



Creative Mullum is presenting INGENUITY - a festival of three dimensional art in the public domain. By drawing on rich veins of creativity of our community, INGENUITY will heighten awareness that creativity exists as an inherent force in the Byron Shire community. Opening one days prior to the Mullum Music Festival, this inaugural festival will be held in partnership with the Music Festival.

Town residents and all visitors will experience the site of the [Mullum Sculpture Walk \(MSW\)](#), at Palm Park and Brunswick Terrace, Mullumbimby between the Scout Hall and the Tincogan St, transformed for the duration.

This document is written specifically for those who wish to exhibit. It gives information about who can exhibit and on the how, what, and when of their works. As this is the first INGENUITY festival (hopefully of many) the model is still being developed.

#### GENERAL REQUIREMENTS AND CONDITIONS

1. The festival opens Wednesday 14 November. Installation starts on Sunday 11 November.
2. You will need to apply for the work to be accepted. There are 2 ways to apply:
  - a. The applications for major works need to be in by 31 August and need to use [this on-line application](#) portal.
  - b. Applications for smaller or more ephemeral works close on 31 August and can use the same form or a [downloadable pdf](#).
3. You can apply with an existing work, a work in progress or a new work.
4. Who can apply?
  - a. You will need to be living or working in the Byron Shire area, or be strongly affiliated to it.
  - b. You can be an individual, a group, a school or organisation. If you are a group then one person of 18 years or older needs to be appointed to represent the group. In case of a school or youth organisation, the applicant must be a legal representative of the school or organisation.

5. The works need to be SCULPTURE or an INSTALLATION. In other words they need to have some sort of three dimensionality to them, or evoke a spatial experience. Two dimensional, or flat work will not be accepted.
6. Other preferred characteristics are:
  - a. Works are preferred to be 'site specific' or fitting the location; in its meaning or narrative, use of material, use of the space, or its content referencing the social, cultural and/or historical aspects of the Byron Shire area. [Read more about this below.](#)
  - b. The work can be complimentary to the place, literal or abstract, but they can also comment on, 'provoke' or juxtapose the place.
  - c. The festival is aiming to show creativity itself.
7. We welcome:
  - High end works
  - Lesser works but still made with creativity, love and enthusiasm.
  - Functional sculpture, such as street furniture.
  - Kinetic Sculpture,
  - Roving sculpture, such as machines or worn costumes
  - Interactive sculpture.
  - Art made by all ages
  - First people's sculpture
  - Decay-able Sculpture
  - Landscape art,
  - Sound Art
  - Sculptures and installations from repurposed and recycled materials.
  - 'Plonk' sculpture of particular merit will also be considered on this occasion.
8. In principal you need to be capable of bringing the work yourself as well as equipment and materials to secure.
9. Although we will provide help as much as possible, you need to be able to install it yourself. Install is between 11 Nov, 8 am. and 13 Nov. 5 pm. and de-install and remove between 19 Nov, 8 am and 20 Nov, 5pm. We will have a team ready to assist but we cannot guaranty at this stage the availability of them, nor the amount of help possible. We will have certain equipment and materials available for use but this will also be limited and cannot be predicted at this stage.
10. We will have night security on the evenings 15, 16 and 17 Nov.

## SELECTION PROCESS AND CRITERIA.

Applications will be reviewed by a Curatorial panel, comprised of art industry professionals, including a representative of of Byron Shire Council's Public Art Panel. Three responses from the panel are possible.

1. Your application is accepted and there will be instructions and recommendations how to proceed, specific to the work. This may include working with one of us to fine-tune the design. This will mostly be around the practical install and the safety of the suitability of the works for the temporary install in the public domain. Some artistic mentor ship is possible for a limited amount of applications.

2. You may be asked to elaborate on some points of your application, or we may propose some additional element, or, another site or spot than requested. This last one may happen if multiple applications request for the same spot and the Panel feels that one design is better suited than another for a spot.
3. Your application could not be accepted. The Panel will describe the grounds on which it was not accepted, which can be one or multiple.

Please know that your proposed work does not *need* to be 100 % fully developed in the application. We may ask you to do a follow up and/or we may want to assist in finalising the design and/or the planning of the realisation.

#### CRITERIA.

1. The kind of works we would consider and some of our preferences are described above
2. The work needs to have a certain artistic level. The selection panel members will ensure that a variety of media, styles and approaches to art making, are represented.
3. We want to showcase the creativity within our community and we do not necessarily require the works to be of exceptional craftsmanship or skill.
4. The work showing creative thought, process and rigor is of more interest to us.
5. Creative interaction with 'site' is also preferred above exceptional work but with no relationship to site.
6. A final work does not necessarily need to be 'finished'. A work that is un-finished can still showcase creative process and intention and, in fact, often allows the audience to engage more (which is one of our main goals).
7. You must describe the physical nature of the sculpture or installation, through:
  - One or more drawings,
  - A description of the materials and dimensions.
  - If it is a kinetic sculpture or if it moves or makes sound (or smells), then you must describe how it does that.
  - Explain the physical place that would suit your sculpture best. This can be very specific, i.e. "1.2 meter to the left of X tree" or, "in between the rocks of Y gully". It can also be less specific, i.e. "on a sunny grass spot or attached to a tree trunk at about eye height".
8. The concept of the proposed work must be described. Some questions that may help you describe this to us are:
  - Why are you making the work, what does it mean?
  - How will it do or reveal that?
  - What will the audience see and how can they engage with the concept?
9. We will not accept:
  - Ordinary craft or even high-end craft. (it needs to have an artistic bend)
  - Too precious works that would cost us an arm and a leg to look after.
10. Lastly on the practical and safety aspects. The application must describe:
  - How and when you intend to install and de-install it. Please include; transport, materials, weights needed, barriers needed? the time it takes to install and if you need help.
  - Include a risk assessment and how you have reduced the risks, both for the install crew as well as the audience.

- If you need to include a barrier or signage, then try to incorporate that into the design.
11. The work cannot be racist or prejudiced against a minority, sexual orientation or religion, nor be derogative or insulting to any individual or group.

## PRODUCTION AND SAFETY.

The work will be displayed in the public domain. Although the works are not permanently installed, they still need to be safe for the duration. The minimum requirements are:

1. They must not fall down, fall over or fall apart:
  - On their own, or
  - Due to wind speeds above 75 km/h or 40 knots. The site will be vacated when reaching that speed
  - Or due to audience members accidentally or, to a limit, intentionally bumping them over.
2. They must not be able to cause death or seriously injure people who
  - Accidentally trip near it
  - Accidentally touch it
3. The ground near the sculpture must be free of trip hazard or special precautions must be in place
4. The sculpture cannot make any movements, loud noises or have light effects that may harm a person, unless this is properly announced and precautions put in place.
5. Any specific safety instructions to members of the public must be clearly sign posted.
6. Actions by workers, audiences and passing people, that are clear and obvious to be harmful and require an intentional action by the person for it to be occurring, can be announced but do not need to be prevented from happening to the extreme, unless it can harm others who did not have the intent.
7. All sculptures will be inspected by Byron Shire Council or our engineers, prior to the event. We recommend to install earlier in the week if there is a chance that some last minute improvements are needed

## SITE-SPECIFIC OR FITTING IN A LOCATION?

At Creative Mullum we have an underlying preference for works that engage with the site. This can be a physical aspect, such as: the ground, the light, the vegetation, the smells, the presence of water, the buildings surrounding it, the sewer or a rainwater. But it can also be non-physical; about the people who normally use the place, the social structure of the community around it, the history of the place. Site-specific is also when the work juxtaposes the site, it may point out something that the artists feels is missing or wrong, in either the physical or non physical.

*“Site specific: The notion of site specific has emerged from the architectural premise of genius loci which is Latin for Spirit of Place, referring to a location’s distinctive atmosphere. In the ancient Roman scheme of things this spirit had a protective function. IN the case of the Mullum Sculpture Walk we like to consider a broader interpretation of location to be not just the sculpture walk and its variety of sites but the geographical and cultural identity of the area itself.*

*As a site-specific work of art is designed for a specific location, if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art (Tate.org.uk)*

*Site-specific art is artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork. (Wikipedia)*

To help you understand site-specific-ness and to give some inspiration we have added images of site-specific work in the website or [click here](#)

**We recommend that you spend some time on site and let the place itself inspire you.**

For example: If you see a bench you might want to put a sleeping person/puppet on or under it, perhaps referring to the homelessness in this region. Or maybe you want to make a sound scape that the audience can sit and listen to on headphones of a conversation that could have happened 100 years ago on that bench, or perhaps what nature might have sounded like before white settlement.

If you see a particularly interesting leaf you may want to draw the audience’s attention to it by painting it gold, or perhaps blue with a mini surfboard riding it.

Of course not all works need to be so site specific; some may just fit very well in the landscape; i.e. “art in location” For instance, a very colourful, perhaps already existing, sculpture will be beautifully framed against any of the green back drops. I can even imagine a similarly colourful painting of cultivated flowers, hanging high up in a canopy of leaves. Although the painting is 2D by itself, by hanging it in a 3D natural environment it gets new meaning; i.e. it has become vulnerable to the elements, it juxtaposes cultivated nature against “wild” nature and it raises the question if being colourful is more beautiful. One more example; take an existing very luxurious t.v. lounge (which probably is not art in itself) and place it on the river bank, looking at the river (through a T.V. frame for instance) and it may become art.

*Creative*  
MULLUM