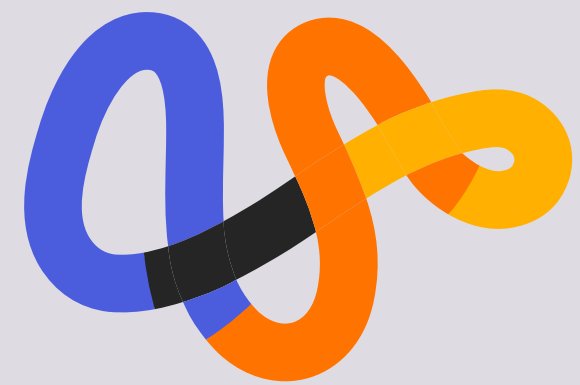




FORM

Cultural Tourism

Esperance Sculpture Trail

Public Art Strategy



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.

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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.

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Front Cover:
Santi Ikto, Thomas Dambo, Giants of Mandurah, 2022.
Photo by Duncan Wright.

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Project Background

In 2019, the Mount Burdett Foundation was established by Chris Reichstein, owner of Mount Burdett Farm, with a vision to create a vibrant, resilient Esperance community. Before his passing in 2021, Chris had a vision *“to create a world class sculpture trail of high quality, unique installations that respond to the dramatic land and seascape of the Esperance coast.”*

In September 2022, non-profit arts organisation FORM was formally approached by the Mount Burdett Foundation to investigate the Esperance community’s appetite for, and agreement with, the vision of a world class sculpture trail.

After many months of discussion, a project Steering Committee was established to guide the project development process, and in early 2024 FORM was officially engaged by the Steering Committee to:

- Listen loudly
- Collaborate widely, and
- Test the project vision with Esperance residents to see whether it still met the needs and aspirations of the local community.

To begin, FORM developed a Community Engagement Plan to guide the consultation process, and an Aboriginal Advisory Group and an Arts Advisory Group were both established to provide the Steering Committee with expert advice.

From 2024 – early 2025 FORM conducted various community engagement activities and consultation on-site in Esperance, including:

- Desktop research and analysis of the regional situation
- Stakeholder consultation and interviews – both in person and online interviews with residents, key stakeholders, business owners, community members, community groups, accommodation providers, environmental groups, and tourism operators - over 506 face-to-face engagements in total
- An Artist In Residence program at The Cannery Arts Centre

- Capacity building workshops
- Pop-up engagement activities at various Esperance community events
- Presentations and Q&A sessions at
 - » Esperance Chamber of Commerce and Industry CONVERGE conference
 - » Cultural and Creative Forum
 - » Terry Jenke ICIP workshop
- Online engagement via a dedicated Engagement HQ project website which includes:
 - » information about the project,
 - » online surveys, and
 - » dedicated online places and tools to contribute ideas and stories about Esperance
 - » This online tool resulted in 382 online contributions, including 65 long surveys, 58 quick polls, 239 quick surveys, and 10 ideas shared.

Esperance Sculpture Trail Workshops, 2025,
Photo by Rosie Henderson.



Engagement Outcomes

Through the combination of face-to-face and online community engagement, the results demonstrated favourable community sentiment for the project to proceed with the following results:

94%
favourable for a sculpture trail to take place in Esperance

97%
believe a sculptural trail would benefit Esperance

91%
believe a sculptural trail would have a positive impact on Esperance's identity and sense of place

91%
believe the Esperance Sculpture Trail would attract tourists or visitors to Esperance



Esperance Sculpture Trail Workshops, 2025,
Photo by Rosie Henderson.

Project Context

About Esperance

Esperance is a country town located on the southern coast of Western Australia. The area has a vibrant population of over 15,000 people including many small townships spread across the agricultural district such as Condingup, Grass Patch and Cascades that are the centres of the broadacre industry in the region. The town itself has a population of approximately 8,500. The appeal of Esperance for both residents and visitors is held in its unspoilt natural coastline, remote location and relaxed lifestyle.

The coastline of this region stretches over 500km along the Southern Ocean and is surrounded by productive agricultural land and wild landscapes of the Fitzgerald Biosphere, such as the Recherche Archipelago and Ramsar-listed wetlands around Lake Warden and Lake Gore. The towns of Ravensthorpe and Hopetoun to the west of Esperance share these remarkable coastline and unique natural environments.

Kepa Kurl (pronounced ‘Kep-pa Kurl’) is the Wudjari name for Esperance meaning ‘where the waters lie like boomerangs’ referring to the shape of the two bays near to the Esperance townsite. The Wudjari people are the Traditional Owners of this land and are the southern-most language group of the Noongar nation.

Why Esperance?

While Esperance is renowned for its incredible stretches of coastline, like many remote Western Australian communities, it faces a complex interplay of geographic isolation, environmental exposure, and social complexities.

From a tourism perspective, visitor movements are currently concentrated around the summer season, leading to a highly seasonal pattern. There is also a lack of consensus within community about the value of tourism to Esperance.

Environmentally, Esperance is particularly vulnerable to bushfires, storms, and coastal erosion which can cause disruption to access for visitors and contribute to tourism seasonality. The balance of economic growth with protection of environment must also be considered.

Culturally, the development of a sculptural trail must navigate sensitive histories and diverse community perspectives.

Economic fragility and high living costs compound pressures on residents, many of whom experience social isolation, housing strain, barriers to quality education, and limited access to health and wellbeing support.

These factors mean that a long-term sculptural trail must be approached with sensitivity, inclusivity, and strategic planning to ensure it is a positive addition to place.

However, Esperance’s unique circumstances including its geographic isolation and high proportion of self-drive visitors makes it an ideal place for an art trail that will strengthen connection, identity, and resilience:

The town’s distance from major centres often limits access to cultural experiences, yet this remoteness also creates a powerful opportunity to position art as a catalyst for both community pride and visitor attraction.

An art trail can help bridge social divides, offering a shared platform for local, Indigenous, and creative voices to be heard and celebrated.

It can stimulate the local economy by drawing visitors, supporting small businesses, and diversifying tourism beyond seasonal peaks.

In a region where environmental conditions, infrastructure gaps, and economic vulnerability can foster a sense of isolation, an art trail can instead highlight Esperance’s natural beauty and creative spirit - transforming geographic distance into a point of difference.

By grounding artworks in local narratives and landscapes, and involving the community in their creation and care, the Esperance Sculpture Trail can help Esperance strengthen its social fabric, affirm cultural identity, and build a more sustainable, connected future.

It is anticipated by FORM that both the trail development process and the trail itself are opportunities for the local community and visitors alike to engage and connect with the unique ancient geography, geology and ecology of the region, as well as the stories and culture of the Kepa Kurl Wudjari people.

It is within this context and vision that this Esperance Sculpture Trail Public Art Strategy (the Strategy) has been developed. This Strategy outlines the vision, guiding principles, methodology, and highlights artwork opportunities identified for exploration to complement and enhance the design, landscape and amenity of the region.

Esperance Sculpture Trail Workshops, 2025,
Photo by Rosie Henderson.

Strategic Alignment

This strategy has been developed in response to discussion and consultation with the following key stakeholders and documents:

Stakeholders

- Esperance Sculpture Trail Incorporated Association (ESTI)
- Shire of Esperance
- Esperance Tjaltjraak Native Title Aboriginal Corporation (ETNTAC)
- Members of the Esperance community
- Cannery Arts Centre

Documents

- Shire of Esperance Public Art Policy
- Esperance Sculpture Trail Incorporated Association Terms of Reference
- Esperance Sculpture Trail Stage 1 Evaluation Report

Shire of Esperance Public Art Policy

'The Shire acknowledges the important role played by public art in shaping a sense of community and identity.' [Source: Shire of Esperance Public Art Policy, POL 0085]

The Shire of Esperance's Public Art policy aims to 'guide the delivery of public art projects that contribute to creating a sense of place, promote the expression of local identity, and reflect on the shared values of the community'.

Esperance Sculpture Trail Incorporated Association

'Esperance could potentially have a world class sculpture trail that responds to the dramatic land and seascape of Esperance.' [Source: Esperance Sculpture Trail Incorporated Association Terms of Reference]

Esperance Tourism Strategy

- Opportunities – Events to address seasonality, attracting new investment, cultural experience development, leveraging natural assets
- Goal - To grow the value of tourism in Esperance while enhancing the liveability of the community through increasing the number of visitors, length of stay and spend in the region.
- 5.1 Developing Esperance as an experience-based destination
- PAE9 Work with DBCA to determine if there are new walking trail opportunities including further peak and coastal trails to significant sites / views.
- P3 DBCA is vital to tourism in Esperance. Explore more formal partnership arrangements aimed at improving the opportunities on Park land and other State government land
- ST4 Identify the stories Noongar people want to share with visitors, how they want to share them and the partners who are best placed to help them achieve this.

Other Potential Strategy Alignment

- Coastal Management Plan
- Trails Master Plan
- Economic Development Strategy

Vision & Goals

FORM acknowledges the wealth of perspectives that contribute to the vision for public art. Outlined here is the Vision, Goals and Guiding Principles for the Esperance Sculpture Trail Project, including the public art within the trail.



Vision

To create a world-class trail that responds to, and reflects, the place and identify of Esperance and its community through high quality, contemporary art experiences.

Objectives



Reconciliation

Celebrate cultural diversity by ensuring artwork chosen for the trail reflects and showcases Esperance’s diverse community and its unique Aboriginal heritage, immigrant contributions, and other multicultural/First Nations themes in an inclusive and authentic way.



Community Pride

Enhance community connection by commissioning artwork that reflects the Esperance community’s history and local storytelling, grounded in Esperance’s unique heritage. We aim for the artwork to foster pride and community ownership, create places of community connection, and resonate with shared community values.



Economic Impact

Generate long term economic uplift for Esperance by strengthening the region’s cultural tourism offering through the development of a world class, place-responsive sculpture trail that increases visitation, extends visitor stay, supports local business activity, combats seasonality, enhances regional profile, and contributes to sustainable economic growth and community prosperity.



Environmental Stewardship

Foster environmental stewardship and regenerative place outcomes through the delivery of a culturally and environmentally responsive sculpture trail that treads lightly on the landscape, promotes sustainable practices, strengthens community connection to the natural environment, and contributes positively to the long-term care, understanding, and preservation of Esperance’s unique ecosystems and coastal character.

Curatorial Principles

These curatorial principles underpin the entire Esperance Sculpture Trail project, and underpin all artist and curatorial decisions:



1. Who Owns the Story, Tells the Story

Stories told through the Esperance Sculpture Trail will be voiced by the holders of those stories. Artists must work collaboratively with Traditional Owners, local residents, and community groups so that each artwork reflects lived experience rather than interpretation from outside. By privileging local authorship and cultural authority, the trail becomes not just a collection of sculptures, but a shared narrative of Esperance told by those who call it home.

- Local voice and authorship
- Cultural authority
- Legacy
- Truth
- Learning

2. The Right Place

Artworks should emerge from, and speak to, the physical, social and ecological context of each site. Similarly, each location will connect to the artistic themes whilst balancing existing amenities, land tenure, Noongar heritage and environmental impact, and be designed to be a natural focal point and place of community connection.

- Regenerative and sustainable
- Respectful

3. Uniquely Esperance

The Esperance Sculpture Trail has been designed to celebrate local identity and culture by commissioning artwork that reflects the Esperance community, its history and stories.

- Authentic
- Unique
- Original
- It could only happen here

Project Principals

These principals were developed and created based on what the community shared through face-to-face meetings and online feedback.

1. Made Together

The artworks are created through true collaboration with the local community. Community members and local organisations are respected, valued, and involved. People may take part in storytelling, making the artworks, or activating the spaces, helping build pride and a sense of ownership.

2. Support Local People & Businesses

The project focuses on benefiting Esperance at every stage. Wherever possible, local suppliers are used, and local people are offered training, skill-building, and professional opportunities.

3. Share Skills & Knowledge

The project provides learning opportunities that respond to community needs. This may include artist workshops, hands-on making and installation, and developing project management skills.

4. Enjoyable All Year Round

The sculpture trail is designed to be enjoyed in every season. It encourages people to explore Esperance outside peak times and helps support year-round tourism.

5. Contemporary & High Quality

The trail features modern artworks with strong ideas. All works are created and delivered to a consistently high standard, following best practice and a strong commitment to quality and excellence.

6. Low Maintenance

The project uses a circular economy approach by choosing strong, long-lasting materials that can be reused where possible, reducing maintenance needs over time and helps artworks last longer and keep their value. To support this, a maintenance trust will be set up for the landowners (e.g. Shire of Esperance, DBCA etc) to help cover the ongoing costs of caring for and maintaining the artworks.

Esperance Sculpture Trail Workshops, 2025,
Photo by Rosie Henderson.

Artwork Typology

The term ‘public art’ is broad, with many different types possible varying by scale, form, role, function, purpose, materials, placement and degree of permanence.

Through analysis of the project and region, several factors have been analysed to Esperance, as well as the role and function of any proposed artwork within a regional context.

This in turn will inform the selection of artists, type and categorisation of artwork, size, scale, materials and budget.

Three key artwork and interpretation types have been identified and precedent project benchmarks highlighted:

TYOLOGY

STANDALONE: A free standing artwork, such as a sculpture that acts as a focal point or feature. Art that exists primarily *as an object* in space.

INTEGRATED: Artwork that is integrated into the fabric of the:

- a. built form (such as building facades, walls, fences, balustrades, awnings, footpaths and utilities); or
- b. natural environment (such as land art, often using natural materials)

Art that is designed *into* something else.

ENVIRONMENTAL / LANDSCAPE-BASED: A free standing, site-responsive artwork that is shaped by, or shapes, the land.

CATEGORY

LANDMARK: A large scale artwork located in a significant place or as a key focal point, that serves as a cultural landmark

EXCHANGE: Artwork that encourages interaction and participation, and/or provides a unique experience. Often encourages exploration along paths or trails to discover.

Clockwise from left:
Spoonbridge and Cherry, Claes Oldenburg and Coosje van Bruggen.
Landlines, Jernifer Merchant. Image courtesy Urban Art Projects.
Spiral Jetty, Robert Smithson, 1970, Rozel Point, Great Salt Lake, Utah, USA.
Opera, Edoardo Tresoldi, Reggio Calabria, Italy.
Anello, Mauro Staccioli, Volterra, Tuscany, Italy.
Storm King Wavefield, Maya Lin
Sea Organ, Nikola Bašić, 2005)
The Singing Ringing Tree, Mike Tonkin and Anna Liu, 2006, Crown Point, Burnley, Lancashire, England

STANDALONE



LANDMARK

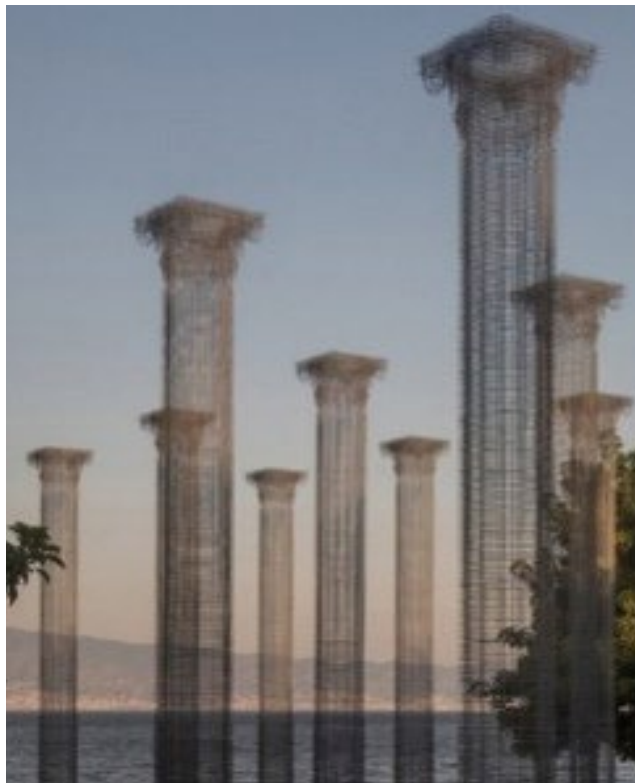
INTEGRATED Built



INTEGRATED Natural Environment



ENVIRONMENTAL Landscape Based



EXCHANGE



Artwork Locations

Discussion with the Esperance community on potential locations began in earnest in August 2025 through a series of six workshops facilitated in Esperance by Euphorium and FORM.

To support these workshops, and online engagement hub was created collecting surveys, quick polls and story contributions. Throughout the workshops, people shared not only practical ideas but also the experiences and values that sat behind them, resulting in a total of 34 locations suggested for further exploration.

This initial list of potential locations was presented to the relevant land management bodies, namely the Shire of Esperance and Department of Biodiversity, Conservation and Attractions for further consideration. Through this process, some locations were deemed unsuitable due to environmental impact concerns and other reasons, while others were added to the list for consideration, resulting in a total.

This master list was researched and revised down using the artwork locations principles to follow.



Esperance Sculpture Trail Workshops, 2025, Photo by Rosie Henderson.

Trail Design Principles

The following location principles were informed by extensive community engagement undertaken during the Discover and Define phases of the project, combined with FORM's experience delivering major public art and trail-based projects. By adhering to these principles, it is hoped the chosen locations allow the artwork to function cohesively and within the project and curatorial principles listed above.

IDEAL LOCATIONS

PRINCIPLE	RESULT
Are within a defined radius close to Esperance town centre	- Trail is of a completable distance of 1-2 days (equality) - Reduced movement between locations (sustainability) - Manageable trail length results in more audiences on the journey (diversity)
Welcome visitors of all abilities	- Artwork is accessible to all visitors (accessibility) - More audiences are available to visit and experience the artworks (diversity) - Equal and fair treatment of all attendees (equality)
Can be accessed by alternative modes of transport and encourage a sense of adventure and exploration	- Reduced road traffic and fossil fuel consumption (sustainability) - Diverse range of experiences across the trail (diversity) - Bike riding, walking etc
Are not pre-existing tourism attractions	Ensuring existing tourist hotspots are not overvisited
Create minimal impact to the local environment	Environmental impact

Additionally, the following factors need to be considered when choosing acceptable sites for public art:

1. Land Tenure

Either Local or State Government owned or managed.

2. Heritage

A review of natural and cultural heritage will be required, including consultation with Elders, to ensure locations are culturally appropriate and heritage values are preserved.

3. Infrastructure & Amenities

Existing paths and access must provide safe ingress and egress without damaging sensitive areas. Priority consideration is given to locations with toilets, parking, and existing infrastructure. Secondary considerations include proximity to accommodation, restaurants, and other tourism destinations.

4. Safety & security

Consideration of emergency services availability, mobile phone coverage, lighting, and any potential health or safety risks associated with the site.

5. Artistic Vision & Narratives

Sites must be suitable for the artwork's scale, materiality, and aesthetic, ensuring the artist's vision and narrative intent are respected.

6. Happy Neighbours

Consideration of proximity to dwellings, road access, parking routes, and capacity, considering existing traffic, visitor numbers, and vehicle flows.

Maintenance Plan

All public artworks commissioned for the Esperance Sculpture Trail will be designed with durability, safety and long-term sustainability as requirements of the artist briefs.

This will ensure they can withstand the region's southwest coastal environment while requiring minimal ongoing maintenance. Artists will be expected to demonstrate a clear understanding of local weather conditions, including salt exposure and high UV levels, and to propose materials and construction methods proven to perform in these environments.

Routine inspections and cleaning will be straightforward, with major maintenance only anticipated over long-term intervals. Each artwork will be accompanied by a comprehensive maintenance manual. Lifecycle performance will be strongly considered at the commissioning stage to ensure the trail remains a safe, resilient and valued asset for the Esperance community without creating additional operational burden.



Esperance Sculpture Trail Workshops, 2025, Photo by Rosie Henderson.

Procurement Process

BAARNDI TRAIL

- Open to local artists only.
- Artists may be emerging or established.
- Structure:
 - Stage 1: Expression of Interest
 - Stage 2: Evaluation and Artist Selection
 - Stage 3: Concept Design

STAGE 1

EXPRESSION OF INTEREST

Through an advertised 'open call-out' process, artists will be asked to respond to the Baarndi trail opportunity through an Expression of Interest (EOI).

FORM is a champion for the diversity of cultural expression in the public realm, and offers a design-assisted process to emerging artists. For this project, we invite both established and emerging artists to apply. For emerging artists that cannot demonstrate relevant previous experience, we accept a 'statement of assistance' outlining areas an emerging artist may feel assistance will be required.

SUBMISSION REQUIREMENTS: ESTABLISHED ARTISTS

- Contact details
- CV / Resume
- Statement of intent (a considered written response/approach to the brief) – 1 page maximum
- Supportive material (e.g visual examples of previous artwork)
- Sent as 1 combined PDF document

SUBMISSION REQUIREMENTS: EMERGING ARTISTS

- Contact details
- CV / Resume
- Statement of intent (a considered written response/approach to the brief) – 1 page maximum
- Statement of assistance (outlining any areas assistance may be required)
- Supportive material (e.g visual examples of previous artwork if available)
- Sent as 1 combined PDF document



Procurement Process

BAARNDI TRAIL

STAGE 2

EVALUATION & SELECTION

Following the submission deadline of Expression of Interest, all submissions will be assessed using the evaluation criteria below. At this point in the process, any conflicts of interest should be advised on and resolved.

Selected artists will be notified in writing that they have been accepted to progress through to this next stage. After the artists have been confirmed, all unsuccessful applicants will be notified and offered feedback as required.

EVALUATION CRITERIA: ESTABLISHED ARTISTS

40% | Artistic Merit

Demonstrated artistic excellence, originality and creative vision, including a clear artistic methodology and approach to community engagement, consultation and/or co-design. The submission evidences the capacity to develop meaningful, culturally responsive and place-based public artworks that create lasting connections with audiences and community.

30% | Response to Place/Brief

Response to the brief and approach to satisfying the site, context and curatorial aspirations of this brief. It considers the artist’s understanding of the physical environment, cultural narratives, community context, and any historical or environmental factors relevant to the location.

30% | Relevant Experience / Capability

The artist’s demonstrated ability to deliver projects of a similar scale and complexity, and may include previous artworks, professional experience, or evidence working within public, collaborative or technically demanding contexts. For established artists, this will focus on proven delivery and track record.

EVALUATION CRITERIA: EMERGING ARTISTS

50% | Artistic Merit

Demonstrated artistic excellence, originality and creative vision, including a clear artistic methodology and approach to community engagement, consultation and/or co-design. The submission evidences the capacity to develop meaningful, culturally responsive and place-based public artworks that create lasting connections with audiences and community.

35% | Response to Place/Brief

Response to the brief and approach to satisfying the site, context and curatorial aspirations of this brief. It considers the artist’s understanding of the physical environment, cultural narratives, community context/engagement, and any historical or environmental factors relevant to the location.

15% | Relevant Experience / Capability

The artist’s demonstrated ability to deliver projects of a similar scale and complexity, and may include previous artworks, professional experience, or evidence working within public, collaborative or technically demanding contexts. For emerging artists, this may include transferable skills, smaller-scale projects, or other relevant experience that indicates capability. The panel will assess the extent to which the artist’s background provides confidence in their ability to realise the proposed work.

STAGE 3

CONCEPT DESIGN

Shortlisted artists will then be asked to prepare a Concept Design Proposal (CDP) for their sculpture. FORM will provide pro bono assistance to emerging artists to facilitate its development as required.

An Artist’s Concept Design Proposal should include:

- A cover letter stating name of artist(s), contact details: name, postal address, email address, phone number
- Detail of community engagement/co-design process, intended storytelling, and demonstration of community consent
- Detailed sketches, renderings and/or scale of model of the proposed work and supporting text.
- Description of materials, fabrication process and installation methodology
- An approved biography for use

Procurement Process

OTHER OPPORTUNITIES

- Open to established artists only.
- Structure:
 - Stage 1: Expression of Interest
 - Stage 2: Evaluation & Artist Selection
 - Stage 3: Artist Visits and Community Engagement
 - Stage 4: Concept Design

STAGE 1

EXPRESSION OF INTEREST

Through an advertised ‘open call-out’ process, artists will be asked express their interest in being involved in the major commissioning opportunities by submitting an Expression of Interest (EOI).

Submission requirements for established artists – to be sent as 1 combined PDF document:

- Contact details
- CV / Resume
- Statement of intent (a considered written response/approach to the brief) – 1 page maximum
- Supportive material (e.g visual examples of previous artwork)

STAGE 2

EVALUATION & SELECTION

Following the submission deadline of Expression of Interest, all submissions will be assessed using the evaluation criteria below. At this point in the process, any conflicts of interest should be advised on and resolved.

Selected artists will be notified in writing that they have been accepted to progress through to this next stage. After the artists have been confirmed, all unsuccessful applicants will be notified and offered feedback as required.

EVALUATION CRITERIA

40% | Artistic Merit

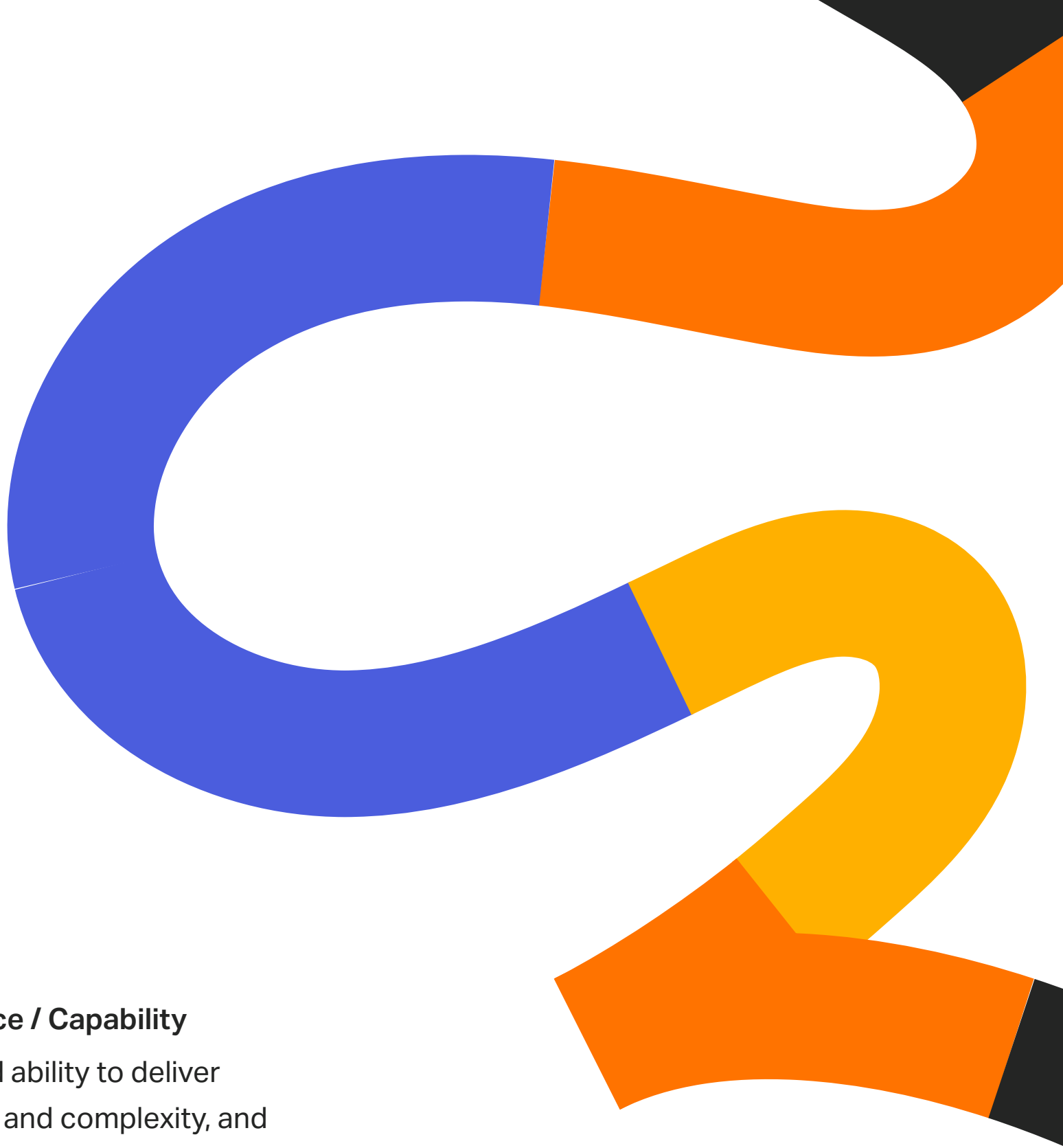
Demonstrated artistic excellence, originality and creative vision, including a clear artistic methodology and approach to community engagement, consultation and/or co-design. The submission evidences the capacity to develop meaningful, culturally responsive and place-based public artworks that create lasting connections with audiences and community.

30% | Response to Place/Brief

Response to the brief and approach to satisfying the site, context and curatorial aspirations of this brief. It considers the artist’s understanding of the physical environment, cultural narratives, community context, and any historical or environmental factors relevant to the location.

30% | Relevant Experience / Capability

The artist’s demonstrated ability to deliver projects of a similar scale and complexity, and may include previous artworks, professional experience, or evidence working within public, collaborative or technically demanding contexts. For established artists, this will focus on proven delivery and track record.



Procurement Process

OTHER OPPORTUNITIES

STAGE 3

ARTIST SITE VISIT

Shortlisted artists will attend a facilitated storytelling/yarning session facilitated by FORM, designed to increase cultural awareness and guide narrative development for both the individual artworks and overall trail.

Shortlisted artists that live outside of the region will be required to undertake a mandatory site visit to Esperance before concepts design begins, so the artist can seek guidance and input from the local community.

We recommend shortlisted artists visit Esperance for approximately one week to listen, learn and reflect on art, place and story.

A per diem/travel payment will be tailored and provided to each artist to cover travel expenses.

STAGE 4

CONCEPT DESIGN PROPOSALS

Shortlisted artists will then be asked to prepare a Concept Design Proposal (CDP) for the specific opportunity they wish to respond to. A fee of \$7,500 AUD (+ GST) will be paid to each shortlisted artist following submission of their CDP and upon receipt of an invoice.

An Artist's Concept Design Proposal should include:

- A cover letter stating name of artist(s), contact details: name, postal address, email address, phone number
- Detail of community engagement/co-design process, intended storytelling, and demonstration of community consent
- Detailed sketches, renderings and/or scale of model of the proposed work and supporting text.
- Description of materials, fabrication process and installation methodology
- An approved biography for use



Esperance Sculpture Trail Workshops, 2025,
Photo by Rosie Henderson.

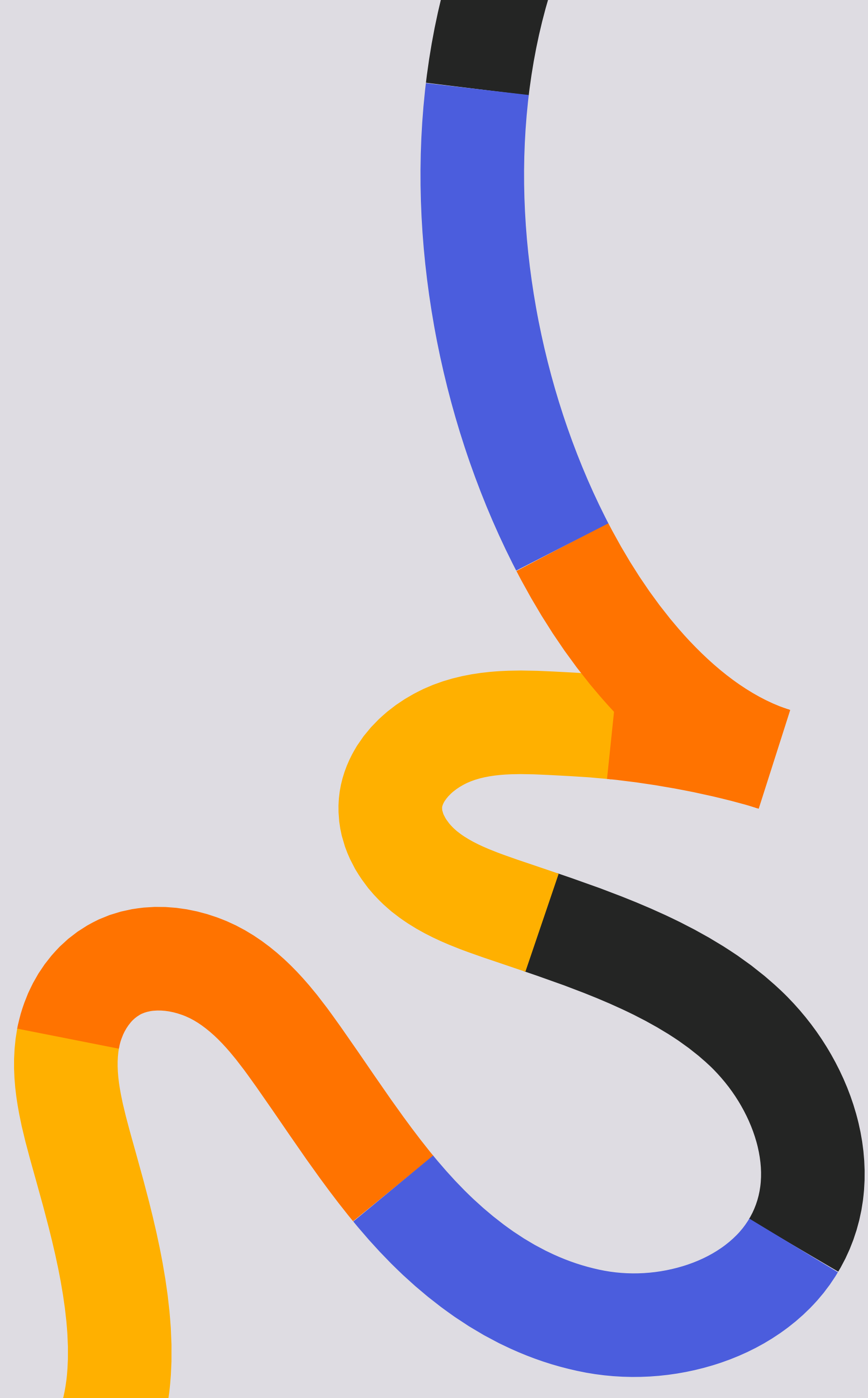
Timeline

ESPERANCE SCULPTURE TRAIL – PROJECT TIMELINE

PROJECT STAGE	COMPLETION DATE (SUBJECT TO CHANGE)
Artist Procurement	July - Aug 26
Concept Development	Sep - Nov 26
Design Development	Dec 26 – Mar 27
Installation	Apr – May 27
Practical Completion	June 27



Thank
You.





Contact

For any queries regarding this document,
FORM gladly welcomes the opportunity
to discuss.

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