



No. **1** for Cambridge

cb1

cb1, Cambridge

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**Public Art Report**

Prepared by David Cotterrell

## cbI Art Programme

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# Introduction

## Key Principles and Aims

This report has been commissioned by Ashwell Plc and is submitted in support of an outline planning application for the comprehensive redevelopment of the cbI area, of Cambridge, incorporating 198 market units, 133 affordable units and 1,250 student units, 74,778 sq.m of commercial space, along with a new transport interchange, a multi-storey cycle and car park, and significant additions to the public open space provision of the area.

### Policy Context

In line with the stated aims of Cambridge City Council (CCC), Ashwell cbI Limited seeks to provide a valuable cultural contribution to the Cambridge station area, City and Region through the significant investment generated through the cbI development. By fully supporting the CCC 'percent for art' policy and guidelines articulated within the 2002 'Provision of Public Art as Part of New Developments' SPG, Ashwell cbI Limited seeks to provide one of the most significant national precedents for developer-led programmes of art in the public realm.

This strategy seeks to take advantage of the scope, scale and time-scale of the development programme to re-consider the way in which public art is generated. cbI aspires to provide a critical and exploratory context for the creation, interrogation and dissemination of artistic public practice, which will inform the development itself as well as providing an intellectual resource for the region and an important national precedent.

To support this aim, the cbI Art Strategy has been developed and will be enhanced through discussion with a wide range of partners. It is framed with the intention of promoting opportunities for commercial and public partnership, agency collaboration and interdisciplinary dialogue.

### Strategy Development

This document was developed from the 2005 outline This strategy was developed through a CAFE, Arts & Business and PASW 'Project' award. The award supported the appointment of the artist David Cotterrell to work with Ashwell cbI Limited and the cbI design teams to investigate

potential for artistic impact within the design process and to develop proposals for steering the investment generated through this scheme. David's work has been critically assessed and supported by a Steering Group comprised of representatives from, Ashwell cbI Limited, Arts & Business, Cambridge City Council, Kettles Yard, and Commissions East. [Appendix i: Steering Group Membership]

While many local and county councils have now implemented development-based arts policies a real challenge has developed for public art in recent years. The strategic growth areas, the 2012 Olympics and the acknowledged shortage of affordable housing stock promises to deliver an accelerated period of investment in urban infrastructure and the built environment. The Supplementary Planning Guidance and Documents will be tested and may yield significant sums for the commissioning of new artistic works.

While some councils will have prepared for this windfall, others may be hurriedly required to develop the curatorial and management structures capable of responsibly delivering cultural investment on this scale. Precedents, models and intellectual debate are needed to embolden, caution and critically inform future developers, architects, public agencies and artists if the value of this investment is not to be squandered.

cbI represents an ideal context to investigate new models of artistic practice within the public realm. This programme of commissions, residencies, research, workshops, publications and community involvement is intended to offer a laboratory for public practice.

While the creation of artwork is an integral part of this strategy, the programme also represents an attempt to engender real debate within the artistic community as to the function of public art, the evolving traditions of patronage and the potential for equal dialogue with partners and collaborators from other disciplines.

This programme takes advantage of the estimated seven years of development outlined within the architectural scheme to propose an iterative and reflexive programme of staged opportunities for artistic, academic, educational

and professional, interdisciplinary practice. This time-based research project will run parallel to the engineering, architectural, landscape and social development facilitated by cbI. The artworks programme will seek to address shared concerns between the public, the art practitioners and the development consultants involved, to inform, critically evaluate and intellectually stimulate the evolving philosophy of the project.

This strategy necessitates the embracing of a level of risk. To enable questioning, curiosity and artistic development to pervade the programme this strategy proposes opportunities for artists at varying stages in their careers, from internationally renowned artists to emerging graduates.

There is a desire within this proposal to facilitate a greater level of freedom within the commission briefs generated, to enable testing of the limitations of the role and nature of art in the public realm. While outcomes and auditing of results will be required by the client and the partner organisations, the definition of these outcomes will remain as open as possible.

While prescriptive and limiting commissions offer security, they fail to deliver innovation. Instead this document proposes confidence defined through a robust management and communication structure able to interpret the agenda of this document and to provide accountability and guidance to the future participants.

It is hoped that the exploration and research-based enquiry promoted by the strategy may offer a rare level of creative scope, inspiring practitioners to offer new models and broad visibility for a pluralistic contemporary definition of public art.

The evidence generated from this period of activity may serve to advance current debates concerning the relationships between art, architecture and built environment development.

### Why cbI?

While cbI will initially be Cambridge's largest commercial development, the strategic plans for the M11 Corridor suggest that further schemes of even larger scale and impact will follow. The success of – cbI in interrogating the potential of the City Council's innovative 'percent for art' policy at this stage will be instrumental in determining the impact of future aspirations to facilitate cultural investment through urban expansion

The cbI scheme has many advantages as a candidate for this kind of approach:

The scale of the scheme means that a strategic approach to commissioning may be employed. The art programme will be measured by the aggregate effect of a large number of discrete interventions, rather than by a single signature work.

The allocated budget is great enough for project management, education programmes and widespread dissemination of results to be effectively supported without disproportionately reducing the commissioning budget.

The ownership of cbI will be retained by the developer, producing an unusual continuity of philosophy, approach and support throughout the project, from outline proposal to documentation of achievements and ongoing estate management.

The following pages offer an outline explanation of the aims, objectives, methodology and outputs anticipated for the art programme as part of this transformational development.



# Themes

Focus for enquiry

The cbI development represents a microcosm of urban challenges. A demand for housing, revitalised commercial accommodation, improved transport connections and more amenable public realm are acknowledged and understood. However the complexity of the development, which acts as a nodal point to a diverse range of communities and -uses, lies in its requirement to offer a strong identity which relates to disparate groups with competing demands.

cbI will function as a gateway to Cambridge, a home, a workplace, public amenity, a cycle route and a place to shop. It will be hurried through by some and be the destination for others. In addition to historic listed buildings, it will house the county archive [is this confirmed?] and boast architectural contributions from some of Britain's most celebrated contemporary architects. The art programme benefits from these challenges and will use this rich and complex landscape as its defining characteristic. The initial proposals in this strategy identify three key areas as themes for exploration:

## Navigation: A Legible First Person Perspective

As a shared landscape, cbI has to demonstrate that all users are enfranchised and considered. While direct intuitive routes will be required by commuters, cbI at the same time offers an enhanced area of improvisable space. Green routes, exploratory routes, quiet routes and links to the wider context will be explored and articulated through temporary and embedded art projects. Collaboration with transport engineers and landscape architects will offer artists the opportunity to encourage alternative uses of the site. Particular attention will be given to increasing amenity and interest for cycle and walking routes which connect to networks within the city and the wider region. Creating activity, destinations, surprise and curiosity, the artworks programme will seek to assert the fine-grain of first-person experience within a transformational masterplan.

## Transition: The Potential for New Approaches

The Transition theme aims to address the rare perspectives that are revealed during a period of urban change. The intellectual debates, technical challenges, ideological oppositions and shifts in access, ownership and usage provide unfamiliar physical and intellectual territories for artists and other participants to explore. The Transition element of the programme is deliberately responsive and will be framed to support contextual opportunities for collaboration and critical debate.

One of the key initial foci of the Transition theme will be the environmental impact of development.

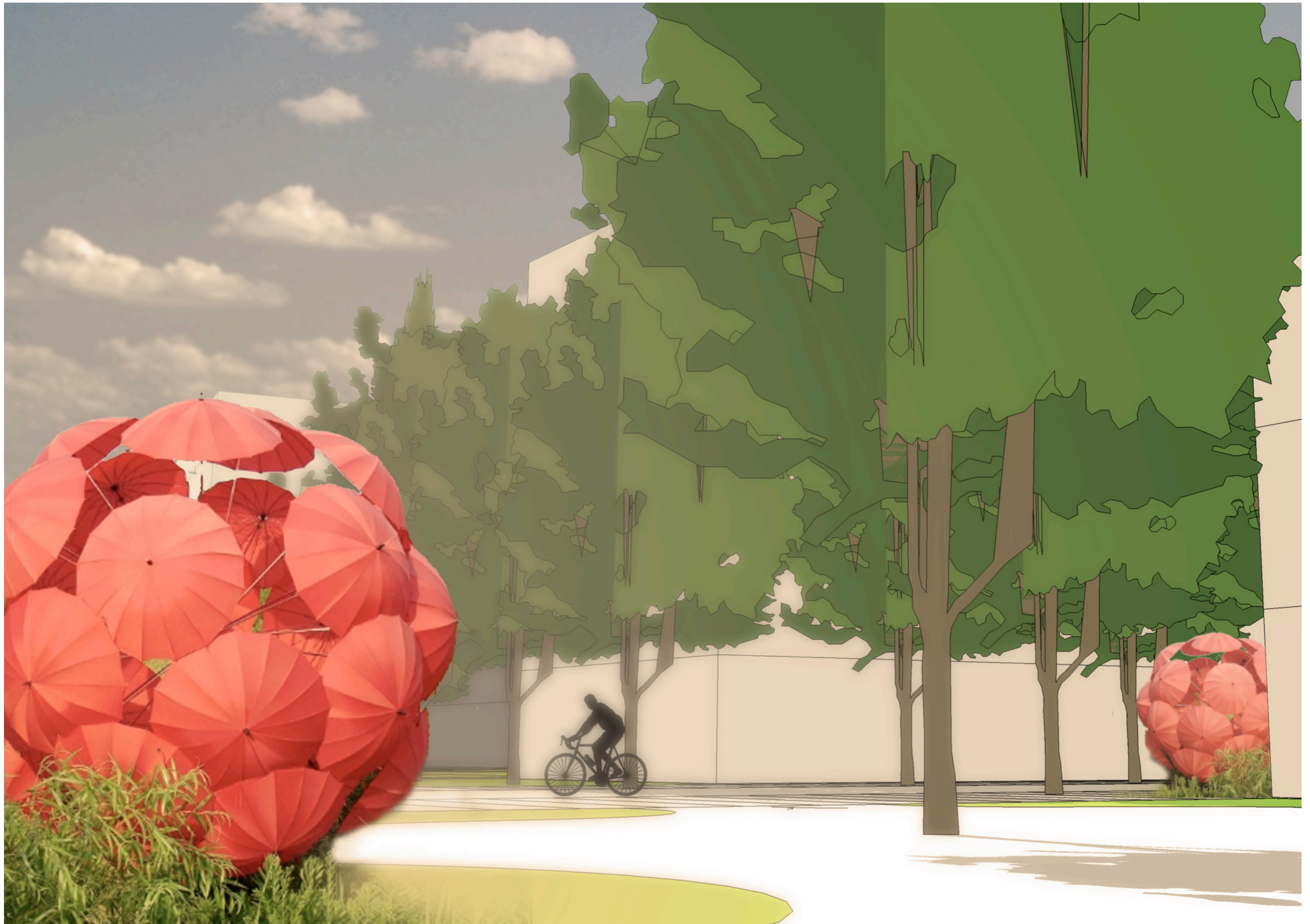
Sustainability within development is a now dominant issue. Architects Chetwood Associates have explored innovative methods to challenge the energy overheads of architecture for one of the precursor cbI planning applications, '100 Station Road'. This building will set a precedent for innovation that will become an integral component of the debate across the remainder of the masterplanned area. The greater masterplan for cbI is anchored by the challenges set by its precedent schemes. Its art programme will seek to engage artists and architects to investigate the technology and impact of change.

On an annual basis the challenges to artists and architects would be reviewed and revised. Future questions could involve the role of the public realm, design for improvised activity, the potential for vacant space as a context for production and the shifting relationship between private and public space during a period of change.

## Investigation: Laboratory for Public Practice

cbI will take an unusual stance. As well as funding the delivery of architecture, transport, infrastructure, public realm and artwork, cbI will function as a centre for the investigation and testing of the issues confronted by the development community. If artists are to be complicit in development, they must also be critical. The artworks programme is sponsoring intellectual space and exploration. It will fund temporary, experimental and diverse practice which aspires to reconsider the role of art in the public realm. Open-ended residencies, collaborative placements, educational projects, symposia and publications will be hosted and facilitated. Partnerships will be developed with local, regional and national bodies where areas of common concern are evidenced. This work will encourage scrutiny of the questions raised by the artworks programme and will extend the impact of Cambridge's cultural investment.

The Investigation strand will try to use the additional cultural investment delivered through cbI to build bridges, to promote shared concerns, to support existing initiatives and investments and to ensure that cbI provides a complementary component of the Cambridge area cultural network. cbI will aspire to support and investigate modes of practice which fall between disciplines, funding models and genres.



# Methods

Programme components summary

## Major Public Art Commissions

Significant opportunities will be created for artists to develop ambitious artwork projects to be installed in the public realm. These works will be developed in parallel with the detailed design submissions of the architectural and landscape schemes. The projects will demand a meaningful and critical dialogue between the artist and lead architect of each phase of development. These prestige projects will seek to set new precedents for the visual vocabulary of Cambridge's public art.

## Design Commissions

Design commissions will embrace opportunities for embedded art or design interventions within the landscape and structural elements of the scheme. Shared benefit opportunities will be sought where existing production budgets may augment the artworks programme.

Examples of this approach may include investigation of rainwater run-off solutions, solar shading, surface bicycle storage, collaborative opportunities within landscape elements of the public realm and bicycle route delineation. This component of the programme will focus on areas of interdisciplinary collaboration including but not limited to artist/engineer/landscape architect/environmental consultant and historian.

## Research Bursaries

Research bursaries will be established for artists of international and national standing to investigate issues arising from the building philosophy, with particular regard to issues of technology and sustainability. Opportunities will be sought for artists to engage with design team consultants, university departments, public institutions, schools and community groups. Work would be developed in the form of temporary installations, performative works, events or exhibitions.

Subsequently the opportunity for progression of proposals and temporary projects commissioned within the research bursaries scheme would be investigated. Possible outcomes could be in the form of permanent or more ambitious installations within cbI. The research bursaries scheme would facilitate the development of a library of ideas and an annual programme of activity.

## Symposia and Publications

An annual interdisciplinary symposium will be held on issues raised through the research bursaries, in collaboration with partners such as the RSA, Arts Council England, Anglia Ruskin University and Cambridge University, Department of Architecture.

Publications documenting the art and design commissions, the research bursaries and the symposia will be produced to form a series of critical texts, case studies and artists' book projects, in parallel with the phasing of the cbI scheme. The publications will provide an opportunity to ensure wider awareness of the temporary, ephemeral, event-based and community-based projects, while promoting the articulation of academic and professional areas of common understanding between disparate disciplines.



### Community and Education Links:

The art programme, will affect the experience of all users of the station area, through the activity and energy injected into the landscape throughout its transitional phases. The programme will seek to leave a legacy, not only in the form of physical additions to the landscape but more substantially in the awareness and participation achieved through the diverse activities that will be generated.

While the art programme will seek to challenge existing vocabularies and assumptions, it will be mindful that its success can only be achieved through meaningful collaboration with its constituent communities.

The programme will reflect and support the investments made by other agencies in community-based activities. The cbI commissions will seek to enhance the curiosity, surprise, excitement and access experienced by visitors, residents and neighbours of the station area.

Community involvement is embedded within this strategy. All major public art commissions and a selection of research bursaries will be expected to contribute stimuli and contact time for the education programme. cbI art programme will liaise with local schools and youth organisations, working with partners such as Shape East (the regional Architecture Centre). Workshops with resident artists will be offered and schools materials produced for key stages 3 and 4.

### Resource Centre:

For the duration of the art programme Ashwell cbI Limited have committed to the provision of premises to create a modest dedicated centre within cbI, as a base for the public realm projects. Resources will include office space, artists' workspace with computer facilities and an archive of programme outcomes. The centre would be used to facilitate public visibility and access to projects in progress. Resident artists' accommodation would be facilitated through the summer months in the flats above the resource centre.

While the resource centre is a vital component of the cbI art programme, opportunities to enhance the role of the facility through convergence with the complementary ambitions of Anglia Ruskin University and Wysing Arts Centre will be actively pursued.

### Festivals and Events:

In addition to the events and temporary projects developed through other components of the art programme, opportunities to link with Cambridge-wide activities such as arts festivals, conferences and parallel programmes will be actively sought. Partnership with Arts Council England East, the Junction, Wysing Arts Centre, Kettles Yard and Cambridge City Council will be discussed, with a view to supporting an extension of activity to within the prominent station area public realm locations.

The art programme is structured within a phased cycle of funding. Each phase, while contributing to the aggregate cultural investment of the cbI masterplan, will be devised to culminate in a significant series of public events, to coincide with each stage of urban transition.

### Venues:

Landscape: In addition to the design bursaries, infrastructure to facilitate the creative use of the public realm will be included within architectural and landscape detailed design proposals. Power, internet, acoustic properties, projection locations and integral surface screens will be integral to the realisation of the public realm as a venue for creative activity.

Vacant Sites: The cbI development is likely to be in progress through phased building programmes for a minimum of seven years. There will be significant opportunities for perspectives and access within the station area to shift and be explored during this period. It is anticipated that in collaboration with Anglia Ruskin University and Wysing Arts Centre, opportunities will be explored to take advantage of vacant buildings and sites for the purpose of public events, artistic installations, sites for production and exhibitions. The process of demolition, construction, conservation and reevaluation of structures and contexts will become the sites and subject matter for a range of temporary initiatives.

### Additional Outcomes:

In line with the Station Area Development Framework the existing physical and narrative heritage of the site will be considered as a valuable resource. The existing statue of the goddess of agriculture, Ceres will be relocated. The final location of the monument will be discussed with the botanic gardens.

# Methods

Detailed description of elements

## Major Public Art Commissions

The major commissions are allocated a sum of £100,000 -£130,000 annually. This money may be used to fund between one and three projects which will be publicly accessible within the cbI area.

It is envisaged that these projects will be of sufficient scale to support a significant statement by an artist with an evidenced track record. The money will be used to offer opportunities for artists of demonstrable talent and potential to expand their practice.

Artists will be selected for major projects initially through a nominated long-list of practitioners. The nominations will be invited from all stakeholders who have demonstrated an interest in the art programme. Nominated artists will be invited to submit a statement of interest and evidence of relevant previous work.

The cbI Art Programme Management Group will review the submitted materials and invite a selection of nominees to visit the site and attend an interview. On the basis of these interviews one or more artists will be selected to develop projects.

The appointed artists will be allowed a period of research prior to submission of proposals. The review and acceptance of proposals will be on the basis of presentation to the Art Programme Management Group and to members of the Forum. The decision to progress the commission will be informed by comments from the Forum but will ultimately rest with the Management Group.

The appointed artists will be encouraged to consult with the Consultant Artist, members of the Forum and the Management Group in advance of submission of final proposals.

Proposals will be assessed on a number of factors:

- The artistic quality of the proposal
- The relevance to context and communities
- The viability of realisation
- The potential for the project to contribute to the cultural value and stated objectives of the overall art programme

All attempts to realise a project recognised by the Management Group to be significant will be made. Where budget or technical constraints limit the realisation of a project, the potential for additional partnerships and support will be actively explored.

While these commissions are intended to leave a lasting resonance on the landscape of cbI they will not have to be physically permanent. An estimate and justification for the artwork's anticipated life span will be required within the proposal.

Projects ranging from one month to twenty years will be considered. However in all cases a maintenance schedule, decommissioning plan and legacy proposals will be required from the artist.

Artists will be required to investigate and assess potential to engage local communities in the realisation of the artwork, to facilitate mentoring opportunities for student and emerging artists and to ensure that the production budget, where possible, benefits local industry, education establishments and organisations.

Selected artists will be required to contribute to the cbI – Anglia Ruskin University public lecture programme and will be offered the opportunity to contribute to the annual symposium and publication.



Olafur Eliasson is an Icelandic artist who was commissioned to create an artwork for a public space in a KPMG building in Munchen (Germany) in 2004. The project's Umschreibung consisted of a 9.3 meter tall staircase in the form of a moebius strip. It was a commission from KPMG, Deutsche Treuhandgesellschaft, Berlin.

## Design Commissions

The design commissions budget offers a maximum of £30,000 per year to support artist collaborations with existing development-ed projects. The intention is to develop innovative design solutions, which add value, interest and content to functional elements which already command a production budget. The design commissions budget will not fund the production of elements that may have been funded independently such as street furniture, solar-shading or bicycle parking.

The design commission budget is ring-fenced to provide design fees to foster artist/consultant collaborations in the development of bespoke solutions to existing challenges. The intention is that through the detailed design process on architectural, landscape and infrastructure schemes, opportunities for engineering, architectural and public realm collaborations and non-standard solutions may be explored.

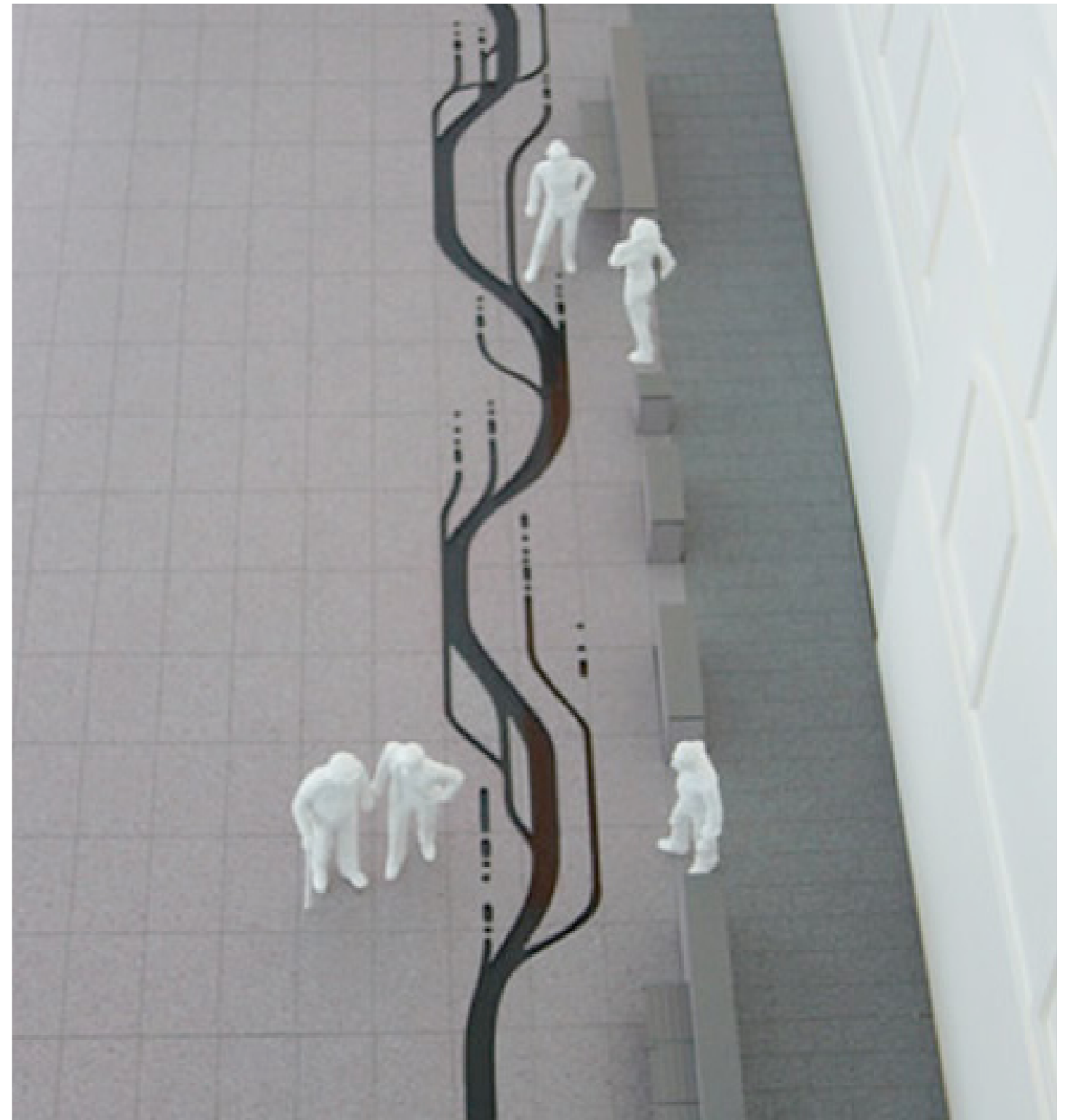
Artists, designers and craftspeople will be selected on the basis of a nominated short-list agreed by the Consultant Artist, Programme Director and Art Programme Management Group. The formation of a viable working collaboration between industry professional and artist is essential to the successful outcome of these projects and the Consultant Artist and Programme Director will assist Ashwell cbl Limited and the consultant teams in the identification of opportunities for collaboration and in framing an appropriate project brief.

As collaborative opportunities are identified, shortlisted artists will be selected on the basis of interview with the Consultant Artist and project design team lead consultants. Evidence of previous work and literacy in the language, processes and technical challenges inherent in the project will be factors in the appointment of successful candidates.

This scheme will be used to explore possibilities for artists to join architectural, landscape design, transport, environmental impact and lighting teams engaged with the detailed design of elements within development phases.

Design commission artists will be employed as equal members of consultant teams and be encouraged to embrace the potential to investigate unfamiliar challenges and opportunities within urban development. It is anticipated that the design commission appointments will enhance awareness of the potential of creative practitioners within consultant teams and assist the professional development of the individuals selected.

Depending on the nature of the opportunities, design commission practitioners may be drawn from the independent art sectors, academic institutions or community-based organisations. The intention is that the design commissions will add to the collective expertise and experience of the design team and promote the development of innovative and contextually relevant solutions.



Flume is a work created by London-based artist Simeon Nelson. It is an artistic engineering solution to create a water drainage system. Flume represents a river that runs through Bank Street in Ashford, Kent. It is related to the historic relationship between Ashford and its rivers and seeks to create a visible link between the public realm and hidden drainage systems by creating a system above ground. It was commissioned by Bank Street Public Realm, and is funded by the Office for the Deputy Prime Minister and The Arts Council England.

# Methods

Detailed description of elements

## Research Bursaries

The research bursaries are the most complex and varied component of the plan. Essentially the bursaries are to allow the art programme to promote genuinely experimental, process-based, temporary, ephemeral and challenging practice within the public realm. The bursaries are an attempt to frame a range of working practice models within a single heading. This allows for some flexibility and responsiveness in allocating funds. The research bursaries have an estimated core budget of £60,000 per year. It is hoped and anticipated that the value of these commissions will be enhanced in many cases through partnership with other institutions, companies and organisations within the Cambridge area.

The research bursaries component of the programme is intended to respond to the opportunities for partnership, interdisciplinary collaboration, critical dialogue and community involvement which emerge and are identified through the life of the cbI development.

The research bursaries will function as a mechanism to offer diverse opportunities and contexts to artists and to encourage a broadening awareness of the range of contemporary practice in Fine Art amongst audiences and participants in the cbI area.

Bursaries will be offered in a number of ways. Potential for hosting and partnerships with neighbouring organisations, academic departments, industry partners, and cbI sites will be investigated and proposals invited by the cbI art programme. A directory of potential partner organisations will be developed and opportunities to enhance and support existing initiatives through the alignment of research bursaries will be enthusiastically considered. On an annual basis a selection of possible research bursary contexts will be publicised.

An advertised open-submission model will be used to try to encourage diverse artists to apply to work within the contexts identified by the art programme. Artists will be selected by the cbI Art Programme Management Group in collaboration with host organisations on the basis of submission of evidence of previous work, a research proposal and interview.

Emphasis in selection will be given to the identified potential for:

- Development of artist's practice
- Critical engagement with context
- Benefit to local communities/organisations
- Addition to the vocabulary of creative practice within cbI
- Impact on future development stages at cbI

The bursaries are intended to encourage open-ended research. While artists will be required to propose possible opportunities for public outputs, the form and content of these results will be defined through the research period in collaboration with the host organisation and the cbI Art Programme Management Group.

All research bursary recipients will be expected to present the results of their work to the annual symposium. This may be through a parallel public event, exhibition of work in progress or through documentation of public outputs completed through the research period.

It is hoped that the annual selection of artists for research bursaries and the diverse results of this programme will provide a stimulus to debate, encourage public awareness and participation in the cbI art programme and serve to inform and challenge future art, architecture and development phases of the cbI masterplan.

There are numerous potential models, which the research bursaries may be used to augment. An indicative list of example frameworks is included here:

## International Fellowship:

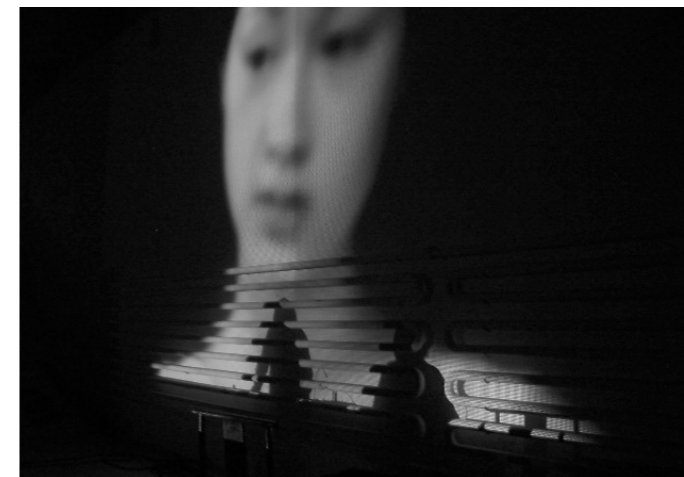
Opportunities for hosting and supporting the development of new work from international practitioners. Potential partners would include Visiting Arts, ArtistLinks and Cambridge-based organisations. cbI could provide support and venues for the development of work by an increasingly diverse range of practitioners.

*Case-study example:*

8gg : ArtistLinks China British Council / Arts Council England Scheme

August-September 2005  
London

Made up of husband and wife team Fu Yu and Jia Haiqing, 8gg is one of the first multimedia digital artist groups in China. 8gg uses video, music, sound and other digital elements to develop environments which they hope can interface with active performers and users. In 2005, the group visited the UK hosted by body>data>space in London to embark on trial collaborative performances with British partners.



<http://www.britishcouncil.org/china-arts-artistlinks-previousprojects.htm>

## Interdisciplinary Residencies:

The art programme could provide funding to facilitate artist collaborations within unfamiliar territories or to facilitate researchers from external fields to collaborate with the programme.

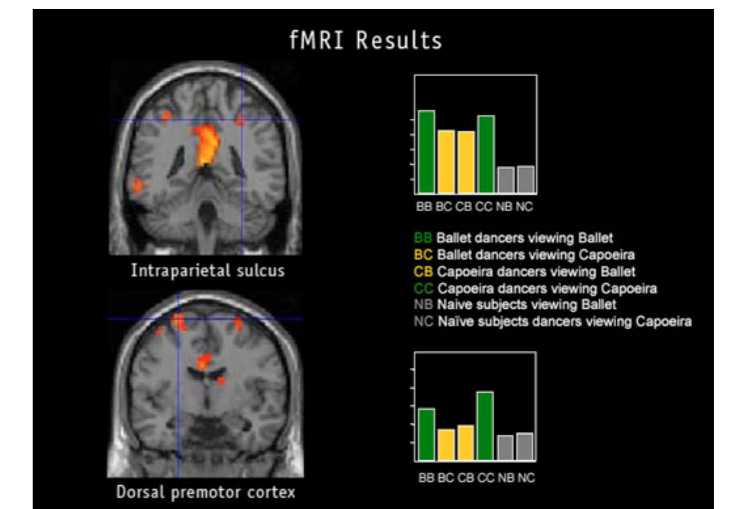
*Case-study example:*

Daniel Glaser : ICA Scientist in Residence.

January - December 2002 (Part-Time)  
London

Daniel Glaser was a Senior Research Fellow in the Institute for Cognitive Neuroscience at UCL when he was appointed Scientist in Residence at the Institute of Contemporary Arts (ICA) in London. The first appointment of its kind.

Over his year-long residency Daniel Glaser collaboratively organised a wide variety of events including a dance workshop, a web-based experiment, half a dozen panel discussions and helped to set up the ICA Cafe Scientifique.



<http://www.danielglaser.org/>

## Industry Placements:

Building on the precedent set by Arts Council England's Interact placement programme and others, artist/industry placements support a broadening of experience for the artist and host company. These projects could focus on increasing awareness and discussion of technologies and industrial processes integral to the development of cbI, including but not limited to sustainable technology, communications, CCTV and transport modelling.

*Case-study example:*

Ewen Chardonnet : Placement with Ikusi

April - June 2005  
Zumaia, Spain

Ewen Chardonnet built an Info-structure, which questions mass information systems, integration processes and the importance of short communication and long distance info-structures set up to obtain simple local and international data. The resulting "info-structure" transmitted multiple information to spectators about the place they are in, whilst connecting them up with the rest of the planet via satellite information (satellite digital TV and spatial images, GPS, meteorological systems).



<http://semaphore.blogs.com>

## Site-Specific Investigation:

Funding to enable artists to explore the potential for creating site-specific work in relation to the shifting urban context. The derelict sites, landscape venues and temporary public spaces could provide challenging and inspiring contexts for the generation of new work.

*Case-study example:*

Iain Forsyth & Jane Pollard : Grain Sound Performance

September 2007  
Grain, Kent

Iain Forsyth & Jane Pollard seek to tap into the latent energy of the performance space at Grain – an abandoned holding space between someplace and no-place. The resulting public sound sculpture, Far Gone And Out is a sonic limbo, bringing together recordings of each of the artists undergoing a personal session of Past Life Regression with clinical hypnotist Barry Cooper. Split across the left and right channels of the stereo mix, these fragments of subconscious narrative are entwined with a musical composition by The Late Cord, a collaboration between musicians John Mark Lapham and Micah P Hinson.



<http://www.grain244.com>

## Participatory Project:

Working with local community-based organisations to facilitate projects which may be jointly authored with, developed in parallel with or framed by a visiting artist's investigation.

*Case-study example:*

Richard Wiles : Creative Partnerships Project

November - December 2004  
Kingston Upon Hull

A group of Year 10 students from Kingswood High School have been working with photographer Richard Wiles. The group took their inspiration from Richard's vivid black and white portraits of the Palestinian people. The resulting project involved them using disposable cameras to take photographs of their own community and surroundings whilst discussing issues such as diversity and citizenship which are part of the national curriculum.



<http://www.creative-partnerships.com/projects/73952/?version=1>

## Academic Framework:

The funding of practice-based investigation parallel to the development of MA/MPhil/PhD-based research. Bursaries could support the increased visibility and public engagement of work developing within academic contexts in Cambridge.

*Case-study example:*

Hewitt & Jordan : PhD at Sheffield Hallam University

April 2004  
Sheffield

The work 'The economic function of public art is to increase the value of private property' sets out to question the function of art in the public realm within the economic regeneration of post industrial cities. The image will accompany a text in a journal by Public Art Forum to be published later this year.

This work is the second part of a commission for Public Art Forum. It completes the project 'I Won an Artist in a Raffle' where Hewitt & Jordan presented themselves as a prize to the delegates at the Public Art Forum conference held in London in April 2003. This work is for Allia Ali a project assistant at commissions East who won Hewitt & Jordan in the raffle.



<http://www.freee.org.uk/>

# Methods

Detailed description of elements

## Symposia and Publications

The art programme proposes to hold an annual symposium at key stages in the phased development of cbI. The symposium is devised as an opportunity to increase visibility for the temporary and permanent projects undertaken, and to enable the issues explored to foster debate amongst a wider community.

The symposia will function as connecting events, designed to coincide with the public realisation of research bursary projects and to enable a direct connection between the art programme and the wider development process. The symposia will be developed in collaboration with external agencies and will seek to gain attendance from key theorists, practitioners, stakeholders and consultants involved in the issues emerging within cbI and in the broader national context of public art, urbanism and development.

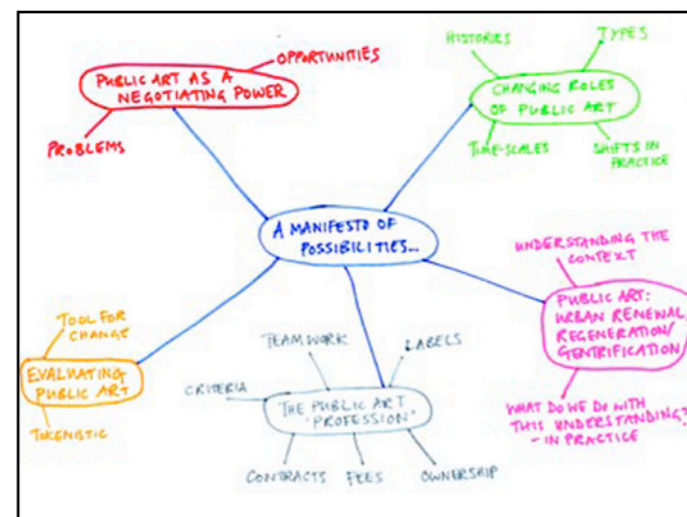
It is hoped that the symposia will function as a two-way dialogue, communicating the experience of local art projects and initiatives to a wider audience and seeking to stimulate and challenge the local debates and development-related projects through the vision of practitioners working in other contexts nationally. The symposia would be positioned to enable a frank and critical debate on challenging issues pertinent to cbI. The symposia would not be merely congratulatory events, but would seek to enable the translation of concerns and ideas across disciplinary boundaries.

The RSA and cbI have discussed the possibility of linking the cbI symposia with the RSA's Arts and Ecology programme. It is hoped that such partnerships may assist the events in attracting a broad audience and enabling an additional level of accountability and peer-review for the cbI funded activities.

The results of the symposia will form a core component of the annual publication and will seek to complement documentation of the art projects with evidence of parallel enquiry from other practitioners.

The publications will serve a tripartite function as a local record, a national case study and contextual information to inform future phases of the cbI development. Partnerships will be explored with Arts Council England, and local, regional and national agencies to enable wide distribution through national networks.

The successful development of an informed and contextually aware series of publications will benefit cbI in several ways. The publications will serve as an additional platform for the profiling of the art project participants from emerging practitioners, community groups to internationally known artists. The incremental series may prove to be of interest to other regional development schemes. The publications will assist with the critical evaluation of the programme and will aspire to provide an iterative and reflexive resource for the artists and architects participating in later stages.



Mind Map for Manifesto of Possibilities by Sophie Hope.

## Community and Educational Links

cbI does not have one single community. It is a meeting point between disparate groups with differing concerns. This strategy recognises that no one public work may represent the users, residents and visitors to the station area. Public realm projects will demonstrate ambition but will also recognise the natural limitations of any individual project. The strategic commissioning of artwork, the embedded recognition of diverse artistic practices and the stated support for temporary as well as permanent projects combine to offer a multitude of opportunities for involvement.

As already noted, all major commission briefs will call for a commitment to research and community involvement.

Research bursaries will adopt a deliberately pluralistic model in order to facilitate access and involvement for individuals from a range of backgrounds, from school children to academic scientists. Diverse language and concerns will be respected and championed by the collective commissioning programme. While choosing not to aspire to develop any one project which may have pretensions to universal appreciation, or universal participation, the programme is outward looking and has at its core the desire to enable artists to draw connections between communities.

There is an aspiration to undermine some of the value judgements which reduce the visibility of certain genres of practice. The cbI art programme will attempt to demonstrate respect for its audiences and collaborators by refusing to pre-judge the level of public acceptance for any one mode of contemporary practice.

The programme will seek to provide opportunities which attract practitioners who wish not to compromise excellence, and to trust artists to take risks and realise new work and ideas within the public realm. The dissemination of ideas through symposia and publications is designed to celebrate achievements

and enable effective peer-level dialogue across design, public art, gallery-based practice, educational projects and community initiatives.

The cbI art programme seeks to promote challenging practice and offer real possibilities for beautiful, playful, interrogative, controversial and critical voices to coexist within the public realm. The cbI programme will seek to allow artists and participants creative freedom to offer personal rather than corporate responses.

The community initiatives are not essentially categorised independently from the rest of the art programme. While representation is intended to permeate elements of all programmes, [not clear what this refers to?] certain distinct resources will be explored to enable a greater level of accountability for the art programme.

A Forum is proposed to allow representatives from users and stakeholders of the cbI area to contribute to the commissioning process and to inform and affect the strategic direction of the programme. The Forum will be set up to consult with and meet with the Consultant Artist, Programme Director and appointed artists at pertinent stages of the project. This Forum will be open-access and offer a route for individuals to express interest in becoming involved, to suggest initiatives for consideration by the Art Programme Management Group and to offer feedback and advice to artists as they develop proposals.

The evaluation of projects will include feedback from the Forum and Forum members will be invited to events and project launches.

The establishment of a resource centre and an educational programme will attempt to offer additional access to the art programme for groups who might commonly be under-represented by surveys and studies.

## Resource Centre

Ashwell cbI Limited have committed to provide premises for use as a management base and artists' facility for the duration of the cbI development. The resource centre will serve as the physical public face of the art programme.

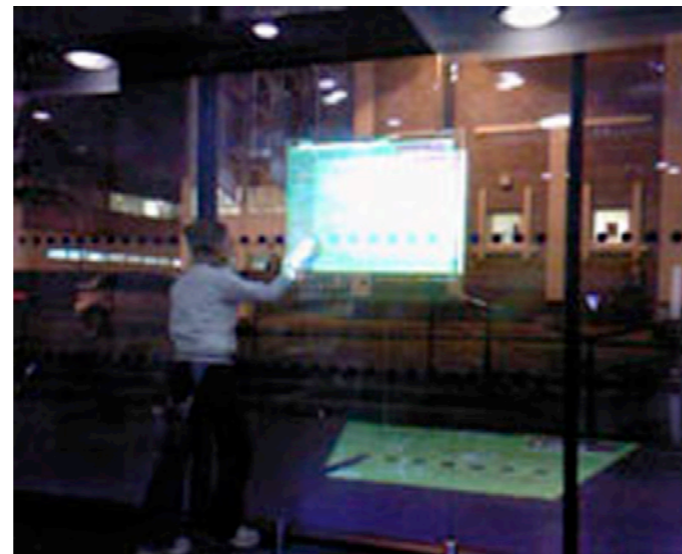
Several functions are proposed for the resource centre.:

- An administrative centre, supporting access to the Programme Director and key staff
- A base for artists working within the scheme
- An archive of projects and activity; and an outlet for publications
- A potential venue for small workshops, schools projects and temporary exhibitions of work in progress

Associated student residential accommodation will be available for use by up to three artists during the summer vacation, providing support for visiting artists to work within cbI. This is vital in facilitating context-based research and longer periods of engagement with cbI sited projects.

The resource centre serves as an information point for the programme, encouraging artists and the development of projects to be visible and accessible to the public, while highlighting cbI as an additional component in the network of cultural organisations within Cambridge.

The Legacy section at the end of this document outlines further ambitions for the resource centre in the future, when it might offer an additional benefit as a modest location to develop the combined ambition for a research centre and hub.



The Institute of Creative Technologies building at De Montford University.

<http://www.ioct.dmu.ac.uk/about.html>

## Festivals and Venues

The art programme's activities and resources will seek to support existing Cambridge initiatives. Possibilities include providing station area venues and arranging concurrent cbI activities to extend the scope and audiences of significant events funded by Arts Council England, Cambridge City Council and others.

cbI will not seek to compete with Cambridge's long established cultural festivals.

cbI will have be home to a rapidly changing landscape, with sites becoming vacant, changing use and being renewed and regenerated through its phased development.

The scope for temporary venues, events and exhibitions within this evolving landscape will be explored within the programme and with interested partner organisations.

Reflecting the shifting demographics and usage of the cbI area, key locations within the landscape will not be marked with permanent works, but will be equipped with the necessary infrastructure to facilitate flexible and dynamic projects to sequentially populate the space.

A budget for temporary projects of £30,000 per year has been allocated. This is to facilitate a responsive and inventive approach to the realisation of itinerant projects within the public realm, derelict sites and temporary venues created through the development process. These projects may derive from the expanded realisation of research bursary proposals, or through combined programmes with local and regional festivals and arts organisations.










Vauxhall Pleasure: Urban Opera  
Anna Best, 2004

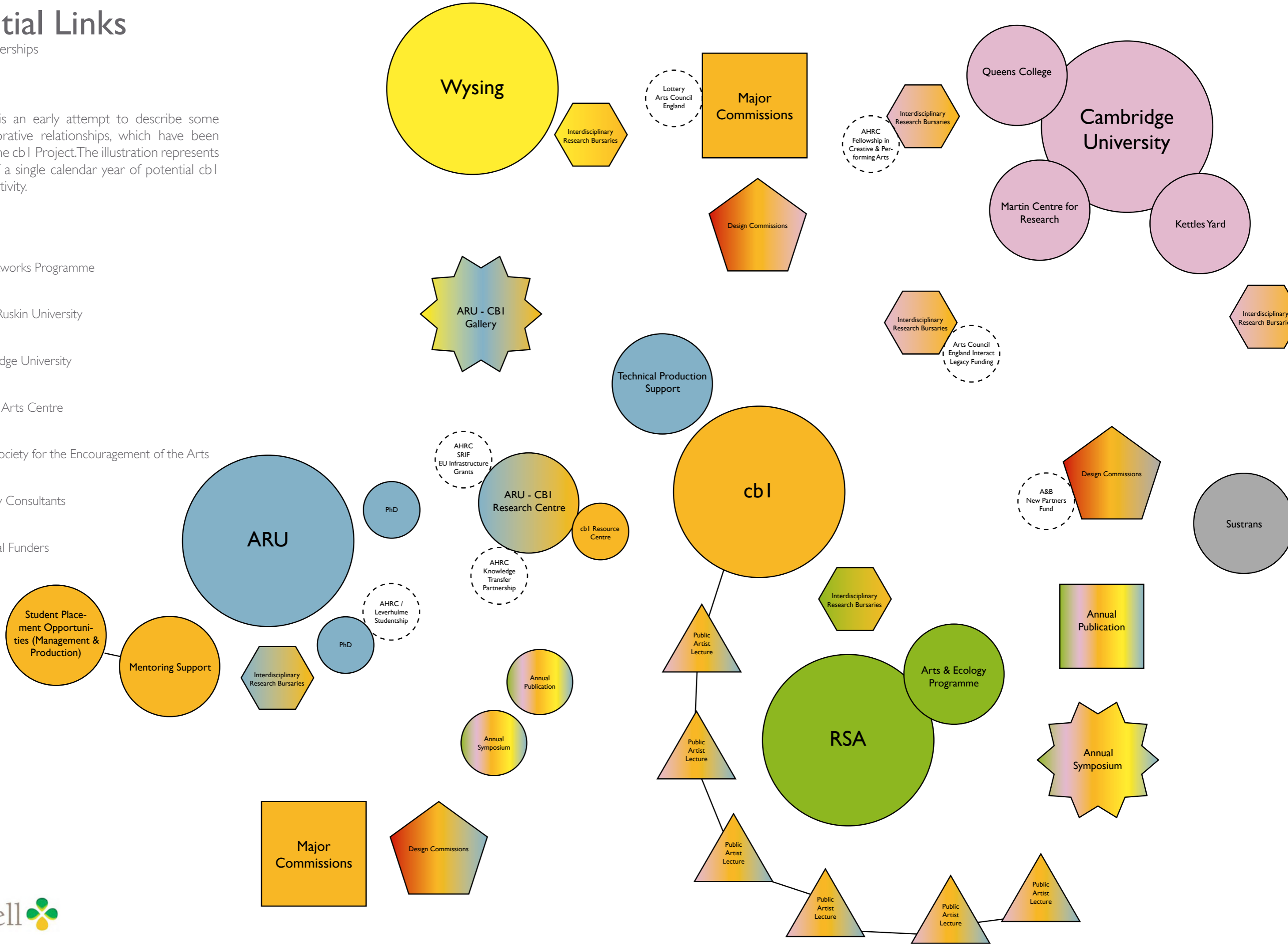
<http://www.vauxhallpleasure.org.uk/>

# Potential Links

## Mapping Partnerships

This diagram is an early attempt to describe some of the collaborative relationships, which have been discussed for the cbI Project. The illustration represents an example of a single calendar year of potential cbI and partner activity.

-  cbI Artworks Programme
-  Anglia Ruskin University
-  Cambridge University
-  Wysing Arts Centre
-  Royal Society for the Encouragement of the Arts
-  Industry Consultants
-  Potential Funders





# Cultural Context

Placing the Artworks Programme in Context

This document has identified certain key partners and existing networks, where acknowledged shared concerns can be established. The cbI Art Strategy will be further informed by the results of the current Cambridge cultural mapping process. This survey and analysis of the resources in the area is expected to provide a more comprehensive overview of the networks that the cbI artistic investment can most constructively contribute to, and will support a greater understanding of the local communities and their needs. It is anticipated that the Art Strategy will attempt to respond to the greater contextual information in a meaningful way as the results of the analysis are presented in 2008.

Discussions have been held with a number of organisations, with the intention of strengthening the value and impact of the cbI art programme through partnerships. Where areas of common interest exist, alliances with local, regional and national bodies will offer significant benefits to Cambridge, the artists and organisations involved. While the value of the cbI art programme is substantial, this programme cannot exist without dialogue or sensitivity to the activities of other organisations already contributing to Cambridge's cultural landscape. The cbI investment will be focused on the geographic area of the station, however it will be applied with awareness of the role of such an investment in reinforcing and protecting previous initiatives and projects in the city and region. The cbI art programme will exist within a network of creative practice and will seek to complement, rather than detract from existing activities.

Partnerships would aid the wider involvement in activities and the broader dissemination of the enquiry and outcomes, in addition, in some cases, to financial enhancement of the cultural investment made by the

cbI art programme. This will benefit the practitioners involved and support the programme's stated objective of making a constructive contribution to current debates surrounding development-led cultural investment. While agreements in principle have been reached with some of the following organisations, the confirmation of the exact nature of the collaboration will be decided through subsequent discussions. The status of discussions is detailed through the following pages. This outline strategy is devised to embed the principles of collaborative practice within the cbI art programme.

# Delivery Partners

Strategic Convergence

## Arts Council England, EAST (ACEE).

Meetings with Arts Council England East officers confirmed that very strong links were evident between the aspirations of the cbI art programme and the regional challenges that are faced by the Arts Council. The unprecedented strategic development of the M11 Corridor, the Thames Gateway and the 2012 Olympics supports the investigation of new modes of practice and the development of diverse precedents for collaborative practice. Following the conclusion of the Arts Council's National Artists' Fellowship Scheme, which considered models for industry/artist collaboration, the Arts Council have agreed in principle to investigate the possibility of partnership support for aspects of the Research Bursaries programme and publications proposal.

Additionally it is agreed that the possibility of extending future editions of Cambridge's biennial digital arts programmes (Future Physical and Enter\_Unknown) will be investigated to support cbI temporary commissions focusing on technology innovation, and to bring Arts Council England funded activities to the station area public realm and facilities.

The Arts Council would also seek to support the development of additional alliances with EEDA and other regional agencies.

## Royal Society for the encouragement of the Arts (RSA)

Discussions have been held to consider the possible common ground between cbI art programme and the RSA's Arts and Ecology project. Agreement in principle has been achieved for the RSA to become partner in the symposium programme and to support the wider distribution of publications and outcomes from cbI art programme activities.

## Anglia Ruskin University

Cambridge School of Art [CSA] at ARU has been engaged in discussions with Ashwell cbI Limited since the previous [2005] cbI masterplan development. Strong links have been established and it is envisaged that ARU and the cbI artworks programme will seek to collaborate where shared territories and complementary ambitions may be identified.

While proposals have yet to be fully confirmed, certain anticipated commitments have been explored in detail:

- Transitional projects
- Public lecture programme
- Student mentoring and placement opportunities
- Technical and workshop support for cbI commissioned artists
- Collaborative involvement in symposia, publications and events.
- Joint funding applications and complementary projects.

cbI will offer significant opportunities for CSA students to gain valuable experience of professional practice. Students will be invited to prepare a presentation to the symposia, and have the opportunity to work with established artists through the research bursary scheme. A link between the curriculum of the Fine Art course and the live projects of cbI will be developed and opportunities for mentoring or placements with commissioned and visiting artists will be investigated. Contributions through sharettes and through parallel projects as part of events developed for viewing by an international audience will be supported.

Letters of support from ACEE, RSA and ARU are attached - see Appendix ii: Statements of Support

# Collaborators

Collaborations and shared concerns

## Cambridge City Council

The development of this report has been supported through the active engagement of Cambridge City Council's Arts and Entertainments Team and Planning Department.

## Commissions East

Commissions East have collaborated on the development of this strategy. They have a long established track record of promoting best practice in research, commissioning and support for artists in the region. Commissions East represent a valuable resource in terms of offering guidance, expertise and management services. Their experience of piloting mentoring programmes in the region and in facilitating a diverse range of commission possibilities from community based to landmark public realm projects makes them an ideal partner organisation.

## Arts & Business

Arts & Business have actively supported the involvement of an artist throughout the design process for the cbI development proposals. In addition to supporting the 'Project' award scheme, Arts and Business have provided advice and feedback through the cbI Art Steering Group. It is hoped that a constructive relationship between Arts & Business and the cbI Artworks Programme will support strong collaborations with local businesses and wide dissemination of the research outcomes of the art projects.

## Cambridgeshire County Council

The possibility of artist responses to the County Archive has been discussed. The potential for a constructive relationship between the art programme and the archive will be further pursued. The art programme could potentially increase visibility of this public resource through temporary projects and through public realm enhancements.

Additionally, connections between the existing artist commissions for the guided bus route and Cambridge fringe projects will be explored.

## Cambridge University, Department of Architecture

Early discussions revealed common territory with the work of the Martin Centre for Architectural and Urban Studies. Interest was expressed in the possibility of complementary research. The Martin Centre is actively engaged with research into sustainable approaches to architecture and shares its facilities with the Department of History of Art. A special focus on cbI as a live casestudy and collaboration with its arts practitioners could extend the scope of the centre's research and constituency.

## Cambridge University, Queens' College

Queens' College has been approached at the early stages of the cbI design process. The success of their Musician in Residence and Dancer in Residence schemes provides a strong foundation for an expansion of this programme into the visual arts. The cbI art programme will work with Queens' College to develop joint applications to the Arts and Humanities Research Council's 'Fellowship in the Creative and Performing Arts Scheme.' This competitive programme could support the establishment of a Fine Art research fellow for a period of three years. The Research Fellow would be selected jointly by the curatorial group of the cbI art programme and representatives of Queens' College. Subject to a successful outcome to the funding application, the fellow would have the opportunity to research within Cambridge University and to present outputs to a broad audience through the commission opportunities of cbI.

## Kettles Yard

Kettle's Yard has an established record for facilitating residencies and exhibitions for artists of the highest calibre. It would be hoped that the cbI research bursaries would support an expansion of the potential of this programme, and collaboration with Kettle's Yard on the selection and hosting of artists would be actively sought.

## Wysing Arts Centre

Wysing Arts Centre, near Bourn, Cambridgeshire, has rapidly developed to become an important regional centre

for artists' development and projects. Collaborative projects with Wysing Arts Centre located within the station area will be discussed. The possibility of shared resources and publicity will also be investigated with the cbI resource centre potentially offering additional Cambridge City visibility to the Cambridgeshire organisation.

## Shape East

Shape East, as the Architecture Centre for Cambridge and the eastern region, have developed a speciality for engaging schools and community groups within architectural projects and consultations. Early discussions identified the potential for a strong complementary relationship between the cbI architecture and art proposals and their work. The possibility of engaging Shape East to develop parallel schools activities to coincide with the symposia and artists' research bursaries will be investigated.

## Gunpowder Park

The parallel activities of Gunpowder Park [site of an arts and environment programme run by Landscape + Arts Network Services in the Lee Valley Park] make them an appropriate potential partner in the development and realisation of the symposia. The organisation is keen to pursue discussions toward the development of a complementary research relationship with cbI. Gunpowder Park, with its record of artist commissions and strategic advice to councils and government agencies, could offer significant support if an appropriate partnership could be established.

## Sustrans

Sustrans has invested in arts projects within its National Cycle Network through its ongoing 'Art in the Travelling Landscape' project. Collaborative commissions supported through the cbI design commissions proposals would be discussed. Early conversations have been undertaken with Sustrans and Cambridge County Council Cycling Officers. An agreement in principle has been established to further investigate proposals with a view to highlighting the connection between the National Cycle Network strategic routes 11 and 51 and the station area.

## IXIA

IXIA has a national remit as 'the think tank for public art'. It provides strategic advice and develops research informing the implementation of policies for cultural investment and art commissioning through development. IXIA have agreed in principle to collaborate with the cbI art programme and could provide access to a diverse and extensive audience for artists' projects, enhance the profile of collaborative teams and assist with the distribution of findings from the research and practice-focused outcomes.

# Funding Partners

Potential supporters

It is hoped that the cbI Artworks Programme will establish a reputation and track record which will support the expansion of its initial investment through external funding bids. While the agencies and trusts which are active in this field are well documented, this strategy draws particular attention to the possibilities of investigating Academic Research Council funding in order to expand the scope of the activities, support peer-review, and dissemination of results of project outcomes.

## AHRC

The Arts and Humanities Research Council has been contacted regarding its Knowledge Transfer Partnership and Fellowship in the Creative and Performing Arts schemes. Applications could only be made through academic partners; however aspects of the project in its current form is eligible and the possibility of joint application will be discussed with the Martin Research Centre and Queens College Cambridge.

## EPSRN

After initial discussions an application to the Partnerships for Public Engagement programme was encouraged. This programme could facilitate a collaborative approach between artists and scientists in the investigation of low energy technology through art and architecture.

# Budget

Estimated Expenditure

	year 0 2007/08	year 1 2008/09	year 2 2009/2010	year 3 2010/11	year 4 2011/12	year 5 2012/13	year 6 2013/14	year 7 2014/15	total
<b>ESTIMATED INCOME</b>									
100 Station Road		£200,000							£200,000
cbI		£200,000	£350,000	£350,000	£350,000	£350,000	£350,000	£350,000	£2,300,000
Partnerships eg RSA, ACEE, Camb arts orgs :									£0
Grants (TBC)									£0
<b>totals</b>		<b>£400,000</b>	<b>£350,000</b>	<b>£350,000</b>	<b>£350,000</b>	<b>£350,000</b>	<b>£350,000</b>	<b>£350,000</b>	<b>£2,500,000</b>
<b>ESTIMATED EXPENDITURE</b>									
<b>Direction &amp; Coordination</b>									
Artist Consultant fees/exp	£5,000	£20,000	£30,000	£30,000	£30,000	£30,000	£30,000	£20,000	£195,000
Project management fees		£6,000							£6,000
organisation feasibility study	£5,000								£5,000
Project coordinator/manager		£9,000	£30,000	£30,000	£30,000	£30,000	£30,000	£30,000	£189,000
Marketing/PR/Fund-raising coordinator		£12,000	£12,000	£12,000	£12,000	£12,000	£12,000	£12,000	£84,000
Operating costs - office, governance, accounting etc			£10,000	£15,000	£15,000	£15,000	£15,000	£15,000	£85,000
<i>sub total</i>	£10,000	£47,000	£82,000	£87,000	£87,000	£87,000	£87,000	£77,000	£564,000
<b>Premises</b>									
Artists Space @ 100 Station Road: fit-out, equipment		£15,000				£5,000			£20,000
Running costs			£10,000	£10,000	£10,000	£10,000	£5,000	£5,000	£50,000
<i>sub total</i>		£15,000	£10,000	£10,000	£10,000	£15,000	£5,000	£5,000	£70,000
<b>Programme</b>									
permanent commissions - 100 Sta Rd/cbI		£130,000	£130,000	£130,000	£130,000	£100,000	£100,000	£115,000	£835,000
design commissions		£30,000	£30,000	£30,000	£30,000	£16,000	£15,000	£15,000	£166,000
artists' research bursaries		£60,000	£60,000	£60,000	£60,000	£60,000	£60,000	£60,000	£420,000
temporary projects		£30,000	£30,000	£30,000	£30,000	£30,000	£30,000	£30,000	£210,000
public education activities		£5,000	£10,000	£15,000	£15,000	£15,000	£15,000	£20,000	£95,000
debate / dissemination / press & pr		£10,000	£20,000	£15,000	£20,000	£15,000	£20,000	£20,000	£120,000
relocation of historic works		£10,000			£10,000				£20,000
<i>sub total</i>		£275,000	£280,000	£280,000	£295,000	£236,000	£240,000	£260,000	£1,866,000
<b>totals</b>	<b>£10,000</b>	<b>£337,000</b>	<b>£372,000</b>	<b>£377,000</b>	<b>£392,000</b>	<b>£338,000</b>	<b>£332,000</b>	<b>£342,000</b>	<b>£2,500,000</b>
<b>[overspend] underspend</b>	<b>£10,000</b>	<b>£63,000</b>	<b>£22,000</b>	<b>£27,000</b>	<b>£42,000</b>	<b>£12,000</b>	<b>£18,000</b>	<b>£8,000</b>	<b>£0</b>

The outline budget is based on the estimates of income generation solely through the Ashwell cbI Limited  
cbI Limited's 1% Public Art Contribution.

# Management

Accountability and Visibility

## Opportunity and Challenges

A robust management framework is essential to ensure the cbI art programme delivers cultural benefits in line with the intentions of Cambridge City Council's 'percent for art' policy, and provides best value to enhance the success of the cbI development. The appropriate management structure has to be determined in the light of the exceptional opportunities and challenges presented by the scale and extended timescale of the art programme, undertaken within a development unified under Ashwell cbI Limited's management and long-term ownership.

## Precedents

The usual delivery model adopted for a one-off commission or public art programme forming part of a planning agreement for new development is one of the following:

Delivery by Local Authority [or regeneration agency etc.]: funding is paid by the developer to the Local Authority; work is undertaken by the Authority's own Public Art Officer or by a sub-contracted independent organisation/agency/consultant, and managed as a partnership or through a 'stakeholder group' with wider representation [as at eg Arbury Park, Cambridge]

Delivery by developer: developer contracts independent agency/consultant or manages the project directly

For exceptionally large-scale and sustained programmes a dedicated delivery organisation may be set up. Examples include Cardiff Bay Art Trust, operating since 1990 [now as Public Art Wales]; and Ebbsfleet gateway sculpture, for which an independent management company [not charitable] is currently being set up.

## Key Requirements for cbI management structure

The consultancy process has identified key functions and specifications for management of the cbI art programme:

- Capacity to fundhold and exercise financial control and accountability
- Have clear separate identity and robust management
- Be close to Ashwell cbI Limited
- Be accountable to Cambridge City Council
- Have strong independent artistic leadership
- Work in public sector partnerships
- Capacity to receive grant funding from public/charitable sources

## Options for cbI

In principle, there is a range of possible basic options for management of the programme:

- Managed under the auspices of Ashwell cbI Limited
- Managed under the auspices of Cambridge City Council
- Managed through delivery contracts with existing Cambridge based arts organisations – in this case a mechanism for central coordination and accountability would still be required
- Managed by a new independent trust or company with charitable status.

## Choosing the best option for cbI

Key strengths and weaknesses of the above management options are:

### 1 Management under the auspices of Ashwell cbI Limited

#### Strengths

- Clear cbI identity
- Programme is kept close and relevant to cbI scheme
- Close working relationships open up more opportunities, more interdisciplinary approaches, more embedded and creative solutions
- Direct access to practical/technical support and know-how in terms of both organisation and art programme delivery

#### Weaknesses

- Programme perceived as less accountable
- Artistic vision might be subject to pressure from competing development issues
- Could limit fundraising potential

### 2 Management under the auspices of Cambridge City Council

#### Strengths

- More strategic in relation to rapid growth in public art and to overall cultural development in Cambridge
- Access to appropriate support for organisation and arts programme delivery
- Assurance for programme delivery in line with City Council planning policy/agreement
- Access to grant funding from public/charitable sources

#### Weaknesses

- Detached from Ashwell cbI Limited
- Centralised delivery model
- Would require change of policy by City Council

### 3 Management through existing Cambridge based arts organisations

#### Strengths

- Builds on strengths - expertise, experience, audiences, community links
- Continuity
- Integrates programme into existing framework of cultural provision

#### Weaknesses

- Commitment too large for any one organisation to take on
- Dilutes identity and focus of cbI programme
- Would still require central programme coordination
- Detached from Ashwell cbI Limited

### 4 Management by new independent organisation

#### Strengths

- Clear cbI identity
- Independent delivery to meet expectations of both Ashwell cbI Limited and City Council
- Board members/trustees have a real role – independent and responsible
- Could have strategic role in relation to wider growth in public art in and around Cambridge
- Access to grant funding from public/charitable sources

#### Weaknesses

- Detached from Ashwell cbI Limited and existing local arts providers
- Lacks support contexts provided by options 1,2 and 3
- Significantly higher costs to set up and operate than options 1,2 and 3
- To progress this option, a feasibility study and business plan would be required.

## Recommended management option

This Plan proposes adoption of option 1, management under the auspices of Ashwell cbI Limited, with measures taken to achieve as far as possible semi-autonomous status in order to protect the independence of the programme. For this it would be necessary to agree and establish:

- Art Programme Management Group
- Terms of Reference/accountability mechanisms for Management Group
- Separate bank account with separate audit

## Management Group's Terms of Reference

The terms of reference would include:

- **Status – voluntary body**
- **Accountability - responsible to Ashwell cbI Limited's board of directors and reporting on a regular basis to Cambridge City Council's Public Art Panel [and funders and partners as appropriate]**
- **Membership – 12 members, being representatives or nominees of Ashwell cbI Limited 25%; representatives or nominees of City Council 25%; independent [including chairperson] 50%. [Process for selection of independent members and terms of service is to be determined]**
- **Role – responsible for overall programme delivery in line with the cbI Art Strategy. This will include approving and monitoring detailed management and programme plans for each year or building phase; appointing and contracting staff/consultants/artists etc.; agreeing partnership contracts; approving all artist briefs including artist selection processes; monitoring financial performance; ensuring best practice in matters of organisation, management and programme delivery**
- **Profile – responsible for approving communications strategy; advocacy for the cbI art programme, including its partnership work; and representing the programme as required**
- **Financial – overseeing a separate bank account, payment procedures and independent audit**

- Administration - by cbI Programme -Director and Ashwell  
cbI Limited

## Resources

**Project Team:** The core team functions will be:

- Consultant Artist – for continuity of artistic vision and leadership
- Project Director – central management role to oversee all aspects of programme planning and delivery; will require expertise and experience in visual arts management
- Fund-raising, PR and Marketing Manager (Part-Time)
- Financial management/administration – this service could be provided by Ashwell cbI Limited
- Administrative assistance

Other team members and consultants will be engaged according to the needs of the programme.

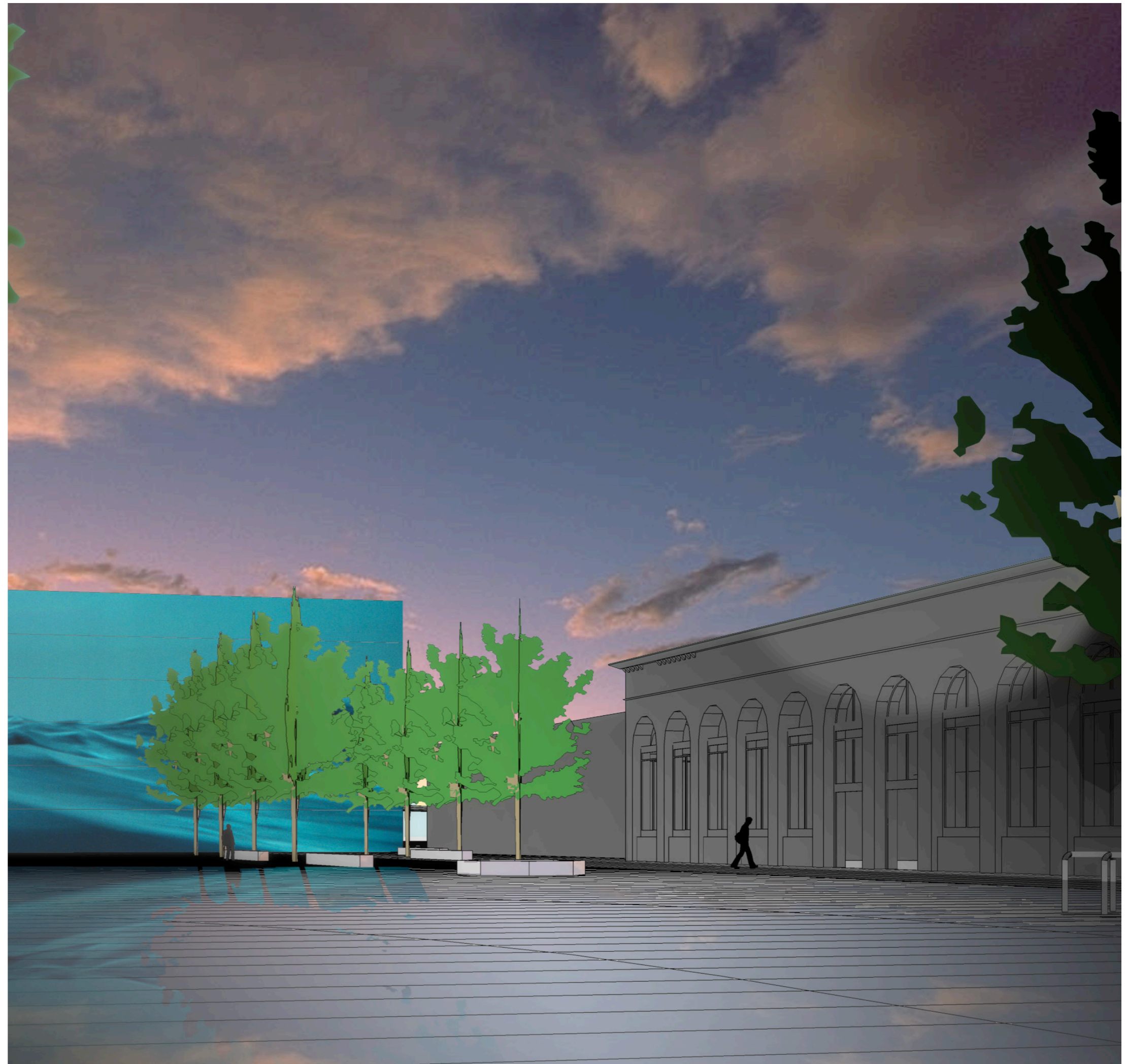
The budget shows core staff team costs under 'Direction and Coordination'. Other staffing costs attributable to each element of the programme are included under 'Programme' [not shown separately].

Staff could be employed on freelance contracts, with length of contracts limited to 3 years [renewable].

## Operation

Budget estimates under 'Direction and Coordination' assume the programme organisation is located within an existing organisation, with consequent cost savings re financial management, insurances, administration, equipment etc.

The budget does not include allowance for any premises rental costs.



# TimeLine

Draft 2 Year Implementation Plan

## cb I Schematic Implementation Plan

### cb I development milestones

#### Artistic direction

- Consultant Artist contract

#### Management set up

- contract consultants/proj managers
- dev detailed mangt plan for yrs 1-3
- set up management body
- management group meetings
- confirm jd & appoint Project Coordinator
- contract Project Coordinator
- resource base fit-out
- resource base operational

#### Communications

- scope communications strategy/brief
- contract consultants/designer
- design identity/set up website
- press launch/ press release
- cb I art 'journal' / research findings

#### Art Programme

##### permanent commissions

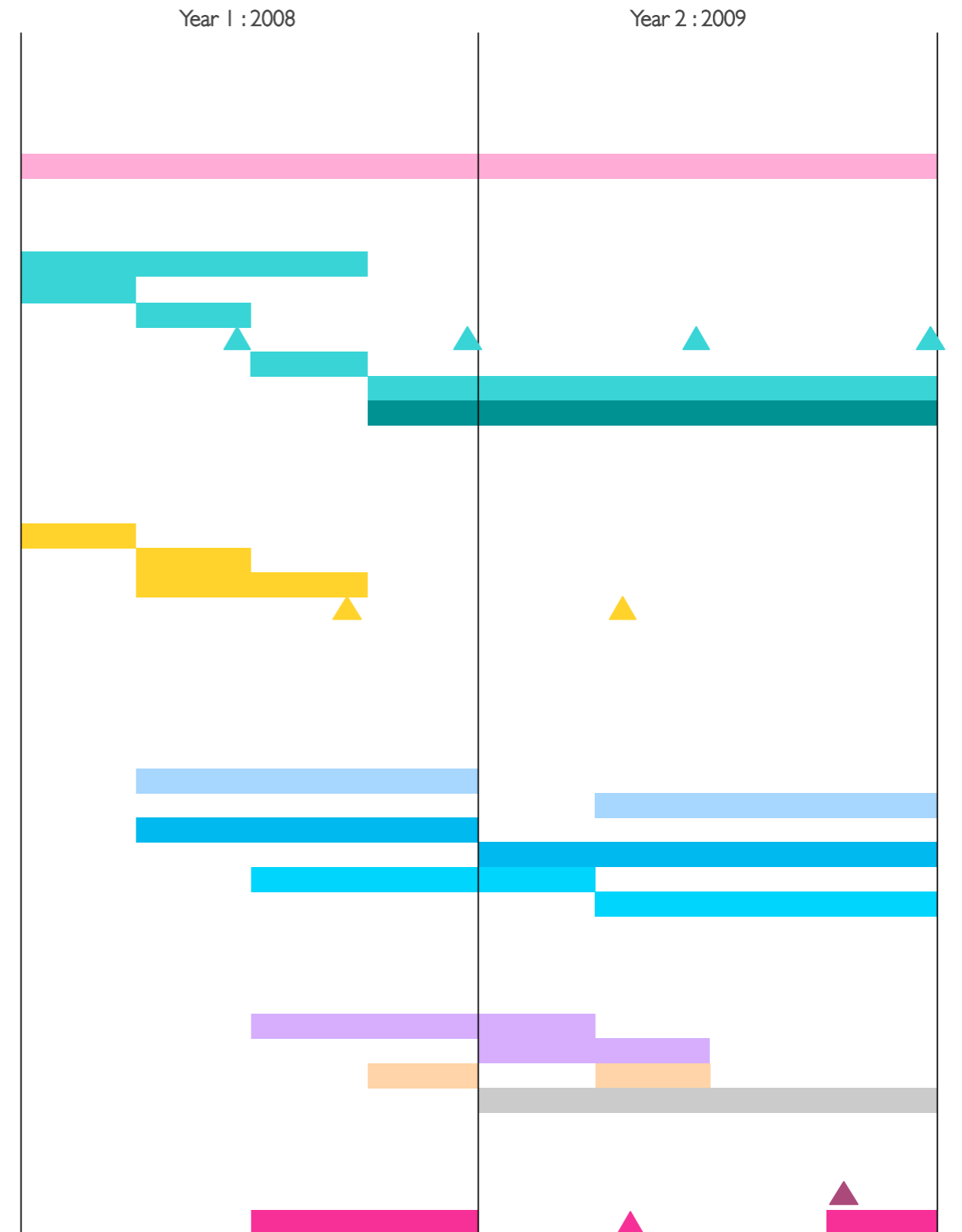
- Commission, 100 Sta Rd: selctn / design
- Commission, 100 Sta Rd: implementation
- Design commsn, 100 Sta Rd: selctn / design
- Design commsn, 100 Sta Rd: implementation
- collaborative commsn, Sta Squ: selctn/design
- collaborative commsn, Sta Squ: implementation

##### research / education / training

- research bursaries [incl. appointment process]
- research bursaries
- school/community workshops linked to bursaries
- ARU ?student placements linked to commissns

##### events

- symposium I
- temporary commissions/art events



In addition to the outcomes listed within the preceding pages of this outline strategy, there are ambitions to explore ways to offer a greater contribution to the cultural facilities in Cambridge. The described program is for an exciting and diverse range of activities spanning a period of approximately seven years.

In this section certain additional potential benefits which fall outside the scope of this document are mentioned.

The collaborative activities proposed within this document represent discreet proposals, which may in the context of this strategic plan add value to the cultural context of Cambridge. However, early discussions with selected partner organisations have led to further research into the viability of additional infrastructure, which might serve to continue the momentum of the program and expand its significance. In addition to the proposed Resource Centre, sites, including the top floor of the Mill building comprising of over 5,000 sqft will be available to the artworks programme to facilitate public events, launches and temporary exhibitions.

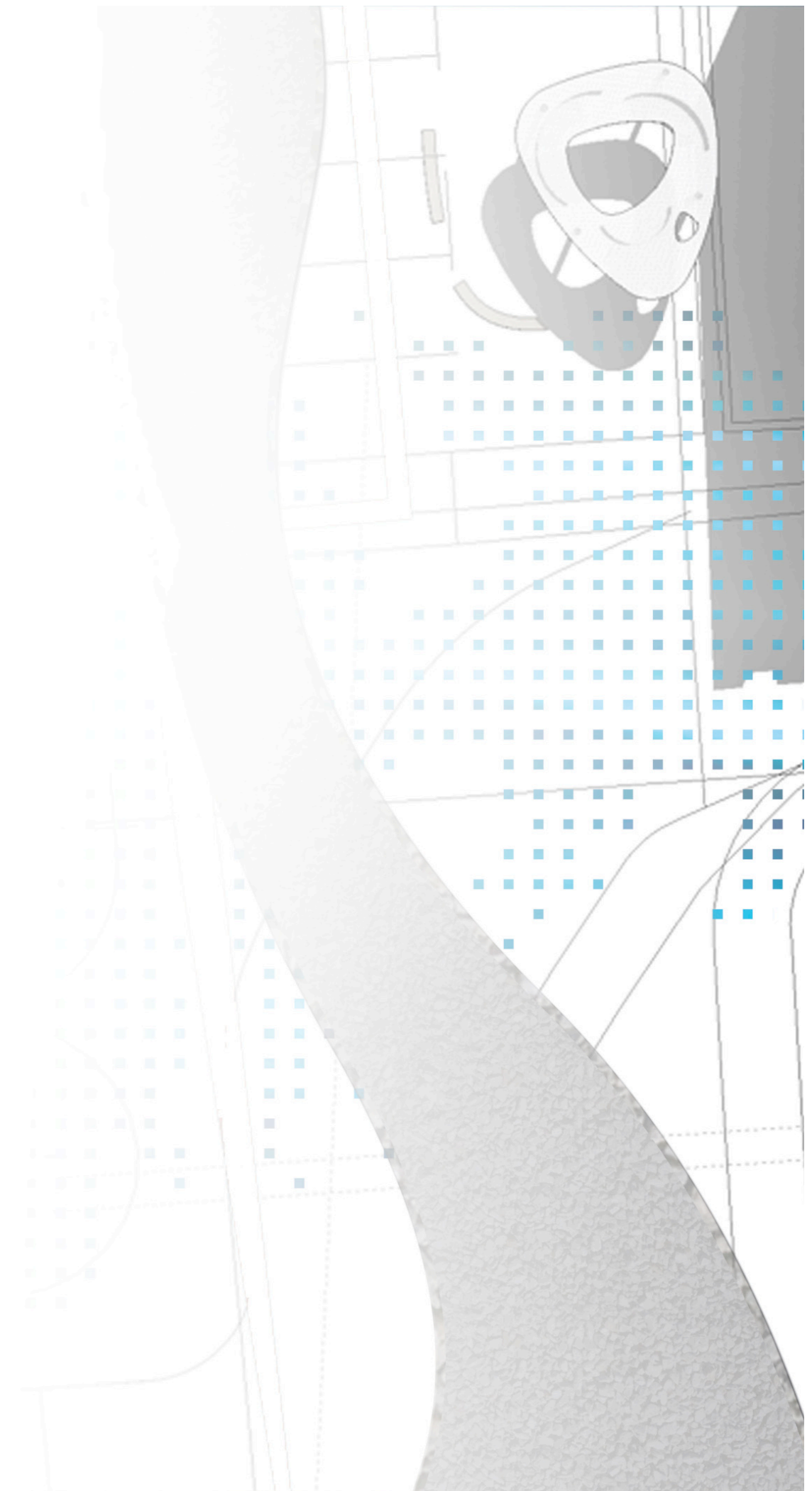
With Anglia Ruskin University the viability of establishing a University gallery within the Station Area is being explored. The creation of a public venue, in the context of this extensive off-site commissioning program could significantly enhance the comprehension of the program and support the development of a complimentary dialogue between gallery and public realm practice. If successfully realised such a combination could develop an enhanced audience for both programmes and host institutions.

Additionally the possibility of pursuing the long-term aim of establishing an interdisciplinary research centre to share the common territory established through University and Private investment will be explored. This would support a sustained and continuing legacy

for the intense activity of the programme and would support the consolidation of networks, collaborations and partnerships which may be developed through the development.

The promotion of viable models for Creative Industries Incubation Units by Anglia Ruskin University and Artists' Studios by Wysing Arts Centre, if adopted within cbI or other areas of Cambridge would assist with retention of the artists, and designers that may be incentivised to explore the potential for research and production within Cambridge through the additional opportunities created by schemes such as cbI and the future growth projects of the M11 corridor.

Within the cbI development there is a commitment to allocate 1% of the build costs of development to art. The value of this one percent will be calculated in stages as detailed design submissions are prepared. If the value of the investment was to increase significantly Ashwell cbI Limited have expressed a desire to investigate the possibility of creating an endowment which would serve to provide continuing annual grant fund to promote innovative activity within the Station Area. These proposals are aspirational at present, but the this strategy has been developed in the context of these additional discussions. The structures and initiatives proposed are intended to be relevant to the existing cbI plan and responsive to the potential to support parallel ambitions to enhance the research and cultural provisions of Cambridge institutions.



# Appendix i:

Consultation and Monitoring

## Steering Group

The development of this report has been monitored, critically informed and supported by a steering group set up to oversee the process.

The cbI Public Art Steering Group had an initial core membership as follows:

- **Paul Thwaites**  
Chief Executive, Ashwell Property Group.
- **Derek Ford**  
Commercial Director, Ashwell Property Group
- **Mark Darbon**  
Project Director, Richard Stirk Harbour + Partners
- **Nigel Cutting**  
Head of Arts & Entertainment, CCC
- **Alex Hayes**  
Business Manager Arts & Business East
- **Michael Harrison**  
Director, Kettles Yard
- **David Wright**  
Director, Commissions East
- **Jane Heath**  
Associate, Commissions East

While all members of this initial group were consulted with at regular stages during the process, to avoid conflicts of interest, Michael Harrison chose to stand down from the Steering Group after the completion of the first draft strategy.

As the design process progressed, additional attendees contributed to the steering group and these included:

**Rod Dowle**  
Strategic Planning Director, Ashwell Property Group

**Mike Derbyshire**  
Planning Consultant, Saville Hephher Dixon

**Anna Dyson**  
Planner, Savills

**Maria Hadjinicolaou**  
Associate, Rogers Stirk Harbour + Partners

**Carmen Pena de Urgula**  
Architect, Rogers Stirk Harbour + Partners

**Sam Postel**  
Rogers Stirk Harbour + Partners

In addition the following members of Cambridge City Council's Planning Department attended steering group meetings in the later stages of the design process as Observers.

**Sarah Dyer**

**Nadine Black**

## Collaboration

This report has been informed by the discussions, comments and shared concerns of consultants from all areas of the cbI design process:

In addition to consultant members of the steering group, key contributions were made by:

**QuBe (Heritage)**  
Andy Thompson (author of the original draft strategy)  
Jon Burgess

**Robert Myers Associates (Landscape)**  
Robert Myers

**Mott MacDonald (Transport)**  
Mike Carter

**Enviros (Sustainability)**  
Michael Samways



## Stakeholder Consultation

In addition to the public consultation events held by Carmargue, individual meetings and correspondence with a wide range of stake-holders contributed to the development of these proposals. A public presentation and open discussion was organised at the Corn Exchange to discuss the strategy on 29th October.

Attendees to this event included:

Frances Alderton, Events Manager, Cambridge City Council

Nadine Black, Senior Urban Designer, Cambridge City Council

Gill Bloomfield, Director, Arts & Business East

Joanne Clemance, Gallery Coordinator, Babylon Gallery, Ely

Liz Budd, Member of Cambridge Public Art Steering Group & Cambridge Preservation Society

Rachel Drury, Head of Resource Development, Arts Council England East

Naomi Faulkner, Concerts Director, Britten Sinfonia

Kate Flannery, Head of Development, Cambridge Arts Theatre

Dawn Giles, Visual Arts Officer, Arts Council England East

Carolin Gohler, Chief Executive Officer, Cambridge Preservation Society

Kay Goodridge, Development Associate, Arts and Minds

Joanne Gray, Arts Development Officer, Cambridgeshire County Council

Rob Hammond, Chief Executive, Cambridge City Council

Alex Hayes, Manager, Arts & Business

Jane Heath, Associate, Commissions East

Penelope Hird, Consultation Officer, Cambridge City Council

Caroline Hyde, Business Development Manager for Creative Industries, Anglia Ruskin University

Douglas Jeal, Senior Lecturer in Sculpture, Anglia Ruskin University

Donna Lynas, Director, Wysing Arts Centre

Joanna McPhee, Cambridge University Office of Community Affairs

Dipak Mistry, Manager, Arts & Business

Dave Murphy, Executive Director, Cambridge Arts Theatre

David Ousby, Prospect Row LLP

Andy O'Hanlon, Arts Development Officer, South Cambridgeshire District Council

Helen Robinson, Marketing Manager, Wysing Arts Centre

Anne L Ryan, Director, Moving Tone Promotions Ltd (NFP)

Trish Sheil, Education Officer, Cambridgeshire Film Consortium

Catherine Slack, Prospect Row LLP

Grace Thorne, Company Manager, Commissions East

Deanna Tyson, Artists' Co-ordinator, Cambridge Open Studios

Frankie Williams, General Inspector (Music), Cambridgeshire County Council

David Wright, Director, Commissions East

# Appendix ii:

## Statements of Support

The letters of support reprinted here offer some evidence for cb1 art programme's commitment to collaborative practice and cooperative investigation.

Dear Mr Cotterrell,

Further to our discussions and the most recent draft of the cb1 Art Programme, I am writing to confirm our commitment to work with the Steering Group and Ashwells to develop and deliver the programme's strategic aims and principles.

The cb1 Art Programme seeks to make a valuable cultural contribution through the 'percent for art' strategy and we are very keen to ensure that we support, engage and interrogate this ambitious and wide ranging proposal. cb1 offers Anglia Ruskin University significant opportunities for our staff and students but extends to a much wider community.

The Art Programme puts forward an opportunity for real engagement with the development as well as the creation of a variety of public art projects. We see huge potential to enhance the programme through our involvement as an educational body and partner, as well as the home of Cambridge's School of Art and the Ruskin Gallery. Through collaboration and partnership, we believe we can generate benefit for a new audience of students and academic staff but also contribute to a wider public benefit that will be felt locally, regionally and internationally.

The Art Programme offers the chance for students to gain valuable understanding and experience of professional practice and to use the project to inform and develop their own understanding of art in the public realm:

- We would welcome and support the development of a Student Mentoring Scheme and Student Placements to work alongside established artists
- We would like see our students work with established international or national artists through the research bursary scheme, and would offer resources and equipment to assist the facilitation of this process
- We would encourage our students to engage with the Arts Programme and contribute through formal presentations at the symposia
- We would welcome the opportunity for our students to get involved with the Design Commissions project – acting as multiple artists on a live collaboration encouraging artist-contributions to development projects
- We would welcome the opportunity for our students to use the vacant buildings and sites for the purpose of site-specific installations, exhibitions, public events and performances

Where possible, Anglia Ruskin University would like to support the cb1 Arts Programme and its aims in delivering the core components. This could be through:

- Assistance with hosting or delivering the Annual Symposium and design or production of the publications
- Providing studio space and technical assistance for the major commission artists, design commissions and researchers
- Providing exhibition space through the Ruskin Gallery and other spaces on campus to increase visibility and audience engagement with the project
- Hosting the Lecture series at the Mumford Theatre or alternative campus venues

cb1 and the Art Programme offer a unique opportunity to look at the changing role of public art and public art policy and its impact on changing and growth communities. A strong component of the Arts Programme is chance to provide a critical context for the interrogation of the programme and artistic public practice.

As an opportunity to both inform the development and create an intellectual resource for the region, Anglia Ruskin University would fully support the creation and establishment of a collaborative research centre with cb1. This would be a unique opportunity that without support from the cb1 Arts Programme would not exist, but which would allow Anglia Ruskin University to leverage additional funding, and thus heightening the impact and reach of the cb1 programme.

The generation of ideas and work through standard and practice-led research would offer the potential for enormous public benefit (regionally and nationally) as well as provide opportunities for a wider audience to engage with the Arts Programme through exhibitions, public lectures and performances hosted at the Ruskin Gallery and the University as part of the dissemination of the research activities. The outcomes of the research could also be hugely beneficial to determining policy and strategy for future public art commissions and projects.

Whilst proposals have yet to be fully confirmed, we are keen to build upon the strong links with Ashwells, cb1 and the Arts Programme which have been established since the previous Masterplan. Please accept this letter as a firm commitment to our intentions regarding some of the projects identified in the current proposal.

Yours Sincerely,

Professor Anthony Harrild  
Head of the Cambridge School of Art &  
Associate Dean for the Faculty of Arts, Law and Social Sciences  
Anglia Ruskin University

David Wright  
Director of Commissions East  
St Giles Hall  
Pound Hill  
Cambridge  
CB3 0AE  
20/11/2007

**RSA**

Encouraging enterprise  
Moving towards a zero-waste society  
Fostering resilient communities  
Developing a capable population  
Advancing global citizenship

20 November 2007

David Wright  
Commissions East  
St Giles Hall  
Pound Hill  
CAMBRIDGE  
CB3 0AE



**Expression of interest in the cb1 Art Programme**

Dear David

I am writing on behalf of the RSA to express our interest in the cb1 Art Programme for Cambridge as a potential strategic partner.

In partnership with Arts Council England, we are embarking on a new programme of arts and ecology activity which aims to support artists in examining and addressing social and environmental concerns. We feel this work would be enhanced through involvement with the cb1 project which uniquely proposes scope for intellectual space, research and discourse alongside new artwork for the public realm in a key location in Cambridge.

We have held a number of discussions with David Cotterrell about the role of the RSA, particularly in relation to seminars and publications. Subject to further discussion on the focus of our involvement and any resource implications for the RSA, we remain more than interested in a strategic partnership with the cb1 Art Programme.

At this stage, we understand that this letter does not constitute a formal agreement.

Yours sincerely

A handwritten signature in black ink, appearing to read "Michaela Crimmin".

Michaela Crimmin

Dear David Wright,

**Re: CB1 Arts Strategy**

Our regional strategy focuses on the development of artistic talent and innovation, and the role of the arts in regeneration. The CB1 Arts Strategy provides an opportunity to address these priorities using a high quality approach and methodology.

The strategy presents a number of proposals, some of which have the potential to meet specific ambitions for the region. Primarily these are developing temporary and permanent workspace provision for artists and supporting new work that builds on Cambridge's regional and national USP of technology innovation.

We would welcome this plan to further explore strategic engagement with our portfolio of recurrently funded organisations.

Best wishes

A handwritten signature in black ink, appearing to read "Rachel Drury".

Rachel Drury  
Head of Resource Development

The Royal Society for the  
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Manufactures & Commerce  
Founded in 1754  
Registered as a charity in  
England and Wales no. 212424

Arts Council England, East, Eden House, 48-49 Bateman Street, Cambridge CB2 1LR [www.artscouncil.org.uk](http://www.artscouncil.org.uk)  
Phone: 0845 300 6200 Fax: 0870 242 1271 Textphone: 44 (0)1223 306 893

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Ashwell PLC 

Ashwell PLC

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