



# Public Art **MASTERPLAN** **2025-2030**

# Acknowledgement **OF COUNTRY**

*The City of Greater Geraldton would like to respectfully acknowledge the Yamatji Peoples who are the Traditional Owners and First Nation's People of the land on which we stand. The Wilunyu, Nhanhagardi, Naaguja. We would like to pay our respect to the Elders past, present and future for they hold the memories, the traditions, the culture and hopes of the Yamatji Peoples.*

*Artwork credit: 'Ilgarjiri: things belonging to the sky', Barbara Merritt, Margaret Whitehurst and Mary Stuart (UAP).*



# Message from the **MAYOR**

I am proud to present the City of Greater Geraldton Public Art Masterplan (2025-2030). This document provides a plan for delivery of public art across the City and reflects Council's ongoing commitment to the enrichment of public spaces and places through artistic activity.

The Masterplan takes into account the care and maintenance of the City's existing, extensive public art collection, along with opportunities for new works which respond to community aspiration, storytelling and interpretation. In this context, the Masterplan considers works installed in spaces that are a public asset and are managed by/or are intended to be managed by Council.

Following the endorsement of the City's Public Art Strategy (2020-2025), the Masterplan has been developed to grow and consolidate the public art program administered by Council. In doing so, the Geraldton Regional Art Advisory Committee – a group consisting of elected members, community representatives and City officers, is acknowledged for their valued input. It is exciting to see our thriving arts and cultural sector continue to be supported through the framework this Masterplan provides.

I would like to thank all the stakeholders, both internal and external, for their input and knowledge in bringing this important document together. We look forward to celebrating the outcomes and actions in our community.

**Mayor Jerry Clune**



*Artwork credit: 'Wind Sails', Edmund Steward and Judy Chapman-Stewart.*



# Table of **CONTENTS**

Executive Summary .....	4
Strategic Alignment .....	5
Public Art Defined .....	6
Community Context .....	10
Guiding Principles .....	12
Growing the Collection .....	13
Assessment Measures and Criteria .....	13
Role of the Geraldton Regional Art Advisory Committee .....	14
Procurement Process .....	15
Curatorial Themes.....	18
Artwork Opportunities and Places .....	20
Public Art Challenges and Mitigation .....	28
Management of Collection .....	30
References .....	32

*Title page artwork credit: "Protected Memories", April Pine.*

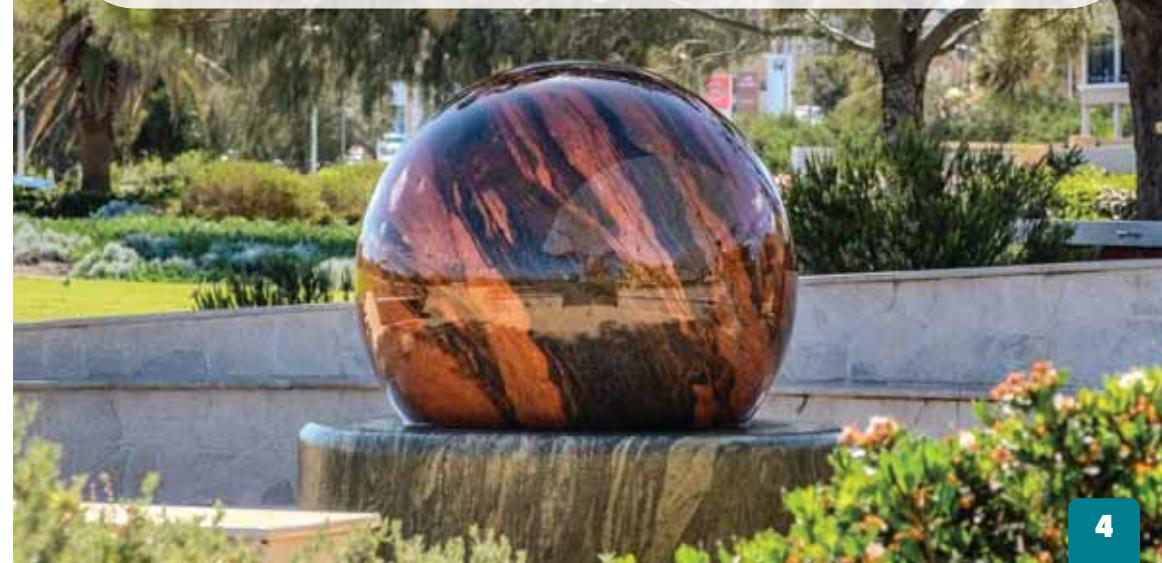
*Artwork credit: 'Donor Awareness Fountain', Richard Williamson, with entry work by Rose Holdaway, and area design by Bruce Sherwood.*

## Executive **SUMMARY**

The City of Greater Geraldton is home to an extensive collection of public artworks, ranging from functional and integrated artworks to iconic commissions. Until the development of the Public Art Strategy 2020-2025, the City's collection had grown organically, with works and programs delivered in response to short term needs and goals.

With the opportunity to revisit the Strategy comes the potential to leverage and reposition the existing collection. The new Masterplan has been developed to incorporate learnings from the former Strategy and to undertake a long-term approach in order to consolidate, maintain and ultimately grow a cohesive collection of public art. The Masterplan acknowledges the diverse context of the City, including a broad range of themes which seek to articulate the history and identity of the community.

In addition to improving the amenity and aesthetics of the public realm, the community art element of the City's Public Art program provides economic and professional development opportunities for local artists. The document provides practical guidance for Officers with regard to procurement processes, condition monitoring and maintenance.



# Strategic **ALIGNMENT**

This Masterplan has been informed by the following City of Greater Geraldton (CGG) documents.

## **Strategic Guiding Documents**

Greater Geraldton 2031: Strategic Community Plan

The CGG Public Art Strategy 2020-2025 supports the Strategic Community Plan's Vision, Mission and Values. The Strategy and this accompanying Public Art Masterplan to guide implementation respond directly to the following major goals:

### **Community**

**Aspiration:** Our culture and heritage is recognised and celebrated. We are creative and resilient. We can all reach our potential.

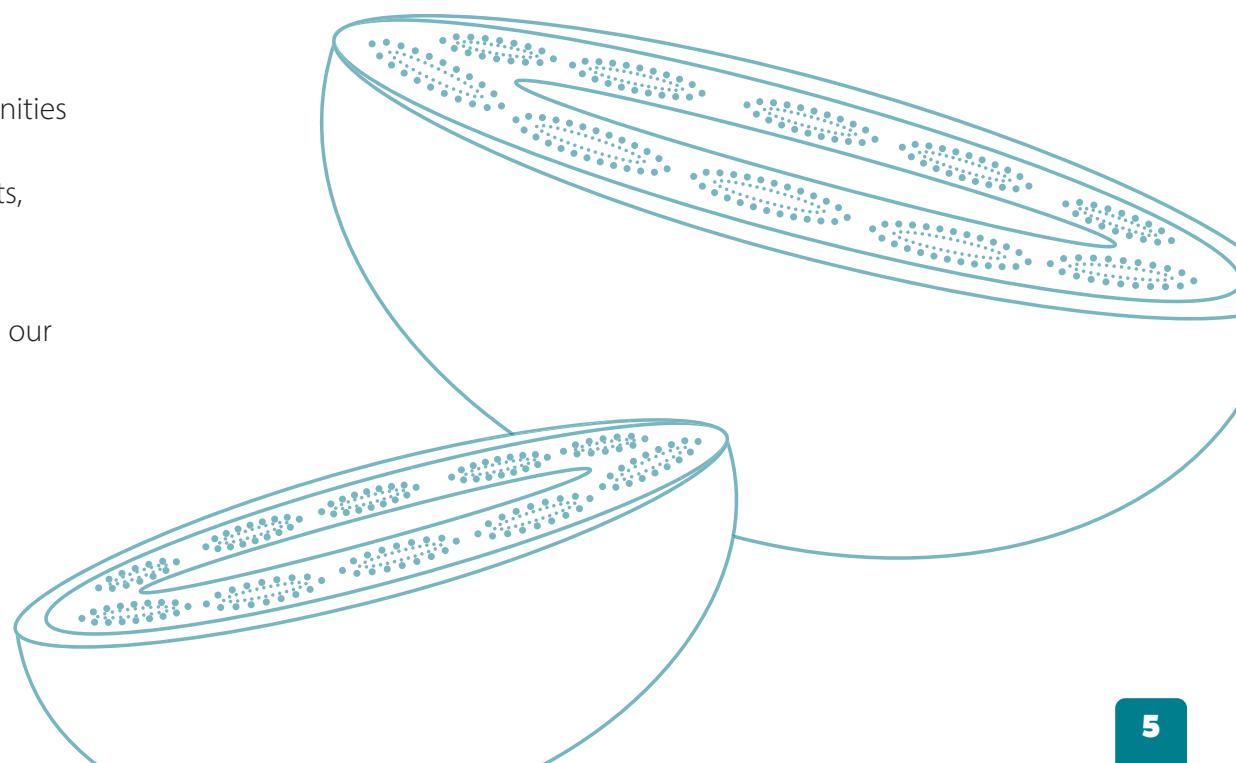
- 1.1 Enhanced lifestyle through spaces, places, programs and services that foster connection and inclusion.
- 1.3 Pride in place and a sense of belonging is commonplace.
- 1.7 Reconciliation between Indigenous and non-indigenous communities is supported.
- 1.10 A place where people have access to, engage in and celebrate arts, culture, education and heritage.

**Economy:** A healthy thriving and resilient economy that provides opportunities for all whilst protecting the environment and enhancing our social and cultural fabric.

- 2.4 A desirable place to live, work, play, study, invest and visit.

## **Informing Documents**

CGG Public Art Strategy 2020-2025; Geraldton City Centre Revitalisation Plan; CGG Heritage Strategy 2023-2028; CGG Reconciliation Action Plan 2024-2026; CGG Youth Strategy 2024-2029; CGG Council Policy CP1.4 Access and Inclusion; CGG Access and Inclusion Plan 2024-2029; CGG Council Policy CP4.9 Procurement of Goods and Services; CGG Operational Policy OP017 Geraldton Regional Art Gallery Collection.



# Public Art **DEFINED**

Public art includes both permanent and ephemeral art installation and activities, integrating an artistic concept into a public feature. Public art is planned and executed outside a gallery context in spaces which are generally open and accessible to all. Practitioners may range from the beginner to the professional artist. Professional artists may have a tertiary qualification in visual arts, have experience exhibiting and selling their work to collecting bodies and be represented in major public collections. Public art can become an iconic part of a town, place, or even country! Local communities take pride in artworks that become icons, and tourism can increase through these artworks becoming attractions.

## Types of Public Art

1. Murals/Street Art
  - Artist-led, may contain community elements, semi-permanent on exposed walls and infrastructure.
2. Freestanding/Sculptural
  - Standalone work, fabricated by the artist or externally.
3. Integrated/Placemaking
  - Part of a development, incorporated into the design of a building or infrastructure, Wayfinding or interpretive communication, Functional.
4. Ephemeral
  - Work designed to be temporary, have a limited life-span.
5. Play-friendly
  - Kinetic, bright work appeals to a sensory experience.
6. Cultural Heritage/Commemorative Art
  - Artwork that has cultural importance to a specific group or that celebrates people, an activity or significant event.

Artwork credit: 'Dome of Souls', Charles Walsh and Joan Walsh-Smith.

# Parameters of **Public Art**

- Features of a building and enhancements such as screens and lighting
- Integrating into public spaces through creative street furniture, artistic paving and works that improve the overall quality of an area
- Mural work that covers walls, floors and walkways
- Tiles, mosaics and brick work that can integrate into developments or standalone
- Sculptural work that incorporates durable and damage resistant materials, as well as following safety standards
- Community art projects led by a professional artist that result in a tangible artwork in a range of ephemeral and permanent works



## Not **Public Art**

- Business logos and advertising signage
- Art objects which are mass produced or off-the-shelf reproductions, not providing a unique response to the local area
- Fencing, gates, benches and other functional items that do not contribute to the artistic character of the local area
- Landscaping or hardscaping which would normally be associated with developments

Artwork credit: 'Mullewa Entrance Mural', Helen Ansell, Pauline Bell, Debra Maher, Charmaine Green, Susan Merry.



## AUSTRALIAN ARTWORKS

*clockwise from top left:*

COUNCIL HOUSE

Perth, WA. Trevor Richards

REFLECTIONS

Wellington Dam, Collie WA.  
Guido Van Helten

GIANTS OF MANDURAH

Mandurah, WA. Thomas Dambo

GROW YOUR OWN

Perth, WA. James Angus



## INTERNATIONAL ARTWORKS

*clockwise from top left:*

CLOUD GATE

Chicago, Illinois. Sir Anish Kapoor

ANGEL OF THE NORTH

Newcastle, UK. Antony Gormley

PUPPY

Bilbao, Spain. Jeff Koons

JACOB'S LADDER

North Island, New Zealand.

Gerry Judah



# Community **CONTEXT**

The City of Greater Geraldton is a vibrant City, with a diverse collection of registered public artworks across the region. The City has a Public Art Team, located in the Geraldton Regional Art Gallery, and the Geraldton Regional Art Advisory Committee that provides valuable input from community members.

Within a thriving arts community, public art provides new and exciting opportunities for emerging and established creatives. Professional development and small to medium sized projects aimed at local artists may include commissions that are City, Agency/Developer or Community/Artist driven. First Nations Led artwork must be driven by First Nations peoples as the creators, decision-makers and custodians of the artwork designs.

Opportunities for larger public art projects that are open to all artists may harness partnerships and funding opportunities outside the City of Greater Geraldton, elevating the local art scene and creating iconic artworks for the community. Having a mixture of external and local artists creates a strong Public Art Collection featuring a variety of mediums, subject matter and storytelling. This in turn contributes to the creation of safe, accessible public spaces, promoting community identity and recognising diversity.

Currently, the Public Art Collection features works by Edmund Stewart, Tony Jones, Charmaine Green, Helen Ansell, and Trevor Richards to name a few. With over 200 artworks, this includes commissioned work, direct-approaching, school projects, large installations, and a wide variety of murals.



*Artwork credit: 'Road Trip', Helen Ansell.*

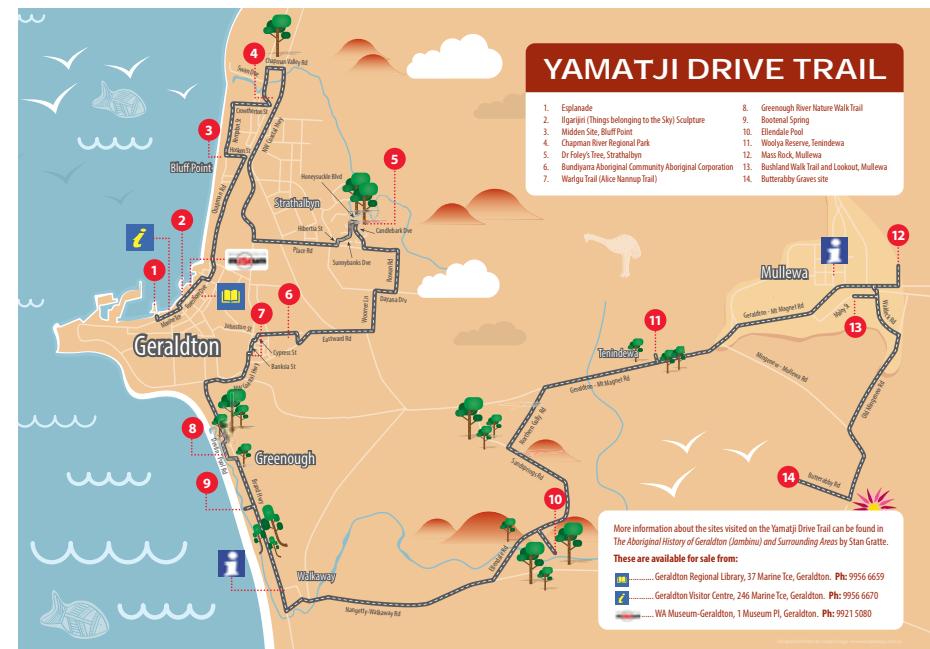
# City of GREATER GERALDTON

Dutch ships sailed past the Western Australian coast in the 17th Century with landings including those which took place at the Abrolhos Islands. The first explorer to set foot on land was Lieutenant George Grey, a member of the British Army, in 1839. Geraldton's official settlement occurred on the 20 November 1849, when a prospecting party and soldiers arrived at Champion Bay and began settlement. Champion Bay developed as a port with the export of lead, wool and later horses. Discovery of gold in the Murchison in the 1890s and construction of rail lines soon led to the spread of settlement, with pastoralism also contributing significantly to the growth of population and infrastructure.

Over time the region continued to expand, with further diversity in agriculture, mining, construction and service industries, fishing and aquaculture and tourism. The City has a population of over 41,000 residents, encompassing the coastal City of Geraldton, along the rural townships of Mullewa, Greenough and Walkaway.

## Stories of the **YAMATJI**

From the rich waters of Jambinbiri (Champion Bay) to the outer hinterland, the Midwest region has been the home for Yamatji people for tens of thousands of years. Yamatji (or Yamaji) is the name used to identify Aboriginal people in the Midwest, Murchison and Gascoyne regions of Western Australia. 'Yamatji' comes from the Wadjari (or Wajarri) language and means 'man' or 'human being', so it is often used throughout this region to refer to 'Aboriginal people/person'. The Yamatji region in Western Australia contains many Aboriginal groupings. Approximately 10% of the total population of the region are Yamatji people, who live mostly in Geraldton and Carnarvon. The City of Greater Geraldton proudly celebrates Yamatji People and culture through the Yamatji Drive Trail, highlighting significant sites across the City.



# Guiding **PRINCIPLES**

This Public Art Masterplan seeks to guide public art projects in the City of Greater Geraldton, providing a framework for new projects that are aligned with the overarching vision for art in the public realm.

This Masterplan will integrate with the City of Greater Geraldton Public Art Strategy, working in conjunction to inform new public art projects and future direction for art in the City.

# Consultation **METHODOLOGY**

This Public Art Masterplan has been developed in consultation with the Geraldton Regional Art Advisory Committee. The Committee comprises representatives from Council, the Community, an Aboriginal Arts organisation and City Officers.

*Artwork credit: 'Horizon', Lucy Humphrey.*

## **Guiding Principles**

- **Quality**

- **Inclusion**

## **Supporting Principles**

- **Truth-telling**

- **Value history & culture**

- **Support local**

# Growing the **COLLECTION**

## Assessment Measures and Criteria

### Artistic Merit

- The artwork must be original, responding to the unique criteria of each project
- Artists with different experience levels should be matched to the requirements of the project. An artist with more experience may be more appropriate for large, iconic pieces

### Sense of Place

- The artwork should further enhance the City of Greater Geraldton's image, building on its visual appearance and character
- The work should respond to the location, making it site specific and unique to that area

### Appropriateness

- The use of cultural materials, including stories and themes, include consent from any communities represented
- Both practical and contextual appropriateness considered, this includes a general fit-for-purpose assessment
- Suitability and ability to work within the City of Greater Geraldton Public Art Collection

### Materiality, Durability and Maintenance

- The proposed project will incorporate materials that are appropriate for outdoor conditions, unless this is an internal artwork that is not affected by outdoor conditions
- The artwork must be safe for public display
- There should be minimal maintenance required, ensuring works are durable in the unique environmental conditions

### Budget and Timeline

- Proposed budgets should be detailed and accurate to the project
- Artists should be paid appropriately and follow industry standards for any workshops and community engagements
- The timeline should consider whether any community consultation or engagement is required, and incorporate this into the overall project timeline

### Artistic Merit



### Sense of Place



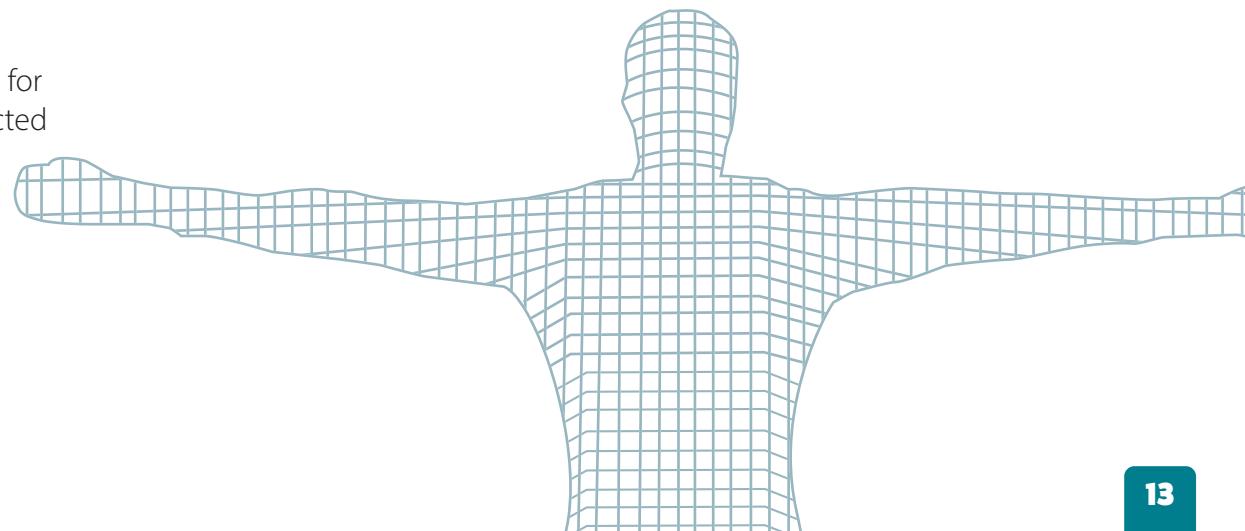
### Appropriateness



### Materiality, Durability and Maintenance



### Budget and Timeline



# Role of the **Geraldton Regional Arts Advisory Committee**

The Geraldton Regional Arts Advisory Committee (GRAAC) provides valuable industry expertise, having an active role in encouraging and promoting the Visual Arts. The GRAAC is a Committee of Council and at the time of creation of this Masterplan serves to 2030 or as determined by Council.

The role of the GRAAC is to provide Council with support and guidance with the implementation of the Geraldton Regional Art Gallery Strategic Plan and the Public Art Strategy/Masterplan. The GRAAC supports and promotes the Geraldton Regional Art Gallery's purpose statement which is:

To deliver high quality, responsive and targeted collection management and arts programmes which grow and enhance City and regional cultural assets, enrich people's lives, provide economic opportunity, growth of local identity and encourage wellbeing and active participation in regional Western Australia.

Whilst not operational in nature, areas of advice may include (but not limited to) the following areas:

- Acquisition and donation of Public Art
- Relocation or deaccession of artworks
- Commissioning of new artworks
- Strategic development

Artwork credit: 'Kingfisher's Flight', Imogen Palmer.



# Procurement **PROCESS**

## Acquisition Process

The following are different types of acquisition in the procurement of new public artworks:

### Direct Acquisition

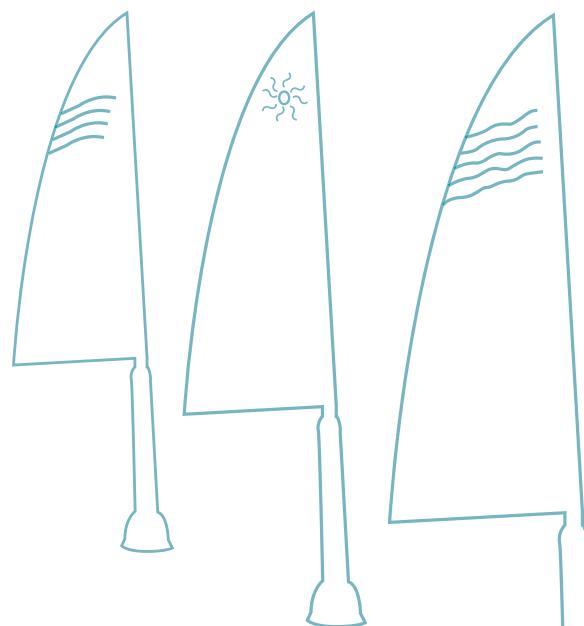
- Artists may be directly approached where appropriate. This is often used within the context of small public art projects and allows a particular artist to be approached for a specific project.

### Limited Competition

- A small selection of artists may be approached to submit a proposal that responds to an artist brief. This may provide a variety of options from artists identified as being appropriate for the project.

### Open Competition

- An Expression of Interest (EOI) is circulated broadly and open to all artists (location may be limited).
- Responses to the artist brief are shortlisted, with those artists/artist teams invited to submit a concept design.
- Once presented, the successful artist is selected through a selection process.
- This may include concept designs presented to the GRAAC to be evaluated against a set of criteria, as well as through consultation with the Director/Executive Management Team/Council for final approval.
- The successful artist will be required to enter into a formal agreement with the City that will include:
  - » Works will be required to be completed in accordance with the industry standard and adhere to City approved safety procedures
  - » Maintenance schedule or requirements, including materials
  - » Anticipated life span of the artwork
  - » Intellectual Property
  - » Clear payment terms, including details of any phased payments



# Process **SPECIFICS**

## **1. Design Brief**

- The Brief must include location, budget, timeline, themes to respond to, and connection to policy (Public Art Masterplan and Public Art Strategy).
- The Brief must also inform the evaluation process, including weighting and timelines. Fees offered should reflect fair pay for work undertaken. An important reference source for this is the fee structure recommended by the National Association for the Visual Arts (NAVA).

## **2. Expression of Interest (EOI)**

- Unless direct approaching, publicise the Expression of Interest opportunity to artists, which are then collated and shortlisted.
- City staff to shortlist between three and five EOI's where possible.

## **3. Concept Design**

- Concepts must include the artist CV, details of scale, materials, installation methods, timelines, any engineering and safety certifications necessary, along with details of any insurance requirements.
- Concepts are evaluated by at least two GRAAC representatives against a set weighting criteria.
- Through consultation with the Director, the results of this evaluation are forwarded to the Executive Management Team for approval and direction on reporting to Council.

## **4. Installation and Fabrication**

- Commissioning takes place on signing of an Artist Agreement by both parties.
- City approved safety procedures must be followed in the installation and fabrication of artworks.

## **5. Project Completion**

- Following inspection and handover, the artist is required to provide the City with any specific maintenance instructions relating to the work.
- Other steps to be taken include the creation of a didactic plaque and for the work to be accessioned into the City's.

*Artwork credit: 'Central Lighthouse Sculpture', Gary Fleming.*





## Design **DEVELOPMENT**

Once a concept design is chosen and the artist/artist group is successful, the assessment panel have the opportunity to provide feedback.

At this stage, the artist may get more details on the site and project, and an update to installation timeframes if these have shifted.

The artist will then further develop their design based on this feedback and any additional briefings.

*Artwork credit: 'Multi-Use Court Artwork', Sara Walker.*

# Curatorial **THEMES**

Curatorial themes identified in the Public Art Strategy 2020-2025 provided overarching direction for artists creating specific site works, as per the following graphic taken from the Strategy, page 11. Geographic areas were identified as:

- Stories of the City (Geraldton City Centre)
- The Threshold (Coastline from South Greenough to Drummond Cove, including Greenough and Walkaway)
- The Hinterland (Mullewa and inland areas)

These themes are intended to provide a starting point for public art projects and ensure that new artworks in the City of Greater Geraldton are strong investments, led by relevant and unique attributes that uphold the environmental, social and heritage values of the City.

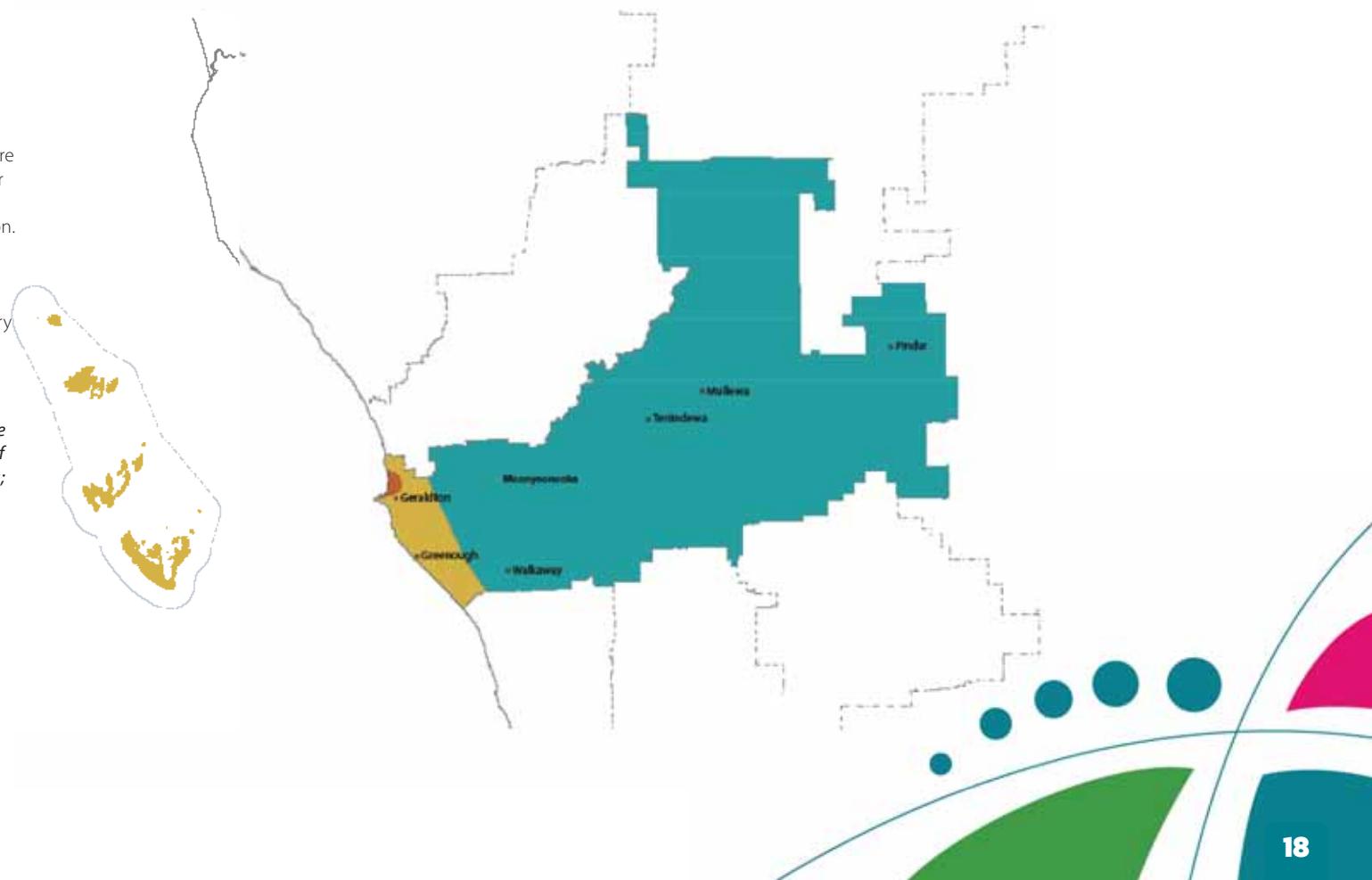
## CURATORIAL THEMES

Curatorial themes are to provide overarching direction for artists creating site specific works. Artists are encouraged to use these themes for inspiration and to instigate further research into the stories of the region. Further information on specific stories for Mullewa, Greenough, Walkaway and Geraldton can be found in the City Municipal Inventory of Heritage Places.

*The City of Greater Geraldton is a place of distinct stories and narratives. Mapping these across the region reveals an interrelated web of themes, characters and connections; Indigenous, exploration, pastoral, agriculture, mining, and maritime.*

*These stories create connections between the main activity centres.*

- Stories of the City
- The Threshold
- Hinterland



## KEY NARRATIVES AND CONCEPTS TO EXPLORE

Theme	Key narratives and concepts to explore
<b>Family, connection</b>	<p><i>The City is for coming together, sharing stories, discovering traditions, and making new memories, all set against the backdrop of port and maritime operations.</i></p> <p><i>Simultaneously a place for first experiences of the country, it is the home of farewells and distant horizons.</i></p> <ul style="list-style-type: none"> <li>• Ancestry</li> <li>• Indigenous significance</li> <li>• Early settlement</li> <li>• Fishing, connecting the sea to land</li> <li>• Contemporary pastimes/leisure</li> <li>• Cultural conflicts</li> <li>• Significant sites for Yamatji People</li> </ul>
<b>Perseverance, enduring nature, preserving history</b>	<p><i>Geraldton is a place of ever-changing perceptions, contrasting against enduring memories and age-old tales.</i></p> <p><i>Constantly evolving – shaped by the elements and human endeavour alike.</i></p> <p><i>Region rewards exploration and curiosity.</i></p> <ul style="list-style-type: none"> <li>• Agriculture and pastoral land</li> <li>• Seasons and elements</li> <li>• Proximity to the sea</li> <li>• Indigenous significance</li> <li>• Early settlement</li> <li>• The spirit of discovery: shipwrecks, gold rush</li> <li>• Past isolation</li> </ul>
<b>Diversity</b>	<p><i>Welcoming to all cultures, the central city region is distinctive for its Diversity. An enduring relationship with the Yamatji people connects Geraldton with customs that reach back thousands of years.</i></p> <p><i>A vast patchwork of landscapes, punctuated by heritage towns and sites of cultural significance, the land is fertile ground for diverse life and lifestyles.</i></p> <ul style="list-style-type: none"> <li>• Multicultural demographics</li> <li>• Senses – salt, wind, sun, pollen, sand, wildflowers</li> <li>• Contemporary pastimes/leisure</li> <li>• Port – exporting and connecting to the world</li> <li>• World heritage marine environment</li> <li>• Diverse and transient characters – Traditional Owners, Priests and missionaries, cameleers, farmers and station holders, shepherds, prospectors, railway workers, tourists</li> </ul>

# Artwork OPPORTUNITIES & PLACES

Any new projects must take into account:

- Current Public Art Collection – spread, proximity, and gaps identified in the collection.
- Contribution to the overall look of the area, increasing its vibrancy and activation through public art.
- Available budget and resources.
- Significance of place to the local community.
- Ability to create an artwork specific to the place, taking into consideration the overarching curatorial themes.

## Priorities

Commencing in 2021, an extensive condition monitoring and auditing program of the City's Public Art Collection was undertaken. This, coupled with the release of a Public Art Trail Map in 2023, provided a clear picture as to the spread, condition and theming of the current collection. Of significant note was the absence of public art in the Greenough and Walkaway areas. Additionally, interpretations which included Indigenous themes were largely attributed to heritage signage and trails. It was also noted that Public Art was absent from communities located to the north of the CBD, including Drummonds Cove. The highest density of art per square metre was the Mullewa township, with a broad range of murals, sculptures, concrete treatments, mosaics and other works. The Public Art Map is currently being revised to include new works added to the City's collection since 2023.



Artwork credit: 'Postcards from Geraldton', Imogen Palmer.

## PUBLIC ART IN GERALDTON

### 1. PROTECTED MEMORIES

by April Pine, 2018

Standing proudly within Art Gallery Park, the sculpture turns to embrace the Geraldton Regional Art Gallery (former Geraldton Town Hall) - a State Heritage listed building which was preserved from demolition in 1984 by a community initiative known as F.R.O.T.H. The sculpture is lit at night, and by the sun at different times of the day, casting a great shadow on the garden.

### 2. HORIZON

by Lucy Humphrey, 2019

Created originally as a *Sculpture by the Sea* entry, the liquid inside this transparent orb inverts the horizon and the surrounding landscape to create a spectacular optical illusion, providing a memorable photographic opportunity for visitors and locals alike.

### 3. HMAS SYDNEY II MEMORIAL

by Joan Walsh-Smith and Charles Smith, 2001

The sinking of HMAS *Sydney II* during WWII by the German raider HSK *Kormoran* is Australia's greatest naval tragedy and remained a mystery for 66 years, until both ships were located 200km off the coast of Shark Bay in 2008. The HMAS *Sydney II* Memorial is a Monument of National Significance and a moving tribute to those who died. The site includes both symbolic and narrative features.

### 4. BATAVIAN

by Tony Jones, 2010

The sculpture combines a ship's prow and wind-racked head with elements incorporating the distinctive logo of the Dutch East India Company. *Batavian* looks westward from the Batavia Coast Marina to the Abrolhos Islands, the site of the *Batavia* mutiny in 1629.

### 5. SUNDIAL

by William (Bill) Newbold, 2001

Near the Batavia Coast Marina carpark and boat ramp is what's known locally as 'Bill's Rock', a large sundial set in stone. The granite was sourced from a nearby quarry, indicative of early colonial building materials in the Midwest.

# Public Art Trail Map



### 6. THE DONOR AWARENESS FOUNTAIN

Community sponsorship, 2012

Sponsorship by the McDowell family, Richard Williamson, Rose Holdaway, Bruce Sherwood. The fountain is a granite orb rotating in water on a central base, surrounded by stone walls mounted with memorial plaques. The site creates a reflective space for families and community to honour deceased donors while also raising awareness of the importance of organ and tissue donation.

### 7. SENTINEL

by Tony Jones, 2000

A solitary figure with the head a weathervane and the body an Abrolhos map in recycled jarrah and steel, the *Sentinel* looks seaward to the Abrolhos Islands.

### 8. PLANTS IN THE MUD: MILKMAIDS

by Pamela Molloy, 2011

Located in the Chapman Road entry to the Geraldton Regional Library, the mosaic represents *burchardia congesta*, an endemic Australian herb named in 1840 after German botanist Johann Heinrich Burkhardt.

### 9. CREATURE

by David Jones, 1988

Installed to commemorate the achievement of City Status, as proclaimed on this spot by Queen Elizabeth II on the 22 April 1988.

### 11. IRIS SUNDIAL

by William (Bill) Newbold (Designer) and Dan Gentle (Sculptor), 2004

The fully functioning equatorial sundial is named after the designer's wife, with the bronze-cast statues modelled on his grandchildren. Steel plates symbolise the sweep of the solar year.

### 10. CITY STATUS SCULPTURE

by David Jones, 1988

Installed to commemorate the achievement of City Status, as proclaimed on this spot by Queen Elizabeth II on the 22 April 1988.

### 12. THE SEA MEETS THE SHORE

by Silvio Galli and Charmaine Green, 2008

The sculpture of limestone, metal and glass creates a gateway to the sea and is nestled into the Geraldton Foreshore. The paving surround is imprinted with local Yamaji stories and words, while the rocks are carved with sea creatures.

### 13. BOLLARD ART

by 18 local artists, 2021

Jordan Andreotta, Luke Barlow, Jane Barndon, Chris Bolton, Steve Davidson, Nicole Dickerson, Cam Fitzgerald, Matthew Grigsby, Alice James, Tahira Kelly, Iris Lamb, Ruth Lamb, Kay McAliffe, Meagan Plummer, Marni Warren, Rachel Weaver, William Upchurch, Paula Fletcher and Dongara-Denison Art Group. Dotted throughout the Geraldton CBD, 178 bollards are wrapped in 'Midwest Life' themed designs.

### 15. ILGARIRI 'Things belonging to the sky'

by Barbara Merritt and Margaret Whitehurst, 2013

Sited prominently on Geraldton's Foreshore redevelopment, the sculpture is a set of eight half-egg forms cast in bronze with inset mosaic designs. The motifs refer to local Aboriginal stories and artwork represented in the paintings *The Emu in the Sky* by Margaret Whitehurst (Wajarni) and *The Seven Sisters and the Hunter* by Barbara Merritt (Badimaya). These Indigenous stories play out each evening in the night sky through the interaction of dark spaces and the bright points of the stars.

### 16. WILDFLOWER METAGRAPHIC

by Trevor Richards, 2019

The Post Office Lane Mural is a bright, geometric design representing yellow, white and pink Midwest wildflowers on a bed of dark green sea grass. The painting extends over 170 metres, up walls and over streets, into Geraldton's old Post Office footprint and towards the sea through the Rocks Laneway.

### 17. WILDFLOWER SEASON

Lauren Kennedy, 2024

This concept was inspired by an image taken at Mullewa during wildflower season, where many gather together to admire and picnic. Trevor Richards Mural was inspired by the colours of the Mullewa Wildflowers, so this ties the artwork together. It talks about the rich, diverse flora and the isolation of our town. The abstract painterly method is to convey emotional joy, and to contrast, yet compliment the Geometric lines of Trevor Richards.

### 18. GHOST OFFICE

part of the CGG Rocks Laneway Redevelopment, 2019

The Geraldton Post Office opened on this site on 17 November 1893. Now a site of living heritage, the Ghost Office has been recreated to be reminiscent of the architecture of the old building which was demolished in 1979.

### 19. WELCOME WALL

by Pamela Molloy, Jane McIntyre, Charmaine Green, 2002

The large community mosaic translates the word *Welcome* into 30 languages and is bordered with a Yamaji design by artist and poet Charmaine Green, celebrating Geraldton's multicultural community.

### 20. CRABBIE

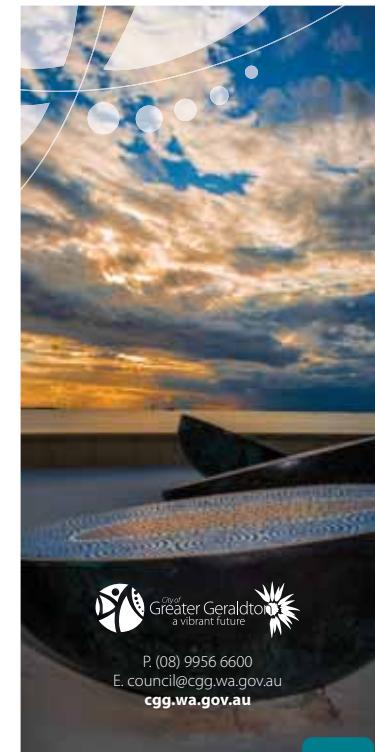
Luke Barlow and his Mother, 2024

Kristoff Krab, AKA Crabbie was inspired by my morning beach walks at the sight of the ghost crabs that dart back and forth as you walk along high tide line. Using a bit of artistic licence, I added a bit of flair to Crabbie. I think in real life they possess just as much character as Kristoff himself. Take a moment to enjoy an ice cream with Crabbie!

### 21. KINGFISHER'S FLIGHT

Imogen Palmer, 2023

A vibrant, visual and emotional landmark, connecting visitors of all ages to Geraldton and GRAG. The mural is a testament to the preservation of the Gallery's heritage alongside natural flora and fauna, creating a poignant narrative that harmonizes the old with the new.



P. (08) 9956 6600

E. council@cgg.wa.gov.au

cgg.wa.gov.au

## 22. PENNY LANE MURAL

by Carol Martin, 2022

Acknowledging the ancestral lands of the Southern Yamaji People, the artwork features dotted brush strokes and intricate line work illustrating local fauna.

## 23. POSTCARDS FROM GERALDTON

Imogen Palmer, 2024

Featuring iconic flora and fauna such as The Great Egret, White Bellied Sea Eagle, Osprey, and Geraldton Wax, this artwork serves as a visual postcard, created by the artist with the Geraldton community.

## 24. MONSIGNOR JOHN CYRIL HAWES AND HIS DOG DOMINIE

by Joan Walsh-Smith and Charles Smith, 2016

Serving as the starting point for a visit to the Monsignor Hawes Heritage Centre, this sculpture represents the astonishing character and fascinating passions of this remarkable priest-architect, and his faithful friend, Dominic.

## 25. WIND SAILS

by Edmund Steward and Judy Chapman-Hebb, initiated by Main Roads, 2006

Welcoming you to Geraldton from the south and on a section of highway known as Mahomet's overpass, three upright sails stand over eight metres high and change their orientation with the wind direction.

## 26. MAHOMET'S MURAL

by Phil Doncon, 2020

In an area named after Abdullah Mahomet, a market gardener who lived here in the 1860s, this massive mural brings together historical, contemporary and multicultural local stories.

## 27. OLIVE STREET WORLD WAR I MEMORIAL

by Bruce Sherwood, 2018

The devastation of World War I is symbolised by sculptural poles representing the stark battlefield and burnt trees of the Ypres Salient, 1916.

## 28. MEMORIAL SUNDIAL WING

by William (Bill) Newbold and Mark Cannon (Engineer), 2008

This sundial honours World War II service men and women stationed at the No. 4 Service Flying Training School, housed at the Geraldton Aerodrome from 1941-1944. The sculpture is a life-size replica of an Avro Anson aircraft wing.

## 29. GRAMS PARK

Concept design by George Domahidy and Pavel Perina, 2021

The site-specific elements of a welcoming archway, water tank with mural, waterplay elements and a pathway to a basketball half court are united by the theme of a dreamtime pathway and watercourse as advised by Aboriginal elders working closely with Champion Bay Senior High School students.

## PUBLIC ART IN MULLEWA

### 30. EVERLASTING IMPRESSIONS

by Eliza Thompson and Peter James, 2017

On the drive into Mullewa along the Geraldton - Mt Magnet Road, the *Everlasting Impressions* sculpture sits to the left, welcoming you to Wildflower Country and depicting the Midwest's ever-popular paper daisy.

### 31. THE MULLEWA ENTRANCE MURAL

Callaghan Park by Helen Ansell, Charmaine Green, Susan Merry, Pauline Bell and Debra Maher, 2022

Representing Mullewa's heritage as an important Aboriginal centre and as an entry to Wildflower Country, the mural also acknowledges the former role of the railway head in Mullewa. The patterns emphasise the connectedness of the Mullewa community, celebrated with an array of wildflowers from the region.

### 32. MONSIGNOR HAWES PATHWAY

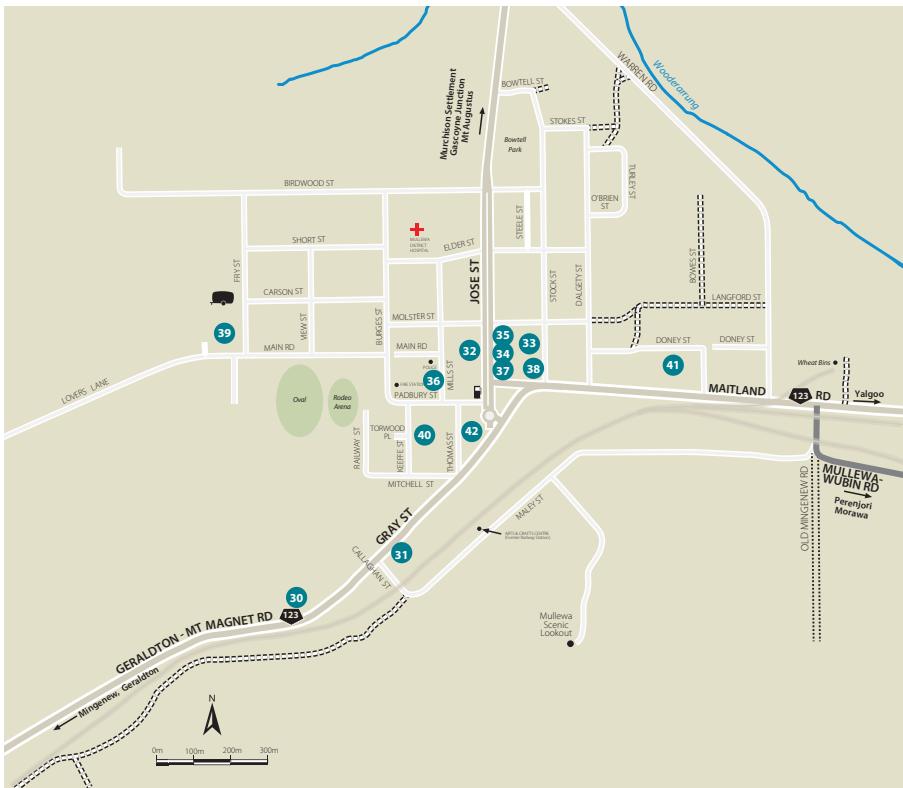
concept design unknown, 2019

This elegant pathway details the life and significant works of the priest-architect Monsignor John Hawes who designed and built many inspirational churches and buildings in the Midwest, Gascoyne and Murchison from 1915 to 1939. The pathway features a number of mosaics created by local Wajarri artists.

### 33. SKATE PARK MURAL

by Shah Jackey, 2018

Painted by local Geraldton Artist Shah Jackey and local youths, the concrete curves of the skate park depict local fauna found in the Mullewa bushland.



## 34. EVERLASTING LIFE MURAL

by Helen Ansell, 2017

Created by Helen Ansell with Our Lady of Mt Carmel Primary School students depicting the beautiful Mullewa landscape with specimen drawings of local flora and seasonal wildflowers.

## 35. SPIRITUAL WATER MURAL

by Helen Ansell, 2017

Created by Helen Ansell with students from the Mullewa District High School featuring different symbols associated with water and life.

## 36. POLICE STATION MURAL

by Helen Ansell, 2018

The mural features the Native Blue Cornflower *Brunonia australis* with the red earth of Mullewa country and a climbing gecko painted by Aboriginal artist Georgina Brown. The mural is part of a coordinated initiative, with community gardens, an outdoor cinema, a firepit and recycled metal sculptures around the Police Station.

## 37. MULLEWA 125TH ANNIVERSARY MOSAIC

by the Mullewa Community Resource Centre, 2021

The mosaic was designed as a community project to memorialise 125 years since Mullewa was officially gazetted as a Municipality on 3 April 1895. Mullewa is home to a rich Indigenous history and played a vital role in the opening up of the pastoral and gold-bearing country across the Murchison.

## 38. MULLEWA ANZAC PRINTED MURAL

initiated by the Shire of Mullewa

The Mural is placed on an exposed brick wall as a backdrop to the Mullewa War Memorial, reminding us of the sacrifice of our servicemen and women.

## 39. MULLEWA CARAVAN PARK MURAL

by Helen Ansell, 2018

This Wreath Flower Artwork was commissioned by the City to be displayed in the Mullewa Caravan Park for the visitors during the Wildflower Season who often come from all over the world to visit these spectacular flowers. Known for their unusual and striking pink, yellow and red colours, these flowers grow in a ring and when viewed from above has a wreath like form during its flowering period around August to November.



## 40. ST ANDREWS CHURCH

by Helen Ansell, 2021

This mural was commissioned by the Anglican Church in celebration of its 100th anniversary. The mural depicts Jesus' parable of the Sower and the seed in the setting of local wildflowers.

## 41. OLMC SCHOOL MURAL

by Helen Ansell, 2020

Based on the theme of "The Fruits of the Spirit" which incorporates the school's values. The plant depicted is a local bush fruit - the "Bush Tomato" (or Flannel Bush) *Solanum lasiophyllum* and inside each fruit are written the words love, joy, peace, goodness, kindness, gentleness and self-control.

## 42. HELEN ANSELL STUDIO GALLERY MURAL

by Helen Ansell, 2021

"Desert Gold" - a second in Helen Ansell's series of carpets of Wildflowers based upon the original "Desert Bloom", these are a series of flowers that grow specifically to the area of her hometown of Mullewa.



## PUBLIC ART IN GREENOUGH

### 43. ELLENDALE POOL

2013

The story of *Bimarra Serpent*, the creation of the Greenough River and the serpent's resting place at Ellendale Pool is told through information panels and a steel sculpture, sharing this significant Aboriginal story and site.

### 44. LEANING TREES OF GREENOUGH

Nature's own artistic interpretation of the windswept Greenough Flats. Prior to colonisation the area around Greenough was well watered by freshwater springs, pools and soaks. Here you'll find *Eucalyptus camaldulensis*, or the Red River Gum, growing perpendicular to the soil due to the air's salt content and the characteristic strong, southerly winds blowing off the Indian Ocean. See more examples of local trees at the Greenough Museum and Gardens, and the Central Greenough Historic Settlement.



# Opportunities for **FUTURE PROJECTS**

## **Art Gallery Park Sculptures**

**Location:** Art Gallery Park

**Typology:** Sculptures

**Scope:** Small to Medium Scale

**Opportunities include:** To increase public amenity and encourage visitors to use the Art Gallery Park. Potential for interactive elements

**Curatorial themes:** Animals, Indigenous connection to natural environment, City of Greater Geraldton, Community, wildflowers

**Artwork objectives:** **To increase the vibrancy of the area and encourage** positive behaviour land and property.

**Process:** EOI callout to artists and selection process

**Challenges:** The sculptures would need to be durable and securely in the ground to prevent theft



Artwork credit: 'Catch' Sara Walker, as part of Pets of Summer Ephemeral Project.

## **Seasonal Ephemeral Project**

**Location:** Geraldton CBD

**Typology:** Community art. Opportunity for light or projection installations

**Scope:** Medium Scale

**Opportunities:** Increasing opportunity for local/ Midwest ephemeral public art. Strengthen the vibrancy of the area with potential to encourage a new wave of public artists

**Curatorial theme:** City of Greater Geraldton, Community, sport, wildflowers, land and country

**Artwork objectives:** To increase the vibrancy of the area and encourage positive behaviour land and property. Offer more opportunities for local artists

**Process:** EOI callout to artists and selection process, community callout

**Challenges:** Artworks would need to be durable to survive the duration of the project

# Opportunities for **FUTURE PROJECTS**

## **City Central Artwork Trail**

**Location:** Along Chapman Road, Marine Terrace, Foreshore Drive, and Beresford Foreshore areas. High foot traffic locations

**Typology:** Murals, Sculptures

**Scope:** Medium Scale

**Opportunities:** potentially two or three works in key locations along the Foreshore, bringing together the artwork trail. There are currently a variety of sculptures and murals along this area

Potentially use external artists

**Curatorial theme:** City, Port link, ocean themes

**Artwork objectives:** to increase the vibrancy of the Foreshore, a highly visited tourist drawcard

**Process:** EOI callout and selection process

**Challenges:** there are currently a range of artworks along the Foreshore, the new works should be standalone pieces that all sit together in an artwork trail

## **Cape Burney Artwork**

**Location:** Cape Burney, car park lookout area

**Typology:** Sculpture

**Scope:** Large scale

**Opportunities:** a large-scale sculptural statement for Cape Burney, encouraging visitors and locals alike to stop and capture the sculpture with the winding rivermouth in the background. This should become an iconic artwork, drawing people to the location

**Curatorial theme:** perseverance, history and coastal themes

**Artwork objectives:** to celebrate Cape Burney and its tourism potential, creating an iconic artwork that draws crowds

**Process:** external opportunity, with EOI and Concept Design process

**Challenges:** this will be a large scale public art project and would require a well-recognised artist to create the artwork, increasing the value of the Public Art Collection

*Artwork detail: 'Ilgarjiri: things belonging to the sky', Barbara Merritt, Margaret Whitehurst and Mary Stuart (UAP).*



# Opportunities for **FUTURE PROJECTS**

## **Airport Welcome Sculpture**

**Location:** Along Gordon Garratt Drive, leading to the Geraldton Airport or within building redevelopment

**Typology:** Sculpture, Lighting, Digital

**Scope:** Medium to Large Scale

**Opportunities:** Activating the area with a fun sculpture. Increasing the vibrancy of the route to the airport

**Curatorial theme:** Aviation, City of Greater Geraldton, Paper planes

**Artwork objectives:** To increase the vibrancy of the area

**Process:** EOI callout to artists and selection process, community callout

**Challenges:** Finding a suitable location amongst the industrial landscape



Artwork credit: 'Memorial Sundial Wing', designed by Bill Newbold, wing engineering by Mark Cannon.

## **Art Drive**

**Location:** Ephemeral/Trail

**Scope:** Small – medium scale

**Opportunities:**

- An ephemeral seasonal public art trail throughout the City, including outlying areas
- A series of temporary sculptures, murals or play-based artworks located in various locations to form a driving trail
- Creating paid opportunities for local artists
- To run the activity over the popular wildflower season
- Creation of art to represent our region and provide a tourist destination

**Curatorial theme:** Can have relation to all curatorial themes

**Artwork Objectives:**

- Bringing more people to the region to discover the creativity of local artists
- Provide local artists the opportunity to display their work in the public realm and encourage emerging local artists to expand their creative portfolio

**Process:** EOI callout and selection process

**Challenges:** Artworks will only need to be temporary but will still need to be durable enough to withstand environmental elements e.g. rain, wind for the duration of the wildflower season, safe access



# Opportunities for **FUTURE PROJECTS**

## **Mural Renewals**

**Location:** Various murals across the City

**Typology:** Murals

**Scope:** Medium to large scale

**Opportunities:** Potential for community engagement project, led by an artist/artist group. Encouraging the community to come together and invest in their city, bringing more colour and light to the area, extend the life cycle of existing artworks with the opportunity to address and ease anti-social behaviour, place-making

**Curatorial theme:** City of Greater Geraldton, Community, sport, land and country etc

**Artwork objectives:** To increase the vibrancy of the area and encourage positive behaviour with land and property

**Process:** EOI callout to artists and selection process, community callout

**Challenges:** Mural sizes, multiple artists may be required, safety and logistical concerns



Artwork credit: 'Wildflower Season', Lauren Kennedy

## **Public Toilets**

**Location:** Throughout City of Greater Geraldton, various locations

**Typology:** Murals

**Scope:** Small Scale

**Opportunities:** Across the City there are a number of public ablution blocks that could have community murals painted, workshops in schools, integrated designs, or alternative designs to activate the spaces and become a feature. Potentially use a mix of local, and external artists, as well as school and community groups

**Curatorial theme:** Various themes based on the locations of the ablution blocks

**Artwork objectives:** To create spaces that the community can have pride in and celebrate, counteract vandalism

**Process:** Mixture of direct approach, community processes, and EOIs

**Challenges:** There are a number of ablution blocks around the City that are facing increased vandalism and anti-social behaviour, creating a need for a different approach to activating spaces and creating more community ownership

# Opportunities for **FUTURE PROJECTS**

## **Public Space Structures**

**Location:** Across the City of Greater Geraldton

**Typology:** Functional

**Scope:** Small, Medium and Large scale

### **Opportunities:**

- Artist-designed shade structures installed at the main parks in the CBD
- Potential to use the natural elements of sun and shadow through the functional shade structures to create artwork effects on the footpath
- Seating
- Lighting installations
- Kinetic installations which are also playful
- Bicycle racks
- Bus Shelters

**Curatorial themes:** Related to the geographical area - Stories of the City / The Threshold / The Hinterland

*Artwork credit: 'Olive Street World War I Memorial', Bruce Sherwood.*



# Public Art **CHALLENGES & MITIGATION**

Public Art in communities can pose a number of challenges. Below is a breakdown of some of the challenges faced, and the potential mitigating factors for these:

- Community dissent and dissatisfaction with public art projects
  - Organise artist-led community art projects to give the surrounding community a stronger sense of involvement
  - Provide more information on the processes surrounding public art commissioning and management
  - Involve community stakeholders in the process from the initial stages where appropriate
- Vandalism and artwork damage
  - Continue to budget for anti-graffiti coats, protective surfaces, consider materials
  - Encourage community to take pride in the public art
- Local artists
  - More education is needed around having a diverse Public Art Collection, showing the community the benefit of using a mix of local and external artists
  - Currently, there are not enough local artists working in public art, creating a need to look further abroad, benefiting the town by bringing in recognisable artists

*Artwork Credit: 'Marina Feature Sculpture', Tony Jones.*



# OWNERSHIP

Ownership of the artwork is dependent on the commissioning process, contract and the land it is located in. In most cases, the contract with the artist/s identifies the artwork to be owned by the commissioning body once the artwork is installed and final invoices paid. Artwork located on private land is owned and maintained by the landowner. Artwork located on public land is owned and maintained by the City of Greater Geraldton unless arranged otherwise.

# MAINTENANCE

Artworks have differing maintenance requirements to ensure safety, longevity and visual amenity. The longevity of the work should be in accordance with the intent of the artwork. Upon installation of the artwork, it is important that the owner obtains the information below to assist in maintenance requirements.

These include:

- Agreement of ownership and maintenance responsibilities, particularly stating the timeline for handover
- The expected lifespan of the artwork and any of its components
- Detailed maintenance manual:
  - Artwork title
  - Artist/artist group name and contact details (ensure there are multiple forms of contacts)
  - Description of the artwork
  - If relevant, fabricated works may have the subcontractors and fabricators with contact details listed
- Any on-going maintenance required set out in a program, with recommended timelines and estimated costs associated with this

Artwork credit: 'Crabbie', Luke Barlow.



# Management of **COLLECTION**

## **Artwork Copyright**

The City will have the right to reproduce extracts from the design documentation from the concept design of the Public Art and photographic images of the Public Art for non-commercial purposes, such as annual reports, information brochures, social media and information on the City website, and wording to this effect must be included in any Artist Contracts.

Australia Copyright Law requires all original Public Art to be attributed to the artist. Artists are to be acknowledged when images of their work are published. A didactic plaque must be installed next to the artwork/s to acknowledge the artist.

The didactic plaque will include the following:

- Title of work
- Artist's name
- Year of artwork commission
- An Artist Statement may be appropriate to include, assisting the public to understand and interpret the work
- If relevant, details of any funding
- City of Greater Geraldton logo
- Logos for any partner organisation or funding bodies

On occasion, artwork may be accompanied by an interpretive sign, rather than plaque. In this instance, at a minimum the above information should still be included.

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 credit: 'The Iris Sundial', Dan Gentle, Bill Newbold.*



# Artwork **DECOMMISSIONING**

Deaccession, disposal and repurposing of Public Art may be considered subject to the following:

- The relevance of the artwork within the objectives and criteria of the Public Art Masterplan and Public Art Strategy
- If maintenance and repair becomes excessive
- If the artwork is in poor condition, damaged or deteriorating beyond reasonable repair
- The artwork poses a risk to public safety
- If it has been in storage for more than three years
- The use of the public space has been changed

Artworks that have been identified for deaccession must be fully documented prior to disposal or repurposing. The artworks' lifespan must be documented through the maintenance report updated periodically through internally-led public art audits.

In these circumstances, the artwork will be offered back to the artist or donor. If they do not wish to take back the artwork, the artwork may be disposed of following the City's Disposal process.

*Artwork credit: 1. 'Baby Orange', Helen Ansell. 2. 'Northside', Naomi Danischewsky. 3. 'Where the leaves fall', Janeen Horne.*



# References

*CGG Public Art Strategy 2020-2025*

*CGG Heritage Strategy 2023-2028*

*CGG Reconciliation Action Plan 2024-2026*

*CGG Youth Strategy 2024-2029*

*CGG Council Policy CP1.4 Access and Inclusion*

*CGG Access and Inclusion Plan 2024-2029*

*CGG Council Policy CP4.9 Procurement of Goods and Services*

*CGG Operational Policy OP017 Geraldton Regional Art Gallery Collection*

*Geraldton City Centre Revitalisation Plan*

*Greater Geraldton 2031: Strategic Community Plan*

Artwork credit: 'Wildflower', Trevor Richards



P. (08) 9956 6600 - E. [council@cgg.wa.gov.au](mailto:council@cgg.wa.gov.au)

**[www.cgg.wa.gov.au](http://www.cgg.wa.gov.au)**