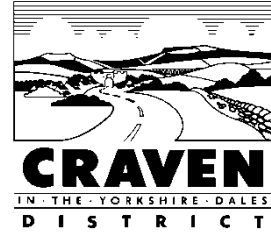


AGENDA ITEM 9

Policy Committee – 21st July 2015

THRESHFIELD QUARRY PUBLIC ART



Report of the Director of Services

Ward(s) affected: Upper Wharfedale

1.0 Purpose of the Report

- 1.1 To request the allocation of funding to support the construction of a significant piece of public art in Threshfield Quarry.

2.0 Recommendations

Members are recommended to:

- 2.1 Allocate £22,000 towards the creation of a piece of public art in Threshfield Quarry from the New Homes Bonus Localism Reserve. This comprises of £11,000 of grant and £11,000 underwriting.

3.0 Background

- 3.1 Threshfield Quarry is a very large limestone quarry that was worked for over 100 years until 2000. The freehold of the quarry is owned by Lafarge Tarmac and they have recently closed the quarry and restored it in exchange for an extension to the working area at nearby Swinden Quarry.
- 3.2 The total size of the quarry is 52 hectares although the majority of the site is part of the natural restoration programme in the top quarry leaving 10.5 hectares for a broad range of employment uses. The first chambers in the quarry are reserved for existing and future employment use while the lagoons have been developed into a crayfish sanctuary and the large upper chamber is to be allowed to return to nature. It is in this top quarry where it is proposed to site the piece of public art.
- 3.3 The lower quarries are designated by the Yorkshire Dales National Park as employment land and it is the largest potential employment site in the National Park.
- 3.3 In order to concentrate on the development of the quarry project the Threshfield Quarry Trust has been established by Lafarge Tarmac and the Yorkshire Wildlife Trust, Grassington Festival and the Yorkshire Dales Landscape Research Trust. The Trust provides the focus on developing and delivering key projects that otherwise would not be possible.

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- 3.4 The overall aim is to develop a series of projects that have a similar high level of quality and are also supportive of each other including the heritage trail, car park, business units and landscape visitor centre.
- 3.5 A masterplan for the future of Threshfield Quarry is being developed by a team led by Bauman Lyons Architects of Leeds and Estelle Warren Landscape Architects based in Otley. This initial phase of the project has been funded by the York, North Yorkshire and East Riding Local Enterprise Partnership with support from Craven District Council and Lafarge-Tarmac. The draft masterplan was on public display at Grassington Town Hall on May 12th was visited by 150 people.
- 3.6 This report does not deal with the overall masterplanning results but instead it will be the subject of a member presentation and report to Policy Committee later in the year.
- 3.7 The development of Threshfield Quarry is a key action in the Craven DC's Council Plan.

4.0 Phase 1 – Public Art

- 4.1 Research with businesses in Wharfedale has shown clear interest in establishing their business in the quarry but the respondents state that they would not wish to locate in an empty quarry. Therefore the strategy is to develop the quarry in stages to transform the quarry from a barren landscape to a location for business and tourism by establishing a positive environment to operate within.
- 4.2 The first stage is to develop the natural, heritage and artistic themes within the quarry. Tarmac and Yorkshire wildlife have carried out considerable works to build a crayfish sanctuary, built a trail and softened the cliff edges for the recolonization of natural vegetation especially in the top quarry. The Yorkshire Dales Landscape Research Trust and Heritage Lottery have developed a heritage and nature trail as well as opened up some of the original lime kilns with heritage interpretation. The third part is to develop a significant piece of public art in the top quarry that both attracts visitors but also sets the level of quality that the development is intending to achieve.
- 4.3 The artist Andy Goldsworthy has been commissioned to produce a piece of public art in the top quarry that relates to the quarry but also reflects the changing nature of the quarry as vegetation gradually covers the site. Andy Goldsworthy is internationally renowned for working within an environment using natural materials. Annex 1 provides a comprehensive summary of the proposed works and the artist's background.
- 4.4 The cost of design, construction and installation of the piece is £220,000. The Threshfield Quarry Trust are applying to Lafarge Tarmac for the Aggregate Levy Fund for the full amount but Lafarge Tarmac must recover 10% of the grant as this has to be paid as tax. The Threshfield Quarry Trust therefore needs to raise a further £22,000 to cover the tax bill. It is therefore proposed that Craven District Council will contribute an £11,000 grant to the project and

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also provide a further £11,000 of funding to underwrite the search for other sources of funding.

5.0 Implications

5.1 Financial and Value for Money (vfm) Implications

The total financial contribution for Craven DC to the project will be £11,000. The on-going liability of insurance and maintenance sits with the Threshfield Quarry Trust and not with Craven DC.

Minute POL.384/11-12, resolved that 15% of the Council's New Homes Bonus receipts will be allocated to the Localism Reserve.

As the level of investment available to commit through the Localism Reserve is directly related to income received from Government, it was agreed that decisions will only be presented to Members once sufficient funding has been confirmed.

The current uncommitted balance in respect of the Localism Reserve is £137,294. The table below shows the income allocated to each reserve and current and potential commitments at the Policy Committees on the 21st July 2015. If Members were minded to approve the recommendation at 2.1 above and all the other recommendations for expenditure at the Policy Committee the remaining balance of the Localism Reserve will be £49,171.

Table 1 Current New Homes Bonus Localism Reserve position

	Localism Reserve
Current uncommitted reserves	£137,294
Threshfield Quarry Public Art	£22,000
ESIF Business Support	£46,123
Town Hall Feasibility Study	£20,000
Remaining Balance	£49,171

5.2 Legal Implications

The £22,000 contribution will be provided via a grant offer letter that shall stipulate that the funding will only be made available once the entire £220,000 has been secured.

The grant offer letter will detail the terms and conditions under which the Council's financial contribution is made with specific reference to the maximum contribution available from the Council, that this financial contribution will not be increased and that the Council will not accept responsibility for any on-going maintenance and it will not become a Council asset.

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It is expected that the Threshfield Quarry Trust shall make every reasonable effort to secure the other £11,000 from alternative sources including the Arts Council and private donors.

5.3 Contribution to Corporate Priorities

The proposals in this report directly contribute to the delivery of the Council Plan (2015 – 2018) through the Enterprising Craven priority, in particular the action to develop Threshfield Quarry.

5.4 Risk Management

There is the risk that the Threshfield Quarry Trust will not be able to secure all or any of the £11,000 funding that this report is proposing to underwrite. It is therefore proposed that the Arts Development Officer of Craven DC will work with the Trust to identify and pursue identified potential sources of match funding.

Beyond the above risk there are no further significant risks to the Council as a result of approving the recommendations in this report.

5.5 Equality Impact Assessment

The Council's Equality Impact Assessment Procedure **has not been** followed. Therefore neither an Initial Screening or an Equality Impact Assessment has been undertaken on the proposed policy, strategy, procedure or function to identify whether it has/does not have the potential to cause negative impact or discriminate against different groups in the community based on •age • disability •gender • race/ethnicity • religion or religious belief (faith) •sexual orientation, or • rural isolation.

6.0 Consultations with Others

Legal Team
Finance Team

7.0 Access to Information : Background Documents

None

8.0 Author of the Report

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Note: Members are invited to contact the author in advance of the meeting with any detailed queries or questions.

9.0 Appendices

Annex 1 "Stone Field" and Sculptural Shelters

“Stone Field” and Sculptural Shelters by Andy Goldsworthy, OBE

at Threshfield Quarry

Brief description of project

for Lafarge Tarmac Limited Landfill Communities Fund



The Organisation

Threshfield Quarry Development Trust (TQDT) is a community led charitable company limited by guarantee incorporated in 2012 which was created to restore and develop a disused quarry in Threshfield reclaiming it for the social and economic benefit of the local community through the themes of art, heritage and environment. The trust evolved from a much wider board (see below) who had been meeting to discuss the future uses of Threshfield Quarry since work ceased at the site.

TQDT board also responds to advice from Threshfield Quarry Advisory Board, a wider group made up of representatives from the county, district and parish councils, the Yorkshire Dales National Park Authority, the Yorkshire Wildlife Trust, Yorkshire Dales Landscape Research Trust, the University of Leeds, Yorkshire Quarry Arts and a local residents association.

Quarrying ceased at the site in 2000 and in February 2014 LaFarge Tarmac granted a 100 year lease on the site with a peppercorn rent to TQDT. Threshfield lies in the heart of the Yorkshire Dales National Park and there are stunning views of the dales landscape from different vantage points around the site.



The Big Vision: - the Long Now

Funded by the Local Enterprise Partnership, who believe the redevelopment of the quarry could be an innovative blueprint for rural regeneration, recently TQDT engaged a team of masterplanners, led by Baumon Lyons architects, to create a ten year masterplan for the site which includes office, studio and workshop spaces, a visitor centre, foot paths, picnic area and small performance space, heritage trails, a crayfish 'ark' site, historical reconstructions, photovoltaic covered car parking, a boutique hostel and a nationally significant public art offer.

MASTERPLAN VISION The Long Now

Threshfield Quarry is a beautiful place - this beauty is its greatest asset. Nature will continue to enhance the many landscapes in the quarry and we will work with it in close partnership to add other man-made qualities. In response to the site the Masterplan is underpinned by a set of principles:

PRINCIPLE 1: PLAN FOR THE LONG NOW

Each element of the development is conceived as an incremental step in an ever evolving, coherent story. The aim is to create areas of quiet reflection alongside inspirational workspace that can respond to changing needs.

PRINCIPLE 2: ENHANCE EXISTING ASSETS

The Masterplan will accelerate some changes and provide new experiences but it will also be very mindful of revealing, celebrating and enhancing all that is already there. New interventions will all be of the highest quality.

PRINCIPLE 3: DISTINCTIVENESS

Just like the landscape itself, everything that is added or managed within it should be distinctive: of the place and for the place. TQDT and YWT support the concept of Living Landscapes which celebrate the positive interaction of the natural and built environments. Artistic interpretations will heighten the sense of place and promote a deeper connection to the surrounding landscape and its heritage.

PRINCIPLE 4: GROW A COMMUNITY

The process of developing the strategic Masterplan and the subsequent delivery programme should be designed as an open inclusive process that taps into the knowledge, commitment, skills and energy of local people and the enthusiast wherever they may be. As the project grows so should the community involvement.

PRINCIPLE 5: STEPPING STONES, INFRASTRUCTURE, CATALYSTS AND SHAMELESS OPPORTUNISM

To achieve the stated ambitions of the Masterplan we will take four approaches with different procurement tactics:

STEPPING STONE PROJECTS

Low cost, low impact; easy to implement with volunteers, students and apprentices; these can be experimental and allowed to fail. These projects will act as a gentle transformation, in step with ecological changes, weaving and stitching the landscape to the sense of ownership by the wider community.

INFRASTRUCTURE

The essential infrastructure of utilities, energy, transport, ecological enhancement, maintenance and navigation that need to be provided through a phased programme.

CATALYST PROJECTS

High profile, high cost projects requiring professional teams, many permissions and a great deal of innovation to deliver a transformative tourism and business offer.

SHAMELESS OPPORTUNISM

A lot will happen in years to come: politics and policies will shift, climate will change, life style choices will evolve and a variety of investment opportunities will present themselves. The best way to plan for these is within a strategic vision underpinned by a set of values which, whilst constant, can be achieved through a variety of means.



View of the Dales from the Gorge in Threshfield Quarry

TQDT held a public exhibition day in May 2015 which was extremely well attended and the plans were met with positive approval from the local community, which has given the trust the mandate to continue with their aims.

The master plan concluded that the Public Art should be in the first phase of the remediation of the site as it would be immediately deliverable, provide a quality benchmark and immediately increase the public amenity use of the site.

One of the boards on display at the Public Exhibition

Public Art in the Quarry

As part of the restoration of Threshfield Quarry TQDT seek to install nationally significant artwork which will attract visitors and also provide a legacy to the local community. A research project in to the benefits of high quality public art at Threshfield was carried out in 2014 which concluded that it would have unquestionable and substantial positive impact both on the social use of the site and also economically to the local community through cultural tourism, enhancing the existing tourism offer of the area.

During the research process TQDT had the support of The Hepworth Gallery, Wakefield and the Yorkshire Sculpture Park. Both organisations have expressed a desire to work with TQDT in the future to extend the offer of the “Yorkshire Sculpture Triangle”. This umbrella group also includes the Henry Moore institute at Leeds and is considered to offer access to the most important sculpture in Europe. For the quarry to be included any work therein would have to be of the highest quality.

The artist Andy Goldsworthy OBE was approached by TQDT to produce a proposal for the first main piece of art to be commissioned for the site.



“Stone Field” (provisional title) & Sculptural Shelters (untitled)

Extracts from the proposal by Andy Goldsworthy

Stone Field

“I hope that this proposal, whilst deeply rooted in my own interests as an artist, also reflects the aims of the Trust.

I have worked in quarries all over the world – both working and disused, but I have never had to chance to deal with a quarry where the extraction of stone has stopped so recently. It is a unique opportunity for me to work with the profound changes that are going to happen there.

The quarry reverberates with the memory of work that once occurred there. The challenge for me is to make a work that resonates with its past as well as its future – a work that articulates and celebrates the process of stone becoming wood.

Threshfield offers enormous potential for me to make a new work that draws on my long-term interest in bedrock, quarries, change and growth - here on an unprecedented scale.

The floor of the quarry has been covered with crushed stone. Below this crushed stone lies bedrock. This relatively flat horizontal surface is actually a naturally occurring bed that has been exposed through the extraction of stone. It may have been revealed through quarrying but it was formed geologically. Quarried stone is generally removed in beds – a reversal of how the stone was laid over time.

Bedrock that lies close to the surface (the overburden as it is described in quarrying terms) is often decayed and friable. However, stone often becomes more dense and solid the deeper you go. The bedrock at the bottom of Threshfield quarry - being deep down and freshly exposed - is, as far as I could tell, hard and durable.

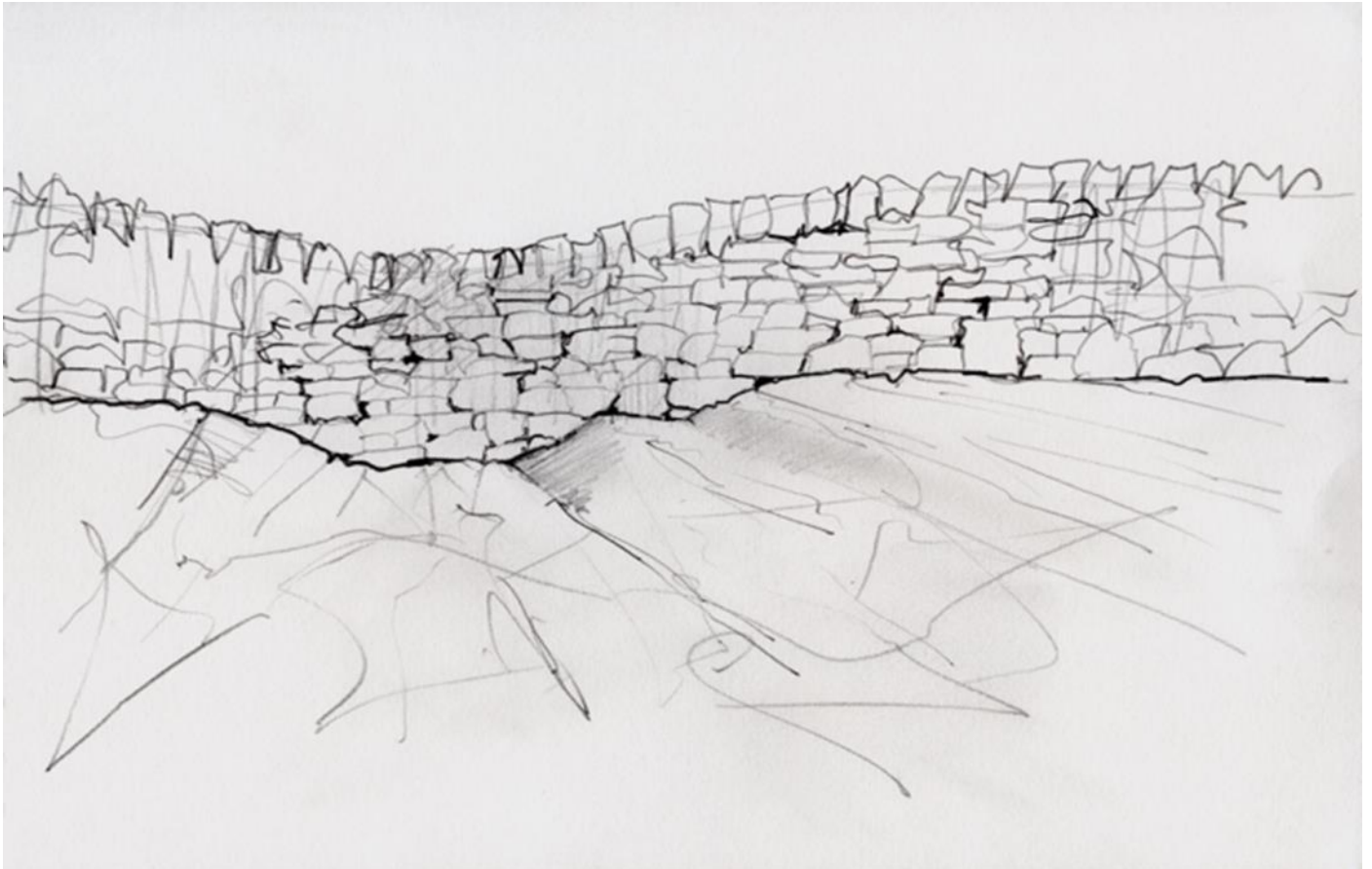
I propose to clean off a rectangular section of the quarry floor and reveal the bedrock below. Whilst this is no small task, it is relatively easy as compared to removing the overburden.

The bedrock is at present largely concealed by crushed stone and looks somewhat featureless. I believe that cleaning will reveal a wonderful undulating surface, which, if made on a large enough scale, will show geological processes, textures and rhythms – a geological layer open to be read.

This horizontal layer of stone will appear in stark contrast to the surrounding quarry face. To use the analogy of wood – the horizontal bedrock follows the grain whereas the quarry face cuts across it. There are relatively few large areas where you see a single layer of stone as it was laid down in time and the few remaining flat areas at Threshfield left after quarrying will start to become grown over.

*The work proposed here, which I refer to as Stone Field, would be enclosed within a wall. The wall would define the bedrock as well as prevent encroachment from its surroundings. I also like the reference to farming, hence the work’s provisional title **Stone Field.**”*

“Stone Field” (provisional title)
& Sculptural Shelters (untitled)



“..... The junction between wall and bedrock would, I hope, be beautiful and describe the undulations in the layer of stone”.

Goldsworthy

“Stone Field” (provisional title) & Sculptural Shelters (untitled)

“My intention is that the ‘field’ would remain stone whilst the rest of the quarry becomes overgrown. The contrast between stone and growth would become stronger each year – a beautiful calm, harsh, grey empty space at the heart of the quarry..”

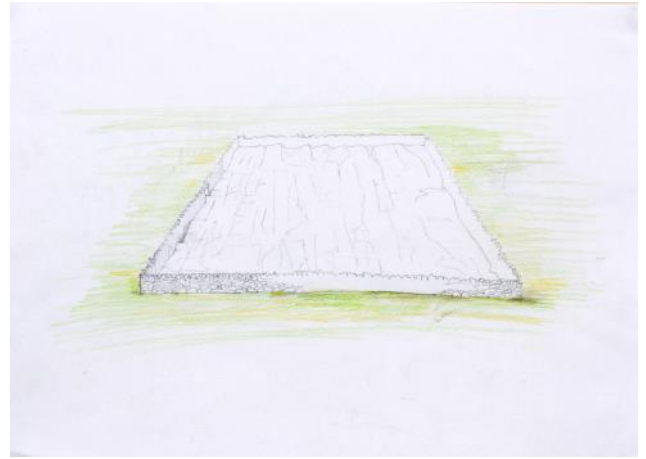
Year 1

No marked difference within Stone Field and without, apart from a few small plants beginning to emerge



Year 3

The area around Stone Field starts to green with small plants and grasses



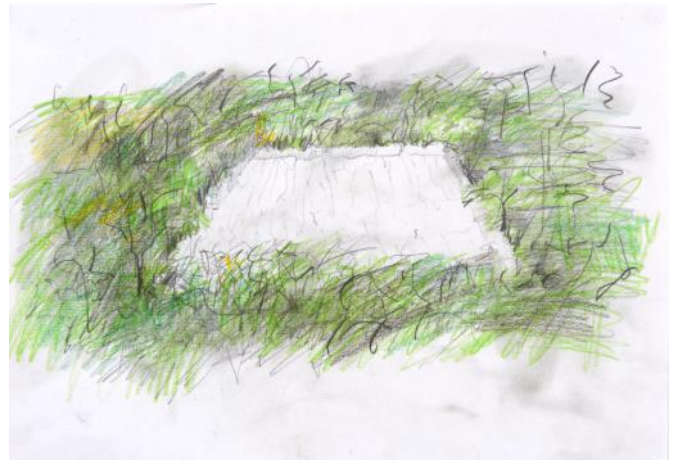
Year 10

The area around Stone Field is completely green with well established plants, grass and a few small trees



Year 100

Stone Field is surrounded and dwarfed by with well established plants, grassland and large trees



The scale of Stone Field is provisionally 5,625 metres square, this may seem enormous, but Threshfield Quarry is a vast space.

“Stone Field” (provisional title) & Sculptural Shelters (untitled)

Extracts from the proposal by Andy Goldsworthy, cont'd

“It will be a reminder of Threshfield’s quarrying past as well as become a measure to the changes that will occur now that quarrying has stopped. I have often said that the best way for me to understand change is to stay in the same place. Stone Field would talk volumes about the changes occurring around it.

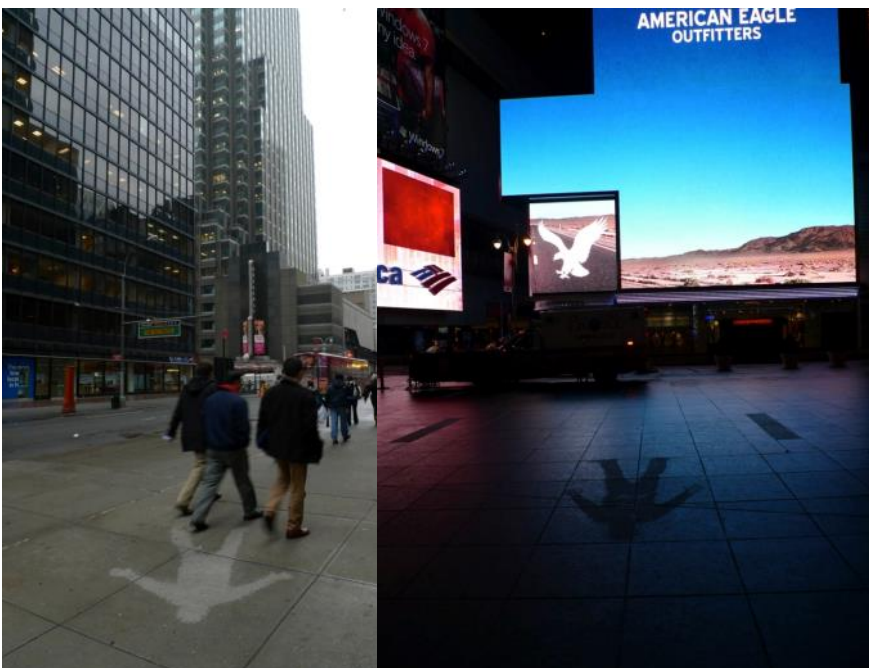
I would hope that the space would become a forum for discussion about regeneration and an insight into the geological nature of the landscape - aims that I hope are appropriate to the Trust.

Whilst the stone is not known for its fossils, an exposed and cleaned expanse of bedrock will be a rich source of geological information and become an educational tool.

Over time debris would accumulate inside the ‘field’ and inevitably some stone would fracture. I hope that Stone Field would be cleared each year. This could be an opportunity for people to engage with the work and its most challenging and potentially creative aspects. I would attend at least one or two days for the clearing for each of the first 3 years after its making.

The need to clear the ‘field’ each year introduces another social nature to the space. The clearing could become an event in itself. I hope that it would become a place to meet or even have events. It might be that I designate Stone Field as a ‘Field of Shadows’ in which the laying down in the rain and leaving a shadow could be encouraged and images collected.

Indeed the documentation of the clearing and enclosing of the field would be more than just a record – it will be an integral part of the work. I would consider the website to be part of the artwork and whilst I am sure it would be an effective means of publicity and promotion these would not be its primary aims. It would be accorded the same respect as any artwork and as such has the right to be free of logos and links - my studio would generate it.”



Rain Shadows in
New York

“Stone Field” (provisional title) & Sculptural Shelters (untitled)

Extracts from the proposal by Andy Goldsworthy, cont’d

The Sculptural Shelters or Refuges

These would be sculptures yet also provide protection for visitors.

“Each shelter would straddle and protect something that already exists in the quarry. They could be thought as being mini versions of Stone Field but instead of bedrock, each shelter could contain or preserve something that otherwise grow over and disappear.”



A pile of rocks at the base of a cliff could be enclosed within a shelter, also providing somewhere to sit and rest

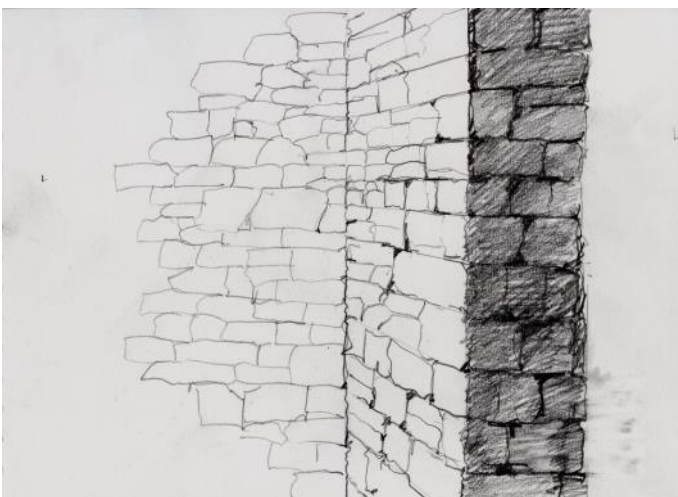
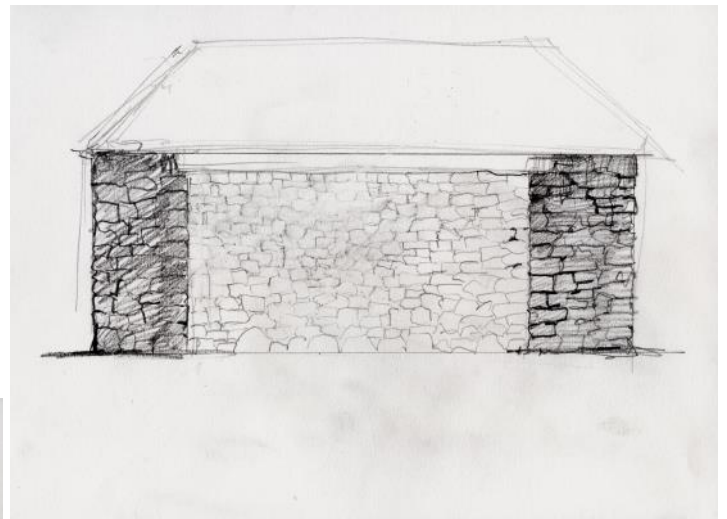


“Stone Field” (provisional title) & Sculptural Shelters (untitled)

Extracts from the proposal by Andy Goldsworthy, cont'd

The Sculptural Shelters or Refuges

“..to make a shelter from the stone that has turned black through weathering. The stone is white inside – it is only the outer skin that is black. I would use freshly broken white stone on the inside of the shelter and black weathered stone on the outside. Two sides of the same stone.”



“Stone Field” (provisional title) & Sculptural Shelters (untitled)

Examples of Goldsworthy's refuges from a project in France.



Marketing

It is important to TQDT that the world understands how something beautiful can come from what was a previously industrialised space, that now provides a calm and special environment for the public to enjoy.

BBC Documentary - The BBC is making a documentary on Goldsworthy's work very shortly. He is very keen to focus the documentary around this project, as it would show the process of creation of an artwork from conception to completion. This would provide national and international publicity for the project.

Opening Ceremony - with the artist. Invitees to include VIPs, regional and national press and the local community. In order to reach the widest number of people this could be held alongside a performance event.

Online - There will be the project website as mentioned above in the proposal and in addition the project will be marketed on the Threshfield Quarry website and visitor app, which go live in July.

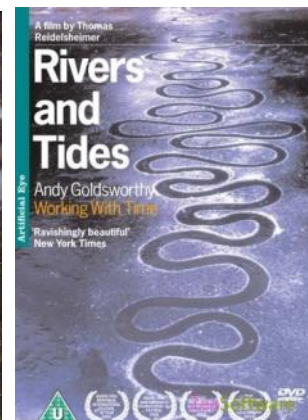
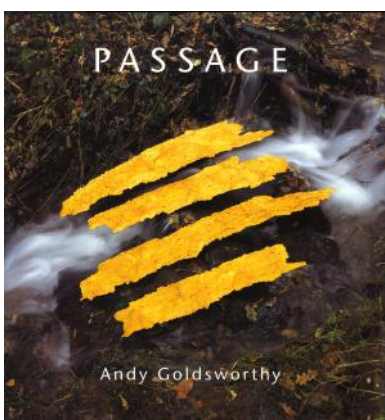
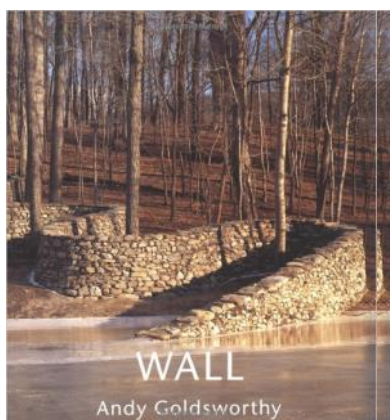
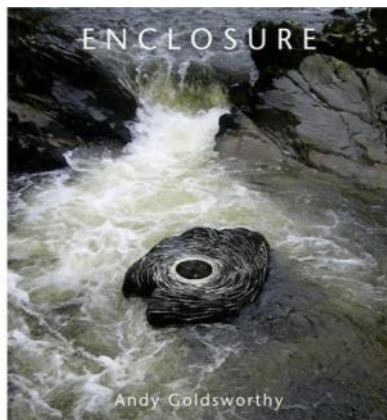
Welcome to Yorkshire. As part of the Yorkshire Sculpture Triangle the project would receive marketing support from Welcome to Yorkshire (who were also involved in the public art research process).

Media and Press - It is considered that the project will be very newsworthy as it would be the first permanent piece of work by Andy Goldsworthy in the public domain in the UK for some time, therefore we expect much press coverage regionally and nationally.

Artist's Coffee Table Book - The project would be included in Goldsworthy's next book, which is sold at every major art gallery in the world (as well as being available through the usual literature channels).

Social Media - A social media campaign would be created. The concept being that people would enjoy posting photographs of the stone field in different stages of transformation in the long term. In the short term making Stone Field a designated 'rain shadow' place will kick start an interest.

Some of Goldsworthy's books and films on DVD which sell all across the globe



Conclusion

Stone Field and associated sculpture shelters will last for ever for the enjoyment and benefit of generations to come - providing amenity in a public space to which access was once restricted due to its former use as a quarry. Stone Field promotes awareness of biological diversity when used as a scientific tool to compare how the natural regeneration surrounding the field contrasts with the bare bedrock within. This supports the aims of the Yorkshire Wildlife Trust with whom TQDT are collaborating on the quarry redevelopment. YWT are fully supportive of the whole project and can see how it works with their aspirations for the site both in terms of conservation and also the visitor experience. The project promotes positive land management and community involvement from its creation through to the annual 'clearing'. Various grant applications will also be made to other organisations in the future towards running educational events programmes in response to the piece.

Stone Field and the Sculpture Shelters will provide a beautiful and powerful legacy of the former use of Threshfield Quarry and will be nationally significant pieces of public art. We also believe it meets the Lafarge Tarmac Community Fund's approved objects and would be a long lasting flagship project.

Goldsworthy looking at Threshfield Quarry with Dr Tim Thom from the Yorkshire Wildlife Trust

