



**REGIONAL  
RAIL REVIVAL**

GEELONG

# Artist brief

## Expression of Interest

**South Geelong to  
Waurin Ponds Duplication**  
Marshall Station

2023



Australian Government



## First Peoples acknowledgement

We acknowledge the Wadawurrung People as the Traditional Owners of the lands and waters where this project is located. We recognise and respect their continuing connections to the lands and waters, and their community.

On this project we wish to celebrate the history, stories, and culture of the Wadawurrung People, that has been passed down over thousands of generations on their traditional Country.

We acknowledge and thank the Wadawurrung People for inclusion of their Language in this document and recognise the associated cultural and intellectual property rights.

*Front cover: 'Fruition' by Matthew Harding*



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# 1

## The Creative Opportunity

As part of the Geelong Line Upgrade, the Djilang Alliance (DJA) and Rail Projects Victoria (RPV) are seeking an experienced sculptural artist to create a permanent public artwork (the Artwork) that will sit within the public realm area of Marshall Station.

The creative opportunity is suitable for a Victorian artist or artist team (the Artist) with a strong connection to the Geelong area, specialising in sculpture, masonry, or object-based works. The Artist will be responsible for creating a permanent standalone sculpture or series of sculptural elements that references the industrial heritage of the wider Geelong area and in particular the heritage of the Grovedale Cement Pipe Factory, formally located adjacent to Marshall Station. It is expected that use of materials will reference the site's heritage and could include elements such as stone, cement, concrete aggregates, or similar industrial materials.

The commissioned artwork at the upgraded Marshall Station will play an important role in creating a sense of identity and arrival to the area. In referencing the area's industrial heritage and the Grovedale Cement Pipe Factory, the artwork will deliver a high-quality creative legacy for present and future generations while connecting with the area's past.

This creative opportunity is being delivered as part of a significant upgrade of Marshall Station, which sits on the Traditional Country of the Wadawurrung People.

Artists from underrepresented groups including First Nations artists, artists from culturally and linguistically diverse groups, and artists with lived experience of disability are strongly encouraged to apply.



Figure 1. Marshall Station concept image

## 1.1 The Commission

The Artist will be responsible for creating a sculptural artwork which will be located within the Marshall Station forecourt.

This will include:

- Developing a contemporary response to the theme of industrial heritage of the Greater Geelong area or specifically the historic Grovedale Cement Pipe Factory outlined in this brief
- Design the Artwork including material selection, colour, form, and other formal considerations required to deliver the artwork such as safety and maintainability.
- Integrate the Artwork within the station's public realm design in consultation with the project design team and subcontractors

- Develop scaled drawings of the Artwork for fabrication
- Fabricate the Artwork
- Provide guidance on Artwork installation.

The DJA project team will provide technical support in developing the Artwork with structural design, site location, and will manage installation of the artwork.

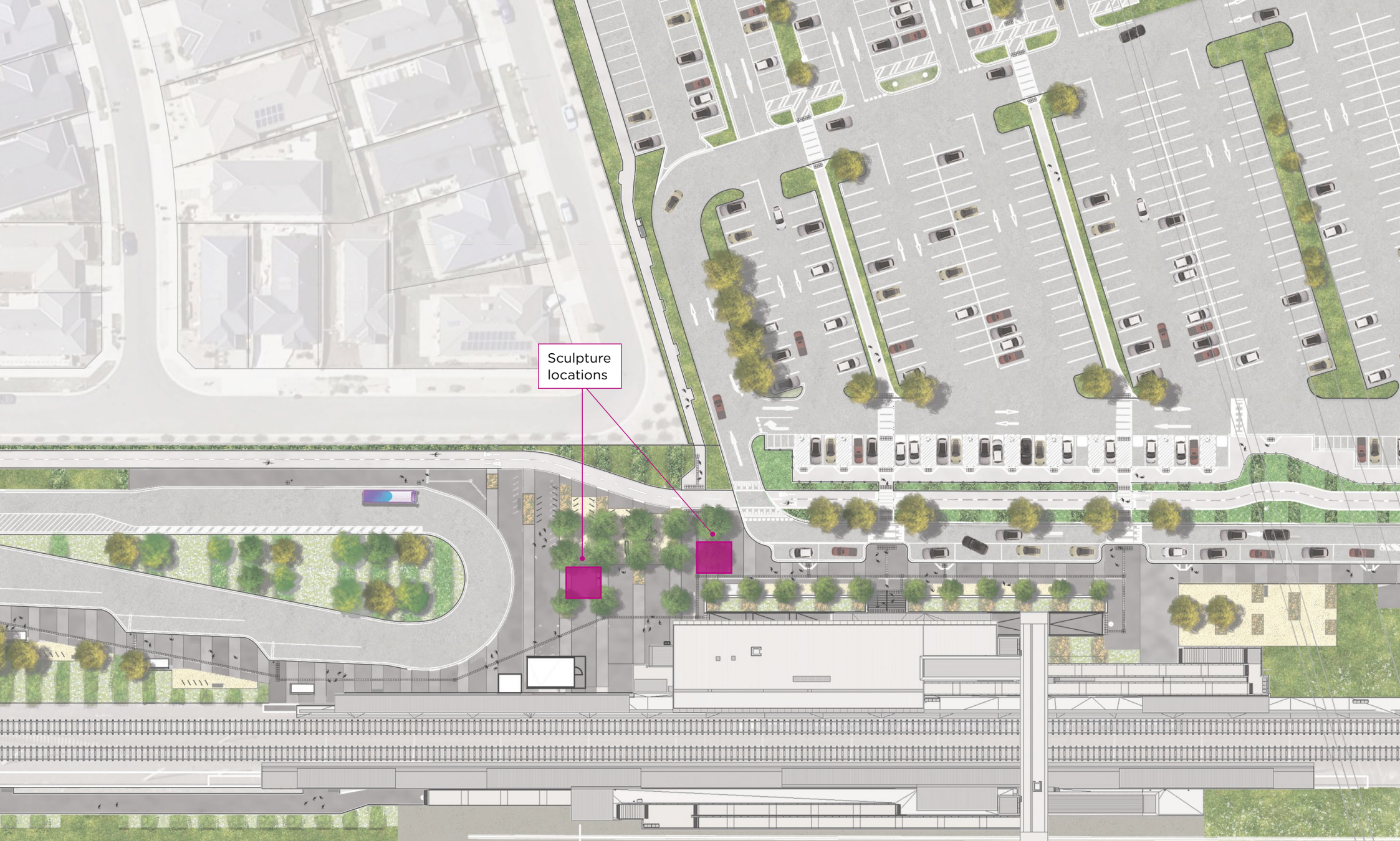
More information on the Marshall Station Upgrade is available at [bigbuild.vic.gov.au/projects/geelong-line-upgrade/projects/marshall-station](https://bigbuild.vic.gov.au/projects/geelong-line-upgrade/projects/marshall-station)

## 1.2 Considerations

The Artwork will need to work within a defined material palette (stone, concrete, and other approved materials), location, safety, maintainability requirements and budget. Artists may consider different techniques to form and work with concrete or stone onsite or within a workshop/studio setting. Integration of graphics or text and varied finishes can be considered during concept development. Artists may also wish to consider lighting integration, budget permitting.

Subject to the final design, the Artist will be required to collaborate with the project team to facilitate the Artwork's fabrication and installation.

Scaled documentation of the location for the Artwork along with public realm designs for the project will be provided to the shortlisted artists.



Sculpture locations

Figure 2. Proposed locations for standalone artwork

### 1.3 The Theme

Artists are asked to respond to the theme Geelong's industrial heritage and may choose to respond directly to the Grovedale Cement Pipe Factory through sculptural forms and material selection.

The site's significance lies in its historical and scientific heritage with the factory producing ovoid piping that was used in the construction of the sewerage aquaduct spanning the Barwon River. The ovoid piping and reinforced cement construction system, The French Considère system, and the association with renowned engineers E.G. Stone and E.J. Siddeley, represented a significant technological innovation at the time.

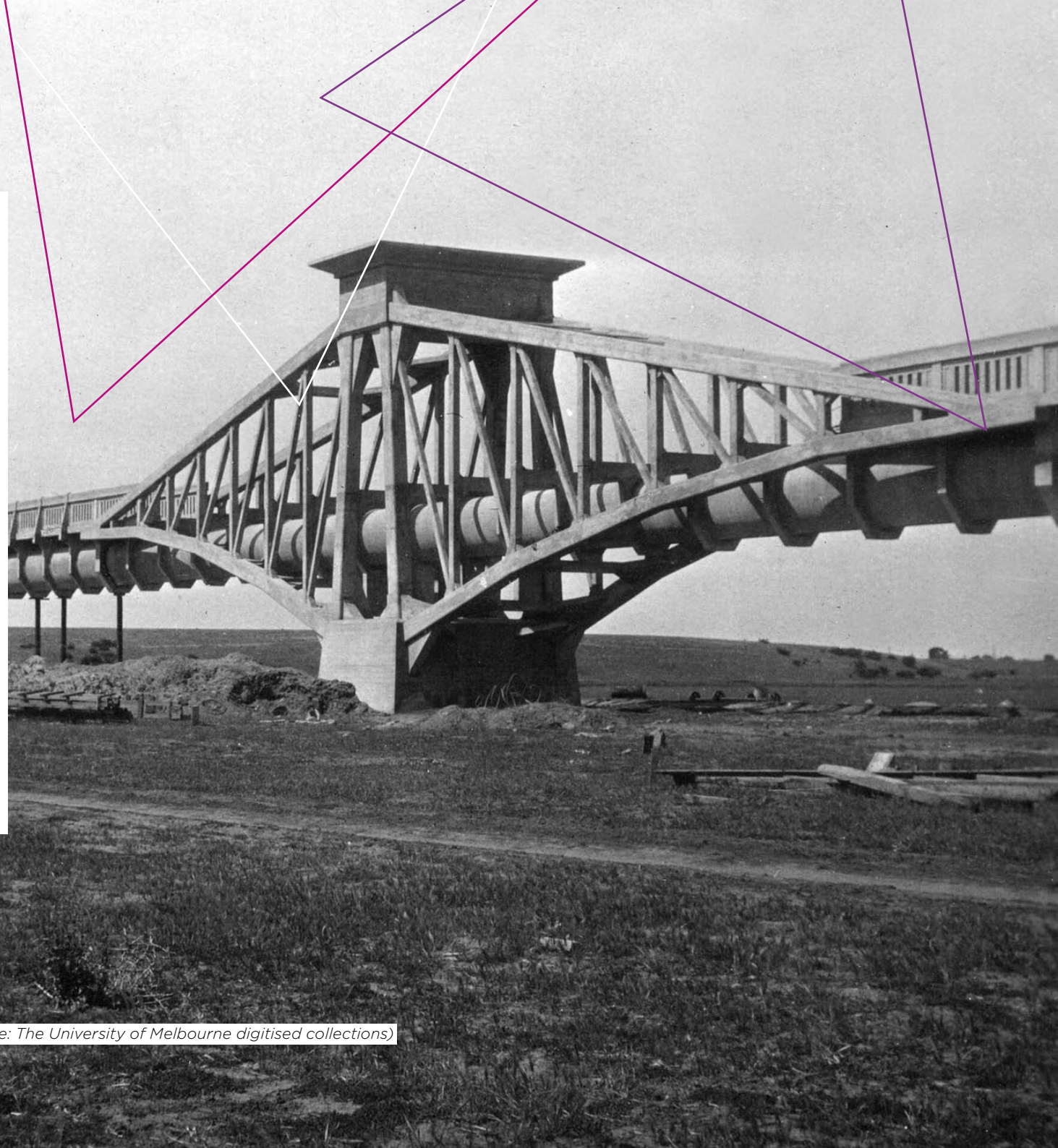


Figure 3. The Barwon River Aqueduct - 1914. (Source: The University of Melbourne digitised collections)





### Healing Country

The health of Country is in decline as a result of increasing urban development over the years. This has also resulted in adverse impacts on habitat resulting in biodiversity loss. Adopting an approach to Healing Country, restoring and regenerating environmental health and prioritizing the needs of native flora and fauna communities will go a long way to ensuring a more sustainable future for generations to come.



### Connecting to Country

The Country's natural landscape of waterways, wetlands and mountain ridges is central to Wadawurrung living cultural heritage. The You Yangs/Wurdi Youang are a key landmark, visible from three quarters of Wadawurrung Country. The Project is an opportunity to educate and raise awareness of Wadawurrung culture and connection to the spirit of their lands, waters and skies.



### Journeys on Country

Stories of journeys to and across Wadawurrung Country by both people and wildlife have existed long before the introduction of the rail line. The local wetlands are an important destination for migratory wildlife including the Japanese Latham Snipe and the Northern Tasmanian Orange Bellied Parrot that visit the area every year. The Project will continue the concept of Greater Geelong/Djilang as a place of journey, rest and movement.

Figure 4. Project wide overarching principles

## 1.4 Site Location and New Public Realm

### Marshall

Marshall Station is located approximately 6km from Central Geelong within the Armstrong Creek Growth Area. West of the rail corridor consists of single detached dwellings with a retail and light industrial precinct located at the end of Marshalltown Road. East of the corridor lies rural and semi-rural lands. Upgrades to the existing Marshall Station to include a new station building, platform, track duplication and station precinct will facilitate the growth in the area.

Existing natural assets, the Barwon River and Waurm Ponds Creek are strengthened by an extensive network of connected open spaces anchored by a biodiversity and conservation corridor running north-south, south of the Marshall Station Precinct.

### Marshall Station

Marshall Station is in what is a relatively flat area with proximity to the Barwon River and its flood plains. Sitting within the Otway Plain Bio-region, Marshall Station might have typically featured Plains Grassland or Grassy Woodland prior to European settlement in the area. Little evidence of this remains on site.

The Wadawurrung People are the traditional owners of the land. Unfortunately, there are few known names, words and narratives from the site that can currently be traced to the Wadawurrung people's culture, research is ongoing, however.

The station was established in 1897 as Connewarre Station to service the Geelong Race Course and Showgrounds located further south in what was called Connewarre. The last event was held in 1906 before being relocated to its current location in South Geelong. Between 1912 and 1914 Geelong Waterworks and Sewerage Trust commissioned the construction of a 17.7km sewer pipe running from Geelong to a point between Torquay and Barwon Heads known as BlackRock. Stone and Siddeley Co. were the successful tenders and established a concrete pipemaking factory at the Marshall yard.

The factory also supplied concrete for construction of the Barwon River aqueduct. A 13km light tramway was built to transport spoil and the concrete pipes to the trenches. Remnant heritage concrete features remain on site today and the archaeological heritage has a Heritage Victoria Inventory overlay.

Following the decommissioning of the pipemaking factory the site laid empty until 2004 when the station was re-built to what it is today and officially named Marshall Station in 2004.

### Marshall Station Proposed Public Realm

The station precinct concept is centered around a green corridor that draws on the grassy woodlands context, within which defined movement routes and landscape rooms are arranged. Green bands have been expressed across the site transitioning from loose and wide spacing, becoming more intense and regular towards the station forecourt. These bands act as a spatial and visual organiser through the site, connecting distinct rooms (public spaces) and transport functions within the precinct and creating a distinct character for Marshall Station. Each room possesses a different landscape character to provide an enhanced, unique and diverse experience as you move through the precinct.

More information can be found at [bigbuild.vic.gov.au/projects/geelong-line-upgrade/projects/marshall-station](https://www.bigbuild.vic.gov.au/projects/geelong-line-upgrade/projects/marshall-station)



Figure 5. Concept Image - aerial view of Marshall Station

## 2 Commissioning Process

### 2.1 Making a submission

In this first stage, artists are asked to provide an online response to the following requirements listed below:

1. Outline your artistic practice, including any previous experience delivering art commissions and why this project is of interest to you (up to 300 words).
2. Describe how you would respond to the themes outlined in Section 1.3 in developing your proposed concept (up to 300 words).
3. Provide up to five (5) images of your previous work, and/or links to websites showcasing your work. Please visit the website [bit.ly/47aEG1A](https://bit.ly/47aEG1A) to complete the online response by 5pm on Sunday 10 September 2023.

### 2.2 Selection criteria

#### The selection criteria for Phase 1 includes:

- Understanding of the Creative Brief.
- Experience delivering art projects and working collaboratively with project teams and stakeholders.

#### The selection criteria for Phase 2 includes:

- Response to themes  
The concept responds to the theme, site context, local character, and/or history of the site.
- Authenticity and originality  
The submission offers a new and innovative interpretation of themes.
- Quality of work  
The Artist has demonstrated potential to deliver a high-quality outcome.
- Capacity to work with design and technical teams  
The Artist has demonstrated willingness to work in a collaborative way with the project team to ensure that the artwork is delivered on time and budget.

## 2.3 Design program

Approximate timing for key milestones is provided below. Schedule and timings will be discussed and confirmed in detail with the artist upon award of contract. The Artist is to confirm their availability to work during the specified period and meet the milestones.

**Table 1: Indicative Program Timeline**

Phase	Indicative Timing
Phase 1	<b>Expression of Interest</b> 4 week publication period, August 2023
	<b>Review by Art Advisory Panel and Selection of short list (approx. 2 weeks)</b>
Phase 2	<b>Concept Development</b> Shortlist 3-5 Artists to develop for concept including workshop Delivery date TBC; approx. 4 weeks, September 2023.
	<b>Artist's presentation and Art Advisory Panel recommendation period (approx. 2 weeks) October 2023.</b>
Phase 3	<b>Detailed Design</b> Selected artist to develop detail design TBC; approx. 6 weeks including integration into DJA documentation November – December 2023
	<b>Artist presentation to Art Advisory Panel, December 2023 – January 2024.</b>
Phase 4	<b>Implementation, including fabrication and installation</b> TBC; duration 2024

## 2.4 Creative Advisory Panel

Once EOI submissions have been received, an Art Advisory Panel will shortlist 3-5 applicants to develop their concept. The Panel will comprise the DJA Delivery Team, RPV Creative Strategy team, Creative Victoria and Wadawurrung Traditional Owners Aboriginal Corporation (WTOAC).

The Art Advisory Panel will then make a recommendation to RPV and DJA for approval by RPV. DJA will manage artist contracts, construction documentation and fabrication/ installation of the Artwork.

## 2.5 Scope of works

Below is an indicative description of the scope of works. A detailed scope, including the level of detail required and the level of involvement required will be negotiated with the Artist once project commitments are known as part of the artist agreement and their proposal.

### Phase 1 Expression of Interest

*Refer to Section 2.1, Making a submission.*

### Phase 2 Concept Development

#### The deliverables for this stage shall include:

- Written narrative (Maximum 2 x A4 pages) of the artwork and how it responds to the theme, site context, local character, and history of the site.
- Concept sketches illustrating artwork scale, size, and proposed install arrangement. These may be submitted in the form of CAD, Ai vector base artworks, digital images (jpeg/png), hand drawings, and 3D models either physical or digital.
- Proposed material palette and fabrication methodology.

#### Workshops may include:

- Briefing from DJA design team and RPV creative strategy team and opportunity for questions (online)
- Presentation to stakeholders/ Art Advisory Panel (in person in Geelong)

### Phase 3 Detail Design

#### The deliverables for this stage shall include:

- Integration of comments from contractor, DJA engineers, Asset owner (V/Line) and Art Advisory Panel, including changes resulting from cost review, safety and maintenance TBC
- Detail design illustrating the location on scale on drawings provided and supported by DJA Design team  
CAD, Ai vector base artwork over scaled drawings provided by DJA Design Team @ 1:500/200
- Detail Design of the sculpture including final dimensions, materials, finishes, and any detailed elements of proposed sculptural artwork. May be supported by fabricator where required.

- Final material palette
- Illustrative graphic of artwork in situ, integrated into render views for consultation (Jpg).

#### Workshops may include:

- Workshop with DJA design team (online/ in person where necessary)
- Workshop or factory visit with fabricators and DJA design team (in person where necessary)
- Presentation to Art Advisory Panel

## Phase 4 Implementation

### The deliverables for this stage shall include:

- Review and sign-off of samples where applicable
- Assist DJA with responses to RFI (Requests For Information) where applicable
- Site visit during installation
- Media and promotional involvement. Content to be confirmed and agreed.





## 2.6 Artist Fee

A total of \$50,000 remuneration, including GST, is attributed to this creative strategy commission. This will be commensurate with the level of involvement required and will be negotiated with the Artist(s) once project commitments are known.

Shop drawing documentation (where fabricator required), fabrication, construction and installation costs of the project will be covered by DJA. The Artist must follow all reasonable requests made by DJA in delivering the commission.

**Table 2: Artist Fee for each phase**

Phase	Fees
<b>Phase 1 Expression of Interest</b>	Fees will not be paid for the submission of an Expression of Interest (EOI).
	<b>The shortlist selected from the EOI to proceed to Phase 2</b>
<b>Phase 2 Concept Development</b>	Concept Development will be paid an honorarium of \$3,000 each (inclusive of GST) to a maximum of 5 shortlisted artists to develop their concepts.  The shortlisted artists will present their concept design to the Art Advisory Panel. The Panel will evaluate the shortlisted concepts against the Selection Criteria and provide a recommendation to RPV and DJA.
<b>Phase 3 Detail Design</b>	The fee payable to the commissioned Artist will be \$45,000 (inclusive of GST).
<b>Phase 4 Fabrication and Implementation</b>	A fee up to \$5,000 (inclusive of GST) will be payable to the commissioned Artist. This fee is to cover involvement in the installation process with the delivery team and any engagement activities in support of the commission.



## 3 Further Information

### 3.1 Project information

The South Geelong to Waurin Ponds Duplication Project (WPD) will support the future growth of Greater Geelong, one of the fastest growing regions in Victoria with its population forecast to increase by 52,000 households over 20 years (*Source: 2016-2036 South Geelong Urban Design Framework*).

The planning and delivery of key infrastructure is critical in accommodating the growth of sustainable communities for generations to come.

As part of the Regional Rail Revival Program, the proposed Geelong Line Upgrades will provide safe, reliable, and accessible transport to improve connectivity to communities, jobs and education opportunities. When connected and integrated with sensitivity and meaning, new transport infrastructure provides significant public benefit through improved amenity and enhanced livability.

Djilang Alliance understands the impact the WPD Project will have on local places and communities and will ensure the investment's value is felt for generations to come.

The Victorian and Australian governments have invested more than \$4 billion in Regional Rail Revival, which is upgrading every regional passenger line in Victoria and creating 3,000 jobs. As part of the design process for the Geelong Line Upgrade, the DJA is committed to consulting with stakeholders on aspects of urban design and creative opportunities.

Further information on the Geelong Line Upgrade can be found at [bigbuild.vic.gov.au/projects/geelong-line-upgrade](https://bigbuild.vic.gov.au/projects/geelong-line-upgrade)

**Legend**

- Proposed track duplication
- New station precincts
- Level crossing removals
- Second platforms
- Pedestrian overpasses
- Additional track
- Additional parking
- Business case

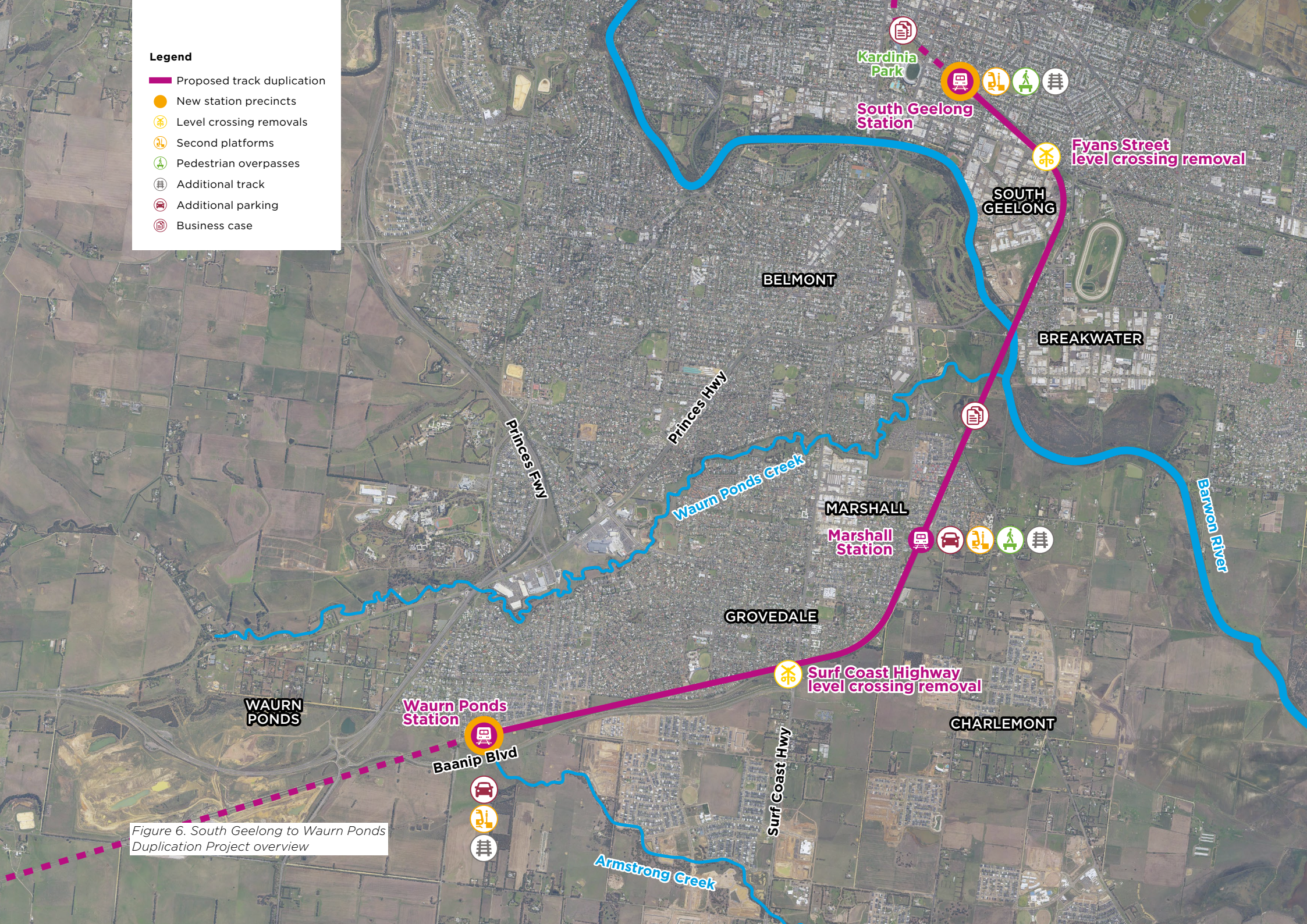


Figure 6. South Geelong to Waurun Ponds Duplication Project overview

## 4 Legal information

### 4.1 Copyright

Copyright of the artwork remains with the Artist however by undertaking this commission, the expectation is that the Artist provides DJA and RPV with full rights to use images of the artwork and/or images of the artwork in situ, without restrictions (excluding commercial purposes). Ownership in the physical artwork produced for the Commission vests in Geelong Line Upgrade Project and will be transferred to the State of Victoria or delegate Authority or Franchisee. Intellectual Property Rights in materials produced for the Commission will be dealt with in a manner consistent with the Whole of Victorian Government Intellectual Property Policy (2012). Accordingly, the Artist will retain ownership of the intellectual property rights in the material produced for the Commission; subject to the Artist granting to the State of Victoria and DJA a non-exclusive, perpetual, irrevocable, worldwide and royalty free licence to use images of the artwork and/or images of the artwork in situ, (and sublicense to use images of the artwork and/or images of the artwork in situ) produced for the Commission, for the purposes of the Regional Rail Revival Program (excluding commercial purposes).

### 4.2 Documentation of artworks

Each artwork may be documented by still and moving image. Images will be shared with the artist. The sharing of documentary images and select information concerning the commission with third party organisations for presentations, education or academic purposes, knowledge sharing, or archiving, will be at the discretion of DJA and RPV. Appropriate consent forms will be provided with parental consent sought for any imagery of children under the age of 16.

### 4.3 Crediting of artworks

In all instances, DJA will aim to correctly credit the Artist as the creator of the artwork in a reasonably prominent position near the Artwork. The Artist should indicate to DJA how they wish to be credited.

If the artwork involves the use of any Indigenous cultural intellectual property, DJA will display acknowledgement in a reasonably prominent position near the installed Artworks which identifies the appropriate custodial interest and permitted use.

#### 4.4

### Asset ownership and maintenance

VicTrack will continue to own the asset (the project site). Maintenance of the project site will remain the responsibility of V/Line. All reasonable measures will be taken to ensure that commissioned artworks are maintained in accordance with standard maintenance procedures. TBC

#### 4.5

### Social media

RPV's digital channels will be used to promote the commission. The Artist must be aware their artwork will be shared on social media through these channels. RPV is not responsible for any reposting of images outside channels associated with the Project. Where practical, the project will endeavour to appropriately tag and credit images of the artwork. It is expected the Artist employs appropriate discernment and judgement when posting images relating to the commission on social media.

#### 4.6

### Publicity and media responsibilities

The Artist must not directly publicise details of the commission, including via media or social media, without prior approval by DJA and RPV. The Artist should be willing to participate in media, social media, and events to promote their work in context of the project, as required by DJA and RPV. Appropriate media support and training can be provided.

#### 4.7

### Confidentiality requirements

The Artist will (and will ensure that its employees, agents and advisers will):

- Use and reproduce Confidential Information only to perform its obligations under this Commission.
- Not disclose or otherwise make available confidential Information other than to personnel who have a need to know the information to enable the Artist to perform its obligations under this Agreement.
- All Confidential Information will remain the property of DJA and/or RPV and all copies or other records containing the Confidential Information (or any part of it) must be returned by the Artist to DJA or RPV on termination at completion of the commission.

The Artist acknowledges that DJA and/or RPV will be entitled (in addition to any other remedy it may have) to seek an injunction or other equitable relief with respect to any actual or threatened breach by the Artist of this requirement and without the need on the part of RPV and/or the DJA to prove any special damage.

#### 4.8

### Indigenous Cultural and Intellectual Property (ICIP)

Indigenous creatives work will be treated respectfully and in accordance with Australian and international principles on Indigenous Intellectual and Cultural Property rights (ICIP). These principles have been established to acknowledge that First Nations peoples have the right to control their cultural knowledge, heritage, and its expression.

#### 4.9

### Insurances

The Artist will be expected to hold Public Liability Insurance, to the value of \$10 million. In addition, WorkCover Insurance is recommended for site visits.

## 4.10 Form of Contract


The appointment of Artist shall be a sub-consultancy agreement with the Djilang Alliance and RPV deep and the Artist is expected to have an ABN.


Form of contract can be provided for review.



*Figure 7. Heritage objects from Grovedale cement factory.*

### More information

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

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

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