



**REGIONAL  
RAIL REVIVAL**

## **Creative Strategy**

**Commissioning public art  
on regional projects**



**RAIL  
PROJECTS  
VICTORIA**



**Creating opportunities,  
connecting people,  
delivering excellence for  
a more liveable Victoria.**



*Ray Thomas, Avon River Bridge Upgrade artist*

### First Peoples Acknowledgement

We acknowledge the First Peoples and Traditional Custodians of the land we now call Victoria. We recognise and respect the continuing connection to land, water, and community, and we celebrate the history and contemporary creativity of the world's oldest continuous living culture.

## Contents

- 1. Introduction 3**
- 2. Creative Approach 4**
  - 2.1. Embedding Art on RPV Projects 5
  - 2.2. Curatorial Rationale 8
  - 2.3. Creative Strategy Objectives and Guidelines 12
    - 2.3.1 Respond to community context 12
    - 2.3.2 Support regional creative industries 16
    - 2.3.3 Engage First Nations artists and Traditional Owners 17
    - 2.3.4 Collaborate with artists to deliver high quality outcomes 17
- Case Studies**
  - Shepparton Aboriginal Street Art Project 7
  - Ballarat Line Upgrade 11
  - Remembrance Drive Interchange 15
  - West Footscray Station 19
  - Geelong Baywalk Bollards 23

### Cover Images:

*Brim Silo*  
Artist: Guido van Helten  
Image credit: Nicole Reed Photography

*Ballarat Mining Exchange building*  
White Night 2018  
Image credit: Ed Dunens

## Introduction

The Regional Rail Revival Creative Strategy is an opportunity to celebrate the vibrancy and diversity of Victoria's regional creative industries. The Creative Strategy supports working with regional artists and cultural organisations, engaging local communities and celebrating the creative culture of Victoria's First Peoples.

The Regional Rail Revival program will see upgrades across all regional passenger train lines in Victoria creating better connections between people and places across the State. Through the Creative Strategy, Rail Projects Victoria (RPV) is committed to enhancing people's experience of journey and place by working with regional artists and communities to deliver creative outcomes as part of these upgrades.

Regional Victoria is home to diverse and vibrant creative industries that contribute significantly to the State's creative economy. Cultural tourism is also an important driver for the State's creative economy. Victoria's regions boast some of Australia's leading regional galleries, museums, festivals, and performing arts venues. These include the Art Gallery of Ballarat, Bendigo Art Gallery, Shepparton Art Museum, and Geelong Arts Centre.

Australia is home to the world's oldest continuous culture. The Creative Strategy supports engagement with Victoria's Aboriginal communities and a commissioning approach that encourages opportunities for Victorian First Nations artists. The unique skills and perspectives that these artists bring can inform deeper connections to place, country and community for us all.

By providing opportunities to Victoria's regional artists and creative practitioners, the Creative Strategy can help contribute to sustainable creative industries in Victoria's regions. High quality public art and creative design outcomes, delivered as part of the Regional Rail Revival program, will enhance people's experience of journey and place and leave a positive civic legacy for Victoria's regional communities.

### Purpose

As part of a commitment to delivering high quality projects, RPV has developed the Creative Strategy to provide guidance to project teams and delivery partners when commissioning creative works on regional projects.

The Creative Strategy sets out key themes, objectives and guidelines for delivery partners to consider when engaging artists and communities on creative works.

# Creative Approach





The Art Gallery of Ballarat, White Night 2018.  
Image credit: Ed Dunens

## 2.1 Embedding Art on RPV Projects

As a State Government body responsible for a wide portfolio of rail infrastructure projects, RPV works closely with delivery partners to ensure best practice in the delivery of creative responses. Across RPV projects, artists and creative practitioners are commissioned to inspire positive community outcomes that are embedded in the delivery of projects.

There are proven benefits for embedding creative works as part of rail infrastructure projects:

- Create welcoming spaces and destinations for people and communities
- Enhance the commuter experience of travel and journey
- Harness the energy, creativity and innovation of the creative sector
- Foster community and cultural identity, health and wellbeing, inclusion, and leave a positive civic legacy.



Shepparton Aboriginal Street Art Project.  
Artist: Adnate  
Image credit: Greater Shepparton City Council

## CASE STUDY:

### Shepparton Aboriginal Street Art Project

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#### **Title of Artwork**

Aboriginal Street Art Project (or by locals Djirrungana Dunguludja Yenbena-l which means Proud, Strong Aboriginal People in Yorta Yorta language)

#### **Locations**

Fryers Street, Shepparton

#### **Asset Owners**

Greater Shepparton City Council

#### **Completion Date**

2016

#### **Overview**

The Aboriginal Street Art Project in Shepparton commemorates local Traditional Owners by bringing their stories to the forefront of public spaces. The project honours the late William Cooper and late Pastor Sir Douglas Nicholls, two local Indigenous men who were suggested by the community.

#### **Relevance**

The project demonstrates a collaborative commissioning approach through partnerships with the Yorta Yorta Nation Aboriginal Corporation and the Rumbalara Collective. Community consultation was central to the project, including discussions with the families of the portrait subjects before the artist was engaged. Matt Last (Adnate) was brought on board, working with cultural advisors to paint the artwork.

#### **Governance**

Greater Shepparton City Council, Yorta Yorta Nation Aboriginal Corporation and Rumbalara Collective

#### **Ownership & Maintenance**

Greater Shepparton City Council

## 2.2 Curatorial Rationale

The Creative Strategy supports a wide range of creative opportunities in diverse places and communities across Victoria's regions. This requires a consistent curatorial approach to drive high quality outcomes across projects. The Curatorial Rationale sets out expectations and considerations to help guide delivery partners in their responses to the Creative Strategy.

- Prioritise people's experience of journey and place in creative or artistic responses
- Support collaboration between artists and design and delivery teams
- Establish good governance and best practice approach to commissioning creative works
- Encourage sustainable arts practices and minimise creative initiatives which have negative environmental or social impacts
- Develop responses which align creative



*The Doodayang Stratford Mural  
Artist: Ray Thomas  
Image credit: Rail Projects Victoria*



activities with the project and its delivery program

- Consider temporary creative activations during the construction phase and permanent artworks as part of legacy design
- Explore opportunities to align creative programming with existing regional events and festivals
- Develop digital communications and engagement strategies to support creative opportunities
- Undertake high quality visual documentation of creative works commissioned for the project.



*Journey of the Eel, Seasons of the Kulin Nation*  
Artist: Fiona Clarke and Ken McKean  
Image credit: Rail Projects Victoria



## CASE STUDY: Ballarat Line Upgrade

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### **Title of Artwork**

Seasons of the Kulin Nation by Fiona Clarke and Ken McKean

### **Locations**

Wendouree Station, Ballan Station, Bacchus Marsh Station, Rockbank Station and Cobblebank Station

### **Asset Owners**

The stations are owned by VicTrack

### **Completion Date**

Late 2019

### **Overview**

Fiona and Ken worked with landscape architects to etch designs into five station forecourts as part of the Ballarat Line station upgrades delivered by RPV. The designs were inspired by the traditional Indigenous seasons of Victoria and the Kulin Nation – the Traditional Custodians of the land where the stations sit.

### **Relevance**

The artworks were embedded successfully into station design and responded to the local cultural context of the station's sites. The artists worked collaboratively with the project's landscape architecture team to create a welcoming community space which celebrates Indigenous cultural heritage.

### **Governance**

Commissioning process managed by Rail Projects Victoria

### **Ownership & Maintenance**

The stations are owned by VicTrack and operated by V/Line

## 2.3 Creative Strategy Objectives and Guidelines

The Creative Strategy has **four key objectives** which map out areas of interest and importance for the Regional Rail Revival program. These objectives and guidelines will assist delivery partners to respond to this strategy.

### 2.3.1 Respond to community context

*Deliver regional and locally relevant creative responses*

Responding to the local community context is a central focus of the Regional Rail Revival program. The Creative Strategy encourages drawing themes from community – people, places, histories and stories – to inform artist briefs and creative responses. This community centred approach supports deeper engagement with local communities and artists.

Local governments and community groups should be engaged in the creative process to ensure that creative themes and public artworks align with community expectations. Focused community consultation can reveal insights that may also help inform local context. Public artworks delivered as part of regional projects need to be considered, open and accessible, site responsive and complement the environmental or social setting.





Shepherdess and Horseman

Artist: Kaff-Eine

Image credit: Nicole Reed Photography

### 2.3.1.1

#### Guidelines

- a** Commission creative works that respond to local context and are considered appropriate in size, scale, theme, budget, artist selection, and community and cultural setting
- b** Respond creatively to the cultural identity of places through themes developed with community
- c** Support creative works that are open and accessible, encouraging meaningful engagement across diverse audiences
- d** Consider community stakeholder engagement in the creative response process including local government, schools, and interest groups



*Remembrance Drive Interchange  
Image credit: John Gollings*

## CASE STUDY:

### Remembrance Drive Interchange

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**Title of Artwork**

Remembrance Drive Interchange

**Locations**

Ballarat

**Asset Owners**

VicRoads

**Completion Date**

2017

**Overview**

The Remembrance Drive Interchange is a creative and multidisciplinary project engaging the local community of Ballarat with their wartime histories. An overpass is perforated with dots representing the number of local soldiers who fought and lost their lives in WWII and red design elements representing poppies in a mural-like manner. The theme of red is drawn throughout the precinct with crushed red brick mulch and red plants framing the bridge. It has created a powerful sense of place and drawn together the Ballarat community for events and commemorations.

**Relevance**

Addresses local history by acknowledging community members who fought in WWII. The installation was carefully designed to consider road users, people, and plants, including a community consultation process with farmers, which resulted in the planned poppies being replaced with more environmentally friendly red native plants. The flowering of the plants was timed with cultural events such as ANZAC Day and Remembrance Day.

**Governance**

Joint project between VicRoads and landscape architecture firm Oculus

**Ownership & Maintenance**

VicRoads

## 2.3.2

### Support regional creative industries

#### *Working with local artists, creative practitioners and cultural organisations*

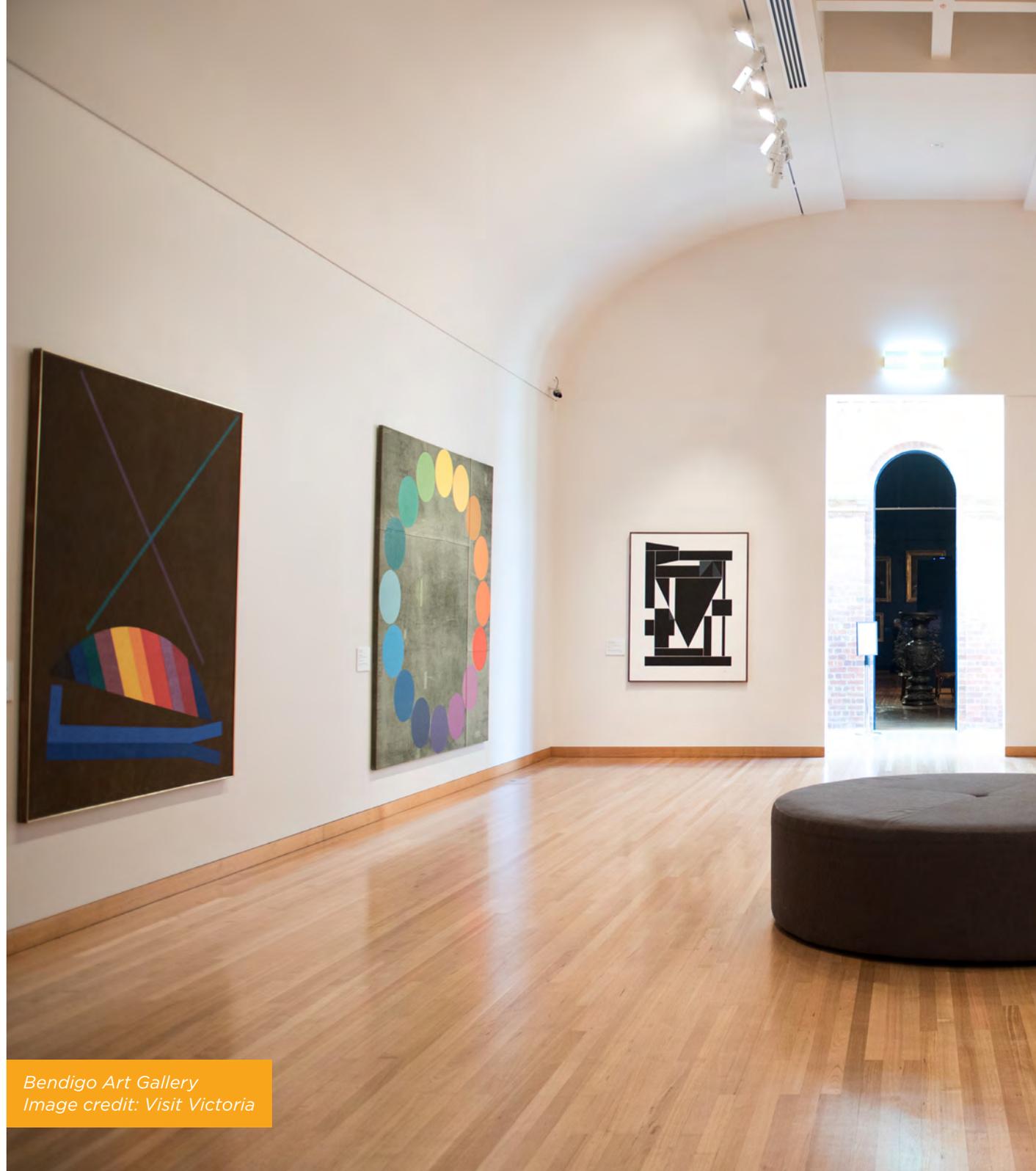
Regional artists understand the local context of the communities in which they live and work and can offer meaningful creative responses that resonate with people and places.

Providing opportunities for local artists builds capacity in regional creative industries and contributes to a positive legacy outcome for projects. Engaging regional arts and cultural organisations can reveal locally important creative themes and considerations, and assist with access to established networks of local artists and creative practitioners.

#### 2.3.2.1

##### Guidelines

- a** Develop a commissioning approach focused on regional artists and creative practitioners
- b** Provide opportunities to artists representative of our diversity including artists of different cultures, genders, abilities, as well as both emerging and established practitioners
- c** Explore collaborations with local arts organisations and cultural institutions
- d** Promote creative opportunities through regional channels and networks
- e** Ensure local representation on advisory panels.



*Bendigo Art Gallery  
Image credit: Visit Victoria*



### 2.3.3

#### Engage First Nations artists and Traditional Owners

*Ensuring appropriate opportunities, engagement and consultation*

The land we now call Victoria is home to 38 traditional language groups and to South East Australian Aboriginal art and culture. The Regional Rail Revival program presents an opportunity to celebrate and promote contemporary Victorian Aboriginal art and creative practices to a wide audience in regions across the state. The Creative Strategy supports working with First Nations artists to develop meaningful public art which explores connections to deep-rooted Indigenous knowledge of land, water, and community. Engaging with Traditional Owners and Aboriginal communities is a vital part of the creative process and will inform the appropriate use of themes, stories, and designs of proposed public artworks.

#### 2.3.3.1

##### Guidelines

- a** Develop creative themes that are respectful of and value the cultural knowledge of Victoria's First Peoples
- b** Consider a commissioning approach that delivers opportunities for First Nations artists
- c** Support development opportunities for young and emerging First Nations creative practitioners including artists, curators, and designers
- d** Engage with local Traditional Owner groups early in the development of creative projects
- e** Ensure First Nations representation on advisory panels.



*Changing Faces*  
Artist: Ralf Kempken  
Image credit: Ralf Kempken

## CASE STUDY:

### West Footscray Station

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#### **Title of Artwork**

'Changing Faces' by Ralf Kempken as part of the Regional Rail Link Authority (RRLA) Community Identity Program

#### **Location**

West Footscray Station

#### **Asset Owners**

West Footscray Station is owned by VicTrack

#### **Completion Date**

2013 as part of station rebuild.

#### **Overview**

'Changing Faces' involves a sequence of perforated screens showcasing portraits of historical and contemporary figures. The faces and pairs of eyes frame the view from the station's pedestrian overpass, adding a unique character and sense of place to the site.

#### **Relevance**

The artwork contributes to the cultural character of the local area by placing community identity front and foremost. The architectural integration of 'Changing Faces' additionally complements the bridge design, creating cohesion and connecting the station to local history.

#### **Governance**

The RRLA was the Victorian Government body responsible for delivering the Regional Rail Link project which was completed in 2015.

#### **Ownership & Maintenance**

West Footscray Station is owned by VicTrack and operated by Metro Trains Melbourne



*The Doodayang Stratford Mural (in progress)*  
Artist: Ray Thomas  
Image credit: Rail Projects Victoria

## 2.3.4

### Collaborate with artists to deliver high quality outcomes

*Achieving positive outcomes through good processes and collaboration*

Supporting artists through the design and installation process is critical to ensuring an embedded and high quality outcome that meets project, artist, and community expectations. Establishing robust frameworks for the commissioning process - from beginning to completion - will ensure fairness and transparency in the artist selection. Once commissioned, the relationship between artists and design and delivery teams should be collaborative with the open exchange of ideas leading to enhanced outcomes and shared success. Artists should be supported by project teams in planned community engagement which may form part of the commission.

## 2.3.4.1

### Guidelines

- a** Write artist briefs in a manner which clearly defines the creative opportunity, artist deliverables, selection process, and artist fees
- b** Establish advisory panels which have creative expertise and/or local knowledge, and are governed by Terms of Reference
- c** Pay artists industry standard for their time undertaking concept development and artwork production; and pay honorariums to shortlisted artists depending on deliverables of the selection process
- d** Support artists working with design and delivery teams to ensure embedded outcomes are delivered within project scope and timelines
- e** Acknowledge artist intellectual property rights and moral rights, and Indigenous intellectual and cultural property rights when working with First Nations artists, communities and Traditional Owners.



Geelong Baywalk Bollards  
Artist: Jan Mitchell  
Image credit: Go Beyond Melbourne

## CASE STUDY:

### Geelong Baywalk Bollards

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**Title of Artwork**

Baywalk Bollards

**Locations**

Rippleside to Limeburners Point, Geelong

**Asset Owners**

City of Greater Geelong

**Completion Date**

Original artwork complete 1999, augmented reality addition complete 2019

**Overview**

Geelong's waterfront is lined by 104 bright bollards depicting characters from the town's past. Artist Jan Mitchell created the sculptures from demolition waste. The sculptures extend across 48 sites and form a popular walking trail. Local historical figures including local First Peoples are featured, with additions of contemporary figures to broaden the project's appeal. The Activate Geelong App allows viewers to engage with the stories behind the bollards using augmented reality.

**Relevance**

The artworks depict the rich histories of regional Victorians, integrating First Nations culture, early migrants, and modern icons connected to the city. The artist's unique cartoon-like style creates a consistent identity throughout the project, drawing interest from tourists and helping citizens connect to their stories of their town.

**Governance**

City of Greater Geelong

**Ownership & Maintenance**

City of Greater Geelong

## More information

To find out more about Regional Rail Revival:

 [regionalrailrevival.vic.gov.au](http://regionalrailrevival.vic.gov.au)

 1800 105 105 (24 hours a day, 7 days a week)



Australian Government

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