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# Request for Quotation

*RFQ Q3 2025/26 – Engagement, Design and Installation for St Arnaud Public Art at Queen Mary Botanic Gardens.*



February 2026

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## 2. Specification

### 2.1 Introduction

We acknowledge the Traditional Owners of the land on which we live and work, the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia, Jupagalk, Dja Dja Wurrung, and Djab Wurrung peoples. We pay our respects to the Elders both past and present and extend that respect to other Aboriginal clans who have connections to these lands. We express our gratitude in the sharing of this land and our hope that we may walk forward together in harmony and in the spirit of healing.

The Northern Grampians Shire is located in the picturesque Grampians region of Victoria and covers an area of 5,918 square kilometres. It borders the Grampians National Park, Wimmera Plains (west), Mallee Plains (north) and the Pyrenees Region (east). The major towns are Stawell and St Arnaud and the villages are Great Western, Halls Gap, Navarre, Glenorchy, Marnoo and Stuart Mill.

Outstanding sporting, recreational and leisure services make for a spirited, energetic population in the Northern Grampians Shire endowed with an exceptional natural environment. Among the myriad of activities on offer are bush walking, rock climbing, boating, fishing, swimming, racquetball, squash, cricket, basketball, badminton, netball, football, shooting sports and hockey. Managed facilities include bowling greens, golf courses, tennis courts, racecourses, sports and aquatic centre, outdoor swimming pools, sports ovals, libraries, entertainment centres and service clubs. More than 11,500 people call this region home. Together they are a welcoming, united community, drawn from diverse backgrounds.

Respondents are encouraged to visit [www.ngshire.vic.gov.au](http://www.ngshire.vic.gov.au) to obtain a detailed understanding of the Council and to follow the Discover Northern Grampians social media channels including Discover Northern Grampians to view how the region can be experienced.

### 2.2 Background

As a midpoint between many Victorian destinations, St Arnaud is a popular stopping point for travellers with caravans and camping trailers. In the holiday season there is often a relatively heavy flow of traffic through St Arnaud, typically involving visitors first having a stop at the information centre in the Historic precinct, grabbing a snack or coffee at the nearby café, and a walk around the Queen Mary Botanic Gardens.

Queen Mary Botanic Gardens is Crown Land for which council is the Committee of Management. The management of the gardens is supported by the Queen Mary Botanic Gardens Advisory Group which was first established by council in 1997 to care and manage the facilities at the Queen Mary Botanic Gardens and Pioneer Park in St Arnaud.

The Queen Mary Botanic Gardens are one of Victoria's fine 19th century botanic gardens are also supported by the Friends of the Queen Mary Botanic Gardens committee who have a role in fundraising for improvements across the gardens. The two groups work collaboratively with council to ensure the gardens and park survive and flourish.

The Queen Mary Botanic Gardens are located near the centre of St. Arnaud, which is an important landscape landmark in the town. The importance of the gardens is further enhanced by the close proximity and visual connections of the early substantial public and civic buildings in the area, notably the St Arnaud Court House, old post office, fire station, former Kara Kara Shire Offices and the former Crown Lands Office.

The gardens are characterised by open lawn areas with isolated mature exotic broadleaf and coniferous trees. Garden beds of annuals remain in the gardens, although they have been reduced in number in recent years. A rose bed on Inkerman Street is underplanted with perennials and has a border of annuals planted seasonally.

An ornamental pond adds a cooling effect to the gardens. A wide and deep stormwater drain runs through the Gardens. Wide, well maintained gravel paths remain from the earliest era of the Gardens. A bridge over the drain exists on the site of an earlier bridge.

Ornamental front gates of bluestone and cast iron remain intact from early this century. Tables, seats, bins and lights can also be found scattered throughout the Gardens.

A statue of French marshal Jacques Leroy de Saint Arnaud, who was the commander-in-chief of the army of the East during the Crimean War whom St Arnaud was named after when established in the mid 1850's can be found along the Napier Street side of the gardens, across from the Shire Café.

This public artwork will be complimentary focal point for the new Buddleia (Butterfly Bush) Garden that is proposed by the Queen Mary Botanic Gardens Advisory Group. The new garden will complete an underplanted section of an existing garden bed located on the far side of the existing drain. The garden may become a focal point at various times of the year when locally bred butterflies are released into Queen Mary Botanic Gardens.

## 2.3 Project Overview

This artwork project will be required to align with Councils Public Art Guidelines 2024 in that public art serves to enhance the aesthetic quality, cultural vibrancy, and social cohesion of public spaces, reflecting the values, history, and aspirations of the community it represents.

In line with councils' objectives of public art, by commissioning this project council seeks to:

- build community resilience by increasing community connectedness and inclusivity,
- activate public space and interaction throughout the shire,
- provide economic benefit through tourism,
- interpret historical sites and tell important local stories by reflecting the cultural and social fabric of community and
- encourage community and visitor engagement with a particular place.

### The Artwork.

The sculpture is intended to be located well within the body of the garden bed amongst the new buddleia garden and viewed from the existing gravel paths of the gardens. The overall size of the artwork is to be no larger than 1000mmW x 1000mmL x 1600mmH with consideration given to the visibility of the main elements of the sculpture to be located above a height of 600mm. This is to ensure the sculpture is visible above the line of the buddleia plants located within the garden bed.

The artwork is to be a permanent sculpture with a lifespan between 10 - 15 years.

Suitable materials must be selected and maintenance requirements provided to council as part of this submission. Bronze will not be considered for this project as there is currently an abundance of public art theft in this material.

Council will provide a suitable concrete base for the artwork based on weight and specifications of the sculpture provided by the artist to council. The maximum weight of the final design will be worked through with the successful artist. The artist will be required to provide fixing details of sculpture to concrete base for approval by councils Municipal Building Surveyor.

The successful artist is required to include stakeholder engagement to ensure the artwork delivers on key themes and stakeholder considerations. Council will support engagement with key stakeholders as required.

Preliminary engagement with the Queen Mary Botanic Gardens Advisory Group has provided the following descriptive words for their impression of the gardens to assist with development of an artwork.

- serene, peaceful, beautiful, relaxing, soft flowing.
- historic – lamps, gateposts, maintain heritage, rustic.
- oasis – for drivers (located along busy highways), heart of the town.

The artwork is required to be sympathetic to the historical context of the gardens and surrounding architecture.

The theme of the proposed sculpture is 'of the natural world, relevant to regional Victoria', the final design brief is to be refined through the engagement workshop and final design approval by the Project Control Group.

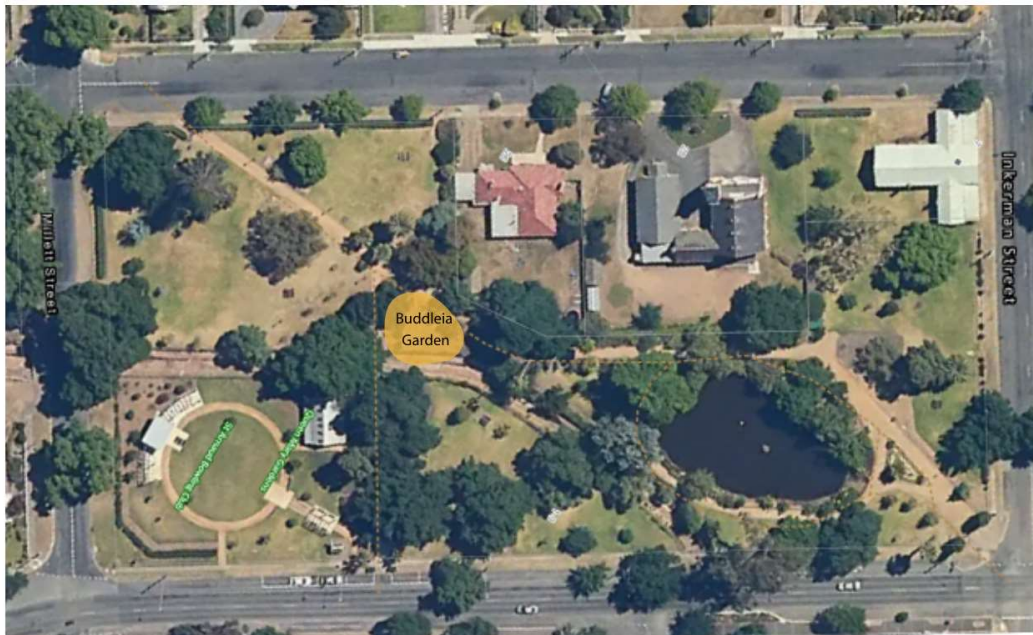
The only restriction within the brief is that the sculpture **cannot** be a butterfly.

Significant changes during design or construction will be managed by council officers directly with key stakeholders.

The contracted artist will be required to provide presentation graphics to allow for key stakeholders to clearly understand the design concept.

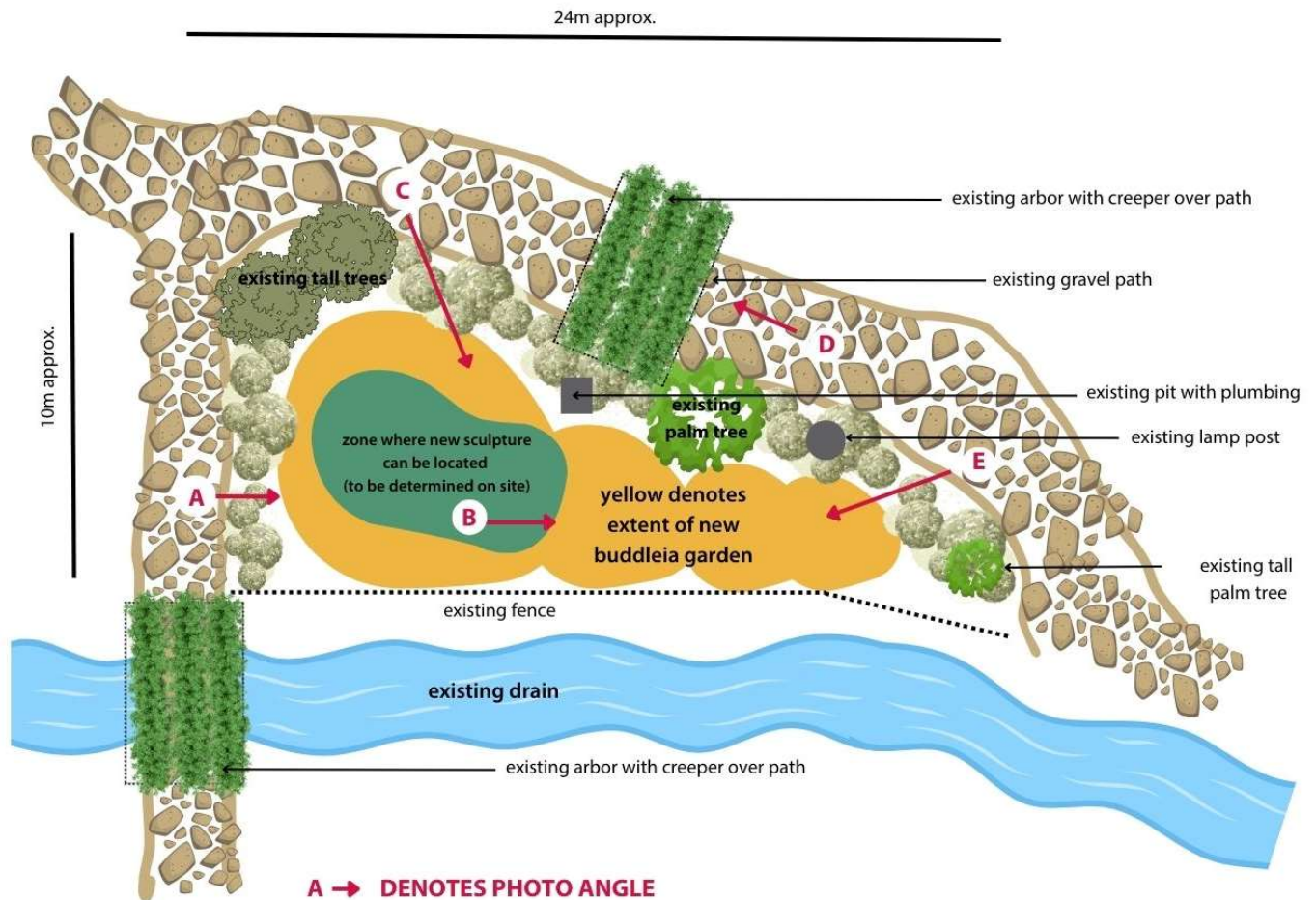
Budget - The budget allocation for this project is between \$30,000 - \$35,000 plus GST.

#### Buddleia Garden location within Queen Mary Botanic Gardens.





## Existing Conditions and Proposed Buddleia Garden Plan



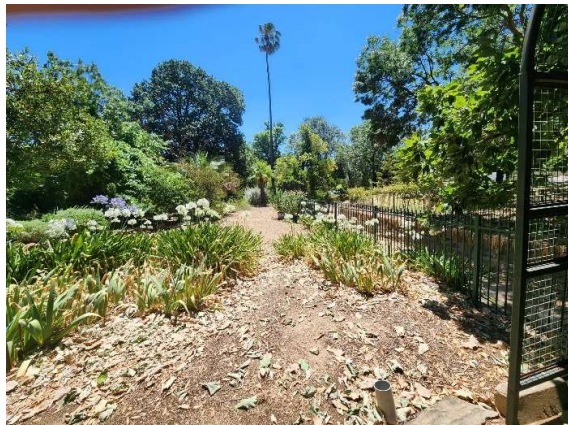
### Map of Proposed Buddleia Garden and Sculpture Positioning

Not to scale





Images of the Gardens (Refer to cross referencing on plan above)



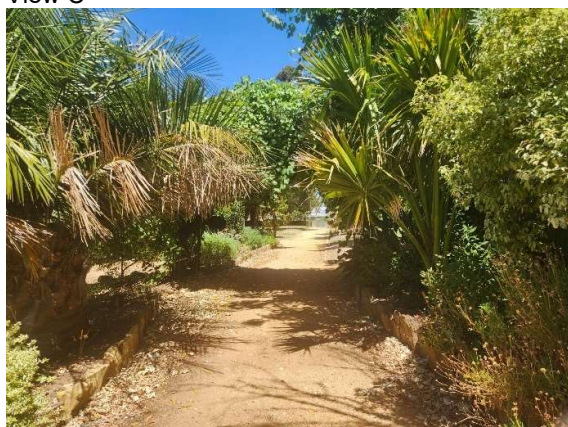
View A



View B



View C





View D

**Heritage elements.**

View E



Lamp post



Jacques Leroy de Saint Arnaud



Memorial Gates QMG

**Inspiration images**



Monarch butterfly on buddleia



Ruby red buddleia



Grey grass tree endemic to the St Arnaud area



## 2.5 Extent of Works

The Northern Grampians Shire Council seeks to engage a suitably qualified and experienced artist to provide high quality design, engagement of the community in the design and the fabrication and installation of the approved artwork on site.

1. The provision of designs - The contracted artist will:
  - a. provide an initial example concept design or designs with the initial project quote including previous examples of their work.
  - b. collaborate with the stakeholders to finalise an agreed design.
  - c. fulfill the requirements of approval/advice
2. Community engagement – The contracted artist will:
  - a. work with stakeholders on an agreed schedule to finalise the agreed outcome of design
  - b. deliver a final concept for approval by the Project Control Group no later than May 16, 2026.
3. Budget - The contracted artist will:
  - a. Submit a price for the scope of the project including initial concept, stakeholder engagement, fabrication and installation of sculpture on site.
  - b. Council and the successful artist will resolve a suitable payment schedule based on key milestones.
4. Timeline - The contracted artist will:
  - a. Provide a schedule of the project timeline
5. Quality of work - The contracted artist will
  - a. Provide a summary of how permanent works of art will be made of durable materials and achieve a maximum lifespan
  - b. Provide maintenance advice and schedule.
  - c. Provide a detailed history of experience in similar projects

Throughout the design process, the artist must keep the Project Manager informed of progress on a regular basis. The artist should identify issues requiring resolution and seek direction from the Project Manager in a timely manner.

The artist is to provide a lump sum cost for this work. Council and the successful artist will negotiate a payment schedule that aligns with the project milestones below.

Project Management is anticipated to be completed by Council personnel separate from this brief.

Any decision as to whether to accept any or all these prices lies with Council.

## 2.6 Physical Project Outcomes

The contracted artist is to provide the following outcomes:

1. An agreed design program at commencement to ensure that timelines are met;
2. A return brief including engagement of key stakeholders including council;
3. Reports, as required, to inform the Project Control Group (PCG) and/or council at each phase of project;
4. Draft drawings and specifications to enable comment and modification as necessary;
5. Adjustment of the drawings and specifications until finalised;
6. Detailed final drawings and specifications;
7. A proposed installation program to meet the required completion date, inclusive of any staging required.





## 2.7 Timing for Design Completion and Works

In completing this submission, the contracted artist is to provide a time schedule for completion of the work, including key milestones.

Some of the Key Milestones include:

Milestones	Detail	Date
Proposal responding to this brief is due	Return brief to be provided with a draft concept/s of the artwork. Itemise costs by project stages; engagement workshop, concept and installation.	By 2pm March 18, 2026
Advise Successful applicant	The successful artist will be notified via email or phone.	By March 30, 2026
Creative Workshop	The successful artist will be required to design and deliver a workshop with relevant stakeholders to receive feedback and ideas on the sculpture design.	By April 16, 2026
Final Design	The contracted artist will be required to provide presentation graphics to allow for key stakeholders to clearly understand the design concept and final design.	By May 16, 2026
Installation	All associated costs required to install the artwork including materials etc. is the responsibility of the successful artist. Council will provide a suitable concrete base for the artwork based on weight and specifications of the sculpture provided by the artist to council. The maximum weight of the final design will be worked through with the successful artist. The artist will be required to provide fixing details of sculpture to concrete base for approval by councils Municipal Building Surveyor.	TBC.
Completion	Project to be complete by	June 30, 2026

## 2.8 Assessment

This submission will be assessed councils Public Art Working Group which is an internal group of council representatives from Community Development, Placemaking and Parks and Gardens. This will ensure that many factors, risk and opportunities have been identified and the proposal is being assessed thoroughly and fairly.

Final approval of the final design will be made by the Project Control Group who will consist of a maximum of two representatives of the Queen Mary Botanic Gardens Advisory Committee, one representative of the Public Art Reference Group (if available) and three representatives of council.

### Public Art Assessment Criteria

Council-initiated public art proposals will be assessed to ensure the quality, viability and sustainability of all public art projects. The assessment group will assess public art projects against these criteria:

- Alignment to the Objectives for Public Art Projects – not required as alignment predetermined.
- Response to the brief (if relevant)
- Response to place (of proposed site)

- Quality of the artwork and artist
- Promoting Accessibility and Inclusivity
- Safety and suitability
- Cost of life and sustainability
- Permission of Landowner/Manager/ Business – responsibility of council (if required).
- Heritage or Cultural considerations - responsibility of council (if required).
- Pricing
- Evidence of relevant Insurances

Each Assessment Criteria category will be given a score out of 10.

### **Objectives for Public Art Projects**

Public Art projects must aim to address one of the following:

- build community resilience by increasing community connectedness and inclusivity,
- activate public space and interaction throughout the shire,
- provide economic benefit through tourism,
- interpret historical sites and tell important local stories by reflecting the cultural and social fabric of community,
- encourage community and visitor engagement with a particular place,
- explore and encourage awareness of global, national, or local issues and themes, and
- develop opportunities for collaboration between artists, property owners, and relevant authorities to promote shared ownership and preservation of public art.

### **Response to brief**

The brief will outline the key objectives, considerations, and the selection criteria required of submissions to design and deliver public art. All of these must be responded to in the submission.

### **Response to place**

Consideration must be given to the context in relation to the site in which the public art is proposed. This includes how the work will be viewed and interacted with by the public.

### **Quality of the artwork and artist**

- While the quality of the artwork and artist are primary considerations, public art undertaken by the community will be driven by the objectives centred around participation, inclusion and collaboration.
- Public art is usually made or designed by an artist or creative, with or without community participation.
- Public art undertaken by a professional artist will at all times reflect a high standard of artistic practice.

### **Promoting Accessibility and Inclusivity:**

Public art should be accessible to all members of the community, regardless of age, ability, or background. Efforts will be made to ensure that public art installations and experiences are inclusive and diverse.

### **Safety and suitability**

All public art must be safe for all members of the community to enjoy. Considerations must be given to the impacts of the piece of public art on public space and how it may increase risk on passers-by or users of that public space.





### **Cost of life and sustainability**

Council must consider the ongoing costs that are associated with well managed public art and the costs associated with this upkeep. All projects will be assessed on the cost to first establish the piece of art, and the ongoing maintenance for its planned lifespan. Some key impacts on cost of life include:

- Choice of materials
- Location

### **Permission of Land Owner/Manager/ Business**

Permission must be sought from the Land Owner, Land Manager or Business prior to the assessment of any public art works proposed for the relevant site.

### **Heritage and Cultural Permission**

Heritage and Cultural Permission must be sought prior to the assessment of any public art works proposed for the relevant site.

### **Insurance**

Evidence of public liability insurance to 20 million and any other relevant insurance that may be required.

*Note: Only assessment factors that are relevant to this specific project will be considered in the assessment process.*

~End of document~

