

## Consultation

There were 19 comments received by the public, some were positive about the Public Art Guidance. 'This is a comprehensive and clear document', some felt that there was more consideration needed about where to place public art in the city. 'Need to do more in regeneration areas regarding art projects.' Other comments highlighted that the document had made them aware of the public artworks throughout the city and consider the planning that went into the process of installing artwork in the public realm.

These comments can be reviewed and considered by the PAPA panel, once the panel is established.

1.I think that the survey is very good.
2.It would be good if there was more support for local street art. Whether this was in the form of more legal art wall spaces, or commissions for local artists to brighten up our urban environment.
3.I found the information in the guidance very informative and interesting to hear about the various forms considered as public art. I think public art is great and allows designers/ architects to show their creative ideas whether through festivals or sculptures as long as they reflect the values and cultural history of the areas also made in a sustainable way by using local materials.
4.Public Art in Aberdeen is fantastic, however there seems to be too much reliance on short term festivals which are very restrictive to access, particularly when the weather in Aberdeen is so unreliable. If public funds are being spent on a project, it should be in place long term to allow everyone the opportunity to see it. Events which require excessive staffing and security should be minimalised. Longer term pieces also attract tourists as word of mouth will attract people in from across Scotland and further afield. As a resident of Aberdeen, I still enjoy finding sculptures scattered across the city for example Mother Earth at Grandholm and the Tillydrone Gateway project. There should be more of these outside of the city centre. Events such a Spectra are particularly restrictive. Despite taking part in February you are not allowed to access them until 6pm. There is very little to do between 5pm and 6pm, yet you continue to pay security for doing nothing. The first year of spectra was possibly one of the best when you brought the buildings of Aberdeen to life using light and sound rather than more expensive installations. Nuart and the Painted Doors Project are a fantastic addition to the city, although when it was first launched it came with it that all unofficial graffiti in the city would be removed. This hasn't happened for the past two years, and the graffiti makes the city centre look neglected. Some graffiti/unofficial street art is even glorified by the Nuart social media accounts which then makes it seem like this is acceptable. There should also be an inclusion around the city to create more living art. I'm sure Union Terrace Gardens will be an example of this, however looking around the world with Highline in New York, the M8 Grass pyramids, and vertical gardens bring life and interest to what would be very grey and boring areas. Large planters which double up as litter bins dumped on Broad Street is not the way to do it! Done properly the running costs of these

would be minimal compared to short-term pop-up events and much better for the environment.

5. Nuart looks like vandalism, it's awful.

6. Great care must be taken not to impose the councils' views upon the people. Sometimes consultations are ignored. The council will, be under great financial pressure for years and there is already a treasure trove in the University Special Collections and Aberdeen Art Gallery  
There should be no more liberal spending as was with Aberdeen Art Gallery renovations and HMT and in terrace gardens. The citizens will be paying for these projects for years to come. Why buy or commission art when we cannot heat our homes.

7. This is a comprehensive and clear document. Much needed at a time when we are re-evaluating artistic work created for public spaces and if everything still in the public realm represents a modern, inclusive city.

The information is clear and detailed with a few things that could be highlighted earlier or expanded upon.

Environmental: can the document include benchmarked criteria with a minimum and maximum of what's expected. Similar to the Theatre Green Book:

<https://theatregreenbook.com>

A clear statement of access - to include neurodiversity

A clear statement on inclusivity

Ways in which a community has its say and is involved in the creation of work and trails, artworks etc sited within their geographical footprint and not have work imposed upon them, could be highlighted earlier in the document.

8. It's a good plan and gives really clear guidance on what is required ahead of public art installations or performances.

A couple of things:

Resource and expertise - smaller arts organisations or individual artists/recent graduates (with BIG ideas) may not have the skills or expertise to undertake the steps required (example PAPA committee. How will these groups be supported?)

The city may miss out on some fabulous ideas or have the same two or three organisations presenting work if less resourced orgs or individuals don't have the required skills to get a project off the ground.

Early engagement with public - this is specialist (and time consuming) work, engaging with communities, local business, and other stakeholders. Will training and support be available for practitioners who need it?

Digital - suggest investing in up to four large scale digital sites that can be used, switched out regularly all year (especially dark nights) to present work and offer a sense of place. Expensive investment but worth it for the flexibility and adds to feeling of 'something always going on' Also, very flexible medium and can trail and support other artworks/events coming up.

9. Bring back floral art and attractive green spaces. Art is subjective, you won't please everyone but make commissions classical and timeless. Modern Art has a short shelf life....Aberdeen's classical statues have stood the test of time so stick to the bronzes.

10. This will prove helpful for organisations commissioning public art. There are a lot of steps in the process and many questions arise. These are answered piecemeal after chasing around. This guidance will help to have many of these questions addressed in advance.

Where ACC are providing funding to external bodies to commission public art, it would be helpful if ACC could take on direct financial responsibility. This would allow the VAT on the work to be reclaimed by ACC and allow the funding to go further and purchase a greater volume of art or more impressive pieces. Many of the commissioning organisations may be small charitable organisations who are not VAT registered.

11. Waste of money. More local history

12. The intention is understood, but as I read it, I couldn't help thinking that since art, by definition, is received differently by everyone how do we begin to judge words like innovation, quality, sensitivity? Then I couldn't help wondering if there wasn't a risk of being safe in our public art when some may argue that's not the reason for art. Presumably, we're not aiming for "democratic" art, by commission the most popular, or avoiding art which might unsettle some.

I also wonder since ACC has a policy of community benefit for all its procurement, does this extend to engaging local artists and performers?

13. Need to do more in regeneration areas regarding art projects. Seaton has lots of potential for artworks around the area.

The bland city centre multi-storeys could be painted bright colours and patterns to make them stand out for the right reasons.

14. It was interesting to read about all the considerations that need to be taken into account when deciding on commissioning any piece of public art. It did make me realise that, where permanent artworks are concerned there is a great deal of work that must go in to ensure the money for the artwork is being spent wisely, and whether it is something that will benefit the community, the city and the environment in which it is to be located, and still do so over time.

I do like sculptures a lot and agree that they give pleasure and a sense of civic pride. I like the Tillydrone Swans which give me a 'lift' each time I drive over the bridge. I love the leopard 'poised' in the Marischal Square development; and it was good to be reminded of the wonderful Rosemount Square bas-relief Art Deco sculptures, part of the housing. I love the sculptures at Pitmedden Gardens, and the one on the roof of the Art Gallery. The Hazlehead Baby memorial sculpture and the memory path are also lovely. But I now appreciate the thought and in fact the expense etc that goes into commissioning a sculpture.

Lighting artworks around Marischal Square and Schoolhill look great, and I like the water fountains outside Marischal College. It is good to see artworks which children can play on/in so they can be part of it. More of this would be good in the city.

I have walked across the area between the Theatre and Union Terrace Gardens this week and I think the 2 statues now look amazing in their 'new' setting where we can relax and

walk around them. The water feature is also relaxing, and the space is very inviting and attractive. So I do enjoy the traditional statues too.

I walked in High Street the other day and was very pleased to see the new plaque beside the Powis Gates, explaining clearly how the Gates were paid for from the proceeds of slavery and compensation to the Leslie family following abolition.

I think the idea of walks or trails where local interests and landmarks are highlighted is a great idea, and I imagine these can be updated and changed from time to time.

Dance, music, drama and performance art all seem a great addition to public spaces in the city to benefit citizens and visitors to the city.

15. We need more public art commemorating ethnic minority communities of Aberdeen, their contribution in the World War 2 and also shed light into the maritime history of Aberdeen.

We need more art and installations that reminds us of the history of Aberdeen's hidden communities and also its tartan history and the history of William Dyce, the artist, who also was credited with drawing the plans for Aberdeen.

16. Indoors in an empty retail unit is best.

17. One of the unique and wonderful things about Aberdeen is the Nuart street art around the city.

It brings the city to life and adds character. My London team who come to visit love being taken around the city and seeing the art around our city centre - this should absolutely be encouraged.

18. Wonderful that there is consultation on this - thank you, and please keep up such consultation!

Perhaps I've missed this (apologies if yes!) but I'd love to see a reference - or separate document - mentioning something like a 'sensory impact assessment' (for example, related to safety).

For disability-related reasons (mainly but not exclusively autism), I can find some public art difficult from a sensory perspective, and I'm not sure whether this is always properly considered by artists from health, safety and wellbeing perspectives. (Public art can feel quite unavoidable sometimes, and loud volumes can be a particular issue for me, depending on circumstances.) If the guidance could somehow explicitly encourage artists to reflect and comment on this - and respond to comments - during project applications and development, I think this could be incredibly helpful.

Would love to hear about the results of the consultation, if possible, so please do make public! Thanks again!

19. When Nuart began, the arrangement was that the artwork would be temporary, and removed after a specified time. For many years, however, it has been the arrangement that they remain permanently. I know that I am not alone in being prepared to countenance the temporary expressions of someone's artistic notions, displayed across huge area of buildings of our city, but being very unhappy about these becoming permanent.

Even though these artworks are often plastered over buildings of no particular merit in themselves, they often ruin the setting of adjacent and nearby buildings, as well as the character of the surrounding streetscape. The artwork at Holburn Junction, for instance, is at the heart of an important Conservation Area, and adjacent to the handsome St. James Episcopal Church. It completely ruins the setting of all these aspects of the West End of the City Centre. It would significantly detract from this even if it were an attractive painting, but over the many years it has been there, I have yet to meet one person who does not think it extremely ugly and depressing in character.

Art is, of course, very much a matter of personal taste, which is why any really large-scale artworks such as these are a bad idea. I know so many people who hate to see our streetscape being intruded upon by works of art which have been put up without any consultation, and with the artist having a free hand to produce anything they like. Some, I expect, are more welcome than others, and clearly a few are beautiful, but they nevertheless completely dominate the streetscape, and thereby detract from the general views all around. Buildings are an important component of the character of an area, whether of particular interest in themselves or not, and their relationship to the immediate area gives coherence to the whole. Plastering a giant picture over one elevation destroys this coherence.

An important legal question is surely to be addressed with regard to some of these artworks. If the building is situated in a Conservation Area, then any proposal to paint a huge picture on it must require a planning application in every case, as it will, without any doubt, have an effect on the character and appearance of the Conservation Area. This is a legal requirement. Further to this, even if the building concerned is not within the boundary of a Conservation Area, any proposal to cover its elevation with eye-catching artwork must be the subject of a planning application if it could affect the appearance and character of the adjoining Conservation Area.

It is not clear if this legal process, required by the Planning Act, is being observed by the Council. It would appear, from newspaper reports, that the buildings and artists are selected at very short notice, and with no time for planning applications or public consultation.

The public should be consulted on such proposals. These are substantial and permanent interventions in the character of our city, and for every person who enthuses about them there is another who finds them unwelcome and intrusive.

Their massive scale means that their usurpation of the streetscape cannot be ignored, and for many people, they are an unwanted imposition.

To return to the original point, the answer is surely to ensure that the artwork works are all purely temporary. Whether temporary or permanent, however, I would hope that the Council's Conservation Department will be consulted on each and arrange for the necessary statutory consultation for any that are proposed for buildings in, or adjacent to, a Conservation Area.