

# Public Art

## A Strategy for Milton Keynes 2006 – 2012

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Available on [www.culturemk.org](http://www.culturemk.org) and [mkweb.co.uk](http://mkweb.co.uk)

1. 'Public Art Street Survey'  
by amh

2006

## Introduction

**This section summarises the content of the Public Art Strategy, describes the role of the strategy and outlines its impact.**

## Summary

This Strategy demonstrates how public art can meet the high aspirations and strong sense of pride felt by the people who visit, live, and work in Milton Keynes. Research and public consultation has informed the strategy and there is a widespread expectation that public art should raise the profile of Milton Keynes and present it as the forward thinking, creative place that it is.

The following statement has been developed to describe public art development in Milton Keynes.

*'Public Art in Milton Keynes is about inviting the vision, creativity and skills of artists<sup>1</sup>, to engage people freely with place, in a well-considered way.'*

## Context

This Public Art Strategy for Milton Keynes has been informed by primary research commissioned by the Central Milton Keynes Project Team and Milton Keynes Council. This research is:

- Public Art Strategy Review by Working P'Arts, 2005
- Public Art Street Survey by amh, 2006

Additional research and public consultation has confirmed four main drivers, which influence this Public Art Strategy. These are:

- **Reputation:** Over the last 40 years, Milton Keynes has developed an excellent reputation for Public Art development, with over 220 Public Artworks across the city. (See section 1 for more information)
- **Support:** The people of Milton Keynes have demonstrated a significant level of positive responses to Public Art. 83% of residents and visitors surveyed<sup>2</sup> said that Public Art is 'important' in raising the profile of Milton Keynes. (See section 2 for more information)
- **Growth:** Between 2001 and 2031, Milton Keynes is likely to accommodate 71,000 new homes<sup>3</sup> and we are developing between two and three new schools every year for the next 25 years.
- **Policy:** All major housing and commercial developments are committed to contributing funding to integrate Public Art. (See section 3 for more information)

<sup>1</sup> The term 'artist' for the purpose of this document is used to mean people who may describe themselves as artists, designers and/or makers working in visual art, craft and design disciplines. Artists working across other disciplines and art forms are also involved in Public Art projects to broaden Public Art experiences, increase access and widen participation

<sup>2</sup> Public Art Street Survey, amh, May 2006 (appendix 1 available [www.culturemk.org](http://www.culturemk.org) and [www.mkweb.co.uk](http://www.mkweb.co.uk))

<sup>3</sup> [www.mkweb.co.uk/mkgrowth/home.asp](http://www.mkweb.co.uk/mkgrowth/home.asp)

Public engagement in the projects and programmes described in this strategy is an extremely important contributor to their success. The public art street survey identified that public art should not only be site-specific but people-specific too. This is an important direction for public art from 2006 onwards. As part of this approach, we must ensure that our new and growing communities benefit from Public Art into the future and that we maximise investment in Public Art development long-term.

## **The role of the Strategy and Public Art Unit**

Milton Keynes has a reputation for working successfully with artists and developing public art. The role of this strategy is to celebrate these achievements and ensure that future public art development is implemented consistently across the administrative borders of Milton Keynes Council, Central Milton Keynes Project Team, Milton Keynes Partnership and English Partnerships. Milton Keynes Council, and other partners who adopt the strategy and approve the processes and programmes within this strategy.

Specific programmes are outlined in this strategy in Section 8 to ensure public art continues to play an important role within Milton Keynes. These programmes also provide a framework to ensure that funding towards public art is driven by what is needed, wanted and desired.

The Public Art Strategy provides ongoing guidance and support through a partnership-funded resource called the Public Art Unit (PAU)<sup>4</sup>. The following provides a summary of how the PAU can work with communities, developers, planners, artists and curators/delivery organisations on different types of public art projects.

**Developers, Planners and Communities:** As Milton Keynes grows and areas are being redeveloped and regenerated, public art plays an important part. The PAU is available to provide advice and guidance for developers, planners and communities to ensure that public art is fully integrated into development projects. Early involvement of the PAU will ensure that each development project reflects the processes outlined in this Strategy. Advice on % for art, S106 and tariff funded projects can also be provided as well as how to access other types of funding. The PAU can also provide services for writing development-specific public art plans, artist selection and for project management.

**Curators, Delivery Organisations and Artists:** The PAU will take a lead in ensuring that Specific programmes (outlined in section 8) are supported and delivered in line with this Strategy. Each programme described in Section 8 will be developmental. The programmes will provide high quality and engaging public art that will have a long-term impact on the heritage and identity of Milton Keynes. The PAU will oversee the management of these programmes and provide opportunities for specialist curatorial/delivery organisations and artists to develop and deliver specific elements.

**Artists, Communities and Organisations:** Planning and delivery of public art projects in Milton Keynes is available to any organisation/individual as long the landowner grants permission and safety approvals are received. The PAU welcomes a diverse range of public art projects across the city and projects are not limited to those outlined in the strategy. The PAU can help independent projects by providing advice and guidance. Advice on funding and matching artists with commission opportunities can also be provided, however, the PAU holds no funds for independent projects. The PAU will support high quality and engaging public art practice that is aligned with the Strategy.

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<sup>4</sup> The Public Art Unit is funded by Milton Keynes Council and Milton Keynes Partnership CMK Project Team (as at 2006)

## Outcomes & Evaluation

A successful outcome of this strategy will be that the projects and programmes outlined in the action plan are delivered successfully.

Audience engagement plans will be developed for the main Public Art programmes. These will include a method of evaluation that will inform and improve programmes as they develop. Where funding will allow, it will be best practice to integrate methods of self-assessment as well as external evaluation. It is hoped that an ongoing partnership with amh audience development agency may be established to review and expand on the audience research and 'street survey' and measure the impact of the strategy. This will involve collecting evidence to justify investment, measure impact and assess quality and diversity of projects. But equally significant, the following 'softer' and 'wider' outcomes of delivering this strategy should be noted.

'Softer' outcomes of this strategy will be:

- Making Milton Keynes a more interesting and stimulating place to live, work and visit
- Awarding recognition for projects, communities and artists
- Developing more positive cultural media coverage about Milton Keynes locally and nationally
- Providing new stories about Public Art and being part of people's memories
- Creating a new chapter in Milton Keynes' heritage

'Wider' contributions will be made to:

- Community Development
- Economic Regeneration
- Environmental Improvement
- Educational Achievement
- Profile Raising & increased investment

### ***Perceptions of public art in Milton Keynes...***

***"We're proud of what we produce, artwork that is, and we're not afraid to show it."***

***"Gives a feeling of security – makes the environment – aesthetic pleasure"***

***"Its different from some cities where there isn't much art"***

***"Gives Milton Keynes the edge over other cities – forefront in design and art"***

Direct quotes taken from the Public Art Street Survey by amh 2006  
(appendix 1 available on [www.culturemk.org](http://www.culturemk.org) and [www.mkweb.co.uk](http://www.mkweb.co.uk))

## Section 1: Background

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**This section describes the background to Public Art development in Milton Keynes and the current situation.**

### 1.1 Introduction— Milton Keynes and the relationship between Public Art, growth and community development over 40 years.

Milton Keynes was the last and the biggest new town built after 1946. Designated in 1967, it is now the fastest growing urban area in Britain. However the urban area of Milton Keynes accounts for only about one third of the Milton Keynes borough area. The remaining two thirds of the Borough is a rural area containing a number of small towns and villages. The urban area of Milton Keynes is a planned series of grid squares developed across a central area to the pre-existing towns and villages of historic interest. The grid road is based on the North American model, and was designed to provide a drive across town in 15 minutes, using any number of routes. The design of Milton Keynes incorporated the existing villages and hamlets including the original village of Milton Keynes. **Milton Keynes was named after the smallest village, to avoid conflict between the bigger settlements.** Naming of grid squares and roads has remained of both historic and social interest, where new estates have been named after the original site, field names or themes.

Milton Keynes is known and recognised for its impressive urban and rural design nationally and internationally. The majority of its 4000 plus acres of parks are managed by The Milton Keynes Parks Trust, who take care of its 20 million trees and 15 lakes. Public Art plays an important and significant part in both the urban and rural fabric of the Milton Keynes. The following describes the approaches to Public Art development since the early days of Milton Keynes, nearly 40 years ago.

#### **Early Years Public Art Development (1965 – 1985)**

Since its inception in the 1960s, Milton Keynes has been commissioning highly accomplished and celebrated artists such as Elisabeth Frink 'Black Horse', Bernard Schottlander '3B Series No 5' 1966-8 and Wendy Taylor 'Octo' 1980. These artists were all influential at the time when this pattern of commissioning was established between the mid 1960s and the mid 1980s. Alongside this, a local organisation - Art in Milton Keynes (AIM), actively promoted Milton Keynes as a place for artists to show their work. AIM, previously known as the Midsummer Arts Trust, played an important part in curating the town with the sculpture collection it still holds today. In addition they invited artists and sourced artwork for temporary exhibitions (e.g. the Henry Moore exhibition in Campbell Park – 1993) Long-term loans were also encouraged and positioned across the city, to encourage the sale of sculpture (e.g. Triple Star Head at Furzton Lake).

Artists were also commissioned to work with communities and schools to make works collaboratively for their local area. Artist such as Liz Leyh 'Concrete Cows' 1978 and Bill Billings 'Triceratops' 1979 combined community engagement with the production of artworks. These 'community artworks' have been adopted as symbols/icons, and in some cases, are considered to be important contributions to the city collection. These developments demonstrate different ways in which the collection emerged. A common factor, is that all these methods placed art 'objects' in the environment to create a new relationship between art object, space and people. Some may suggest this was an early attempt to develop 'sense of place', and as a city of early adopters and innovation, there is no reason to suggest otherwise. Aside from this, the genre of the 'outside gallery' and

'community art' was typical of the modern movement of the 1970's/1980's and the use of art (often through architects) in designing new towns.

### **More Recent Public Art Development (1985 – 2005)**

This early commissioning pattern has been repeated into the 1990's and early 2000's. As a result, the Public Art collection is still dominated by the placement of objects, which are predominantly sculpture. More recent artists to be commissioned include Bill Woodrow '*Sitting on History*' 1996, Dhruva Mistry '*The Object*' 1995-7 and Michael Craig-Martin '*Wallwork*' 1999.

Midsummer Arts Trust still actively commissioned and collected work for the city including the Theatre District, Xscape and Midsummer Place shopping centre. They also organised Sculpture Walks and trails and contributed to the Future World Exhibition for the commission for new Towns. Innovative ways of working remained an important way of bringing art to Milton Keynes. The Energy World Exhibition, for example, in 1986 introduced new approaches to architectural design alongside related commissioned work.

Also in the late 1990's and early 2000's, Milton Keynes Council developed a process-based approach to its own Public Art developments. This involved working with artists in a variety of ways to link creative practice with the Council's social, economic, environmental and community agendas. This expanded the Council's relationship with artists as not just creators of objects but also the creators of ideas and creative processes. Artpoint, a Public Art agency working with Milton Keynes Council, were a significant driver to this way of working, and in broadening perceptions of Public Art development in Milton Keynes.

The Council commissioned work that demonstrated how Public Art development can be about a creative process as well as physical outcome. An example of this is Grennan & Sperandio '*Personal Views*' 2001-2, a collection of comic strip postcards created during a residency by the artists that illustrate people's views of the Public Art collection. This participatory process complemented the academic research by Professor Doreen Massey and Professor Gillian Rose of the Open University.<sup>5</sup>

As Central Milton Keynes undertook major developments in the late 1990's, such as the Theatre and Gallery and the Midsummer Shopping Centre, a new pattern emerged of mini-collections of art within one environment. The Theatre 'collection' includes work by Alison Turnbull (Moon, 1999) amongst others. Not only is this work site-specific and original, but it is integrated with the design of the building and its key functions, for example, the '*Theatre Curtain*' by Janet Stoyel, 1999. This approach to Public Art development added the importance of commissions being site-specific and integrated as part of the design of major projects.

With the further development of Central Milton Keynes (CMK), the Council and English Partnerships (EP) appointed Thomas Heatherwick as Lead Artist for Central Milton Keynes (2001). Thomas Heatherwick's work integrated creative thinking across complex and contrasting urban design disciplines. The lead artist role led to the development of a Public Art plan for Central Milton Keynes, a multiple artwork to illustrate this, and the design of a specific feature for the city centre by Thomas Heatherwick Studios. The legacy of this project is long-standing and creativity has been embedded into the Central Milton Keynes Framework, which is being used to guide development over the next 20-30 years.

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<sup>5</sup> Personal Views: Public Art research project' Professor Doreen Massey & Dr Gillian Rose: Social Sciences Faculty, The Open University. Commissioned by Artpoint on behalf of Milton Keynes Council. 2003

Whilst the provision of Public Art in Milton Keynes has been a constant feature since its very early days, it became clear to the Council and its partners that in order to meet the challenges and opportunities ahead and to continue leading in the field of Public Art development, that a specialist Public Art resource was needed. Milton Keynes Council and the Central Milton Keynes Project team recognised that they needed a full time Public Art officer to review its approach to Public Art, develop a new strategy and drive forward strategic deliver plans in the light of the rapid change and growth ahead.

Working P'arts were commissioned by the MK Council to begin the process of reviewing its Public Arts strategy. They prepared an initial report to the steering group in 2004 outlining the essential need of a Public Art resource. In response, the appointment of a Senior Public Art Officer was made in August 2005. The Working P'arts final report was received at the same time; this review has been used by the Senior Public Art Officer to inform the new Public Art Strategy.

### **The Future of Public Art Development (2006 – 2012)**

Whilst some of the Public Art developments described here are common to other areas of Britain, there are unique qualities that only a new and growing town like Milton Keynes can have and of which we should be very proud. Public Art has made a significant contribution to the city and boroughs heritage, and as Milton Keynes approaches its 40th year in 2007, there is recognition of its significant Public Art achievements. This brief history of Public Art in Milton Keynes, demonstrates a consistent approach to commissioning, a commitment to Public Art as an integral part of the city and borough and an appreciation of the creativity of artists. With over 200 artworks in the collection, Public Art development over the last 40 years has proved to be a unique element of our city and borough.

Public Art in Milton Keynes mirrors the modern architecture and design and reflects a city with a tradition of innovation and experimentation. Thomas Heatherwick refers to Milton Keynes as a piece of Public Art in its own right.

Considering this important history, the 2006-12 Public Art Strategy should continue to:

- build on this important heritage
- commission the best artists
- collect and commission artwork to build on the existing collection
- broaden approaches to Public Art
- employ artists as creative thinkers to work with architects, designers & planners
- creatively engage communities

In addition, this strategy will respond to research on what makes Public Art 'public' (and not) and how the development of Public Art should explore engagement in more depth, at the outset of Public Art projects.

*Milton Keynes must again apply artistic thinking to its totality, not just its details. Artistic thinking could be the motor that creates distinctiveness and steers the future development of the city'*

**Thomas Heatherwick**  
'Re:Views Artists and Public Space' 2005

Inspired by the notion of what makes Public Art 'public' we will respond to research such as that quoted below by Professor Doreen Massey and Dr Gillian Rose, 2002 and the more recent Public Art street survey by amh<sup>6</sup>.

*'MK is a city designed with and for Public Art. Its artworks are of a piece with its road layout, architecture and planting. They were neither 'dropped in' nor 'nurtured from below'...they are integrated into the texture of MK urbanity in an unusual, if not unique kind of way. Is this why people seem to so rarely stop and stare at them? Are they so familiar that they are no longer seen? Or are they so familiar that they don't need to be seen head-on, as it were, for their effect to happen?'*

**Professor Doreen Massey & Dr Gillian Rose**

Personal Views: Public Art Research Project. The Open University Social Sciences Faculty: 2003

The following research and reports inform the next stage of Public Art development:

- 'Public Art street survey' by amh, May 2006
- 'Public Art Strategy Review for MK', by Working P'arts (Frances Downie & Geoff Woods) – 2004
- 'A visual art plan for Campbell Park' by Andrew Cross – 2003
- A 10 year Public Art Plan for CMK, by Artpoint (Ruth Charity) - 2003
- 'Personal Views: Public Art Research Project' by Professor Doreen Massey and Dr Gillian Rose, 2003
- Public Art in Central Milton Keynes, Thomas Heatherwick – 2001

## 1.2 The Milton Keynes Public Art Collection

The Milton Keynes collection, as a whole, belongs to a number of different 'custodians' – who are responsible for the artworks. For the purposes of this strategy Public Artworks have been categorised into three groups which describe how publicly accessible they are;

- **Category 1: Open Access** describes Public Art in places that people can freely visit 24/7. This is the main body of the collection referred to in chart below
- **Category 2: Restricted Access** describes Public Art in places people can freely visit at restricted times, such as Milton Keynes Theatre or the centre:mk. This includes art installations which are site specific and are freely accessible to the public but excludes art in restricted settings which is not site specific such as exhibition programmes
- **Category 3: Special Access** describes Public Art not accessible to the general public, or only available through paid or special access arrangements. This collection is mainly paintings and drawings held in archive. For the purposes of this Public Art Strategy these works are considered to form part of the city's 'art' collection rather than the 'Public Art' collection

The following chart showing the Public Art collection across Milton Keynes is the beginning of a process to identify custodians of our 'city-wide' collection and categorisation. Information has been taken from a Council Audit in 2000, which has been added to when new work has been commissioned. This is not a complete list and does not include missing or decommissioned works.

<sup>6</sup> See full report as appendix 1

It is recommended that the custodians and partners collaborate in an audit of works across the city and an assessment of their condition. This is not a new suggestion and there is a view that various inventories, commissioned by different partners, already exist. It is important that this information is made available to the Public Art Unit to consolidate into one document and that any information gaps are filled.

This will inform the wider care and conservation programme of artefacts in open space and other heritage assets.

### **Custodians/owners of Public Art**

2006

- Church of Christ the Cornerstone
- Church of the Holy Cross
- English Partnerships (MK)
- Midsummer Place Shopping Centre
- Milton Keynes Council
- Milton Keynes Parks Trust
- Milton Keynes Theatre & Gallery Company
- MK Arts for Health
- National Hockey Stadium
- Netherfield Partnership
- Norwich Union
- Open University
- Stantonbury Campus
- the centre:mk
- Theatre district
- Xscape

## **1.3 Public Art – a national overview**

Public Art plays an important role to residents and visitors and artists, to help create sense of place and civic pride. Building on a national and international growing interest in public art, Milton Keynes can benefit from the positive experiences of other cities/regions who have invested in public art.

The following examples demonstrate how public art can increase public use of places and spaces and also how public art can provide major attractions to be enjoyed, raise the profile of cities/areas and contribute significantly towards community development, regeneration, tourism, inward investment and citizenship.

**1.3.1 Permanent commissions** – A well-known successful example is the ‘Angel of the North’ by Antony Gormley in Gateshead. The Arts Council England website describes the change this work made to Gateshead:

*‘Changing an area’s image to outsiders is perhaps the hardest part. Jobs in heavy industry and coal mining can be replaced, sometimes relatively quickly, but negative stereotypes endure. In getting people in the South to mention the words ‘Gateshead’ and ‘art’ in the same sentence for the first time, the Angel of the North will have done more to help bring about change than almost anything else. Public*

*opinion in the North certainly veered towards the Angel once it was actually in place, and now it is as much a part of the local identity as the Statue of Liberty in New York.*<sup>7</sup>

Other examples of major commissions include: 'B of the Bang' by Thomas Heatherwick to commemorate the 2002 Commonwealth games in Manchester and 'Train' by David Mach in Darlington.

- 1.3.2 Public Realm.** Popular and well used examples where artists have contributed significantly to the development of public realm include the Peace Gardens in Sheffield with a fountain stonework designed by Tracey Heyes and bronze Water Vessels, benches and bollards designed by Brian Asquith. Also in Bristol, with 'aquarena' water sculpture by William Pye, Two light pieces by Sue Webster and Tim Noble. These spaces are enjoyed and used by local people and visited by those from further a-field.
- 1.3.3 Collections.** Successful commissioned collections of public art by different artists include Blackpool's South Shore Promenade featuring 'Waterwings' by Bruce Williams, 'Desire' by Chris Knight and the much talked fibre-optic sculpture called 'Glam Rock' by Peter Freeman<sup>8</sup>. Trails, walks and connections between artworks can engage new audiences with places and spaces that are under used. Other good examples include Canary Wharf, London and Cardiff Bay.
- 1.3.4 Temporary installations.** A successful example of a temporary installation designed to attract public interest in a previously isolated and hard-to-reach place was Anish Kapoor's 'Tarantara' a 35m tall piece in the Former Baltic Flour Mill in Gateshead. This imposing structure was stretched between the four-wall shell of the Mill for 8 weeks during the summer of 1999. This temporary installation demonstrated the change of use of this mill to its current use as a centre for contemporary art. Other examples include Giancarlo Neri's 'The Writer' large scale Hampstead Heath installed during the summer of 2005. Also Rafael Lozano-Hemmer's 'Under Scan' which was a large-scale public art installation featuring 1,000 interactive portraits which toured towns and cities in the East Midlands in 2006<sup>9</sup>.
- 1.3.5 Annual commissions.** Places which have regular annual commissions can grow audiences and introduce or celebrate artists achievements. Good examples include the annual pavilion commission at the Serpentine Gallery Pavilion in Kensington Gardens, London. This is used for events and activities and this year's pavilion was designed by Oscar Niemeyer<sup>10</sup>. Another example of annual commissioning is championed by the Tate Gallery who annually commission an artist to design their Christmas Tree<sup>11</sup>, by Gary Hume in 2005. And the annual 'Unilever Series' in the Tate Modern's Turbine Hall, one of the most successful and talked about being Ólafur Eliásson's 'Weather Project' in 2003.

<sup>7</sup> [www. www.arts council.org.uk/aboutus/project\\_detail.php?rid=4&id=120](http://www.arts council.org.uk/aboutus/project_detail.php?rid=4&id=120)

<sup>8</sup> Glam Rock by Peter Freeman, Blackpool ([www.peterfreeman.co.uk/glamrock.htm](http://www.peterfreeman.co.uk/glamrock.htm))

<sup>9</sup> [www.threecitiescreate.org.uk/\\_EMDA\\_Cultural\\_Quarters/](http://www.threecitiescreate.org.uk/_EMDA_Cultural_Quarters/)

<sup>10</sup> [www.serpentinegallery.org/pavilion2006/index.html](http://www.serpentinegallery.org/pavilion2006/index.html)

<sup>11</sup> [www.tate.org.uk/britain/exhibitions/christmastree/](http://www.tate.org.uk/britain/exhibitions/christmastree/)

#### 1.4.1 The Regional Context

The main regional agents of government funding and policy potentially affecting Public Art in Milton Keynes are: -

##### 1.4.1 English Partnerships (EP)

EP is the major landholder in Milton Keynes, and works in partnership with Milton Keynes Council through the joint venture called Milton Keynes Partnership.

EP has five core business areas and delivers its objectives through:

- Developing its portfolio of strategic sites
- Acting as the Government's specialist advisor on Brownfield land
- Ensuring that surplus Government land is used to support wider Government objectives, especially the Sustainable Communities Plan
- Helping to create communities where people can afford to live and want to live; and
- Supporting an urban renaissance by improving the quality of our towns and cities

EP's work is characterised by:

- The early and active involvement of local communities
- Close and productive relationships with the private sector, adding value through joint ventures
- The innovative use of its own sites to promote new standards of sustainable development and advance best practice
- The highest standards of design, environmental sustainability and construction
- The recognition that lasting development unites the local, regional and national dimension

##### 1.4.2 Arts Council England South East (ACE,SE)

The Arts Council England (ACE) is the national development agency for the arts in England distributing public money from Government and the national lottery. Between 2005 and 2008, they invested £1.7 billion of public funds. Arts Council England believe that 'the arts' have the power to transform lives and communities, and to create opportunities for people throughout the country.

In early June 2006, ACE's new corporate plan for 2006 – 08 was shared. This pledges to put '*the arts at the heart of national life and people at the heart of the arts*'. The corporate plan outlines 6 priorities<sup>12</sup>

- Taking part in the arts
- Children and young people
- The creative economy
- Vibrant communities
- Internationalism
- Celebrating diversity

Arts Council England 'Grants for the Arts' provide funding for individuals, arts organisations and others who use arts in their work. The grants are to help deliver the ambitions for the arts

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<sup>12</sup> arts professional, issue 124. June 2006

#### **1.4.3 South East England Development Agency (SEEDA)**

SEEDA is the regional development agency for the South East. It is responsible for the sustainable economic development and regeneration of the South East of England. It aims to be the 'driving force' of the UK's economy.

Whilst SEEDA does not have a strategic responsibility for Culture Development, it understands that cultural development contributes significantly to sustainable economic and social development through the:

- Cultural Industries as a business sector
- Cultural contributions to quality of life for communities

SEEDA's commitment to Public Art as a method of addressing the above has been confirmed recently by its partnership with ACESE in funding 'Art Plus' an awards programme for 'Art in Public Places Scheme'.

#### **1.4.4 The Department of Culture, Media and Sport (DCMS)**

The DCMS website states that they 'aim to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries. Responsibility for Cultural development is with Culture South East (see below)

#### **1.4.5 Culture South East (CSE)**

Culture South East was established in 2000 as one of eight Regional Cultural Consortia under the auspices of the Department for Culture, Media and Sport (DCMS)

- To champion the whole spectrum of cultural and creative interests in each region, including tourism and sport
- To forge links across this spectrum
- To create a common vision expressed in a cultural strategy for the region

CSE have pioneered a Culture Task Group who produced a document called 'Living Spaces' to provide practical advice on how culture can support the development of sustainable communities. The Public Art section of this document states:

'Good practice sees the involvement of artists and cultural animateurs in planning and design from the outset, helping shape ways in which people will develop their own cultural attachments and commitments to building spaces. Animation of spaces and buildings by artists and performers, and the vibrancy and energy which cultural producers and agencies import into parks, public spaces, streets and the spaces between buildings are an essential ingredient both in developing distinctive places and in creating safer and more welcoming environments. Public Art commissions – sculpture, lighting, landscape, furniture – can act as landmarks as well as enhancing the places where they are sited<sup>13</sup>

#### **1.4.6 Commission for Architecture and the Built Environment (CABE)**

CABE is the Government's Advisor on Design Quality in the Built Environment. It aims to inspire people to demand more from their buildings and spaces

The CABE website states ' We believe that well designed homes, streets, parks, work-places, schools and hospitals are the fundamental right of everyone. We use our skills and resources to work for a higher quality of life for people and

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<sup>13</sup> Living Spaces, available on <http://www.culturesoutheast.org.uk/>

communities across England, with particular concern for those living in deprived areas. We do this by making the case for change, gathering hard evidence, providing education opportunities and through direct help on individual programmes and projects.'

#### **1.4.7 Museums Libraries and Archives Council, South (MLA, SE)**

MLA (SE) is the regional development agency for museum, library and archive activity in the South East. Their objective is to improve the quality of museum, library and archive provision in the South East in order to maximise the sectors' contribution to the region's distinctive cultural, social, educational and' economic life and identity. MLA (SE) is funded through a core grant from The Museums, Libraries and Archives Council (MLA), and from additional grants and partnership funding. They are committed to working with both our museum, library and archive partners and with other national, regional and sub-regional bodies.

MLA (SE) has produced regional strategies for Museum, Library and Archive development, recognising within them the crucial role that heritage and heritage collections play in activity, creativity, learning and sense of place within communities. Each strategy has been developed with local heritage professionals both supporting the local agendas and advocating the way forward. These strategies are:

- Making the Connection: A strategy for museum development in the South East, 2004 – 2007
- Realising our Potential: A library and Information development strategy for the South East, 2002 – 2006
- Future Archives South East: A strategy for archive development in the South East, 2004 - 2007

### **1.5 The Local Context**

The main local funding and policy authorities and partnerships driving forward Public Art in Milton Keynes are:-

#### **1.5.1 Milton Keynes Council**

Milton Keynes Council (MKC) became a Unitary Authority of the Borough of Milton Keynes in 1997.

**The Council Plan** for 2006 – 09<sup>14</sup> identifies five objectives that provide the context for all its services and activities, these are:

- To build sustainable communities
- To be inclusive and welcoming to all
- To support our children and families
- To promote health and social well-being
- To provide high quality services and community leadership

From this plan, the council priorities are:

- Priority 1: To improve the quality of the environment in which we live
- Priority 2: To improve public transport
- Priority 3: To promote equality and social inclusion and improve health

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<sup>14</sup> The plan in full can be found on [www.mkweb.co.uk](http://www.mkweb.co.uk)

- Priority 4: Provide affordable housing for those in need
- Priority 5: Deliver high quality outcomes for children and families
- Priority 6: Continue to improve school standards
- Priority 7: Support people who need help to live independent lives
- Priority 8: Reduce crime and the fear of crime
- Priority 9: Improve the experience of our customers
- Priority 10: Deliver an excellent housing service.

**The Cultural Strategy** for Milton Keynes is being developed at the same time as this Strategy and in coordination with it. The research crosses over both Strategies to provide a coherent approach to Public Art development as part of the wider cultural Strategy for Milton Keynes 2006-2012.

**Public Art Strategy 1997 – 1999** provided a strategic plan for this period. Whilst the programme of works has moved on, some key features remain. These include recognising the borough collection and continuing to commission high quality Public Art. The Public Art Strategy Review of 2005 considered these strategy achievements in its report and recommendations for the Council. This has led to the production of this new Public Art Strategy which takes on board the growth and change over the last 6 years and the new partnerships and structures which now are working collaboratively towards Public Art and cultural development across the city and borough.

#### **The Audit Commission**

The Audit Commission is an independent body responsible for ensuring that public money is spent economically, efficiently and effectively, to achieve high quality local services for the public. In Comprehensive Performance Assessments of local authorities in 2005, the culture service assessment score was 'protected', which meant that the score used in the overall CPA categorization of each council was the better of either the culture score assessed under the 2005 methodology, or the libraries and leisure score assessed under the 2004 methodology. This protection was offered as the performance data available was largely confined to libraries, recreation and satisfaction measures.

The Audit Commission are now proposing to expand the culture PI set to take a much broader view of activity across the sector and are not, therefore, proposing to continue the previous protection of the culture score. The impact may therefore be to bring cultural activities (including Public Art) under closer scrutiny than it has been in the past.

#### **1.5.2 Milton Keynes Partnership (MKP)**

On the 7th June 2004 Milton Keynes Partnership (MKP) formally began operating to deliver growth in Milton Keynes. MKP capitalises on and strengthens the existing working relationships within the town and uses new powers to drive forward and deliver new development. The arrangements for the MKP were formalised following a wide-scale public consultation programme during January and February 2004, organised by the Department for Communities and Local Government's (DCLG). The new committee co-ordinates and implements the delivery of future growth in Milton Keynes and will play a key role in ensuring that infrastructure and community facilities are provided to support growth.

Under the new procedures the Committee has been granted development control powers to determine major planning applications within a defined Urban Development Area (UDA). Outside the UDA boundary Milton Keynes Council will continue to control development within the remaining areas of Milton Keynes and non-strategic applications in the UDA. The UDA will principally cover the major growth areas proposed for significant new development. Milton Keynes Council will remain as the Plan making authority for the whole of Milton Keynes including the UDA areas.<sup>15</sup>

**MKPs Business Plan sets out the following objectives for 2006:**

- The broad directions for growth will be developed into a more detailed strategy, building on the areas of commonality to come out of public consultation and technical analysis
- Focused consultation will occur with partner local authorities, the Local Strategic Partnership, and other key stakeholders
- A clear view will be established on how the quality of life in Milton Keynes can be protected and enhanced alongside growth, and how development could be phased with the delivery of the necessary infrastructure requirements
- A peer review group will be established to help ensure an innovative Plan is delivered to guide Milton Keynes' future. This will bring together experts in Milton Keynes who have had a close involvement in the development of the city since its inception and leading practitioners elsewhere in the UK and abroad.
- They will provide a submission to Government on the South East Plan detailing the strategic infrastructure requirements for growth
- MKP will consult on the emerging preferred option and strategy (the Plan) for growth to help inform evidence to the Public Examination of the South East Plan
- Local authorities consider the process for incorporating the Plan for Milton Keynes into their local development frameworks.

The business plan refers to this strategy offering 'a strategic framework for the design and procurement and delivery of public art. The council's SPG for Social Infrastructure, following a recommendation from the independent inspector looking at the MK Local Plan, seeks 1% of development costs towards capital expenditure for public art'<sup>16</sup>

**1.5.3 Central Milton Keynes Project Team (CMK)**

The ambitious long-term plans for the city centre are being led by the CMK Project Board. The Board is responsible for ensuring that all of the elements necessary to deliver the new development proposals are in place. These include setting policies and strategies, approving the CMK business plan and directing a small team of dedicated staff who will make sure that the development framework is implemented. CMK has a number of sub-committees, which include the Community Futures, Social and Cultural and Place-making Committees

**Central Milton Keynes Development Framework**

In July 2000 English Partnerships with Milton Keynes Council appointed urban design consultants EDAW<sup>17</sup> to create a framework to take forward the development of Central Milton Keynes into the 21<sup>st</sup> century, the first major departure from the original *Plan for Milton Keynes* laid down over thirty years ago. The aim was to create a plan for the future development of the city centre, providing a context for its

<sup>15</sup> [www.communities.gov.uk/](http://www.communities.gov.uk/)

<sup>16</sup> Milton Keynes Partnership Business Plan – March 2005 (point 2.6.6 and 2.6.7)

<sup>17</sup> Planning, Design & Economic Development Agency <http://www.edaw.co.uk/>

physical development, planning framework, commercial investment, and transportation, and a consideration of social and cultural planning issues.

Culture and Community Vitality for CMK - The CMK framework outlines a strategic and integrated approach to Public Art. The five principles for cultural development are:

- Principle 1: Developing the Cultural Economy
- Principle 2: Cultural Animation
- Principle 3: Redefining Public Art for CMK
- Principle 4: An Active Role for the Public Sector
- Principle 5: Promoting Youth Culture

Principle 3: Redefining Public Art for CMK - The development of Public Art in CMK cuts across all five principles, but is specifically addressed in Principle 3. This principle advocates:

- Public Art Strategy for CMK
- Artistic thinking in the built environment
- Role of the Lead Artist
- Building a profile for Public Art

### **The Central CMK Framework Supplementary Planning Document**

The 'Central Milton Keynes Development Framework' has been further developed by CMK with the Supplementary Planning Document' (2006). This is less focussed on Public Art the new vision is outlined as follows:

'This framework takes the original CMK Development Framework to the next level. It recognises the role of this city centre area, hence the name Central CMK, as a focus of activity and vibrancy for Milton Keynes and as a principal destination for residents as well as a regional destination, by offering a diverse range of retail, civic, entertainment and cultural activities as well as opportunities for contemporary urban living'.

### **Objectives:**

- To create an environment to attract quality employment opportunities and spread economic employment benefits to Milton Keynes as a whole
- To become the heart for the local community, supporting the needs and requirements of all residents of Milton Keynes
- To cater for the needs of local businesses, and contribute to the success of the local economy
- To provide new city centre living, adding to the vitality, vibrancy and sense of community within the centre
- To become a mature, vibrant and truly mixed-use centre that is accessible to all
- To remain a comfortable and safe place to visit, to ensure people will visit time again
- To deliver useable sustainable forms of transport and encourage walking, cycling and bus usage
- To become a more pedestrian friendly area with a high quality public realm

In addition to this there are three pieces of research work, which informs Public Art development in CMK.

- Visual Arts Feasibility Study for Campbell Park, Andrew Cross, 2002
- Central Milton Keynes Public Art Plan, Artpoint 2004-2014
- Public Art in CMK, a paper by Thomas Heatherwick Studio - 2001

Whilst these three public art research papers and plans are recognised and 'owned' by CMK and the Council, they have not been formally adopted. It is the role of this strategy to consolidate and update this information and present a coherent and achievable 5year Public Art plan for Central Milton Keynes, which addresses the vision and objectives of the CMK Framework.

#### 1.5.4 Local Strategic Partnership (LSP)

The Local Strategic Partnership is a high level partnership bringing together a wide range of public private, voluntary and community interests. Its aim is promote the sustainable, social, economic and environmental well being of the people of Milton Keynes.

Meetings of the Local Strategic partnership are held quarterly basis and are open to the public. The LSP commissioned the Community Strategy.

#### Community Strategy, Local Strategic Partnership 2004 – Actions

- **Reinventing our City, Places and Spaces** – Making bold decisions to create distinctive, high quality and healthy environments that support sustainable, varied, cohesive communities, easy movement and access to open spaces, and balance the old and the new in a fresh, green and clean city.
- **Delivering the Best Services** – developing and delivering responsive, high quality services that encourage social inclusion and well-being for those who live and work here; making efficient and imaginative use of resources and involving citizens proactively in service management.
- **Facilitating Active Communities** – supporting opportunities for everyone to be involved fully in all aspects of life in Milton Keynes and in decision-making about its future. Public awareness, involvement and community cohesion will lie at the root of this involvement.
- **Managing Change Together** – establishing a clear process for the Local Strategic Partnership to effectively implement and monitor this Strategy; promoting an open and transparent approach to ensure success in achieving our aims. Strengthening our ability to create and nurture a pioneering spirit of opportunity and choice, that enables residents & business to fulfil their aims

***'Our vision is to create a city that has soul, energy and dynamism. Our towns, villages, neighbourhoods and spaces will be desirable, fun affordable, safe and accessible. It will be a learning city, built and developed by a skilled and well educated population. People will thrive financially and emotionally on the buzz of living and working in this international city of the future'.***

Milton Keynes Community Strategy – 2005

#### 1.5.5 Invest Milton Keynes (IMK)

Milton Keynes Partnership (MKP) has launched Milton Keynes' most enterprising marketing campaign to date. Invest Milton Keynes is a division of Milton Keynes Partnership, its role is - 'To implement a £1.6 million campaign working in collaboration with 'Visit Milton Keynes'; and 'Live Milton Keynes'.

To market the new city as a premier investment location to national and international investors and developers, and promote its unique lifestyle benefits.'

The campaign will help generate a projected 70 000 jobs over the next 30 years to support the Deputy Prime Minister's growth agenda, which will see Milton Keynes undertake the largest urban expansion the UK has seen for 50 years.

Key documents being developed by IMK and partners, are the Marketing Strategy and the Tourism and Visitor Economic Strategy. And the Land and Property Strategy. The cultural offer of a city and borough is important in attracting new businesses, their employees, senior managers and customers. Within this context, public art developments demonstrate Milton Keynes as a 24/7 culturally active and vibrant place to live, work and visit.

## **1.6 Current and Potential Partnerships**

### **1.6.1 MK Cultural Alliance**

The Cultural Alliance is a partnership of 20+ cultural organisations from across the city. The group originally developed a forum to address a strategic approach to audience development. The Cultural Alliance is now a wider and constituted group with a chair and a representative membership. The group has 20 + members and provides a key voice on the Local Strategic Partnership, ensuring that the needs of the Cultural Sector inform all aspects of planning for the future of the Milton Keynes Community

### **1.6.2 Parish and Town Councils**

Milton Keynes is a fully parished Borough. A total of 45 Town and Parish Councils or Meetings serve the residents of Milton Keynes. Milton Keynes Council works in partnership with Parishes to achieve greater community participation and local involvement in service delivery.

### **1.6.3 Arts and Community Organisations**

MK has a diverse range of arts, heritage and voluntary sector organisations and artists groups. They offer great potential for helping the Public Art Partners achieve the aims of this strategy city-wide, in CMK and the growth areas. The voluntary sector organisations provide the Council with a direct route to the communities at grass routes level. This is combined with a capacity to generate imaginative, popular and community specific projects across a wide range of interests. Those who are known currently to work in delivering Public Art projects, as a core part of their work are:

- Artworks-mk
- [MK Arts for Health](#)
- CMK Partnership Festival & animation group
- Inter-Action MK
- Midsummer Arts Trust
- Milton Keynes College
- Milton Keynes Gallery
- Milton Keynes Parks Trust
- Open University

There are also artist's groups in the city who also have worked on Public Art projects and deliver community art festivals, activities, workshops, exhibitions and commissions. This includes groups such as the Silbury Group, Living Archive, Madcap, Mono and many other individuals and arts practitioners.

#### **1.6.4 External Partnerships**

There is a huge range of additional external partnerships to be developed as specific projects come on stream. These could include; -

- SEEDA, (South East England Development Agency)
- Housing, Retail and commercial developers
- English Heritage
- Learning and Skills Councils
- Countryside Agency
- Highways Agency
- Rail Authorities and Train Operating Companies, etc.

### **1.7 Current And Potential Funding Available For Public Art**

The main source of funding will continue to be monies gained through % for Art Policy, Section 106 Planning Agreements, and the Tariff for the Growth areas.

#### **1.7.1 Percent for Art – Integrated Public Art**

The Milton Keynes Local Plan was adopted by the Council in December 2005. It sets out how Milton Keynes will be developed in the future. Planning applications determined by MKC and MKP are considered against planning policies within the Local Plan, which includes the Percent for Art Policy, it states:

'Where new development is proposed, developers are encouraged to allocate at least 1% of the capital cost of a development towards the incorporation of public works of art that enhance the appearance of the development'

#### **1.7.2 Section 106 Planning Agreements (City-wide except CMK & growth areas)**

A Section 106 Agreement is a voluntary, but legally binding agreement entered into between a developer and local planning authority, whereby the developer agrees to make financial contributions that minimise the impact of the development on community infrastructure and provide community benefits. The terms of each individual agreement set out the scale of the contribution and the areas of community benefit to be addressed. The local authority itemises these areas and Public Art is one of the potential benefits able to be secured through this route. A positive outcome would be for developers to add value to their developments through integrating public art into their plans rather than add them on as an obligation. A developer may consider adding to existing budgets to incorporate a creative approach, for example an artist's involvement in the design of key elements such as glass, paving, door furniture etc.

#### **1.7.3 Section 106 for Central Milton Keynes & Campbell Park**

In Central Milton Keynes, including Campbell Park, S106 funding for 'Public Art, social and cultural' is taken as a S106 agreement at 0.25% of the capital development costs. This funding is then pooled. An agreement between the Council and English Partnerships is being explored to enable this to be forward

funded, based on a calculation of the value of known developments into the future (excluding land). Funding from this stream is to be allocated to the CMK Public Art Plan, aligned to the CMK Development Framework. This fund is small, and a Public Art development will only benefit from a proportion of the 0.25% - this was originally calculated as being an equitable split between Public Art and Social/Cultural projects. The funding will be allocated towards commissioning, engagement, Public Art animation programmes and care and conservation.

In addition, the Supplementary Planning Guidance (Framework) for CMK recommends that developers respond to the Percent for art policy when preparing planning applications. Funding from this stream is encouraged to integrate Public Art into the design and delivery of specific developments and their immediate environments.

This strategy recommends that both forms of funding towards Public Art development are supported. Each development should have its own **Integrated Public Art projects within the scheme** and should contribute 0.25% to a broader pooled fund, of which Public Art development forms a part

#### **1.7.4 The Tariff and the Growth Areas**

For every residential property built in the Growth Area, the developer will contribute £18,500 to Milton Keynes Partnership's new Infrastructure Tariff. Commercial developments will pay about £67 for every square metre of floor space. In total developers will provide over £310 million towards community facilities and infrastructure<sup>18</sup>. Within local requirements, £18.5m has been contributed to Social Infrastructure, of which £990,000 has been allocated to Public Art. This represents 75% of the Public Art project fund, and an additional 25% may need to be raised (i.e. an additional £330,000).

The Tariff will fund projects that are aligned to the strategic objectives within MKP Business Plan, until 2016.

### **1.8 S.W.O.T. Analysis**

The following analysis of Public Art development and collections in Milton Keynes was prepared in mid 2005 from an initial assessment by Working P'Arts and more then updated through a stakeholder workshop towards the end of 2005.

#### **1.8.1 Strengths**

##### **People and Place**

- There is an open-minded attitude towards Public Art
- There is public respect towards the existing Public Art collection
- There is passion for Public Art and a desire for more creativity across the city
- There is a willingness to develop opportunities, support innovation and new ideas, commission new work as well as preserve what already exists
- The quality of MK's urban/rural landscape as a new town is recognised nationally and internationally, with major architectural and urban design achievements

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<sup>18</sup> Taken from Milton Keynes Partnership website (February 2006)

### **Partnerships & Delivery**

- There is partnership support for Public Art developments (MKC, CMK, MKP, MKPT & CMKP)
- MK Council and CMK have contributed funding towards two Public Art Officer posts, which sit within the cultural team at MKC
- Through sub-contracting to Artpoint (until March 05), MKC and CMK have kept alive the Public Art agenda and plans for its implementation despite having no designated full-time staff for a number of years
- There are active and established Arts and Educational Organisations in Milton Keynes, who have an interest in Public Art and who have good community links such as Inter-Action, Artworks-mk, MK Arts for Health, MK College, MK Gallery, AIM and the Open University
- There are good linkages across agencies through networks like the Cultural Alliance

### **Commissioning, Art & Working with Artists**

- There is a good track record of Public Art commissioning in Milton Keynes over the last 30+ years
- There are professional and emerging artists living and working within MK
- The legacy of having Thomas Heatherwick as the lead artist in CMK is good
- The parks and open spaces are unique to the city and the MK Parks Trust have a great number of Public Artworks in parks including landscape and planted schemes as well as sculpture
- MK has high quality spaces to show temporary and permanent public artworks
- MK Festivals has a commitment to animating spaces and delivers a summer festival in July and is working towards an annual programme.
- Milton Keynes Gallery has an excellent contemporary visual art programme that is of local and national interest and they have developed a challenging off-site programme to complement the gallery and education programme.
- The concrete cows and Milton Keynes' image that goes with it is seen as a strength (but also weakness).

### **Strategy & Planning**

- The content of the CMK Draft Public Art Plan has raised awareness of Public Art
- The CMK Framework strongly advocates Public Art development
- CMK S106 funding can be pooled to enable a strategic plan to be delivered
- There is an enthusiasm to build on the ideas of Thomas Heatherwick to focus on the 'spine' of CMK, from Station Square, through Midsummer Boulevard to Campbell Park
- The 'percent for art' policy and planning guidance has resulted in S106 funding for most new developments towards Public Art
- Planners are promoting Public Art and negotiating contributions with developers
- There is a strong culture in working with artists towards the design and development of MK's environment, creating sense of place and in community development, education and participation

### **Funding**

- S106 offers 100% funding for projects. This allows them to focus on the site/users needs and wants directly. It also allows for the project to be embedded in the developers programme (rather than being slowed down or compromised by additional fundraising).

## 1.8.2 Weaknesses

### People and Place

- Milton Keynes has an image problem, which may make the attraction of developers, funders and artists difficult
- There is a lack of awareness/understanding of existing Public Art in MK
- Public consultation may raise expectations and needs to be handled with care

### Partnerships & Delivery

- The strategy may be endorsed but the resources are not in place, within the Public Art unit, to deliver it
- Potentially large teams of project managers will be required to deliver projects at different timescales, if not rigorously monitored and centrally coordinated this could lead to fragmentation and lack of control
- Currently budgets do not cover the full extent of project management

### Commissioning, Art & Working with Artists

- Custodians of Public Art across the city curate, conserve and care for their work in an inconsistent way, with often limited budgets and skills
- Most Public Artwork commissioned will become the responsibility of MKC and the cost of care and custodianship will pass to MKC
- There is no investment in the care, conservation and interpretation of MK's 200 strong collection of Public Art – leading to decay, danger, neglect, lack of confidence and loss of civic pride
- Currently Public Art is being commissioned in a fairly ad-hoc, reactive way, often being driven by developers and funding constraints
- There is no agreed approach or process for commissioning Public Art across the three partners (MKC, CMK Board and MKP)
- The existing collection is of a similar scale/type, provides a limited range to the public and appears dated as a whole (as works have not been consistently commissioned)
- There is a lack of professional studio space (permanent and temporary) for artists in Milton Keynes, which leads to poor retention/attraction of artists to the area.
- There is a lack of support and opportunity for artists living and working in and around Milton Keynes
- MK offers limited mentoring, learning or CPD opportunities for artists working at different levels (via the Business Link, Arts Council and MKC funded stART project, etc)
- The concrete cows and the image/identity that goes with it is viewed as a weakness by some (and a strength by others). It is time to either capitalise on this image or create a new one
- Milton Keynes reputation for Public Art falls behind more progressive cities

### Strategy & Planning

- There is no central point of reference for developer negotiations, planning, design work & commissioning
- There is a lack of centrally accessible and consistent information about development sites coming on stream
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- Lack of clarity and information for developers may lead to a lack of confidence and interest in developing and integrating Public Art projects
- Developers are not being encouraged to develop a strategic approach to Public Art development, or Public Art plans
- There is no strategic plan for the development of Public Art in the growth areas
- The Public Art officer is not involved in negotiations in relation to S106 funding, and therefore opportunities, funding and developer interest may be lost
- The strategy has may result in lack of flexibility to Public Art in MK– which might not allow for responsiveness to new opportunities as they emerge
- Dispersal of Public Art expertise across MKC and CMK could potentially result in increased fragmentation of effort and lack of control over commissions within CMK
- The three partners are not exploiting the full potential of the Public Art unit, which in turn causes a lack of control, inequality of provision across different areas of MK and inability to secure strategic approach to maximise the impact of Public Art
- The priority work is poled at the Centre, growth areas and regeneration areas with the middle sections left out

### **Funding**

- The tariff recommends that the developers meet 75% of the Public Art project costs, but no consideration has been given to where the remaining 25% might come from. Fundraising will slow down progress and may lead to some projects being unfeasible
- The tariff can only be spent in the growth areas
- CMK S106 can only be spent in CMK
- All projects that require additional fundraising are at risk if they do not have the flexibility to meet the criteria/timescales of other funders/partners. Such reliance on additional funding may jeopardize project delivery and integration of Public Art into the programme of work

### **1.8.3 Opportunities**

#### **People and Place**

- For Public Art development to contribute to the profile raising and marketing plans for Milton Keynes
- To commission research about people's use of and aspirations for Public Art in Milton Keynes, through focus groups and survey. To use this to develop detailed Public Art delivery plans
- To develop individual plans for the growth areas, CMK and regeneration areas, in response to the needs and aspirations of communities
- To inform and educate the public about both existing and future Public Art
- As the new schools are built before the homes, the schools could be used for artists to make connections with the emerging communities working directly with young people, their extended families and friends
- To promote and raise the profile of Public Art in Milton Keynes locally, regionally and nationally.

### **Partnership & Delivery**

- There is the potential to develop a Public Art unit to centralise all enquiries and advice relating to Public Art for MKC, CMK & MKP
- The Public Art 'unit' should handle all Public Art S106 and tariff funds centrally
- To work with entrepreneurs to create visual animation of places and spaces
- That project budgets cover the full extent of project management to include development, fundraising, advertising, recruitment, contracting, management, consultation, education, budget management, reporting, monitoring and evaluation.

### **Commissioning, Art & Working with Artists**

- Develop a role in Milton Keynes for a custodian and curator of Milton Keynes as an entire piece of Public Art/design
- To develop a working model, which will enable an artist presence on, all design teams for integrated Public Art into all development
- Through S106/tariff, there is the potential to re-discover the value of engaging artists in process of community development and more permanent Public Art projects
- To develop a city-wide collections, care and conservation policy to support and assist curators in partnership working with heritage and curatorial experts
- Potential to set up an endowment fund for care and conservation of artworks
- Empty classrooms in the New Schools across the city which are building in numbers, could be used by artists for studios in return for an arts programme with the school/community
- The volume of the schools building programme is on average 3 new schools a year until 2035. MK could develop a nationally recognised body of expertise in Public Art and schools
- Develop the lead artist model used in CMK across the city to unite design and Public Art visioning and realisation design
- Develop world-wide credibility with artists, by providing meaningful opportunities
- There is a large amount of growth and developments planned for Milton Keynes which will provide contrasting and complementary Public Art activity
- To develop pilot programmes to test new ideas and enable 'enlightened' commissioners/developers to take risks and support innovation and new technologies.

### **Strategy & Planning**

- The Public Art unit should develop a way of increasing awareness of Public Art with professionals with limited time and work pressures. This could possibly be achieved through visual/digital case study
- We could offer workshops over a period of time as part of a wider education programme. Case studies could inspire members and Officers
- There is a need for consistent and strategic Supplementary Planning Guidance notes across the city
- To have a system of communications to inform and involve Public Art officer in developments at pre-planning application stage
- Face to face contact between the Public Art unit and developers will enable better development and broaden potential of schemes
- There is a need to introduce a consistent model of good practice for commissioning which meets developer/partner/community needs and yet allows for artistic 'freedom' and more adventurous, open briefs

- Fully integrate Public Art in the city's investment and marketing strategy.
- To have flexibility within the strategy to respond and consider emerging opportunities, both locally and globally
- Introduce an informed process of consultation, review and appraisal
- To develop an action research programme to stay abreast of new practices and evaluation methods
- To take a % from all developer contributions towards citywide priorities such as maintenance, collections management, action based research, education programme, publicity and evaluation. This would include wider audiences/participants in specific developments and spread the investment

#### **Funding**

- The expansion plans make MK a strategically important region to DCLG, Arts Council England SE, SEEDA, CABE etc. Therefore there may be potential to attract external support
- To consider Public Art as a 'strategic requirement' for the tariff - so that it can be embedded into community and infrastructure development inline with the S106 of 100% funding (already in use)

#### **1.8.4 Threats**

##### **People and Place**

- None identified during external assessment and subsequent workshop

##### **Partnership & Delivery**

- Quality of spaces and mixed ownership/management of spaces may make Public Art projects difficult to deliver

##### **Strategy & Planning**

- Pressure of development schedules
- Pressure on Public Art unit to support all aspects of Public Art development rather than focus on priorities
- Two Planning Authorities make it difficult to develop and implement consistent citywide strategies for the public realm

##### **Commissioning, Art & Working with Artists**

- None identified during external assessment and subsequent workshop

##### **Funding**

- S106/tariff contributions are not being used in a coherent and strategic way due to poor and inconstant schedules/funding streams
- Failure to secure S106 contributions in a coherent and strategic way
- Failure to agree/know S106 funding contributions to enable forward planning.
- Inability to forward fund S106 agreements outside of CMK area
- The projected income streams for Public Art via S106/tariff are uncertain and forward funding and mechanisms for releasing funds have not yet been agreed.
- Whilst EP has agreed to forward fund future income from S106 Agreements no such arrangement has been negotiated for growth areas

## 1.9 Recommendations from the Situation Analysis

1.9.1	To establish a Public Art resource central to the key partner organisations activities (i.e. MKC, CMK and MKP)
1.9.2	For this resource to provide specialist information, impartial advice and actively promote a common understanding about Public Art development city-wide internally and externally
1.9.3	To produce clear guidelines with planners for developers
1.9.4	To gather together Public Art and design specialists to work collaboratively towards national and international recognition
1.9.5	To promote the collection of Public Artworks as helping define the heritage of MK, its identity and uniqueness
1.9.6	To engage communities through artist in residences in Schools
1.9.7	To commission established and emerging artists to build upon the Sculpture collection strategically for the future heritage of the city
1.9.8	That future commissions consider how people use the space/place to test ways in which people engage with the artwork throughout the process
1.9.9	To build upon the success of integrating artworks into developments architecture/urban/rural design
1.9.10	To apply artistic thinking to Milton Keynes in its totality as well as the detail.
1.9.11	To measure the impact and the role Public Art can play in creating a sense of place in the build environment
1.9.12	To engage people in the process and stages of the commission rather than just as the audience or passive viewer
1.9.13	To promote Public Art development and the collection widely
1.9.14	To commission major project of national and international significance
1.9.15	To research the needs of locally based artists and how they can be involved in and apply for commissions
1.9.16	For the Public Art collection and development to align with marketing and investment strategies for Milton Keynes
1.9.17	To work with MKC Urban Design Team to integrate Public Art within regeneration schemes
1.9.18	PAU will give particular support to initiatives in the surrounding estates to CMK
1.9.19	It is recommended that all the custodians and partners collaborate in an audit of works across the city and an assessment of their condition. This should form part of a care and conservation programme and city-wide collections management policy.

## Section 2: Public Art Research

### This section describes the research findings for Public Art development in Milton Keynes.

In preparing to write this strategy, it soon became clear that Public Art development in Milton Keynes was based on a number of assumptions – that people liked, valued and wanted Public Art. As there was no evidence to back up this assumption, CMK and MKC commissioned a street survey in early 2006<sup>19</sup>. This research aimed to gather a better understanding of the audience for Public Art, people's perception and awareness of existing Public Art and how people interpret what is seen. Furthermore, it reports on people's use of and aspiration for Public Art to help inform an ongoing process of consultation, review and appraisal.

The themes in this section are People, Place and Identity. These themes have emerged from two sources. Firstly from the 'personal views' research by Professor Doreen Massey & Dr Gillian Rose of the Faculty of Social Sciences, The Open University in 2002 and secondly from findings of the face to face street survey. The themes also relate to the draft Cultural Strategy for Milton Keynes.

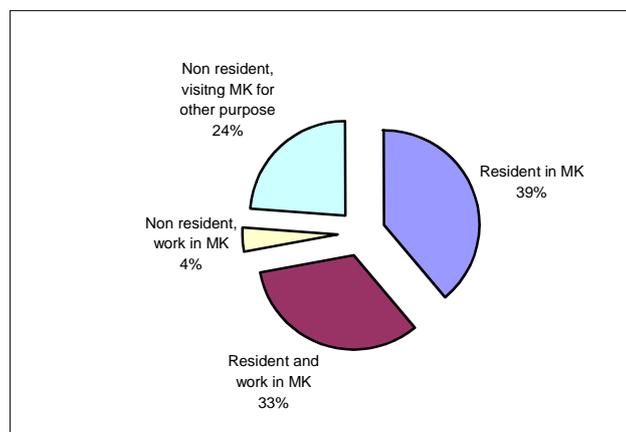
#### 2.1 Public Art Street Survey 2006

The full street survey report's qualitative and quantitative data has informed this strategy and the following section is a summary of its findings and recommendations<sup>20</sup>.

**Aims and Objectives** - The key aim of this research was to gain an understanding of Milton Keynes's audience engagement with its Public Art. It sought to do this by understanding who constitutes the general audience for Public Art in Milton Keynes; gauging their level of awareness of Public Art in Milton Keynes and understanding their perceptions of the role of Public Art in Milton Keynes.

**Methodology and Sampling** - To build an audience profile, a general attitudinal street survey was carried out. A total of 384 face-to-face interviews were conducted in Central Milton Keynes (Midsummer Place and Station Square) and three other new and regenerating locations, (Netherfield, Kingsmead/Oxley Park and Bletchley).

Of the 384 interviews, half were with female respondents and half with male respondents. As the chart below shows, over a quarter of the respondents (28%) were non-residents visiting MK for work or other reasons. Approximately one third of the sample both live and work in MK; the remaining 39% are MK residents.



<sup>19</sup> Public Art Street Survey: May 2006 by amh – see appendix 1, [www.culturemk.org](http://www.culturemk.org) and [www.mkweb.co.uk](http://www.mkweb.co.uk)

### The role Public Art plays in Milton Keynes

Respondents' priorities of what they perceive the role of Public Art to be ranked in order of priority:

- Giving Milton Keynes a positive image
- Creating well-designed spaces (e.g. seating and lighting)
- Providing places to meet in Milton Keynes (e.g. parks and gardens)
- Helping people learn more about art and design
- Providing places for peace and inspiration
- Helping people feel proud of being in Milton Keynes
- Finding your way around Milton Keynes – a higher priority for visitors
- Generating a sense of excitement about being in Milton Keynes

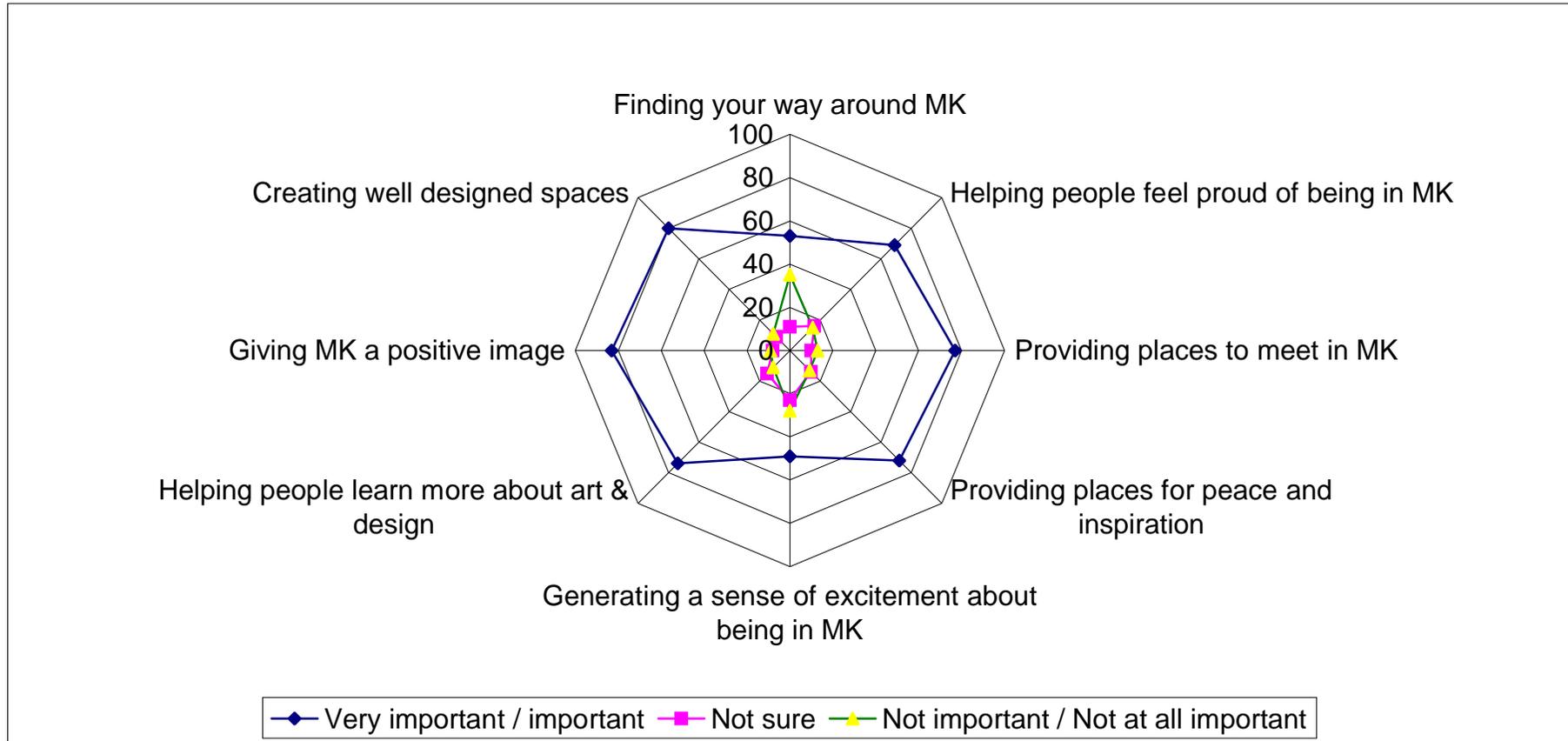
The following table shows *all* responses in more detail. Reading the analysis based on all responses is clearer when viewed in conjunction with the radar chart (shown on page 27). What is significant in this data is the high proportion of *positive* responses to all questions. And it is significant that:

- 83% of those surveyed indicated that Public Art gives MK a positive image; and only 9% felt it was not important to image building.
- 80% felt that Public Art is important in creating well-designed space.
- 35% felt that Public Art was not important for finding your way around MK. It is worth noting here, that through further analysis of the Non-residents responses, that 61% of non-residents thought Public Art used for finding your way around MK was important or very important. This suggests that residents don't need to use Public Art for navigation/way finding, but non-residents/visitors do.

		Very important / important	Not sure	Not important / Not at all important
N= the base number of respondents to each question category		%	%	%
Finding your way around MK	N=	204	44	135
		53	11	35
Helping people feel proud of being in MK	N=	265	62	57
		69	16	15
Providing places to meet in MK (e.g. parks and gardens)	N=	296	37	51
		77	10	13
Providing places for peace and inspiration	N=	277	53	53
		72	14	13
Generating a sense of excitement about being in MK	N=	187	90	106
		49	23	28
Helping people learn more about art & design	N=	286	58	40
		74	15	11
Giving MK a positive image	N=	319	32	33
		83	8	9
Creating well-designed spaces (e.g. seating and lighting)	N=	305	35	41
		80	9	11

<sup>20</sup> The Street Survey is available on [www.culturemk.org](http://www.culturemk.org)

**Radar chart showing the importance of Public Art to residents and non-residents of Milton Keynes<sup>21</sup>**



The chart indicates that on six of the eight measured criteria (approximately 50% of those interviewed) indicated that Public Art had a positive impact on how they felt about aspects of Milton Keynes

<sup>21</sup> Public Art Street Survey 2006, AMH (see appendix 1 for full report)



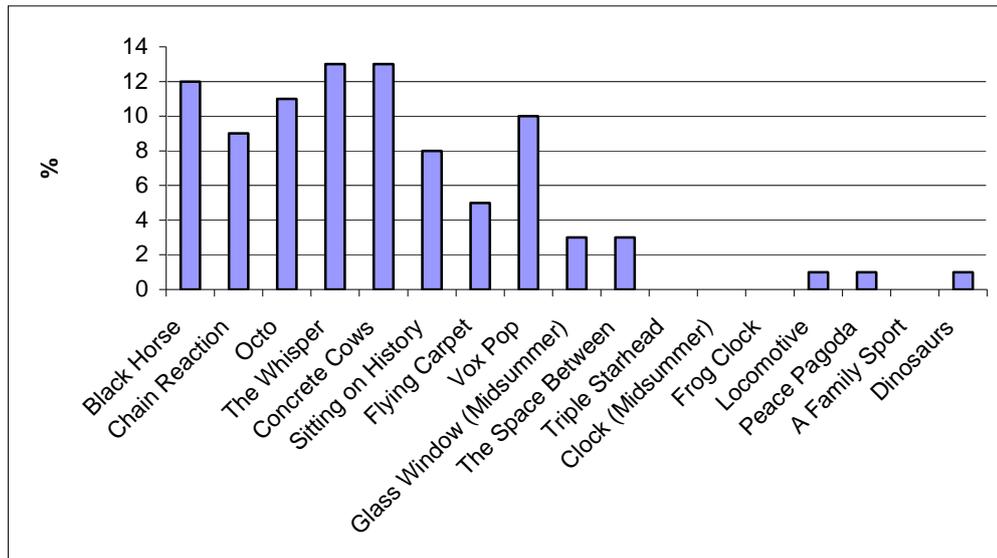
## 2.2 People

This section looks in summary at the responses from certain groups. A full analysis is available in Appendix 1 of this strategy<sup>22</sup>.

### 2.2.1 Residents

- Almost three quarters of the survey audiences comprises MK residents, of these, almost half both work and live in MK.
- The largest audience for Public Art comprises MK's residents and reflects the overall socio-demographic profile of its population:
- There are high levels of awareness of Public Art among residents.
- Both residents and non-residents are more aware of large, powerful images
- The Milton Keynes public seeks Public Art that comes from them (through local artists and local engagement), is about them and fulfils their aspirations and needs.
- Their perception of what constitutes Public Art is limited to figurative statues with less response to harder-to-recall abstract objects. However, their responses to pieces large in stature or reputation are strong.
- Netherfield residents demonstrated no awareness of Public Art in their community with the exception of those pieces in the neighbouring hospital

### What Public Art Residents remember seeing



<sup>22</sup> Public Art Street Survey: May 2006 by AMH – see appendix 1

### 2.2.2 Non Residents working and visiting Milton Keynes

- Non-residents visiting for other purposes comprise a larger audience for Public Art than non-residents working in MK, with non-residential workers comprising the smallest audience.
- Non-residents visiting MK for other purposes are relatively youthful.
- The non-residential audience are more critical of what Public Art is saying about MK.
- Both residents and non-residents are more aware of large, powerful images
- Non-residents awareness of Public Art is poor with 37% claiming never to have seen any.
- What non-residents see tends to be confined to their immediate proximity while travelling.
- Non-residents appear to have had less exposure to concepts of Public Art than residents and are likely to require extra assistance in appreciating it.

### 2.2.3 Children & young people

- Young people have a higher level of awareness of Public Art than older people.
- MK has a relatively youthful population:

17% are aged 15 to 24	Young people are more likely to see the intrinsic value of Public Art.
21% are aged 25 to 34.	This age group is more likely to show signs of appreciating the instrumental value of Public Art,
21% are aged 35 to 44 18% are aged 45 to 54	The middle age group moves towards a critique of institutional interference.
11% are aged 55-64 Only 7% are aged 65+	The oldest group tends to eschew the self and appears to see how intrinsic, instrumental and institutional values can combine to benefit the wider community.

These findings echo the model described by John Holden in his recent 'Valuing Culture in the South East'<sup>23</sup>. This paper talks of the 'institutional value' or 'public value' of those involved in developing cultural activities, processes and actions. It refers to these organisations as being 'moral' and showing concern for the public 'putting public first goes beyond ideas of customer care and marketing, because it is not motivated simply by profit'.

***'Yes a vibrant culture helps the economy, yes it is a reflection of a civilised and successful society; yes it is something to be proud of. But most of all it is valued by people in the region. In maximising Cultural Value, the RES (Draft Regional Economic Strategy) will not only be serving its economic remit, but will also be making life better for everyone'***

***John Holden***<sup>24</sup>

<sup>23</sup> DEMOS, Think Piece. 'Valuing culture in the South East' John Holden. 10 August 2005.

<sup>24</sup> DEMOS, Think Piece. 'Valuing culture in the South East' John Holden. 10 August 2005.

## **2.3 Place**

This section looks at key findings from the survey<sup>25</sup>, which can inform Public Art development across the city and more specifically in development area such as Central Milton Keynes and the Growth areas.

### **2.3.1 City wide**

The survey findings are:

- Residents generally have a positive view of the potential role public can play in MK, especially in sending out positive messages about the place.
- Non-residents place emphasis on the part Public Art plays in orienting them around the city.
- Public Art should provide spaces for people to be in and experience, rather than to be looked at.
- Public Art should be part of well-designed places for people to 'be' and to celebrate what they are.
- The public feel Public Art should be an intrinsic part of local communities.
- The public see MK as a good, clean, safe, growing place.

### **2.3.2 Central Milton Keynes**

Although the findings of 2.2.1 apply to CMK, the following are specific survey findings, which may inform Public Art development in CMK:

- There is a strong sense that future Public Art should not be centred on the commercial / business aspects of MK but have more to do with the achievements of its people.
- Public Art can personalise commercial and corporate uniformity of the place. It should do this by adding colour, exoticism, stature, greenness and meaning to the place.

### **2.3.3 Growth areas**

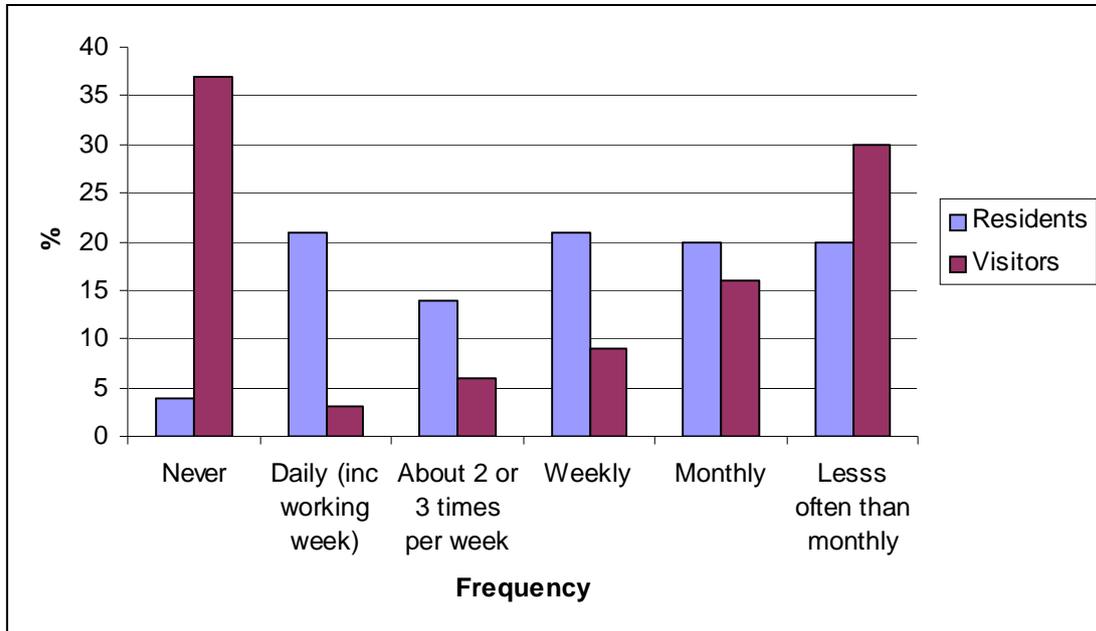
Although the findings of 2.2.1 apply to the growth areas, the following are specific survey findings, which may inform Public Art development in the growth areas:

- Public Art has considerable potential to help develop a sense of place.
- The public feel Public Art should be an intrinsic part of local communities.

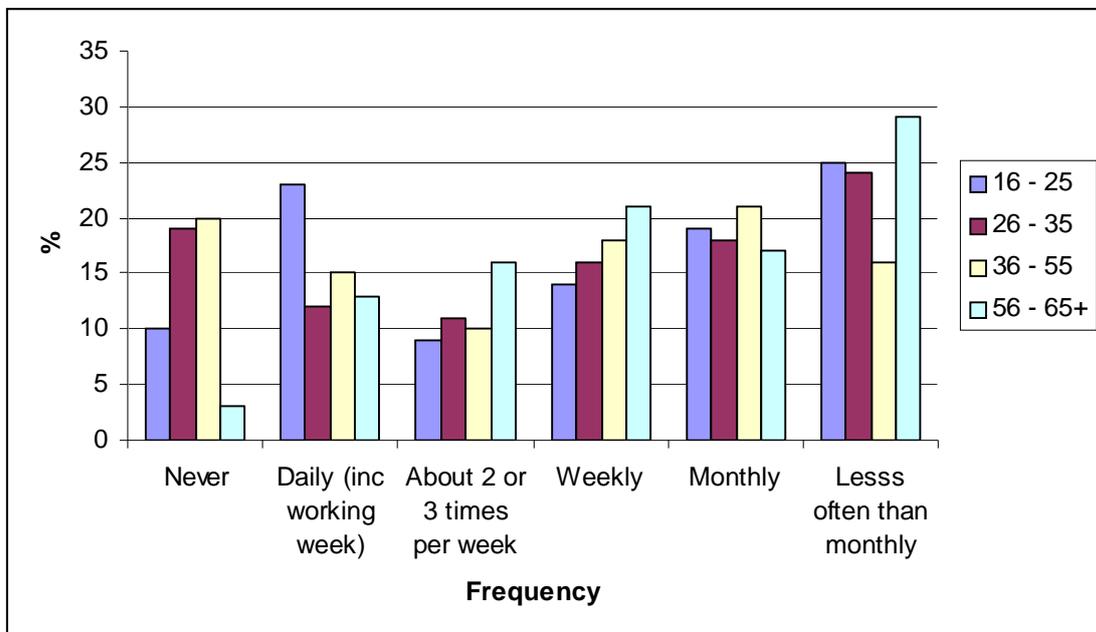
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<sup>25</sup> Public Art Street Survey: May 2006 by AMH – see appendix 1

The following chart shows the frequency of people surveyed seeing Public Art



Comparing frequency of sightings between age groups in the chart below shows that the highest proportion of respondents seeing Public Art 'less often than monthly' falls into the 56 – 65+ age group. The 16 – 25 age group form a significantly higher proportion that see it daily



## 2.4 Identity

### 2.4.1 Milton Keynes

The survey findings are:

- The image that the public wish the city to portray is tied up with concepts of modernness, newness, youthfulness, vigour and diversity, therefore its art should reflect it in terms of significance, scale and futurism.
- There is a strong sense of cultural misappropriation of MK by historical media representation of MK as a place rather than a place where people are.
- There is a feeling of loss of personal identity for MK people who are currently defined by the place they live and not by their achievements. Residents see the value of Public Art as having the potential to redress this misconception.
- Public Art should be community-based and be celebratory of people's achievements and values.

### 2.4.2 Wider Context

The survey findings are:

- The public feel proud of MK and see Public Art as a vehicle to convey their sense of pride in their culture to a widespread audience outside of MK.
- Public Art should define and reflect MK's identity, which is characterised by being unique, vibrant, progressive/forward-looking, welcoming and proud.
- Public Art should define and reflect MK's culture, as being diverse but equal, friendly, sophisticated, learned, community-based, artistic & creative, inspirational and celebratory of people's achievements in these values.

## 2.5 Recommendations

2.5.1	To encourage the commission of Public Art to create environments that people can engage with and be enveloped by and experience.
2.5.2	To maintain the reputation and belief that Milton Keynes is pioneering innovation through Public Art commissioning
2.5.3	To explore the notion of Public Art being celebratory of people by creating meaningful place – i.e. people-specific rather than just site-specific
2.5.4	Public Art should define and reflect Milton Keynes' diverse culture as being vibrant, forward looking, creative, welcoming and proud
2.5.5	To develop Public Art in places and space that people experience at point of entry to the city, providing landmarks and to facilitate navigation and improve visibility for non- residents
2.5.6	To interpret Public Art for different levels of engagement, to meet young peoples and older people's different perceptions and needs.
2.5.7	To build upon the fact that young people who see the intrinsic value of Public Art, can share these 'Milton-genes' with generations of the future.
2.5.8	That artists' briefs, for Public Art, should clearly state that through design and development they should address the 'aspirations' of Milton Keynes people
2.5.9	To work with partners, developers and design teams to ensure that public art is an integral part of creating well-designed spaces.

## **Section 3 – Policy & Planning**

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**This section summarises policies, planning guidance and advice in relation to Public Art development.**

### **3.1 National Overview**

Milton Keynes has been identified by Government for growth in the Sustainable Communities Plan and subsequently the Milton Keynes and South Midlands Sub-regional Strategy. This means that by 2031: -

- Milton Keynes population will grow by 62% and be one of the top ten biggest cities in the UK.
- There will be a range of new development in the city centre,
- along with enhanced public spaces
- and an improved public transport system
- serving 70,000 new households.

### **3.2 Milton Keynes Council**

Milton Keynes Council (MKC) is the Local Planning Authority for the Borough responsible for the production of Development Plan Documents and other planning guidance. The Council also determines planning applications except for those, which occur in certain designated areas allocated for development, largely green field sites, on the edges of the City. Within these areas designated by the Government, Milton Keynes Partnership (MKP) is responsible for the implementation and delivery of development. Both MKC and MKP are involved in the regeneration of the older parts of Milton Keynes such as Bletchley and Wolverton; an Area Action Plan is in preparation for Wolverton.

#### **3.2.1 Percent for Art:**

The Council adopted a policy of 'Percent for Art' in 1991. This policy encourages developers to allocate at least 1% of the capital costs (i.e. gross development costs) of any new building, refurbishment and landscaping scheme towards the production of works of Public Art.

#### **3.2.2 Collections Policy.**

It is recognised that the Public Art Collection is of important historic significance to the city, and once new work is adopted, it becomes part of the heritage of the city and its people. As such, the Public Art collection and new works commissioned will form part of a wider heritage collection. Milton Keynes Council is developing a new collections and disposals policy.

#### **3.2.3 Milton Keynes Local Plan**

On 21st December 2005, Milton Keynes Council adopted the Replacement Local Plan for the period to 2011, replacing the previous Plan adopted in January 1995. The Local Plan sets out how Milton Keynes will be developed in the future. It includes details such as the amount and location of housing, employment, shopping and community facilities required. Planning applications are assessed against the policies in the Plan. The Local Plan contains specific policies (PO4 and CC10) encouraging developers to provide public works of art where new development is proposed. Additionally, the Council's adopted Supplementary Planning Guidance on Planning Obligations for Central Milton Keynes (CMK) July 2003 and adopted Supplementary Planning Document (SPD) on Social Infrastructure Planning Obligations (September 2005) also give guidance on the provision of Public Art.

### 3.2.4 Section 106 Agreements:

Developments within CMK of 10 dwellings or more or a 1000 sq metres or more of retail or office floor space or 2000 sq metres in the case of mixed/other schemes are encouraged to integrate Public Art into their scheme. Elsewhere the threshold is 10 dwellings or over a certain site area. However, these thresholds do not preclude developers offering and the Council accepting planning obligations for Public Art, which are below this threshold. This can be allocated by using the Percent for Art Policy model. Developers with ambitious schemes may wish to contribute more than 1% for a high profile, site-specific project to promote their scheme. Funding secured from developers through Section 106 Agreements is held by the Council in a designated fund, and drawn down for payment for each individual project.

### 3.3 Public Art Unit

Milton Keynes Council, MKP and CMK are to have a Public Art Unit (PAU) to advise on all aspects of Public Art across the city. The PAU is currently two full-time members, a Senior Public Art Officer and a Public Art Projects Officer. The Public Art Unit is funded currently by:

- Milton Keynes Council (% of salary costs, administration and employment, management structure within the Culture Team, Learning & Development)
- Central Milton Keynes (% of salary costs, revenue budget for CMK, reporting structure)
- Project Management Fees (contribution to 'gap' in salary costs)

Once the Tariff has been signed, it is proposed that the PAU will receive funding from MKP. This will enable the PAU to focus on advice, guidance, strategy and planning. A long-term funding agreement needs to be established with the three partners to support and ensure the delivery of this strategy through the PAU.

The PAU is available to provide advice and guidance for developers, planners, artists and communities to ensure that public art is fully integrated into projects. Early involvement of the PAU will ensure that each development/project reflects the processes outlined in this Strategy and provide a valuable service for the developer. Advice on % for art, S106 and tariff funded projects can also be provided as well as how to access other types of funding. The PAU can also provide services for writing development-specific public art plans, artist selection and for project management.

The PAU shall take a lead in ensuring that Specific programmes (outlined in section 8) are supported and delivered in line with this Strategy. It is expected that some of these programmes will need to be delivered externally, but that the management of those contracts to meet the S106 and tariff agreements would remain the responsibility of the Public Art Unit. The PAU will oversee the management of these programmes and provide opportunities for specialist curatorial delivery organisations and artists to develop and deliver specific elements.

The role of the Public Art Unit is as follows:

- Strategic Public Art Development
- Programme Management
- Support for Partnership Delivery
- Advice, Guidance and inspiration
- Monitoring and Review
- Capital planning & financial management

The PAU is accountable to the project funders, resource funders and the people of Milton Keynes. It would formally report to the resource funders currently Milton Keynes Council, Central Milton Keynes Projects and in the future Milton Keynes Partnership. It would report to project funders on a project by project basis, and it would annually report to the public.

### 3.4 Central Milton Keynes

The CMK Framework makes a significant commitment to creativity, culture, Public Art and animation within the city centre, as previously described in (Section 1). In addition to the framework, there is the adopted SPG on planning obligations for Central Milton Keynes, which advocates % for art. The CMK public realm handbook (2006) also outlines a commitment to public art and the role of a lead artist to work with the design teams on the five 'Special areas'.

Unique to CMK are the three ways in which Public Art is funded through developments. These are:

- **Integrated Public Art:** This is to be included in each development and negotiated with developers during the planning process, this then forms part of the development.
- **S106 Pooled fund.** This is when 0.25% of development costs is allocated to Public Art, Social and Cultural developments across Central Milton Keynes as identified in the adopted Supplementary Planning Guidance (SPG) on Planning Obligations for CMK (2003). This is allocated to strategic public art programmes and projects outside the developers own scheme. These are outlined in this strategy.
- **Public Realm:** CMK are investing a significant amount of funding from the 'land value' of projects into developing public realm. For example Midsummer Boulevard East 'Interface group' – made of the major developers in that area, is planning a collaborative public realm scheme as part of their developments, which will integrate Public Art.

#### 3.4.1 Summary of Public Art Funding in CMK and the role of the Public Art Unit

Funding area	Lead	Role of Public Art Unit (subject to core partnership funding)
<b>Integrated Public Art</b>	Developers (CMK & MKC)	<ul style="list-style-type: none"> <li>• To advise on Public Art integrated into the developers scheme to help with their planning applications.</li> <li>• To manage/oversee/advise on the delivery of the Public Art within the scheme</li> </ul>
<b>S106 Pooled Fund</b>	MKC & CMK	<ul style="list-style-type: none"> <li>• To implement the Public Art Strategy, which outlines the key Public Art programmes for CMK.</li> <li>• To ensure that the Public Art Programmes respond to the direction of the CMK Framework, the papers by Thomas Heatherwick, Artpoint and Andrew Cross and the Public Art Street Survey.</li> </ul>

<b>S106 Pooled fund (continued)</b>		<ul style="list-style-type: none"> <li>• For the programmes to be strategic and focussed on the spine of CMK.</li> <li>• To commission detailed plans from curators and artists for the three designated areas.</li> <li>• To maximise partnerships and community/public engagement</li> <li>• To coordinate the approval of programmes and delivery plans by MKC and CMK.</li> <li>• To lead on raising additional funds.</li> <li>• To manage/oversee/advise on see the delivery of programmes</li> <li>• To report to CMK and MKC.</li> </ul>
<b>Public Realm</b>	CMK	<ul style="list-style-type: none"> <li>• To form part of the design team working towards specific projects.</li> <li>• To identify Public Art opportunities and advise on process, and how they be integrated into a wider scheme.</li> <li>• To manage and oversee the project delivery.</li> </ul>

### 3.5 Growth areas, MKP Housing Plan

**The Tariff and Growth Areas:**

As stated in section 1.6.4, the ‘tariff’ is a method of collecting funding from developers to part-pay for local and strategic infrastructure required for the growth of Milton Keynes.

*“To capture land values obtained from granting planning permission to developers in order to develop and fund sustainable communities”- Appendix C of the MKP business plan.*

Under the Draft Framework (S106) Agreement the tariff is calculated as £18,500 per residential unit or £66 per square metre for commercial floor space. In Public Art terms, the tariff is allocated from the signing of the Tariff until 2016 at £0.99m. The MKP Business Plan outlines that an additional 25% will be required from other funds to top the over-all allocation for Public Art in the growth areas to be £1.34m. The Public Art Unit will work in partnership with MKP, Developers and Planners to integrate Public Art within each of the developments. The allocation of tariff funding for each new area will be based on a calculation of £66 per dwelling. More detailed plans of this and securing of the additional 25% will be required as part of a Public Art plans for each development.

The PAU will also act as advisors to MKP Planners and Developers on how the expansion areas individual Public Art plans for integrated artwork can align with the Strategy to ensure best practise and a consistent approach.

### 3.5.1 Summary of Public Art Funding in the growth areas and the role of the PAU

Funding area	Lead	Role of Public Art Unit (subject to core partnership funding)
Percent for art	Developers (MKP/EP & MKC)	<ul style="list-style-type: none"> <li>To advise on Public Art Plans to help with planning applications.</li> <li>To manage/oversee/advise on the delivery of the Public Art within the scheme</li> </ul>
Tariff Fund	MKC & MKP	<ul style="list-style-type: none"> <li>To implement the Public Art Strategy, which outlines the key Public Art programmes for the growth areas – as North, East and Western Plans.</li> <li>To ensure that the Public Art Plans respond to the direction of the MKP Business Plan, Public Art Strategy and the Public Art Street Survey.</li> <li>To manage the development and delivery of the Public Art plans for each area/development.</li> <li>To maximise partnerships, funding and community/public engagement</li> <li>To report to MKP and MKC.</li> </ul>
Public Realm	MKP	<ul style="list-style-type: none"> <li>To identify Public Art opportunities and advise on process, and how they be integrated into a wider scheme.</li> </ul>

### 3.6 Recommendations

3.6.1	The Public Art Unit (PAU) is the common resource for all policy and planning issues relating to Public Art for all areas of Milton Keynes.
3.6.2	To enable the delivery of the strategy, it is recommended that a long-term funding agreement is established with the three partners to support and fund the shared PAU resource until at least 2012.
3.6.3	The PAU is the central point for Public Art advice, guidance, strategy and planning.
3.6.4	The Percent for Art policy is promoted more widely with developers by planners and the Public Art unit as a vital component to a successful planning application and well designed and considered scheme.
3.6.5	The PAU work with planners to ensure early involvement with developers to negotiated % Public Art contribution prior to outline planning being approved.
3.6.6	The PAU are the single body which allocates S106 funding to Public Art projects across the city. It will do this by appointing appropriate project managers, delivery agencies, curators and artists to meet the agreements.
3.6.7	It is recommended that the Heritage Development Team develop the new Collections and disposals policy for Milton Keynes in partnership with the PAU.
3.6.8	The Public Art collection (owned by the Council) formally becomes part of the city heritage collection.
3.6.9	In the longer term the Council will give consideration to amending its Local Development Scheme (LDS) to produce an amended SPD document covering planning obligations for all contributions to infrastructure and facilities (including Public Art), across the entire administrative area of the Council.
3.6.10	To develop a user-friendly guidance leaflet for developers and those interested in setting up a Public Art project. To work with planners and teams from CMK, MKP and MKC on this for wide use.

## Section 4 – Public Art and Project ‘Menu’

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**This section defines Public Art and provides different ways in which artists can be commissioned for Public Art projects, how people can be engaged and projects managed.**

### 4.1 Defining Public Art:

We consider Public Art is an integral part of the design and development of our environment. We invite the vision, creativity and skills of artists<sup>26</sup> to enliven and enhance our spaces and places. Public Art in Milton Keynes engages people in different ways and contributes significantly to making our fast-growing city distinctive, design focussed and desirable. Public Art adds soul, energy and dynamism, making Milton Keynes an emotionally and visually stimulating place to live, work and visit.

Conceived and built as a totality, Milton Keynes is a piece of Public Art itself. Within this broader context, we consider Public Art as a way of defining the characteristics of a place that sets design standards for the future.

Public Art can be described as any work of visual art, craft or design produced by an artist, designer or maker and sited in a location that is freely accessible to the public. It may be made by an individual artist or as a result of a collaborative process involving other design professionals e.g. architects and landscape designers or with users and communities.

The term Public Art incorporates artist involvement in a wide range of architectural, urban design, environmental, social and cultural projects. This may include playground design, signage, street furniture, lighting schemes and landscape designs as well as the internal detailing of a building, its furniture, flooring or glasswork (though this is not an exclusive list).

Public Art refers to permanent artworks as well as artist-in-residence schemes and temporary projects, such as video projections, virtual projects or publications.

#### **Statement:**

The following public art development statement summarises this for every day use.

‘Public Art in Milton Keynes is about inviting the vision, creativity and skills of artists, to engage people feely with place, in a well-considered way.’

#### 4.1.1 Artists: *‘Inviting the vision, creativity and skills of artists’*

The term ‘artist’ for the purpose of this document is used to mean people who may describe themselves as artists, designers and/or makers working in visual art, craft and design disciplines. Artists working across other disciplines and art forms are also involved in Public Art projects, with a view to broaden Public Art experiences, increase access and widen participation.

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<sup>26</sup> The term ‘artist’ for the purpose of this document is used to mean people who may describe themselves as artists, designers and/or makers working in visual art, craft and design disciplines. Artists working across other disciplines and art forms are also involved in Public Art projects, with a view to broaden Public Art experiences, increase access and widen participation

To work most effectively with artists it is important to write an artists brief, which clearly outlines the scope of the Public Art project and invites the artist to make a creative interpretation or contribution. There are a number of different ways we can engage the creativity of artists and here are some suggestions:

- **Collaborations**

Artists, designers and makers can offer a great many practical and problem solving skills both individually and in collaboration with others. There are many different types of collaboration that may be considered within a Public Art project as all or part of the process. In relating back to our statement on Public Art we must ensure that artists creativity focus on engaging people with place.

A collaboration may be described as a project involving an artist working with people with shared and different skills to lead to a more creative outcome than would have been achieved working separately. This could be two artists working together sharing skills, or an artist working as part of a design team or creative group. Collaborations may involve an artist working with professionals from different fields of expertise such as a scientist, gardener or teacher.

The outcome of collaboration may not be a physical piece of art; it may be a creative process or a method of working to engage people. It may lead to a design or a publication or an event. The collaboration may also take the project to a 'stage 2' by, for example, developing a programme of Public Artworks or selecting artists for specific commissions.

- **Commissioning**

A commission is when there is a desire for a physical outcome or presence, which can be engaged with freely. For example, a commission could be temporary, permanent, ephemeral or virtual/ performance based. It could be integrated with public realm as street furniture, paving, signage, glass or lighting. The list of possible Public Art commissions is endless, but should 'invite the vision, creativity and skills of artists, to engage people freely with place, in a well-considered way'.

A commission allows for 'site specific' and 'people specific' work which responds to place and engages with people. The commissioning process is a good way of involving communities. Public Art projects can contribute to a sense of ownership and civic pride as well present a new way for people to engage with familiar and unfamiliar spaces. Artists should be allocated the time to research ways in which site 'users' and potential 'users' wish to engage with the space. This may, for example, involve working closely with groups such as residents, workers, commuters, patients, skateboarders, students or shoppers. In growth areas, the emerging community may be targeted through the new Schools, which are normally built first.

Where appropriate, artists should be involved in the earliest stages of a development of architectural, landscape and environmental design schemes. This is so that the artist's creativity and ideas can be integral to the planning, development and realisation of that scheme, rather than added on to the development.

- **Artist in Residence**

A residency is when an artist works closely with a host organisation or community, often over an intensive period of time. Sometimes the 'host' organisation may offer the artist a studio to do their own work as well as that commissioned. This can lead to a positive creative

environment for both artists and host. Artists can be invited to reside on a full or part-time basis and in some cases accommodation or studio space is offered. Traditionally artist in residences schemes take place in institutions like schools, hospitals and churches who have seen the long-term benefits of this creative practice. Very often artists are keen to explore working in new contexts and environments and developing relationships with hosts/communities in this way. Benefits include the host/community learning more about the creative processes of an artists and an artist engaging more closely with the community and developing their own creative practice.

#### **4.1.2 Engagement: *'to engage people freely with place'***

- **Information**

This is a process of keeping communities and wider audiences informed of developments in the public art projects and activities. It also forms apart of the overall promotion and profile raising of Milton Keynes as a distinctive and desirable place to live, work and visit.

Information may be presented to the public in a number of ways, this may include an exhibition of ideas/designs, promotional literature, websites and press campaigns.

- **Interpretation**

There are various methods of interpreting existing and emerging public art, most commonly through information panels, plaques and publications. But other ways of engaging people with artworks should be explored too including activities, installations, events, workshops, artists talks/discussions and creative feedback tools. Interpretation work may be continued throughout the development of a public art project but will also form part of the legacy.

Through interpretation activities the community are able to gain an insight into the work of the artist and may develop a sense of custodianship for the artwork.

- **Participation**

Artists may work directly or indirectly with people. Direct participation may be workshops with communities or indirect may be by observing ways in which people interact with space and place, objects and creative concepts. The artist may work closely with the public and involve them in the creative process and public ideas may be used. In some cases participation may be with in the public artworks itself, which may invite interaction once it is installed.

#### **4.1.3 Management: *'In a well-considered way'***

- **Collections Management**

It is recognised that the Public Art Collection is of important historic significance to the city, and once new work is adopted, it becomes part of the heritage of the city and its people. This Collection and the new works commissioned are therefore part of a wider heritage encompassing the museum, gallery, archive and heritage collections of the city, together as a whole contributing to the sense of place and distinctiveness of the Milton Keynes communities. Development of an overall collections policy will address acquisition, care, conservation/maintenance and disposals.

The 'art-i-facts' pilot programme is being developed as a way in which funding can be invested in the long-term care and conservation of artefacts, in an innovative way (see 8.2.5 for more information about art-i-facts). It is recommended that 10% of all project budgets are allocated towards the care, maintenance and conservation of the artwork and the city wide collection, working towards the generation of an endowment fund for their long term care.

- **Project Management**

The Public Art Unit will be responsible for leading on some of the programmes and developments outlined in the Public Art Strategy Action Plan, and they will act as advisors and draw together aspirations for the development of the projects. Each programme and development led by the PAU will be assigned a project manager; they will deliver an agreed schedule and report to the PAU and the individual project steering group. Project development and evaluation will be provided for a fixed fee; as small scale projects can require the same development time as larger projects and therefore a % for project management will not yield sufficient funding for this work.

The project manager will be required to follow the agreed process/best practice for projects outlined in the Public Art Strategy, ensuring projects are well communicated, completed on budget, evaluated and documented.

## 4.2 Budget Menu

This budget menu can be used to assess the feasibility of a project and provide outline costs for project elements. All projects budgets, however, will have different emphasis and needs. For example a lighting project may require more funding towards its long-term maintenance than a temporary installation.

Project Area	Content	Recommended % of budget (variable)
Artists	Fee, Fabrication and contingency	65%
Engagement	Public activity and information during and after the project.	10%
Management	Maintenance, care and conservation of artwork(s) Project Management, admin and recruitment	10 % 15%

Public art budgets can be used to enhance wider project budgets by providing additional funding for artists fees and fabrication. For example where a developer has a budget for a window, the public art allocation can be used for the artists involvement in the design and realisation with specialist treatments/materials. The PAU can advise on this.

## 4.3 Recommendations

4.3.1	The Public Art definition and working statement are used by MKP, CMK and MKP, for consistency in approach and clarity for developers and commissioners.
4.3.2	The 'project menu' is adopted to provide a guide to those planning Public Art projects. This will ensure a common approach to Public Art development will be implemented across Milton Keynes.
4.3.3	An engagement programme be embedded in all projects
4.3.4	It is recommended that a collections policy framework is developed
4.3.5	That 10% of project budgets are allocated for the care and conservation of artworks and the citywide collection, working towards an endowment for their long term care.

## Section 5 – Process

**This section describes a ‘best practice’ way in which projects can be planned and delivered.**

This Public Art Strategy should encourage consistency across administrative boundaries and the whole of Milton Keynes. Implicit within processes and best practice should be a common approach and methodology. These will connect through the Public Art Unit (PAU) who can offer advice and guidance on setting up and managing a Public Art project.

The following stages are described in more detail and can be used to clarify the position on project progress. It should be noted that Public Art projects vary and often spontaneity and emerging opportunities require a flexible approach, however, the following structure can be used as a guide.



### 5.1 Stage 1: Project Planning

This is the initial stage for developing a project, establishing key partners, agreeing the project outline and the budget. These are in order of how a project may be set up.

#### 5.1.1 Establishing a Working group/steering group

The working group/steering group is established and represents the key partners in the project; these key people establish the parameters of the project and support it through to completion. An example of those involved in a working group might be the Architect, Developer, Planner, Public Art advisor, Community/Parish Council.

#### 5.1.2 Project outline

The project outline should be brief, but defines the scope of the project, it may include:

- Background to the project – context
- Summary of the project – Aim, objectives and the artists role
- Details of the steering group – its membership and purpose
- Timescale of the project
- Outline budget details including income and expenditure
- Site-specific – features and restraints.
- People specific - engagement and interpretation programmes
- Custodianship and long term care/conservation
- Documentation and evaluation

### 5.2 Stage 2: Research & Development

#### 5.2.1 Artists brief

The project outline forms a basis for the artists brief, but with more details of the artists role and expected delivery schedule. The brief may be specific e.g. design and production of a scheme of street furniture, or more open to respond to a location, space or users needs. It should clearly state the stages of the project, related fees and selection criteria.

### 5.2.2 Artists Recruitment

It is important that each project and programme attracts the best and most appropriate artist to satisfy the brief. The steering group may select the most appropriate method of selecting an artist. Examples include:

- **Open process** - This is when an opportunity is advertised openly either through formal advertising or virally through e-mails/websites/networks and databases.
- **Short list/long list** - The Steering Group may research suitable artists based on their appropriateness to satisfy the brief, specialist skills reputation, approach etc. In some cases, the steering group may use a long-list for selection to achieve a short-list. The working group may wish to invite a number of artists to submit a proposal, or even be paid a fee to research and present a more considered proposal for the site at interview, where a final selection would be made.
- **Competition** - The opportunity may be promoted and advertised as a competition. This can take a number of different forms, but would again invite artists to respond to a brief and submit concept ideas, which will be used for selection. This approach would also have a number of PR /promotional opportunities attached.
- **By invitation** - With advice from the PAU, the Steering Group may have a specific artist in mind for the project and a direct approach or invitation may be made to an artist that satisfies the brief. It should be clear why a specific artist is invited – for example they may bring with them a reputation, or have experience working in a particular context, or with a particular media.

Upon successful selection the artist should be issued with a contract that clearly defines the obligations of the artist and commissioner, fees and payments and supporting information including the artists brief.

### 5.2.3 Project management

The steering group will appoint a project manager to oversee the delivery of the project, manage the budget and ensure the work is completed. They will be the point of contact for the artist and report on progress and issues to the Steering group. The project manager and the Artist join the steering group. The PAU can advise on appropriate project management, and in some cases under take this role.

### 5.2.4 Public Engagement

A vital part of all projects is allowing time for artists to research the place and the people who use or will use that place. Artists are encouraged to engage with and people from the 'place' throughout the project. It would normally be expected that projects have an integrated audience engagement programme for during an after the project. This programme may include workshops, talks, activities, discussions, etc but may not necessarily be delivered exclusively by the commissioned artist. The steering group, artist and project manager will work on this collectively. On larger projects they may wish to engage with a professional audience development agency.

## 5.3 Stage 3 Delivery

- ### 5.3.1 Schedule of works
- The project manager, in consultation with the steering group and artist/design team will produce a schedule of works for the delivery of the project. This should include the design, fabrication and installation stages with projected

Public Art Strategy - Marie Kirbyshaw, Senior Public Art Officer October: 2006  
timescales. This will assist with monitoring progress and clearly define expectations of the parties involved.

**5.3.2 Permissions:** Planning permission may be required for some public artworks. Permission for the installation of public artworks also requires landowner and custodian consent (they may be different organisations) and should be compliant with any related safety or legal requirement. For CMK projects permissions and approvals will also need to be sought from the Place Making Group.

**5.3.3 Installation:** The installation of artwork may be undertaken by the artist or by the developer with guidance from the artist as coordinated by the Project Manager. Risk assessments must be completed and managed for all stages.

**5.3.4 Launch:** An official unveiling or launch of the new artwork may take place to celebrate the completion of the artwork and its adoption. This should involve all stakeholders, the wider public/neighbours and invited guests.

**5.3.5 Documentation:** It is recommended that all project stages are documented to show progress. These act as a record of the project and may be used to create a publication or other informative material.

**5.3.6 Hand-over**

The Steering Group and PAU will determine when a project has been satisfactory concluded and is ready for hand over. This will be on agreement that the artists contract has been fulfilled; the budget is balanced; the developer/funders obligations have been satisfied and a final evaluation is written reviewing the project and recommendations for future projects.

**5.3.7 Maintenance Schedule & Long-term care.**

In addition agreement will be required on the ownership/custodianship of the artwork and its associated maintenance, care and conservation. The artist will be required to provide the Steering group with a maintenance plan for the artwork, it will then be the responsibility of the custodians to insure the work and undertake its long term care and maintenance. The PAU would recommend that the artwork is registered as part of the city heritage collection and custodians opt for a collaborative approach to the long-term care and maintenance through a citywide care and conservation scheme (for example the art-i-facts programme).

**5.3.8 Ongoing Information and Interpretation**

Once a commission has been completed, it is important to continually engage people with the project and artwork (s). The Information and Interpretation programme outlined in Section 8 provides ways in which people can learn about and further experience public art long-term. It is recommended that projects in growth areas include an ongoing engagement budget element to involve the emerging communities (see section 4.2)

**5.4 Recommendations**

5.4.1	It is recommended that this Process of developing Public Art projects is adopted, for guidance purposes, in order to develop best practice for working with artists and a strategic approach to commissioning, evaluation and engagement.
5.4.2	Custodians register artworks as part of the city heritage collection and opt for a collaborative approach to the long term maintenance and care of artworks

## Section 6 – Summary of Recommendations

This section groups the recommendations from sections 1-5 and identifies the key themes that have emerged, which will inform the Objectives of Section 7.

### Collection

1.9.5	To promote the collection of Public Artworks as helping define the heritage of MK, its identity and uniqueness.
1.9.5	It is recommended that all the custodians and partners collaborate in an audit of works across the city and an assessment of their condition. This should form part of a care and conservation programme and city-wide collections management policy led by the Heritage development team
3.6.8	It is recommended that the Public Art collection (owned by the Council) and that formally becomes part of the city heritage collection.
3.6.7	It is recommended that the Heritage Development Team development the new Collections and disposals policy for Milton Keynes in partnership with the PAU.
4.3.4	It is recommended that a collections policy framework is developed
5.4.2	That custodians register artworks as part of the city heritage collection and opt for a collaborative approach to the long term maintenance and care of artworks

### Artists

1.9.7	To commission established and emerging artists to build upon the Sculpture collection strategically for the future heritage of the city
1.9.14	To commission major project of national and international significance
2.5.2	To maintain the reputation and belief that Milton Keynes is pioneering innovation through Public Art commissioning
2.5.5	To develop Public Art in places and space that people experience at point of entry to the city, providing landmarks and to facilitate navigation and improve visibility for non- residents

### Communities

2.5.4	Public Art should define and reflect Milton Keynes' diverse culture as being vibrant, forward looking, creative, welcoming and proud
2.5.7	To build upon the fact that young people who see the intrinsic value of Public Art, can share these 'Milton-genes' with generations of the future.
2.5.8	That artists briefs, for Public Art, should clearly state that through the design and development they should address the 'aspirations' of Milton Keynes people
1.9.11	To measure the impact and the role Public Art can play in creating a sense of place in the build environment
2.5.9	To work with partners, developers and design teams to ensure that public art is an integral part of creating well-designed spaces.
1.9.17	To work with MKC Urban Design Team to integrate Public Art within regeneration schemes
1.9.18	PAU will give particular support to initiatives in the surrounding estates to CMK

### Engagement

1.9.6	To engage communities through artist in residences in Schools
1.9.8	That future commissions consider how people use the space/place to test ways in which people engage with the artwork throughout the process
1.9.12	To engage people in the process and stages of the commission rather than just as the audience or passive viewer
1.9.15	To research the needs of locally based artists and how they can be involved in and apply for commissions
2.5.1	To encourage the commission of Public Art to create environments that people can engage with and be enveloped by and experience.
2.5.6	To interpret Public Art for different levels of engagement, to meet young peoples and older people different perceptions and needs.
2.5.3	To explore the notion of Public Art being celebratory of people by creating meaningful place i.e. people-specific rather than just site-specific
4.3.3	It is recommended that an engagement programme be embedded in all programmes and development projects

**Guidance - Planning**

1.9.3	To produce clear guidelines with planners for developers
3.6.4	It is recommended that the Percent for Art policy is promoted more widely with developers by planners and the Public Art unit as a vital component to a successful planning application and well designed and considered scheme.
3.6.5	It is recommended that the Public Art unit work with planners to ensure early involvement with developers to negotiated % for Public Art contribution prior to outline planning being approved.
3.6.9	In the longer term the Council will give consideration to amending its Local Development Scheme (LDS) to produce an amended SPD document covering planning obligations for all contributions to infrastructure and facilities (including Public Art), across the entire administrative area of the Council.
3.6.10	To develop a user-friendly guidance leaflet for developers and those interested in setting up a Public Art project. To work with planners and teams from CMK, MKP and MKC on this for wide use.
4.3.2	It is recommended that the 'project menu' provides a guide to those planning Public Art projects. This will ensure a common approach to Public Art development will be implemented across Milton Keynes.

**Guidance – Public Art Unit (PAU)**

1.9.1	To establish a Public Art resource central to the key partner organisations activities (i.e. MKC, CMK and MKP)
1.9.2	For this resource to provide specialist information, impartial advice and actively promote a common understanding about Public Art development city-wide internally and externally.
3.6.1	It is recommended that the PAU is the common resource for all policy and planning issues relating to Public Art for all areas of Milton Keynes.
3.6.2	To enable the delivery of the strategy, it is recommended that a long-term funding agreement is established with the three partners to support and fund the shared PAU resource until at least 2011.
3.6.3	It is recommended that the PAU is the central point for Public Art advice, guidance, strategy and planning.
3.6.6	It is recommended that the PAU are the single body which allocates S106 funding to Public Art projects across the city. It will do this by appointing appropriate project managers, delivery agencies, curators and artists to meet the agreements.

**Best practice**

1.9.4	To gather together Public Art and design specialists to work collaboratively towards national and international recognition.
1.9.9	To build upon the success of integrating artworks into developments architecture/urban/rural design
1.9.10	To apply artistic thinking to Milton Keynes in its totality as well as the detail.
4.3.1	It is recommended that the Public Art definition and working statement are used by MKP, CMK and MKC, for consistency in approach and clarity for developers and commissioners.
5.4.1	It is recommended that the Process of developing Public Art projects is adopted, for guidance purposes, in order to develop best practice for working with artists and a strategic approach to commissioning, evaluation and engagement.
1.9.13	To promote Public Art development and the collection widely
1.9.16	For the Public Art collection and development to align with marketing and investment strategies for Milton Keynes

## Section 7 - Objectives

This section outlines how Public Art development can address the recommendations and contribute to a wider agenda.

Objective		Satisfaction of recommendations	Locally*	Regionally/Nationally*
<b>1</b>	<b>Artists</b> To develop opportunities and commissions that attract the best artists to further enhance Milton Keynes as a creative, vibrant place with people who welcome artists and value Public Art.	1.9.7: 1.9.14: 2.5.2: 5.4.1: 1.9.15:	<ul style="list-style-type: none"> <li>CMK Development Framework</li> </ul>	<ul style="list-style-type: none"> <li>Arts Council England 'Ambitions for the arts'</li> </ul>
<b>2</b>	<b>Collection</b> To promote and build on the success of Milton Keynes' Public Art collection and to interpret and care for these works through public engagement opportunities and collections management.	1.9.5: 1.9.5: 3.6.8: 1.9.13: 3.6.7: 4.3.4 5.4.2	<ul style="list-style-type: none"> <li>MKC Cultural Strategy</li> </ul>	<ul style="list-style-type: none"> <li>MKA, SE. Museum Development Strategy &amp; Regional Archive Strategy</li> </ul>
<b>3</b>	<b>Community</b> To commission artists involve and empower communities in creating places and spaces that reflect the achievement, diversity and pride of people living and visiting Milton Keynes through Public Art.	2.5.5: 2.5.4: 2.5.7: 2.5.8: 1.9.11: 2.5.3: 2.5.9	<ul style="list-style-type: none"> <li>LSP Community Strategy</li> </ul>	<ul style="list-style-type: none"> <li>MKSM - Living Spaces</li> </ul>
<b>4</b>	<b>Engagement</b> To develop an engagement programme that provides informative, interesting and memorable interactions between Public Art, place and people and future developments.	1.9.6: 1.9.8: 1.9.12: 2.5.1: 2.5.6: 4.3.3	<ul style="list-style-type: none"> <li>MKC Council Plan</li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<b>5</b>	<b>Guidance</b> To provide a best practice resource for Public Art which offers advice, guidance and inspiration for partners, developers and others interested in developing Public Art projects.	1.9.4: 1.9.9: 1.9.10: 4.3.1: 1.9.3: 3.6.4:3.6.5: 3.6.9: 3.6.10: 4.3.2: 1.9.1: 1.9.2: 3.6.1: 3.6.2: 3.6.3: 3.6.6: 5.4.1	<ul style="list-style-type: none"> <li>Milton Keynes Local Plan</li> </ul>	<ul style="list-style-type: none"> <li>SEEDA Draft Business Plan</li> </ul>

\* Programmes and Projects will satisfy more than one regional and national strategy, but have been grouped in this way to describe which objective they 'best' satisfy.

## Section 8 – Programmes & Developments

This Section identifies key programmes and developments for 2006 – 2011, which will achieve the objectives.

### 8.1 Summary chart showing the programmes and developments expected to meet the objectives

Objectives		Programmes planned to meet objectives*	Developments with Public Art projects to meet objectives*
1	<p><b>Artists</b> To develop opportunities and commissions that attract the best artists to further enhance Milton Keynes as a creative, vibrant place with people who welcome artists and value Public Art.</p>	<ul style="list-style-type: none"> <li>• Campbell Park</li> <li>• Midsummer Blvd East &amp; West</li> <li>• Info-box</li> <li>• The Edge</li> </ul>	<ul style="list-style-type: none"> <li>• Nova</li> <li>• Midsummer Blvd East</li> <li>• Kent Hill Technopol</li> <li>• MK Stadium</li> </ul>
2	<p><b>Collection</b> To build on the success of Milton Keynes' Public Art collection and to interpret and care for these works through public engagement opportunities and collections management.</p>	<ul style="list-style-type: none"> <li>• Art-i-facts (pilot)</li> <li>• City-wide Collection</li> <li>• Interpretation &amp; Info City-wide Programme</li> </ul>	
3	<p><b>Community</b> To commission artists involve and empower communities in creating places and spaces that reflect the achievement, diversity and pride of people living and visiting Milton Keynes through Public Art.</p>	<ul style="list-style-type: none"> <li>• Schools Capital Programme</li> <li>• Entrance Programme</li> <li>• CMK West End (SRQ)</li> <li>• Activate (Pilot)</li> </ul>	<ul style="list-style-type: none"> <li>• Ashlands</li> <li>• Oakgrove</li> <li>• Tattenhoe Park</li> <li>• Kingsmead South</li> <li>• Area 11</li> <li>• Fairfield (Area 10.1 – 10.3)</li> <li>• Broughton Manor Farm</li> <li>• Stantonbury Park</li> <li>• Wolverton Park</li> <li>• Bletchley Leisure Centre</li> <li>• Bletchley Park</li> <li>• Newton Lees</li> <li>• Campbell Park phase1</li> <li>• Campbell Park phase 2</li> </ul>
4	<p><b>Engagement</b> To develop an engagement programme that provides informative, interesting and memorable interactions between Public Art, place and people and future developments.</p>	<ul style="list-style-type: none"> <li>• Hoardings</li> <li>• Oxbridge Metro</li> <li>• Station Square</li> </ul>	<ul style="list-style-type: none"> <li>• Oxley Park</li> <li>• Midsummer Place</li> </ul>
5	<p><b>Guidance</b> To provide a best practice resource for Public Art which offers advice, guidance and inspiration for partners, developers and others interested in developing Public Art projects.</p>	<ul style="list-style-type: none"> <li>• Public Art Unit</li> <li>• Guidance publication on Public Art</li> <li>• Public Art Advisory</li> </ul>	

## 8.2 Programmes (in more detail)

**8.2.1 Campbell Park** - A 10-year Public Art Plan of activity for Campbell Park. The programme will start in 2007 when a steering group including CMK, the PAU, Parks Trust develop a brief and contract a curatorial delivery partner for this work. The curatorial delivery partner shall develop a plan in response to the brief, which will build on the original work by Andrew Cross and the findings of the public art street survey. Depending on the release of S106 pooled funding, it is anticipated that this programme will commence in 2007 to celebrate the 40<sup>th</sup> birthday of Milton Keynes.

Funding from CMK S106 has been proposed for this project over 10 years, however it will be expected that the curatorial deliver partner will need to generate additional funds to maximise investment (at least 25% over the term of the contract)

The total budget for a 10-year programme is £1,300,000. The proposed CMK & Campbell Park S106 contribution is summarised below:

2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
100,000	200,000	50,000	200,000	50,000	200,000	50,000	200,000	50,000	200,000

**8.2.2 Midsummer Boulevard East & West** – There are two aspects to this programme, which combined are a series of public art interventions along Midsummer Boulevard to connect and animate the spine of CMK from Station square to Campbell Park.

A: MBE (Midsummer Boulevard East). This programme is being led by the joint owners Centre:mk and E. A major public realm project for this area will be developed which will include a programme of integrated Public Art works and may inform the design of the Kiosks along the Boulevard and the Super bus Stops.

B: MBW (Midsummer Boulevard West). This programme will be developed to animate the area between Station Square and the Midsummer Place Shopping Centre. A plan will be developed which integrates the CMK Way-finding Strategy and other developments along that part of the spine. The project may inform the design of the and underpasses and Super Bus Stops.

The outline budget for Midsummer Boulevard is for a 6-year programme is estimated to be in the region of £2,500,000. Further breakdown of this budget alongside programme details will be required before funding from S106 is requested.

**8.2.3 The Edge** – A project to develop a creative community within the planned city growth framework which will allow for creative individuals and organisations to cluster and inform their own growth within a designated and ‘protected’ space. This project is in the early stages and requires a feasibility and creative approach. During consultation this programme emerged to be of great interest to the artist community in Milton Keynes, particularly if it was located in CMK and offered opportunities for artists from different disciplines to collaborate and work along-side each other.

8.2.4 **Info-box** – a Major commission for CMK Midsummer Boulevard by Thomas Heatherwick. 2007 shall see the re-establishment of a project steering group, the working up of the function and designs of Info-box and a public engagement programme. This project will make a major contribution to Milton Keynes by;

- Creating a central focal point in CMK, for information about the borough of Milton Keynes, its past, present and future.
- Adding a major functional artwork by an internationally renowned designer, which combining architecture, design and public art.
- Providing a landmark and symbol for Milton Keynes, to engage residents and attract visitors.

This major project is currently being developed by CMK and PAU in partnership with Arts Council England, South East, CMK, Invest Milton Keynes, Midsummer Place and MKC. The total budget for this programme is to be determined during the 2007 project. Based on estimated costs submitted by the Heatherwick Studios, the project is likely to cost in the region of £800,000. A feasibility will be commissioned in 2007 and alongside cost, will address;

- Location and design cost
- Function, role and management;

The proposed CMK S106 contribution to this is proposed as £500,000, this is summarised below (as a guide). Additional funding will be required, this process shall be led by PAU from the point of an approved design and confirmed funding from the S106 pooled fund.

2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
0	50,000	100,000	250,000	100,000	50,000	0	0	0	0

8.2.5 **Art-i-facts (Pilot)** – A partnership project led by MK Parks Trust. Art-i-facts aims to train young people to conserve the public collections within our open spaces. These artefacts include public art, landscaping, earthworks, water features, public realm, monuments and pavilions. Action research is to take place in mid 2006 to further define the scope of this project and to gather the views of young people and their interest in a programme of this type. The programme is being informed and supported by the PAU, MK Youth Service, AIM, David Loch Associates, Milton Keynes Council and Central Milton Keynes project team. It is anticipated that this ‘service’ could be funded by custodian partners and through a 10% contribution from the funding of new public art projects with a future care and conservation need.

8.2.6 **City-wide Collection** – As outlined in section 1.2, existing public art forms part of a wider collection of heritage assets across Milton Keynes. This programme is in two phases and will assess the needs of the collection and plan for their long-term management. The programme will also lead the PAU to a situation where it will annually update public information about public art, and ensure the long-term care of the existing public artworks as well as future commissions.

- **Phase 1** – Citywide collections audit and conditions report (including museum artefacts, public monuments and public art)
- **Phase 2** - To establish a partnership between custodians, for the long-term management of the collection

Funding for phase one has been received by the Heritage Development Officer, who is leading on this project. This will include the collation of the various inventories, and lists of public art, that exist and are owned by different partners across the city. All works will be audited and the condition of the city-wide collection and recommendations for the care, conservation and long term collections management will be received. Phase two will be informed by phase 1.

**8.2.7 Interpretation & Information** – This city-wide programme will provide information and interpretation about Public Art in Milton Keynes (past, present and future). The two strands of the programme will inter-connect, but in summary they are as follows:

- **Information** will include signage, websites, publications, trails (further developing Art-walks). Working in partnership with the initiatives such as the CMK Way-finding strategy, Destination MK and Info-box project.
- **Interpretation** will be a city-wide audience development programme. This part of the programme will re-engage people who live, work and visit Milton Keynes with existing and new Public Art through participatory and artist led activities and interventions. Working alongside amh, an audience development agency, the PAU will be developing specific programmes to re-engage communities in areas of regeneration and those neighbouring CMK with public art.

It is recommended that new public art projects include ‘Interpretation and Information’ in their budget, particularly where communities are new.

**8.2.8 Public Art in Schools**– a 25-year programme of Public Art interventions integrated into the Milton Keynes Council New Schools Capital Programme. 1% of all new schemes and capital school improvements will be allocated to Public Art projects. This programme will be starting with Walnuts School, Tattenhoe and Lord Grey in 2006. Artists will work on projects to integrate public art in the design of the School Projects as well as work with the School staff, pupils and wider communities as they become established.

The Schools Capital programme will release funds on a project by project basis, however, on average MKC are commissioning two major projects a year until 2031. Based on 1% of capital works, it is projected that each project will be of the value of £40,000 over the 20 years, that is £80,000 per annum. Total budget for 25 years is £2,000,000

2006	2007	2008	2009	2010	2011	2012	2013	2014	2015 - 2031
80,000	80,000	80,000	80,000	80,000	80,000	80,000	80,000	80,000	£80,000 pa

In addition to this, Oxley Park School are launching a scheme of engaging artists in ‘un-used’ classrooms awaiting pupils from the new community being built around it. This is a programme which is hoped will develop more fully across the city over the 25 years – to enable artists to share their creativity and engage others from within the community context.

**8.2.9 Entrance Programme**- An entrance and gateways project considering the approaches to and from Milton Keynes by road, cycle route, canal, rail, paths, verges etc. Working with IMK, MKP, MKPT and MKC on the development of significant and welcoming entrances to the

city and borough. Priorities will be identified by the working party and a lead artist will be invited to develop a vision for whole, with a specific commissioning programme for each entrance/exit point.

- 8.2.10 CMK West End (SRQ)** – a programme of Integrated Public Art for the housing scheme, public realm and school for CMK. This programme of work will combine the Schools Public Art Programme with the wider Public Realm, creating links between the school and the local square, housing, and community facility. The wider development is being led by CMK.
- 8.2.11 Hoardings** – an ongoing programme of Public Art projects commissioned for part of the hoardings of building sites, initially in CMK, and potentially developing across the city. An allocation of space on the hoardings is committed for Public Art, and a project fee, is agreed for each site with the developer, CMK and Invest Milton Keynes (MKP). An open submission for each site invites not-for-profit organisations and artists to work together and make a proposal.
- 8.2.12 Oxbridge Metro** – a regional development providing the missing links between Oxford and Cambridge. The developer consortia for the link between Bicester and Bletchley are inviting a lead artist to work creatively on visualising the possibilities of Station ‘hubs’ and an intelligent rail/travel system. The project invites the communities ‘along the line’ to inform the visioning and master planning process.
- 8.2.13 Station Square** - A 6-year programme of annual Public Art commissions to animate the square, welcome and engage its users, and challenge perceptions and use of the space. CMK and the PAU shall appoint a curatorial delivery partner to develop a programme and manage the process. High profile artists/designers will be invited to respond to the space and work will be selected by a representative steering group. A different artist/designer shall be selected each year leading to an annual installation in Station Square during the summer season. A rolling programme of commissioning will mean that there will be a 12 month lead in time for artist selection and design approvals, fabrication and installation. This project needs to have started by mid 2006, to have the first commission installed during 2007 (The 40<sup>th</sup> birthday celebrations for Milton Keynes). As such, the project may be launched with a smaller scale project in 2007 leading to a major commission for 2008.

The Curatorial delivery partner will be required to consider the legacy of the project, including what happens to the artwork after its installation in Station Square. The budget for each year should reflect the ongoing plans for the artwork, for example, it may be that the artwork is to be relocated within Milton Keynes, toured nationally/internationally or decommissioned. The curatorial delivery partner shall also be required to document the programme as part of the wider Milton Keynes’ heritage archive.

Based on a budget of £150,000 per year, this programme has a total budget of £900,000 allowing a programme to impact the area for 6 years. In 2006 the first phase of funding will pay for a curator, artists proposals and selection leading to the first commission for 2007. When a detailed programme is presented there will be an expectation that additional funding (at least 25% over the term of the contract). This will be determined by the steering group.

2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
50,000	150,000	150,000	150,000	150,000	150,000	100,000			

#### **8.2.14 Activate (Pilot)**

In response to public consultation on the Strategy, this pilot programme has been developed to establish funding to 'activate' public art initiatives/interventions across the borough of Milton Keynes. The PAU will work with partners to establish and fund for a pilot programme. The aim of this programme will be to celebrate community pride and create relationships across the borough of Milton Keynes. The pilot programme will also encourage cross-art form collaborations.

**8.2.15 CMK Lead Artist Programme:** The CMK Project team will be commissioning a lead artist to work with the design teams for each of its 'Special areas'. These are outlined in the CMK Public Realm handbook. The Special areas are Station Square, Midsummer Boulevard, Church Square, Campbell Park Link, Marina and Canalside. The lead artists will work specifically on these design schemes, but will form part of Station Square and Campbell Park programme.

**8.2.16 Public Art Unit (PAU)** – As part of the culture team, the existing Public Art resource shall form the Public Art Unit. This will provide a central source of Public Art advice and guidance, strategy planning and inspiration. Working with existing partners the PAU will clarify its long-term role with partners and work towards the delivery of the recommendations from the Public Art Strategy. Priority Action is to establish a long-term funding agreement is established with the three partners (Milton Keynes Council, Central Milton Keynes and Milton Keynes Partnership) to support and fund the shared PAU resource until at least 2012.

**8.2.17 Guidance Publication** - A project with planners to develop a visual and user-friendly new guidance publication for Public Art for the borough as a whole. This will be in partnership with MKC and MKP planning teams and EP to ensure it addresses the key issues and communicates effectively to the audience. There will also be user-friendly guidance publications developed for communities and artists. All publications will be targeted towards the specific audience and provide advice and guidance which relates to the strategy and best practice.

**8.2.18 Public Art Advisory (PAA)** –The establishment of Public Art specialists from across the city and region who will gather and respond to emerging projects and initiatives, critique current projects and generate collaborations. The PAU will invite a representation of members from active researchers, curators, artists, architects, urban designers and arts professionals who live or work in Milton Keynes. The PAA should be a think tank and energy centre for driving Public Art developments forward for Milton Keynes.

## Section 9– Action Plan

A list of abbreviations used in the action plan:

Abbreviation	In full	Further information
Accum	Accumulative	
ACE, SE	Arts Council England, South East	The Arts Council for our region, based in Brighton (see 1.3.2)
AIM	Arts in Milton Keynes	
Amh		A regional Arts Marketing and Audience development Agency
AMK	Architecture Milton Keynes	Part of Milton Keynes Council's Design and Development Team
CMK	Central Milton Keynes Project Team	Part of Milton Keynes Partnership, See 1.4.3 for description
CW	Creative Works	An constituted group of artists from Milton Keynes
EP	English Partnerships	See 1.3.1 for description
IMK	Invest Milton Keynes	Part of Milton Keynes Partnership - See 1.4.5 for description
MK	Milton Keynes	
MKC	Milton Keynes Council	See 1.4.1 for description
MKP	Milton Keynes Partnership	See 1.4.2 for description
MKPT	Milton Keynes Parks Trust	
MKSE	Milton Keynes and South Midlands	The growth region
PAA	Public Art Advisory	See 8.2.18 for description
PAU	Public Art Unit	See 3.3 for description
SEEDA	South East or England Development Agency	See 1.3.1 for description
SPD	Supplementary Planning Document	Used to broaden on specific elements of the Local Plan
TBC	To be confirmed	--

## 9.1 Action plan overview for priority programmes.

### Programmes (1)

Title		Description					Budget (£)		
9.1	Programme Title	Summary	Lead Partners	Start Date	End Date	Main Funding Source(s)	Year of priority for PAU	S106 contributions	Additional funding
	9.1.1 <b>Campbell Park</b>	Curation of visual art plan for 10 years, agreed programme bi-annually.	The MK Parks Trust, CMK	2007	2017	S106 (CMK)	2007	1,300,000	25%
	9.1.2 <b>Midsummer Blvd</b>	Commissioning programme along the spine of CMK	CMK,	2007	tbc	S106 (CMK)	2008	2,500,000	
	9.1.3 <b>The Edge</b>	A creative community concept (at feasibility stage).	CMK				Tbc		
	9.1.4 <b>Info-box</b>	An interactive environment with changing information on the outside and inside.	CMK	2007	2008	S106 (CMK)	2007	500,000	300,000
	9.1.5 <b>Art-I-facts</b>	A conservation training programme for public realm, art and heritage.	MK Parks Trust	2006	2007	MKC (CMK)	2006		
	9.1.6 <b>City-wide Collection</b>	An audit of the citywide collection including Public Art and collections management plan	Heritage Development team	2007		EP & MKC	2007		
	9.1.7 <b>I&amp;I Programme</b>	User-friendly information and interpretation about Public Art past, present and future.	PAU	2007	ongoing		2007		
	9.1.8 <b>Schools Capital Programme</b>	An integrated % for public art programme for Major School Projects	MKC	2006	2031	DCMS & S106	2006	2,000,000	
	9.1.9 <b>Entrance</b>	Entrance/ gateways project for road, cycle routes, canal, rail, walkways etc	MKP/IMK	tbc	tbc	tbc		tbc	
sub total								6,300,000	



**Programmes (2)**

Title		Description					Budget (£)			
9.1	Programme Title	Summary	Lead Partners	Start Date	End Date	Main Funding Source(s)	Priority for PAU	S106 contributions	Additional Funding	
	9.1.10	<b>CMK West end</b>	Public Art plan integrated into a housing and community development	CMK (PAU)	2008	tbc	CMK S106	2008	300,000	
	9.1.11	<b>Hoardings</b>	An ongoing programme of Public Art as part of all building site hoardings	MKC	2006	Ongoing	IMK developers	2006		
	9.1.12	<b>Oxbridge Metro</b>	Creative consultation phase for rails line from Bicester - Bletchley line	Developer Consortia	2006	Tbc	Developers	2007		
	9.1.13	<b>Station Square</b>	Annual commission by artist to animate space	CMK, CMK Festival	2006	2012	S106 (CMK)	<b>2006</b>	900,000	25%
	9.1.14	<b>Activate</b>	partnership funding 'activate' public art initiatives/interventions across MK.	PAU	tbc	tbc	tbc	2007		
	9.1.15	<b>CMK Lead artist programme</b>	A lead artist to work with the design teams for the 5 special areas developments in CMK.	CMK						
	9.1.16	<b>Public Art Unit</b>	The development of a long-term resource for partners,.	MKC, CMK, MKP	2006	2011	MKC, CMK, MKP	2007		
	9.1.17	<b>Guidance Publication</b>	A project with planners to develop new guidance for Public Art for the city	MKC	2008	2008	MKC	2008		
	9.1.18	<b>Public Art Advisory</b>	Establishing group of Public Art specialists to inform development	PAU	2009	Ongoing	PAU	2009		
						sub totals			1,200,000	
						previous total			6,300,000	
						<b>accum total</b>			<b>7,500,000</b>	

## 9.2 Action plan overview for emerging and current Development Projects

This action plan overview 'list' will be used as an ongoing monitoring document on 'live' and 'emerging' projects. Projects in bold are live/active.

### 9.2 Projects (Sheet 1)

	Development Project Details					Year of priority for PAU	Budget (£)			
	Summary	Lead Partners	Start Date	End Date	Main Funding		Est S106 contribution <sup>27</sup>	Artists (70%)	Engagement (15%)	Collections & project Management (15%)
9.2.1	<b>Nova</b>		<b>2006</b>	<b>Tbc</b>	<b>S106</b>	<b>2007</b>	<b>100,000</b>			<b>0</b>
9.2.2	Midsummer Blvd East	CMK	Tbc	Tbc	S106	tbc	0	0	0	0
9.2.3	Kent Hill Technopol	IMK	Tbc	Tbc	S106	tbc	0	0	0	0
9.2.4	<b>Oakgrove</b>	<b>EP</b>	<b>2006</b>	<b>2016</b>		<b>2006</b>	<b>450,000</b>			
9.2.5	Kingsmead South	MKP	Tbc	Tbc		tbc		0	0	0
9.2.6	Campbell Park Phase 1	CMK	Tbc	Tbc		tbc		0	0	
9.2.7	Campbell Park Phase 2	CMK	Tbc	Tbc		tbc		0	0	
	Growth Area (15,000 homes)/ Tariff						<b>990,000</b>			
9.2.8	<i>Area 11 (W. Expansion)</i>	MKP	Tbc	Tbc		tbc		0	0	0
9.2.9	<i>Fairfield (Area 10.1 - 10.3)</i>	MKP	Tbc	Tbc		tbc		0	0	0
9.2.10	<i>Newton Lees</i>	MKP	Tbc	Tbc		tbc		0	0	0
9.2.11	<i>Tattenhoe Park</i>	MKP	Tbc	Tbc		tbc	86,460	0	0	0
9.2.12	<i>Broughton Manor Farm</i>	MKP	Tbc	Tbc		tbc		0	0	0
9.2.13	<i>Ashlands</i>	MKP	Tbc	Tbc		tbc		0	0	
<b>9.2.14</b>	<b>Stantonbury Park</b>	<b>MKP</b>	<b>Tbc</b>	<b>Tbc</b>	<b>S106</b>	<b>2007</b>	<b>132,500</b>			
9.2.15	Wolverton Park	MKP	Tbc	Tbc		tbc		0	0	0
9.2.16	Bletchley Leisure Centre	CMK	Tbc	Tbc		tbc		0	0	0
9.2.17	Bletchley Park Campus	CMK	Tbc	Tbc		2007		0	0	0
9.2.18	MK Stadium	Inter-mk	Tbc	Tbc		tbc	0	0	0	0
9.2.19	<b>Oxley Park</b>	<b>MKP</b>	<b>2006</b>	<b>Tbc</b>	<b>S106</b>	<b>2006</b>	<b>192,000</b>			
9.2.20	<b>Midsummer Place</b>	<b>CMK</b>	<b>2006</b>	<b>Tbc</b>	<b>S106</b>	<b>2006</b>	<b>60,000</b>			
						Total	<b>1,924,500</b>			

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<sup>27</sup> These budgets are established on a development-by-development basis, from approved S106 agreements.

## 9.3 Summary of Priorities for the PAU by year (annually reviewed)

	Programme	2006	2007	2008	2009	2010	2011	2012	Lead
1	Campbell Park	■	■	■	■	■	■	■	Delivery partner
2	Midsummer Blvd			■	■	■	■	■	CMK Project Team
3	The Edge			■	■	■	■	■	CMK Project Team
4	Thomas Heatherwick Info-box		■	■	■	■	■	■	PAU
5	Art-i-facts (pilot)	■	■						MK Parks Trust
6	City Wide Collection		■	■					Heritage Team
7	I & I programme		■	■	■	■	■	■	PAU
8	Schools Public Art	■	■	■	■	■	■	■	PAU
9	Entrance Programme				■	■	■	■	PAU
10	CMK West End			■	■	■	■	■	CMK Project Team
11	Hoardings	■	■	■	■	■	■	■	PAU
12	Oxbridge Metro	■	■	■	■	■	■	■	PAU
13	Station Square	■	■	■	■	■	■	■	Delivery Partner
14	Activate (pilot)		■	■					PAU
15	Lead artist in CMK		■	■	■	■	■	■	CMK Project Team
16	Public Art Unit	■	■						PAU
17	Guidance Publication			■					PAU
18	Public Art Advisory				■	■	■	■	PAU

**Key Role of the Public Art Unit**

■	<b>Strategic</b> (Planning & Establishment of a programme)
■	<b>Project Management</b> (developing and delivering the programme)
■	<b>Partnership</b> (Working in partnership on development & delivery and contracting specialist services)

## Section 10 - Measures & Review

### 10.1 Monitoring and Review

It is important that the content of the Public Art strategy is owned by the three key organisations who have, or intend to invest in its development. These are;

- Milton Keynes Council;
- Central Milton Keynes Project Team; and
- Milton Keynes Partnership.

### 10.2 Performance measures:

An annual report will be issued to the three partners by the Public Art Unit, 12 months after the implementation of the strategy. Regular updates will also be provided upon request. The success of the strategy will be based on the progress of delivery and the success of outcomes. Performance will be based on the following criteria:

- Pace and progress
- Budget management
- Evidence of engagement and public feedback
- Evidence of profile raising and media feedback
- Quality and diversity of public art outcomes, processes and artists experiences
- Recommendations for continual improvement.

**In addition, the strategy can be assessed against the 'softer' outcomes such as:**

- Making Milton Keynes a more interesting and stimulating place to live, work and visit
- Developing more positive cultural media coverage about Milton Keynes locally and nationally
- Awarding recognition for projects, communities and artists
- Providing new stories about Public Art and being part of people's memories
- Creating a new chapter in Milton Keynes' heritage

**In addition, the strategy can be assessed, in partnership with others, against the 'wider' contributions:**

- Community & Cultural Development
- Regeneration and Economic Development
- Environmental Improvement
- Inward Investment
- Raising Educational Attainment

### 10.3 Wider reporting on progress

- Regular reports will be submitted to the CMK, MKC and MKP boards and sub groups.
- Bulletin reports will be issued more widely to funders, developers, local and regional agencies, Schools and Parish Councils.
- Public information, in the form of a publication, about project progress and updates will be produced annually in response to the formal process.
- Regular information and updates on progress will be made on MK Web ([www.mkweb.co.uk](http://www.mkweb.co.uk)) and the Culture Team's website ([www.culturemk.org](http://www.culturemk.org)).