Public Art Policy

Community Consultation Findings 2026



Banyule
City Council

Contents

Executive Summary **3**
Project Overview **4**
Engagement Objectives **4**
Stages of Engagement **4**
Engagement Methods **5**
Who We Heard From **5**
What We Heard **7**
Survey Results **7**
Changes to the Draft Policy resulting from Consultation **10**

Executive Summary

- Overall, consultation feedback suggests that the draft policy is well considered, comprehensive and practical.
- 94% of respondents felt we got the policy right, or somewhat right.
- Analysis of responses reveals that suggestions from those answering 'somewhat right' can either be:
    - Incorporated into minor tweaks to the draft – e.g. stronger wording around the legitimacy of murals as public art
    - Or taken as operational factors when implementing the policy – e.g. consideration of suggested locations for art or encouraging bold creative choices when selecting artists/design concepts.
- No feedback was received that raised concerns about the intent or effectiveness of the draft policy, or which warranted significant changes to the draft.
- Community sentiment, that will help guide decision making about public art, has been captured on:
    - Objectives and principles of public art
    - Priorities for investment
    - Which types of public spaces are preferred for public art consideration.
- The consultation process reflects strong community engagement, evidenced by the completion of 75 surveys from participants representing a balanced range of ages, genders, and access demographics, with most suburbs in Banyule represented.
- However, those speaking English as a second language were not represented.
- In addition to community engagement via Shaping Banyule, the policy development was the subject of several workshops with the Banyule Arts & Cultural Advisory Committee, with a particular focus on the new Investment Guidelines.
- Minimal changes to the draft policy will be made, based on consultation findings.

Project Overview

The Public Art Policy outlines how Council chooses, funds and looks after public art, which is a key component of *Creative Banyule*, Banyule's Arts and Culture Strategy.

Council's current Public Art Policy ended in 2024, and a revised policy was drafted to guide public art decision-making. The new policy will encourage best-practice in how public art is planned and made and help Council decide when and where public art should be included in buildings, parks, streets and other public projects.

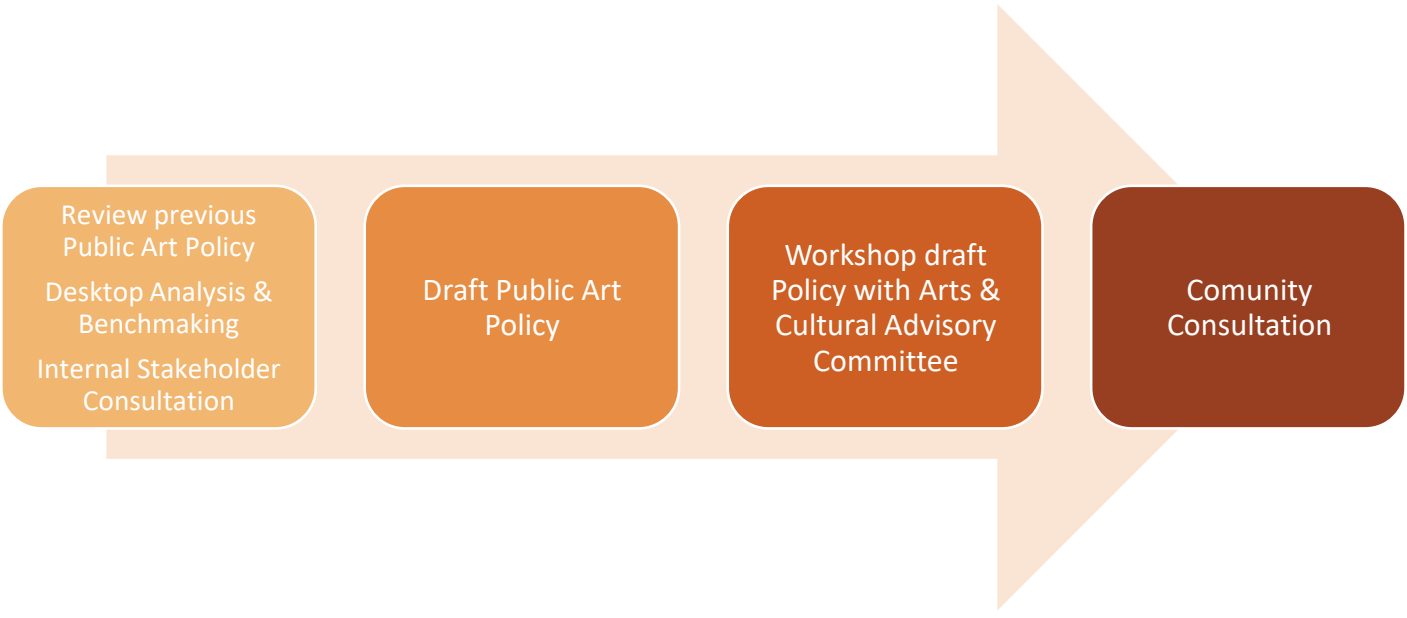
The consultation process was designed to test the acquisition framework of the Public Art Policy – i.e. the guidelines that support decisions about investing in public art, such as suitable locations, intended benefits, etc.

What was not being tested was Council's commitment to investing in public art, our role in selecting artists and artworks, and the Policy's scope and design'

Engagement Objectives

Objective 1	• To inform the community of Council's appreciaton for and committment to delivering positive public art outcomes.
Objective 2	• To inform the community on how Council plans and manages its public art projects and its collection.
Objective 3	• To obtain feedback from the community on our acquisition framework and approach to decision making on commissioning works of public art.

Stages of Engagement



Engagement Methods

1 Online Info Session

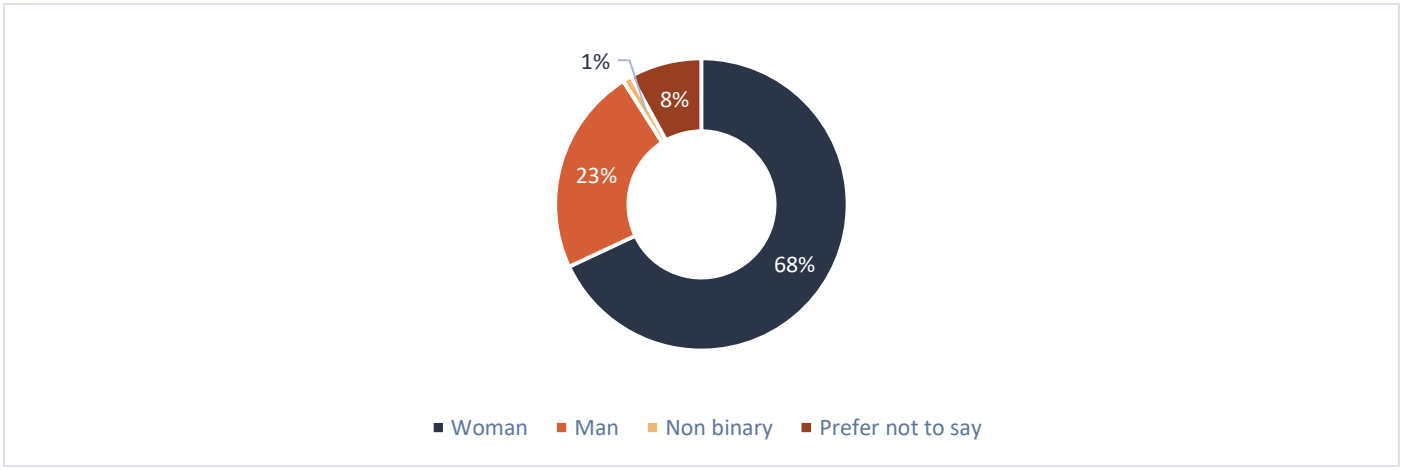
75 Online Surveys

2 Workshops with Arts & Culture Advisory Committee

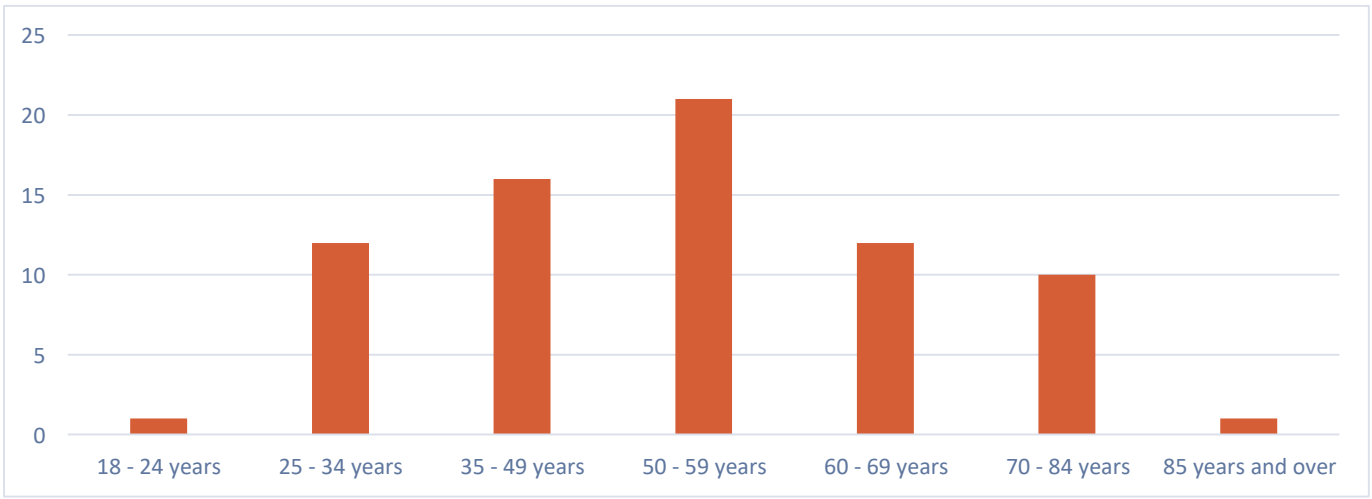
Who We Heard From

During the consultation period (4 March – 5 April 2026), Council received **75 online survey responses** from the community. An online information session held on 24 March was attended by **8 people**. The respondent demographics below were collected as part of the engagement process.

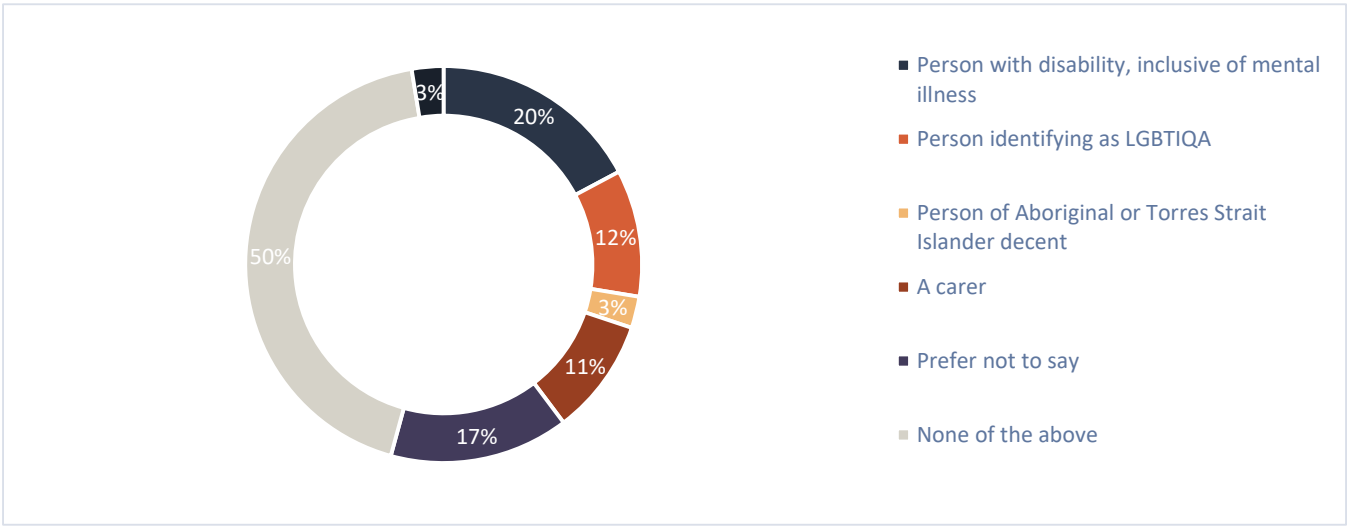
Gender



Age Groups

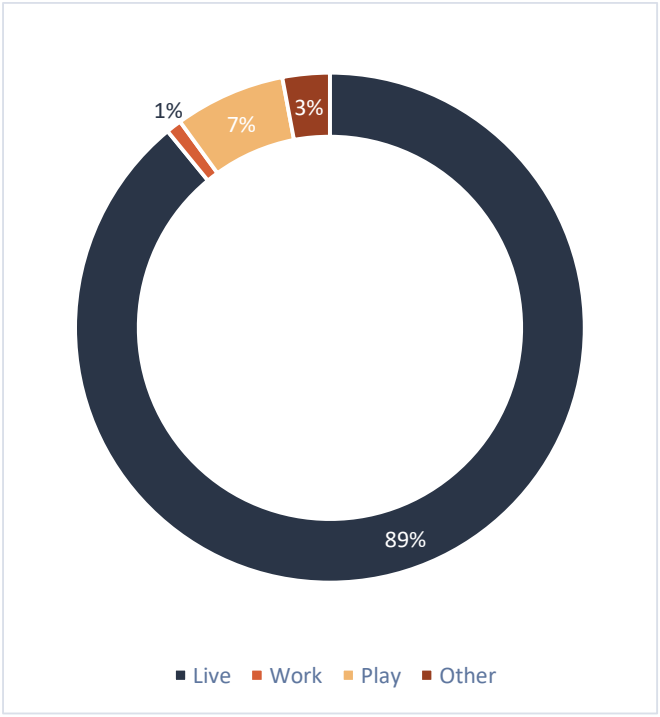


Access and Equity



Relationship to Banyule

89% of respondents live in Banyule, with strong representation from across the municipality. The suburbs with the highest representation were Ivanhoe, Rosanna, Montmorency, Heidelberg West, and Greensborough.





What We Heard

Banyule Arts & Culture Advisory Committee

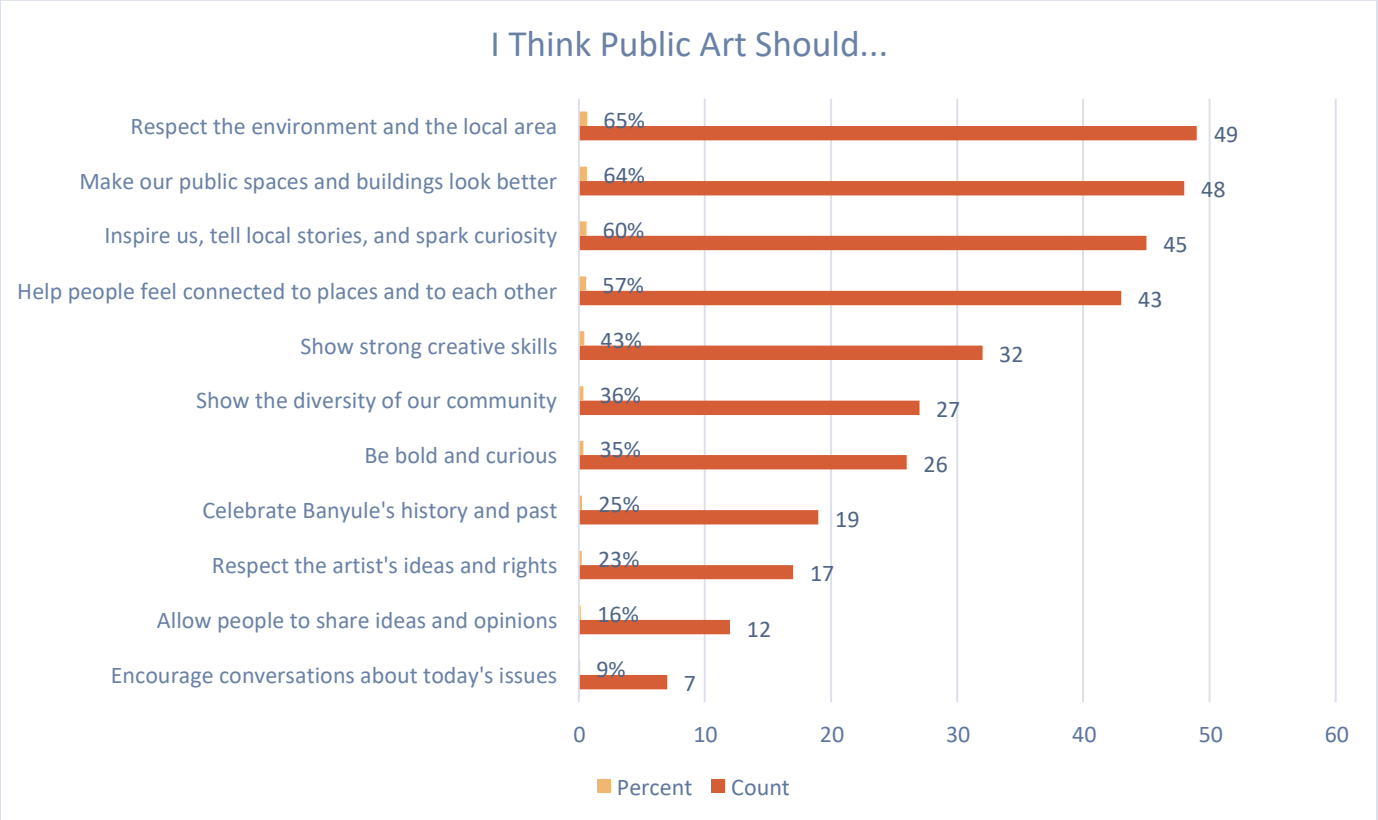
The draft was workshopped twice with the committee during stages of its development. A particular focus for the discussions was the Investment Guidelines. Feedback included:

- Clarity on how the multiple criteria relate to one another may be supported by developing a matrix, with scores given, to help assess suitability for investment.
- Guideline sections may benefit from re-ordering – with strategic sections first (i.e. Masterplanning) and more operational sections last (i.e. Site Suitability).
- The hierarchy of public spaces was seen as problematic – with a risk of those at top only being considered for public art.
- The hierarchy of Investment Prioritisation, however, was seen as important, with equitable distribution of art and community benefit seen as the most important priority.
- Policy well-drafted to speak to both internal and external audiences. Very encompassing, well structured.

Survey Results

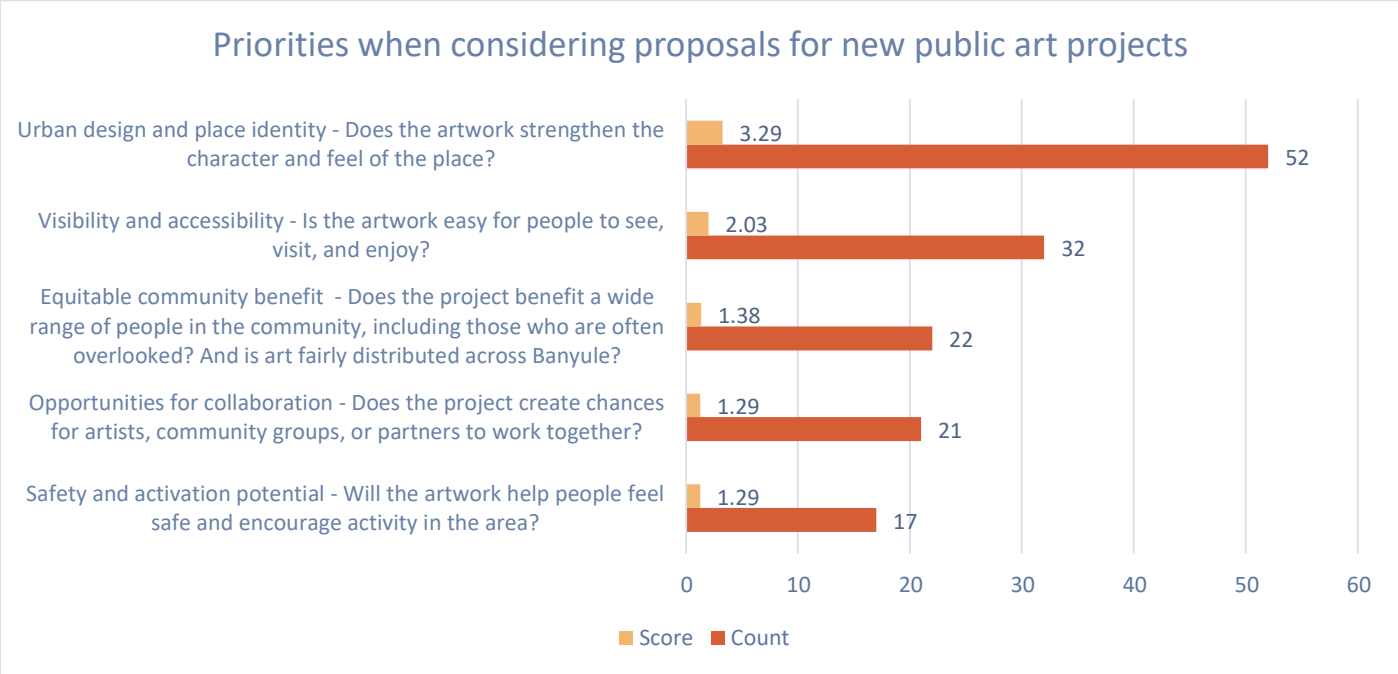
Q.1 I think public art should...

Respondants were asked to selcet all elements they agreed with.



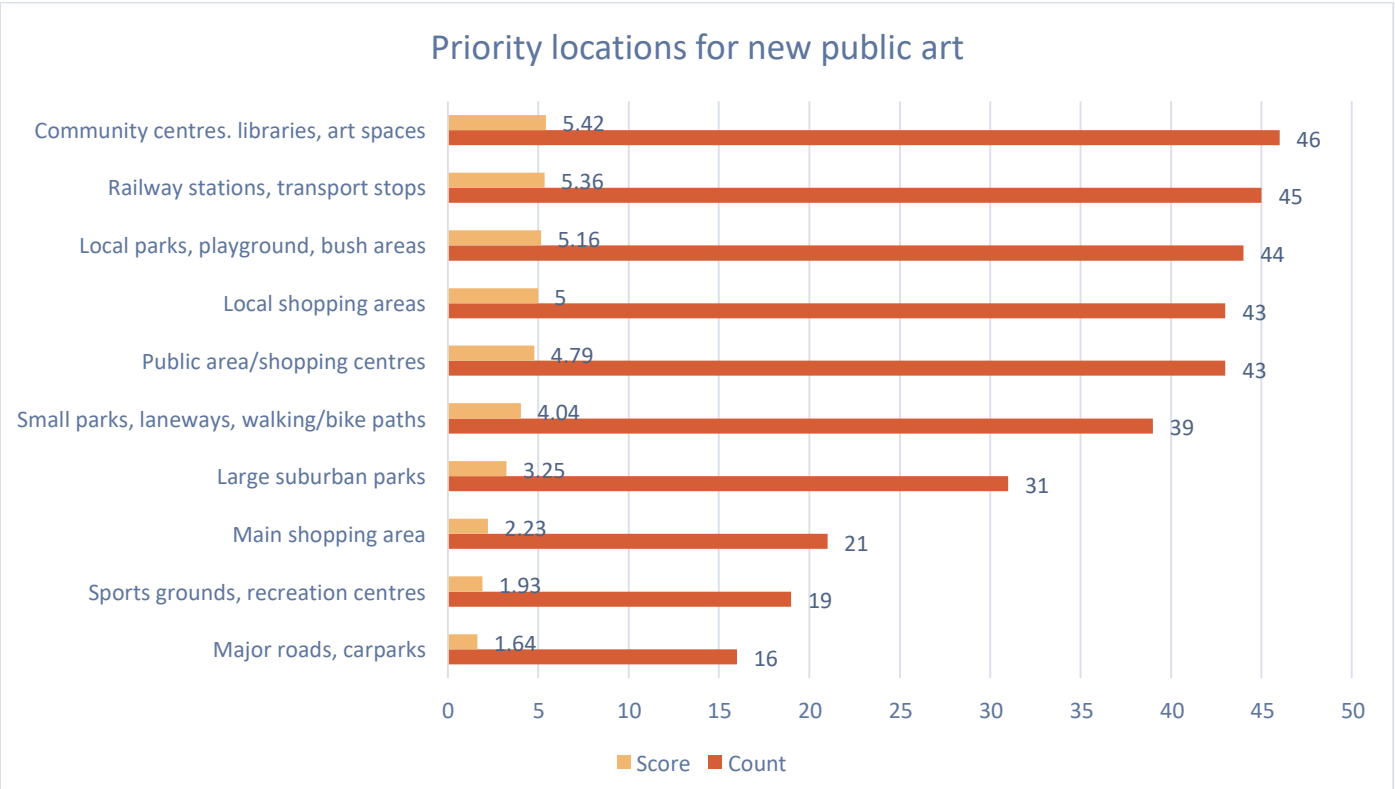
Q2. What should we prioritise when considering proposals for public art projects?

Respondents were asked to select two of the following in order of preference.

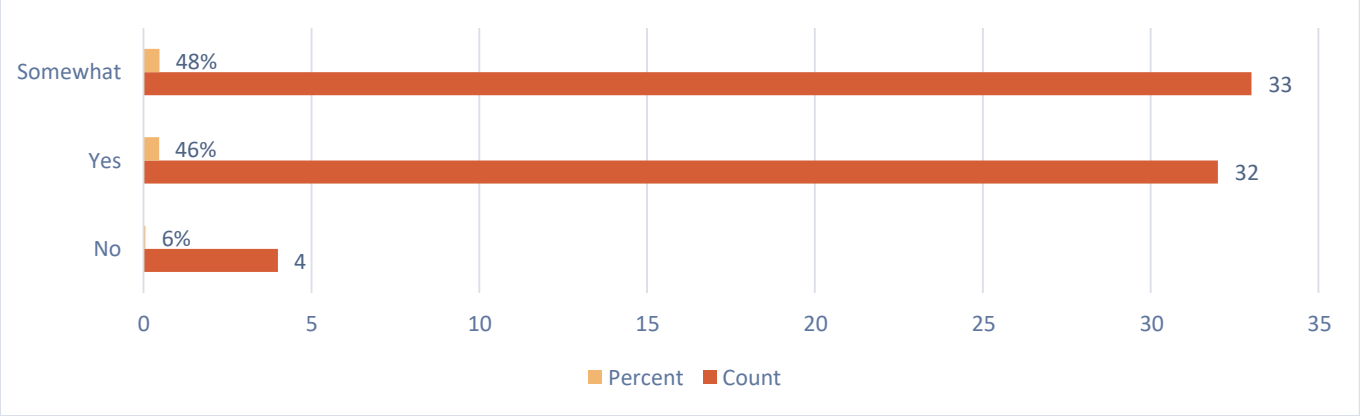


Q.3 The Investment Guidelines in the Public Art Policy identify priority locations for new public art.

Respondents were asked to select five of the following in order of preference.



Q.4 Overall, have we got the draft Public Art Policy right?



Q.5 Why did you choose this response?

YES – those who answered 'yes' described the policy as clear, comprehensive, practical and well considered. They valued its balanced assessment criteria, and inclusion of diverse art forms. It was viewed as effectively responding to broad community interests and needs.

NO – those who answered 'no' had either not read the policy or did not see public art as a priority for Council.

SOMEWHAT – those who answered 'somewhat' generally support public art in principle but felt the draft policy could be improved with stronger ambition/boldness in artistic decisions, clarity of language (draft was seen as too bureaucratic), or very specific local impacts. Some respondents called for better recognition of murals as legitimate art forms (rather than tool to combat graffiti). Some advocated for specific art projects or locations for art commissions. Some suggested greater emphasis on local artists. Some hadn't read the policy.

Q.6 Is there anything missing from the draft Policy, or anything else Council should consider?

Responses encouraged bold artistic ambition, real commitment to maintenance, and stronger place-based equity of public art across Banyule. Respondents call for more interactive and challenging artworks, greater trust in artists, and recognition of murals as legitimate public art. There were also calls for improved representation of First Nations voices, women's experiences, and emerging local artists. There is a desire for transparency around funding and clearer communication about locations of new artworks, as well as meaningful community involvement. Comments suggested a desire that public art investments deliver lasting value, visibility and quality across all neighbourhoods.

Changes to the Draft Policy resulting from Consultation

As outlined above, there was no feedback received that raised concerns about the intent or effectiveness of the draft policy. Therefore, changes to the policy based on consultation will be minimal and outlined below.

Main Policy

3.3 Murals – Wording added to emphasise the legitimacy of murals as public art.

4.3 Maintenance and Renewal – Wording about the finite lifespan of all artworks added for clarity.

Appendix A – Investment Guidelines

Guideline sections (A.1 - A.3) – these will be reordered, to better reflect the significance and intent of each section. This was advice provided during workshops with the Banyule Arts & Cultural Advisory Committee, focused on the practical application of the guidelines.

A3. Master Planning and Collection Management

- **Investment Prioritisation** – 'Equity & Community Benefit' changed to 'Equitable Distribution & Community Benefit'. The policy intention has always been that an equitable geographic distribution of public art around the municipality should be the first priority. However, the original draft wording was confusing for many readers.
- **Hierarchy of Public Art Spaces** – renamed 'Balance of Public Realm Spaces'. The concept of a hierarchy of spaces in which some types of space would be preferenced over others, was challenged strongly by the Arts & Culture Advisory Committee. The Policy approach will now be to ensure all space types are included over time.
- **Collection Development** – 'First Nations Representation' added as a separate dot point. Added based on feedback from the Arts & Culture Advisory Committee (as well as several community members), in response to having better alignment with the Marrageil Strategy. Plus this is one of the five focus areas of the Creative Banyule Strategy.