Plan in the report for a decision by Planning Committee or under delegated powers. Members may call in applications subject to the Scheme of Delegation (Section I, Scheme of Delegation). Where the public art commission has yet to be developed as part of the Public Art Delivery Plan, a condition and/or S106 schedule, requiring the commission to be approved prior to commencement of development, will be required. Such conditions should be discharged by the Development Control officer unless the Planning Committee determines that they should be determined by the Planning Committee itself or a member sub group nominated by Planning Committee. Section 14 (below) onwards in the process is then followed.</p>

<i>Prior to Commencement of Development</i>	
6. PRE-COMMENCEMENT OF DEVELOPMENT	<p>14. The developer is required to provide evidence of the costs of the public artwork and evidence that the cost is no less than 1% of the capital construction cost of the development. This evidence must be verified by the City Council.</p> <p>15. Prior to the commencement of development on site, the public art commission must be approved by the City Council.</p> <p style="padding-left: 40px;">Where necessary, the Developer will engage contractors to fabricate and safely install the artwork as advised by the artist/s and technical specialists.</p> <p>16. Once public art is installed, the landowner has the responsibility for maintenance and decommissioning of the artwork, as agreed via planning condition or Section 106 obligation (refer to paragraph 7.14, Maintenance and Decommissioning).</p> <p>17. Where applicable, once any site-specific artwork/art works are completed, the developer confirms that the public art works are ready to be transferred and the legal documents (including the decommissioning process and likely future ownership) will be prepared by legal representatives of the developers and reviewed by the City Council. Where public art is located on public land, a commuted sum will be required to fund future maintenance.</p>
7. PROCEDURE IN THE EVENT THAT THERE IS NO PUBLIC ART STRATEGY OR DELIVERY PLAN	<p>18. Where public art is required in accordance with this SPD, it is unlikely that the City Council will support an application or submission of a full planning application without a Public Art Delivery Plan. In the unlikely event that this occurs, and the City Council is minded to approve a planning application, a condition will be imposed (in addition to the standard S106 schedule) which requires the preparation and approval of at least a Public Art Delivery Plan, and approval of the public art commission prior to commencement of development. The steps outlined in Appendix 2 dealing with the preparation and approval of a Public Art Delivery Plan and approval of any public artwork(s) as outlined in this appendix must be followed.</p>

Appendix 5: Cambridge City Council Public Art Panel

DRAFT TERMS OF REFERENCE AND CONSTITUTION

1. PURPOSE OF THE PANEL

The Panel exists to support the City Council in delivering the Council's public art strategy as set out in the Public Art Supplementary Planning Document and other policy statements to secure the highest possible quality of public art.

The Panel has three specific roles:

- a) to provide a forum for selected pre-application presentation of, briefing for, and expert advice on, major or otherwise significant public art proposals;
- b) to provide formal expert comments on selected proposals; and
- c) to advise on the development of public art policy.

2. MAKE UP OF THE PANEL

The Panel will comprise individuals with established expertise and skills in art, and art commissioning. Individuals with skills in related disciplines may also be invited to join the Panel.

The following bodies will be invited to nominate members with skills in art or art commissioning:

- Kettles Yard
- Fitzwilliam Museum
- Arts Council
- Commissions East
- ARU School of Art
- Arts and Business East

- Wysing Arts

Further members will be invited by the Executive Councillor for Climate Change after consultation with the Chair of the Panel, on the basis that their relevant skills and knowledge are required, and in order to ensure a wide and complementary pool of expertise. These may include practising artists.

All Council Members including the Design and Heritage Champion are entitled to attend Panel meetings to observe the proceedings.

Sub committees may be set up to consider applications of particular specialist interest, for example a sub group may be required to consider matters related to public art proposals submitted as part of large scale urban extensions. Where relevant, specialist groups may be invited to attend the Panel or to give advice prior to a meeting.

A rotation of individual members with expertise in public art from each of the above organizations would be encouraged.

Panel members are asked to send their apologies to the Chairperson or Head of Urban Design when they are unable or do not wish to attend. Panel members unable to attend, but wishing to make comments on an item should submit brief notes of their views about up and coming agenda items at least 1 day in advance.

3. CHAIR AND VICE CHAIR

The Chair and Vice-chair will be appointed, by invitation, on behalf of the City Council by the Executive Councillor for Climate Change and Growth. The term of chairmanship will normally be for 3 years.

4. THE MEETINGS

The City Council will arrange the Panel meetings, which will normally be every eight weeks and held at the Guildhall. Meetings will be scheduled in advance; dates will be changed only in exceptional circumstances. Additional meetings, and meetings on site, may also be arranged as necessary.

Agendas will be produced by the City Council, in agreement with the Chair where necessary, and will be circulated by email. Agendas will identify the timing for discussions, and the proposals and key issues to be considered at each meeting. Panel Members may request that proposals are brought before them, and any reasonable requests will be considered.

The draft minutes will be produced by Council officers and approved by the Chair (or Vice-chair in their absence) before being circulated to other members. A vote to approve the minutes will be taken at the subsequent meeting.

5. MATTERS FOR CONSIDERATION

The Panel will normally be asked to comment on the following:

- Major new developments/urban extensions
 - Public art strategies
 - Specific public art proposals
- Public art proposals related to individual buildings and developments
- Proposals to be funded through the S106 Public Art Initiative
- Planning cases where the intention to make an off site public art contribution is considered to be contentious
- Proposals affecting existing public art works
- Public art proposals emerging from initiatives that are not part of the planning process
- Future development of public art strategies and policies.

The Panel may also be asked to comment on other applications at the discretion of the Director of Environment and Planning.

Panel members will be encouraged to make site visits, where appropriate.

6. DECISION MAKING

Panel members should consider proposals on the basis of sound public art principles and policy guidance. They should identify, with objective but detailed critical observations, the positive and negative features of schemes. Panel members will be provided with guidance on the relevant policies and the following criteria will apply:

- a) the proposed work is of the high artistic quality and of long term merit;
- b) the work is sensitive and appropriate to its location
- c) the art works are integrated into a broad design strategy that supports its context;
- d) there is local public benefit;
- e) there is evidence of community engagement;
- f) the project is technically and financially viable and can be delivered in the timescale required; and

Where feasible, the Panel are encouraged to reach a consensus view in terms of:

“Green light: a good proposal, or one which is acceptable subject to minor improvements;

Amber light: in need of significant improvements to make it acceptable, but not a matter of starting from scratch; and

Red light: the proposal is fundamentally flawed and a fresh start is needed.”

Panel views shall be expressed without using jargon or complex terms, and should be clear and to the point. If Panel members are unable to agree, the advice should clearly reflect the basis of the disagreement and the issues involved.

7. DECLARATION OF INTERESTS

Panel members should declare interests on the same basis as members do at Planning Committee. Members will be supplied with a copy of the member code of conduct.

8. PRESENTATIONS

The City Council may ask the artist/architect/agent of proposals to give a brief presentation to the Panel. In such cases, the presentation will be allotted a time. . The artist will then answer any questions and be asked to leave the meeting before discussion on the merit of the scheme takes place.

9 REPORTING OF DECISIONS

The City Council officers will report the Panel's advice to the relevant case officer or other channels, who will in turn ensure that Panel's comments feature in the City Council's decision making processes.

The Panel Chair, or a representative where appropriate, may be invited to attend the City's Planning or Area Committee(s) or the Joint Development Control Committee to inform the Committee(s) of the Panel's discussions in relation to applications considered.

Feedback on the outcome of planning decisions will be given to Panel members. The Council will arrange annual site visits, to enable Panel members to review outcomes of proposals considered.

The City Council will monitor the progress of the new Public Art Panel. After a year of its formation, the Council will evaluate its success to ensure it is set up correctly, has adequate membership with the relevant expertise required and is achieving the aims set out in this Terms of Reference and the Public Art Supplementary Planning Document.

Appendix 6: Contacts, Support and Advice

- CABE - www.cabe.org.uk
- Cambridge City Council - www.cambridge.gov.uk
- Inspire East - www.inspire-east.org.uk
- Ixia- Public Art Think Tank – www.ixia-info.com
- Shape East - www.shape-east.org.uk
- Public Art Online - www.publicartonline.org.uk
- [Commissions East](http://www.commissioneast.org.uk) - www.commissioneast.org.uk
- [Arts and Business](http://www.aandb.org.uk) – www.aandb.org.uk
- [Arts Council](http://www.artscouncil.org.uk) – www.artscouncil.org.uk

Public Art Consultants

If developers do not have the skills or time required to manage a Public Art Delivery Plan/Public Art Strategy a large number of Public Art agencies are available. Some of these are listed on: <http://www.publicartonline.org.uk/practical/commissioning/agencies.html>

Other useful websites

www.grizedale.org
www.henry-moore-fdn.co.uk/matrix_engine/content.php
www.landmarkeast.org.uk
www.panopticons.uk.net
www.northwestpublicart.org.uk
www.sculpture.uk.com
www.tfl.gov.uk/tfl/corporate/projectsandschemes/artmusicdesign/pfa
www.sculpture.org.uk
www.isleofwight-arts.co.uk
www.ysp.co.uk
www.artsindustry.co.uk
www.landscape.co.uk
www.publicartists.org
www.channel4.com/culture/microsites/B/bigart
www.artquest.org.uk
www.commonground.org.uk
www.futurecityarts.com
www.udal.org.uk
www.nesta.org.uk
www.artscouncil-ni.org/artforms/public_art.htm
www.artquest.org.uk/artlaw/