

# Public Art Masterplan

2025 - 2035



Town of  
**Port Hedland**



Stuart Green, Night Falling,  
2014, Great Northern Highway





Water Carrier, Bobbi Lockyer & Skye  
Lockyer, 2024, Spoilbank Marina

The Town of Port Hedland would like to acknowledge the Kariyarra, Ngarla, and Nyamal people as the Traditional Custodians of the Town of Port Hedland lands. We recognise their strength and resilience and pay our respects to their Elders past and present.

We extend that respect to all Aboriginal and Torres Strait Islander people of the local community and recognise their rich cultures and their continuing connection to land and waters.



# Message from Commissioner Shaw

**I am proud to present the Town of Port Hedland's Public Art Masterplan (2025–2035), a guiding document that reflects our community's values, aspirations, and shared commitment to building a culturally rich and visually vibrant town.**

Public art plays a vital role in fostering identity, pride and connection to a place. From murals and sculptures to integrated artworks and community installations, public art has the power to transform everyday spaces into places of inspiration through important storytelling. It helps us acknowledge and celebrate our local history, cultures and our people.

Beyond its aesthetic value, public art also encourages tourism, sparks conversations, supports local artists, and contributes to the social and economic vibrancy of the town. It invites residents and visitors alike to engage with their surroundings in meaningful ways, reinforcing a shared sense of belonging and place.

In Port Hedland, we are privileged to live on Kariyarra Country, with deep Indigenous history, culture and connection to land. This Masterplan recognises the importance of honouring and showcasing Aboriginal stories, voices and knowledge through public art. By doing so, we deepen our understanding of place, promote cultural awareness, and ensure that our shared

spaces reflect the full story of our region – past, present and future.

This Masterplan provides a clear framework to guide the commissioning, delivery and maintenance of public art across the town. It will support thoughtful and inclusive decision making, helping us to embed creativity and cultural storytelling in the design of our parks, streetscapes, civic buildings and gathering places.

I want to thank all those who contributed their ideas and expertise in the development of this Masterplan. Your insights have helped shape a vision that will strengthen community connections, celebrate diversity, and continue to build Port Hedland as a welcoming, creative and culturally rich place to live.

This plan reflects our ongoing commitment to celebrating the rich cultural and artistic fabric of our town.

I look forward to seeing this plan come to life and to the many inspiring projects that will grow from it in the years to come.



Commissioner Shaw



# Executive Summary

**The Town of Port Hedland's Public Art Masterplan (2025–2035) is a strategic framework designed to guide the planning, commissioning, delivery and maintenance of public art across the Town.**

It reflects the community's aspirations for vibrant, culturally rich and welcoming spaces that celebrate the unique identity, landscape, and heritage of the region.

Public art is recognised as a key contributor to place activation, community pride and cultural expression. It strengthens social connections, brings our shared spaces to life, and reflects the stories and values of the people who live here.

In particular, this Masterplan acknowledges the importance of showcasing Aboriginal culture and storytelling, honouring the deep and continuing connection of the Kariyarra, Ngarla and Nyamal people to Country.

Public art also plays a meaningful role in enhancing community safety. Well-designed and well-maintained public artworks contribute to safer public spaces by increasing pedestrian activity, improving visibility, and fostering a sense of ownership and pride. Artworks can help deter vandalism and anti-social behaviour, particularly when integrated into lighting, wayfinding, and play-based environments. By activating underutilised areas and encouraging positive engagement, public art supports a safer, more inclusive town for all.

The Masterplan outlines a practical and creative approach to embedding public art in a wide range of environments, from streetscapes and civic buildings to parks, entry points and industrial areas.

It provides guidance for developers, artists, community members and decision-makers to ensure that future projects are well-curated, contextually appropriate and reflective of Port Hedland's diverse community.

By investing in high-quality and meaningful public art, the Town of Port Hedland aims to create a stronger sense of place, deepen cultural understanding, and foster an environment where creativity can thrive.

This Masterplan will be used as a guiding tool for all levels of decision-making related to public art, helping to ensure future projects align with community values and contribute to a vibrant civic identity.

Frederick Beel, Three Palms,  
2009, Port Hedland







## INTRODUCTION:

This Masterplan is a guiding document to offer a vision and define the framework to inform all levels of decision-making related to public art in the Town of Port Hedland over the next ten years. It serves to outline opportunities that aspire to nurture and build on the existing inimitable artistic and cultural ecology of the Town and reflect the community's values and future aspirations for public art projects.

By offering a context, framework, governance, and pathways to realising these aspirations, it will ensure all public art initiatives and projects – whether developed by the community, the Town, developers or broader collaborators – are place-specific and strategically aligned, and part of a holistic, thoughtfully considered approach that truly reflects the unique qualities of this people and place.



# How to use this Masterplan

This Masterplan is intended to be used by the Town, the community, developers, and partners/collaborators to guide all decision-making in the strategic development and delivery of quality public art in the Town of Port Hedland.

## 01

### Section One | Context

#### **Section One sets the scene.**

It provides the existing context in which this Masterplan has been developed, offering an understanding of how this document responds to, and extends, associated Town plans and policies, as well as captures current community thinking, aspirations and wishes on matters relating to public art. It provides a social, cultural, and environmental understanding of this place and its people, and a snapshot of the community's wishes for its Public Art Collection.

## 02

### Section Two | Masterplan

#### **Section Two sets the aspirations.**

It outlines the Vision, Values, Objectives, and Themes and Typologies for public art. It identifies and maps out artwork opportunities in priority precincts and locations across the Town. This section provides the Town, developers and community a guiding framework to ensure all new commissions are cohesive, connected and relevant.

## 03

### Section Three | Implementation

#### **Section Three sets out actions and recommendations.**

This section is predominantly intended to be used by the Town, as a clear framework and guideline to achieve the identified opportunities over the next ten years. It also outlines best practice in commissioning and decommissioning processes, governance, funding, and maintenance of the Public Art Collection.

Section One

# Context





# 1. Strategic Context

This Public Art Masterplan does not sit in isolation. It has been developed in thoughtful consideration of the following Town-wide strategies and plans to ensure it aligns with, and builds on, past and existing visioning, goals, and aspirations:

- Council Plan (2025-35)
- Community Development Plan (2022-25)
- Arts and Culture Plan (2023-2027)
- South Hedland Place Plan (2021)
- Public Art for Selected Projects (2021)
- Public Art Strategy (2020)
- Port Hedland Marina and Waterfront Place Plan (2019)

In addition, this Masterplan supports and provides a framework for the following:

- Local Planning Policy 04 – Percent for Public Art (2021)
- Percent for Art Guidelines (revised May 2021)
- Spoilbank Marina Public Art (Pilbara Ports, 2021)
- Creative WA: A 10 Year Vision
- Town of Port Hedland Wayfinding Style Guide

It also recognises the recent adoption of the Town's **Arts and Culture Plan 2023-27**. This Masterplan has been developed to support the following overarching goals identified in the Plan, as they relate to public art.

## **1. Arts & Culture is for Everyone:**

Removing barriers and creating more inclusive opportunities for everyone to engage, connect and participate in the Arts.

## **2. Sharing Culture:**

Developing the cultural competency of our diverse community and celebrating local arts, storytelling and history.

## **3. Enabling Creative:**

Pathways Education and training that provides new opportunities and inspiration to enable creative pathways, with a focus on young people.

## **4. (Re)Ignite Live Performances:**

Working in stronger partnership with regional Local Governments to remove barriers for touring musicians and other performers and developing more homegrown talent.

## **5. Activating our Infrastructure:**

Increased forward planning to make the most of our high-quality public spaces and community infrastructure.



## 2. Town of Port Hedland | An Introduction

**It is a place where diverse languages, histories, and experiences converge.**

**It is a place that balances contemporary expressions and the monumental scale of industry with deep, ancient knowledge.**

**It is a place where everyone - whether you live, work, play or simply pass through - is welcome.**

At the heart of Kariyarra Country, the Town of Port Hedland has long been a melting pot of cultures. Long before European contact, at least 28 Indigenous languages were spoken across the Pilbara, including Kariyarra, Ngarla, and Nyamal within the Town's boundaries. Today, the Aboriginal community - nearly one-sixth of the population - lives alongside people from New Zealand, the Philippines, England, India, South Africa and beyond who now call Hedland home. This resilient population weaves together the steady rhythm of daily life with the ebb and flow of those drawn here by opportunity and change.

**Marapikurrinya / Port Hedland**, on the north-western edge of Australia, stands as a vital gateway to the world. Iron ore, salt, and other resources move through its harbour - one of the largest bulk export ports on the planet - with vessels arriving and departing daily through Marapikurrinya's tidal waters. The town's identity is shaped by this constant movement: of ships, freight, and people, and by the infrastructure that supports them. The West End, with its heritage buildings and working harbour, reflects both the legacy and evolving story of this unique industrial centre.

To the east, **South Hedland** was planned in the 1970s to support a growing population and the demands of a rapidly expanding resources sector. Today, it is the civic and residential heart of the Town, home to most of Hedland's population, key infrastructure and essential services. Parks, schools, health campuses, community and retail hubs form the backbone of daily life, supporting and connecting the people who call Hedland home. Increasingly, its public spaces are activated through public art, events, and placemaking initiatives that reflect the diversity, creativity, and aspirations of the people who live there.

Together with surrounding suburbs and industrial areas, Port and South Hedland stand as a gateway to the Pilbara's breathtaking landscapes. Coastal mangroves and coral reefs give way to spinifex plains and mineral-rich hills. There are cycles of cyclones and sunshine, rain, and extreme heat, shaping both the land and the lives lived upon it. It is a place of convergence, resilience, and transformation. A place where ancient lore and modern life meet, and where everyone is welcome.

Life here doesn't just pulse - it surges, sings, and speaks through every street, shoreline, and shared space.





April, Stories of Hedland - Youth Photography Project  
submission, 2025, Paste-Up Exhibition South Hedland.





### 3. Existing Public Art in Port Hedland

The Town's **Public Art Collection Catalogue** is an important holding of about 100 artworks that have been acquired through acquisition, commission, donation, and community arts projects.

It includes stand-alone sculptures, murals, play-based, integrated and functional art pieces, most of which were created in the past 20 years as part of the Town's commitment to cultural investment. Featuring a vital blend of both emerging and established creatives, the Collection is an expression of the talent of local Western Australian artists. Together they share our Hedland stories, celebrate our cultural identity, and bring our public places to life.

Artworks can be found across the Town, with a higher density of works located in the areas of the West End, along the coastline to Pretty Pool, and South Hedland. While fewer in number, works are also located in Wedgefield and at entry points to the Town including the airport and Great Northern Highway.

As the Collection evolves, it is important to integrate new works that complement the existing ones, creating a cohesive, high-quality public art collection that deeply connects with its surroundings.

While the existing collection includes an array of artworks, including some iconic standalone pieces, it is evident there has been a focus on permanent small to medium-scale sculptures and murals. Moving forward, there is a significant opportunity to embrace and diversify the types of public art – including for example, the integration of new technologies such as projections and ephemeral installations – to ensure the Collection and works in the public realm continues to evolve and inspire and importantly reflect the aspirations of contemporary Hedland.



Youth Participants, 2023, 50<sup>th</sup> Anniversary Street Art Festival, South Hedland Town Square



Jack Bromell, Fish Mural, 2023, 50<sup>th</sup> Anniversary Street Art Festival, South Hedland Town Square



## Project Spotlight: 50th Anniversary of South Hedland

In 2023, the Town of Port Hedland celebrated the 50th anniversary of South Hedland with a Street Art Festival - a vibrant event that brought together local and established artists to create 14 murals in the town centre. These artworks told stories of Hedland's rich and diverse history, aiming to revitalise the area, foster community pride, and offer creative opportunities.

The project was deeply collaborative, involving local organisations, professional mentors, and more than 200 young people in the creative process. Several murals were youth-led, showcasing the talents and perspectives of Hedland's next generation.

The initiative gained international recognition, winning the prestigious Centrepiece Award at the Place Leaders Asia Pacific Awards. It was celebrated for its outstanding contribution to placemaking, with a strong focus on community engagement and youth empowerment.





In 2024, the Town carried out a comprehensive audit of its Public Art Collection to assess each work's condition, maintenance needs and artist attributions. As a result, the **Public Art Register** and **Annual Maintenance Schedule** has been developed, which includes the following:

**1. Regular Maintenance Schedule:**

- The routine cleaning and maintenance schedule for all public artwork includes annual cleanings and more frequent inspections for high-traffic or exposed pieces to prevent and address rust, graffiti, and other wear and tear.

**2. Enhance Repair and Remediation Efforts:**

- Prioritise the repair of artworks in poor condition.

**Top 3 recommendations to arise from the audit are:**

**1. Ensure Consistent Attribution of Artists:**

- Install or replace artist attribution plaques for all public artworks. This not only recognises the artists' contributions but also educates the public about the creators and their works. Existing plaques should be refurbished if in poor condition.

**2. Increase Public Accessibility and Engagement:**

- Make a detailed map of public art available online and through self-guided tour brochures. This can include an interactive digital map with information about each piece, enhancing public engagement and appreciation of the town's cultural assets.

**3. Foster Community Involvement in Art Preservation:**

- Encourage community participation in the upkeep and appreciation of public art through volunteer programs and educational workshops. This can foster a sense of ownership and pride within the community, ensuring long-term care and respect for the artworks.

The community's desire to maintain, care and celebrate the Town's Public Art Collection also came through the 2024 consultation, primarily through the focus group sessions.

Community members recognised the Collection as a valuable asset that can enrich the Town's public places, boost tourism opportunities and contribute to a stronger sense of place, but only if artworks are in good condition and well cared for. They expressed the importance of ongoing maintenance and the need to refresh older artworks.



David White Landscape Architecture,  
2012, Cemetery Beach Park Sculpture



Willarra Barker, Going Fishing, 2024,  
Spoilbank Marina, Cast Concrete

## 4. Community Engagement

Extensive community engagement has been carried out to inform the development of recently adopted plans, including the Arts and Culture Plan, the Strategic Community Plan, and the Community Development Plan. To develop this Public Art Masterplan, the consultation methodology was designed to target a wide range of key community, arts and culture users and stakeholders, and supplement the community information previously gathered by the Town.

The objective was to gather comprehensive feedback and insights into existing public art in the town, and the community's aspirations for public art themes, typologies, and locations that should be explored in the future. The following consultation methods were carried out:

- Community Survey
- Dotmocracy
- Stakeholder Interviews
- ToPH Staff Focus Group
- Hedland Aboriginal Strong Leaders Focus Group

*"Workshops and co-creation sessions would help us develop our skills."*

In recognition of the deep cultural significance of the land on which we work and home to the Kariyarra People, the Town of Port Hedland is committed to embedding Aboriginal voices into the planning and delivery of public art. Public art in Hedland is not solely about aesthetics; it is about place, story, and respect.

### What you told us | Key findings:

#### 1. Support more Local Artists through an Incubator Space:

Establish a creative incubator for local artists, including capacity building and skill development.

#### 2. Establish Aboriginal Advisory Group:

Establish an Aboriginal Advisory Group for public art projects involving Aboriginal artists and cultural content.

#### 3. Setup a Precinct Approach to planning Public Art:

This will ensure a clear narrative and co-ordinated approach is developed for key sites.

*"It's vital that we acknowledge and celebrate the Traditional Owners of this land."*

*"Art can be a significant draw for tourists, boosting our local economy."*





#### 4. Top 5 Public Art Themes:

1.	The Natural Beauty and Wildlife of the Region
2.	The History and Heritage of the Aboriginal People
3.	Diverse Cultures and the Melting Pot of Our Town
4.	The Mining and Maritime History of Port Hedland
5.	Contemporary Life and Future Aspirations of the Community Key

#### 5. Top 10 Public Art Typologies:

1.	Iconic Sculpture
2.	Event Based
3.	Entry Statements
4.	Tourism Attractions
5.	Light Based
6.	Play Based
7.	Youth Focused
8.	Art Trails
9.	Functional
10.	Industrial

*"Our town is a melting pot of cultures, and our art should reflect that diversity."*

*"Public art can bring people together, reducing isolation and fostering collaboration."*

*"We need art that not only looks back but also forward, showcasing our community's aspirations."*

*"Sharing our stories through art can connect us as a community."*

Section Two

# Masterplan

A mural on a brick wall. On the left, a fish is painted inside a yellow circle. On the right, a large pink flower is painted. The background is a red brick wall.

VISION:

**“Together, we create public art that  
inspires, educates, and welcomes,  
celebrating the diverse stories,  
landscapes, and creativity of Hedland.”**

Ash Taylor, 2023, South Hedland Library Mural

**“Together, we create an even more liveable  
and loveable Hedland for our diverse and  
creative community and visitors.”  
Arts and Culture Plan 2023-27**

**“Together, we create a thriving, resilient and  
inclusive future for our diverse community.”  
Strategic Community Plan 2022-2032**



# 1. Strategy

## Vision

The following values will guide the development of public art in the Town of Port Hedland and will underpin all decisions made in the delivery of this Masterplan.

01

### Cultural Respect

We honour Hedland's diverse cultures, with a commitment to Aboriginal-led guidance in public art. Through the establishment of an Aboriginal Advisory Group, we ensure cultural protocols, storytelling, and heritage are embedded in decision-making, reflecting the deep significance of Kariyarra Country.

02

### Excellence

We strive for excellence in the creation, planning, and delivery of public art by upholding cultural protocols, industry standards, and best practice. Every project aims to be impactful, enduring, and reflective of Hedland's unique identity.

03

### Access and Inclusion

We advocate for public art that is accessible and engaging for everyone, regardless of background, age, ability, or experience.

04

### Health and Well-Being

We champion public art initiatives that enhance the community's health, well-being, and connection to place.

05

### Community Safety

We recognise the role of public art in creating safer, more welcoming public spaces.



# Objectives

- **Enhance Public Spaces & Wayfinding:**

Improve and enrich public areas to be vibrant, appealing, and welcoming.

- **Celebrate Local Sense of Place:**

Showcase, celebrate and engender pride of place through Hedland's cultural identity, heritage, stories, and people.

- **Boost Tourism:**

Increase tourism and attract visitors through inclusive, place-specific, and energising public art programming.

- **Empower Local Creatives:**

Nurture local with economic, mentoring, and creative opportunities.

- **Reflect Local Diversity and Ensure Inclusivity:**

Celebrate and reflect the diversity of people, communities, and expressions within Hedland.

- **Foster Social Connections:**

Promote social cohesion and connections within the community.

- **Promote Excellence:**

Advocate and maintain appropriate cultural protocols and industry standards, and express excellence through all stages of a public art project.

- **Promote Well-being and Safety:**

Through thoughtful design, lighting integration, and activation of underutilised areas, public art contributes to increased visibility, pedestrian activity, and a sense of ownership and pride.



Esther Quintal, Turtle Discovery,  
2012, Cemetery Beach Park



Youth Photography Paste-Up Exhibition,  
Facilitated by Camera Story, 2025, South  
Hedland Town Square



## 2. Themes

The provision of a thematic framework for the delivery of public art in the Town serves to anchor artworks to this place. They are to be seen as a palette to stimulate creative responses in the creation of new work that is relevant, reflective of community aspirations, and expressions that bring greater understanding to the spaces we move through.

Through the community consultation carried out in 2024, respondents identified the themes and stories they wished to see in public art in Hedland (see pp. 15 of this Masterplan). Unsurprisingly, they strongly resonated with the themes identified in the Town's Public Art Strategy 2020, underlining their ongoing significance to the Port Hedland community today.

From these, for this Masterplan and the future of public art, the following three overarching themes, and associated sub-themes and stories, have been developed. In recognition that these themes are intrinsically linked, while they offer a springboard for ideas, they leave room for artists to further explore, experiment, research, and infuse their own creative responses and interpretations.

### 01

#### Mosaic of Voices

**This theme illuminates the rich tapestry of voices and cultures within Port Hedland, celebrating ancient traditions, and diverse expressions and stories of its people.**

- Celebrating the pride of Hedland and many cultures that call Hedland home
- Welcoming visitors and adventurers to this place
- Contemporary life and future aspirations of the community
- Ancient and contemporary culture of the Kariyarra, Ngarla and Nyamal people
- Stories from our Traditional Owners, Elders and First Nations community
- Celebrate historical and contemporary figures, including long-term residents and significant contributors (both well-known and little known)
- Local histories and heritage

## 02

### Richness of Country

**This theme celebrates the timeless stories embedded in Country, where ancient knowledge meets contemporary life. Baked by the sun and carved by the hands of generations, the evidence of the passing of time is marked across the landscape.**

- Caring for Country
- Marapikurrinya
- Sea Country | Living waters
- Celebration of endemic plants and animals
- Mangrove life
- Ocean blue, blue sky, night sky, big sky
- The power of nature | Red earth, warmth, light, tides, cyclones
- Sea creatures and marine life
- Environmental sustainability and conservation
- Our place in our environment | Health and well-being

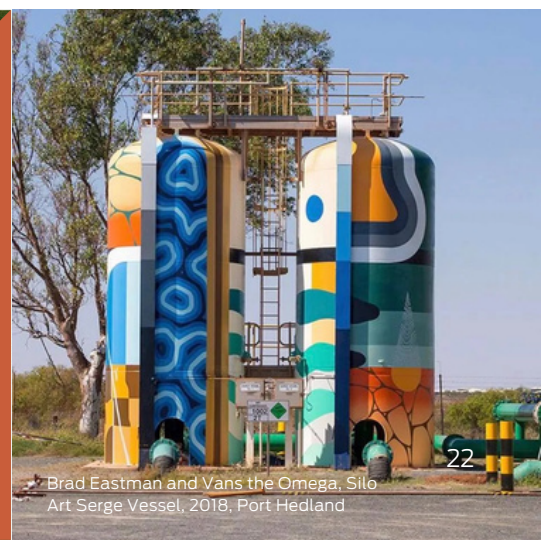
## 03

### Hum of Industry

**This theme reflects on how the hum of industry has shaped - and continues to shape - Hedland's identity.**

- Mineral and resources industry
- Pastoral and pearling history
- The Pilbara Strike, 1946
- Looking Out | Vessels leaving shore
- Renewable possibilities
- The intersection of progress and preservation

This thematic context offers a platform from which to think about and understand the rich and layered histories of the Town of Port Hedland. We suggest to those planning and developing public art projects for the Town that they use and access the Town's local libraries, Port Hedland Historical Society, Wangka Maya and online resources.



Brad Eastman and Vans the Omega, Silo  
Art Serge Vessel, 2018, Port Hedland

## 2. Public Art Typologies

### Iconic / Landmark:

Iconic or landmark artworks are large in scale, strategically located, and contribute to the identity of a place. Often free-standing, they become sources of pride for the local community and can evolve into significant tourist attractions, marking key civic spaces or entry points into a town.

### Stand Alone:

Stand-alone artworks are three-dimensional and independent of other structures. Commonly used for entry statements, these works add vibrancy to precincts and can incorporate lighting to maintain visibility and impact during both day and night.

### Functional:

Functional artworks serve a practical purpose, such as seating, shelters, or bike racks, while maintaining an artist-led design. These pieces blend aesthetics with utility, adding visual interest to public spaces while providing practical amenities.

### Integrated:

Integrated artworks rely on other structures, such as buildings, paving, or seating, for their form. These works are often etched, perforated, or applied to surfaces, enhancing the built environment and merging seamlessly into architectural or landscape features.

### Light-based:

Light-based artworks use physical light, such as neon, as the principal medium. They are most striking at night, creating vibrant and welcoming environments that feel safe and engaging. These pieces often add energy to main streets and public spaces.

### Interpretive:

Interpretive artworks reflect and celebrate specific stories, histories, or cultural moments. They inform, educate, or provide commentary, often commemorating key events, people, or ideas within a community's shared history.

### Applied:

Applied artworks are typically two-dimensional and applied directly to surfaces, such as murals, street art, or decals. These works bring colour and storytelling to walls or pavements, adding vibrancy and creativity to public spaces.

### Navigational or Marker:

These artworks act as focal points or assist with wayfinding. They can take various forms and scales, marking key routes or neighbourhoods and helping to guide people through spaces.

### Play-based:

Play-based artworks are designed to encourage interaction and discovery, often aimed at children but engaging people of all ages and abilities. These pieces blend the worlds of art and play, creating enjoyable, interactive experiences in public spaces.

### Event-based:

Event-based artworks are temporary installations that offer fleeting experiences during festivals or special occasions. They enrich the cultural fabric of a community with ephemeral moments that captivate and engage during their limited appearance.

### Art trail:

Art trails typically consist of smaller sculptural works that guide people along pedestrian routes. These trails encourage exploration and engagement, connecting different public spaces and creating an ongoing artistic journey for participants.

### Projection / Digital:

Projection and digital artworks add a dynamic, vibrant element to public spaces, especially at night. These flexible installations can be updated for special events or community celebrations, enhancing the overall experience of a place while promoting safety and interaction.

A list of the **Top 10 public art typologies** preferred by the community can be found on pp. 16 of this Masterplan.



Section Three

# **Implementation and Public Art Processes**

# 1. Funding Avenues

## 1. Local Planning Policy 04 – Percent for Public Art (LPP/04)

The purpose of Local Planning Policy 04 – Percent for Public Art (Policy) [[www.porthedland.wa.gov.au](http://www.porthedland.wa.gov.au)] is to set out when development is required to provide Public Art or a cash-in-lieu contribution as part of the Development Approval. This policy provides a framework for the development, funding, and management of public art.

Interpretation and implementation of this policy shall be in accordance with the Percent for Art Guidelines.

Under the policy, developers undertaking qualifying developments (with a construction value over \$2 million) must allocate at least 1% of the total development cost towards public art. This contribution can be directed towards the creation of public art integrated into the development site or, where appropriate, transferred into the Town's Public Art Reserve Fund to support public art projects as identified in the Public Art Masterplan. It is recommended that readers of the Masterplan review the policy for further details.

**Below are the key funding mechanisms available under this Policy:**

### 1. Private Development:

Developers can fulfil their Percent for Public Art obligation by commissioning public artworks as part of their development. This approach involves working closely with the Town to ensure that the selected artwork aligns with the overall Masterplan and meets technical, aesthetic, and community standards. Developers are encouraged to consult with qualified public art consultants to ensure that the artwork is high quality, appropriately integrated, durable for the unique environmental conditions, and commissioned and delivered to align with industry best practice.

### 2. Government and Major Infrastructure Projects:

Public sector projects, including those for community infrastructure, are also subject to the Percent for Public Art requirements. By allocating a portion of these budgets towards public art, the Town of Port Hedland ensures that new civic spaces and their surrounding neighbourhoods are enriched with layers of story, and cultural and aesthetic interest.

### 3. Public Art Reserve:

The Town's Percent for Art policy provides developers the option to make cash contributions into a Public Art Reserve, in lieu of delivering public art. Cash-in-lieu contributions can be accrued for a more comprehensive public art project as determined by the Town and in accordance with this Masterplan.



## 2. Corporate Sponsorship

Given Port Hedland's role as a major industrial hub, partnerships with the resources sector as well as local business, present exciting opportunities for additional sponsorship. Corporations have a social responsibility to positively impact society, and by financially supporting public art projects, they can foster new opportunities and partnerships while providing broader benefits to the entire community.

## 3. Government Grants:

The Town of Port Hedland can seek additional funding for public art projects through state and federal government arts grants. Agencies such as the Department of Local Government, Creative Industries, Tourism and Sport (CITS), and Creative Australia offer grants that can supplement the Town's Public Art Fund. There is also a myriad of grant opportunities to support artists, creatives, arts workers, and community initiatives.

## 4. Maintenance and Conservation Funding:

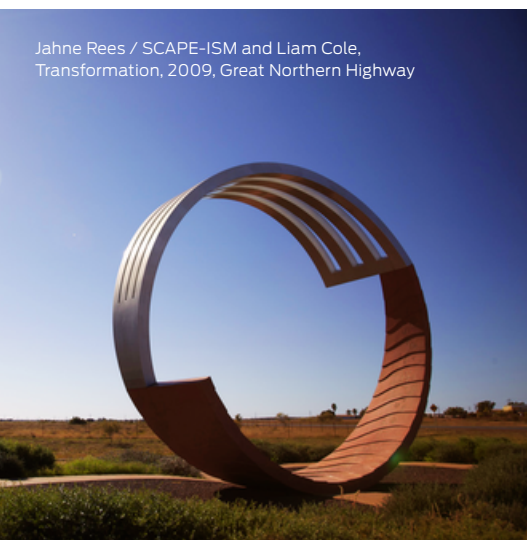
- **Public Art Maintenance:** The Percent for Public Art Policy includes provisions for the long-term care of public artworks. Developers may be required to contribute towards the ongoing maintenance of the artwork they fund, ensuring that it remains in good condition and continues to enhance public spaces over time.
- **Public Art Reserve for Maintenance:** A portion of contributions can also be directed towards the upkeep of existing artworks, ensuring that the Town's growing collection of public art is preserved for future generations.

## 5. Administration and Project Management:

- **Project Management Costs:** The policy allows a portion of the public art contributions to be allocated towards the administration and project management of the artworks. This ensures that each project is delivered to a high standard, with proper oversight from experienced project managers and consultants.

Via these funding mechanisms, the Town of Port Hedland can implement its Public Art Masterplan in a considered, comprehensive and sustainable manner. These opportunities ensure a steady stream of resources for the delivery of public art across the Town, fostering a rich cultural environment for residents and visitors alike.


Jahne Rees / SCAPE-ISM and Liam Cole,  
Transformation, 2009, Great Northern Highway



Ann Sibosado and Spinifex Hill Artists  
Gumnut Talkies, 2012, Cemetery Beach Park



## 2. Commissioning Process



Public Art may be commissioned via several procurement methodologies, dependent on budget, schedule and desired outcome.

### Open Expression of Interest

An Expression of Interest (EOI) is an open competitive process used for artworks where a wider field of artists is required, potentially including international and national artists. The EOI is advertised widely, and Artists are required to submit a CV and examples of past works. Following an assessment of EOI submissions, a selection panel will shortlist a small group of artists who are paid a fee to develop a full Concept Design Proposal for the opportunity. Concept Design Proposals will outline the concept for the artwork including a written description, sketches, 3D models, materials and fabrication methodologies, and budget breakdown. The selection panel will select a preferred artist who is then contracted for all remaining stages. A selection panel may consist of project stakeholders, but it is also strongly recommended that it includes First Nations representation and experts from arts/creative industries.

### Limited Competition

A competitive procurement approach involves developing a longlist of suitable artists for each opportunity, from which two to three artists are selected based on previous work and experiences. The selected artists are paid a fee to develop a full Concept Design Proposal for the opportunity. Concept Design Proposals will outline the concept for the artwork including a written description, sketches, 3D models, materials and fabrication methodologies, and budget breakdown. Project stakeholders will select a preferred artist who is then contracted for all remaining stages.

### Direct Engagement

Direct procurement is a faster procurement method typically used for smaller commissions or where a specific artist or method is required. The selection panel is presented with a long list of artists for each opportunity, demonstrating previous work experience related to the opportunity. A single artist is selected from this list, sometimes aided by an artist interview process, and paid a fee to develop a full Concept Design Proposal for the opportunity. Concept Design Proposals will outline the concept for the artwork including a written description, sketches, 3D models, materials and fabrication methodologies, and budget breakdown. They may provide more than one concept for project stakeholders to make a selection on their preferred option.

## Design Assist Workshops

Design Assist Workshops support emerging artists who may have limited to no public art experience but who wish to learn the necessary skills to establish a public art career. Design Assist Workshops are also an avenue for local artists less experienced in public art delivery and / or who require support in the procurement and design process.

Artists may be invited into Design Assist Workshops via a Limited Competition process. Through a supportive and hands-on series of workshops, artists are guided by experienced design mentors through the stages of idea generation, concept development and fabrication techniques. Both Artists and Design Mentors are paid a fee for this process. Design mentors assist artists to prepare full Concept Design Proposals, including a written description, sketches, 3D models, materials and fabrication methodologies, and budget breakdown. The project stakeholders will select a preferred artist who is typically sub-contracted to the design mentor and/or artwork fabricator for all remaining stages.

## Direct Aquisition

Artworks for the public realm may be purchased directly from the Artist, their representative or other means such as via a festival or public art program. An acquisition policy will be developed as part of the Year 1 action plan in consultation with our Aboriginal partners, artists and key stakeholders.

### Project Spotlight: Spoilbank Marina

The Spoilbank Marina Public Art Project was developed to integrate Kariyarra and broader community artistic contributions into the public space, fostering cultural storytelling and community engagement.

Initiated in 2021 by Pilbara Ports, and facilitated by FORM Building a State of Creativity, the project involved a multi-stage process, including artist selection, concept development, fabrication, and installation. The artworks were designed to reflect the unique cultural heritage of the region, incorporating Indigenous narratives and community stories through various mediums.

Three overarching themes, People, Land, and Sea Country, informed the artworks now embedded in the landscape. The project celebrates Port Hedland as a threshold between land and sea, ancient culture and modern industry, local life and global passage. In doing so, the public art reflects the profound Kariyarra relationship to Country while also welcoming diverse contemporary expressions of place.




Fabrication of Gathering Place, Big Spoon Art Services Studio, Perth, WA, 2024, Photograph by FORM Building a State of Creativity



Wendy Warrie, Land,Mark,Art workshop for Spoilbank Marina, Port Hedland, WA, November 2021, Photograph by FORM Building a State of Creativity





# High Level Best Practice Approach to Commissioning Public Art

## 1. Project Planning and Visioning

- **Define the Project Scope:** Establish clear objectives, budget, and timelines for the project. Determine the purpose of the artwork and how it aligns with the broader context (e.g., urban development, community engagement, environmental impact). For projects with a budget exceeding \$100,000 or those of high complexity, it is recommended to engage a public art consultant. A consultant can provide expertise in project management, artist selection, community engagement, and technical advice, ensuring that the project runs smoothly and aligns with best practices, including the specifications and maintenance costs of the artwork/asset.
- **Site Selection and Analysis:** Choose a suitable location for the artwork, considering visibility, accessibility, environmental factors, and how the site will influence or interact with the art.
- **Stakeholder Engagement:** Identify key stakeholders, including local authorities, communities, and relevant experts. Early engagement ensures that the project meets the needs of all parties involved.

## 2. Artist Selection

- **Artist Brief Development:** Prepare a comprehensive brief outlining the project's objectives, location, budget, and artistic expectations. Include technical requirements and information on the local context and themes. A public art consultant can assist in drafting the brief, ensuring that it attracts artists with the right skill set.
- **Call for Submissions:** Publicly advertise the commission through open calls or limited invitations, providing artists with clear criteria and submission guidelines.
- **Assessment and Selection:** A selection panel, which may include a public art consultant, reviews submissions based on artistic merit, experience, relevance to the site, and the ability to deliver within the project's constraints. For projects of high complexity, the consultant can help facilitate a transparent and equitable selection process.
- **Contracting the Artist:** Artists should be engaged using appropriate contracts that align with industry standards. ArtsLaw provides best practice templates for artist contracts, ensuring both parties are protected legally. Contracts should clearly outline roles, responsibilities, timelines, intellectual property rights, and payment schedules.

### 3. Concept Development

- **Initial Concept Proposal:** The selected artist develops and presents a concept for approval, including preliminary designs, material specifications, and installation approaches. It is important to align the project with National Association for the Visual Arts (NAVA) fee guidelines, ensuring artists are compensated at each stage. This includes paying artist fees for the concept design, design development, and commissioning stages, promoting fair remuneration for their work.
- **Review and Feedback:** The selection panel, along with the public art consultant, reviews the proposal and provides constructive feedback. This ensures alignment with the project's vision, technical requirements, and budget.
- **Final Approval:** After revisions are made, the final design is approved by the commissioning body, and necessary permits or permissions are secured.

### 4. Design Development and Fabrication

- **Detailed Design and Engineering:** The artist works with designers, engineers, and other professionals to finalise the technical details, ensuring the artwork is safe, durable, and feasible within site conditions and budget. For complex projects, the public art consultant can assist with coordinating specialists, overseeing the technical development and considering budget for long term costs of maintenance.
- **Fabrication:** The artwork is fabricated, either by the artist or third-party fabricators, following the approved design. Regular communication between the artist, project manager, and stakeholders is essential to ensure progress is on track. The public art consultant plays a key role in maintaining communication between all parties.

### 5. Installation

- **Site Preparation:** Ensure the site is ready for installation, which may involve construction, landscaping, or other preparatory works. For large-scale or complex installations, the consultant will manage logistics and site preparation to ensure the installation goes smoothly.
- **Artwork Installation:** Oversee the transport and installation of the artwork, coordinating with contractors, engineers, and the artist. The consultant ensures that installation is done safely and according to plan.
- **Final Inspection and Sign-Off:** Conduct a final inspection to ensure the artwork meets the approved design specifications and is safe and secure.

### 6. Unveiling and Documentation

- **Public Launch or Unveiling:** Plan an event to officially unveil the artwork and plaque, engaging the community and stakeholders in celebrating its completion. The public art consultant can assist in planning the unveiling and promoting the event.
- **Documentation:** Ensure the artwork is properly documented, including photos, design details, and maintenance requirements, for future reference and potential conservation efforts.

## 7. Ongoing Maintenance and Conservation

- **Maintenance Plan:** Develop a long-term maintenance plan in collaboration with the artist and public art consultant. This ensures the artwork remains in good condition, including regular cleaning, inspections, and repairs. This is to be captured as part of the Town's Enterprise Asset Management approach to ensure alignment across all strategies and support the Public Art Action Plan.
- **Conservation Strategy:** Establish protocols for preserving the artwork in response to environmental wear or damage, ensuring the artwork remains a valuable public asset over time.

## 8. Evaluation and Legacy

- **Post-Project Evaluation:** Assess the project's success based on initial goals, community feedback, and artistic impact. A public art consultant can provide valuable insights into the evaluation process and suggest improvements for future projects.
- A Public Art Action Plan will sit within the Community Services Strategy 2026-2031 and will be reviewed annually.
- **Legacy Planning:** Consider the long-term cultural and social value of the artwork, including how it contributes to the broader public art landscape and how it will be maintained or updated in the future.



# 3. Management, Maintenance and Conservation

## 1. Ownership and Moral Rights

Recognising artists' rights is essential to safeguarding their creative integrity and ensuring they maintain control over how their work is used. It protects the artist's reputation, prevents unauthorised modifications, and ensures fair compensation. It is important to recognise the artist in the following ways:

- Artist consent for the owner to publish images of the artwork for non-commercial purposes, as long as the source of the photographs is acknowledged.
- Acknowledging the artist/s via an attribution plaque (Copyright Amendment (Moral Rights) Act 2000).
- Understanding the commissioner/owner cannot change the artwork unless the artist has approved the proposed change (Copyright Amendment (Moral Rights) Act 2000).
- Commitment to following the Australia Council for the Arts' Protocols for using First Nations Cultural and Intellectual Property in the Arts.
- Understanding the Copyright legislation remains active and in force until copyright in the work expires – usually 70 years following the creator's death.
- Acceptance of maintenance obligations, which will be outlined in the Maintenance Manual (Copyright Amendment (Moral Rights) Act 2000).

To assist with the long-term management of a newly commissioned permanent artwork, a Public Art Handover Report should include a copy of:

- Photographic and video documentation
- Artwork documentation and or plans; and
- Artwork Maintenance Manual.



Turtle Sculptures,  
Cemetery Beach Playground



Strike Park Sculptures  
2002, Port Hedland



## 2. Material and Construction Considerations

To withstand the environmental conditions of Hedland - characterised by a hot, arid climate, high UV exposure, frequent cyclonic activity, and its location near the coast - it is essential that artworks are of a robust nature, incorporate elements that are easily replaced and, for longer-term permanent artworks, are constructed sustainably with materials suitable for long-term outdoor exposure. Here are the key considerations:

- **Heat and UV Resistance:**

Materials must withstand prolonged exposure to intense heat and high levels of UV radiation, which can cause fading, warping, or degradation. The following UV-resistant coatings and durable materials are often preferred:

- Brass
- Cast aluminium
- Cast bronze
- Ceramic/Mosaics
- Concrete
- Glass (select)
- Stainless Steel (select)
- Exterior grade paint

Materials not considered suitable include resins, soft timbers and any materials that are not UV stable.

- **Lighting and Technology:**

Where artworks include technology elements, these should be high quality, warranted components and fittings that are easily accessible for replacement. Use of LEDs is recommended for longevity and power efficiency of lighting installations.

- **Cyclone Resilience:**

The region is prone to cyclones, so artworks need to be engineered to withstand high winds and severe weather (Wind Region D). This includes ensuring that the foundations are deep and secure, and that the structural design minimises wind resistance. Materials like reinforced concrete or steel may be necessary for large sculptures.

- **Corrosion Resistance:**

As a coastal area, saltwater and humid air can accelerate corrosion, particularly on metal surfaces. Anti-corrosion coatings and rust-resistant metals like stainless steel or Corten steel (which develops a protective rust layer) are commonly chosen.

- **Remote Location:**

Transporting materials to Port Hedland can be costly and logistically complex due to the Town's remote location. This requires detailed planning for material sourcing, transportation, and installation. Off-site pre-fabrication and assembly on-site will be advisable in some cases.

- **Access to Specialised Equipment and Skilled Labour:**

Depending on the complexity of the artwork, specialised equipment (e.g., cranes, lifts) and skilled labour (e.g., welders, electricians) may need to be brought in. It's important to factor in availability and costs for construction and installation.

- **Maintenance Needs:**

Given the environmental conditions, public artworks need to be designed for durability with minimal maintenance. Selecting materials that are resistant to fading, vandalism, rust, and weather damage reduces the need for ongoing upkeep or expensive repair, especially in a remote location where resources may be limited.

### 3. Maintenance Considerations

Maintenance is a key factor in the long-term care and quality of public artworks and should be taken into consideration during concept and design development, during material selection and construction.

In addition, the development of a maintenance program will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum. Early planning of a maintenance program aligned to operational budgets is essential to ensure adequate funding to meet the artists recommended maintenance plan.

There are climatic conditions for Port Hedland that all artists and fabricators must consider during permanent artwork development to ensure the longevity of all artworks. These conditions include extreme heat, cyclones, fatigue, UV degradation and vandalism.

Unless otherwise negotiated, it is usual that the ongoing maintenance of an artwork on public land is the responsibility of the Town, and if on private land it is the responsibility of owner of the land or building. The Maintenance Manual is prepared by the artist at the end of the project and outlines:

- A description of the artwork (including digital images and the date of completion); Artist/artist team contact details;
- A maintenance schedule and an agreement on who is responsible for the ongoing maintenance to be reflected in the Town's Asset Management system;
- The expected lifespan of the work, including guidance on the disposal of the artwork at end of life;
- The method of construction, the types of materials used and details of the fabrication company (if relevant);
- Details of any electrical and/or mechanical systems installed;
- Any specific instructions or products to be used when cleaning and maintaining the artwork; and
- Any instructions to respond to urgent maintenance issues such as vandalism.



Bobbi Lockyer, Rainbow Mural,  
2023, South Hedland Town Square







## 4. Decommissioning Process

**There are several reasons why the Town of Port Hedland may consider decommissioning a work in their Public Art Collection. These include:**

- The work has reached its intended lifespan.
- The structural integrity of the work is compromised, and the work is a public safety risk.
- The work requires significant and possibly ongoing maintenance in excess of the original commitment, because of environmental impact, or defective design, material use or fabrication.
- The integrity of the work's original intent has changed significantly (in context of, for example, changes to site).
- The work has been damaged or vandalised beyond repair.

**Before an artwork is decommissioned and in accordance with Australian Copyright Law (Copyright Act 1968(Cth)), a formal process should be implemented, and take into consideration:**

- The intended lifespan of the artwork.
- Any conditions relating to the decommissioning of the artwork, as outlined in the original contract.
- The opinions and advice of relevant stakeholders including the artist, maintenance contractors, the owners of the building or land on which the artwork is located or any other experts, such as engineers.
- Community or cultural issues associated with the artwork, building, land and/or original commissioning process.

The artwork should not be removed, relocated, sold or destroyed without taking reasonable steps to notifying the artist. NAVA can provide additional information regarding the obligation and rights of artists in this regard.

Private developers are required to decommission 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 Town of their intention to decommission any public artwork at least 28 days ahead of the relocation, sale, removal or destruction of the artwork.

If an artwork in the Public Art Collection is marked for decommissioning by the Town but holds significant value to the community, it may be appropriate to develop a communications strategy and undertake community consultation. In certain cases, this process could lead the Town to reconsider its decision.

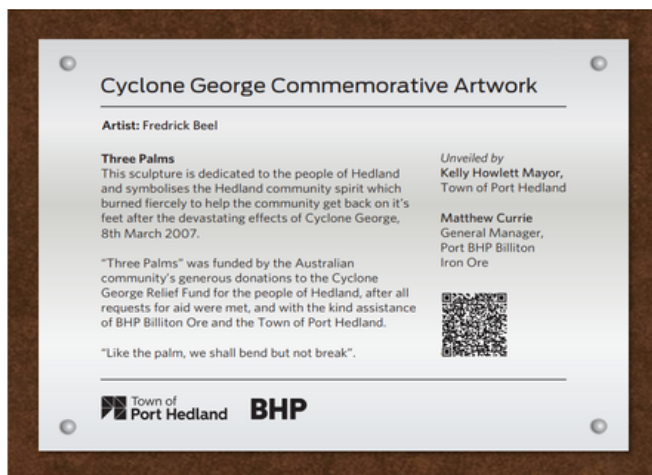
## 5. Artwork Plaques

In line with Australian Copyright Law (Copyright Act 1968 (Cth), Section 65), a plaque is to be developed for each permanent public artwork and installed near the work. Plaques for public artwork are to include:

- The title of the artwork;
- The artist's name;
- The year the artwork was commissioned;
- The name of the commissioner and/or logo (eg. Town of Port Hedland); and
- Details of any partner organisations or funding bodies.
- Artwork funding provided through the Percent for Art Scheme (if applicable).

The inclusion of an artist statement may be appropriate on the plaque to assist in interpretation of the artwork.

Refer to **Town of Port Hedland Wayfinding Style Guide** for plaque designs and fabrication guidelines (Type 8, 8a, 8b, 8c).



## 4. Governance

### Aboriginal Advisory Group for Public Art

To uphold cultural integrity and ensure meaningful engagement, the Town will establish a dedicated **Aboriginal Advisory Group for Public Art**.

As public artworks are placed on Aboriginal land, it is essential that Aboriginal voices are involved from the very beginning of each project. This group will guide cultural protocols, storytelling, and heritage representation, ensuring artworks honour Country and culture consistently.

While distinct in purpose, a representative will also sit on the broader **Arts Advisory Group** to embed Aboriginal perspectives across all creative initiatives.

The inclusion of this group throughout the Masterplan reflects our commitment to Aboriginal-led decision-making, cultural respect, and community-driven outcomes.

Marrimarkura, Mrs L. Alone,  
2024, Spoilbank Marina







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Town of  
**Port Hedland**