Public Art Policy

2026 - 2031



Banyule
City Council

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Acknowledgement of Country

Banyule City Council is proud to acknowledge the Wurundjeri Woi-wurrung people as Traditional Custodians of the land and we pay respect to all Aboriginal and Torres Strait Islander Elders, past, present and emerging, who have resided in the area and have been an integral part of the region's history.

Banyule Diversity Statement

Our community is made up of diverse cultures, beliefs, abilities, bodies, sexualities, ages and genders. Council is committed to access, equity, participation and rights for everyone; principles which empower, foster harmony and increase the wellbeing of an inclusive community.

Cover Image: *Community Leaves* (2024), Deb Lemcke. Were Street Reserve, Montmorency.

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1. Introduction

1.1 Purpose

The purpose of this policy is to provide direction for Council's investment in public art and guidance for the ongoing provision and management of public art within the City of Banyule.

1.2 Scope

The policy applies to all public art commissioned and maintained by Council. It includes consideration of:

- Rationale for public art investment
- Ongoing resourcing of public art
- Guiding principles and curatorial frameworks
- Commissioning and selection protocols for new public artworks
- Asset management and maintenance of public art
- Deaccession guidelines for public art works
- Council's role in supporting community led and investor initiated public art.

1.3 Objectives

The policy is underpinned by the following objectives:

- To guide the effective inclusion of site-specific public art in urban design and infrastructure projects.
- To encourage best-practice and maintain a quality public art collection.
- To enable artists to play a role in enhancing Banyule's liveability through meaningful public art.

1.4 Council's Role in Public Art

Public art exists in the public realm – where our community interacts, evolves, reveals its identity and demonstrates its values.

Council has a key role in shaping the public realm. As steward of public space, Council can effectively integrate art and creativity into placemaking, urban renewal, and infrastructure projects. This helps create unique and attractive public spaces that enhance communities, support local economies, and contribute to a strong sense of place for residents and visitors.

Council is well positioned to collaborate with state agencies, artists, business and community organisations to achieve effective outcomes. And it serves a vital role in engaging communities in the public art process. This includes consultation, storytelling, and ensuring artworks reflect local identity.

Council is committed to supporting, encouraging and investing in public art to ensure the cultural and creative vitality of Banyule's public realm.

2. Policy Framework

2.1 Definition

In the context of this policy, public art is any artwork, in any medium, that is located in the public realm – in public spaces and buildings, indoor and outdoor, temporary and long-term. Including, but not limited to:

- Sculptures
- Installations
- Embedded soundscapes - sound, voice or music-based art
- Exhibitions in public spaces
- Performative art – temporary artwork created through live actions, events, or interactions that take place in public, emphasizing an audience experience.
- Integrated and functional art – artistic creations or concepts woven into architectural or landscape design of public spaces, such as streetscapes and playgrounds.
- Street art – murals, aerosol art, stenciling
- Projections and illuminated art
- New technologies – virtual, augmented and mixed reality.

Public art does not include:

- Business logos and advertising
- Directional elements such as supergraphics and signage
- Mass-produced and off-the-shelf objects of art
- Busking, outdoor concerts, or festival and event activity

Monuments and Memorials:

- Monuments, including War Memorials, statues and plaques, are not considered public art due to their prime purpose being commemorative.
- However, when the intent of a monument includes strong artistic innovation, it may be considered public art and should adhere to the goals of this policy.

Public art is constantly evolving and the ability for creative expression to engage people and enhance their connection to place is continually developing. Remaining responsive to art forms not yet envisaged is important.

2.2 Guiding Principles

Council is committed to creating an environment where public art can:

- Beautify our public spaces and buildings
- Connect people to place, and to each other
- Reveal the diversity and breadth or our community
- Demonstrate creative excellence
- Be bold and inquisitive
- Enable the expression of ideas, opinions and aspirations
- Stimulate constructive discussion of contemporary cultural issues and concerns
- Encourage respect for its environment and location
- Uncover and celebrate our heritage and connection to the past
- Uphold the artists' creative vision and rights
- Inspire us, tell our stories and make us curious.

2.3 Strategic Context

Banyule Plan 2025 – 2029

The Public Art Policy's alignment to the *Banyule Plan* sits under Priority Theme 1: *Our Inclusive, Healthy and Connected Community,* and Priority Theme 3: *Our Well-Built City* – which includes the specific action *3.2 Increase public art across the municipality to enhance community identity and social connection* – as well as Priority Theme 4: *Our Valued Assets and Facilities.*

Creative Banyule: Arts and Culture Strategy 2023–2031

The Public Art Policy primarily serves the implementation of *Creative Banyule.* One of the five focus areas set out in the strategy is to '*Realise the creative potential of Banyule's spaces and places*.'

Relevant objectives under this focus area include:

- Effective inclusion of more public art elements in civic and open space improvements.
- Inclusion of creative industries and programs in strategies to develop Banyule's major activity centres.

Anticipated outcomes:

- Creativity, culture and heritage are more evident across Banyule's public spaces and activity centres.
- Increased public art outcomes in Banyule.

Banyule Public Realm Framework

The Public Realm Framework defines standards for four public realm typologies and their associated sub-typologies. Public art features as a design element in 12 out of 19 sub-typologies.

Typology	Sub-Typologies that may include public art
Urban Space	Activity Centre, Civic Area/Plaza
Open Space	Pocket Park, Local Park, Neighbourhood Park, Regional Park, Bushland Reserve
Transport	Railway Interface, Public Carpark, Major Arterial
Links	Shared-Use Path, Arcade

Other Key Strategies and Plans

- Public Open Space Plan 2016 – 2031
- Art Collection Policy 2017 - 2021
- Heritage Strategy 2024 – 2034
- Marrageil Strategy 2024 – 2031
- Asset Plan 2022 – 2032
- Neighbourhood Character Strategy 2024
- Grafitti Strategy 2020 – 2024
- Public Toilet Plan
- Municipal Health & Wellbeing Plan
- Safer Banyule Plan 2017 – 2021
- Procurement Policy 2021 – 2025
- Economic Development Strategy 2023 - 2028

2.4 First Nations

Banyule Council's *Marrageil Strategy 2024 – 2031* sets out a plan for Council to recognise and enable Aboriginal self-determination. It acknowledges the four enablers needed to achieve self-determination, set out in the Victorian Aboriginal Affairs Framework 2018-2023 (VAAF) and the Self-Determination Reform Framework. Enablers relevant to the Public Art Policy include:

- Prioritising culture
- Promoting cultural safety
- Transferring power and resources to communities

Where public art projects, programs, or commissions involve the cultural knowledge and artistic expression of Aboriginal and Torres Strait Islander people, the following conditions apply:

- Indigenous Cultural Intellectual Property (ICIP) covers artwork by Aboriginal or Torres Strait Islander artists, as well as works that include or reference Indigenous objects, knowledge, culture or creations.
- Traditional Custodians and/or relevant Aboriginal or Torres Strait Islander representative bodies will be consulted prior to commissioning, accessioning, removing, or relocating Indigenous artworks.
- Advice must be sought from the Banyule First Nations team during the scoping and planning phase of the project.

3. Council Managed Program

3.1 Public Art Projects

Commissioning large-scale works of public art forms part of Council's ongoing Arts and Culture program, through a provision in the 10-year Capital Expenditure budget (2025-2035) towards 'Public Art Projects'.

This allocation, managed by the Arts and Culture department, supports stand-alone projects, on a case-by-case basis, which respond to identified opportunities for neighbourhood renewal, community need, retail activation, urban design projects and placemaking.

- Site selection and resource allocation for Public Art Projects will follow the recommendations in *Appendix 1: Public Art Investment Guidelines*.
- Procedures for artist selection and commissioning protocols for Public Art Projects are detailed in *Appendix 2: Public Art Management Guidelines*.
- All art works commissioned through this program will be accessioned into the Banyule Art Collection.

3.2 New and Upgraded Civic, Open Space and Infrastructure Projects

In line with the *Banyule Public Realm Framework*, all new or upgraded public infrastructure projects are encouraged to consider the inclusion of public art. This pertains to masterplans and precinct developments, major street upgrades, parks and open space developments, urban renewal, and revitalisation projects.

Consideration should be at the business case initiation stage to enable integrated design and resource planning. Budgets should reflect the profile of the site and/or project. The Arts and Culture department will assist with planning and explore potential for integration with Public Art Projects planning and resources.

Following the principles of this policy, upgrade projects that include public art elements are encouraged to consider engagement of artists at the concept stage to ensure overall design integration.

- Guidance in assessing the appropriateness of public art for an upgrade project is outlined in *Appendix 1: Public Art Investment Guidelines*.
- Where applicable, upgrade projects that include public art elements should be guided by the recommendations outlined in *Appendix 2: Public Art Management Guidelines*.

3.3 Mural Projects

Murals are typically excluded from the Public Art Projects program (refer 3.1), as its focus is to commission larger scale works of public art.

However, murals are recognised as legitimate forms of public art and Council commissions and maintains mural projects throughout the municipality in several other ways:

- *Graffiti Management Strategy* – community street art murals are one of Council's strategies to better manage graffiti hotspots.
- *Public Toilet Plan* – inclusion of murals into the design and provision of new public toilets across Banyule.
- Working with Trader Associations to enhance the amenity and beautification of Activity Centres.
- Murals are incorporated into relevant new and upgraded infrastructure projects (refer 3.2).

3.4 Temporary Public Art

Temporary public art can invigorate unusual spaces, provide opportunities for emerging artists and offer the chance to be responsive to a need, opportunity or challenge.

Council has developed several platforms which support the provision of temporary public art initiatives:

- Urban Lightbox Galleries in Heidelberg West
- Art in Public Spaces program
- Banyule Community Arts and Culture Grants

Council will regularly assess program effectiveness and consider updates or additions.

4. Funding and Resourcing

4.1 Internal Funding Opportunities

Larger scale commissions of public art are generally funded through Capital Expenditure budgets.

Urban renewal, open space, and infrastructure projects that have been identified as suitable to include public art elements (refer 3.2) should account for these components during the budget development stage. Budgets should reflect the profile of the site and/or project, with consideration given to end-to-end design, fabrication and installation of public artwork.

Public Art Projects (refer 3.1) are supported through a provision in Council's 10-year Capital Expenditure budget (2025-2035). The funding model facilitates a triennial commissioning program, which provides adequate time to deliver significant or complex projects, or alternatively, implement several public art projects that are smaller in scale. Budget allocations will be reviewed annually to ensure adequate funding for scheduled public art projects.

Murals commissioned in graffiti hotspots or as part of Activity Centre beautification (refer 3.3), and temporary public art programs (refer 3.4), are managed through annual operational budgets.

When Public Art is initiated by other departments, the Arts and Culture department will offer guidance and a project management toolkit that reflects this policy framework.

4.2 External Funding Opportunities

Council will seek opportunities to apply for State, Federal, private, and philanthropic funding to support existing or new projects, beyond current Council budget allocations.

Council will continue to work with developers, business owners, and investors to encourage private support for public art outcomes in Banyule, which meet this policy framework objectives.

4.3 Maintenance and Renewal

All new and existing permanent public artworks commissioned by Council (including murals) will be recorded in Council's Asset Register and accompanied by an asset maintenance schedule (refer Appendix B.2).

Regular condition inspections will be conducted to identify deterioration, vandalism, weathering, and structural issues, etc. Maintenance of major public art works – or works with specific maintenance requirements – will be coordinated by the Arts & Culture department. Minor maintenance, such as graffiti removal from murals, will form part of general asset management. A funding provision will be made in the annual budget for general artwork maintenance and collection management.

Significant maintenance requirements will be managed through long-term planning, with considerations such as the age and original value of the artwork taken into account. This will ensure proper management, maintenance, and deaccession of public artworks in the asset register, reviewed annually with the Council budget.

All artwork has a finite lifespan, which is shaped by its condition, context, or community need. When an artwork is recommended for de-acquisition / disposal, a new artwork commission for the site is not guaranteed. It will form part of broader commissioning and investment considerations (refer Appendix A).

5. Acquisition Framework

5.1 Considerations

Key considerations for the acquisition, commissioning and placement of public art in Banyule will include:

- **Council Goals and Priorities** – overarching strategic objectives, planning initiatives, and established priorities may influence decisions regarding site selection and curatorial direction.
- **Public Realm Planning** – public realm typologies and associated sub-typologies (refer 2.3) will inform scale and curatorial method.
- **Balanced Approach** – public art placement should consider balanced development across Banyule's precincts and neighbourhoods.
- **Site and Community Relevance** – the curatorial approach should reflect the area's unique character, cultural heritage, Indigenous custodianship, local stories and sense of place.
- **Community Engagement** – the extent of engagement with the local community will be determined by both the scale of the art commission and the number of users of the proposed site. Engagement methods may extend from the informative to the consultative.

5.2 Commissioning Models

The following commissioning methods will typically be employed:

- **Open Competition** – artists respond to an advertised expression of interest in response to a project brief.
- **Limited Competition** – specific artists or artistic teams are invited to submit proposals based on a defined project brief or to participate in concept development.
- **Direct Commission** – A particular artist or artistic team is formally engaged to create artwork for a designated project.
- **Direct Purchase** – the artwork or design element is acquired directly from the artist or their authorized representative.

Payment standards for artists will be in line with recommendations set out by the National Association for the Visual Arts (NAVA). Concept design fees will be paid during the shortlisting process of a public art commission. They are payment for the time, ideas, costs and labour expended by the artist in the development of a pitch.

The specific processes and procedures regarding site selection, assessment criteria, artist selection and engagement, and collection management are detailed in:

- *Appendix 1: Public Art Investment Guidelines*
- *Appendix 2: Public Art Management Guidelines*

5.3 Indicators of Success

Delivery of Public Art Projects is incorporated into the Creative Banyule Strategy Action Plan, which is created and reported on annually. Public art elements incorporated into other urban renewal, open space, and infrastructure projects are included in relevant project reporting.

As per the funding allocation, one significant public art commission will be completed within each three-year cycle. Annual reports will also address smaller commissions, mural projects, and integrated public art initiatives.

Reporting indicators will include:

Key Goal	Metric (KPI)
Growth	New art works installed
Maintenance	% of collection inspected/repaired
Engagement	Participants in consultations, online engagement, collaborations
Place-making	Projects integrated into wider infrastructure / urban design projects
Inclusion	% of projects with local artists

6. Private Development

6.1 Partnerships and Contributions

Council encourages private developers to consider the benefits of incorporating permanent public artworks into their buildings and sites. Where appropriate we encourage developers to appoint a public art consultant/curator to assist with the commissioning and/or design process.

Over the life of this policy, Council will continue developing a relevant and consistent approach to working with private developers to support increased public art outcomes in Banyule. This work will include consideration of:

- Public art outcomes within the planning permit process
- Private development partnerships and voluntary contributions
- Public art as an eligible community benefit within the Developer Contribution Plan

6.2 Council Investment in Public Art on Private Land

Council may consider supporting public art projects on private land if the project meets the following criteria:

- The intended site has significant interface with the public realm.
- The proposed artwork improves public amenity.
- The proposed artwork adheres to the objectives, principles, and assessment criteria specified in this policy and guidelines.

Support will be assessed case by case and may consist of advice, guidance, funding, or assistance with maintenance.

7. Community Led Projects

7.1 Advocacy, Support and Advice

When public art projects are initiated within the community, including those funded through Council's grant programs, Council will encourage and support these to align to the principles and aims of this policy.

Council staff will be available to provide advice and guidance and, where appropriate, assist in fostering relationships and partnerships beneficial to bringing projects to fruition. Council will actively work with our Trader Associations, and other community organisations to support the realisation of public art aspirations and projects.

7.2 Applications to Produce Public Art on Council Owned Land

Requests to create public artworks on Council land, that are not part of a Council-initiated project, a submission to the Street Art Mural program, or included in a Arts and Culture Grants funded project, should be sent by email to arts@banyule.vic.gov.au.

Council approval is subject to the project complying with the principles, objectives, and, where applicable, procedures specified in this policy and guidelines. Where applicable, a Public Land Management Consent form must also be submitted.

8. North East Link

VIDA Roads / The North East Link Project (NELP) was appointed by the Victorian Government to deliver the North East Link, Victoria's biggest transport infrastructure project. The North East Link will run from the M80 in Greensborough through Banyule to join the Eastern Freeway at Bulleen.

The North East Link Project has developed an Urban Design Strategy that outlines the vision and quality expectations for all elements of the project – including how the final detailed design should look and feel and improve local areas.

Public art elements that are part of the North East Link's design will be discussed by Council and VIDA / NELP during negotiations about the future management of the project's assets upon completion. Any public artworks allocated to Council's jurisdiction will be done in accordance with relative legislative requirements and/or asset allocation protocols (e.g. those governing assets such as paths and landscaping).

APPENDICES

Appendix A: Public Art Investment Guidelines

These guidelines are designed to help direct public art funding for maximum benefit to improve Banyule's public spaces and strengthen community life. They help guide decisions on placement of public art and assessing its viability for new or upgraded civic or open space projects.

A.1 Master Planning and Collection Development

Taking a structured approach to planning can ensure a strong mix of public art is available across the municipality, making it easily accessible to everyone as part of their daily experience.

Decisions regarding the location, timing, and scale of new public art commissions in Banyule should take into account the following factors. These considerations can be applied individually or together to help guide public art investment choices.

Strategic / Planning Context	**Investment Prioritisation**	**Balance of Public Art Spaces**	**Collection Development**
May inform the suitability, timing and community context for potential public art commissions.	Criteria to guide decisions around new public art commissions should be prioritised as follows	May assist in determining the scale of investment, or timing and placement of a new public art commission. *(Not prioritised: a balance of art across all is desirable in long term)*	Key considerations for building a strong public art collection.
• Major and Neighbourhood Activity Centre Structure Plans • Masterplans • Major Civic and Infrastructure Projects • Public Open Space Planning Projects	1. Equitable Distribution & Community Benefit 2. Urban Design & Place Identity 3. Visibility & Accessibility 4. Opportunities for Collaboration 5. Safety & Activation Potential	• Community Centres, Libraries, Cultural Precincts • Railway Interface, Transport Hubs • Local Parks, Playgrounds, Bushland Reserves • Neighbourhood Centres, Local Shops • Laneways, Pocket Parks, Shared Use Paths • Regional Parks, Neighbourhood Parks • Activity Centres • Civic Area/Plazas • Sports & Recreational Facilities • Major Arterial, Public Carparks	Vision & Purpose: • Cultural identity-building • Placemaking • Social impact & community cohesion • Heritage interpretation • Supporting local creative industries Diverse Artistic Representation: • Diversity of styles, materials, disciplines • Cultural diversity of artists • Career diversity of artists • First Nations representation • Artform diversity

A.2 Impact and Outcomes

The intended outcomes of individual public art projects will differ according to their specific location and context. Each commissioning opportunity should be guided by measures to evaluate the impact of an artwork on both those who encounter it and the participants in its creation.

The outcomes below were established by the Cultural Development Network, in collaboration with cultural organisations and capital cities across all Australian states and territories. They provide a standard for measuring the impact of cultural engagement and creative activity.

Banyule's public art initiatives should be guided by at least two or more of these outcomes.

WHAT WE WANT TO ACHIEVE	THE DEGREE TO WHICH THE ARTWORK
Cultural outcomes	• Stimulates creativity • Enriches people aesthetically • Generates knowledge, ideas and insights • Increases appreciation of cultural diversity • Deepens feelings of belonging to a shared cultural heritage
Social outcomes	• Improves physical or mental wellbeing • Increases a sense of safety and security • Enhances social connectedness • Bridges social differences • Increases feelings of being valued
Economic outcomes	• Enhances professional and/or practice capability • Develops employment-enhancing skills • Increases individual economic wellbeing • Contributes to the local economy
Governance outcomes	• Access to beneficial networks and other resources increased • Enables agency and voice • Enhances civic pride • Inspires a positive community future
Environmental outcomes	• Enhances a positive sense of place • Increases understanding of environmental issues • Increases appreciation of the natural world • Motivates environmental stewardship

A.3 Location Criteria

When evaluating the suitability of a particular location for new commissioning opportunities, it is important to take the following criteria into account. Additionally, weighting these criteria during the evaluation process can help address the unique circumstances of specific projects.

Category	**Criteria**	**Considerations**
Site Suitability	Utilisation and dwell time	• Is the location one where people congregate or pass through? • Will an artwork help activate the space?
	Aesthetics and context	• How will an artwork complement the site's aesthetic? • Will it enhance or detract from its surroundings?

	Visibility and accessibility	• How easily will an artwork be seen by the public? Pedestrian and vehicle exposure? • Will it be accessible to viewers of all abilities?
	Maintenance and durability	• Is it a location where the art will be subject to vandalism, excessive damage or environmental issues? • Ease of upkeep, long-term sustainability?
	Technical constraints	• What scale of artwork can the site accommodate? • Does the site have any necessary infrastructure (e.g., power, lighting) to support an artwork (if required)?
	Obstruction	• Will an artwork obstruct windows, entrances, or pedestrian circulation?
Community and Cultural Impact	Cultural relevance	• Does the location resonate with the local history, culture, or community identity and sense of local pride? • Are there any local stories / themes associated with the site?
	Community engagement	• Does the site offer opportunities for community involvement or partnership in a public art project? • Are there any local issues that an artwork may satisfy, or alternatively, aggravate?
	Cultural sensitivity	• Is the proposed site culturally appropriate and respectful of local heritage, especially First Nations culture?
Neighbourhood Renewal	Equity and Parity	• Are there already public artworks – or other cultural assets – in the precinct?
	Strategic alignment	• Will an artwork align to broader priorities, goals or master planning for the precinct?
Project Feasibility	Impact & Outcomes	• How will an artwork at the site deliver cultural, social, economic, environmental or governance outcomes for the community? (refer A.2) • What impact will an artwork have on those who encounter it?
	Futureproofing	• What are the long-term plans for the site / precinct? • Are there any potential risks, such as future site redevelopment, which need to be considered?
	Budget	• What scale budget is needed for an artwork at the site? • Would an artwork be a 'statement' or be more integrated?
Safety and Risk	Public safety	• Does the site pose any safety risks or potential WH&S (Work Health and Safety) issues for an artist or the public during or after installation?

Appendix B: Public Art Management Guidelines

These guidelines ensure a consistent and best practice approach to collecting and managing large-scale public art works commissioned by Council. Smaller public art initiatives managed by Council may adopt a more flexible approach that reflect the scale and nature of the project but should adhere to the principles of these guidelines.

B.1 Commissioning

There are five stages to the commissioning process:

1. Development of an Artist Brief

An artist's brief should give consideration to:

- Terms of the commission/project
- Context and background information
- Location of artwork and site details
- Thematic framework and local community sentiment (including potential consultation)
- Type of work proposed
- Artist and commissioner responsibilities and rights
- Development process
- Technical and maintenance necessities
- Selection criteria and process
- Approximate budget or budget bracket
- Time frames

2. Artist call out / Expressions of Interest / Concept Development

Artists may be invited to respond to the brief by:

- Open competition (advertised publicly)
- Limited competition between invited parties
- Direct commission, acquisition or appointment, or
- Other (for example through a curatorial process or ongoing programming)

Stage one

- Artists submit a general Expression of Interest inclusive of a short, written response interpreting the artist brief and outlining an approach to the design, process, etc.

Stage two

- Shortlisted artists will be invited to develop a detailed concept proposal including concept drawings, proposed materials and fabrication methods, sub-contractors, budget and timelines.
- Artists shortlisted for the concept development stage will be paid a fee commensurate to the size and scale of the project (refer 5.2)

EOI processes for Public Art commissions with an overall spend greater than $85,000 (ex GST), will be coordinated in consultation with the Procurement team and issued through the Procurement Portal.

3. Assessment and Selection

Assessment Panel

Each Public Art Project will establish an associated panel to assess artist submissions and make recommendations for acquisition. The Arts & Culture Department will coordinate assessment panels, which will consisting of 3-6 members, and may include:

- Relevant internal officers from a range of service areas across Council
- Members of Banyule's Arts & Culture Advisory Committee
- Contemporary artists with public art expertise
- Arts consultants, art curators, public art professionals, heritage professionals
- Architects, landscape architects and other design or arts sector professionals
- Relevant community stakeholders

The composition of each assessment panel will be determined by the project's nature, scale, location and context.

Assessment Criteria

Each submission will be individually scored by the assessment panel using a weighted Public Art Assessment Matrix, with scores combined to determine the ranking. Criteria may include:

- Standards of excellence, innovation and quality
- Responsiveness to the project brief, and the principles of this Public Art Policy
- Relevance and appropriateness of the work to the proposed site and the Banyule community
- Consideration of public safety and the public's access to and use of the public domain
- Consideration of ongoing maintenance and durability requirements
- Adequate funding and resources
- Demonstrated experience and capacity to deliver

Approval

In alignment with Council's Instruments of Delegation, recommendations for public art commissions require approval according to the following delegations:

Budget	Scale	Delegation
0 - $20,000	Murals, small installations, etc.	Coordinator
$20,000 - $100,000	Medium installations	Manager
$100,000 - $350,000	Large commissions	Director
Recommendations for large commissions, and relevant medium-sized ones, will be included in briefing papers for the Executive Team and Councillors.		

4. Contracting

All public artworks commissioned by Council will be delivered through an artist's contract which will outline the specific terms, conditions and payment schedule of the commission. Contract management for Public Art Projects will sit with the Arts & Culture Department.

Contracting for Public Art commissions with an overall spend greater than $85,000 (ex GST), will be coordinated in consultation with the Procurement team.

5. Implementation

Once the contract has been executed, implementation typically involves the following stages:

Design Development

- Artwork design finalised, technical requirements defined
- Design development & engineering documentation submitted for review

Fabrication

- Installation plan submitted for review
- Maintenance guidelines submitted for review

Installation

- Relevant permits in place
- Site preparation completed
- Structural and other compliance documentation completed

Catalogue

- Photograph artwork
- Installation of contextual plaque (where appropriate)
- Record in asset register
- Add profile to website (interactive map)
- Consider communications or launch celebration

B.2 Maintenance

All public artworks commissioned by Council will be accompanied by a maintenance schedule provided by the artist.

All new and existing permanent public artworks owned and managed by Council (including murals) will be recorded in Council's Asset Register using spatially based software with GPS input. Relevant asset data will be included.

Inspections will take place according to the schedule and guidelines set out in the *Parks and Open Space Asset Inspection Manual*, with data on asset conditions collected during each inspection.

Maintenance and repairs will be coordinated by the Arts & Culture department as required.

All murals commissioned by Council will be coated with an anti-graffiti sealant upon completion.

B.3 De-acquisitioning / Disposal

Deaccession refers to the replacement, restoration and conservation, removal or relocation of permanent public artwork. Deaccession recommendations will be based on the following criteria:

- The cost of adequate care and maintenance required for the artwork, over a five-year period, exceeds the original value of the object.
- A major change occurs in the function of the public space sufficient to change the nature of the space and the public artwork's intended place-making significance.
- The public artwork lacks authenticity or is a duplication.
- The public artwork poses a risk to the public.
- Adequate care and maintenance required for the public artworks upkeep is unavailable.
- The public artwork is integrated into the fabric of city-owned buildings, streets or parks that are subject to redevelopment by the City and the artwork is not salvageable.
- The life span of the work expired.

When a Public Artwork is deaccessioned, it can be disposed of in the following ways:

- Donation to its creator or donor.
- Donation, transfer or sale to an institution where the artwork can be demonstrated to have relevance.
- Sale on the open market.

- Destruction where no other option is suitable.

All revenue generated from the sale of public artwork will be reinvested into the Banyule Public Art program.

Artist Rights

Under the provisions of the *Copyright (Moral Rights) Amendment Act 2000* Council has a number of legal obligations to the artist when deaccessioning artwork. All "reasonable" effort should be made to contact the artist prior to deaccessioning an object. If that is not possible, consideration needs to be given as to who should be consulted on the artist's behalf determining who owns the copyright in the work, options for relocation or disposal of the work, establishing who is empowered to make the final decision regarding the work.

If contact can be made with the artist, Council should provide:

- at least **fourteen days' notice** of the decision to de-accession the artwork.
- the opportunity for the artist to photograph or otherwise record the work *insitu* before it is removed.
- the option for the artist to acquire the work – if it is not to be sold or otherwise donated.

Appendix C: Banyule Public Art Schema

Creative Banyule: Arts & Culture Strategy 2023 – 2031

The strategy addresses public art in the following ways:	
Focus Area	Realise the creative potential of Banyule's spaces and places.
Relevant Objectives	• Effective inclusion of more public art elements in civic and open space improvements
	• Inclusion of creative industries and programs in strategies to develop Banyule's major activity centres
Outcomes	• Creativity, culture and heritage is more evident across Banyule's public spaces and activity centres
	• Increased public art outcomes in Banyule

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Public Art Policy 2025 – 2031

The policy provides a foundation to guide the provision of public art in Banyule and achieve the aims of the Strategy. It includes:

- Definition and principles of public art
- Clarity on Council's role in public art
- Direction for Council's investment in public art
- Guidance for those undertaking to produce, create or stimulate public art in Banyule

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Public Art Investment Guidelines

Provides guidance for public art investment through:

- Public art location criteria
- Impact & outcomes measures
- Master planning & collection development considerations

(Appendix to Public Art Policy)

Public Art Management Guidelines

Provides best practice procedures and processes for:

- Commissioning
- Maintenance
- De-acquisitioning / disposal

(Appendix to Public Art Policy)

Appendix D: Examples of Public Art in Banyule

Sculptures



Reunion, Homefront Sculptures (2018), Amanda Gibson. Greensborough War Memorial Park.
[Neighbourhood Park]



Light Horse, Homefront Sculptures (2018), Amanda Gibson. Greensborough War Memorial Park.
[Neighbourhood Park]



The Game (2003), Andrea Tomaselli. Nets Stadium, Macleod.
[Sports & Recreational Facility]



The Rings (2023), Alexander Knox. Olympic Park, Heidelberg West.
[Regional Park]

Integrated and Functional Art



Wings (2002), Andrea Tomaselli.
Watsonia Library.
[Cultural & Community Precinct]



3081 Neighbourhood Panels (2020), Wesley Fuller, Suhaila Ismail and Meghan Pollard.
Bell Street Mall, Heidelberg West.
[Laneway / Neighbourhood Centre]



Lizard (2023), sculptured seat, Phillip Howe.
Nellie Ibbott Reserve, Ivanhoe.
[Local Park]

Installations



Urban Lightbox Galleries, *Shadow Puppets* (2023), Youbi Lee.
Bell Street Mall, Heidelberg West.
[Laneway / Neighbourhood Centre]

Community Leaves (2024), Deb Lemcke.
Were Street Reserve Montmorency.
[Local Park]





Murals and Street Art



Gang Gang and Friends (2023), Ulla Taylor.
Were Street Reserve Montmorency.
[Local Park / Outdoor Stage]



Public Toilet Mural (2025), Angharad Neal-Williams.
St James Reserve, Heidelberg Heights.
[Local Park / Playground]



Café Aberdeen Mural (2019), Banyule Street Art Program. Macleod Shopping Village.
[Activity Centre]



Village Mural (2024), Ness Flett.
Diamond Village, Watsonia.
[Neighbourhood Centre / Local Shops]



The Gums Above Us (2025), Stephanie Cartledge.
Cricket Nets at Greensborough War Memorial Park.
[Neighbourhood Park / Sports & Recreational Facility]



Public Toilet Mural (2021), Ana Armillas.
Malahang Reserve, Heidelberg West.
[Regional Park / Playground]