



# 2025-35 Public Art Strategy

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Cover: Peter Drew, *Real Australians*, 2022 (detail). FOMO Freo. Photo by Dion Robeson.  
 Right: Coral Lowry, *“What it’s like to be me”*, 1996 (detail). South Terrace, Fremantle. Photo by Rebecca Mansell.  
 City of Fremantle

# Acknowledgement

Kaya nidja Walyalup, whadjuk boodja wer nyidiyang boodja.  
(Hello, this Freo Whadjuk country and white fella country).

Ngalak kaadatj ngalang whadjuk moort wirin keniny, kawininy,  
kakarookiny wer warangkiny. (We acknowledge our Whadjuk  
families' spirits celebrating, laughing, dancing and singing).

The City of Fremantle acknowledges the Whadjuk people  
as the Traditional Owners of the Walyalup | Fremantle area  
and we recognise their cultural and heritage beliefs are still  
important today.



Right: Robert Ewing and Borrunjar Artist Group, *Symbols of Reconciliation Project*  
(*Six Seasons*), 2001 (detail), Booyeembara Park.

City of Fremantle



# Executive Summary

The City of Fremantle’s Public Art Strategy 2025–2035 (the Strategy) invites us to imagine the public realm as a living canvas – where creativity meets community, and where every laneway, park, square and pocket of space holds the potential for artistic intervention.

This Strategy sets out an energising and practical roadmap to embed public art deeper into the fabric of Walyalup | Fremantle, across the City from Samson to North Fremantle, enriching its cultural life, amplifying diverse voices, and celebrating place through creative expression.

Rooted in a deep respect for First Nations culture, grounded in contemporary practice, and inviting innovation, this Strategy champions public art that is thought-provoking, site-responsive, inclusive and alive to possibility. Some works will purposely challenge the public as part of a considered mix of accessible works. We acknowledge and support the collective commitment by other local government agencies across the State to deliver public art projects; this Strategy commits to further establish the City of Fremantle as a leader in the cultivation and nurturing of culturally vibrant places and spaces.

This Strategy outlines five strategic directions, from strengthening our existing collection by addressing significant gaps – including works by our First Nations artists, female artists and subjects, and greater representation of our diverse community – elevating local and early career artists, to expanding temporary art programs, bolstering existing partnerships, forging new ones, and reimagining how public art can engage and educate.

The Strategy is not just a plan — it’s a call to artists, community, and city-makers to co-create places of wonder and meaning. It recognises public art as a vital civic language — one that invites dialogue, inspires curiosity, and reflects who we are and who we are becoming.

As we look forward over the next ten years, this Strategy sets the stage for Walyalup | Fremantle to continue leading with imagination, placing creativity at the heart of public life, and ensuring every artwork is an open door to connection, story and spirit.

Left: Ping pong table, Fremantle Youth Network co-design, painted by Shavaurn Hanson, 2023 (detail). Walyalup Koort. Photo by Rebecca Mansell.

# Purpose of Document

Public art is one of the most visible ways a city can express its character, creativity and care for community. In Walyalup | Fremantle, it is a vital thread in the fabric of civic life — animating public space, sparking connection, and reflecting the many stories that shape our shared identity. From confident landmarks to quiet gestures, public art invites us to see our surrounding landscape, and each other, with renewed understanding and imagination.

This Public Art Strategy sets a clear direction for how public art will be delivered and supported across the City. It is both a roadmap and an invitation: a call to artists, creatives, communities, developers, partners — from both near and far — and the City itself, to work collectively in shaping a vibrant, inclusive and welcoming public realm.

Together, the Strategy and its Action Plan work in tandem: the Strategy sets the vision and strategic direction, while the Action Plan outlines the practical steps to bring it to life. Over the next five years, this framework will guide how art in the public realm is supported planned, commissioned and cared for across the City — ensuring a coordinated, inclusive and imaginative approach that keeps artists, place and community at its heart.



Right: VHILS, *Dame Dorothy Tangney*, 2013.  
Commissioned by the Fremantle Street Arts Festival. Norfolk Hotel.  
City of Fremantle



City of Fremantle

## *Our Vision*

# Strategic Community Plan

A liveable city that is vibrant, socially connected and desirable.

A thriving city with a prosperous and innovative community.

A creative city that is inspiring, diverse and dares to be different.

A resilient city that plans for the future and is empowered to take action.

An inclusive city that welcomes, celebrates and cares for all people, cultures and abilities.

Left: Horrie Long Reserve BBQ. Photo by Duncan Wright.

# *Our Vision*

## **Public Art**

To embed enriching, inclusive and meaningful public art throughout Walyalup | Fremantle – art that reflects place, honours diverse voices, and invites us into a shared experience of connection, creative curiosity and cultural exchange.



Right: Marcus Canning, *Rainbow*, 2016. Photo by Cassie Gunthorpe.  
City of Fremantle

# Guiding Principles

The spirit of the following five Guiding Principles should underpin all decisions in the delivery of public art across the City.

## Sense of Place

Create artwork that is responsive to site and to place, inspired by Walyalup | Fremantle's rich cultural, historical and social history, diverse community, and dynamic landscape. Strengthen the connection to the area, enhancing the environment and sharing stories and ideas that reflect the identity of this place.

## Artists + Art Making at Centre

Place artists and the creative process at the heart of the experience. Empower our local artists and creatives, as well as those from further afield. Advocate for, and value artists' professional expertise, ideas and voice.

## Creativity + Innovation

Embrace creativity and innovation, inspire new ways of thinking, and push conceptual and art-making boundaries. Encourage exploration, provocation and experimentation.

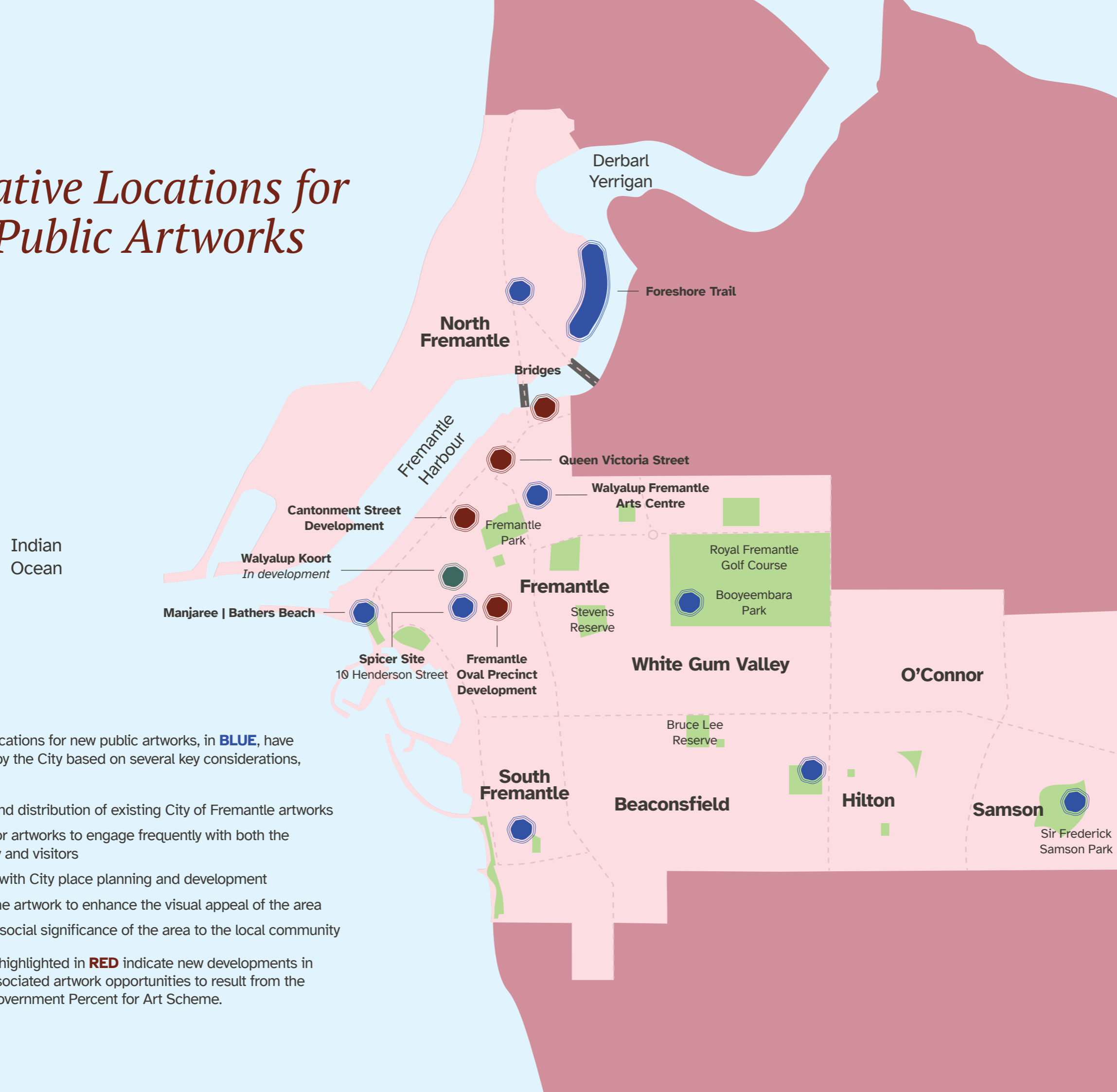
## Accessible

Ensure artwork is accessible to all, that it is thoughtfully designed and located so that art becomes an integral part of our everyday experience. Ensure everyone—whether you're a local or visitor to the port city—can engage with and enjoy artwork in our shared public spaces.

## Sense of Excellence

Strive for excellence in all areas of delivery, through artistic expression, concept, planning and delivery, upholding appropriate cultural protocols and safety, inclusive approaches, sustainable practices and industry standards.

# Indicative Locations for New Public Artworks



The indicative locations for new public artworks, in **BLUE**, have been identified by the City based on several key considerations, including the:

- » Location and distribution of existing City of Fremantle artworks
- » Potential for artworks to engage frequently with both the community and visitors
- » Alignment with City place planning and development
- » Ability of the artwork to enhance the visual appeal of the area
- » Cultural or social significance of the area to the local community

Those locations highlighted in **RED** indicate new developments in planning and associated artwork opportunities to result from the State or Local Government Percent for Art Scheme.

# Walyalup | Fremantle

## *A Place Where Paths Meet*

**Dr Cass Lynch**



Down through the clouds, past drifting gulls and circling ospreys, the broad blue waters of the Indian Ocean hugs a limestone coastline split by a river. This is Fremantle, or Walyalup in the First Nations language of this place. From high above it is a landscape of white beaches, curved promontories, arcing jetties, green ovals, beige rows of buildings, and the criss-cross of roads.

### *Port*

The City of Fremantle is a port town situated at the end of the Swan River, a blue snake of water that winds over the coastal plain to flow into the shallow ocean waters of the submerged continental shelf. Shipping lanes extend over the horizon, and along their invisible lines colourful container ships approach, small at first, looking like bath toys, then appearing bigger and bigger until, finally massive, they arrive at the mouth of the Swan. Stevedores direct the hulking giants into the port's narrow neck and they line up along the docklands of the North Quay.

The containers are loaded and unloaded by colossal red and striped cranes, some 86m high when upright and 118m long when in horizontal extension. The cranes sit on a solid steel frame of four legs, and the long boom neck drops over the edge of the quay and lifts up again to load and unload ships. The large, moving cranes dominate the skyline and are perhaps the most iconic figures of the Walyalup | Fremantle area.

They can be seen from all over the city, and when not in use the cranes are often stowed with their booms upright, giving the impression of a dinosaur, or giraffe, watching over the river.

Cruise ships are common visitors to the port, the giant watercraft dwarfing the tugboats that direct them to the south side of the river to rest against Victoria Quay. Here the cruise passengers spill out and explore Fremantle for the day while the ships are restocked and refueled. Tug boats guide them out again that evening and they continue on their loops around continents.

Local ferries leave every day from Victoria Quay and take families and their bikes and picnics to Wadjemup/Rottnest Island. 750,000 people visit Wadjemup every year, with many traveling through Fremantle Port to get there.

## Boodja

The ferries and ships who visit the port traverse a strip of ocean whose sea floor is etched with cultural meaning and deep climate memory. The waters between Fremantle and Rottnest Island contain inundated songlines, those threads of story that connect Aboriginal people to sacred places and the ancestors who walked there.

The Whadjuk Noongar people of the Perth and Fremantle area have a deep connection to Rottnest Island, which was a part of the mainland before the Holocene sea level rise that began 18,000 years ago. Whadjuk mob tell stories of their ancestors walking from Walyalup | Fremantle to Wadjmeup | Rottnest when the island was simply a hill in a wide plain. The seas levelled off 7,000 years ago, which is only yesterday to Noongar people, who have inhabited the south west for at least 50,000 years. The Noongar songlines run under the waves as steadfast as ever.

On dry land the Noongar paths move gently through Walyalup, the Noongar name for the Fremantle region. Noongar place names are multifaceted, and elders share that Walyalup means Place of the Woylie, Place of the Eagle, Place of the Breath (or the Sea Breeze), and Place of Tears. The Noongar paths traverse the river and ocean shorelines where families gathered in the warmer months to harvest seafood and hold trade gatherings.

In the cold months Noongar families retreated into the sheltered coastal forests to hunt for game. There are well-trodden paths around wetlands which offered turtles to eat and an abundance of bush medicines.

The City of Fremantle undulates with limestone hills, and here is where the Noongar seasonal paths cross with the paths of songlines. Dingo Dreaming runs strong from inland to the sea, and the taller limestone hills are named for the protective dingo spirits that dwell at their summits. The iconic Dingo Flour building, with its 16-metre red dingo silhouette looking out to sea, is a serendipitous echo of the abiding Noongar cultural stories of the area.

The City of Fremantle grew around the port, which was established in 1829 along with the Swan River Colony. The Whadjuk Noongar ancestors watched the European ships approach, so strange to the eye that they resembled large birds flying low across the waves, or tall spirits returning from the Noongar afterlife place beyond Wadjemup. Fremantle is a First Contact place, and realm of transformation, not only of the physical coastline but of communities and destinies.

## Heritage

The historic west end of Fremantle is a microcosm of early settler history on Noongar Country. Many of Western Australia's oldest buildings are in the small grid of streets that make up the suburb of Fremantle, there where the river meets the sea. The Round House prison and watch house was the first public building erected in Western Australia and is still standing high on the hill at Arthur's Head. Like many of the colonial era buildings it is built from limestone blocks quarried from hills around the townsite. The narrow streets of the west end are lined with many fine examples of Georgian and Victorian-era architecture, and 250 buildings in the area are heritage listed. Many of these buildings were built with convict labour in the mid-1800s, with others built from funds that flowed in during the Kalgoorlie Gold Rush in the 1880s.

These days the historic west end buildings are populated by bookstores, cafes, art galleries, furniture stores, record stores, and offices. The University of Notre Dame occupies many of the buildings and is spread over a couple of streets, giving the west end a college town vibe. High Street takes you from the west end into the centre of Fremantle town, where the streets widen and the views open up. This is the location of Walyalup Koort, the town square with the City of Fremantle offices and the popular children's playground. Nearby are the Fremantle Markets, a huge undercover complex that attracts crowds of foodies and crafty types on the weekend. Appreciators of art visit Walyalup Fremantle Arts Centre up on the hill, and history buffs head to Fremantle Prison to go on heritage tours. Footy fans flock to Fremantle Footy oval to watch AFL games of the local league, before moving on to Fremantle's array of pubs, restaurants and tucked away wine bars.

## Bitumen

The west end and township of Fremantle are just one suburb of the eight that make up the greater government area of the City of Fremantle. North Fremantle is on the north side of the river, and comprises the North Quay with its cranes and rows of sea containers, as well as the bright and green Vlamingh Parklands and the popular Port Beach.

Coming south over the Stirling Bridge you pass through Fremantle town, then heading south on Marine Terrace you pass the swaying masts of Fremantle Sailing Club to arrive at South Fremantle, a vibrant and unique seaside suburb with a trendy food and drink scene. From there South Terrace will take you through the leafy residential suburbs of Beaconsfield, White Gum Valley and Hilton.

Crossing over Stock Road takes you to the tiny suburb of Samson that is home to an important Bush Forever site. Sir Frederick Samson Memorial Reserve is the largest bush reserve in The City of Fremantle and has remnants of the Jarri, Marri and Tuart woodland that once covered this part of the coastal plain.

Driving back up Stock Road will take you to the light industrial suburb O'Connor that supplies much of the City of Fremantle's industrial needs. Join Leach Highway from here and you'll find yourself travelling along amongst trucks, carting sea containers to be stacked like giant lego bricks at the port.

## Community

Down near Esplanade Park, there is a line of paving crossing Henry Street and Croke Street that is embossed with images of sea creatures. The Esplanade Park sits on reclaimed land, and this paving feature records the old shoreline, the limestone and sandy beach now buried under bitumen, grass, and paving. It memorialises that things may change, but the past is not to be forgotten.

And the past is everywhere in Fremantle, and perhaps the colonial history being so visible has created a community committed to reconciliation. Fremantle was the first council in Australia to move their Australia Day celebrations away from January 26th, the day that Britain arrived as colonisers on the east coast of the continent. From 2017 the City of Fremantle offered an alternative event late in January called One Day in Fremantle and in 2024 segued into a year-round Truth-telling program.

The wider make-up of the local community is diverse and multicultural, and the City is proud that people from many backgrounds and walks of life have made Fremantle their home.

**Fremantle is a place where paths meet, with communities that have a strong sense that Fremantle is something special. The residents have a lifestyle unlike anywhere in the Perth metropolitan area, or even beyond. The locals live in daily proximity to river and ocean, where the music of street festivals blends in with the horn blasts of tugboats, and the smell of coffee blends with the scent of seafood, and Aboriginal art galleries sit in colonial era buildings. All while giant striped cranes watch the goings on from over the rooftops.**



Tony Jones, *Witness 2*. 1915, 2013. Manjaree | Bathers Beach Precinct. Photo by Claire Martin.  
City of Fremantle

# Art in the Public Realm

Art in the public realm is a defining feature of the City of Fremantle, enriching its streetscapes, celebrating its cultural identity, and inviting dialogue among residents and visitors alike. It is diverse and evolving – from figurative bronzes, stone memorials and free-standing sculptures to painted murals, decorative street furniture, integrated designs and mosaics.

The City of Fremantle Public Art Collection is a holding of about 60 monuments, memorials and artworks located throughout Walyalup | Fremantle's parks, streets and civic spaces. It threads history and meaning through streets and stories, seen through works including Joan Campbell's *Inland and Coastal Plain*, 1991, Tony Jones and Ben Jones' *Southern Crossing*, 2002, Amanda Bell's *From Our Lip, Mouths, Throats and Belly*, 2021, and *Rainbow*, 2016, by Marcus Canning. Large-scale murals across Fremantle's urban fabric bring vibrancy and immediacy to the city's laneways and building façades, celebrating culture, protest, and play.

The current City's Percent for Art policy ensures that a portion of capital project budgets is allocated to public art and/or heritage works. This has resulted in artworks that reflect the character of place, particularly in areas of urban renewal. These projects are typically led by developers or the City. Works by Rick Vermey, Eveline Kotai, Tim Meakins and David Spencer evidence the vital role of this scheme to enrich the visual character of our built environment and support economic opportunities for artists. The City also has an annual municipal budget that contributes to the delivery and maintenance of public art.

Every two years, the Fremantle Biennale celebrates the distinctiveness of this place in site-responsive breathtaking and innovative ways, and Sculpture at Bathers has brought us together at Manjaree | Bathers Beach to marvel at the talent of Western Australian sculptors.

Walyalup | Fremantle is also a canvas for grassroots expression, and this is essential to our public art ecology. From artist-led initiatives to youth groups and neighbourhood collaborations, community-led projects reimagine space – temporary, vibrant, and vital. These bottom-up projects are often responsive, experimental, and deeply connected to community identity. Here, art doesn't just decorate; it converses, resists, belongs.

Despite this richness, gaps remain. First Nations artworks are underrepresented, particularly in permanent and prominent locations, despite Walyalup | Fremantle being on Whadjuk Noongar Boodja. The City's commissioning of *Kaarl Boyak Naariny* (Fire is Burning on the Rocks) by Sharyn Egan and Simon Gilby (delivery in 2027), is a major commitment to address this gap, but it is not enough. Works by female artists and those featuring female subjects are also fewer in number. There is a need to better represent the full diversity of our community and ensure our residential suburbs also benefit from permanent works.

Public art in Fremantle continues to be a dynamic reflection of its layered histories and diverse communities. It tells us who we've been, who we are, and who we might become. It is both mirror and maker of identity, a living archive in paint, bronze, stone, and steel.

To walk through this City is to walk through shared imagination – but also a call to listen deeper, to make space for every story yet to be told.



# Why we value Public Art and our Artists

Public art is one of the most visible and accessible forms of creative expression, with a far-reaching audience.

The beauty of public art is – whether it is enduring, transitory, or ephemeral – it is always found in the outdoors, there for everyone who wishes to seek it out. Or simply, by chance, come across it. You can experience it as part of your daily commute, through unintended opportunities while visiting the port city, or with intent as part of cultural tourism. It is for everyone.

Public art creates a sense of ownership and belonging. It transforms public spaces into inviting, inclusive spaces where people want to be. It strengthens community identity and nourishes community connectedness.

The City of Fremantle wants this to be a place where artists and creatives want to deliver their projects and a place where people want to see and experience it. We encourage the playful, quiet moments, big moments, risk taking, the poetic, the challenging, innovation, the unexpected, and conversations with other places.

Our public artists innovate, ask the community to see something in a different light, and bring focus to the lesser known and less understood. They can have expansive thinking, be willing to take risks or bring different ideas and ways of seeing.

We value art in our shared public spaces, for its capacity to:

- » Be accessible to everyone.
- » Reflect our society and add meaning to the public spaces we move through.
- » Celebrate our stories, challenge our assumptions, and adorn our environment.
- » Represent collective memory, public history, and the artistic chronicling of public experience.
- » Weave in a sense of community and influence the identity of a place.
- » Create a sense of past, present and evolving cultural and community identity.
- » Be a platform for risk-taking, innovation and sharing of knowledge and ideas.
- » Humanise public space and the built environment.
- » Encourage community connectedness and visitor engagement and interaction.

Joan Campbell, *Coastal Plain*, 1991. Fremantle Library, Walyalup Civic Centre. Photo by Rebecca Mansell.



# Strategic Context

This Public Art Strategy does not sit in isolation. It is informed by and works in concert with a framework of interconnected internal strategies and plans.

The delivery of this Strategy is supported by a number of other operational and strategic documents for the delivery and management of public art in the City.



## Strategic Context | In Focus

# Arts, Culture & Creative Strategy 2024-34

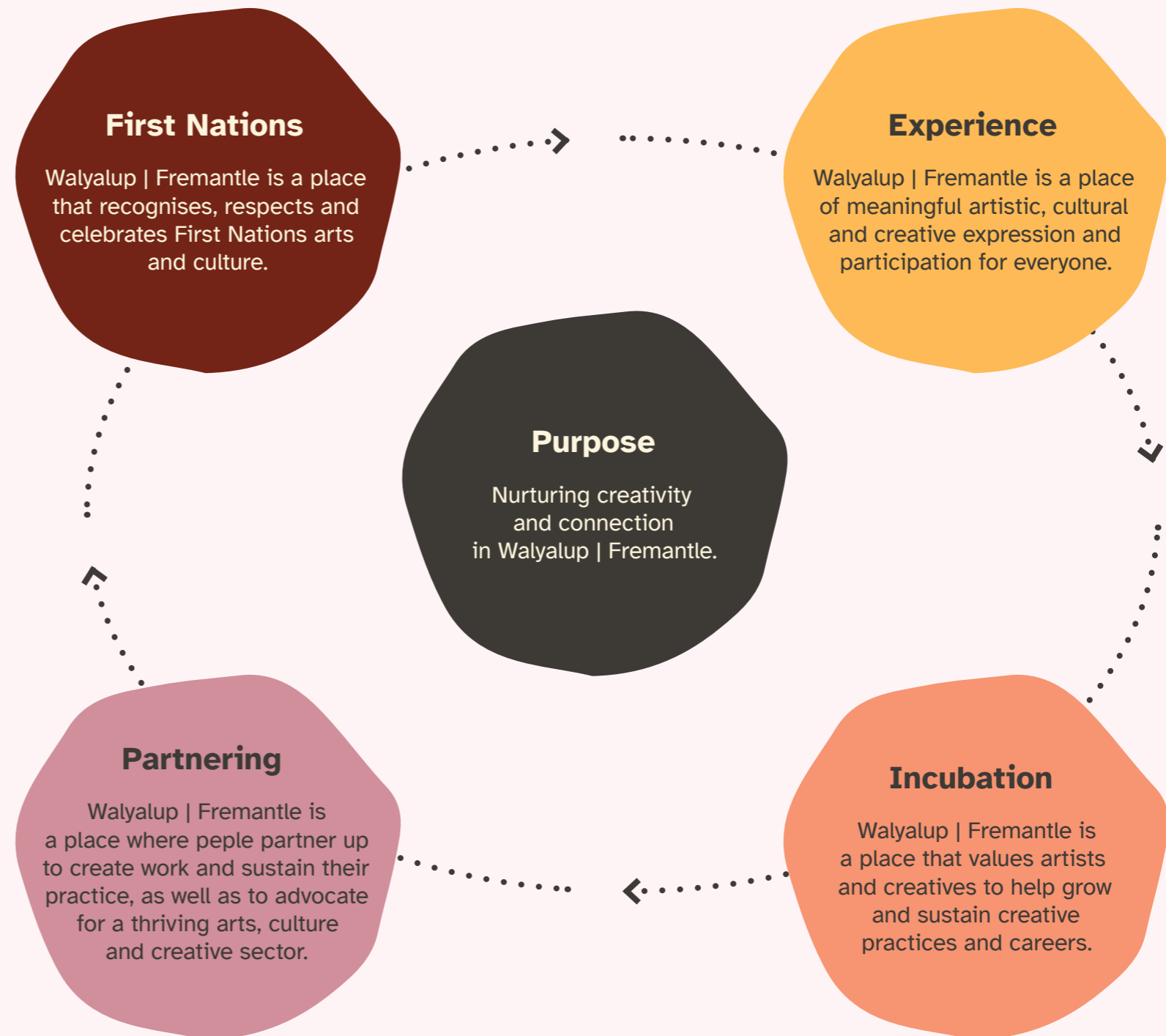
The purpose of the City of Fremantle's Arts, Culture and Creative Strategy 2024 - 2034 is to commit to empowering arts, culture, and creativity in Fremantle.

This 10-year Strategy and its five-year Action Plan is led by the City's Arts and Culture team, with a broader organisational commitment to the vision and delivery of actions. Collectively, our actions are future focused as we respect, understand, and look after Walyalup | Fremantle for current and future generations, for the next generation of artists and creatives.

The four priority areas and strategic objectives of the Arts, Culture and Creative Strategy are outlined here.

***This Public Art Strategy supports and commits to these four strategic objectives in its delivery of public art across the City.***

***Understand, respect and look after Walyalup | Fremantle for current and future generations***



## Strategic Context | In Focus

# Arts, Culture & Creative Strategy 2024–34

### Priority 1: First Nations

Vision: Walyalup | Fremantle is a place that recognises, respects and celebrates First Nations arts and culture.

#### Strategic Objectives:

- » Engage with First Nations people and communities.
- » Celebrate and grow First Nations led arts and cultural programming.
- » Create and advocate for training, employment, and professional development opportunities for First Nations people within City of Fremantle.

### Priority 2: Experience

Vision: Walyalup | Fremantle is a place of meaningful artistic, culture and creative expression and participation for everyone.

#### Strategic Objectives:

- » Strengthen Fremantle's standing as a major cultural hub and destination city for cultural experiences.
- » Celebrate our community's long and rich history, cultural diversity and contemporary identity.
- » Ensure Fremantle's natural and built environment is protected and designed to enhance local identity and encourage cultural activity.

### Priority 3: Incubation

Vision: Walyalup | Fremantle is a place that values artists and creatives to help grow and sustain creative practices and careers.

#### Strategic Objectives:

- » Provide and improve fit-for-purpose cultural infrastructure.
- » Provide sustainable investment in the careers of artists and creatives.
- » Provide safe and inclusive environments in the city's arts and culture services.

### Priority 4: Partnership

Vision: Walyalup | Fremantle is a place where people partner up to create work and sustain their practice, as well as to advocate for thriving arts, culture and creative sector.

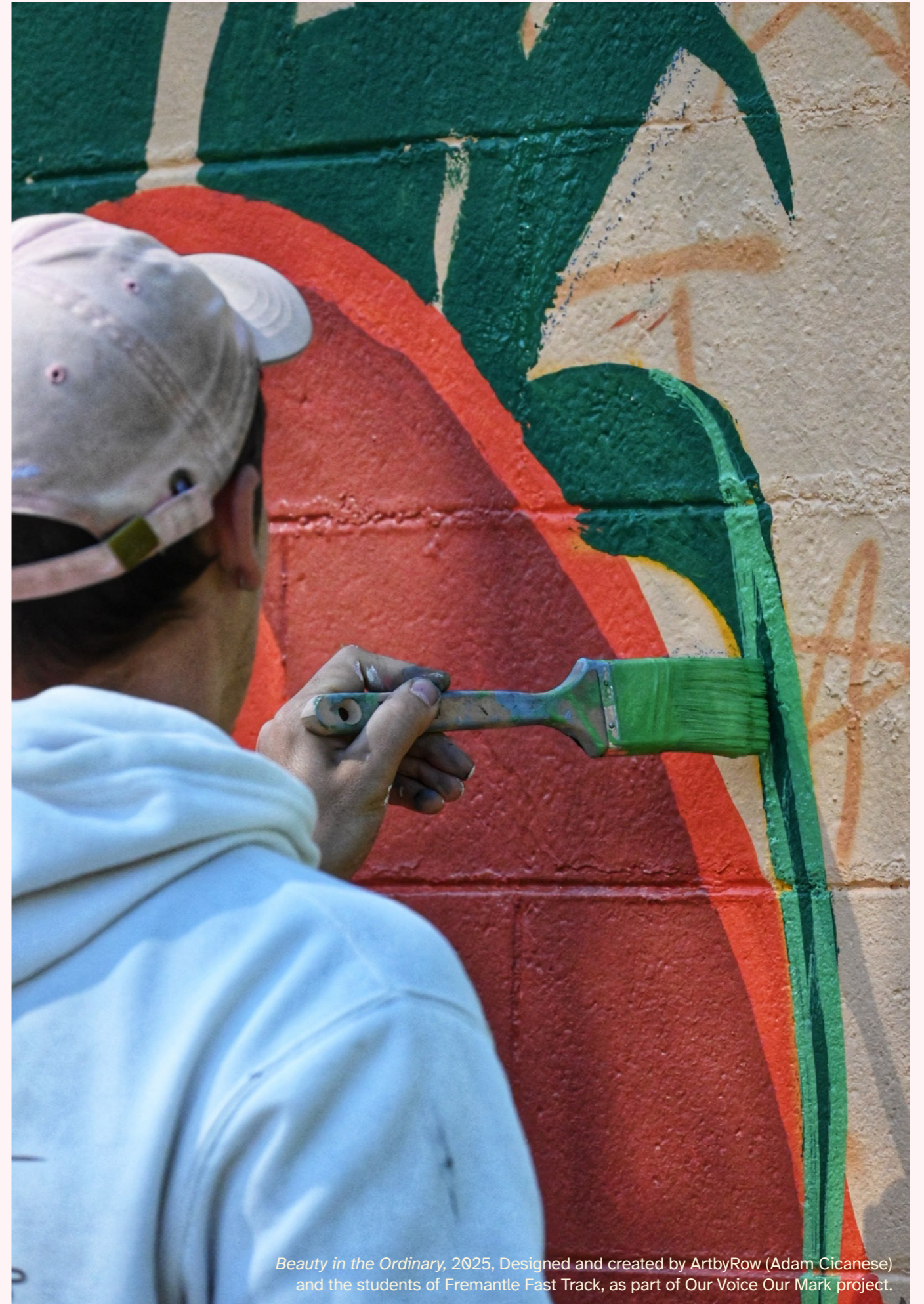
#### Strategic Objectives:

- » Contribute to a broader understanding of the role of arts, culture and creativity in society and advocate for the sector's growth.
- » Foster connections and partnerships between artists, creatives, community, and broader industries.

# Community Engagement

## Key Takeaways

- » The public engagement program reached more than 725 people through online
- » 93% of survey respondents either support or somewhat support the Public Art Strategy 2025-35.
- » Public Art Strategy viewed as a great vehicle to ensure cultural growth and ongoing artist support.
- » Art in the public realm fosters local pride, ownership and belonging in Walyalup / Fremantle, and adds depth and interest to experiencing any place.
- » Strong desire for site-responsive public art that reflects Fremantle's layered history, stories, landscapes and evolving identity; important not to over-simplify or permanently fix contested/differing cultural meanings.
- » 89% of survey respondents consider the Guiding Principles outlined in the Public Art Strategy to be very important or important.
- » Support for more enduring art in public realm that visibly reshapes urban landscape long-term, and in neighbourhoods and areas not currently represented.
- » Support for greater representation of First Nations, female and under-represented artists and subjects.
- » Calls to ensure City cares for and maintains current collection of art in public realm.
- » 85% of respondents consider City investment in opportunities for local and emerging artists either very important or important, and 78% consider it very important or important for residents and visitors to interact with public art by artists and creatives from outside the region
- » Desire to ensure City has clear mechanisms and delivery pathways that are transparent and inclusive, ensuring artists (early career, established, under-represented) are at centre of policy and decision-making.



*Beauty in the Ordinary, 2025, Designed and created by ArtbyRow (Adam Cicanese) and the students of Fremantle Fast Track, as part of Our Voice Our Mark project.*

# Strategic Directions

## Strategic Objective 1

Celebrate, develop, deliver and care for the Public Art Collection, Monuments and Memorials

## Strategic Objective 2

Promote and deliver high calibre public art in new developments, including both developer-led and City-led initiatives

## Strategic Objective 3

Develop and deliver programs to connect, engage and educate the public about the City's art in the public realm

## Strategic Objective 4

Support artists and activate places through temporary and ephemeral art projects

## Strategic Objective 5

Advocate and strengthen governance, investment and sector development

# First Nations and Public Art

Engagement and collaboration with First Nations artists and community is vital if you wish to develop meaningful First Nations art projects.

It is essential that First Nations arts and culture is First Nations-led. Where public art projects are developed to share stories, or feature content and imagery from our First Nations community, it is essential that the artists, collaborators or project stakeholders hold the appropriate cultural authority or have obtained the necessary cultural approvals to do so. This is to ensure that any new commissioned work is culturally appropriate and relevant.

We acknowledge there is a lot of learning in this area and here at the City we encourage you to embrace new relationships, knowledge and understanding to better inform how you lead and develop your project. We recommend you start building this understanding at the beginning of your project. The earlier you engage with First Nations people, the greater value and meaning this will bring to your public art project.

As the Traditional Owners of Walyalup Noongar Country, it is mandatory that you consult with Whadjuk People, the Traditional Owners of the land on which the City of Fremantle resides, through your visioning, commissioning process and delivery. For major projects, the City recommends consultation with the [Whadjuk Aboriginal Corporation](#).

The City also advocates for First Nations representation on Selection Panels, to provide both artistic expertise and cultural authority. City officers can provide assistance should you require it.

## Resources

There are many excellent resources to help inform and guide you through best practice, including:

[Summary of Good Practice Recommendations](#)  
[NAVA Code of Practice \(visualarts.net.au\)](#)

[A fair go for artists | Indigenous Art Code](#)

Wardarnji 2023, Esplanade Park. Photo by Jessica Wyld.



# Public Art Advisory Group



The Public Art Advisory Group's (PAAG) purpose is to provide advice to the City of Fremantle on public art matters. The PAAG play an important role in the advocacy of public art in the City through provision of expertise, advice and opinion.

The group of eight members is made up of six external members, and two City of Fremantle officers, represented from the Creative Arts and Community Directorate, and the Planning Directorate. External members consist of a diverse group of professional artists, curators and industry experts in related fields (including but not limited to architecture, design, urban planning and public art consultancy).

The role of the PAAG is to:

- » Provide specialist advice and guidance, and make recommendations to the City in relation to:
  - Public art community proposals and public art proposals in private developments;
  - the selection and commissioning of new works;
  - the development and/or implementation of public art policies and strategies, projects, and programs relevant to the role of the Group;
  - any other matter relevant to the role of the Group as directed by the City.
- » Advocate for and promote public art in the City of Fremantle.
- » Act in an advisory capacity to help the City achieve high quality and meaningful public art outcomes, for the benefit of its community and visitors.

The PAAG are brought together on a rotational basis to provide public art advice and recommendations to Council. A quorum of five members, comprised of three external panel members, selected for each sitting based on their cultural and industry expertise as relevant to the project(s), and two City officers, are required for a meeting to progress.

# Copyright, Moral Rights, Decommissioning and Plaques

## Artwork Copyright and Moral Rights

Australian Copyright Law requires all original public art to be attributed to the artist. An attribution plaque must be installed near the artwork by the City, developer or commissioning body, which will include (but may not be limited to) artist or art group name, title and date of work, and artist statement to assist in the interpretation of the artwork. The City advises that the artist must be acknowledged when images of their work are published.

Artworks should only be modified for conservation or restoration reasons. The artist must be consulted prior to any works taking place. Reasonable steps must be taken to contact the artist ahead of any relocation, sale, removal or destruction of any works.

## Artwork Decommissioning

Decommissioning of artwork may be necessary for a number of reasons including:

- » The artwork has reached its intended lifespan;
- » The condition of the work cannot be guaranteed against documented damage or criminal damage;
- » The work requires excessive maintenance due to design or workmanship faults, material use or other environmental factors;
- » The work has deteriorated and is a public safety risk; and
- » Significant changes in the use, character or design of the site have impacted considerably on the integrity of the work in its present location.

Should there be sufficient reason, the owner of the artwork may:

- » Modify the artwork;
- » Relocate the artwork;
- » Remove the artwork; or
- » Dispose of the artwork.

The City of Fremantle may identify and decommission council owned artworks in accordance with Australian Copyright Law.

In the event of a decommission, reasonable steps must be taken to contact the artist at least 28 days ahead of any relocation, sale, removal or destruction of an artwork. Building owners are requested to inform the City of their intention to decommission any public artwork at least 28 days ahead of the relocation, sale, removal or destruction of the artwork.

## Artwork Plaques

Australian Copyright Law requires all original public art to be attributed to the Artist. For all enduring works, a plaque must be installed in close proximity to the artwork, and include:

- » Artist name
- » Title of artwork
- » Date of artwork
- » Name of the commissioner and/or logo (eg. City of Fremantle)
- » Details of any collaborators or funding bodies.

The inclusion of an Artist Statement is encouraged to assist in the interpretation of the artwork.

For ephemeral and temporary public art, details similar to the above are to be available on a public platform where possible.

# Funding

To plan for, develop and deliver a well-considered, sustainable and quality public art program as outlined in the Public Art Strategy and Action Plan, the City requires a strong financial foundation.

The funding to deliver on this Strategy will draw from the following:

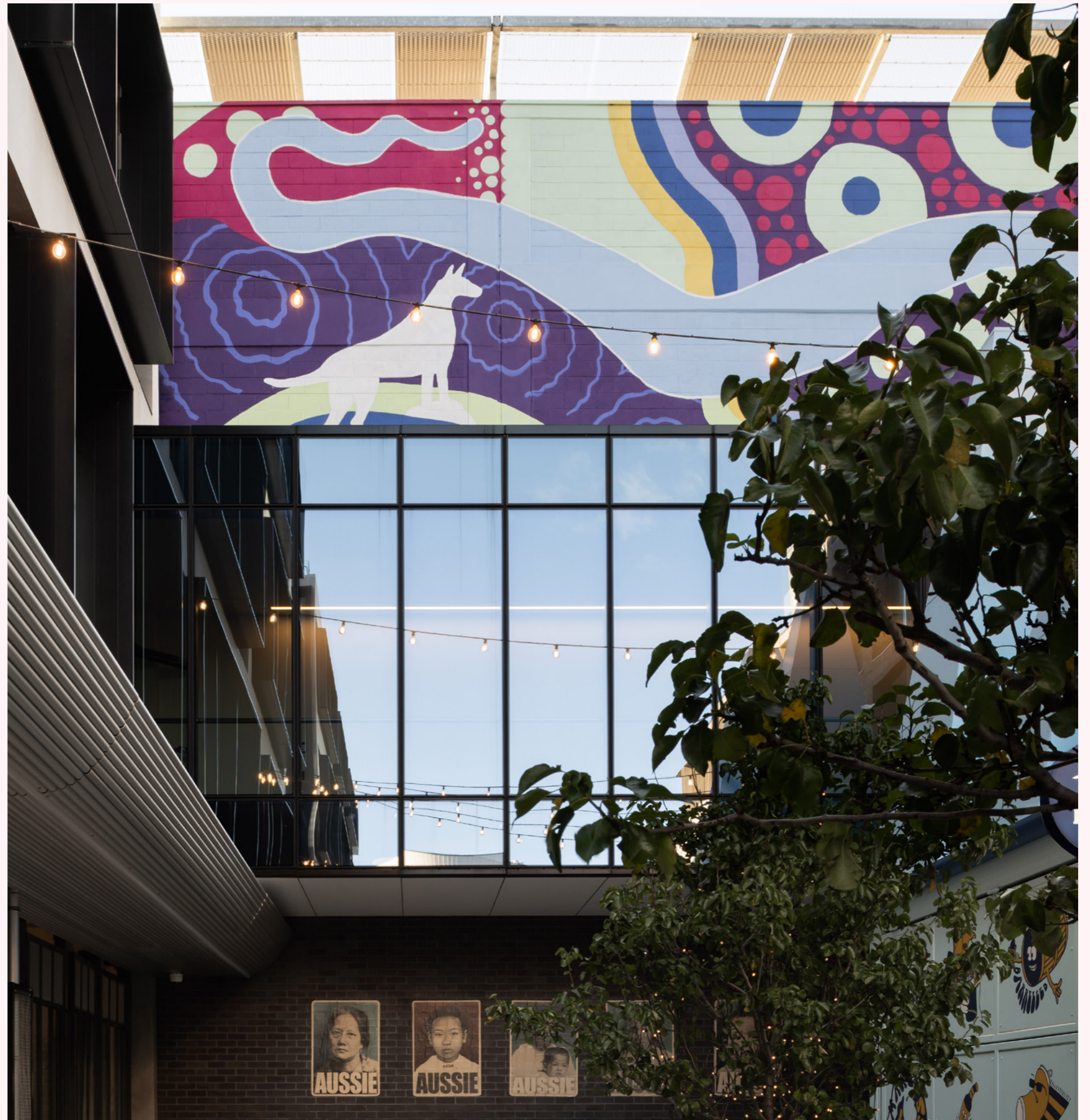
## City of Fremantle:

- » An annual allocation of funds for the design and delivery of public art projects
- » An annual allocation of funds for the maintenance of the Public Art Collection
- » Special public art projects may be allocated funds through the City's long-term financial planning budgeting process and/or through City-led projects.

## External:

- » The City will further develop its Public Art Fund to deliver the Public Art Strategy through grant opportunities, private developer contributions and partnerships.

On occasion, the City provides cash sponsorship to external art's bodies that offer events and programs that strongly align with its aspirations for meaningful and inclusive art forms and experiences in our shared public spaces. Ongoing determination of sponsorship is regularly reviewed by the City.



Right: (Top) Harley Richards, in collaboration with Baz Emerald and Pow Negro, *Beeliar Djinda*, 2022 (detail); (Bottom) Peter Drew, *Real Australians*, 2022. FOMO Freo. Photo by Dion Robeson.

# Types of Public Art

The definition of public art is constantly being challenged by artists and audiences. It can take many different forms and use a wide range of materials.

A public artwork can be integrated into the architecture of a building or pavement, be a stand-alone sculpture, a sound-based or light-based installation, or mural.

No longer limited to static, permanent structures, contemporary public artworks can also take the form of new media, temporary installations, and those involving the senses. It can be created for a wide variety of reasons – to be an element of placemaking, to enrich or beautify, to surprise, to challenge, to delight, to act as a memorial or celebration for a person or event, to help with wayfinding, to bring artistic interpretation and understanding to a site, place or story, to bring a community together, or to turn the eye to the lesser known.

## There are three overarching types of public art:

1. **Enduring** means a work that is intended to last about 20 years, and takes the form of a material, conservable object, or is applied to a building.
2. **Ephemeral** means a work that is distinct due to its momentary and immaterial presence on site. It may only exist for a few hours or a few days, such as a performance, light projection or exhibition. Other ephemeral works may have a more substantial material presence on site but may incorporate their own changing state as part of the artwork – for example, a sand drawing on the beach or an ice sculpture.
3. **Temporary** means a work that has a presence in the public realm for a fixed period, for example for one week to one year. Unlike ephemeral art, it consists of a material, conservable object.

Under these broad banners, public art can be further defined by a number of different typologies. These are largely identified by the work's primary purpose; however, the categories can cross over (for example, a functional artwork can be iconic, a decorative or light-based artwork can be site specific).

Left to right: Susan Flavell, *Chimera*, 2016. Pioneer Park. On loan from the collection of Kerry Harmanis.

Laura Boynes, *Subliminal Drift*, 2023. Commissioned by the Fremantle Biennale and STRUT Dance. Manjaree | Bathers Beach. Photo by Rebecca Mansell.

Sam Bloor, *Pulp and Wax*, 2023 (foreground). Fremantle Woolstores. Commissioned by the Fremantle Biennale. Steel-sheet window artworks by George Haynes, International Street Arts Festival, 2011.



1

City of Fremantle



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# Types of Public Art

## Standalone / Iconic / Landmark

A stand alone or significant work, often site specific, where the artist's approach is largely independent. Can be large in scale and/or ambitious in concept. Examples include sculpture, water features, lighting, landscape art or multimedia.

## Site Specific

Designed specifically for, and in response to, a particular site through scale, material, form and concept. It could apply to all listed categories here.

## Functional

A piece of public art that serves a utilitarian purpose such as public seating, benches, lighting, furniture, shade structure, bike racks, rubbish bin surrounds, gates, fountains, or playground structures. While functional, they are unique and are produced by a professional artist. These types of works can reinforce a design aesthetic or thematic concern and be playful, delightful or sophisticated.

## Integrated

Works that are fully incorporated within the design of the built or natural environment. Integrated works may include floor and window design, lighting, landscaping, and associated elements. It can also be decorative and/or functional. Integrated works can also form part of the ground in a public setting and are designed to be viewed closely by pedestrians in the space.

## Interpretive

Where the primary purpose is to communicate, educate or comment on issues, events, or histories. The work may be an interpretation of cultural heritage of the site or area. Interpretive works may be in the form of pavement inlays, sculpture, murals and text-based work.

## Decorative

A decorative public art inclusion to the built form or urban space can aesthetically enhance the environment or structure. Examples include incorporated imagery or sculpture, decorative paving elements or lighting, murals, mosaics or bas-relief covering walls, floors and walkways.

## Memorial / Monument

A work that is designed to celebrate or recognise the history or cultural heritage of a site or place, or to commemorate a person or event.

## Murals and Street Art

A graphic artwork that is applied directly onto a wall or other surface such as building facades, footpaths and public infrastructure, most often painted.

Street Art may include spray or aerosol art, stencils, sticker art, paste-ups, video projection, art interventions, guerrilla art, flash-mobbing and installations.

These works are an accessible and immediate artwork and can be an immediate response to a particular event.

## Play

While primarily an artwork and often – though not exclusively – intended for children, these types of works encourage a high level of play. Works in this category might include water playgrounds, swings or works that invite physical interaction.

## Marker and Navigational

A marker artwork is usually medium to large-scale and located at key focal points, to provide an entrance statement or gateway to a precinct, while navigational works act as a wayfinder or directional indicator and can be in a variety of forms and scale.

## Newer forms of public artwork may take the form of:

- » Living works (such as plant-based works)
- » Light-based installations and projections
- » Digital projections or sound-based installations
- » Multimedia (including video, film, audio and computer-generated)
- » Virtual or augmented reality
- » Works involving the senses (sight, hearing, touch, smell, taste)
- » Performance, dance, theatre, poetry

# Resources

[Public Art Consultants | Contact List](#)

[National Association for the Visual Arts Code of Practice | Introduction — NAVA Code of Practice](#)

[Artist Commissioning Contract - Arts Law offers a range of contracts for sale, including a standard commission contract | www.artslaw.com.au](#)

[Protocols for using First Nations Cultural and Intellectual Property in the Arts | Protocols for using First Nations Cultural and Intellectual Property in the Arts - Creative Australia](#)

[Copyright Act 1968 | Federal Register of Legislation - Copyright Act 1968](#)

[Public Art Guidelines - Arts Law Centre of Australia](#)

[Commissioning Art in Public Space | Summary of Good Practice Recommendations — NAVA Code of Practice \(visualarts.net.au\)](#)

# Further Reading

## Aboriginal Cultural Heritage Report 2024

[wa.gov.au/system/files/2024-08/aboriginal-cultural-heritage-report-2024.pdf](https://www.wa.gov.au/system/files/2024-08/aboriginal-cultural-heritage-report-2024.pdf)

Barbara Bynder, Holly Farley, Joe Bean, Tod Jones (editors), *Mapping Boodjar Walyalup Fremantle*, 2022.

Kelsey Ashe, Sandra Harben, Tom Müller, Grant Revell (editors), *Bilya Bidi Crossings: An Anthology of the Fremantle Biennale Crossing 21*, Fremantle Biennale, 2021.

Martin Gibbs, *Report on an Ethnohistorical Investigation into Aboriginal Heritage of the Fremantle Area*, Centre for Prehistory, University of Western Australia, 1988.

J.K. Ewers, *The Western Gateway: a history of Fremantle*, 2nd revised edition, 1971.

Patricia Brown, *The merchant princes of Fremantle: the rise and decline of the colonial elite 1870-1900*, 1996.

R.H. Reece and R. Pascoe, *A place of consequence: a pictorial history of Fremantle*, 1983.

George Seddon, *Swan River landscapes*, 1970.

J.K. Hitchcock, *The history of Fremantle, the front gate of Australia 1829-1929*, 1929.



# Contact

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**E [info@fremantle.wa.gov.au](mailto:info@fremantle.wa.gov.au)**

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The information in this document is available in alternative formats on request.  
Please contact the City of Fremantle on 1300 MY FREO (1300 693 736) to request.

The National Relay Service (NRS) The NRS can contact the City of Fremantle on your behalf.

**Speak and Listen 1300 555 727**

**SMS relay 0432 677 767**

Language Assistance, Translating and Interpreting Service Interpreting and translating services are available via the Translating and Interpreting Service (TIS).

The services provides language interpreting in 160 languages. To use this service, please phone **TIS on 131 450** or ask a City of Fremantle staff member for assistance.