

Appendix R – Public Art Plan and Opportunities Document prepared by ALUA

VICTORIA PARK - CANNING LEVEL CROSSING REMOVAL (LXR)

ALUA DOCUMENT N°: LXR-PW-ZO-GN-PM-ARS-PLN-00001
PTA DOCUMENT N°: LXR-ALUA-AS-PLN-00001

PUBLIC ART PLAN



Public Transport
Authority



METRONET



Artify

ART CONSULTANT:

Artify

CLIENT:

ALUA

PROJECT NAME	VICTORIA PARK - CANNING LEVEL CROSSING REMOVAL (LXR)
DOCUMENT TYPE	PUBLIC ART PLAN LXR-PW-Z0-GN-PM-ARS-PLN-00001 / LXR-ALUA-AS-PLN-00001

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ACKNOWLEDGEMENT OF COUNTRY

The site of LXR project is recognised as Whadjuk Boodja (Whadjuk Country). We acknowledge the Traditional Owners of this land, the Whadjuk Noongar people and their Elders past and present. We acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

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.

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

CULTURAL SENSITIVITY WARNING

This document may contain images, names or stories of Aboriginal Australians who have passed away. Artify will respect any request to remove images or names of the deceased persons from this document if necessary.



01 / INTRODUCTION



01 / INTRODUCTION / EXECUTIVE SUMMARY



Celebrating an authentic sense of place is fundamental to shaping vibrant, engaging and memorable places for people to live, work and visit. For the Victoria Park–Canning Level Crossing Removal Program, the significant role of creativity, culture and community in creating a unique sense of place is being explored through a diverse and dynamic Public Art Plan.

Public art for the Victoria Park–Canning Level Crossing Removal Program (LXR) will provide an important centerpiece within the broader METRONET program, a visual showcase that will encourage a sense of connection, exchange and discovery through shared experiences. Public Art commissioned will provide an important framework for recognising the cultural and historical significance of sites.

Artify has developed this Public Art Plan to guide best practice commissioning of public art for the LXR project. The Public Art Plan creates a framework for cultural narratives and creative interventions to be embedded in the project from the start, ensuring the outcomes are successfully and authentically integrated.

The Public Art Plan outlines the strategic objectives for public art and provides information on the sites' context, history and cultural significance. A 'sense of place' framework and mapping of public art

opportunities provides inspiration for artists and will guide decision makers on the approach to public art commissioning. The Public Art Plan also details the approach to stakeholder engagement and outlines strategies for artist procurement, stakeholder engagement, and indicative time frames.

The LXR Public Art Plan draws reference from METRONET's Gnarla Bidji (our pathways) Aboriginal Engagement Strategy, METRONET LXR Noongar Cultural Context Document, METRONET Public Art Strategy, METRONET IALXR Public Art Guide, Public Art Policy for Town of Victoria Park, City of Canning and City of Gosnells, and preliminary IALXR Place Plans for the five stations.

01 / INTRODUCTION / STAKEHOLDER SUMMARY

METRONET OFFICE

METRONET is the State Government's long-term plan to connect our suburbs, reduce road congestion and meet Perth's future planning needs. The METRONET office works collaboratively across agencies within the Western Australian Government to promote an integrated approach to oversight, planning and design of Perth's METRONET program. METRONET's Program Strategy Lead (Public Art) acts as a conduit between the MLA, METRONET Office, Department of Local Government, Sports and Culture (DLGSC) and any other external advisors for the public art, as identified in collaboration with the project team.

PUBLIC TRANSPORT AUTHORITY (PTA)

The PTA are the primary supplier of public transport services in Western Australia. PTA will own and operate the LXR facility and play a key role in the project delivery. PTA's Aboriginal Engagement Coordinator will be engaged in the public art plan, process and opportunities development, and assist in stakeholder engagement including the MNRG and Noongar artists during the Public Art EOI process.

METRONET NOONGAR REFERENCE GROUP

The METRONET Noongar Reference Group (MNRG) plays an important role in our projects, providing advice and input into the Noongar Cultural Recognition and Noongar Cultural Input into Place Making engagement streams, as well as the development of the Noongar Cultural Context Documents developed for each project. Where the project team undertakes to explore Noongar themes or engage Noongar artists, they will consult with the MNRG through the METRONET Gnarla Biddi Strategy Coordinator.

The reference group will advise on the interpretations of Noongar themes and stories as presented in public artwork concepts. The METRONET Noongar Place Name (once issued) will be incorporated into the site and may be incorporated into public art opportunities in alignment with the Public Art Strategy and Gnarla Biddi Strategy.

LOCAL GOVERNMENT ASSOCIATIONS

Town of Victoria Park, City of Canning and City of Gosnells. Consideration should be given to the local government context and the strategies and policies relevant to community and public art.

ARMADALE LINE UPGRADE ALLIANCE (ALUA)

The Armadale Line Upgrade Alliance (ALUA) comprising Acciona Construction Australia Pty Ltd, BMD Constructions Pty Ltd, WSP Australia Pty Ltd and AECOM Australia Pty Ltd, has been engaged by PTA/METRONET to manage the design and construction of LXR. ALUA has appointed Artify to provide Public Art Coordination services for the project. ALUA is responsible for ensuring the Project Public Art Plan and subsequent artworks commissioned for integration into the built form have included METRONET and peer review and stakeholder engagement at appropriate stages of the project.

ALUA also has an Aboriginal Engagement and Participation Manager who will be engaged in the public art plan, process and opportunities development, , and assist in stakeholder engagement including the MNRG and Noongar artists during the Public Art EOI process.

HASSELL

Hassell are the Architect and Landscape Architects for the LXR project. Artify will work closely with Hassell to ensure that the art response works harmoniously with the architectural and landscape vision for the project.

ARTIFY

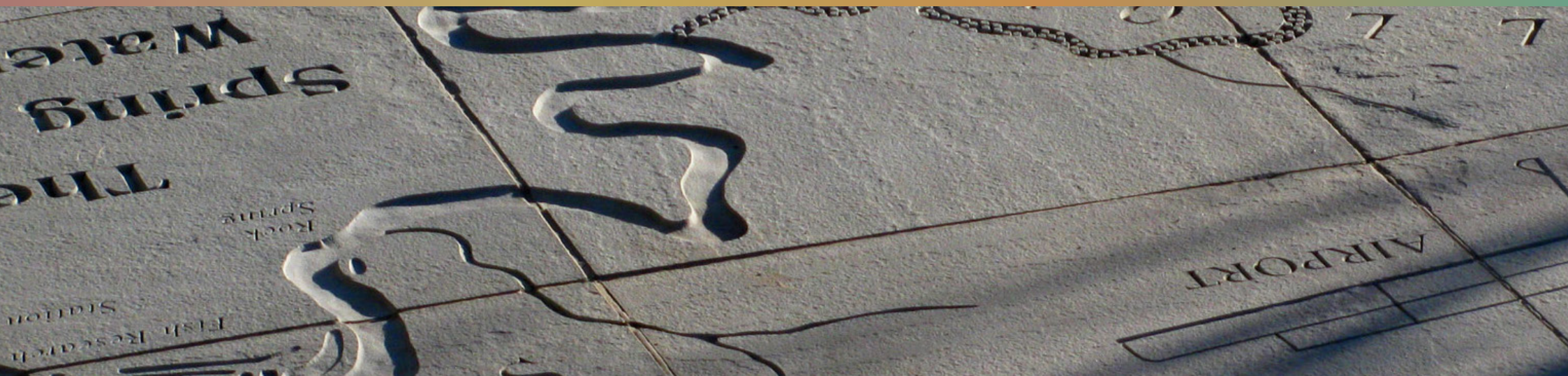
As the appointed Public Art Coordinator, Artify is responsible managing and facilitating the commissioning process of the LXR Public Art Program. Artify will work collaboratively with the project team and the METRONET Program Strategy Lead in the development of the public art plan, artist briefs, artist procurement processes and project managing the delivery of artworks through to completion.

SOFT EARTH

To ensure the appropriate interpretation of the METRONET Noongar Cultural Context Document developed for the LXR project, ALUA engaged the services of Noongar Cultural Advisors, Barry McGuire and Carol Innes of Soft Earth during the early phase of the project. Barry and Carol worked as a conduit between the cultural content provided by METRONET and the ALUA project design team to assist in the appropriate interpretation of themes and concepts during the AD phase design process. The early engagement of Soft Earth has allowed for a genuine and meaningful integration of Noongar culture into the architectural and landscape design aspects of the project.



02 / THE PROJECT



02 / THE PROJECT / METRONET SUMMARY



METRONET seek to positively change how people live and travel in Perth. The single largest investment in public transport that Perth has seen, METRONET is a catalyst to transform the way that Perth's public transport system operates.

A program of projects will see approximately 72 kilometres of new passenger rail and 22 new stations developed, turning more than 8,000 hectares of land around new stations into places for living and public use.

METRONET seeks to sensitively and sustainably integrate its projects to the fabric of WA and create long-term legacies for Perth communities. To do this it has created the Gnarla Biddi Aboriginal Engagement Strategy in collaboration with Traditional Owners.

A team from across WA Government is working together to consider what people need for work, living and recreation within these future urban centres. Its objectives are to:

- Create communities that have a sense of belonging and support Perth's growth and prosperity;
- Plan for Perth's future growth by making the best use of our resources and funding; and
- Lead a cultural shift in the way government, private sector and industry work together to achieve integrated land use and transport solutions for the future of Perth.

METRONET understands the value of Public Art in establishing vibrant community outcomes and engaging the public and will work collaboratively with Artify, ALUA and the Project Delivery team to plan and implement the LXR Public Art Program.

- Support economic growth with better connected businesses and greater access to jobs;
- Deliver infrastructure that promotes easy and accessible travel and lifestyle options;

02 / THE PROJECT / STRATEGIC ALIGNMENT

METRONET PUBLIC ART STRATEGY OBJECTIVES:

- Drive the delivery of a diverse program of high-quality progressive, bold, meaningful and inspiring public art that is reflective of and valued by the community.
- Support the appeal and legibility of public spaces connected to stations and other transport infrastructure by creating points of interest, landmarks and destinations; supporting walkability and building a sense of adventure.
- Animate public spaces, showcase local cultures and build place identity.
- Celebrate and/or honour, respect and acknowledge Australia's First People by promoting, engaging and responding to local Aboriginal connection to place, culture, community, heritage and history.
- Encourage creativity and innovation; and support the development of creative capital, employment opportunities and the sustainability of the professional and emerging local arts sector.
- Leave a positive project legacy to acknowledge the significance of METRONET.

LOCAL GOVERNMENT AREAS (LGAs)

In developing a public art programme that is sensitive to the surrounding community, consideration is given to the local government context and the strategies

and policies relevant to community and public art. The stations and precincts within the LXR project sit across three different LGAs: The Town of Victoria Park, City of Canning, and City of Gosnells.

TOWN OF VICTORIA PARK OBJECTIVES:

Carlisle Station, Oats St Station and nearby precincts (down to Kew St, Carlisle/Kewdale) lie within the Town of Victoria Park. Through the Town's Percent for Art Policy, the ToVP aims to continue to promote the character and identity of the Victoria Park region through creating local or regional landmarks. This is achieved by physically enhancing public places, through creating points of interest, animating spaces and providing beauty, character or colour to places/environments. The Public Art Strategy 2018–2023 in the Town aims to:

1. Create a 'place where people want to be'
2. Create a sense of cultural identity
3. Cultivate a 'sense of place'
4. Be fun and thought provoking
5. Activate spaces and places
6. Attract tourists/be a draw-card
7. Be accessible to all, and
8. Enhance the built and natural environment.

CITY OF CANNING OBJECTIVES

Queens Park Station, Cannington Station and surrounding precincts (from Lacey St East Cannington to Welshpool Rd) sit within The City of Canning. The City of Canning believes that public art can both

express and create our identity, and that art has an important role in realising the vision of becoming a welcoming and thriving City. The community appreciates public art as a significant cultural asset, and through their public art policy aims:

1. To enhance the built and natural environment and to reflect 'Canning, a welcoming and thriving City'.
2. To support the creation of high quality, accessible public art in the City and ensure a commitment to design excellence, innovation and diversity.
3. To acquire public artworks which contribute to a sense of community, place, story and identity unique to Canning.
4. To engage and inspire the community by using art to increase the vibrancy of public spaces.

CITY OF GOSNELLS OBJECTIVES

Beckenham station and adjacent precincts (from Lacey St, Beckenham/Cannington) sit within the City of Gosnells. Public Art within the City of Gosnells aims to enrich the community by evoking meaning in the public realm and by creating a sense of pride-of-place where residents live, work and play. The objectives of this Policy are to:

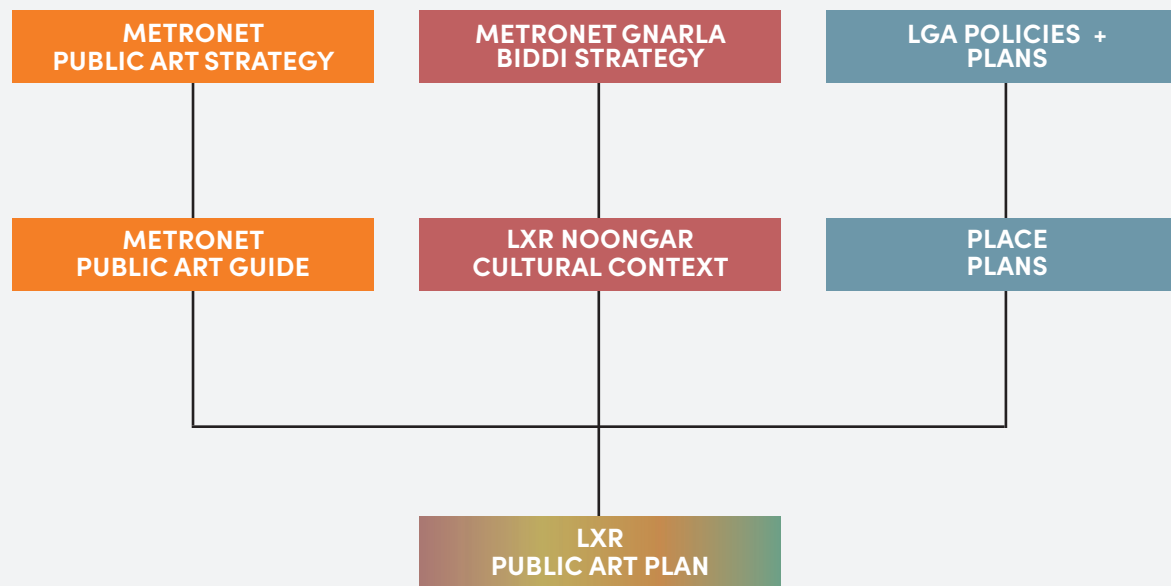
1. Improve the quality of the built environment by adding to the appearance, vibrancy, character and amenity of developments and surrounding environment; and
2. Create local landmarks that contribute to a sense of place and develop community identity.

02 / THE PROJECT / METHODOLOGY MAP

METRONET and stakeholders have provided a package of documents to guide the planning and implementation of the LXR Public Art Plan, including:

- METRONET Gnarla Biddi Aboriginal Engagement Strategy;
- METRONET Public Art Strategy;
- METRONET Noongar Cultural Context Document - Inner Armadale Line Level Crossing Removal Project;
- METRONET Public Art Guide - Inner Armadale Line Level Crossing Removal Project;
- Inner Armadale Line Level Crossing Removal Project - Preliminary Place Plans
- Town of Victoria Park - Percent for Art Developer's Public Art Handbook & Percent for Art Policy
- Town of Victoria Park - City of Canning - Public Art Policy
- City of Gosnells - Public Art Policy

Artify and LXR project delivery partners will align with the objectives of these strategies, to ensure the project is delivered in accordance with relevant strategic and cultural priorities.





03 / THEMATIC FRAMEWORK

03 / SENSE OF PLACE / THEMATIC ALIGNMENT

The LXR project sits within a large web of historical, social, economic, and environmental contexts interwoven with visions, history, culture, communities, themes, stories and concepts.

The following section outlines some of the key concepts, stories, and themes from the following documents, which in turn have informed the thematic framework.

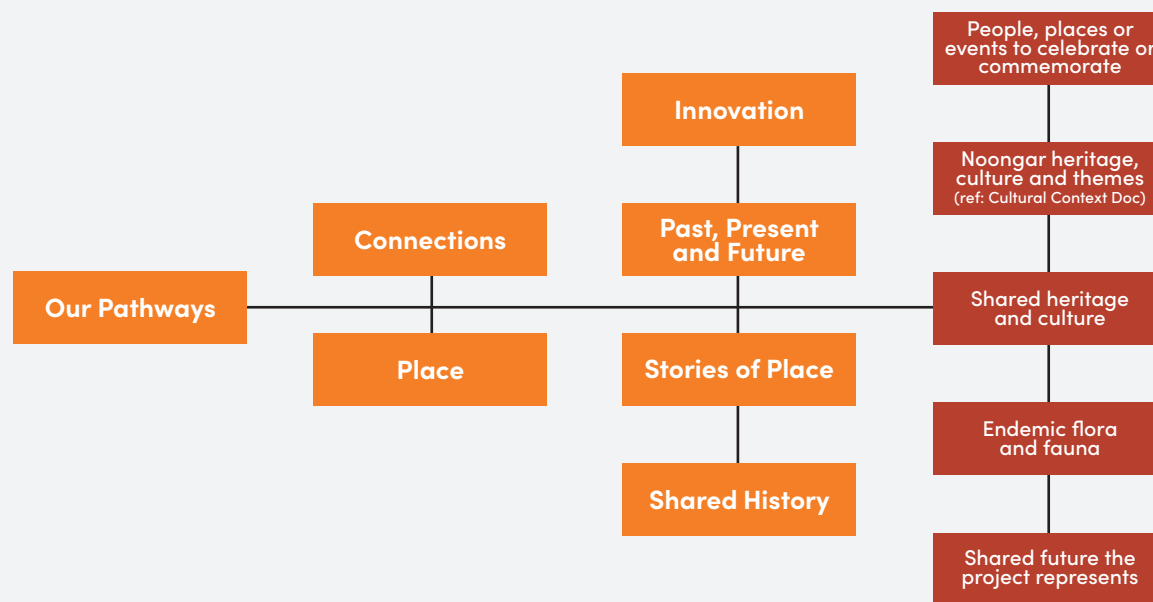
- Gnarla Bididi (Our Pathways) METRONET Aboriginal Engagement Strategy;
- METRONET Noongar Cultural Context Document - Inner Armadale Level Crossing Removal Project (LXR)

The Gnarla Bididi (Our Pathways) METRONET Aboriginal Engagement Strategy was developed by the METRONET Office to guide the planning, design and delivery of engagement with Noongar Custodians throughout the planning, design and delivery of the METRONET program of projects.

The inner Armadale line also has assigned Noongar place names for each station, as follows:

- Carlisle Station: *Djoorolup* (place of the Jarrah trees)
- Oats St Station: *Mundee* (leader of the Djooral Kalla clan)
- Queens Park Station: *Boree Boree* (large flat plain and land of Joobaitch)
- Cannington: *Karakaliny* (place of the red cockatoo)
- Beckenham: *Djarlgarra* (place of abundance / Canning river)

The naming has been considered when positioning curatorial themes along the line. Artists may also opt to integrate the names into the artwork response. Key themes from the Strategy and their connections are diagrammed here:

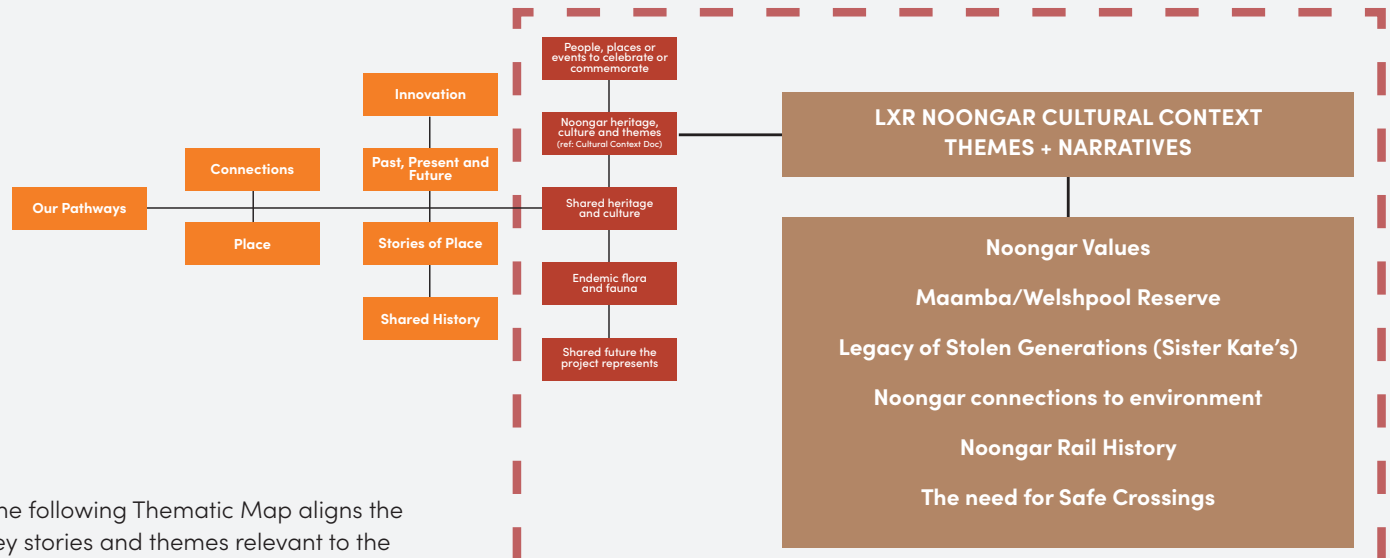


METRONET Program Themes

03 / SENSE OF PLACE / THEMATIC ALIGNMENT

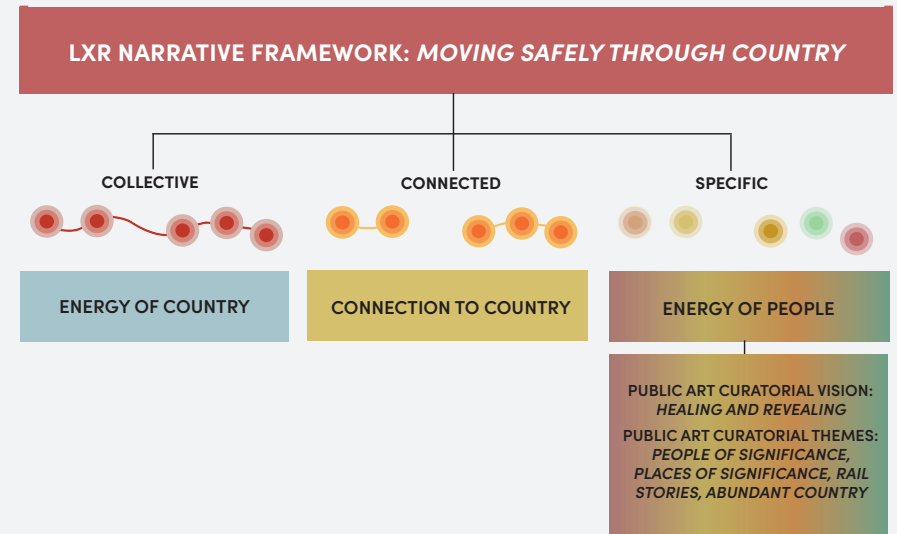
The LXR site is located on important Noongar Country. The following significant themes have been identified for the area in the LXR Noongar Cultural Context Document and have been further reinforced by the project's Noongar Reference Group. They are listed as:

- Noongar values invested in Country, mythological, ecological, with particular reference to economic, social and cultural value of plants, trees, animals and water systems;
- Proximity to Maamba/Welshpool Reserve where invaluable cultural information was communicated and preserved between 1900 and 1910.
- Legacy of 'Stolen generations' government policy, focused on Sister Kate's, Queens Park;
- Noongar connections to Armadale environment (precolonial, colonial, inter-generational), as a place of seasonal food availability, inter-clan meeting and trade and important nucleus of Noongar community;
- Noongar rail history with a particular focus on improving safety; and
- The voicing of the need for better, safer crossings in this area to allow safe passage along this particular Biddi.



The following Thematic Map aligns the key stories and themes relevant to the broader METRONET program and the Noongar cultural themes and narratives specific to the project. Combined, these themes have been aligned and summarised to create the LXR Narrative Framework.

In creating the LXR Narrative Framework a Curatorial Vision and four primary Themes have been developed in accordance with the site's historical/ cultural contexts and future visions, while leaving ample room for artist to research, explore and layer multiple stories, interpretations and meanings.



03 / SENSE OF PLACE / THEMATIC FRAMEWORK



These narratives and stories will be expressed through interpretation, public artwork opportunities and community participation projects.



PUBLIC ART CURATORIAL VISION: HEALING AND REVEALING

03 / SENSE OF PLACE / CURATORIAL VISION

CURATORIAL VISION / HEALING AND REVEALING

Healing and Revealing aims to heal community and reveal stories specific to place. Acknowledging the rich and complex histories of Victoria Park, Canning, and Gosnells – the areas across which this Project is situated – and evoking hope for a well-connected future, this Curatorial Vision has been developed as an overarching reference for the LXR Project.

The implementation of site specific, culturally sensitive Public Art has the potential to bring vibrancy to public spaces, inspire community sentiment, and improve everyday experiences. Four Curatorial Themes have been developed to inform and guide public artworks for the LXR Project. These are:

People of Significance:

There are a multitude of people, families, and generations who have shaped the areas of Victoria Park and Beckenham throughout history to present day. The LXR Project presents an opportunity to honour, reveal, and platform some of these people through public artwork. Several important figures are outlined in the Project Context section of this document and the METRONET Noongar Cultural Context Document. People of Significance may be explored through written naming practices, acknowledgments, and this topic should be explored upon through self-led artist research and experimentation.

Places of Significance:

The LXR Project spans a wide length of the Armadale line, intersecting broad areas of Victoria Park, Canning and Gosnells, and bounding other localities. There are many places of significance located across this stretch. Acknowledgement of these places through public art has the potential to create community sentiment, acknowledge histories along the rail line, and highlight connections between places. Places of Significance are referenced in the Context section of this document, and the METRONET Noongar Cultural Context Document. This topic can be explored in a variety of ways such as place led research and informed by artist practices.

Rail Stories:

A vessel of travel, connection, dislocation, the Armadale railway line holds many stories that are well documented on paper and in living memory across generations. Many people have strong family and personal connections to the railway line. There are stories of building the railway, of industry, technology, and promise, and of travelling across areas. There is also a duality to many of these stories. The railway has been a site of connection – in facilitating the visiting of loved ones, and fracture – including the removal of many First Nations people from their Country and family. This Curatorial Theme aims to support the

revealing of stories connected to the railway line, and can be approached through various storytelling lenses such as written text, interviews, historical archive materials, and local stories. It links to the ongoing survival of living memory and has the potential to heal and strengthen community through learning and knowledge sharing in present day.

Abundant Country:

The LXR Project is located on Noongar Country. This Curatorial Theme seeks to acknowledge the abundance of Country as a provider of life, and bring elements of connection to the land, skies, and waterways in this area of Noongar boodja. Abundant Country thematically ties to endemic plants and animals, market gardens, living streams such as Noongar bidi/paths and cared-for water sources. It acknowledges that caring for Country is vital to all living beings, and aims to inspire public artworks that cultivate wellbeing, respect and honour the Country on which the LXR project sits. This Curatorial Theme may be explored through public art in a multitude of ways including research on local endemic species, community consultation with Noongar community members, and field recordings and mappings.

Specific stories relating to these themes can be found in the Sense of Place portion of this document.



04 / SENSE OF PLACE



04 / SENSE OF PLACE / OVERVIEW

A Sense of Place framework is developed through research and contextual analysis of a place, including the site history and context, cultures, environment, urban character, and users, as well as the project vision, and aspirations.

In the context of the LXR Project, the Sense of Place Framework will ensure that artworks procured for the public realm share common themes and hold relevance to the site.

The LXR project is inextricably connected to the past, present, and future of its site. This includes the level crossing removal's purpose, community use, project visions and aspirations, site stories and themes.

This document takes into consideration multiple ways of seeing to ensure a holistic approach that is integrated with various relevant contexts, communities, and cultures, and will inform future planning/projects/ outcomes that arise.

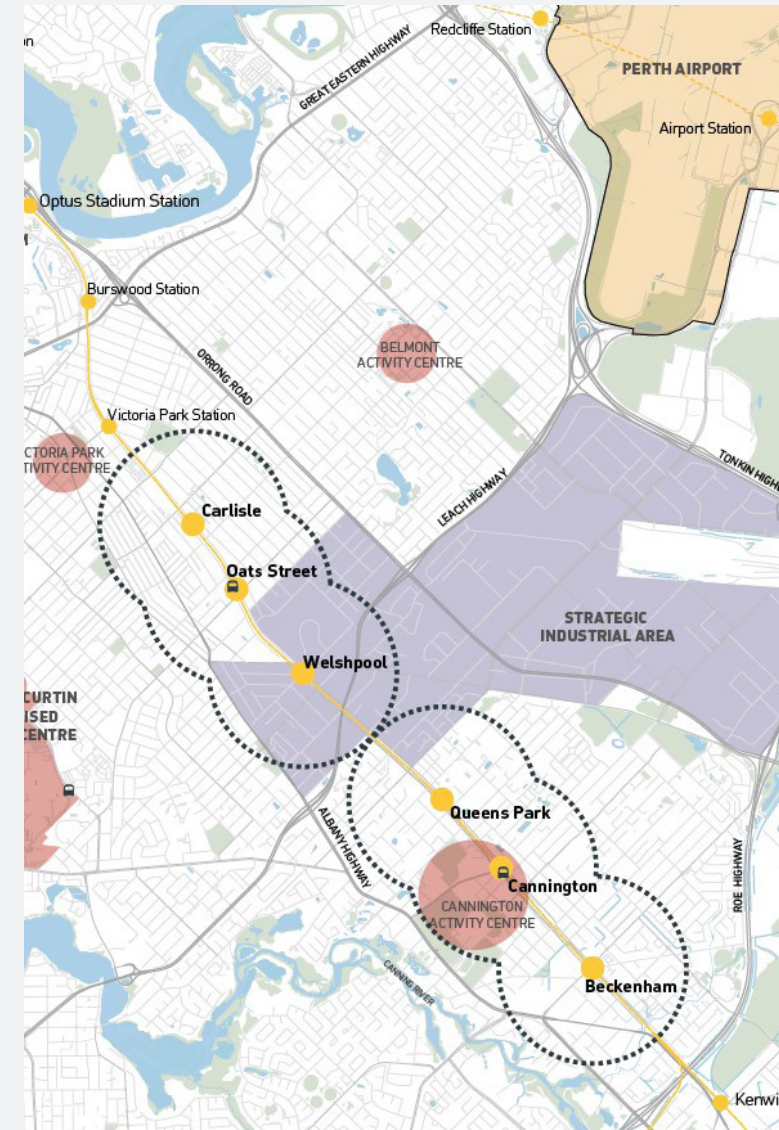
Aboriginal sovereignty was never ceded on the lands of East Perth and the surrounding Swan Coastal Plain. The Whadjuk people of the Noongar nation are the Traditional Owners and custodians of the Country on which the LXR project is located. The colonisation of Perth brought about a series of significant changes to the land and continual systems of life that had existed for time immemorial.

Whadjuk Country was invaded by British colonisers in 1829. Boorloo was crowned the capital of the Swan River Colony and given the name Perth. Within

the colony, the Victoria Park to Canning area was established as an important industrial and farming site from early colonial days. Colonisation brought waves of migrants from Britain, Europe, and Asia. The suburbs along the inner Armadale line have seen many transformations, all of which inform its aesthetic, historic, and socio-cultural significances to present day.

Present Day Boorloo (Perth) is a place of many people, cultures, and communities. The stations and precincts lie within three different local government areas; Town of Victoria Park, City of Canning and City of Gosnells. Through the implementation of a culturally and site specific Public Art program, artworks commissioned for the project will look to contribute to the legacy of the Victoria Park to Canning region, and help to facilitate intergenerational education, storytelling, and shared experiences that will bring people together.

The following pages have been divided into four different categories to give further detail on the aspects of the sites that form the sense of place portion of this document: Places of Significance, People of Significance, Rail History, and Abundant Country.



04 / SENSE OF PLACE / PLACES OF SIGNIFICANCE

The following key site contextual features and places of significance relevant to the LXR project. These contexts and sites will inform the ongoing planning of the project and will be referenced in opportunities and project outcomes.

- **Maamba / Welshpool Reserve / Inland Mission:** The METRONET Armadale project has a relationship with Maamba both in terms of location proximity and purpose. Located at the foot of the Darling Scarp in the present-day Forrestfield/Wattle Grove area, including what is now Hartfield Park, Maamba was established by Premier John Forrest in 1899. It is an important cultural site due to its links with cultural storytelling. Between 1900 and 1910, invaluable cultural information was communicated and preserved at this site. Hand in hand with the great pains and hardships representative of the place, Maamba Reserve became a storytelling place where many histories, many Nyitting time stories, and many biographical accounts were gathered and preserved. It is a site representing Noongar resilience, history, and strength.
- **Sister Kate's + Stolen Generation:** Established at Queen's Park in 1934 by an Anglican Sister, Sister Kate's was identified specifically as a home for light-skinned Aboriginal children. In 2014, the land is managed by two Aboriginal groups with a third section held in trust by the Aboriginal Land Corporation for the development of a healing centre. The first group, Sister Kate's Children 1934-1953 Aboriginal Corporation, has established accommodation for former residents of Sister Kate's. To this day, this site represents the legacy of the Stolen Generation, the significant intergenerational grief

and trauma it caused, and the ongoing resilience and strength of Aboriginal people.

- **Migration + Farming:** Uniquely located in a resource rich region between the Perth CBD and hills, some of Perth's first market gardens were located in Armadale. When the railway line from Perth to Armadale was completed in 1892, the district began to prosper as the arrival of regular train services encouraged the production of fruit, vegetables, eggs and dairy produce (for the markets in Perth City) and the beginning of a local brick manufacturing industry. This encouraged waves of European migration, particularly Italian, Greek, Albanian, and Yugoslavian people with farming experience. In the following years, the Derry na Sura (Gaelic for 'Valley of the Vine') vineyard was established, as well as a number of fruit orchards in the hills areas of Bedforddale, Roleystone and Karragullen.
- **Post-War Era Development:** The years following Second World War signified a period of growth for Armadale in terms of industry, economy, built environment, and population. Increased European migration to the area saw the establishing of market gardens and farms and building of further residential housing, estates, and businesses. This development is evident in its built environment and urban plan maps. The North area of the region features small interwar cottages built in the 1930's-1940's, while the south area is made up of large land plots and rural lots. Between these areas is a dense industrial zone and township, which forms the nucleus of the region.



04 / SENSE OF PLACE / PLACES OF SIGNIFICANCE

- **Industry:** In the 1880's, the timber industry encouraged the area's growth and would come to support the building of the railways in years to come. In the 1890s, the South Western Railway was built, passing through Armadale. It signified the beginning of Armadale's industrial history. A small group of houses and shops developed near the new station, becoming the nucleus of the present City of Armadale. As cited within METRONET's Gnarla Biddi Strategy, 'Noongar people have played an important role on the development of Armadale's infrastructure: their labour has contributed to construction, to resource production and to the service industry.'
- **TAFE:** In 1961 the Carlisle College of TAFE was opened, specialising in the training of automotive personnel. The College developed a Refrigeration and Air Conditioning Unit at its Oats Street premises.¹ The Carlisle Campus remains Western Australia's major centre for automotive training. Automotive apprentices and pre-apprentices enjoy access to specialised equipment including vehicles, automotive repair and diagnostic equipment, fully-equipped spray painting ovens, specialised workrooms and workshops for their training.
- **Albany Highway Strip:** The Albany Highway strip forms a central active spine for the area drawing in residents to shop, socialise and enjoy the lively street environment. Important community assets include Leisurelife, Aqualife, Victoria Park Library, Edward Millen House and Reserve, Higgins Park sporting precinct and John Macmillan Park. The Oats Street precinct, East Victoria Park is a vibrant and diverse place where residential suburbs,

key community assets and urban commercial streets combine. The Albany Highway strip forms a central active spine for the area drawing in surrounding residents to shop, socialise and enjoy the lively street environment. These community assets and the Albany Highway strip attract people from across the town and beyond and provide an abundance of amenity to enrich the lives of the vibrant local community.

- **Border Town:** When Victoria Park began to expand in the 1890s and the early 1900s the land to the east was known as Bickford Estate. In 1897 quarter acre building blocks were offered for sale in Bickford for between ten and thirty-five pounds. Before the first world war, half-acre blocks were sold for 25 pounds and included a 4 x 5 metre tent, jarrah frame and four choice fowls from Craig's Poultry Farm, Belmont. The area was crossed by the Perth to Pinjarra railway which had been opened in 1893. At that time a small siding existed near Haydon's Foundry and was known as Haydon's Siding. In 1912 a station was built near the siding and called Mint Street. It was soon renamed East Victoria Park. However, on 23 May 1919 the WA Government Railways announced that the station was to be called Carlisle. There had been a meeting of ratepayers a few weeks earlier which had voted to name the locality Carlisle instead of Bickford. In his book *City of Lights* Stephen Yarrow gives the reasons as follows: "It was considered suitable as it was named after the important railway town in England near the Scottish border. Carlisle was considered to be a 'border' town between Perth and the suburbs.



04 / SENSE OF PLACE / PEOPLE OF SIGNIFICANCE

The following people as important historical figures for the inner Armadale line region and wider Boorloo (Perth). Their stories are important to the fabric of the Metronet Armadale project and will be expanded further upon in future projects.

- **Daisy Bates:** A self-taught anthropologist of British heritage who camped at Maamba from July 1905 while employed by the WA Registrar-General curating Indigenous languages.
- **Fanny Balbuk Yooreel:** A Noongar Resistance Fighter and prominent Swan River woman who lived through the British colonisation of Perth in the 19th Century and resisted changes to her homeland. Born around 1840 on Matagarup (Heirisson Island), she was the granddaughter of Mooro leader Yellagonga and niece of Yagan.
- **Joobaitch:** The son of Yellagonga, he was of the kangaroo tribe of Perth, a Wordungmat or dark-type crow man. He was an important Noongar man who imparted culture and dreaming to Daisy Bates while at Maamba.
- **Midgegooroo:** A Noongar elder of Beeliar Country, south of the Derbal Yerrigan (Swan River), and west of the Djarlgarra (Canning River), to the Indian Ocean. He played a key role in resistance to British colonisation in Perth.
- **Munday:** A Noongar elder of Beeloo Country to the north and east of the Djarlgarra (Canning River).
- **Ngilgie:** An important Noongar woman who lived at Maamba and lived through the colonisation of Perth. She collaborated and worked with Daisy Bates in the recording of Noongar cultural information including languages, belief systems and lore.
- **Weeip:** A Yoolin (leader) of the of the Boora Clan of the Boya Ngura (Turtle Springs) people based in the central Northeast area comprising South Guildford, the Helena Valley, Blackadder Creek, Henley Brook and the Upper Swan. He held important negotiations with Governor Stirling, both before and after the Pinjarra massacre in October 1834.
- **Woolberr:** An initiated Law man from Yued Country in Gingin whose tragic death on the railway makes him an important figure in the Gnarla Bididi strategy of 'truth telling'. Woolberr is associated with the spirit of water through Waugyl. He also possesses knowledge of the origin of fire and is an important figure representative of Noongar resilience, survival, and service.
- **Yagan:** The son of Midgegooroo, he was a Noongar leader and resistance fighter during the early years of the Swan River Colony. In today's Noongar community, Yagan is an iconic figure in the fight for Noongar rights and recognition.
- **Yellagonga:** the leader of the Mooro people who inhabited the region north of the Derbarl Yerrigan (Swan River) at the time of colonial settlement. Yellagonga and his family had kinship links across Boorloo (Perth) – with Weeip's family to the east, Munday's family between the Helena and Canning Rivers and with Midgegooroo's family to the south.
- **Blue Collar Workers:** Victoria Park has grown around a strong blue-collar workforce who, with their families, have grown up and retired in the place.¹ The Carlisle / Oats Street Precincts as we know them today largely took shape in the post-war era of residential expansion. In 1947, there were just over 400 occupied dwellings in Carlisle. The population grew quickly throughout the 1950s and 1960s. The State Housing Commission was an active builder. Sports, cultural and community organisations flourished during this period
- **Generations of Families:** In his inaugural speech to the Legislative Assembly, MLA Ben Wyatt Member for Victoria Park commented on the multi-cultural characteristics of his neighbourhood, saying "Indeed, my neighbour Lena of Italian descent has spent 50 years in Victoria Park raising her family and retiring on the same block of land. My former neighbour, Vi, built in Lathlain when it was considered to be on the fringe of metropolitan Perth. My old boss, Lou, and his sister Helen have run their bottle shop in Carlisle for the past 17 years."

04 / SENSE OF PLACE / RAIL HISTORY

The Armadale railway line is one of five major railway lines to service Boorloo (Perth) and runs from Perth to Armadale before continuing as the South Western Railway to Bunbury. Though forming a continuous line, the rail is energetically fragmented, containing many historical and contemporary stories of broken connections and damage to Country. LXR's goal in sharing these stories is to actively repair spiritual connections within and across Country and re-build a better shared future for all.

- **Noongar Rail History:** While a lesser known and overlooked part of rail history, Noongar people have played a very important role in the development of the Western Australian Government Railways (WAGR) and the WAGR has touched every part of Noongar life, social, economic, and spiritual. 'In the wake of systemic attacks on Noongar sovereignty and culture the railway system has played an unusual role in facilitating Noongar regrouping and enterprise.' - Gnarla Bidji Strategy. There are an abundance of stories relating to the rail - of labour and work, of travel, and of mourning lives changed and lost. Every story told is about movement - whether forced or voluntary, shared or individual - each story describes a journey, a network of tracks.
- **Stories of safety:** One area of focus at the core of the METRONET Armadale project is to encourage safe passage for all along this bidji. There are multiple ways in which this will be implemented. Removing the level crossings at road level and elevating the train line will result in safer and more efficient travel for road users, pedestrians and commuters alike. Spiritually, in line with guidance from Noongar elders and important community members, the re-wilding of the corridor with native vegetation and reinstating of traditional ecosystems will bring about a healing connection with Country that will promote safe journeys for all.
- **Stories of trade:** Traditionally, the Armadale line runs along a bidji representative of trade, and like most major roads and rail links built in the early days of settlement, follows a path that Noongar people travelled on long before colonisation. Once the site of rich wetlands and floodplains, the overall route formed a line of communication between resource-rich places. These paths were traversed as part of Noongar people's daily and seasonal journeys leading them to their sources of food, campsites, trade routes and gatherings. Armadale itself was traditionally a place of seasonal food availability, associated inter-klan meeting, and trade. The area remains an important nucleus for the Noongar community.
- **Dislocation:** The five train stations along the Armadale trainline covered within the METRONET Armadale project carry widespread historical stories of anguish that connect to the wider Armadale region. From 1899-1910, despite protests, Aboriginal people from Guildford, Perth, Helena Valley, Gingin, Northam, York, Beverley, Busselton and Pinjarra were forcibly moved from their homes, families, and communities and relocated at Maamba/Welshpool Reserve using rail systems. The impact of these events run deep still today. Through storytelling, the METRONET Armadale project seeks to cleanse Country and heal the people and communities affected.

04 / SENSE OF PLACE / ABUNDANT COUNTRY

Despite the many ways that Country has adapted to suit the rapidly changing conditions of colonisation, it continues to flourish and thrive with care. The Inner Armadale region is a place of abundance. Pre-colonisation, the area was plentiful with food, water, resources that supported and held countless generations of Noongar people. The METRONET LXR project aims to give back to Country to ensure a sustainable future environmentally, culturally, and spiritually by echoing the following subjects in its development:

- **Endemic flora + fauna:** Armadale is the site of a large banksia woodlands and Balga tree forest which provide food sources for fauna to flourish in the area. In the creation of a world class linear park, this project aims to reinstate endemic flora and fauna and re-build ecosystems. Other notable flora and fauna include: Kwowdjard (Bottlebrush), Moitch (Flooded Gum), Balga (Grass tree), Wonnil (Peppermint tree), Yangeti (Bulrushes), Yowarl (Swamp Paperbark), Yaagan (Long Neck Turtle), Maali (Swans), Dugites, Tiger Snakes, Boodalung (Pelicans), Karrakin (Red tail cockatoo), Ngolak (White tailed black cockatoo), Kwoorlman or Mulal (Swamp hen), Koolbardi (Magpie), Wardong (Crow), Djiti Djiti (Willy Wagtail), Darlmoorluk (Australian Ringneck), Manitj (Western corella), Djakal-Ngakal (Galah) and Red wattlebird (NCCD, p21-22).
- **Nyingarn (Echidna) and Youran (Bobtail lizard):** At the Canning River, the Youran (bobtail lizard) meets the Nyingarn (echidna). The Youran is

the totem animal for the Bilya people; and the Nyingarn is the totem animal for the Beeloo people. These totems are important for this place and help to continue ongoing Noongar connections to culture.

- **Market Gardens:** Inner Armadale has a rich history of market gardening, a legacy that continues to this day. Serving local communities with fresh produce, the boodja provides for many people throughout Greater Boorloo, and continues to be an ongoing resource that will thrive under care. The market gardens also bring opportunities for economic sustainability, community building, and social exchange.
- **Living streams:** Noongar bidi/paths and cared-for water sources played a foundational role in the development of the rail network. Living Steams and Constructed Wetlands are an increasingly popular way to use ecological systems as part of our urban infrastructure, offering improved biodiversity value to our suburbs. The reinstating of these ecosystems creates habitats for flora and fauna to thrive.
- **Economic, social, and cultural value of plants, trees, animals, and water systems:** Artify understands the inherent value that this project will bring to the area, and wider Boorloo overall. As well as bringing life and greenery to an industrial area, the linear park will become a major drawcard for visitors to the region, promoting economic growth, cultural exchange opportunities, and social wellbeing.



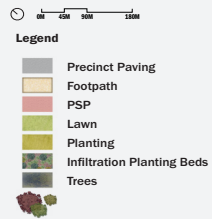
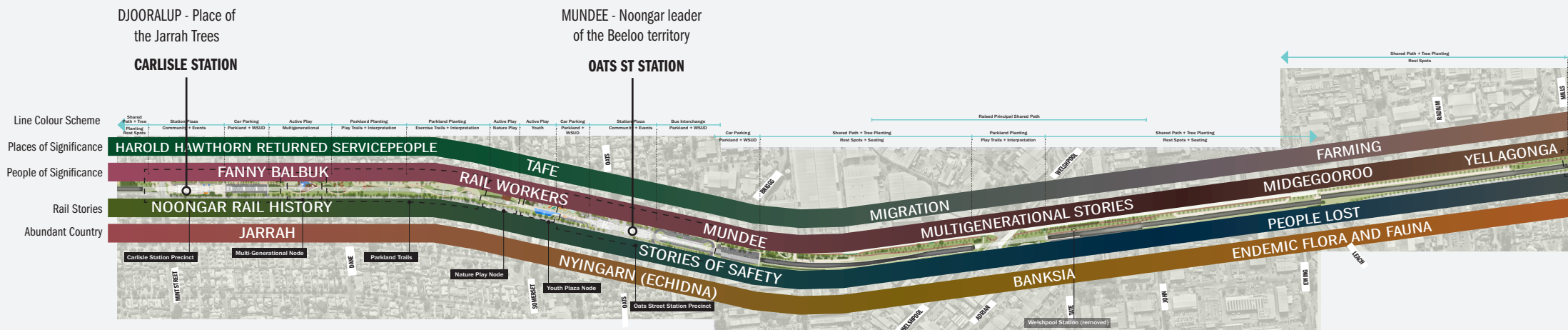
Artist's Impression of Gnarla Bidi spiritual country (Paul Carter, LXR NCCD pg 32)



ebarchive.slv.wa.gov.au/and/html/006339d.html



04 / SENSE OF PLACE / THEMES MAPPING





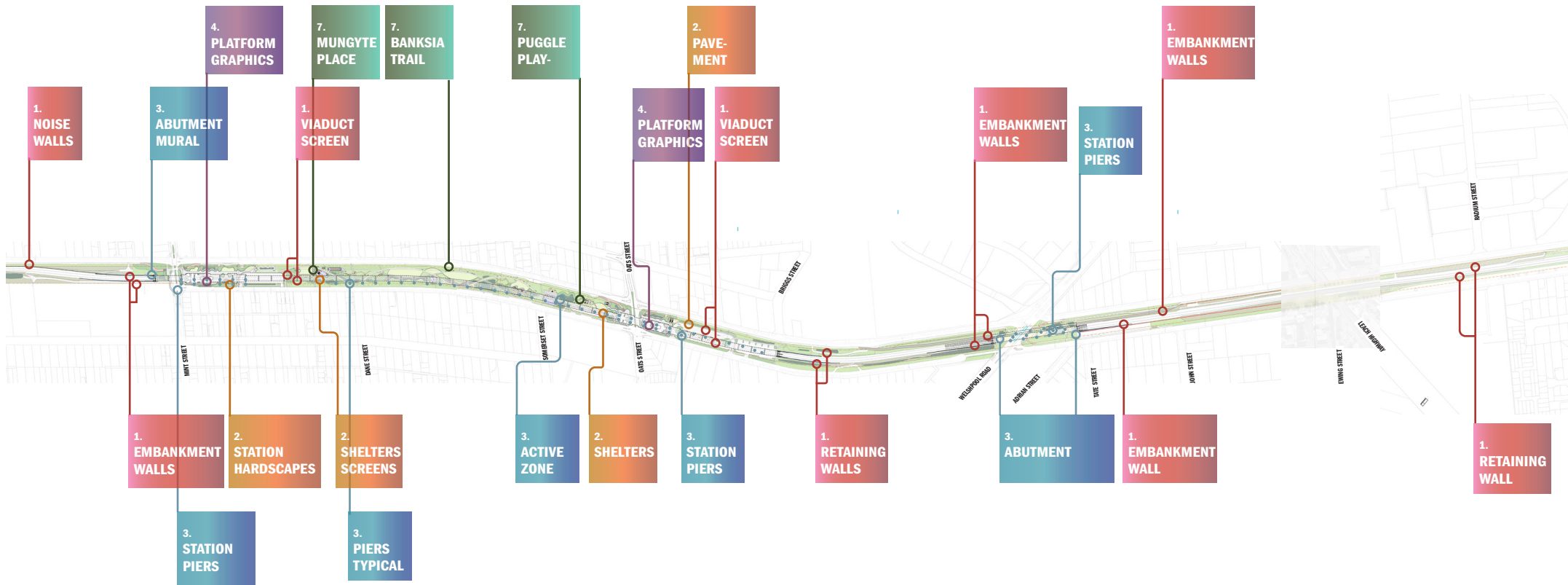
05 / PUBLIC ART PLAN



05 / PUBLIC ART PLAN / OPPORTUNITIES MAPPING

DJOORALUP /
CARLISLE STATION

MUNDEE /
OATS ST STATION



1. VIADUCT SCREENING +
EMBANKMENT WALLS

2. HARDSCAPES AND SHELTERS

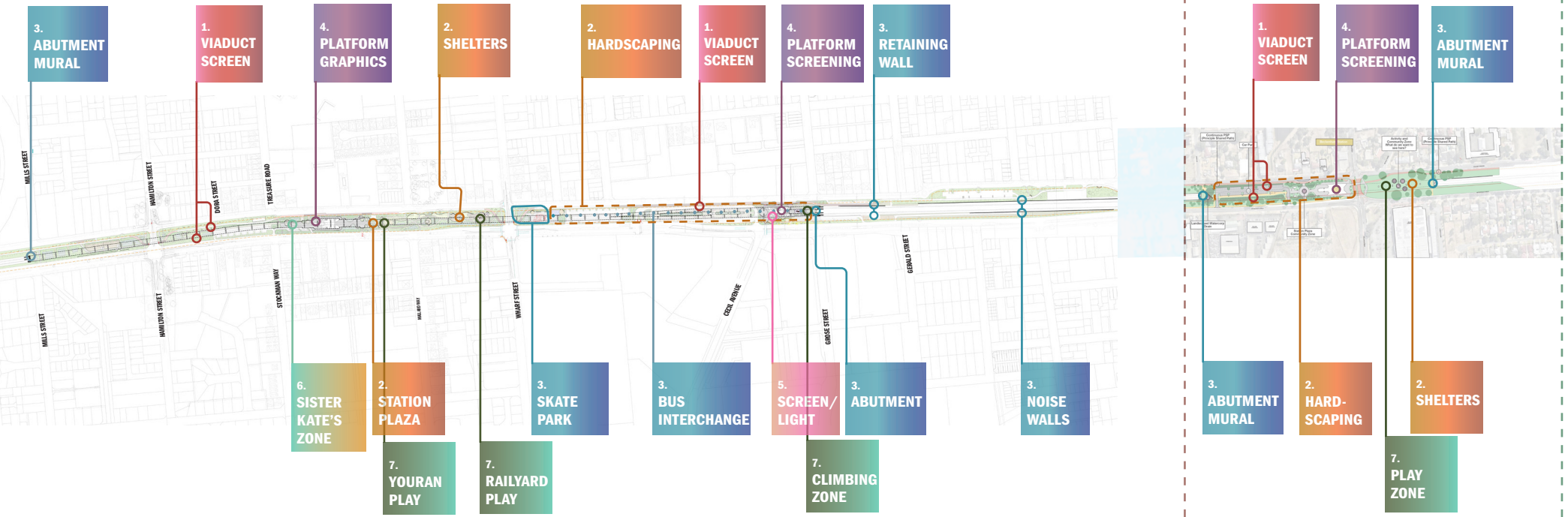
3. STREET ART PROGRAM



**BOREE BOREE /
QUEENS PARK STATION**

**KARAKALINY /
CANNINGTON STATION**

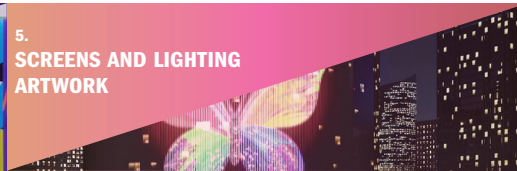
**DJARLGARRA /
BECKENHAM STATION**



Note: The design of Beckenham Station is currently at 15% complete and therefore the details and arrangements highlighted within this portion of the map are subject to development and change.



4. PLATFORM GRAPHICS



5. SCREENS AND LIGHTING ARTWORK



6. SISTER KATE'S REFLECTIVE ZONE



7. PLAY BASED ARTWORK

VIADUCT SCREENS + RETAINING WALLS

Location

Linewide - various locations along the line

Overview

With designs developed by Barry McGuire, the viaduct screens and retaining walls reflect Noongar shield designs which are a symbol of protecting people as they travel through country, along the railway corridor and line above. The viaduct provides a connected identity and narrative along the whole corridor, with the opportunity for Noongar place names integrated with each specific station.

Objectives

- To celebrate Noongar sense of place through integrated patterns
- To provide a linewide narrative and cohesive visual identity
- To provide an opportunity to connect with the site's rich Noongar history and sense of place.

Artist Procurement Approach

Direct Engagement of Barry McGuire (during AD phase of the project)

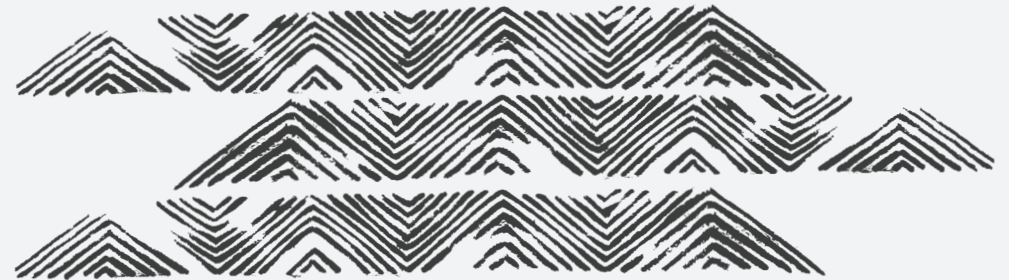
Budget Guide

\$80,000 (artist design only scope)

Additional \$371,945 construction extra/over for retaining wall repetitive relief pattern to 25% of panel, and \$250,000 to provide perforated viaduct pattern.



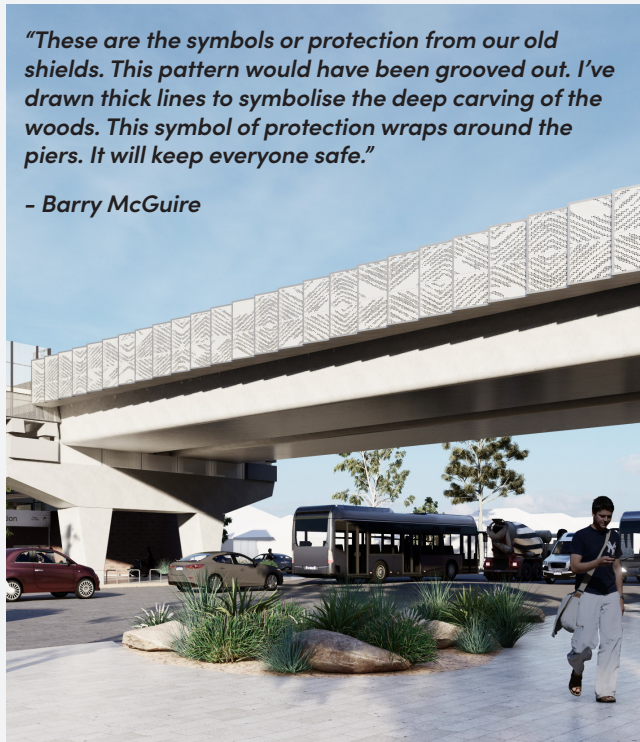
Example of Noongar Shields



Artwork By Barry McGuire

“These are the symbols or protection from our old shields. This pattern would have been grooved out. I’ve drawn thick lines to symbolise the deep carving of the woods. This symbol of protection wraps around the piers. It will keep everyone safe.”

- Barry McGuire



Example of Integration - Archer Street



05 / PUBLIC ART PLAN / OPPORTUNITY 2

HARDSCAPES + SHELTERS

Location

Linewide - various locations along the line

Overview

Across the line, a range of hardscape surfaces, including pavement, shelters, low walls, seating and screens, present an exciting opportunity for Noongar artists to design embedded artwork treatments. Designs, patterns, graphics and text may be sandblasted, laser-cut, perforated and/or routed into surfaces hardscape surfaces.

Objectives

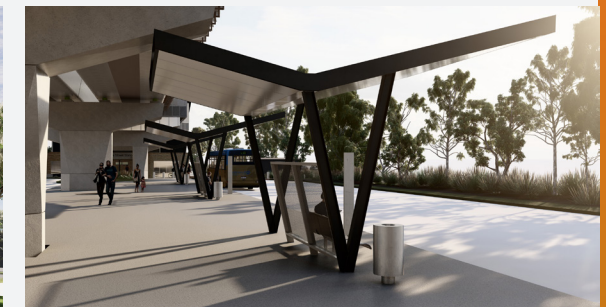
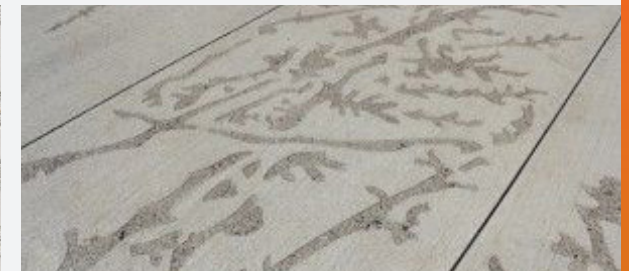
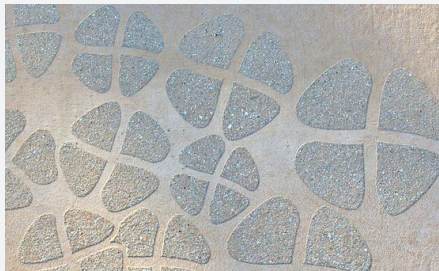
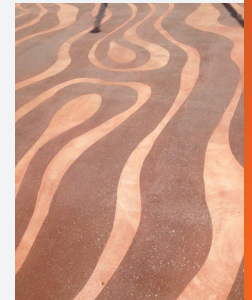
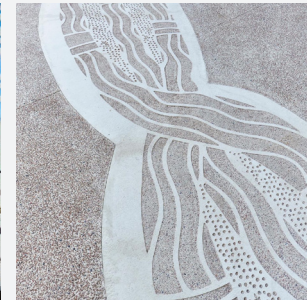
- To celebrate Noongar sense of place through content, pattern, text and colour.
- To provide an organic and inviting human-scale elements that works in harmony with the endemic planting palette.
- To provide a fine-grain discovery experiences for commuters and the general public to connect with the site's rich Noongar history and sense of place.

Artist Procurement Approach

Open EOI promoted to Noongar artists to attend a Design Assist Workshop. Up to 10 artists supported to develop integrated designs.

Budget Guide

Total pool of \$120,000 for artists fees (design only scope)
\$15,000 concept design fees (\$1,500 x 10)
\$12,000 workshop costs
Additional \$332,750.00 construction cost extra/over for surface sandblasting/inlay and perforated screens.



05 / PUBLIC ART PLAN / OPPORTUNITY 3

STREET ART PROGRAM

Location

Carlisle Station, Oats Street Station, Welshpool Road, Mill Street, Wharf Street, Cannington Station, Gibbs Street, Beckenham Station

Overview

Station plazas and activation zones will feature expansive concrete surfaces, including piers, viaducts, skate parks and ground plane hardscapes. Collectively, these surfaces provide a significant 'canvas' for artists to explore applied treatments, such as murals and shallow relief sculptures to wall/pier structures. Led by a core artist team/collective, this opportunity will be procured as one large commission but span multiple locations. This approach will create a cohesive narrative, anchored by common creative elements, but still tell a nuanced story across the line.

Objectives

- Provide an engaging and memorable layered narrative of place and culture
- Create a line-wide identity across multiple stations, conceptually linking them together
- Provide an opportunity for community engagement and local/emerging artist mentoring

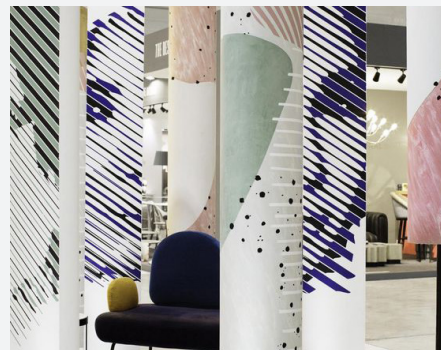
Artist Procurement Approach

EOI callout to build cross disciplinary team of artists - mix of established and emerging with small group of leads.

Budget Guide

\$1,700,000 line-wide (D+C contract)

\$18,000 for concept design fees (\$6000 x 3)



05 / PUBLIC ART PLAN / OPPORTUNITY 4

PLATFORM GRAPHICS

Location

Carlisle Station, Oats Street Station, Queens Park Station, Cannington Station, and Beckenham Station

Overview

Each of the stations will incorporate a graphic treatment applied or embedded into architectural surfaces, such as walls and ceilings. Designs, patterns, graphics and/or text may be sandblasted, laser-cut, perforated and/or routed into surfaces hardscape surfaces, or applied using paint or other printed treatments. One artists will be commissioned to respond to this opportunity across all stations.

Objectives

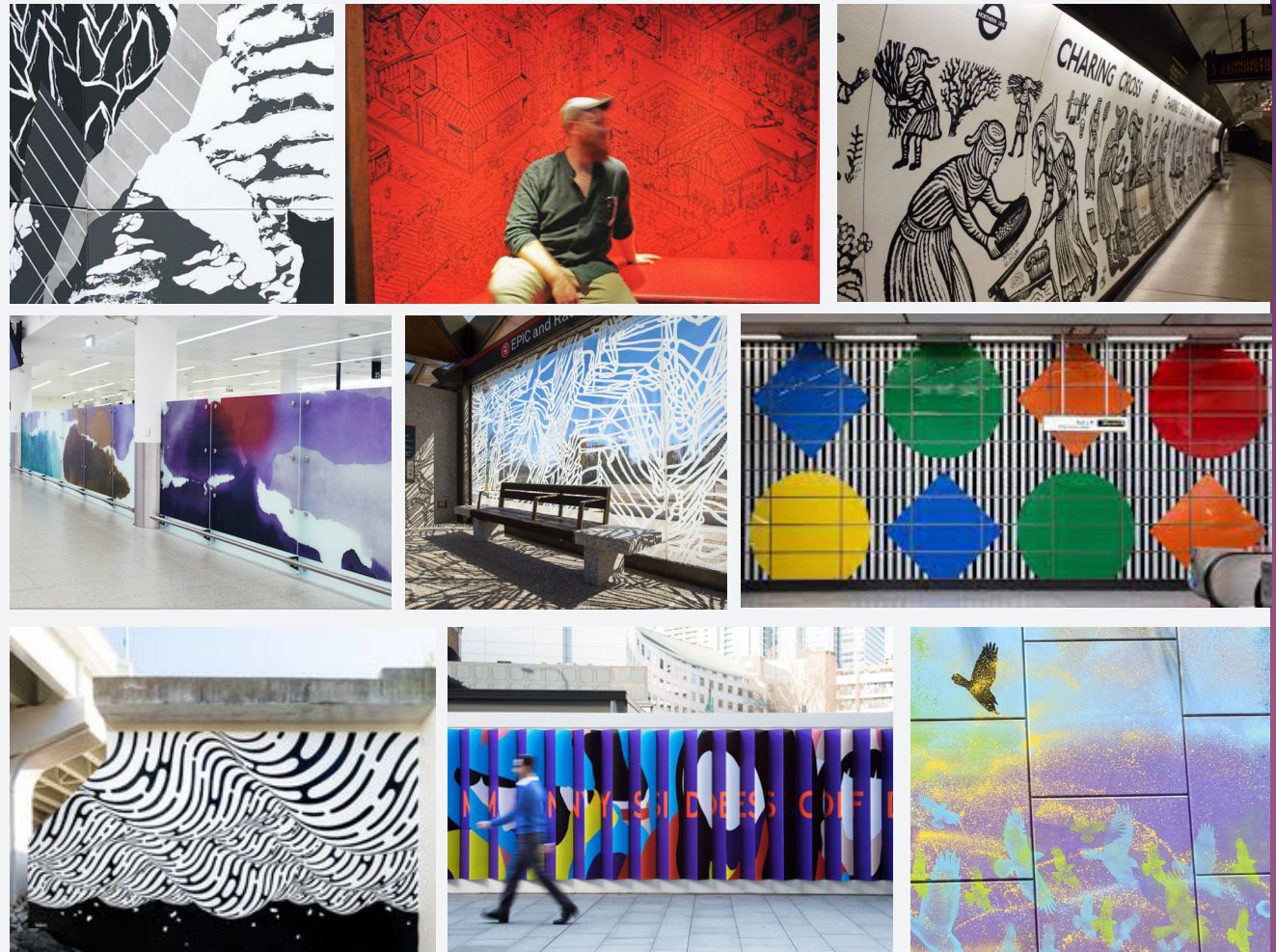
- To provide a human-scale experience for commuters and the general public to connect with the site's history and sense of place.
- To provide visual interest through pattern, colour and/or texture.

Artist Procurement Approach

Open EOI promoted to WA artists. Artists will be invited to submit an Expression of Interest in response to the Artwork Brief, then shortlisted to prepare a Concept Proposal.

Budget Guide

\$250,000 (D+C budget across 5 stations)
\$9,000 for concept design fees (\$3000 x 3)



05 / PUBLIC ART PLAN / OPPORTUNITY 5

SCREENS AND LIGHTING ARTWORK

Location

Cannington Station

Overview

Cannington Station has been identified as an opportunity for a dynamic artwork application to the screens enveloping the station building and platform. Perforated screens will enhance the east and west side of the station building. Programmable and dynamic vertical strip lighting will enhance the screens to the west side of station building, creating a visible landmark on approach from Cecil Ave. The screen artwork and lighting will create a focus point to contribute to Cannington Station's identity, with greater impact during the evening.

Objectives

- Contribute to the station identity through activating a highly visible location.
- Provide a dynamic and memorable entry statement experience
- Create a day/night presence

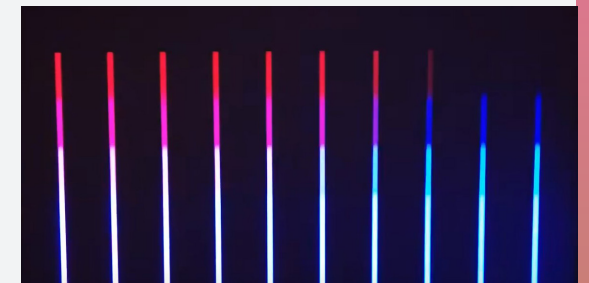
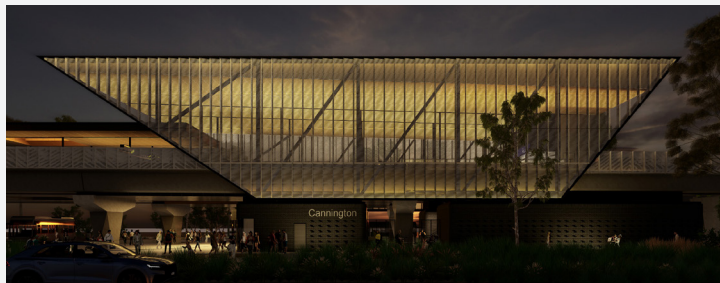
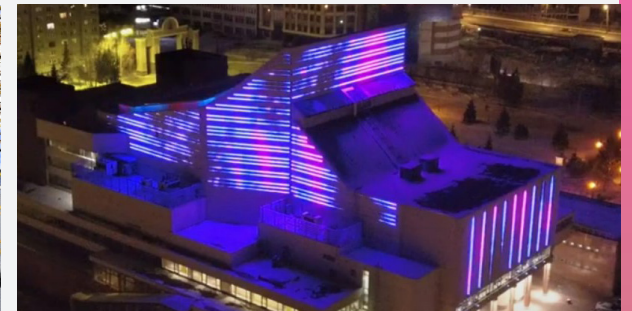
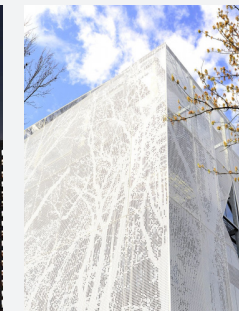
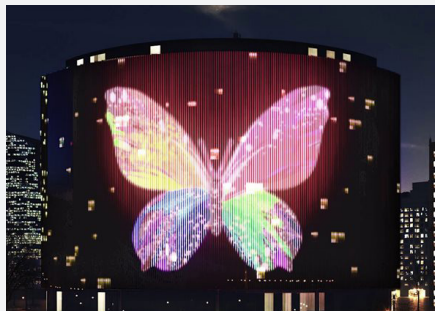
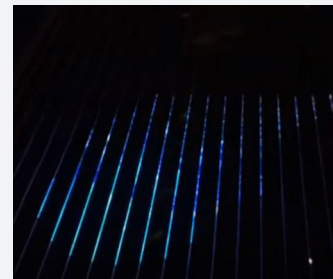
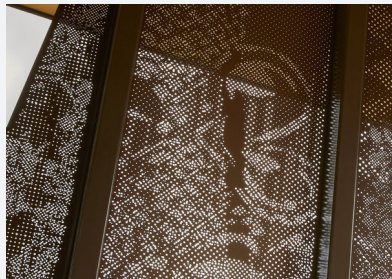
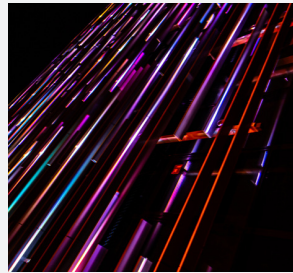
Artist Procurement Approach

Open EOI promoted to WA artists. Artists will be invited to submit an Expression of Interest in response to the Artwork Brief, then shortlisted to prepare a Concept Proposal.

Budget Guide

\$250,000 (D+C budget)

\$9,000 for concept design fees (\$3000 x 3)



SISTER KATE'S REFLECTIVE SPACE

Location

Queens Park Station

Overview

Established in Queen's Park in 1934, Sister Kate's (located on Treasure Rd, 800m away) was identified specifically as a home for Aboriginal children taken from their families by force, now known as the Stolen Generation. This artwork is to sit within an allocated space created around interpretation and reflection of the memories of those impacted by Sister Kate's. Artwork may be applied to concrete surfaces through sandblasting and colour applications that move from piers to ground plane.

Objectives

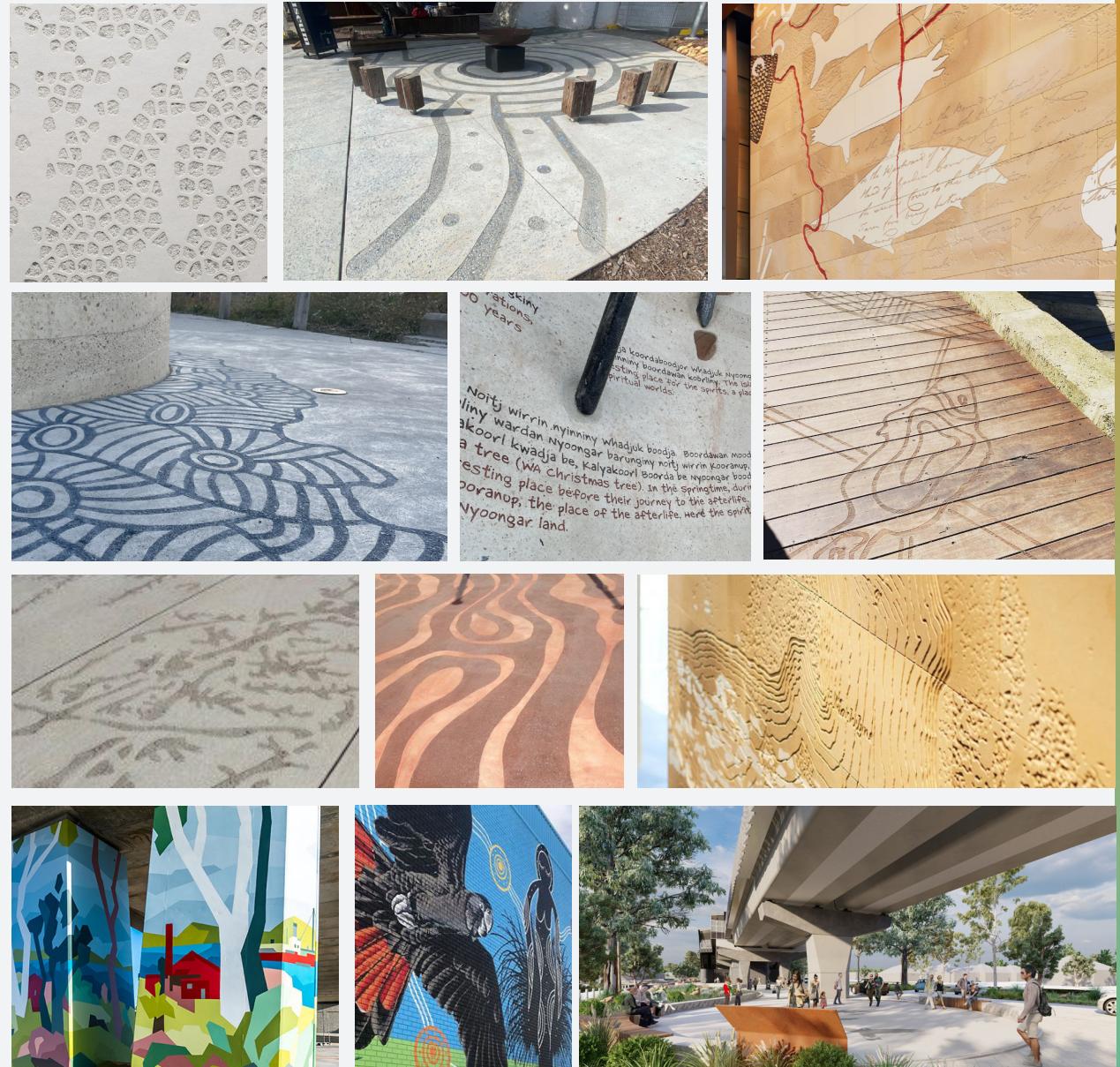
- Work in close consultation with stakeholders to create a respectful and impactful response to the history and memory of nearby Sister Kate's
- To complement the existing Sister Kate's Reflective Space / Interpretative zone architecture, through collaboration with relevant architects and landscape architects.

Artist Procurement Approach

Open EOI promoted to First Nations artists with strong connections to WA. Artists will be invited to submit an Expression of Interest in response to the Artwork Brief, then shortlisted. Selected Artist/s will participate in co-creation workshops with Sister Kate's community members in order to develop concepts.

Budget Guide

- \$200,000 (D+C budget).
- \$4,500 for artists to prepare engagement plan (\$1,500 x 3)
- \$10,000 to run co-creation workshops and develop concept designs with community.



05 / PUBLIC ART PLAN / OPPORTUNITY 7

PLAY BASED ARTWORK

Locations

Mungyte Place, Banksia Discovery Trail, Puggle Playground, Youran Play Space, Rail Yard Play Space, Cannington Climbing Zone, Beckenham Station/Precinct Play Area (TBC)

Overview

Artists will be commissioned to design a series of artworks, applied/integrated to playscape items and surrounding surfaces, through carving, applied colour and custom inlays. Artworks will be durable but decorative, encouraging a sense of play, discovery and whimsical interaction. Incorporating texture, pattern and colour will provide a dynamic sensory experience. An artist will be appointed to work in collaboration with the design team to inform the design of play elements across multiple play areas.

Objectives

- Create an inviting play area for children and families that provides an engaging, memorable and accessible experience that ignites the senses
- Enhance the nature-based themes of the corridor, with patterns and textures drawn from the local environment and ecology to be celebrated.

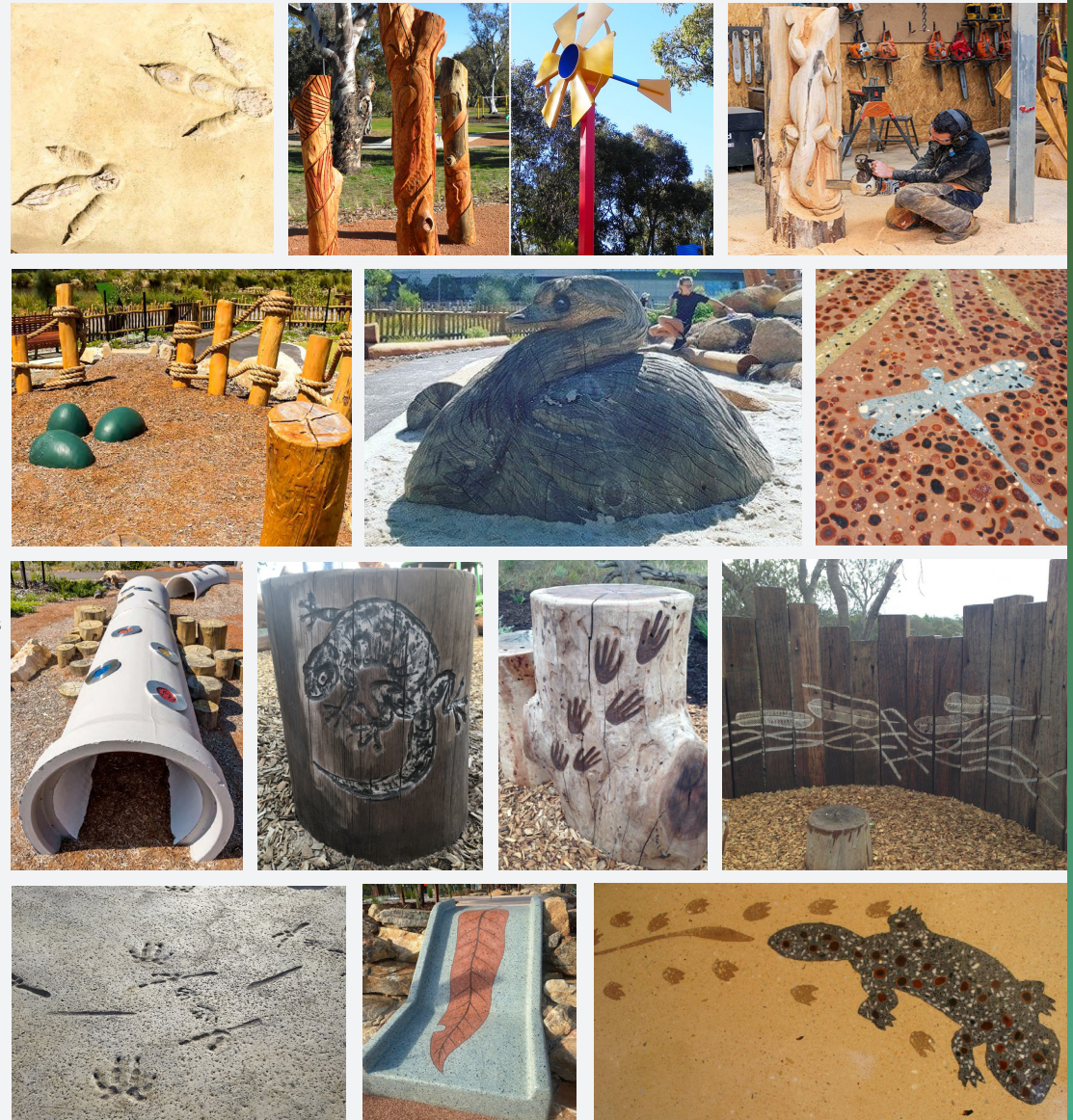
Artist Procurement Approach

Open EOI promoted to WA artists. Artists will be invited to submit an Expression of Interest in response to the Artwork Brief, then shortlisted to prepare a Concept Proposal.

Budget Guide

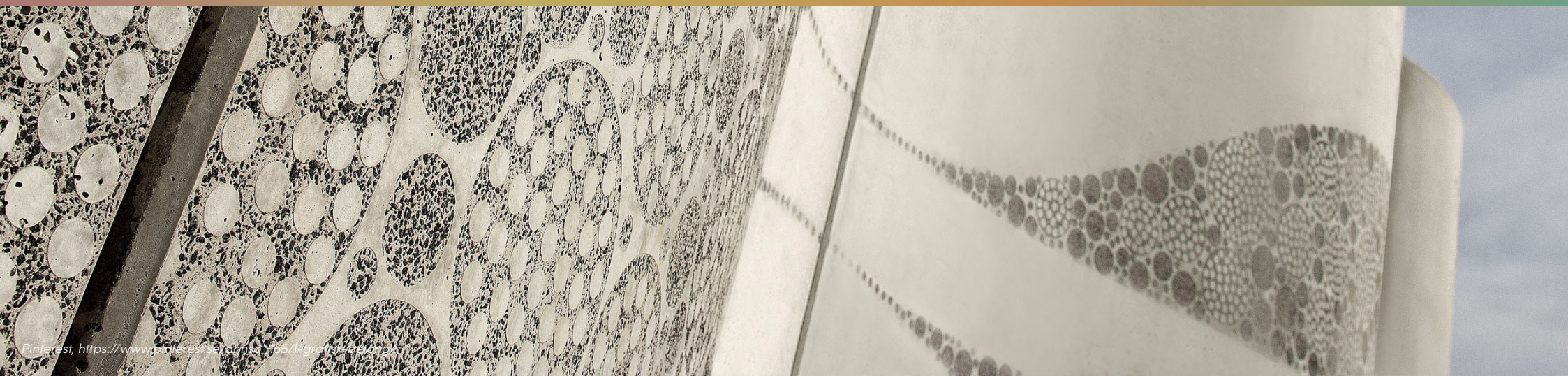
\$350,000 (\$50,000 will be assigned to each of the seven play zones) to cover artist fees and costs associated with treatments.

\$10,500 for concept fees (\$1,500 x 7) and \$12,000 workshop costs





06 / PROCUREMENT PLAN



06 / STAKEHOLDER ENGAGEMENT

Overview

The LXR Public Art Plan has been developed with input from key stakeholder representatives from METRONET, PTA, and the Project Delivery Team, including:

- METRONET Office – Program Strategy Lead - Public Art
- METRONET Office – Gnarla Bidji Strategy Lead
- PTA Project Delivery – Project Manager
- PTA – Public Art Coordinator
- PTA/OMTID – Senior Advisor Aboriginal Business Engagement
- ALUA Alliance Director
- ALUA Design and Construction Interface Manager
- ALUA Aboriginal Engagement and Participation Manager
- LXR Project Design Team – Hassell Architecture and Landscape Architecture

Following review of the LXR Public Art Plan by the project stakeholders noted above, Artify will undertake additional consultation with the METRONET Noongar Reference Group and the relevant Local Government Areas.

METRONET Noongar Reference Group

As public art for LXR intends to explore Noongar themes and engage Noongar/ Aboriginal artists, Artify will consult with the METRONET Noongar Reference Group through the METRONET Aboriginal Engagement Coordinator.

Following the review and approval of the LXR Public Art Plan, Artify understands the reference group will further advise on:

- The interpretations of Noongar themes and stories as presented in public artwork concepts; and
- Appropriateness of artists responding to specific themes/stories and locations.

Local Government Areas

Town of Victoria Park, City of Canning and City of Gosnells will have an opportunity to review and provide input into the LXR Public Art Plan prior to 100% finalisation to ensure alignment with their respective Public Art policy and strategic objectives.

In addition, Artify will consult with the LGAs on effective strategies to promote LXR public art opportunities to local artists, which may include cross-promotion of EOIs, co-hosting artist briefing sessions and support for local emerging and Aboriginal artists.

06 / PROCUREMENT PROCESSES

Public Art may be commissioned via a number of procurement methodologies, dependent on budget, schedule and desired outcome. The following procurement methodologies have been determined as most suitable for commissioning artworks for LXR.

DIRECT ENGAGEMENT

Senior Noongar artist, Barry McGuire, was directly engaged by ALUA in the AD tender phase to ensure the early (and successful) integration of Noongar cultural themes into the architectural design. Direct procurement is a faster procurement method typically used for when a specific artist or method is required. The selection of artist the Direct Engagement is based on suitability and strength of previous public art experience.

1. VIADUCT SCREENING + EMBANKMENT WALLS

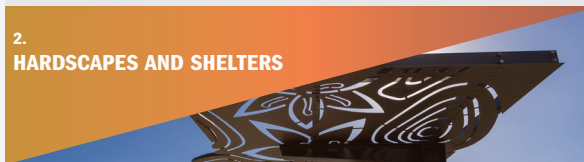


DESIGN WORKSHOPS

Ten Noongar artists and creatives will be selected via an EOI process to attend a multi-day workshop to explore their ideas and stories supported by Artify and the design team at Hassell, developing patterning that corresponds to the Noongar place names for each station. The workshop introduces artists to the public art development process, guiding their individual practices as they explore form, scale, materials, and the translation of their ideas into 2D graphics. The artists develop new skills and are introduced to new processes with daily creative sessions with the design team.

Following the workshops, a sample prototype is created for artist and client approval. Throughout the curation and development process, the artist is highly involved reviewing and ensuring their artistic merit is at the forefront of the designs. The patterning will be integrated into hardscapes (inlay/patterns to pavement, walls and low seating) and shading structures (etching, perforated shelter screens) throughout the corridor. There will be 2 patterns per station/precinct that can be integrated into the landscape and architectural design.

2. HARDSCAPES AND SHELTERS



EXPRESSION OF INTEREST

An Expression of Interest (EOI) for each opportunity will be advertised widely and Artists are required to submit a CV and examples of past works. From the EOIs, a selection panel will shortlist a small group of artists who are paid a fee to develop a full Concept Design Proposal for the opportunity. The selection panel will then select a preferred artist or artist team who is then contracted for all remaining stages.

3. STREET ART PROGRAM



4. PLATFORM GRAPHICS



5. SCREENS AND LIGHTING ARTWORK



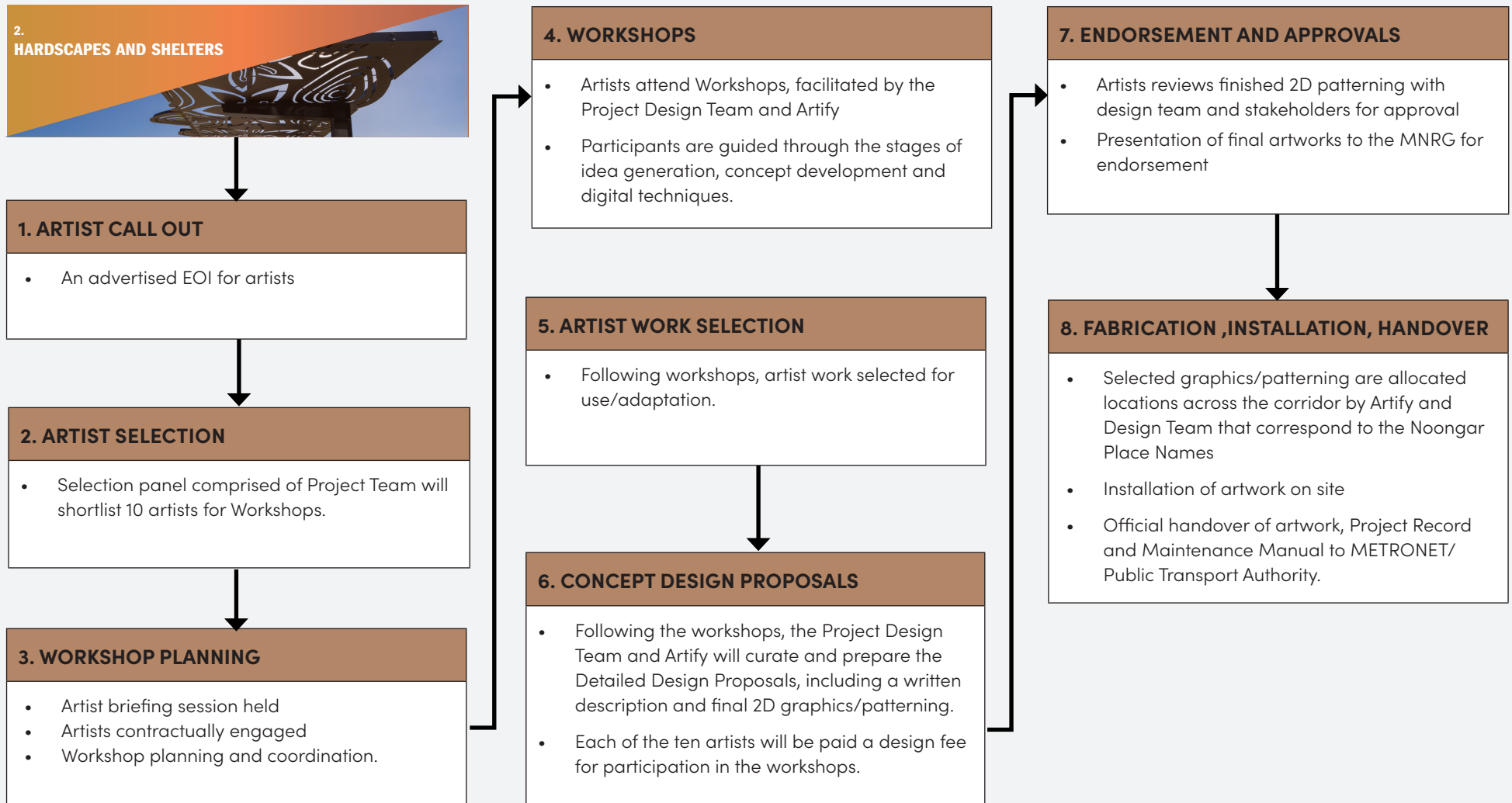
6. SISTER KATE'S REFLECTIVE ZONE



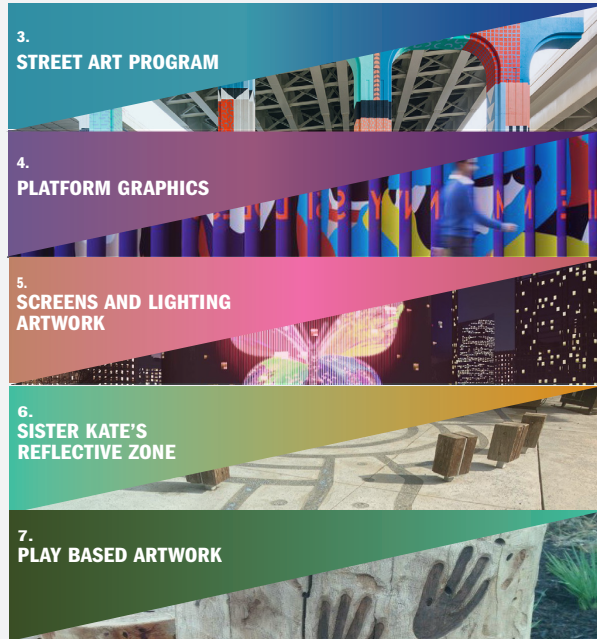
7. PLAY BASED ARTWORK



06 / PROCUREMENT PROCESS - DESIGN WORKSHOPS



06 / PROCUREMENT PROCESS - EOI CALLOUT / D+C



1. ARTIST CALL OUT

- Promote the Call for Expressions of Interest for Public Artworks.

2. ARTIST SHORTLISTING

- Coordinate final EOI selection meeting and report on outcomes.
- Notify successful and unsuccessful artists.

3. CONCEPT DESIGN PHASE

- Shortlisted artist attends briefing session with Project Team to discuss the following:
 - Project briefing and architectural design approach
 - Public Art opportunity overview (Artify)
 - Review and discuss artwork brief, address clarifications, discuss artist's scope and role, timeframes (All)
- Artists sign MoU for Concept Design stage.
- Artists work to research, develop and define concept designs
- Coordinate Requests for Information during Concept Design phase.
- Submit Concept Design Proposal submitted detailing all information noted in the Artist Brief
- Present Concept Designs to Selection Panel

4. ARTIST SELECTION AND ENDORSEMENT

- Presentation of preferred artwork to the MNRG for endorsement (if Noongar themes)

5. ARTIST COMMISSIONED

- Successful artist notified
- Artist and ALUA execute Artist Commission Agreement

6. DESIGN DEVELOPMENT

- Ongoing communication and liaison with artists, ALUA and project team.
- Artist finalise designs, materials and colour selection, reviewing samples with design team, where relevant.
- Engineering review and advice obtained from Project Engineers.
- Oversee artwork budget and program in alignment with contracts Risk assessment and management.
- Scheduled design and engineering reviews with artist, ALUA and Project Team.
- Submit Design Development package to Artify and Project Delivery Team for review
- Present Design Development to METRONET/PTA for review and approval to proceed to Fabrication.

7. PROJECT DELIVERY

- Ongoing communication and liaison with artists, ALUA and project team.
- Oversee artwork budget and program in alignment with installation approach.
- Risk assessment and management.
- Aesthetic and construction quality control, including factory visits.
- Oversee delivery and installation of artwork within agreed timeframes.
- Coordinate Artist Attribution Plaques
- Official handover to PTA including maintenance schedules, digital images documenting artwork(s)

07 / BIBLIOGRAPHY

A variety of references and sources were used in the development of this document, which was further influenced by team and stakeholder meetings. Sources are listed as follows:

Gnarla Biddi (Our Pathways) METRONET Aboriginal Engagement Strategy

- This Strategy was developed in 2018 by the METRONET Office to facilitate genuine engagement with Noongar Elders and custodians throughout the planning, design, and delivery of the METRONET program of projects to ensure meaningful outcomes for Aboriginal communities.
- This document informed the development of Artify's LXR Public Art Plan, particularly the Sense of Place, Curatorial Rationale, and Procurement Plan.

METRONET Noongar Cultural Context Document (NCCD) Victoria Park - Canning Level Crossing Removal (LXR)

- In 2020, METRONET invited Nyungar Birdiyia (an Aboriginal-owned company formed by Whadjuk Elder Uncle Neville Collard and Paul Carter) to author a Noongar Cultural Context Document for LXR. This NCCD was developed to facilitate meaningful engagement between the METRONET Office, the Public Transport Authority Project Team, their contractors, and the METRONET Noongar Reference Group (MNRG). It describes the sense of place, maps story lines, and identifies relevant cultural themes for the LXR project.
- This document informed the development of Artify's LXR Public Art Plan, particularly the Sense of Place, Curatorial Rationale, and Procurement Plan.

METRONET Noongar Reference Group Engagement Guideline: Noongar artists

- This document was supplied by METRONET. It provides a set of guidelines for Noongar artists and MNRG engagement.

Public Transport Authority (PTA) Noongar Cultural Input into Place Making: A collection of examples to visualise options available to explore;

- This document was supplied by METRONET. It compiles a set of Public Art and Place Making examples developed with Noongar Cultural Input to provide visual benchmark outcomes for the LXR project.
- Artify drew upon this document in developing the LXR Public Art Plan, Vision, and Opportunities.

METRONET Public Art Strategy

- This Strategy was developed by METRONET in 2019 to guide the delivery of public art across the entire METRONET program. It draws inspiration from and responds to Perth's local culture, history, landscape, and place, and presents the themes "Our Pathways," Connections, and Place.
- Artify drew upon this document in developing the LXR Public Art Plan, Vision, and Opportunities.

METRONET Public Art Guide

- This Guide was developed to inform the METRONET Lead Agency (MLA) – Public Transit Authority (PTA) – and the Alliance (ALUA) how they will meet the requirements outlined in the METRONET Public Art Strategy.
- This document informed the Public Art Opportunities for Artify's LXR Public Art Plan.

METRONET Public Art Toolkit

- This Toolkit was developed by METRONET to help delivery teams understand their responsibilities, and role of public art in the METRONET program of works, to provide practical tips to aid in the delivery of the METRONET public art program, and to complement the METRONET Public Art Strategy and Public Art Guide.
- This document informed the development of Public Art Opportunities for Artify's LXR Public Art Plan.



CONTACT DETAILS /

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