

20
26

Arts & Cultural
Consultancy Services



CAPABILITY STATEMENT

ARTS & CULTURAL
CONSULTANCY



ACKNOWLEDGEMENT OF COUNTRY

FORM acknowledges the Traditional Owners and Custodians throughout Western Australia both past and present, whose enduring connection to this Country and ongoing contributions to our collective culture and communities we respect and honour. We appreciate and are deeply grateful for the privilege of working on these lands.

DISCLAIMER: CULTURAL SENSITIVITY WARNING

FORM would like to warn people viewing this document that some sections may contain images, names or stories of Aboriginal Australians who have passed away. FORM will respect any request to remove images or names of the deceased persons from this document if necessary.

DISCLAIMER: CULTURAL TERMS

The term Noongar* is used throughout this document to refer to Aboriginal people of the South-West region of Western Australia in accordance with South West Aboriginal Land and Sea Council usage, which represents the native title interests of Noongar people.

DISCLAIMER: IMAGES

All images used within this document are copyrighted to FORM. All permissions to use these images have been received.

*Alternative spellings include Nyungar, Nyoongar, Nyoongah, Nyungah, Nuyuguh, Yunga

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A HOLISTIC APPROACH TO ART CONSULTANCY //

FORM is an independent, non-profit cultural organisation that develops and advocates for excellence in creativity and artistic practice in Western Australia. The FORM team is dedicated to enriching the broader community, using creativity as a catalyst to generate economic opportunities, whilst enhancing connection to place and local pride through cultural maintenance and artistic expression.

We work to build a cultural and creative ecology for Western Australia that values artistic excellence, improves arts access for all, and encourages the development of resilient and vibrant communities.

Our experience encompasses over 15 years of delivering a rich and diverse portfolio of public art projects and consultancy services both statewide and nationally. This experience is strengthened by the diversity of FORM's broader organisational programming encompassing artistic development, cultural and community programming, curatorial expertise and thought leadership.

Drawing from the unique set of multidisciplinary skills of our team, we work towards a more sustainable urban fabric, bringing the focus back to the users of public spaces to enhance place identity and ensure social sustainability. We deliver projects that respond to the distinctive local conditions in each environment, while committing to a key aim: putting quality and creativity at the core.

Within our art consultancy activities, as with other programs, we aim for a combination of artistic excellence and community development, with an emphasis on working with contemporary, innovative, cross-disciplinary artistic practice. We are committed to working on projects that are enhanced by the integration of quality artworks into the everyday experience of the public realm.

While our primary responsibility is to Western Australia, we believe our experiences, programs and the connections they foster have validity beyond State boundaries, not only in an ambassadorial capacity for Western Australia, but also strategically as part of Australia's international creative profile. Over the past decade, we have shaped our activities, partnerships, and networks to demonstrate leadership, and aspire to a higher level of excellence and influence.

We have taken every opportunity to add value to our art consultancy, thereby bringing more value to the artists, audiences, and communities in the places we work in. As such FORM has become an industry leader within the cultural and creative sector.

The following Capability Statement outlines a list of relevant project examples that showcase the breadth of FORM's experience in delivering Arts and Cultural programming, strategy and direction across the State.



Djuki Mala perform at the West End Markets, Port Hedland, 2017. Photograph by Bewley Shaylor.

Brad Eastman paints a mural for Claremont Quarter, 2016. Photograph by Bewley Shaylor.

Exhibition view of *Flight*, FORM Perth Gallery, 2016. Photograph by Bewley Shaylor.

Waabiny Mia - play house, Sharyn Egan, Optus Stadium, Chevron Parkland, Perth, 2018. Photograph by Sundae Studio.

The Goods Shed, Claremont, Perth. Opening night event, 2016. Photograph by Bewley Shaylor.

CUSTOMISED PROJECT DELIVERY //

The following diagram illustrates FORM’s proposed approach for integrated delivery of public art programming. FORM’s art consultancy services typically incorporate a full scope of delivery from strategy and procurement through to fabrication and installation of artworks. Below is an extended outline of our methodology to deliver a Public Art Plan.

01

VISIONING

ANALYSE

- Masterplan updates and design work with client + project team;
- Assessment of updated guidelines;
- Relevant local government policies and strategies;
- Project Brief;
- Planning and construction requirements and constraints relative to the masterplan and site specific opportunities;
- Constraints and opportunities within the project.

RESEARCH

The following areas of interest covered in FORM’s initial art strategy will be reevaluated to ensure relevance and accuracy:

- Past and present culture;
- Historical context;
- Environmental context;
- Stakeholder profiling.

DEFINE

- Objectives;
- Vision Statement;
- Curatorial Framework/ overarching project ‘narrative’;
- Selection Committee.

02

STRATEGY

ART STRATEGY DEVELOPMENT

- Define vision, objectives and role/value of public art;
- Development curatorial framework - Key themes, stories and messages drawn from research;
- Outline community and Indigenous engagement plans, if required;
- Develop Public Art masterplan - define purpose, location, scale and budget for artwork opportunities (illustrated through benchmark projects);
- Establish appropriate procurement processes;
- Establish Selection Criteria;
- Determine implementation/ staging plan.

KEY DELIVERABLES

- Public Art Strategy

03

PROCUREMENT

DEVELOP ARTIST BRIEFS

- Project and site context;
- Brief for each art opportunity;
- Curatorial themes;
- Budget and timeframe;
- Preferred materials;
- Fabrication and installation requirements;
- Selection Committee to approve briefs.

PROCUREMENT OF ARTISTS

- Open or Curated EOI’s released;
- Shortlist of artists;
- Invite shortlisted artist/s to prepare a Concept Design Proposal;
- Support artists in research and investigation, concept development, material selection, colours and scale;
- Selection Committee assess submissions and select final artists;
- Artwork selected by Client and Selection Committee.

CONTRACT SELECTED ARTIST

- Assist in contractual arrangements between Client and the selected artists

KEY DELIVERABLES

- Artists contracted to Commissioning Party

04

DESIGN DEVELOPMENT

PROJECT MANAGEMENT

- Ongoing communication and liaison with artists, client and project team;
- Document control and communication management;
- Oversee budgets and program;
- Attend all necessary meetings;
- Risk assessment and management;
- Scheduled design reviews with artist;
- Engineering comments (as required)

KEY DELIVERABLES

- Design Development Report and Installation Methodology
- Present artists’ design development package to Selection Committee for review and feedback.
- Deliverables dependent on project timelines

05

DOCUMENTATION

PROJECT MANAGEMENT

- Ongoing communication and liaison with artists and project team;
- Document control and communication management;
- Oversee budget and program;
- Risk assessment and management;
- Scheduled design reviews;
- Engineering specifications and certificates (as required);
- Monthly reporting (during periods of activity only).

KEY DELIVERABLES

- Full construction documentation and engineering certification including, safety certification, samples and prototypes (as required);
- Full 100% artwork imagery (as required);
- Final installation and maintenance methodology, including OHS plan.

06

FABRICATION + INSTALLATION

PROJECT MANAGEMENT

- Ongoing communication and liaison with artists and project team;
- Document control and communication management;
- Oversee budget and program;
- Risk assessment and management;
- Aesthetic and construction quality control, including site visits;
- Design and coordinate attribution plaques;
- Oversee delivery and installation of artwork;
- Site visits and inspections, as necessary.

KEY DELIVERABLES

- Artwork installed, maintenance manual for each artwork. handover and client sign-off
- FORM to present and promote art program (additional cost, if required)
- Artists’ talks
- Other media opportunities

FORM calculates an Art Consultancy fee based on either a percentage of the budget, or a fixed fee, dependent upon the agreed Scope of Work.

These fees pertain to Public Art Consultancy services specifically, and any requirements beyond this scope can be discussed as needed to determine variations to the scope, budgets and fees. Should the budget change, FORM's fees will adjust accordingly.

ADDITIONAL SERVICES

Professional services requested by the client outside the defined scope shall be performed on a time and expenses basis at FORM's current charge rates or by a negotiated fixed fee. FORM will obtain authorisation prior to commencing any work beyond the scope outlined in this document.

Any additional services will be charged at the below hourly rates (excluding GST).

Director	\$300.00
Senior Project Manager	\$220.00
Senior Curator	\$220.00
Project Manager	\$180.00
Curator	\$180.00
Project Coordinator	\$140.00
Graphic Designer	\$140.00
Writer	\$140.00
Marketing & Communications	\$140.00
Administrator	\$80.00

CONFIDENTIALITY + COPYRIGHTS

All strategies, reports, plans, specifications, field data and notes and other documents, including all documents on electronic media, prepared by FORM shall remain the property of FORM who shall retain all common law, statutory law and other rights, including copyrights. The Client agrees not to use these drawings and data, in whole or in part, for any purpose or project other than the project which is the subject of this Agreement. The Client agrees to the fullest extent permitted by law, to indemnify and hold FORM harmless from any damage, liability or cost arising from any changes made by anyone other than FORM or from any reuse of the materials without the prior written consent of FORM.

The Client agrees that the materials, processes, and designs submitted by FORM pertaining to this project are to be considered confidential and shall not be released or otherwise made available to any third party without FORM's written consent, other than for the agreed project purposes.



Roots and Seeds, Violet Samson, Karratha Quarter, 2016. Photograph by Bewley Shaylor.

FORM has distinguished itself from its peers and competitors in a number of ways. As well as a high return to artists and leveraged investment back into the arts sector, FORM distinguishes itself through the following:

HOLISTIC APPROACH

FORM's primary interest is to nurture the conditions for creativity to flourish in communities and urban spaces. This macro-level approach means our programming is not driven by particular artforms or by a mandate to service a discrete sector, but at fostering a creative ecology for the good of all members of the community. It therefore incorporates (for example) urban strategy, place activation initiatives, or infrastructure development, in conjunction with the artistic programming that an organisation such as FORM would conventionally provide.

LOCATION DISTINCTIVENESS

FORM's artistic programming model places exceptional artists within diverse communities to foster a process of co-creation able to contribute to and expand notions of what it means to be of that place.

SELF-GENERATED CONTENT

One of FORM's key points of difference is that we only present content we have generated ourselves (and in collaboration with our partners). We don't 'buy in' exhibitions, and any public showcasing we undertake generally represents only one aspect of a much broader project, often developed over a sustained period of time. We feel that this approach allows us to create distinctive content of relevance to the community.

SUSTAINED PROGRAMMING

FORM is characterised by a commitment to long-term projects. Our experience in a range of Western Australian locations has informed our understanding of the changing role of cultural amenity, and the importance of considering a community as a whole when looking to drive cultural development. Our Designing Futures program in the state's South West region ran for five years, as did the Midland Atelier (which would have continued had funding been forthcoming, and the MRA's redevelopment of the precinct not been postponed).

Our community programming in the Pilbara has been ongoing for a decade, the Canning Stock Route project was developed over seven years, and our current engagement with the IBN Corporation has been ongoing since 2013, and will continue to extend. Additionally, in 2016 FORM committed to a long-term engagement at The Goods Shed in Claremont, which will see us delivering a range of programming and thought leadership over a number of years. We feel that this is crucial in order to effect meaningful and sustained change in the communities with whom we work. We feel that the acclaim that the above-mentioned projects have received, as well as collection at a State and national level, represents the success of this approach in generating meaningful artistic content.

RESPONSIVE PROGRAMMING

FORM's programming is driven by need as we perceive it in the local community. We actively seek out artists and fields of creative endeavour in need of support, and develop programming in response to these communities of interest. This currently includes Aboriginal, regional, mid-career, and design practitioners, all of whom are suffering in the wake of Australia's challenged commercial gallery sector.

IMPACT

FORM has demonstrated leadership through its disproportionately high returns to artist income streams through direct payments, facilitated commissions, and opportunities provided. Making arts practice viable with income, employment, education and training opportunities is critical to the future and growth in quality of a professional creative sector.

INTERNATIONAL AND INTERSTATE EXCHANGE

FORM believes lifting Australia's artistic and creative capacity is achieved most effectively (from both a cost perspective and from the sense of establishing lasting value) through enabling the world's best practitioners in design, social enterprise and creativity to co-create and innovate with local talent through embedded engagement and residencies. This cross-cultural, cross-disciplinary reciprocity not only enriches the social and artistic outcomes, but also ensures that what's happening in Australia is then taken back to the rest of the world, courtesy of the visiting talent.

FORM shapes these residencies so that they are a learning experience for all involved, and a way for non-Australian creatives and thought leaders to understand first-hand the depth and complexity of the State's cultural and social identity.

A Man, A Monster, and The Sea, exhibition opening, The Goods Shed, 2019. Photograph by Sundae Studio.



GLOBAL NETWORK, LOCAL
FOCUS //

1,361

**ARTISTS AND
CREATIVES
ENGAGED**

2014 - 2018

1,761

**UNIQUE ARTWORKS
CREATED**

2018

OVER

320,000

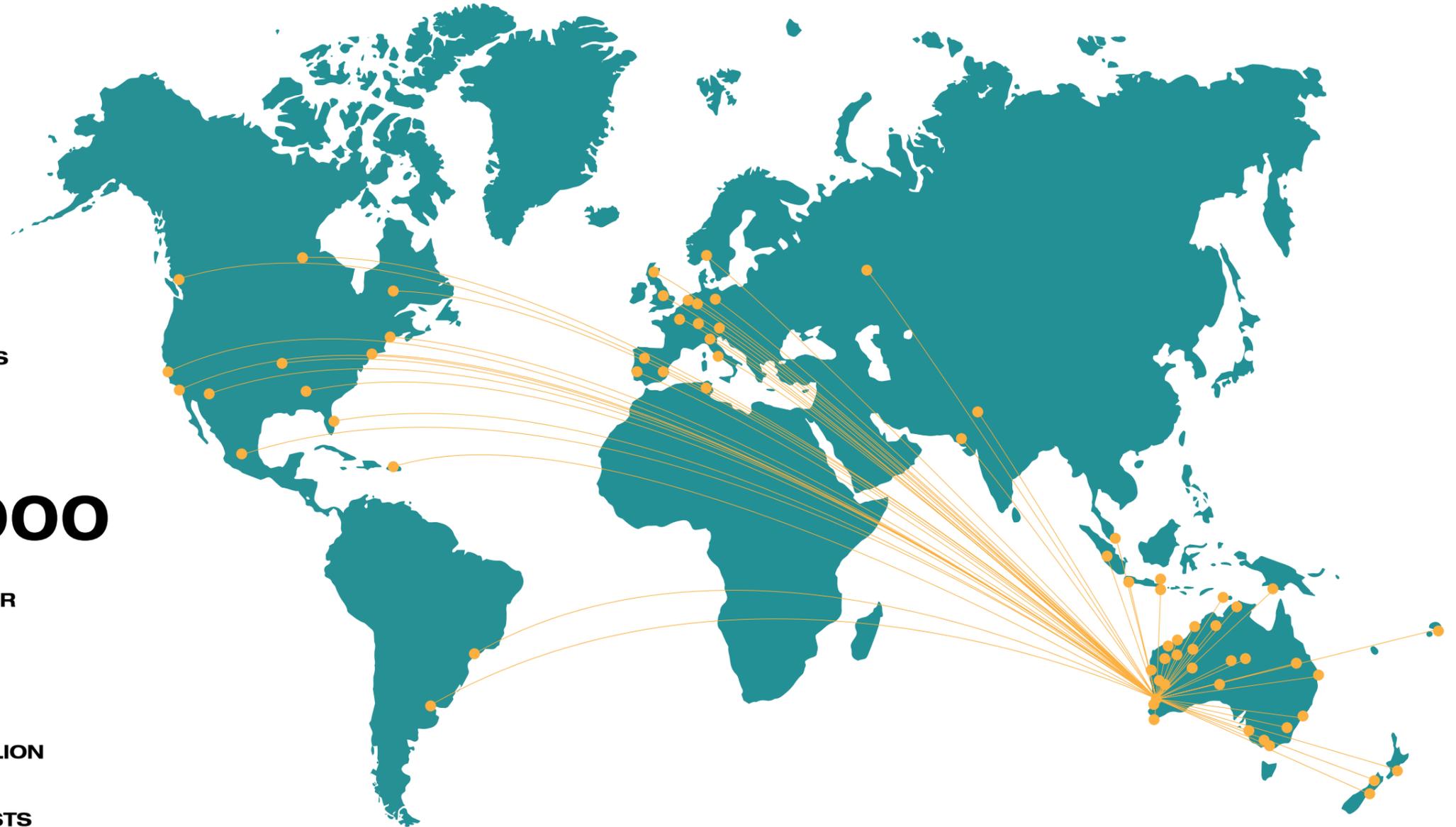
**VISITORS TO MAJOR
PROJECTS**

2018/2019 (STATEWIDE)

\$1.3 MILLION

BACK TO WA ARTISTS

2018





**TABITHA
MCMULLAN**

CHIEF EXECUTIVE
OFFICER

QUALIFICATIONS

Master of Arts, Art History/Diploma Curatorial Studies, Visual Culture, York University Toronto, Canada

EXPERIENCE

Tabitha McMullan is a passionate visionary for arts and culture. Before joining FORM, she held leadership roles in Activation & Cultural Experience; Community Development; and Arts, Culture & Heritage at the City of Perth. With over seventeen years' experience in the international creative sector, across not-for-profit, tertiary education, and local government organisations, she strongly believes in Western Australia's place as a cultural leader on the world stage. She is a member of the Australian Institute of Company Directors and has previously served as Chair of the CCCLM Culture and the Arts Policy Advisory Group and Principal Partnership Advisor for both the Perth Public Art Foundation Board and Heritage Perth Inc Board. For Tabitha, collaboration is critical to realising the State's potential and driving ambitious cultural development programs.

Tabitha has significant experience leading strategy development for Local and State Government, including a \$1.8M public art strategy as part of the Kings Square development at the heart of the City Link project in central Perth, City of Perth's Cultural Development Plan – the first of its kind, and Events Strategy.



**JOEY
WONG**

CONSULTANCY
MANAGER

QUALIFICATIONS

BSC Banking & Finance,
University of London
Major Economics & Psychology 2004 - 2007

EXPERIENCE

Joey Wong is a creative producer with over 16 years expertise in crafting innovative, audience engaging experiences, spanning public art, destination marketing, precinct rejuvenation, and brand activations. Notably, Joey was the head of the Experiential Department at Lux Events where she successfully established the agency as the experiential market leader in Perth. In a long-standing partnership with City of Perth, she has curated over 30 unique art-in-light installations, resulting in a prestigious finalist position at the WA Tourism Awards 2021 in the Major Festivals and Events Category.

One of her standout projects, "The Moodjar Tree", a 3D animation in an anamorphic LED cube, tells a captivating story of the Noongar culture and their deep connection to country, showcasing her ability to blend cultural narratives with new media art. With a keen eye for emerging trends, Joey excels in navigating diverse digital landscapes, leveraging cutting-edge technologies to create captivating experiences, augment by interactive storytelling, dynamic soundscapes, and vivid visuals. A visionary with acute research skills, excelling in project management and leadership, Joey is also recognised for a fastidious attention to detail and proficiency in both right and left brain functions.



**ASHLEIGH
WHYTE**

SENIOR ARTS AND
CULTURAL CONSULTANT

QUALIFICATIONS

Bachelor of Fine Art (BFA), University of Western Australia

Bachelor of Communication and Cultural Studies (BA), Curtin University

EXPERIENCE

Ashleigh Whyte is a passionate and dedicated arts industry professional with over ten years' experience across various roles in the arts and local government sectors. She has worked on the development and delivery of arts and cultural strategy, management of artist-run initiatives and facilitation of arts education programs for people with broad ranging backgrounds and abilities.

From 2014–2022, Ashleigh was at the City of Perth where she managed the programming and delivery of place activation projects, temporary and ephemeral public art programs and permanent public art commissions.

She has extensive experience in stakeholder engagement and project management of major public art projects that address social and cultural issues. Ashleigh is passionate about working with diverse communities on collaborative, best-practice public art making, creating professional development opportunities for artists at varying stages of their careers and finding innovative approaches to the delivery of excellent public art.



**JULIA
APANASEVICA**

SENIOR ARTS AND
CULTURAL CONSULTANT

QUALIFICATIONS

Business Administration specialising in Event Management, Macquarie University (2013)

Graduate Diploma in Psychology, Monash University (ongoing)

EXPERIENCE

Julia is an experienced arts and cultural project manager with over a decade of expertise in delivering high-profile creative initiatives. As the Founder of Anfisa, a project management and curatorial practice, she has developed a platform that champions Australian artists, particularly in contemporary ceramics, curating exhibitions and projects that blend artistic excellence with community engagement.

She is deeply committed to cultural advocacy and exploration of the relationship between art, craft, and design. Julia has led initiatives for Design Freo and Fremantle Design Week, the Association of Consulting Architects and the Indian Ocean Craft Triennial, promoting design thinking and artistic expression in contemporary culture.

Before relocating to Perth, she worked across Sydney's arts, corporate, and government sectors. With expertise in delivering complex multidisciplinary projects, Julia ensures each project is culturally resonant and effectively executed, reinforcing the transformative power of arts and culture.



**JON
COPE**

SENIOR ARTS AND
CULTURAL CONSULTANT

QUALIFICATIONS

Bachelor of Arts, Hons (Community Development)
Murdoch University

Bachelor of Arts (Arts Management), WA Academy of
Performing Arts, Edith Cowan University

Bachelor of Arts (Politics, Literature), University of
Western Australia

EXPERIENCE

Jon Cope is a multi-skilled producer of cultural events and arts programs with expertise in project management, public art, government consultancy, and strategic cultural development. His arts industry career spans various artforms across commercial, corporate, government, academic, and community settings. He has held leadership roles as Artistic Director, CEO, and Director in various arts organisations. Jon excels in facilitating collaborative creativity, engaging culturally diverse artists and communities, and applying his extensive experience and industry knowledge to empower contemporary culture, build capacity, and create lasting cultural impacts.



**JEROME
LEE**

CREATIVE
DEVELOPMENT
MANAGER



**AIMEE
KO**

SENIOR
MARKETING &
COMMUNICATIONS
SPECIALIST



**PHIL
BERRICK**

SENIOR
DESIGNER



**LUDVIG
NILSSON**

CREATIVE
DESIGNER



**MAGS
WEBSTER**

SENIOR WRITER /
RESEARCHER

CREATIVE SERVICES

DESIGN/COMMUNICATIONS TEAM

Our Creative Services team contributes to FORM's signature design and communications aesthetic and standard of creative excellence.

Marketing expert **Aimee Ko** leads traditional and new media communications across FORM's owned, earned and paid channels, and in partnership with our project stakeholders.

Senior Designer **Phil Berrick** is responsible for overseeing and implementing the design and branding requirements of the exhibitions, campaigns, brand identities, digital experiences, events and publications produced by FORM.

Creative Designer **Ludvig Nilsson** is responsible for conceptualising and crafting designs for both print and digital mediums, including visual identities, collateral and publications. He specialises in illustration, motion design and digital content design.

Mags Webster is a copywriter, editor, researcher and award-winning poet with experience and networks spanning the UK, US, Australia and Asia across the arts and cultural sector, including performing, literary and visual arts, commercial theatre, communications, local government, and tertiary education.

Backed by insights and the innovation process, our Creative Development Manager **Jerome Lee** guides the creative and strategic direction of all our marketing, communications and design outputs to deliver customer experiences in alignment with project goals.



PROJECT PORTFOLIO

The projects outlined in the corresponding pages represent FORM's capabilities and the anticipated consultancy services we endeavour to implement.

From our extensive portfolio of projects we have highlighted examples which outline our experience and capacity across a variety of delivery outcomes.

FULL-SERVICE PUBLIC ART CONSULTANCY
// D&C MANAGEMENT

ELIZABETH QUAY WEST | 2023 - ONGOING

Project Background

EQ West represents the landmark within Perth's iconic Elizabeth Quay precinct, a convergence point of civic pride, natural beauty, and architectural excellence. This transformative waterfront development is located on Whadjuk Noongar Country and continues a long legacy of cultural gathering and movement.

FORM was engaged by D&C Management to provide comprehensive public art consultancy services for EQ West. This commission builds on FORM's deep experience working at the intersection of architecture, technology, and culture, and demonstrates our capacity to lead ambitious art strategies that elevate place, foster cultural understanding, and ensure long-term creative and operational viability.

Curatorial Vision

FORM developed a curatorial rationale that responds to the site's unique geography, cultural narratives, and future-focused vision. Drawing from three interconnected themes—River Life, City and River Connection, and Discovery—the strategy positions art as a powerful lens through which visitors and residents can engage with the land, the built environment, and each other.

Public art at EQ West is intended to operate on multiple levels: as a functional and navigational feature; as a moment of contemplation or play; and as a cultural offering that acknowledges the stories, systems, and communities that define Perth's past and future.

Scope of Involvement

- Project Inception, Visioning & Strategy
- Procurement
- Approvals / Design Development
- Construction Documentation
- Fabrication / Installation / Close Out

Outcomes & Impact

The EQ West public art program showcases FORM's ability to facilitate ambitious, interdisciplinary art outcomes that respect cultural protocol, engage new technologies, and deliver world-class artistic experiences. The digital and sculptural works being developed will form part of the enduring legacy of Elizabeth Quay, contributing to its identity as a place of creativity, connectivity, and civic pride.

FORM's curatorial approach ensures that the site's public art will evolve with the precinct, supported by content frameworks and operational systems designed to remain responsive and relevant well into the future.



Northern entrance, with artistic interpretation of a digital screen. Image courtesy of the client.



Elizabeth Quay Lots 2 & 3, Kerry Hill Architects, Development Application Design Report. Image courtesy of Kerry Hill architects.

FULL-SERVICE PUBLIC ART CONSULTANCY
// MURRAY RIVER COUNCIL

**MURRAY RIVER, NSW
| 2024 - ONGOING**

The Murray River region is picturesque and culturally rich, defined by its majestic waterways, red gum forests, and vibrant rural communities. Stretching across the border between New South Wales and Victoria, this region harmoniously interweaves agriculture, tourism, and heritage sites, creating a unique and compelling destination.

The River Country Art Trail is a large-scale public art initiative designed to celebrate the cultural, historical, and environmental richness of the Murray River region. Featuring a series of striking water tower murals and outdoor sculptural work, the project aims to transform the key regional towns of Barham, Mathoura, Moama, Moulamein, and Tooleybuc into an interconnected outdoor gallery that enhances visitor engagement and local pride.

By integrating contemporary artistic interpretations with deep-rooted community narratives, the trail will offer a dynamic cultural experience that highlights the region's unique identity and fosters tourism, economic growth, and creative collaboration.

Scope of Involvement

- Project Concept and Strategy
- Community Engagement
- Artist Procurement and Support
- Project Management
- Installation and Implementation

Curatorial outcome

FORM facilitated an open call for artists, inviting them to submit proposals that align with the curatorial framework of the art trail. A selection panel, including FORM representatives, local council, residents and committees, assessed submissions based on artistic quality, relevance to local heritage and cultural themes, feasibility, and community impact. Five artists have been selected to deliver the project. Four water towers have been successfully completed, and the overall project is set to be revealed beginning of 2026.



Untitled, Heesco, River Country Art Trail, Moulamein, NSW. Photograph by Mitchell Barkman Videography.



Untitled, Gus Eagleton, River Country Art Trail, Barham, NSW. Photograph by Mitchell Barkman Videography.



Untitled, Twatone, River Country Art Trail, Moama, NSW. Photograph by Mitchell Barkman Videography.



Untitled, Dulk, River Country Art Trail, Mathoura, NSW, 2024. Photograph by Mitchell Barkman Videography.

FULL-SERVICE PUBLIC ART CONSULTANCY
// RIO TINTO DSL

**PORT HEDLAND, WA
| 2025 - ONGOING**

FORM is currently delivering a new artwork commission for Rio Tinto's Dampier Salt (DSL) operations in Port Hedland, working in collaboration with Ngarla and Kariyarra artist Larissa Brown to embed Kariyarra identity and cultural presence into the industrial landscape.

The commission centres on a series of acrylic on canvas paintings that reflect themes of Country, cultural continuity, movement, and the meeting of natural and industrial forces. The completed artworks will be reproduced on the site's entry signage and across six panels on the flight box lid of the salt harvester—transforming functional infrastructure into a powerful canvas for storytelling and connection to place.

FORM provides curatorial direction, project management, materials, and studio support through Spinifex Hill Studio, alongside ongoing mentorship for the artist. This commission builds on Larissa Brown's established practice and contributes to a broader strategy of embedding First Nations knowledge and visual language into the public realm throughout the Pilbara.



Salt harvester, Dampier Salt operations, Port Hedland, WA, 2025. Photograph courtesy of FORM Building a State of Creativity.

Aerial view, Dampier Salt operations, Port Hedland, WA, 2025. Photograph courtesy of Rio Tinto.

FORM employee Ashleigh Whyte, Dampier Salt operations, Port Hedland, WA, 2025. Photograph courtesy of Rio Tinto.

FULL-SERVICE PUBLIC ART CONSULTANCY
// GOLD FIELDS

**ST IVES GOLD MINE | 2024 - 25
CREATIVE ENGAGEMENT
WORKSHOPS AND DIGITAL
ART CREATION**

The \$296 million Gold Fields St Ives Renewable Energy Project stands as one of Western Australia’s largest renewable energy initiatives, generating 77MW of clean energy, enough to power 73% of the St Ives mine and cut carbon emissions by 50%.

In 2024–25, FORM was commissioned by Gold Fields to lead a community and schools engagement initiative across the Midwest and Northern Goldfields. The goal was to spark curiosity, creativity, and understanding of wind and renewable energy through a dynamic arts-led education program.

FORM developed and delivered a comprehensive creative schools engagement model, involving over 200 students across six regional schools. Participants created six large-scale artwork designs, with a seventh artwork led by a mentored Ngadju artist from the Goldfields, celebrating Aboriginal perspectives on wind, Country, and energy.

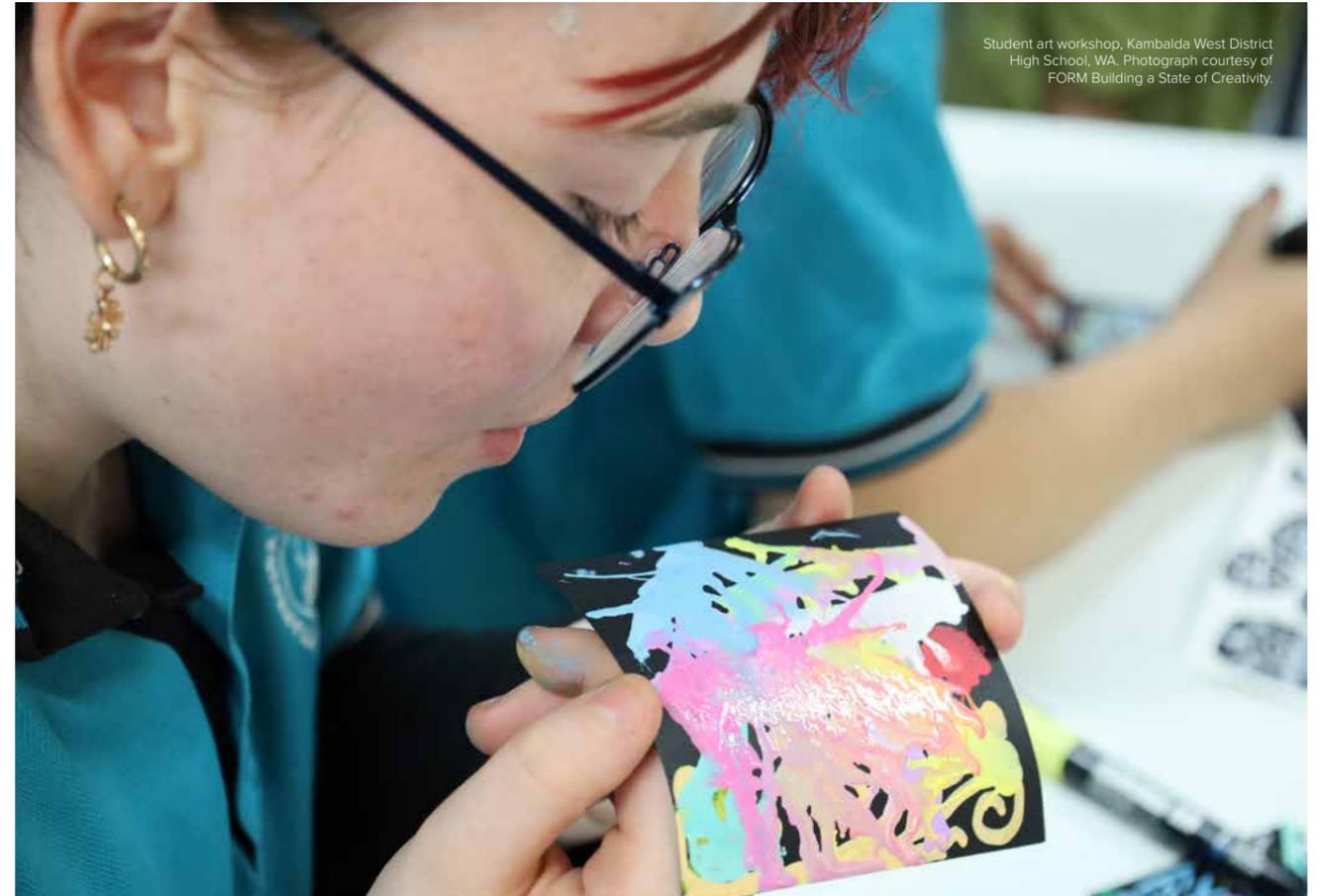
These artworks were digitally prepared and scaled to over 10 square metres, then applied as permanent visual features on the towering 130-metre wind turbines, creating a lasting cultural and visual legacy.

Workshops and storytelling activities were aligned with the 1,000km turbine transportation route from Geraldton to Kambalda, connecting students from Geraldton Senior High School, Yalgoo Primary School, Leinster Community School, Laverton School, South Kalgoorlie Primary School, and Kambalda West District High School.

At the heart of the project was a collective creative vision:

“The Earth breathes her wind across the land, gathering the stories as it travels... The wind transforms into energy, sustaining the planet for generations.”

The project delivered meaningful community engagement, celebrated regional identity, and fostered deeper connections to environmental sustainability through the lens of creativity and culture.



Student art workshop, Kambalda West District High School, WA. Photograph courtesy of FORM Building a State of Creativity.



Designer's impression of artwork decal, 2025. Digital render courtesy of FORM Building a State of Creativity.



FULL-SERVICE PUBLIC ART CONSULTANCY
// ALBEMARLE AUSTRALIA

AUSTRALIND, WA | 2023 – 2024

The Spoilbank Marina Public Art Project was FORM was engaged by Albemarle Australia to develop and implement a public art strategy for the proposed Paris Grove Workers Accommodation Village in Australind, on Noongar Boodja. The initiative formed part of Albemarle's broader commitment to cultural engagement and community legacy, complementing the development of one of the world's largest lithium refining operations in the South West.

Drawing on FORM's Land.Mark.Art model, Noongar artists were supported through a curated workshop and concept development process. The strategy was built around three guiding curatorial themes—Water, Biodiversity, and Culture—reflecting the significance of the site to Noongar people, and its unique ecological surrounds. FORM facilitated cultural consultations, developed site-specific opportunities, and supported local artists to realise large-scale works through tailored mentoring and collaboration.

Although a global drop in lithium prices led Albemarle to cease the accommodation village expansion and reduce its South West operations, one key commission was successfully completed. Banksia Nut (Banksia Grandis), a large-scale sculptural entry statement by Noongar artist Chris Collard, was fabricated and installed at the site. The sculpture celebrates the region's rich biodiversity and cultural narratives, serving as a lasting legacy and gift to the Australind community. As the site transitions to future residential use, the artwork will remain a powerful symbol of connection and custodianship.

Highlights

- Six Noongar artists participated in Land.Mark.Art professional development workshops
- Three Noongar artists commissioned for use of their concept designs
- Mentorship and concept development supported by Big Spoon Art Services, Perth
- Fabrication by Big Spoon Art Services, Perth
- Empowered emerging Aboriginal artists through paid creative opportunities and skills development
- Strengthened cultural visibility and community pride through site-specific storytelling



Land.Mark.Art artist workshop, WA, 2024.
Photograph courtesy of FORM Building a State of Creativity.



Banksia Nut, Chris Collard, Paris Grove Workers Accommodation Village in Australind, WA, 2024. Photograph courtesy of FORM Building a State of Creativity.

FULL-SERVICE PUBLIC ART CONSULTANCY
// CITY RENEWAL AUTHORITY

CANBERRA, ACT | 2023 - 2024

In 2023, FORM was engaged by the City Renewal Authority to develop a comprehensive Public Art Strategy for the landmark Ngamawari Park project—a transformative redevelopment on the shore of Lake Burley Griffin. Envisioned as a new inner-city park for Canberra, the project seeks to reconnect people to the lakefront, enhance access to water-based activities, and celebrate the cultural heritage of the Ngunnawal people.

The strategy, co-developed with extensive stakeholder engagement, embeds themes of place, connection, and custodianship. It highlights the site’s cultural significance and ecological context while guiding the integration of high-quality public artworks. Following the successful delivery of the strategy, FORM was re-engaged to facilitate its Land.Mark.Art program, delivering professional development workshops for local Ngunnawal artists in September 2023.

FORM worked alongside the City Renewal Authority and the artist selection committee to commission major site-responsive artworks from Ngunnawal artists. These commissions aim to provide enduring cultural storytelling within the public realm while supporting First Nations leadership in placemaking. The project prioritised sustainable and inclusive approaches, ensuring that the new waterfront reflects both traditional custodianship and contemporary civic identity.

Land.Mark.Art workshop, Canberra, ACT, 2023. Photograph courtesy of FORM Building a State of Creativity.

Highlights

- Developed a culturally informed Public Art Strategy for a key civic precinct
- Partnered with Big Spoon Art Services to deliver Land.Mark.Art professional development for Ngunnawal artists
- Supported artist participation through mentorship, concept refinement and selection facilitation
- Guided the commissioning of major public artworks by local First Nations artists
- Contributed to a nationally significant, community-led cultural destination

Building of Ngamawari Park is due to commence in early 2026.



Artist Impression of Ring Tree, Canberra, ACT, 2023. Digital render by Big Spoon Studios.



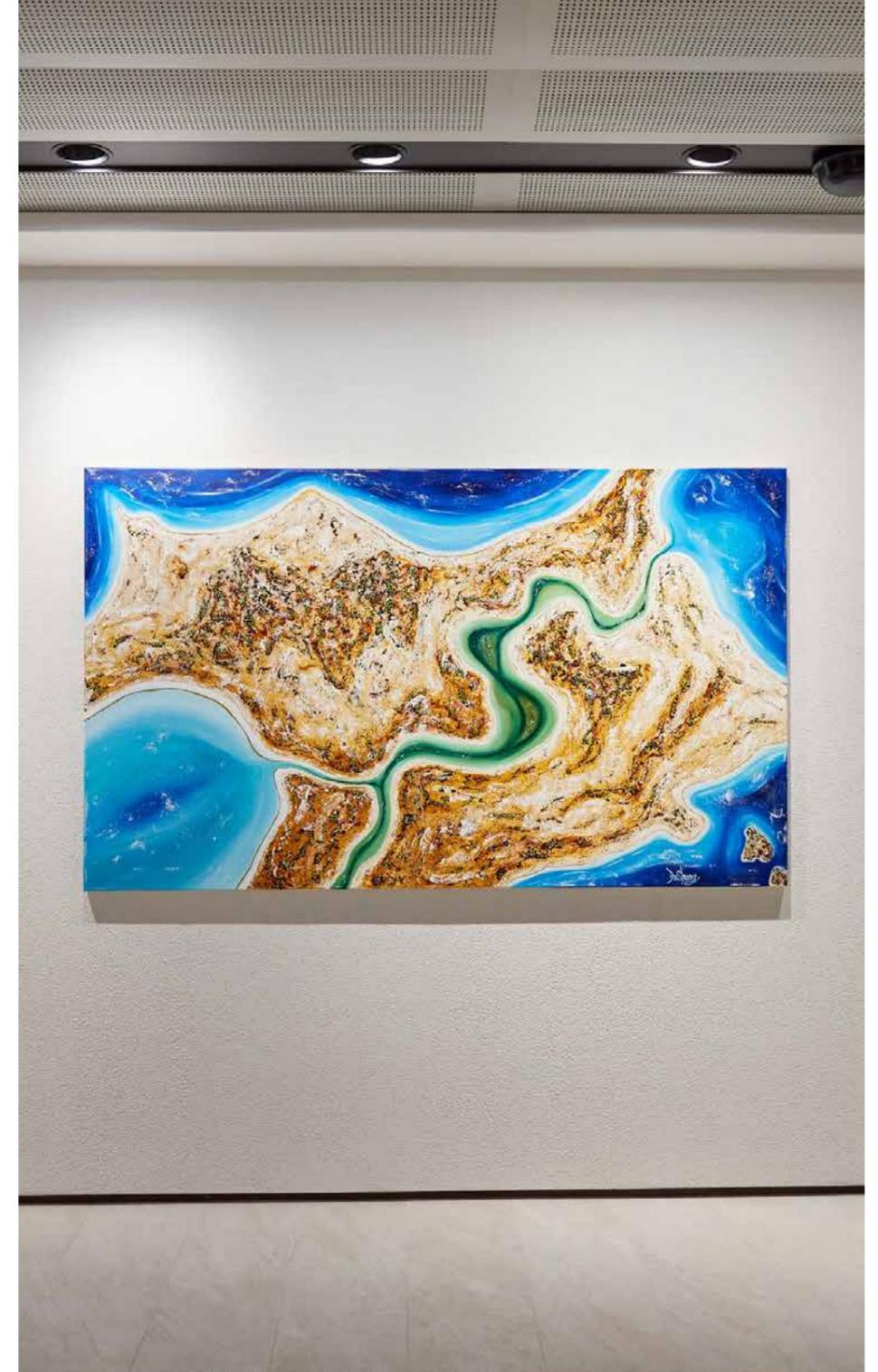
Artist Impression of Animal Trail, Canberra, ACT, 2023. Digital render by Big Spoon Studios.

FULL-SERVICE PUBLIC ART CONSULTANCY
// MINTERELLISON

PERTH, WA | 2023 - 2024

In 2023, FORM was engaged to deliver curatorial services for MinterEllison's new office at One The Esplanade, Perth. The brief called for a curated collection of sophisticated artworks by Western Australian artists, with a particular emphasis on including at least one work by a Noongar artist.

Working closely with MinterEllison, FORM established a clear set of objectives, timelines, and budget parameters. In response, FORM liaised with local galleries and artists to develop a considered selection of artworks that reflected the firm's values while complementing the scale and aesthetic of their workplace. The resulting collection offers moments of reflection and conversation, celebrating the strength and diversity of contemporary Western Australian art.



The Order of Things, Mal Harry, MinterEllison opening celebration, Perth, WA, 2024. Photograph by David Broadway.

Connecting Country, Rohin Kickett, MinterEllison opening celebration, Perth, WA, 2024. Photograph by David Broadway.



FULL-SERVICE PUBLIC ART CONSULTANCY
// PILBARA PORTS AUTHORITY

**PORT HEDLAND, WA
| 2021 - 2024**

The Spoilbank Marina Public Art Project was commissioned by the Pilbara Ports Authority as part of the Western Australian Government’s Percent for Art Scheme. Delivered by FORM in partnership with Big Spoon Art Services, the program embedded culture, identity, and community connection into Port Hedland’s new waterfront development on Kariyarra Country (Marapikurrinya).

FORM led the development of the Public Art Strategy, stakeholder consultation, artist engagement and commissioning, and full project delivery—from concept to installation. The curatorial rationale centred on the Kariyarra meaning of Marapikurrinya—“the hand pointing straight”—and the site’s identity as a convergence of People, Land, and Sea Country. The program fostered cultural storytelling, community gathering, and visual identity for a precinct that serves both locals and visitors.

Through FORM’s Land.Mark.Art initiative, ten Kariyarra artists were supported to transform concept designs into site-responsive public artworks. These included cast concrete sculptures, terrazzo inlays, laser-cut aluminium pieces, and fabricated forms celebrating stories of Country, kinship, fishing, plants, and tidal ecology.

Highlights

- 12 permanent artworks by 10 Kariyarra artists
- Land.Mark.Art professional development delivered at Spinifex Hill Studio, South Hedland
- Principal fabrication by Big Spoon Art Services, Perth
- Integration of Kariyarra language and storytelling into public space
- Works include Water Carrier by Bobbi & Skye Lockyer, Going Fishing by Willarra Barker, and Waypanhurtu Marapikurrinya Yintha by Larissa Brown

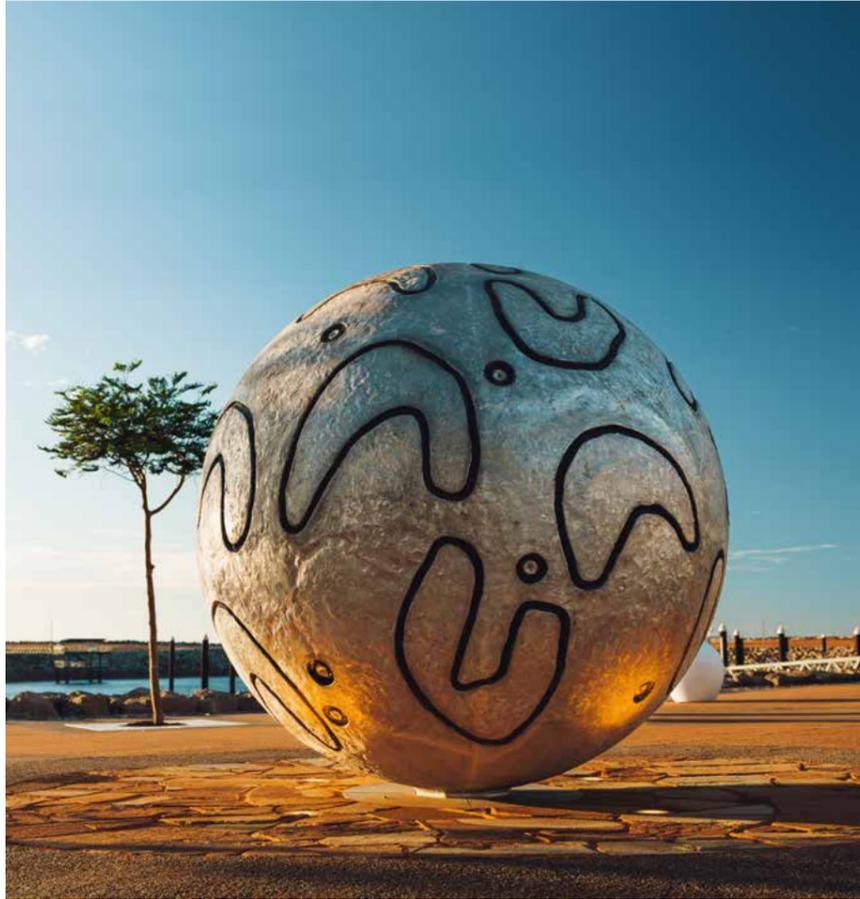
The project exemplifies best-practice Aboriginal engagement, design excellence, and regionally grounded cultural placemaking.

“It’s a place of welcome—where cultures, generations, and stories converge.”

**- CURATORIAL FRAMEWORK,
SPOILBANK MARINA PUBLIC ART**



Reflection (terrazzo in ground), Larissa Brown, 2024. Spoilbank Marina, WA.
Gathering Marker, Sharon Warrie, 2024. Spoilbank Marina, WA.
Manmarkura, Lena Alone, 2024. Spoilbank Marina, WA.
Artist Beryl Ponce at the opening of Spoilbank Marina, WA, 2024.
Sea Food, Sharon Warrie, 2024. Spoilbank Marina, WA.
Water Carrier, Bobbi Lockyer & Skye Lockyer, 2024. Spoilbank Marina, WA.
All photographs by AB Videography



ART CONSULTANCY AND
CULTURAL TOURISM //

MANDURAH WA | 2022 - PRESENT

In November 2022, something magical came to Mandurah.... Initiated and produced by FORM, Thomas Dambo's Giants of Mandurah is an Australian-first cultural tourism project by world renowned artist Thomas Dambo.

The Giants of Mandurah is a large-scale and free-to-view outdoor sculptural trail of large-scale whimsical wooden Giants. Situated in Mandurah, Western Australia's largest regional city outside the Perth Metro area, is set against a backdrop of magnificent beaches and an estuary twice the size of Sydney Harbour. The Traditional Owners of the Mandurah region are the Bindjareb people of the Noongar Nation, who named the locality Mandjoogoordap, which translates as 'meeting place of the heart'.

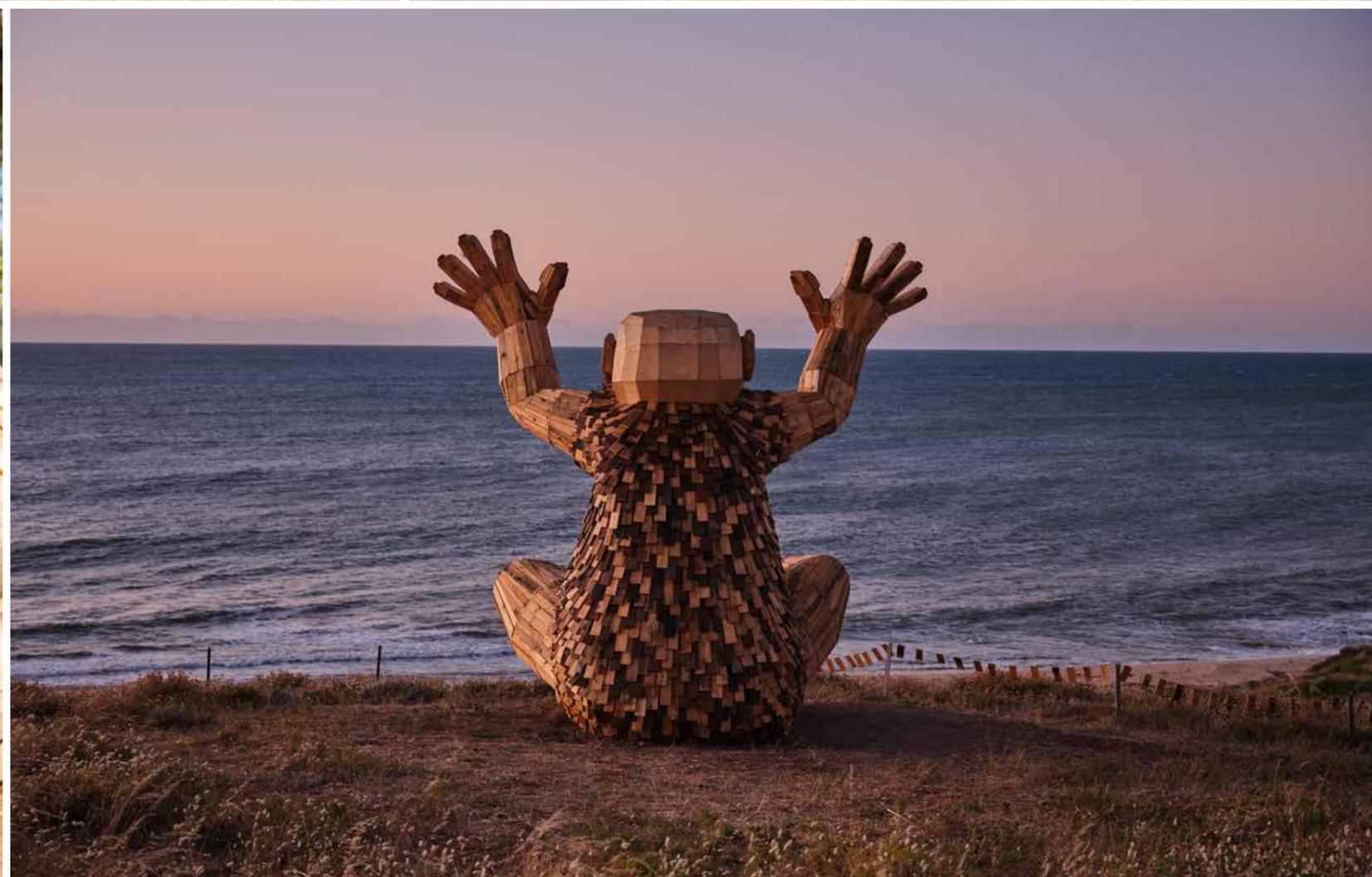
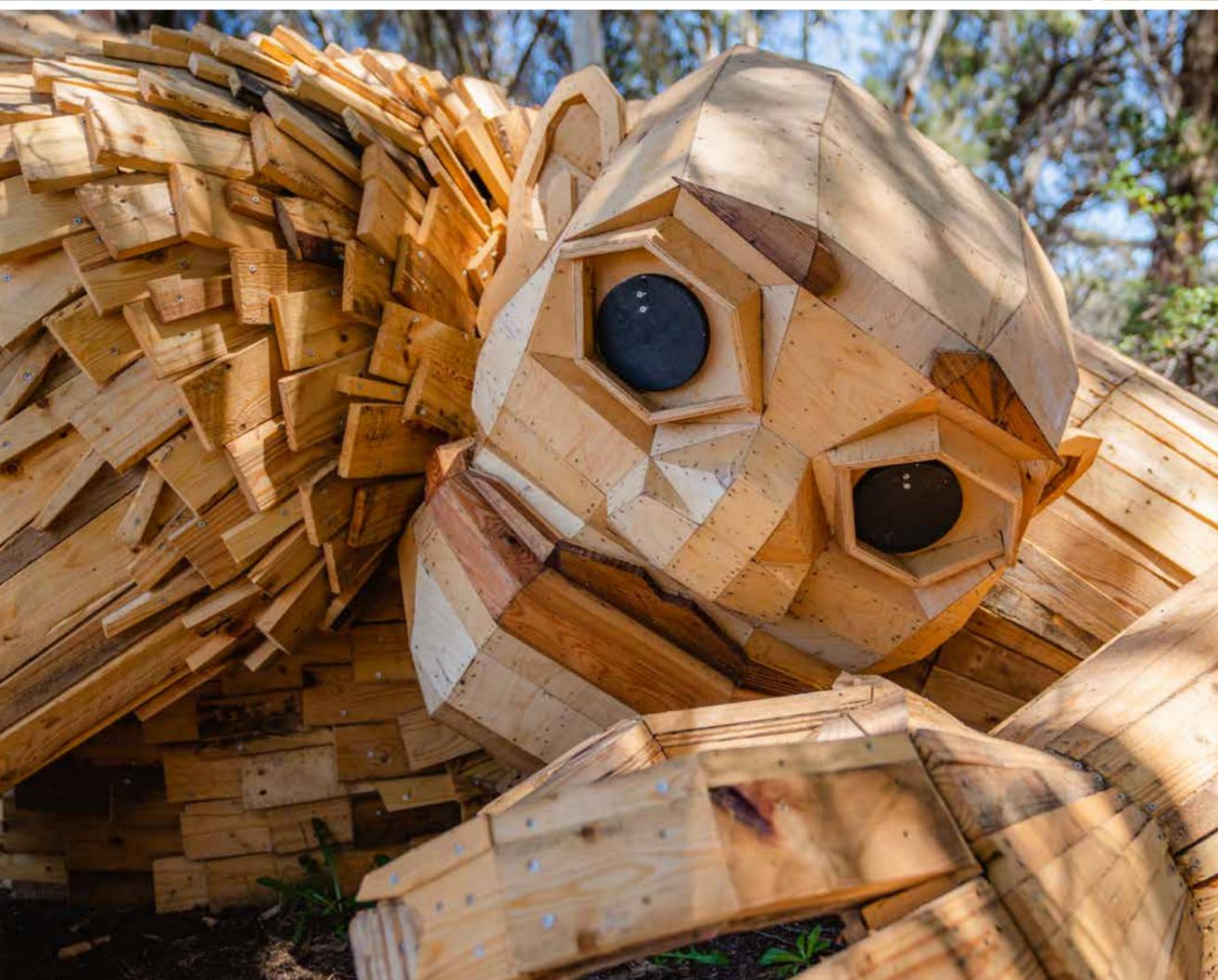
Both an artist and environmental activist, Dambo's artistic practice celebrates the diversity, beauty and importance of protecting the natural world. Handmade using recycled and locally sourced materials, his works are a vehicle for highlighting the stories and culture of the communities in which they are placed.

One of his most ambitious projects to date, Dambo intentionally designed the Giants of Mandurah as a game of self-discovery that encourages stewardship and protection of the Peel region's natural environment. The artistic narrative and environmental story that sits alongside the sculpture is inextricably intertwined with the stories of the Bindjareb people.

The larger-than-life hunt for Dambo's Giants begins at the Mandurah Visitor Centre, where clues of the whereabouts of the Giants are available. Visitors then need to locate each Giant, collecting a special symbol at each site along the way. Together, when the symbols are entered into the special codebreaker at the Mandurah Visitor Centre, the symbols reveal the location of the final Secret Giant.

Santi Ikto, Thomas Dambo, Mandurah, 2022.
Photograph by Duncan Wright.





Sebo's Song by Thomas Dambo, Giants of Mandurah, 2022. Photograph by Duncan Wright, courtesy of FORM.

Jyttes Hytte by Thomas Dambo, Giants of Mandurah, 2022. Photograph by Duncan Wright, courtesy of FORM.

Little Lui by Thomas Dambo, Giants of Mandurah, 2022. Photograph by Duncan Wright, courtesy of FORM.

Vivi Cirkelstone by Thomas Dambo, Giants of Mandurah, 2022. Photograph by Duncan Wright, courtesy of FORM.

Santi Ikto by Thomas Dambo, Giants of Mandurah, 2022. Photograph by Duncan Wright, courtesy of FORM.

ART CONSULTANCY AND
CULTURAL TOURISM //

| 2020

Wadjemup (Rottnest Island) is a thriving tourist and recreational destination, a place that has always shaped the memories, connections and experiences of countless people. Its cultural significance however, is first and foremost to the Whadjuk Noongar people who have been connected to the island for more than tens of thousands of years.

The West End of the Island with its abundant wildlife and rugged coastline looks out to *Kooranup*, located on the horizon in the deep ocean west of the Island. The West End is a sacred and beautiful place, a place for reflection, appreciation of the wonder of nature and a place of acknowledgement for the continuing rich culture of Australia's First Nation communities.

It is within this context and understanding that this Public Art and Interpretation Strategy (the Strategy) was developed. The Strategy outlines the guiding principles, methodology, artwork and interpretation opportunities that will continue to enrich and grow the contemporary Aboriginal heritage of the Island and provide meaningful experiences for visitors to this sacred place. Artwork and interpretation opportunities were highlighted to complement and elevate the landscape design and amenity works proposed for the West End, as well as a series of recommendations – developed in response to discussion and consultation with key stakeholders - to ensure artist briefs and artworks are developed with the appropriate cultural protocols.



ART CONSULTANCY AND
CULTURAL TOURISM //

| 2019

The purpose of this project was to develop a Strategy document for a range of precinct activation opportunities that would elicit community engagement extending to a broad range of audiences. The underlying intention of the Strategy was to provide a framework within which to deliver artworks. The framework utilised the entire spectrum of the arts, adopted a multidisciplinary approach, and ensured an intrinsic connection to the needs of the community in the area - an ambitious approach to renewal.

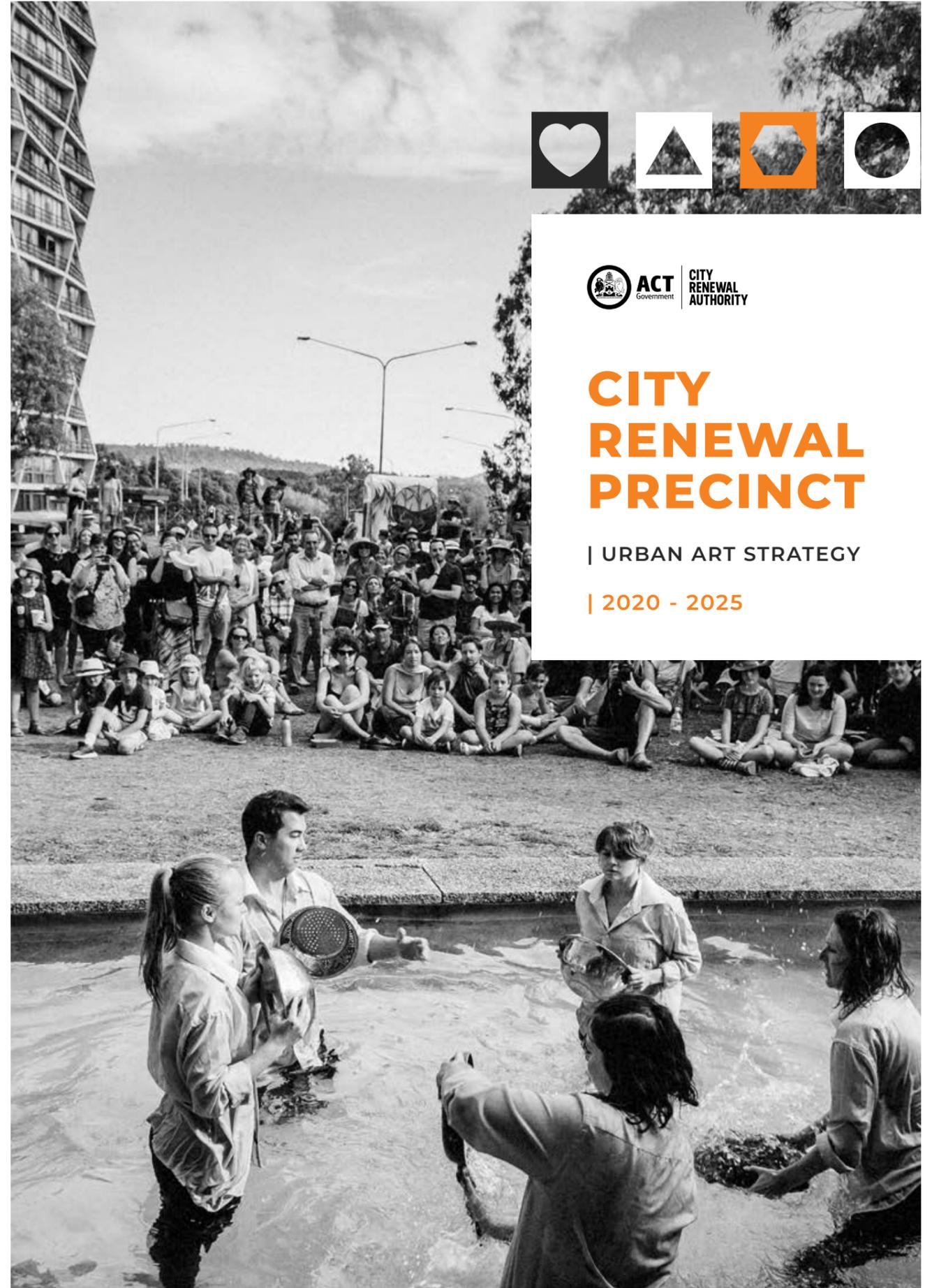
In May 2018, the ACT Government agency, City Renewal Authority, engaged FORM as art consultant with the scope to develop a five-year Urban Art Strategy 2020-2025 for the City Renewal Precinct, the urban core of Canberra.

The breadth of research, benchmarking and stakeholder engagement that FORM delivered as part of the development of the Urban Art Strategy (the Strategy) resulted in a ground breaking strategy, the first of its kind. The precinct-specific opportunities identified were developed in consultation with artists, creatives and arts organisations practising within the Territory ensuring the recommended initiatives were relevant, appropriate and attainable.

The Strategy provides a guide for the types of urban art experiences that will celebrate and support the precinct's renewal and transformation. The Strategy celebrates urban art for its intrinsic arts value, as well as its links to other ACT Government action plans, strategies and policies, with the emphasis on the value that culture-led innovation can lend to urban renewal.

The complexity of working with the ACT Government, as both a state and local authority, meant added layers of existing plans, strategies and policies that needed to be integrated with the Urban Art Strategy, while still responding to community needs.

FORM managed this complexity through well-documented consultation with all stakeholders, focusing on commonalities and priorities to ensure the document was relevant and useful to all.



Excerpt from ACT Renewal Authority's Urban Art Strategy 2020-2025

ART CONSULTANCY AND CULTURAL TOURISM //

ALBANY, WA | 2018 - 2019

In October 2018, a site-specific, ephemeral art installation opened to the public in Albany, Western Australia. Free to view daily, Field of Light: Avenue of Honour referenced the centenary of WWI and the participation of the Anzac forces. Comprising 16,000 glowing lights on stems 'planted' by scores of volunteers which lit up every night at sunset, the artwork was in-situ for seven months until the end of April 2019. Several years in the making, the project raised the profile of Albany and the Great Southern by combining art, place, people and history in an immersive experience.

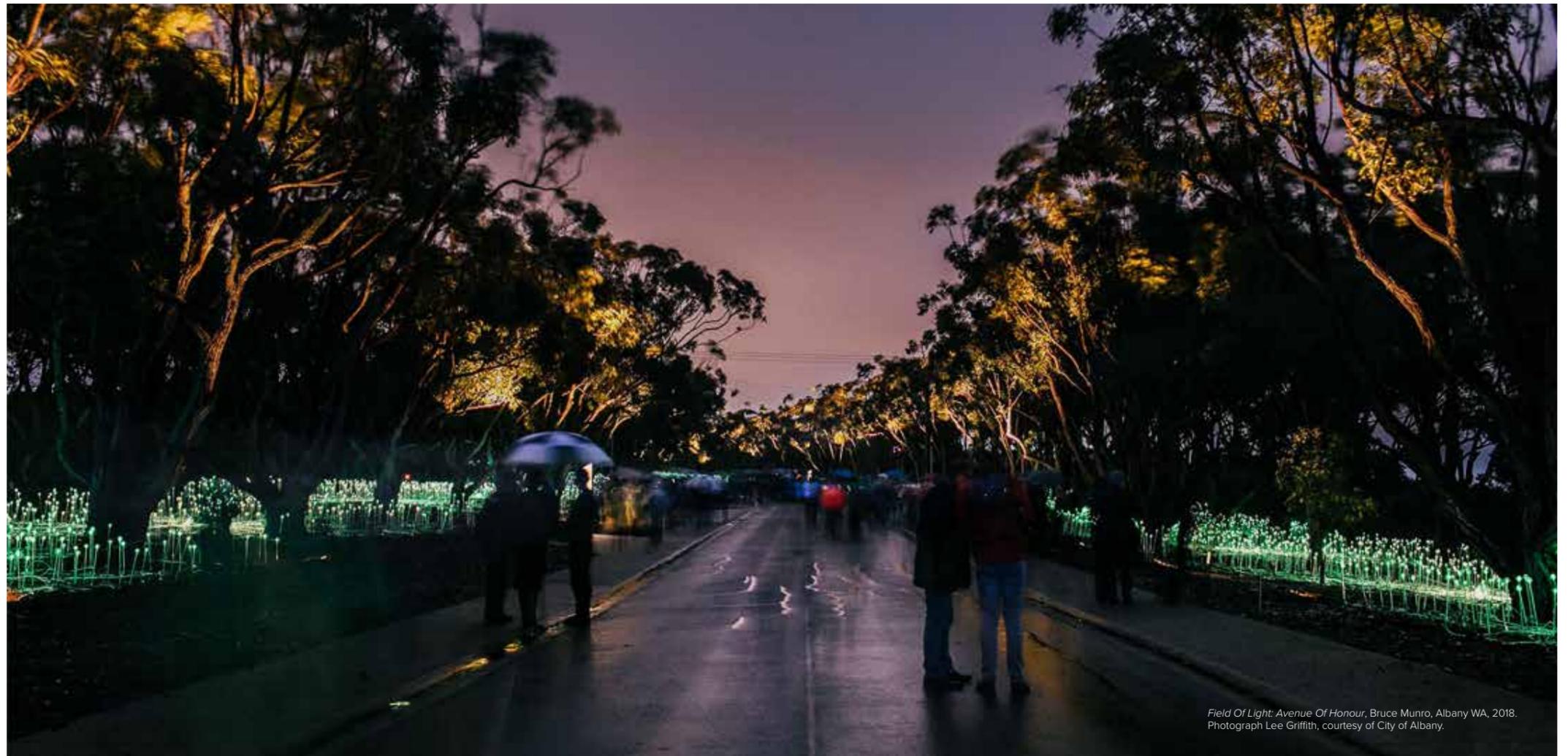
The creative mind behind Field of Light: Avenue of Honour was internationally acclaimed, British artist Bruce Munro who felt a special connection to Albany's Avenue of Honour on Mt Clarence. The resulting artwork symbolically referenced not only the futility of loss and war but also celebrated the Anzac legacy and unique local ecology, with thousands of lights shining in the whites, yellows and greens of the national flowers of Australia and New Zealand: the wattle and the kowhai.

Field of Light: Avenue of Honour may be considered as much more than an art installation: rather, as the incentivising factor in a cultural tourism experience that has brought thousands of visitors to the region, with positive knock-on effects involving the whole of Albany and the Great Southern. It achieved FORM's objectives, not only in terms of demonstrating artistic excellence and providing widespread access to that excellence, but also in offering the region the means to build a legacy outlasting the duration of the artwork.

In June, FORM was presented with the 'Community Based Initiative of the Year' award for Field of Light: Avenue of Honour in the 2019 Parks & Leisure Australia WA Awards of Excellence. The project is now a finalist in the National Awards.

Statistics

- 186,236 visits to the installation;
- 75 volunteers engaged throughout the lifecycle of the project;
- Generated total visitor expenditure of \$17,166,991 in Great Southern (TWA commissioned independent study);
- Generated total of 82,238 visitor nights in the region (TWA commissioned independent study);
- Over \$4million worth of media coverage achieved (iSentia);
- Over 327,000 website visits;
- Social media: 306,597 reached, 35,457 engaged.



Field Of Light: Avenue Of Honour, Bruce Munro, Albany WA, 2018. Photograph Lee Griffith, courtesy of City of Albany.



Installation by volunteers, *Field Of Light: Avenue Of Honour*, Bruce Munro, Albany WA, 2018. Photograph by Sundae Studio, courtesy of FORM.

Visitors to *Field Of Light: Avenue Of Honour*, Bruce Munro, Albany WA, 2018. Photograph by Sundae Studio, courtesy of FORM.

Field of Light: Avenue of Honour, Bruce Munro, Albany WA, 2018. Photograph by Lee Griffith, courtesy of City of Albany.

Field of Light: Avenue of Honour, Bruce Munro, Albany WA, 2018. Photograph by Sundae Studio, courtesy of FORM.

FULL SERVICE
ART CONSULTANCY //

MELVILLE, WA | 2017

The City of Melville encompasses some of the most desirable areas in Perth, comprising riverside reserves, vast recreational offerings, exemplary local parks, and a network of well-established and diverse neighbourhoods. Within this setting, site-specific public art is a powerful means of enhancing Melville's liveability, quality of life and economic activation. Because public art can contribute both to community life and to the service and vitality of public spaces it is intrinsically linked to the practice of placemaking; one which capitalises on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and wellbeing. Recognising the value that public art can add to the environment and sense of place, the City had an opportunity to support the procurement of new installations, to strengthen the reputation and identity of the wider City of Melville area, and stimulate a deeper and more meaningful sense of belonging for its community.

The City of Melville Public Art Strategy developed by FORM defines principles and priorities for public art in the City and has helped to guide resources and funding towards relevant public art projects that have enhanced the City's built environment, distinctive natural assets, significant Indigenous sites, historic locations and key destinations.

The Public Art Strategy and Masterplan provides a curatorial and technical framework for all new commissions, ensuring that the City of Melville's public art collection is cohesive, curated, and surpasses industry best practice standards. This approach has enabled the City of Melville to respond to new ideas about art, storytelling, interpretation and cultural expression. By implementing this Strategy and Masterplan, the City has become an innovator as well as the guardian of a continually growing collection of high-quality artworks as well as celebrating the strong and diverse cultures of the City.



That Which Lies Beyond,
Britt Mikkelsen Piney Lakes
Intersection, 2017.

FULL SERVICE
ART CONSULTANCY //



MIDLAND, Chris Nixon, Midland Gate Shopping Centre, 2018. Painted mural incorporating sculptural and lighting elements. Photograph by Sundae Studio.

MIDLAND, WA | 2017 - 2018

In 2017, FORM was engaged as the art consultants for the Midland Gate Shopping Centre redevelopment.

The project team included Vicinity Centres as the Client, APP Project Management, Hames Sharley Architects, Doric Builders and Deep Green Landscaping. Located within the heart of Midland town centre, the project was overseen by the City of Swan.

The Vision for the redevelopment of Midland Gate Shopping Centre echoed its context, and reinforced its position as a vibrant, welcoming, and engaging retail facility that services and celebrates the local community and surrounding regional populations of the Swan Valley and Perth Hills.

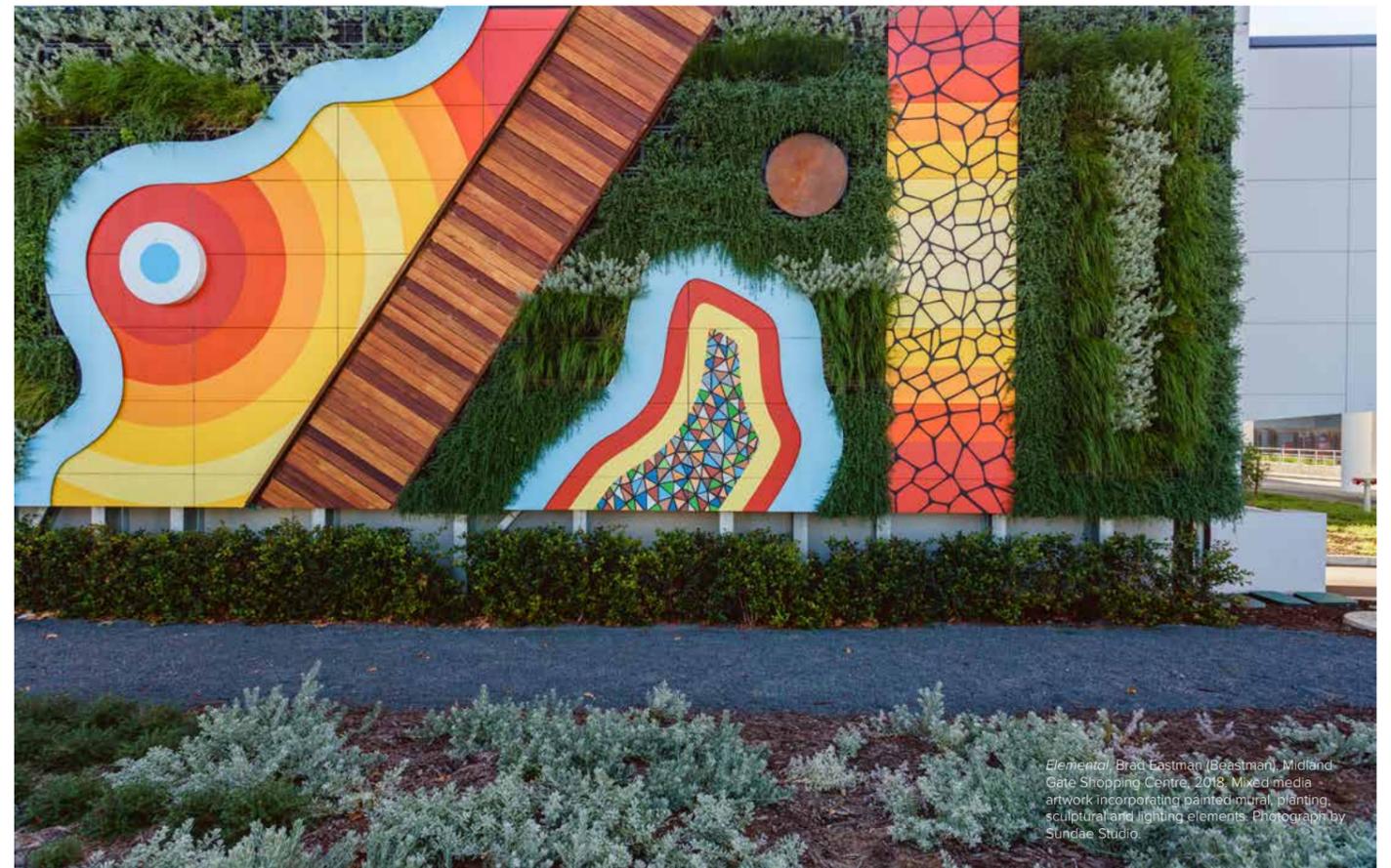
In late-2017, FORM completed an Art Strategy for the project, and proceeded with the

procurement of two major artworks for the development through a limited procurement method, seeing the project through to delivery in mid-2018.

Artworks procured for the project followed the project Vision to evoke a 'genuine, everyday charm.' FORM developed the curatorial theme, *ELEMENTAL*, referencing notions of time, history, the earth and sky, to inspire artworks that connect and respond to the forces of nature, and speak to our human senses.

Artwork Opportunity A: Wall Based Sculptural Mural incorporating lighting was created by Perth based artist Chris Nixon.

Artwork Opportunity B: Large scale open air green wall incorporating lighting and sculptural elements was created by Indonesian based Australian artist Brad Eastman (BEASTMAN).



Elemental, Brad Eastman (BEASTMAN), Midland Gate Shopping Centre, 2018. Mixed media artwork incorporating painted mural, planting, sculptural and lighting elements. Photograph by Sundae Studio.

FULL SERVICE
ART CONSULTANCY //

KARRATHA, WA | 2016

FORM were engaged by Brookfield Multiplex Cooper & Oxley JV to deliver a suite of artworks for the newly designed Karratha Health Campus. The scope of engagement included FORM's full service of public art consultancy services from visioning and strategy to commissioning, and project management until delivery and handover.

Scope of involvement

- Art strategy;
- Artist briefs;
- Direct purchase of artworks;
- Licensing of artworks for wayfinding integration;
- Commissioning of new 3d and 2d works;
- Project management;
- Artist walk through event;
- Handover including maintenance manuals for 54 artworks.

Project issues and rectification

Despite being a State Government initiative under the WA Percent for Art Policy, the allocated public art funding in the initial stage of this project was less than half of that compliant through the Policy. With the knowledge that artworks within public areas of medical centres are proven to support the well-being of patients, staff and visitors alike, FORM worked to rectify this.

Through various strategic documents, meetings, and conversations with WA Country Health Services CEO and Department of Treasury, we were able to double the initial budget allocated. Because of this, a significant number of additional artworks representing the diverse mix of cultural backgrounds within Karratha and surrounding communities could be commissioned.

Curatorial outcomes

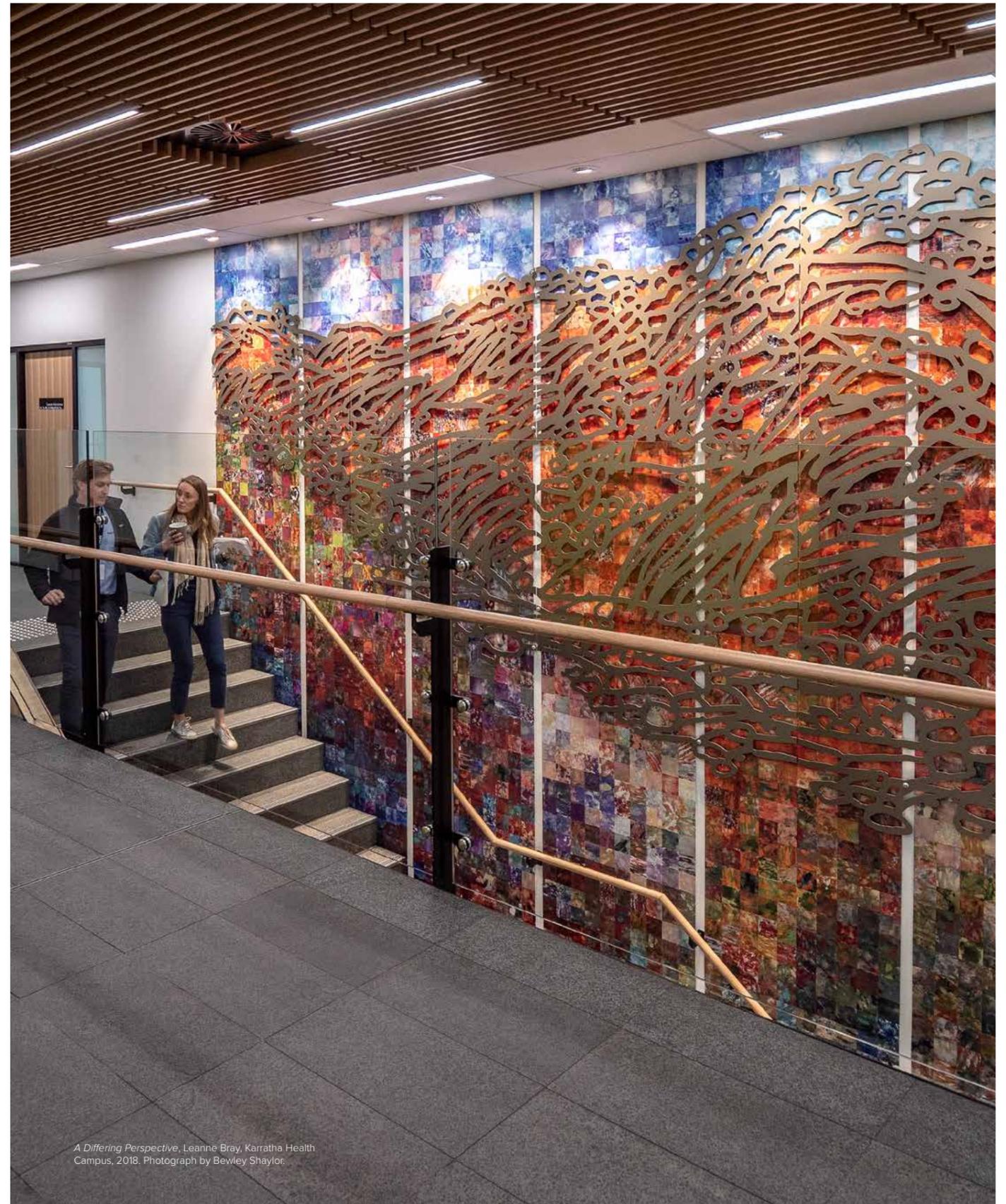
The vision of the public art procurement was to showcase the Karratha Health Campus as one that is truly 'of its place', expressing the regions unique identity and highlighting the creative talents of both Indigenous and non-Indigenous artists across a range of artworks.

The Curatorial themes that were developed required artists to respond with outcomes that represented:

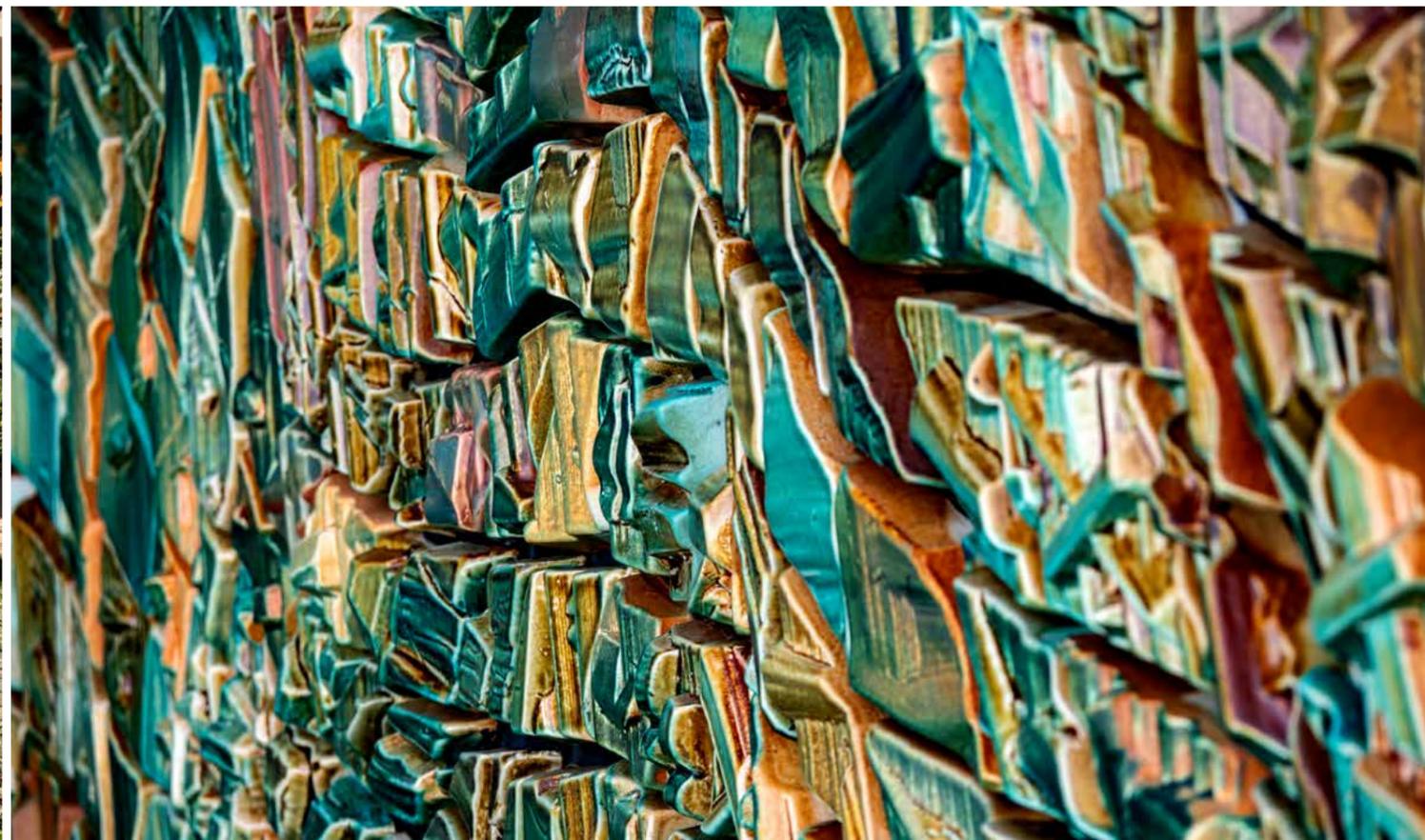
- The history of the Pilbara as an ancient geological land mass with a vibrant contemporary community;
- The Pilbara being a place of one of the world's oldest continuing cultures;
- The context of the Pilbara as a place rich in industry, minerals and resources;
- The Pilbara's 'Sense of Place'; and
- The Pilbara as home to a culturally diverse, inclusive and evolving community.

The Public Art Strategy for the Karratha Health Campus recognises the diversity of its audiences and the varied experience of the space. All artists that were engaged to deliver artworks have close links to the region and have incorporated influences from the landscape textures and colours into their art.

It is this premise that has guided the procurement of public art work within the Karratha Health Campus. This has resulted in 54 artworks, ranging from vinyl artwork, 2D artworks, wayfinding, wall based works and large scale sculptural artworks.



A Differing Perspective, Leanne Bray, Karratha Health Campus, 2018. Photograph by Bewley Shaylor.



Garri Garri - Bush Medicine, Jill Churnside, Karratha Health Campus 2018.
Photograph by Bewley Shaylor.

Efflorescence, Kyle Hughes-Odgers, Karratha Health Campus, 2018.
Photograph by Bewley Shaylor.

Metamorphic Life, Ian Dowling, Karratha Health Campus, 2018.
Photograph by Bewley Shaylor.

Detail of Metamorphic Life, Ian Dowling, Karratha Health Campus, 2018.
Photograph by Bewley Shaylor.

FULL SERVICE
ART CONSULTANCY //

PERTH, WA | 2015 – 2017

This extensive project had been underway since 2015, and saw FORM working closely with Crown Perth's projects team and the wider design team to create and deliver a unique art strategy. The delivery of this strategy resulted in the procurement of an extensive Australian art collection for the development. A total of 1390 artworks features throughout the public spaces and rooms within the towers. This total comprises 11 3D artworks, 134 original 2D artworks, and 1245 reproduction artworks. A unique variety of artists were engaged for the project, ranging in calibre from emerging to highly experienced, and each with their own unique artistic practices and work mediums. All of the 35 artists are Australian, with 20 of these based in Western Australia.

The Crown Towers Perth Artwork Collection showcases contemporary Australian creative practice, and embodies Perth's vibrancy and diversity, our unique natural environment, and our aspirations as a world-class destination. The Collection's thematic elements include:

- 'Water-lines' - the river that snakes and traverses this country creating waterway catchments;
- 'Terrestrial Wealth', emphasising a vast ancient landscape with stunning world heritage listed sites; and

- 'Natural Assets', a State of expansive horizons, mineral wealth, and botanical diversity.

Some of the seminal original artworks created for the project include large exterior sculptures by Johannes Pannekoek and Korban Flaubert, which greet patrons at the doorsteps and mark the locations. Dazzling mirrored facet works were created by Alister Yiap for the VIP Crystal Club. WA local Alex Fossilo created a bespoke timber artwork featured on a wall. Artists Jennie Nayton and Kate Dunn created seminal 3D ceramic works for the project. The largest of the ceramic artworks was created by Ian Dowling, and is located on the wall behind the reception desk on the Podium level – it is impressively made of over 8,000 individual ceramic pieces.

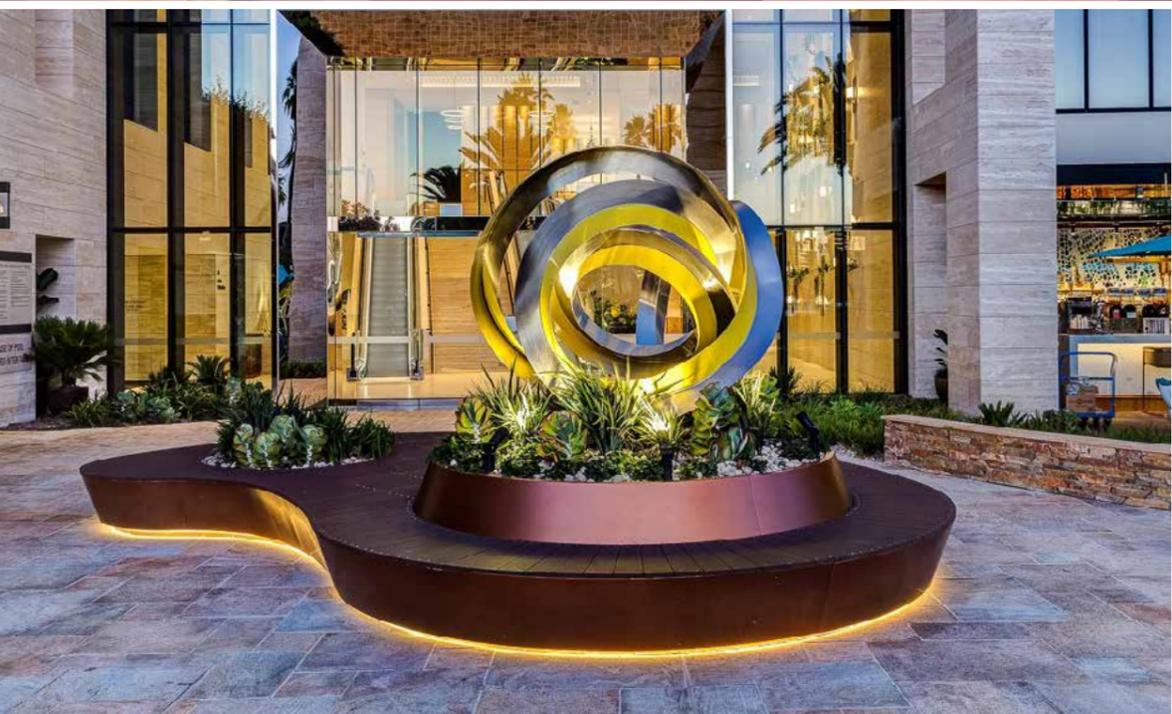
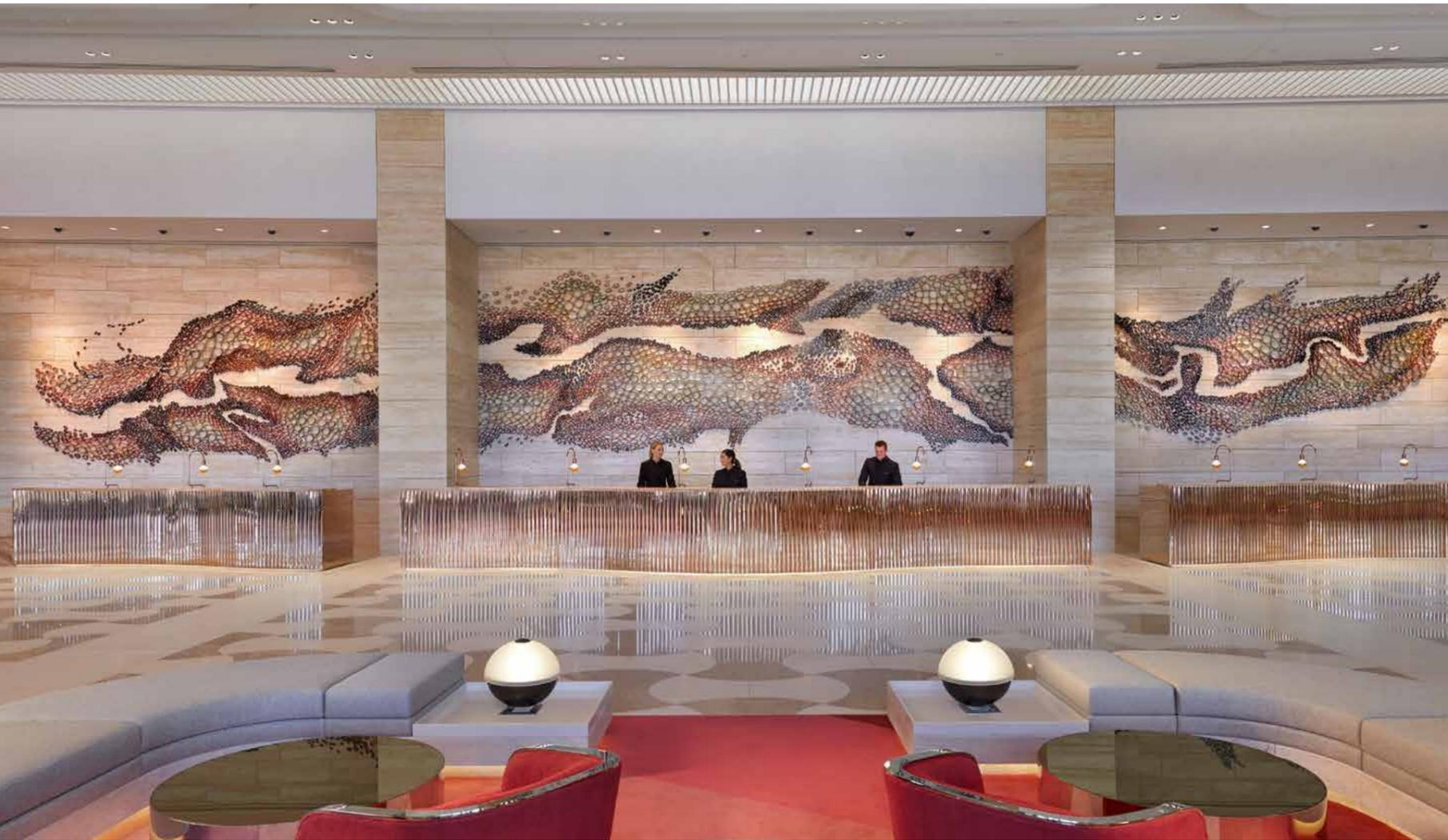
A number of artists created a series of 2D works for the development, including, photographer and digital artist Christian Blanchard, and established painters Penny Coss Penny Bovell, Jo Darbyshire, Melissa Mladin and Lisa Madigan. Works by seminal Aboriginal artist Charmaine Pwerle from the Utopia region of central Australia feature in the Podium level.



Colours of the Desert, Kate Dunn, Crown Towers Perth, 2017. Photograph courtesy of FORM.



Podium, Jennie Nayton, Crown Towers Perth, 2017. Photograph by George Apostolidis, courtesy of FORM.



Ian Dowling, Lobby Reception, Crown Towers Perth, 2017. Photograph by George Apostolidis, courtesy of FORM.

Waldemar Kolbusz, 12BayVilla, Crown Towers Perth, 2017. Photo by Bewley Shaylor, courtesy of FORM.

Water Snake, Korban Flaubert, Crown Towers Perth, 2017. Photo by Bewley Shaylor, courtesy of FORM.

Alice Blanch, 6BayVilla, Crown Towers Perth, 2017. Photo by Bewley Shaylor, courtesy of FORM.

Life Stream, Johannes Pannekoek, Crown Towers Perth, 2017. Photo by Bewley Shaylor, courtesy of FORM.

FULL SERVICE
ART CONSULTANCY //

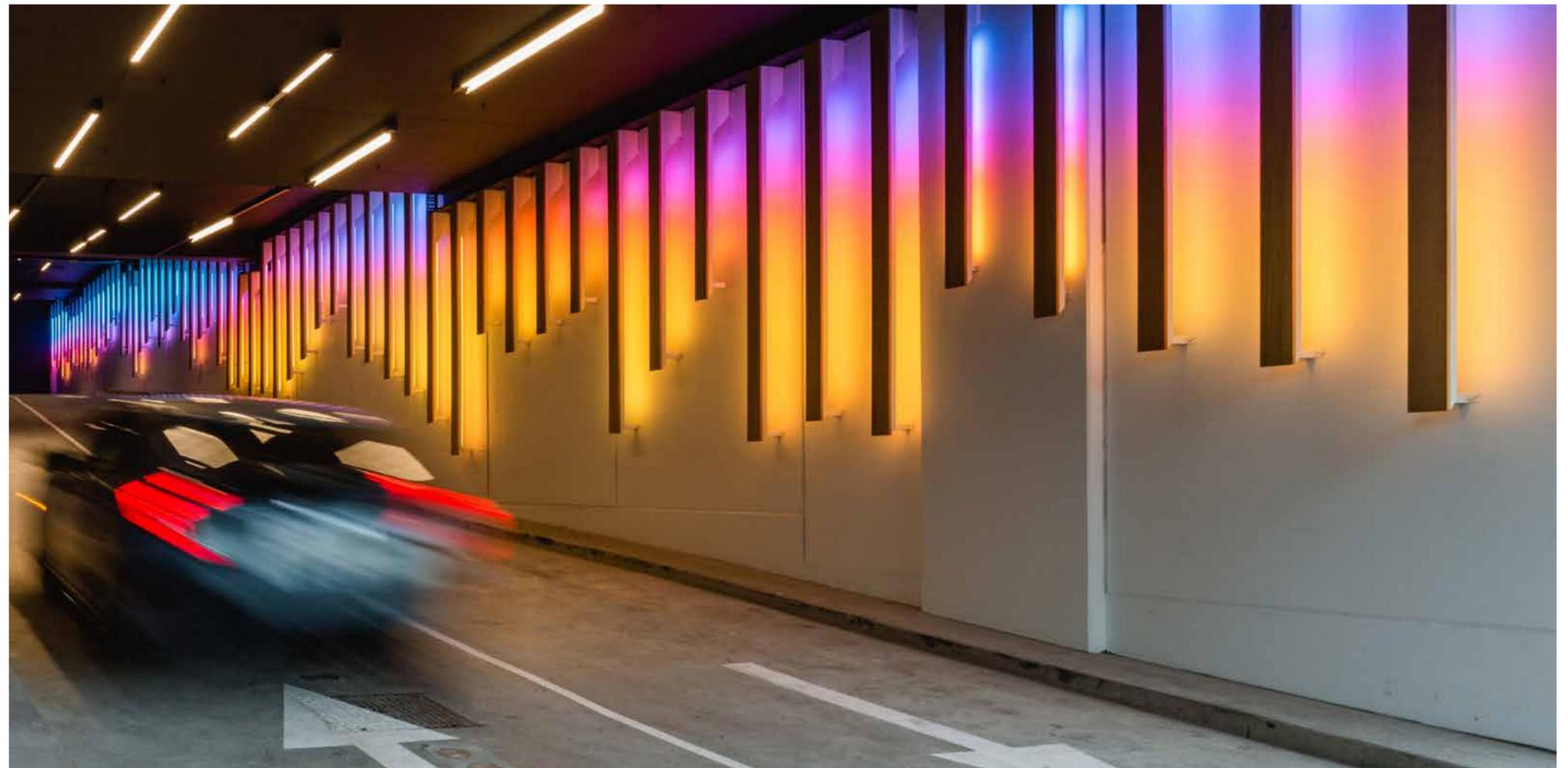


MT PLEASANT, WA | 2015 - 2021

Cirque is a high quality, residential and commercial development, located in Mount Pleasant. Including resort style facilities, the development is designed by MacDonald Jones Architects and has been developed by Stirling Capital.

In mid-2015 FORM completed an Art Strategy for the site, identifying an opportunity for a lighting based artwork to span the length of the 90m vehicle and pedestrian tunnel spanning the length of the site.

Of three Australian artists lighting artist James Tapscott's design was selected for fabrication. Based on the movement of light and water on the nearby Swan River, the piece features individual luminaries which are responsive to movement past and through the tunnel. The project was completed and fully installed in 2021.



FULL SERVICE
ART CONSULTANCY //

PERTH, WA | 2012 - 2018

Perth's newest stadium has become a distinctive landmark for Western Australia and has been internationally recognised since opening in early 2018. Located close to the CBD, on a prominent bend of the Swan River, the Optus Stadium and its precinct provides a platform for Perth to showcase and celebrate the many unique qualities of Western Australia.

Public Art Strategy

FORM was engaged as part of the Westadium Consortium (Multiplex, Hassell and FORM) from 2012 to devise and deliver the Public Art Strategy for the Stadium and its surrounding parkland, including:

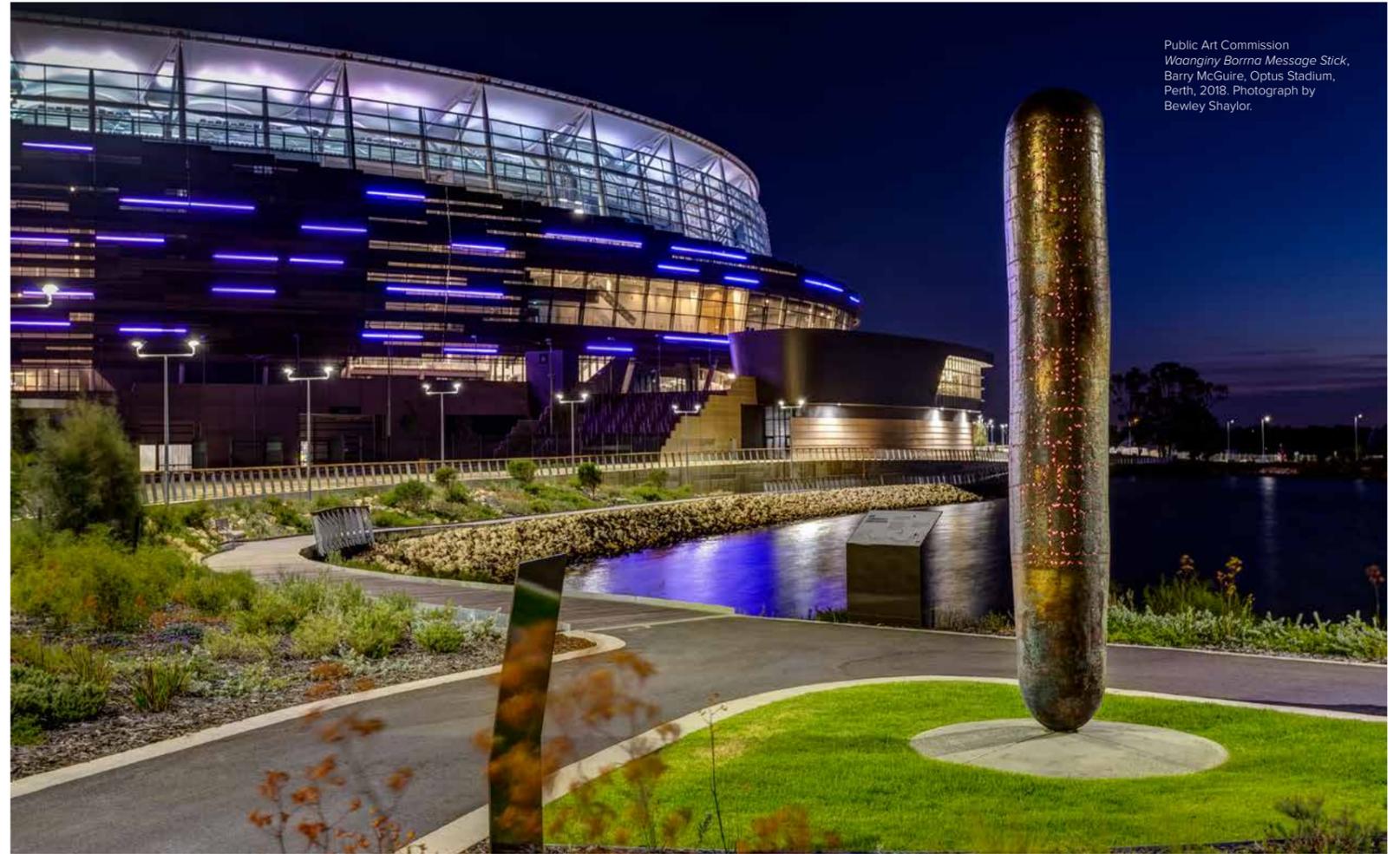
- Project Management including management of the \$3.5 million public art budget
- Stakeholder engagement
- Public Art Strategy
- Public artwork procurement (including 10 Noongar artists)
- Interpretive wayfinding
- Community opening event
- Presentation and promotion of artworks
- Handover including Maintenance Manuals

FORM worked closely with the Noongar community to establish three guiding principles for the Public Art Strategy - Our People, Our Land, and Our Sport. These principles went on to inform not only the public art, but also the landscape and architectural design of Optus Stadium. This holistic approach is key to FORM's process, with the public art Strategy developed in parallel with deep analysis and research of built and cultural contexts.

Stakeholder Engagement

The Stadium is an example of FORM's ability to work with a variety of stakeholders and audiences to appropriately and successfully deliver a public art strategy across the lifetime of a project. From developers, architects and consortiums to individual artists and the community, FORM is able to successfully manage and account for varying invested interests in a project. Ongoing engagement with SWALSC and the appointed Whadjuk Working Party Advisory Group were spearheaded by FORM throughout the life-cycle of the Stadium build. Additional engagement and stakeholder management involved the Art Gallery of Western Australia, the State Government Architect, the Department of Sport and Recreation as well as Strategic Projects.

The Stadium precinct showcases FORM's ability to formulate and implement a culturally sensitive and varied art strategy that contributes to conversations of local, national and international significance.



Public Art Commission
Waanginy Borra Message Stick,
Barry McGuire, Optus Stadium,
Perth, 2018. Photograph by
Bewley Shaylor.

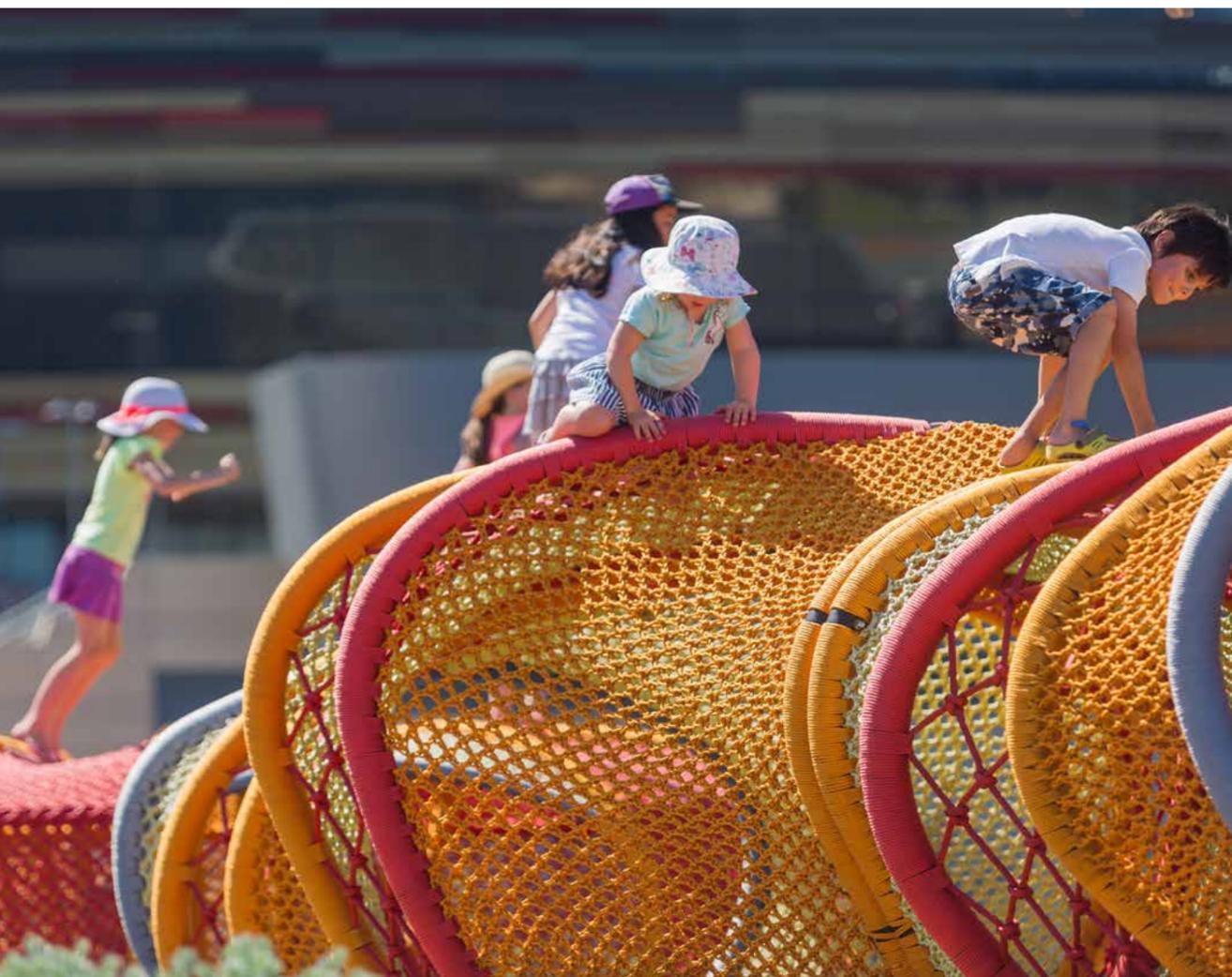
Procurement

The Stadium highlights FORM's skill and agility in applying different procurement methods and responding to varying site opportunities. Following an international call out, FORM engaged 14 separate artists from Perth and the UK to deliver 15 finished artworks. Artworks were procured through different procurement methods and were either integrated in to the fabric of the building or the parkland surrounding the building. The final procurements include:

- Three artworks commissioned through the Percent for Art Policy
- Eleven commissions with Noongar artists developed through Land.Mark.Art
- One Noongar facade artwork facilitated as an extension of the base-build for the Stadium facade.

Aboriginal Engagement

It was clear from the beginning that Aboriginal engagement needed to be a key part of the public art strategy for the Stadium precinct. FORM worked closely with the South West Land and Sea Council and representatives of the Whadjuk Working Party to develop a relationship of trust and mutual respect that carries through to each of FORM's projects. With this guidance, FORM is able to navigate potentially challenging questions of site, culture and expression. The Stadium was the perfect opportunity to implement Land.Mark.Art - FORM's professional development program aimed at developing the 3D skills of Aboriginal artists working predominantly in 2D. Through workshops and mentorship, FORM aided the artists through the procurement process, from initial concept to fabrication and installation.



Discovery Boy! Longneck Turtles, Miranda Farmer, Optus Stadium - Chevron Parkland, Perth, 2018. Photograph by Sundae Studio.

The Wandering, Chris Drury, Optus Stadium - Chevron Parkland, Perth, 2018. Photograph by Bewley Shaylor.

Sound And Colour, Chris Nixon and Tom Lucey, Optus Stadium - Chevron Parkland, Perth, 2018. Photograph by Bewley Shaylor.

Waabiny Mia - Play House, Sharyn Egan, Optus Stadium - Chevron Parkland, Perth, 2018. Photograph by Sundae Studio.

Optus Stadium - Chevron Parkland, Perth, 2018. Photograph by Bewley Shaylor.

FULL SERVICE ART CONSULTANCY
// BROOKFIELD PROPERTIES

PERTH WA | 2015

As part of its commitment to creating dynamic and engaging public spaces, Brookfield Properties appointed FORM to develop and implement the Public Art Strategy for the second stage of Brookfield Place Perth—one of the city’s most prominent commercial precincts.

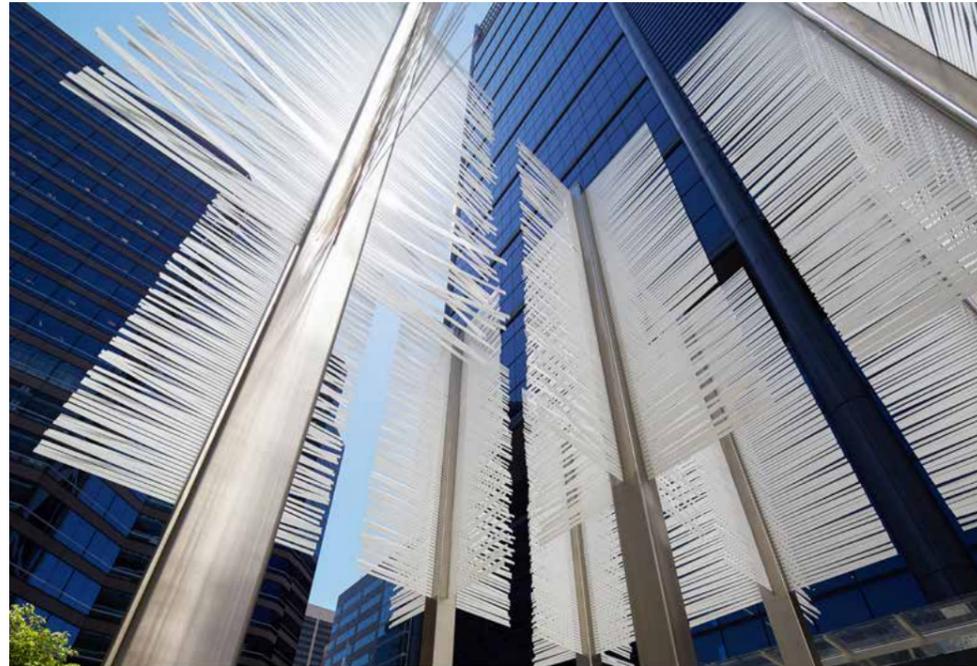
FORM’s scope included site analysis, curatorial direction, artist procurement, stakeholder engagement, and project oversight through to installation. The strategy identified opportunities for integrated public art that would reflect Brookfield’s global design excellence and elevate the experience of the public realm.

Internationally renowned artist Ned Kahn was commissioned to create *Feather Arbour*, a kinetic façade installation that responds to the themes of light, discovery, and memory, while reflecting the site’s environmental conditions. The artwork, evocative of feathers and fish fins, pays subtle homage to the nearby Swan River ecosystem. Like many of Kahn’s works, it blends science, art, and technology to replicate the invisible forces of nature, capturing the ever-changing movement of wind.

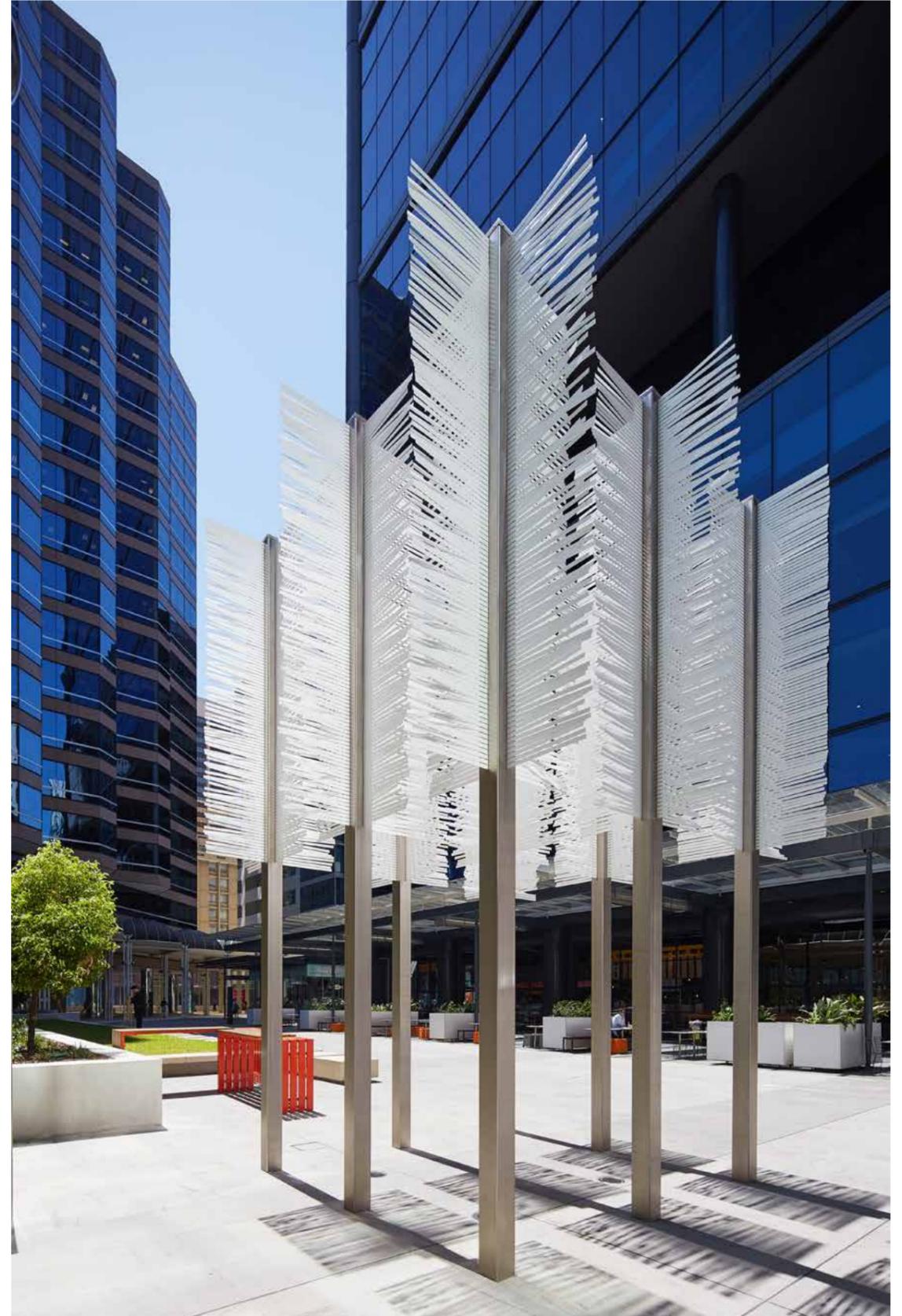
Standing six metres tall, the kinetic steel feathers shift and shimmer in response to air currents, casting patterns of light and shadow that animate the façade. *Feather Arbour* acts as a landmark within the precinct, inviting public interaction and quiet observation of natural processes.

Fabricated by leading art manufacturer UAP (Urban Art Projects), the technically complex work was delivered in close collaboration with Kahn and FORM to ensure seamless integration with the architecture.

Installed in 2015, *Feather Arbour* has become a signature element of Brookfield Place, exemplifying the precinct’s ambition to fuse architectural excellence with meaningful public art.



Feather Arbour, Ned Kahn, Perth, WA, 2015. Photograph by Robert Frith.



FULL SERVICE
ART CONSULTANCY //



Understorey, Matthew Harding, Old Treasury Building Precinct, 2014. Photograph by Robert Frith.

I 2014 - 2016

FORM were contracted by Mirvac to act as the public art consultant for the Old Treasury Building development.

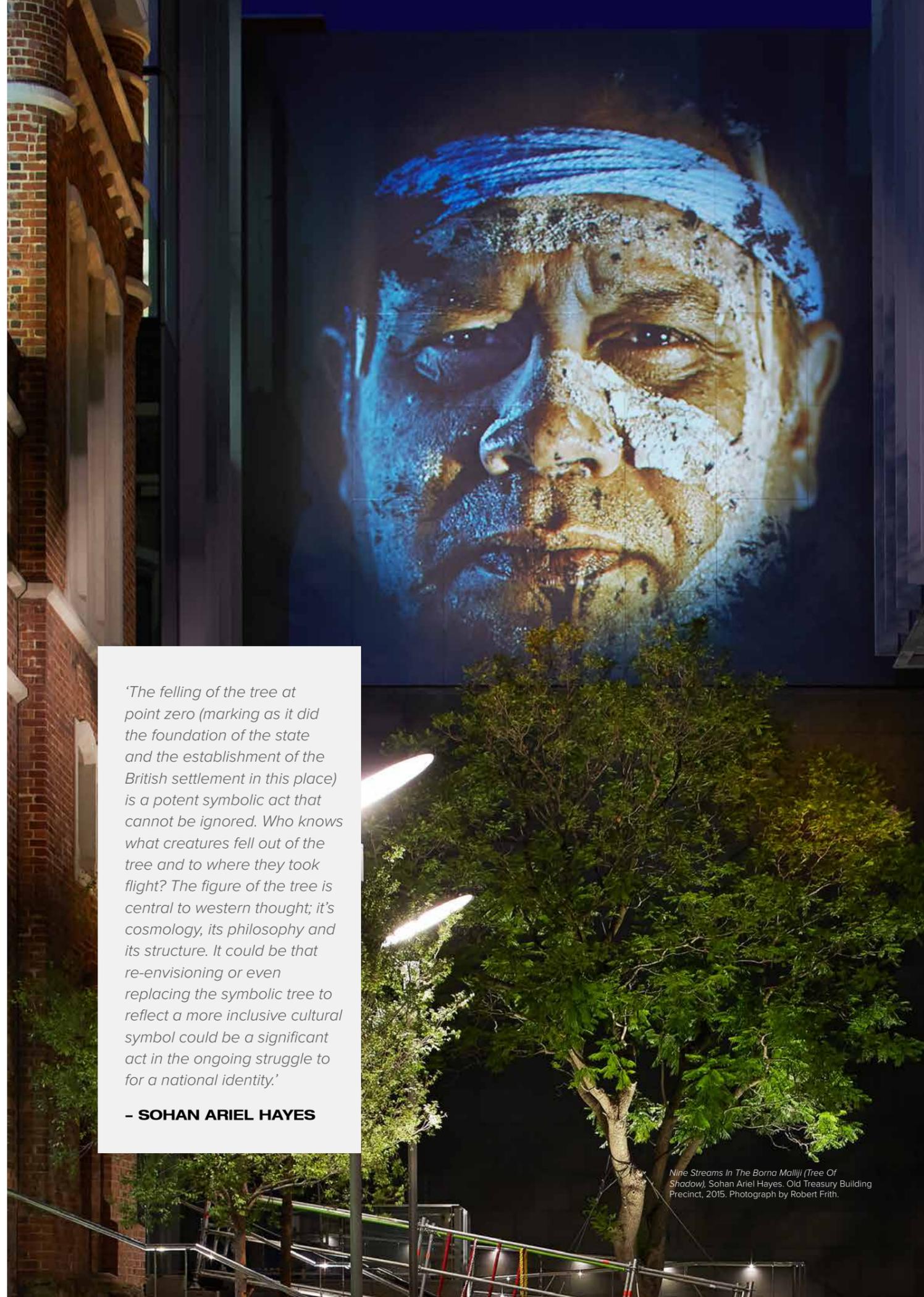
Perth's Old Treasury Buildings are an important part of the city's historical landscape, and one of the finest surviving examples of free classical style architecture in the CBD. Public art and design, cohesively integrated into the landscape design, plays a vital role in shaping the experience of spaces in the facility. FORM have created a Public Art Strategy for Mirvac, which provides a blueprint for how public

art can act as a mechanism for community engagement, cultural exchange, creative expression and place enhancement for the Old Treasury Building development.

Through developing the Public Art Strategy, FORM identified five opportunities for artwork throughout the precinct ranging from an iconic sculpture, two embedded ground plane opportunities, an ephemeral artwork and an interactive opportunity. These were installed in 2015 and 2016.

'The felling of the tree at point zero (marking as it did the foundation of the state and the establishment of the British settlement in this place) is a potent symbolic act that cannot be ignored. Who knows what creatures fell out of the tree and to where they took flight? The figure of the tree is central to western thought; it's cosmology, its philosophy and its structure. It could be that re-envisioning or even replacing the symbolic tree to reflect a more inclusive cultural symbol could be a significant act in the ongoing struggle to for a national identity.'

- SOHAN ARIEL HAYES



Nine Streams In The Borna Malliji (Tree Of Shadow), Sohan Ariel Hayes, Old Treasury Building Precinct, 2015. Photograph by Robert Frith.

ART CONSULTANCY
LAND.MARK.ART //



| 2013 - 2016

FORM on behalf of the Metropolitan Redevelopment Authority (MRA) procured and delivered the first major Noongar public artwork for the city. The Elizabeth Quay development is now home to Laurel Nannup's First Contact.

Designed as part of a Land.Mark.Art workshop delivered by FORM in consultation with the South West Aboriginal Land and Sea Council (SWALSC) in 2013. Land.Mark.Art is a professional development model, developed by FORM, for Aboriginal artists. 'First Contact' has gone through a process of design development throughout 2014 and 2015 including a number of workshops with FORM and specialist public art fabricators Urban Art Projects, in both Perth and Brisbane. A site visit to the Brisbane fabricators occurred in early August with FORM and the Nannups checking on the progress of the sculpture and finalise any last details. The final work was fabricated and installed in late 2015, with the site opened and the artwork officially unveiled in 2016.

In August 2016, the National Museum of Australia acquired the first edition of the First Contact maquette.

They first saw a boat with white sails coming to shore, which they haven't seen before, you know it would have looked like a big white bird. And the sailors, being Wadjellas, made the Noongar people think it was their ancestors' spirits coming back from the dead, from the sea.

- LAUREL NANNUP



'First Contact', Laurel Nannup, Elizabeth Quay, Perth, 2017. Photograph by Robert Frith.

First Contact Workshop, UAP, 2014, Laurel Nannup.

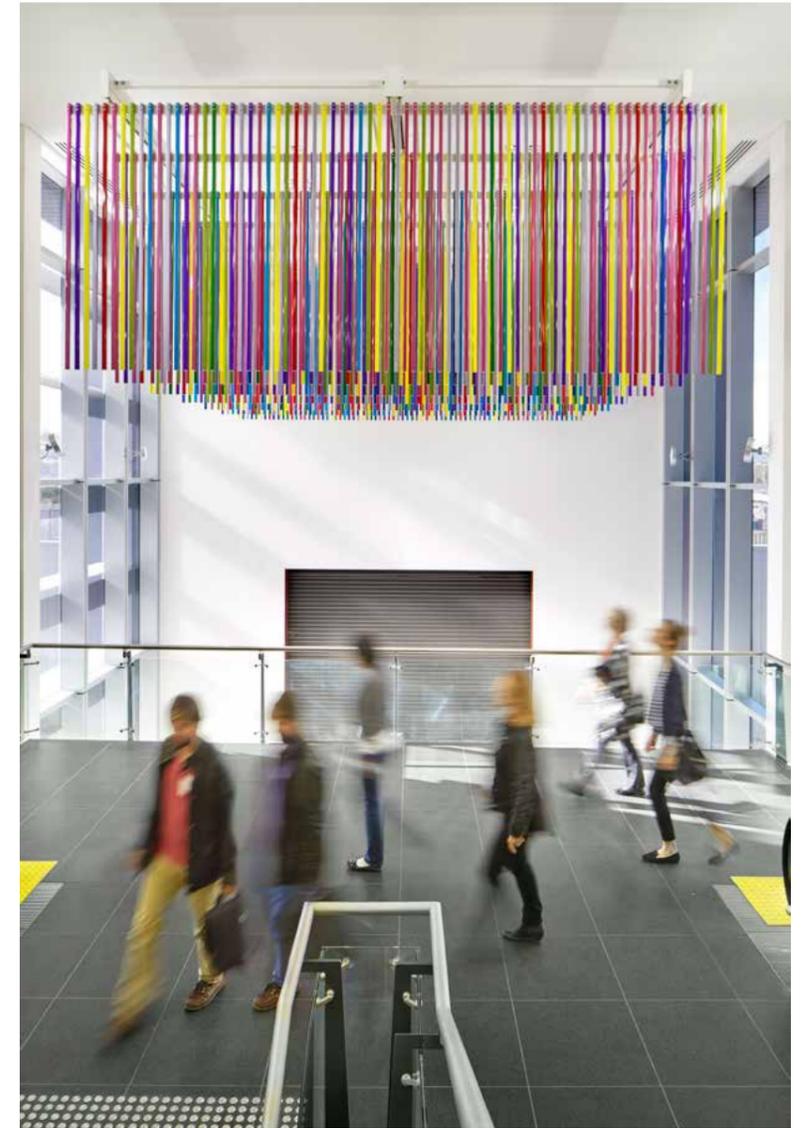
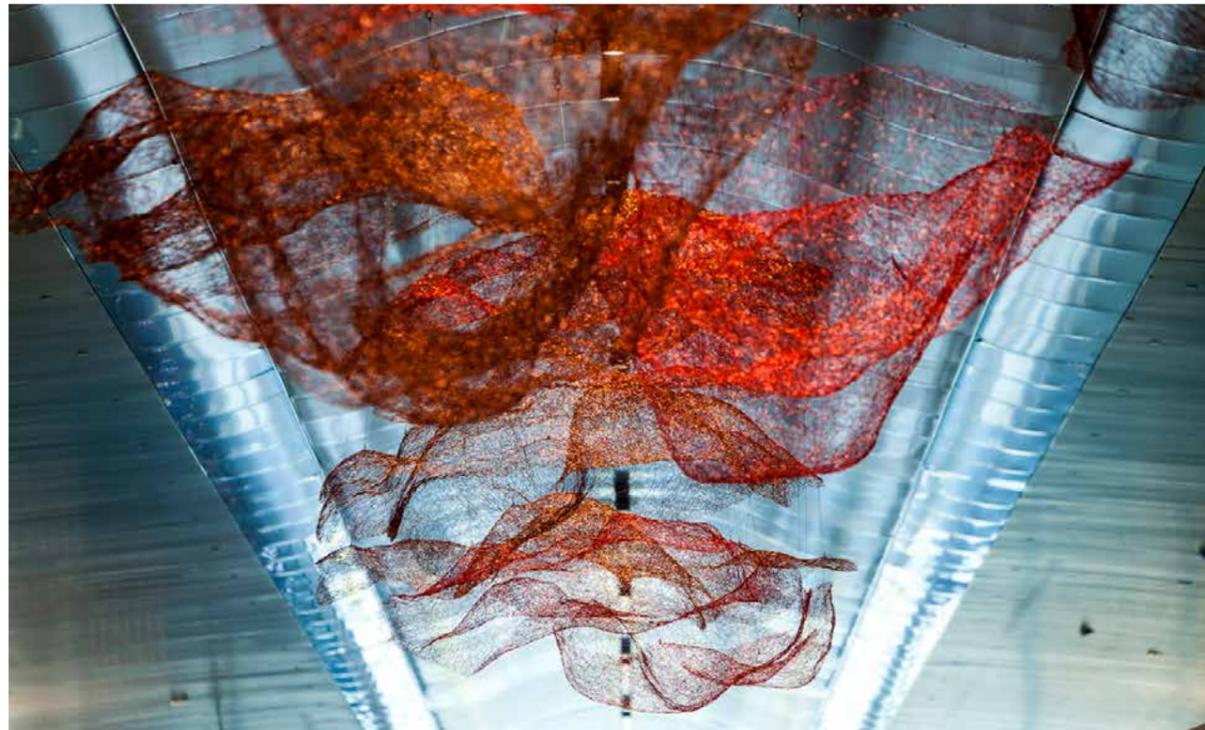
FULL SERVICE
ART CONSULTANCY //

| 2012 - 2017

In mid 2012, FORM was engaged to develop the Art Strategy and Masterplan for the new Perth Airport expansion and upgrade across multiple sites, and aligned with staged series of developments. The conditions of Western Australia present a unique context for the development of the Perth Airport Precinct. With over a third (33.7%) of WA's population born overseas, and strong international connections through our business and education linkages, WA is increasingly globally connected. At the gateway to Asia, its role as a point of connection is also likely to increase. However, combined with this international connectivity, Perth's Airports also host a high proportion of domestic travel reflecting the nature of our industries and State landscape, making these hubs central to the daily lives of many West Australians.

FORM's Public Art Strategy and Masterplan aims to showcase Perth Airport as a gateway to Western Australia, expressing the State's unique identity and highlighting the creative talents of indigenous and non-Indigenous artists across a range of airport locations. In commissioning a high quality, innovative and site-responsive Art Program, Perth Airport's ambition is to create a distinctive, engaging and memorable precinct that makes our State proud to have the airport as its gateway.

Public Art Commission
Substratum, Carly Scoufos, Perth Airport, 2017. Photograph by Robert Frith.



Public Artwork Commission
In Rainbows, Nike Savvas, Perth Airport, international arrivals. 2017. Photograph by Robert Frith.

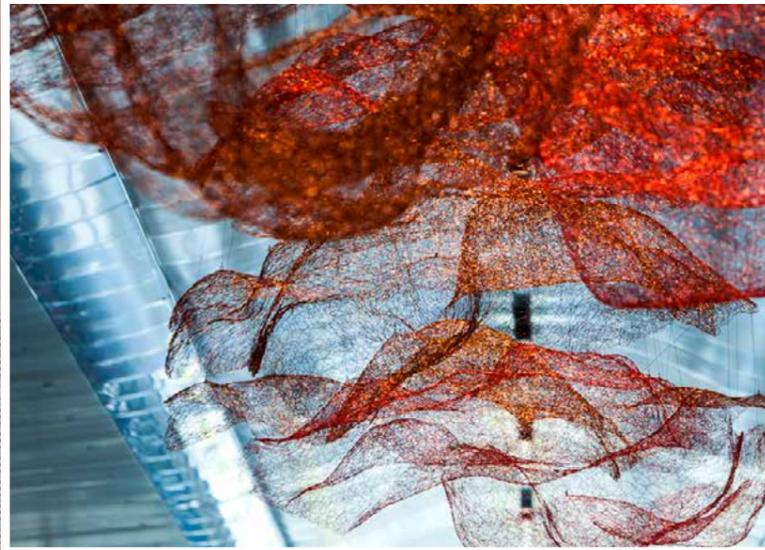


Public Artwork Commission
Bespoke Seating, Nick Statham, Perth Airport, 2017. Photograph by Robert Frith.

The project has seen a total of nine commissions installed through the Airport terminals. Artists range from local to national and international artists.

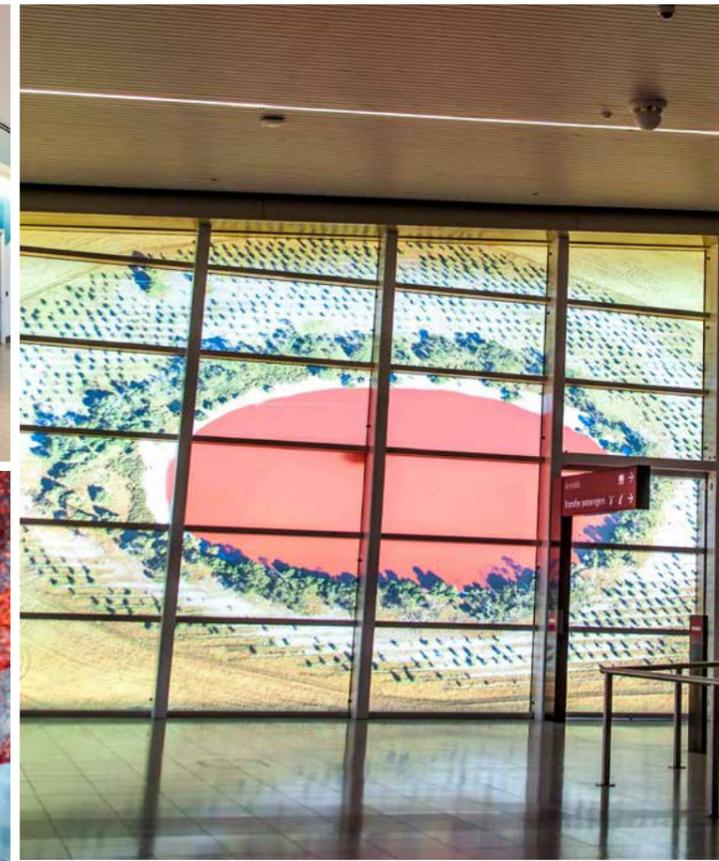


From the Skies, Acoustic Wall Sculpture, Penny Forlano, Perth Airport, International Arrivals, 2017.



Substratum, Carly Scoufos, Perth Airport, Terminal 1 Domestic Pier, 2017.

A Thousand Lights from a Hundred Skies, Kyle Hughes-Ogders, Perth Airport, Co-Gen Building, 2017.



Criss Cross I, II, III, Tom Muller Perth Airport, BRAVO Building, 2017.

Night Day, Penny Coss, Perth Airport, International Departures, 2017.

Salt Lake, Stirling Ranges, Christian Fletcher, Perth Airport, Terminal 2, 2017.

FULL-SERVICE PUBLIC ART CONSULTANCY

PERTH, WA | 2009

FORM served as the Public Art Consultants for the Brookfield Place commercial development in Perth's CBD, designed by architects Hassell. An integrated strategy was developed for the 5,000sqm of public space, incorporating landscape, signage, lighting, and art.

New Zealand-based artist, designer and photographer David Trubridge was commissioned to create a large suspended sculpture for the laneway adjacent to Newspaper House. The artwork referenced the flow and movement of water from the Darling escarpment to the Swan River and out to the sea, echoing the underground water systems present on site.

Perth-based illustrator and installation artist Andrew Nicholls developed a series of backlit glass tiles, each featuring a drawing inspired by one of the 'Four Elements'. These works explored the layered history of the site over the past three centuries and connected to both the Newspaper House building and the elemental characteristics of Western Australia's landscape.

As part of the Brookfield Place development, FORM also collaborated with BHP Billiton to commission two significant artworks for their commercial tower: a Welcome to Country entry statement and a large-scale suspended sculpture for the atrium above the main escalators. FORM led the development of the artwork approach and budget, prepared artist briefs, and facilitated the artist shortlisting process.

Western Australian novelist and Miles Franklin Award winner Kim Scott was commissioned to write the Welcome to Country, working in collaboration with Barry McGuire and Carol Innes on its Noongar translation. The resulting screen serves as a welcome to all peoples and nations, acknowledging the Noongar community as the traditional custodians of the land on which Brookfield Place was built.



Heartland, Milk Green and Brad Ladyman, Brookfield Place, Perth, WA, 2009. Photograph courtesy of the artists.



Designer David Trubridge working on a prototype sculpture, WA, 2009. Photograph by Michelle Taylor.

PROFESSIONAL
DEVELOPMENT MODEL //

CLAREMONT, WA | 2016 – ONGOING

We curate FORM Gallery (formerly known as The Goods Shed) to encourage new ways of thinking about place and communities, and to give rise to delight and discovery through new forms of artistic practice and ideas.

FORM Gallery is one of Western Australia's oldest surviving railway buildings, constructed at Claremont train station in 1887 for freight loading. In August 2016, FORM returned the shed to its original function as a point of collection, connection and exchange. Able to accommodate art, installations, learning, performance, and resident experts, it's a versatile space, open seven days a week. The year-round program involves local and international artist and speaker residencies, which focus on the power of creativity to enrich the experience of place and people.

The space invites people to connect locally and globally through culture and creativity, with a particular focus on community building and collaboration; curatorial, artistic and intellectual excellence; skill development, exchange and lifelong learning; and forging links between Western Australia's diverse regional communities, and metropolitan Perth.

Programming has been curated to include participation from a diverse cross-section of collaborators, local community groups and schools, regional communities, Western Australian and visiting artists and international speakers from a range of creative residencies, workshops, public and education programming, and a speaker series of international placemaking thought leaders. The space builds the reputation of the Claremont precinct as an evolving site for ideas, innovation and energy.

Imagined as a cultural hub, FORM Gallery continues to prove itself as a successful exercise of placemaking, with a strategic core vision which allows for flexibility and ongoing development in response to the demands of the community.



A Man, The Monster and The Sea exhibition opening, MUYANA, The Goods Shed, Perth, 2017. Photograph by Sundae Studio.

Emergent exhibition opening, The Goods Shed, Perth, 2022. Photograph by Sundae Studio.

He is Myself - The Art of Nyaparau William Gardiner exhibition opening, The Goods Shed, Perth, 2022. Photograph by Louise Coghill.

Our Painting About Ngurra exhibition opening at The Goods Shed, Perth, 2021. Photograph by Sundae Studio.

STATE AND NATIONAL PROJECT EXPERIENCE //

PROJECT:	CLIENT/PARTNERSHIP	COMPLETED:
Gold Fields Wind Turbine Project	Gold Fields	2024 - active
River Country Art Trail	Murray River Council	2023 - active
City of Cockburn Art, Culture and Heritage Strategy	City of Cockburn	2024 - active
UWA Students Accommodation	The APP Group	2024 - active
Lesmurdie Aged Care	Roshana Care Group	2024 - active
Town of Victoria Park Art & Culture Startegy	Town of Victoria Park	2024 - active
Acton Waterfront Park	City Renewal Authority ACT	2023 - active
Elizabeth Quay West	D&C Corporation	2023 - active
Albemarle Accommodation Facility	Albemarle	2023 - 2025
Camillo Apartments Development	Ionic Architects	2023 - active
Giants of Mandurah	FORM	2022 - active
Albany Ring Road	Main Roads	2022 - active
Manners Hill Park	Shire of Peppermint Grove	2022 - 2023
Feasibility Study	RAC	2022 - active
Port Coogee Marina	Frasers Property Group	2022 - active
Curtin Heritage Living	CHL	2022
Events Strategy	Town of Victoria Park	2022
Spoilbank Marina	Pilbara Port Authority	2021 - 2024
Gordon Place Mural	Shire of Northam	2021
Ravensthorpe Overpass	First Quantum Minerals	2021
Lake Claremont Mural	Friends of Lake Claremont	2021
Wadjemup West End Public Art Strategy	Rottnest Island Authority	2020
1 The Esplanade - Elizabeth Quay Hoardings	Multiplex	2019 + 2020
Parker Street	Colliere Architects	2019 + 2020
FOMO Fremantle Public Art Program	Sirona Capital	2019 + 2020
The Terraces, Claremont on the Park	Iris Development	2019 + 2020
Orchard Terrace Subiaco	Hillam Architects	2019 + 2020
CRA Precinct Urban Art Strategy 2019 - 2023	City Renewal Authority, ACT Government	2019
Field of Light: Avenue of Honour by Bruce Munro	City of Albany, Bruce Munro Studio	2019
Off the Page	Town of Claremont	2018 + 2019
Cirque, Kishorn Road	Stirling Capital	2018 + 2020
Karrinyup Shopping Centre Public Art Program	AMP	2018 + 2020
Optus Stadium	Multiplex, BHP	2018
Karratha Health Campus	Brookfield Multiplex Cooper & Oxley	2018
PUBLIC Silo Trail	CBH	2018
Pilbara Creative and Cultural Forum	Pilbara Development Commission	2018
Carousel Shopping Centre	Scentre Group	2018
Midland Gate Shopping Centre Redevelopment	APP for Vicinity Group	2018
Garden City Art Strategy	AMP	2017
Number One Claremont Forecourt Artwork	Town of Claremont	2017

PROJECT:

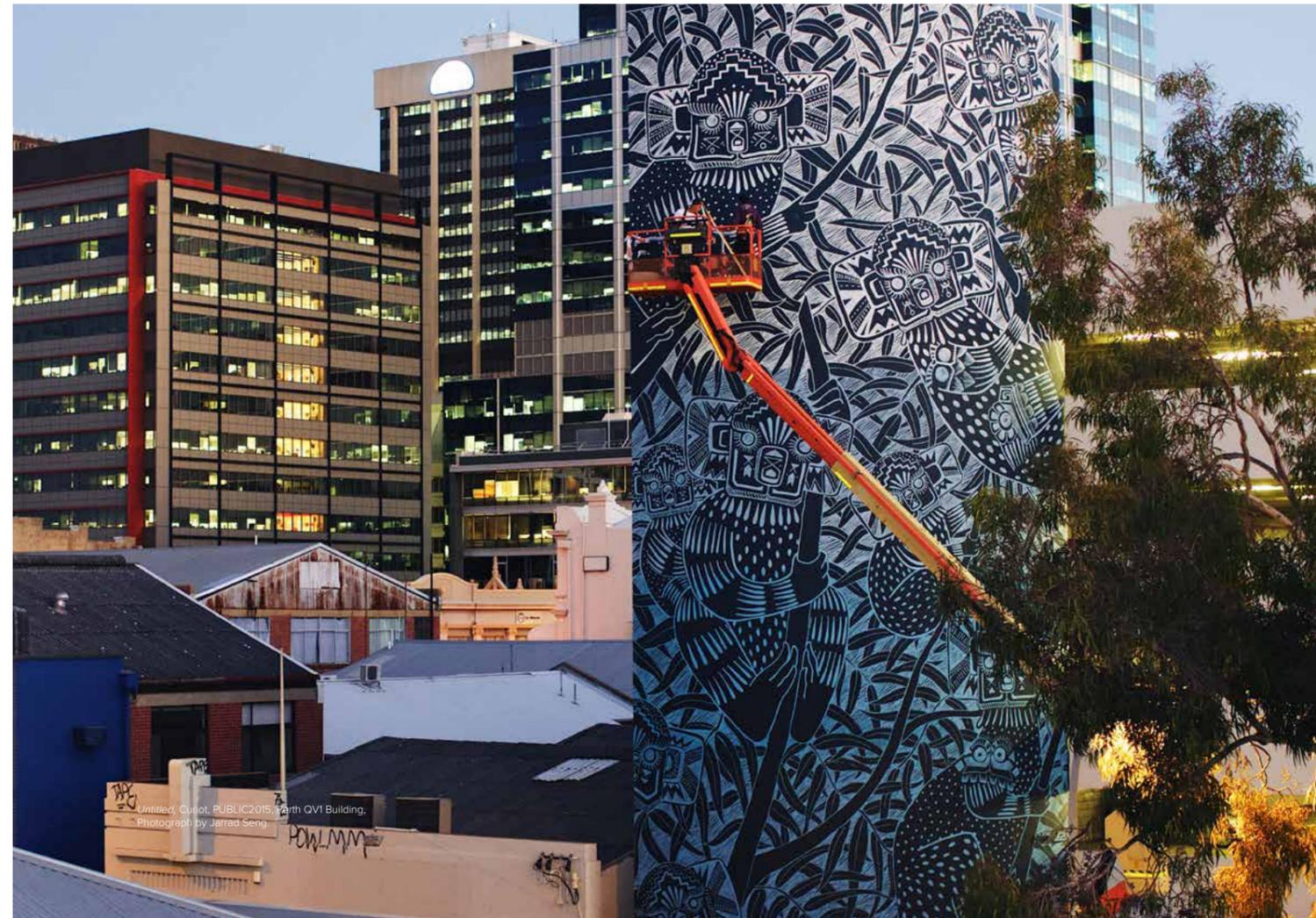
- Crown Towers
- Perth Airport
- City of Melville Public Art Strategy and Masterplan
- Fringe on William
- The Bottleyard
- Allendale Square Redevelopment
- Melville Plaza Community Space
- Midland Health Campus
- Old Treasury Building
- First Contact, Elizabeth Quay
- Karratha Quarter
- Public Platform
- PUBLIC 2016
- PUBLIC 2015
- Pilbara Rest Stops
- PUBLIC 2014
- Cemetery Beach
- Baynton West
- Wedge Street Redevelopment

CLIENT/PARTNERSHIP

- Crown Perth
- Perth Airport Pty Ltd
- City of Melville
- ABN Group
- Handle Property Group
- Mirvac
- Hawaiian
- St John of God
- Mirvac
- Metropolitan Redevelopment Authority
- LandCorp
- Town of Claremont
- Curtin University and Town of Claremont
- UAP for Pilbara Regional Council
- Town of Port Hedland
- LandCorp
- Town of Port Hedland

COMPLETED:

- 2017
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- 2012
- 2012
- 2012



FORM AWARDS + ACCOLADES

2024

Economic Development through Partnerships and Collaboration, National Economic Development Awards for Excellence

2023

GOLD, Major Festivals & Events | Perth Airport Tourism WA

GOLD, Best Sculpture Park or Trail, Australian Street Art Awards | Thomas Dambo's Giants of Mandurah

GOLD, Best Trail, Australian Grey Nomad Awards | Thomas Dambo's Giants of Mandurah

Finalist, Best Tourism Event, Australian Event Awards | Thomas Dambo's Giants of Mandurah

2019

Australian Street Art Award for Best Australian Trail | Public Silo Trail

Best Major Festival and Event, Perth Airport WA Tourism Awards | Field of Light: Avenue of Honour

Community Based Initiative of the Year, Parks and Leisure Australia National Awards | Field of Light: Avenue of Honour

Finalist, Major Festivals and Events, Qantas Australian Tourism Awards | Field of Light: Avenue of Honour

Place Leaders Awards Asia-Pacific, Commendation: Large Scale Place Project | PUBLIC Silo Trail

2017

Community Investment Partnerships, State Arts and Culture Partnership Honours, The Goods Shed 2017

2016

The Centrepiece Award, Place Leaders, PUBLIC 2016

Parks and Leisure Australia National and State Awards, PUBLIC 2016

2015

DIA WA: 2015, Innovation Award, FORM, PUBLIC 2015

Australian Interior Design awards, Commendation for Installation Design, PUBLIC 2015

Parks and Leisure Australia WA Award, Excellence for Events, PUBLIC 2015

CODAWORX Video awards, Top 100, PUBLIC 2015: Art in the Wheatbelt

Australian web awards (WA), Winner: Non-Profit Website, PUBLIC 2015

DIA WA: 2015, Award of Merit, FORM, Public 2015

2013

FORM's Executive Director, Lynda Dorrington, won the Creative Partnerships Australia Dame Elizabeth Murdoch Arts Leadership Award.

2011

Yiwarra Kuju: the Canning Stock Route was exhibited as the cultural backdrop for the Commonwealth Heads of Government Meeting and then open to the public in Perth – attracting nearly 33,000 visitors.

Yiwarra Kuju: The Canning Stock Route exhibition launched at the National Museum of Australia in July, breaking Museum attendance records by 42% (124,000).

The Canning Stock Route Project is awarded the state and national Toyota Community Award at the Australian Business Arts Foundation Awards.

The Arts Law Centre of Australia nominates the Canning Stock Route Project as a best practice case study.



CLIENTS AND COLLABORATORS

- | | | |
|------------------------------------|--------------------------------------|-----------------------------------|
| ABN | Department of Culture & the Arts | PAPA |
| AMP | DLA Phillips Fox | Perth Airport |
| Apache Energy | E Design Interiors | Pilbara Development Commission |
| APP | Emerge | Pilbara Port Authority |
| ARM Architects | EPCAD | Pilbara Regional Council/Pindan |
| Art Gallery of WA | Finbar | Premier's Office |
| Arup | Foundation Housing | RAC |
| Australian Capital Territory (ACT) | Frasers Property Group | RPS/Roebourne Art Group |
| Australian Treasury Management | GHD Woodhead | Rottneest Island Authority |
| Aurecon | Gray Communications | Roy Hill/Scentre Group |
| Bates Smart | Handle Property Group | Sheraton |
| BGC | HASSELL | Shire of East Pilbara |
| BHP Billiton | Hames Sharley | Shire of Northam |
| Blackburne Property | Hawaiian Group | Shire of Peppermint Grove |
| Brookfield Multiplex | Hillam Architects | Shire of Roebourne/Sirona Capital |
| Cbus | Iris Development | St Bartholomew's |
| Centauri | Jaxson Construction | St John of God |
| Chevron/Christou | JCY | State Government |
| City of Albany | John Holland | Stirling Capital |
| City of Claremont | Kellogg Brown and Root | Strategic Projects/Tourism WA |
| City of Cockburn | LandCorp | Town of Bassendean |
| City of Fremantle | Leighton Properties | Town of Port Hedland |
| City of Mandurah | Lend Lease | Town of Victoria Park |
| City of Melville | Main Roads | UDLA |
| City of Perth | Marshal Kusinski | Urban Art Projects |
| City of Swan | Metropolitan Redevelopment Authority | Uniting Care West |
| Cox | Midland Redevelopment Authority | Vicinity Centres |
| Howlett Bailey | Minter Ellison | Wesfarmers |
| Woodland City Renewal Authority | Mirvac/MJA Architects | Woods Bagot |
| CREATIVEMOVE | Multiplex | Woodside |
| Crown Perth | Noel Robinson Architects | Yinjaa Barni Art Centre |
| Curtin Heritage Living | NS Projects | |
| Curtin University | Optus Stadium | |

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