

## Two Year Funded Project

There is enough funds in project to initiate with our project partners the preparation of four artistic briefs and commissioning of two large works.

## Develop Project Briefs

All **Permanent Commissions and Community Art Projects** will develop with project partners a project brief including:

- Project Background
- Description of site and surrounds
- Budget;
- Site specific, thematic and functional elements
- Description of commissioning process;
- Timeline and contact information

## Public Art Commissions

LARGE SITE SPECIFIC PUBLIC ART WORKS >\$5,000  
SMALL OPPORTUNISTIC WORKS < \$5,000  
Emphasis of Creating Unique Artistic Concept

## Artst or Community Initiated Project

Artists or community groups may propose projects, **Public Art** or **Community Art** either based on the Mullumbimby Sculpture Walk Development Application or something else within the town. If the project is seeking the support of Creative Mullumbimby then we suggest that the project follow the same Expression of Interest process as commissions.

This has very practical as well as philosophical considerations. In particular it needs to demonstrate supportive partnerships within the local community to develop a brief and raise funding to commission the work of art.

## Community Art Commissions

Emphasis on Creating Community Partnership.

## Temporary Works

ARTIST PROPOSALS  
FESTIVAL WORKS  
COMMUNITY ART INSTALLATIONS  
Emphasis on opportunity, delight and fun – rather than rigidity following rules. Emphasis on Creating Community Partnership

## Expression of Interest Process (EOI)

An open merit based process. **Advertised on:**

- Creative Mullumbimby Website and Social Media;
- Arts Northern Rivers;
- Local newspapers; and
- State and national media in certain circumstances.

EOI conducted in one or two stage process depending on size and complexity of project and submitted online.

### Virtual Portal

<https://mullumsculpturewalk.com.au>

### Stage 1 - Concepts for Shortlisting - Including:

- Drawings, photos, photomontage or animations submitted electronically
- A brief word description of concept.
- Personal identification of concept is separated so judging can be anonymous

Note: SMALL OPPORTUNISTIC WORKS may be judged in a single stage

Between 3 and 5 concepts will be shortlisted and asked to prepare more extensive submissions. In larger commissions shortlisted concepts will be paid a small amount.

### Stage 2 Presentation of Shortlisted Concepts – including:

- Additional drawings or models if requested;
- Statement of Artist experience;
- Description of fabrication and installation process;
- Statement how it addresses CM Site Specific Principles;
- Intended budget including design, approvals, fabrication and installation;
- and
- Evidence of credentials and public liability insurance cover.

### Stage 1 - Artist/Process for Shortlisting - Including:

- Statement of how artist would engage community stakeholders to address the brief and develop work of art;
- Capability statement of artist and examples of previous relevant work;

Note: SOME COMMISSIONS may be judged in a single stage. Between 3 and 5 artists may be shortlisted and asked to present more information and present for an interview.

### Stage 2 Presentation of Shortlisted Artists – including:

- How would artist address CM Site Specific Principles;
- Expanded statement of artist skills and experience including mentoring and community engagement skills;
- Intended budget including workshops, design, approvals, fabrication and installation; and
- Evidence of credentials and public liability insurance cover.

We will be running a festival at the end of 2018, as for other types of temporary public art, we encourage to pursue, if you think we can help please ask.

## Community Comment - Virtual Portal

Before final judgement of shortlisted artistic concepts there will be an opportunity for artists and community to comment on concepts. The judging panel will read comments but can choose to use commentary as they wish in their assessment of the art presented.

## CM Selection Panel

Selection Panels for shortlisting and final judging will be formed of three to five members from the following groups: Arts Northern Rivers, professional artists, Creative Mullumbimby, Informed community members and philanthropists.

## Public Art Assessment Panel (PAAP)

Final assessment of all art on public land will be by Byron Shire Council through the PAAP

## FUND RAISING

Two Year Project funds will cover costs associated with: developing the brief, conducting the expression of interest process, project management and seed funding for artwork. Other funds will be raised by:

- Targeted grant applications; and
- Crowd funding.

## Project Management

All projects sponsored by Creative Mullumbimby will have a level of supervision and project management by a member of Creative Mullumbimby to assist, help and ensure that the project can be achieved within budget and a reasonable timeframe.

## Launch Event

The launch events of all Creative Mullumbimby sponsored public art will be celebrations fitting the spirit and creativity of Mullumbimby and will set out to acknowledge all partners, sponsors and creative contributors.

# Creative Mullum

## Site Specific Public Art Principles

Site Specific Public Art is art that is environmentally, culturally, socially and economically responsive to its specific context

<p><b>Environmentally Responsive</b></p> <ul style="list-style-type: none"> <li>• <b>Responds</b> to existing elements of the site, such as colour, scale and texture</li> <li>• <b>Initiates</b> a formal aesthetic dialogue with the surrounding environment</li> <li>• <b>Provides</b> an innovative contribution to the process of place-making</li> <li>• <b>Responds</b> to site-specific issues associated with environmental sustainability</li> </ul>	<p><b>Culturally Responsive</b></p> <ul style="list-style-type: none"> <li>• <b>Responds</b> to stories from its specific site and the wider location of Mullumbimby as a distinctive place</li> <li>• <b>Initiates</b> a cultural dialogue with place, including plants, pathways and works of art immediately around it</li> <li>• <b>Gives</b> voice to cultural stories, experiences and visions of global significance from a local perspective</li> </ul>
<p><b>Community Responsive</b></p> <ul style="list-style-type: none"> <li>• <b>Creates</b> active partners within its community.</li> <li>• <b>Has</b> an inclusive, interactive and participatory approach to community engagement.</li> <li>• <b>Provides</b> direct cultural, social and economic benefit to the local community.</li> <li>• <b>Involves</b> local people and community groups in artistic and educational processes</li> </ul>	<p><b>Ethically Responsive</b></p> <ul style="list-style-type: none"> <li>• <b>Uses</b> sustainable or recycled materials where possible and where appropriate</li> <li>• <b>Opens</b> up spaces for ethical dialogue across multiple perspectives</li> <li>• <b>Acknowledges</b> and promotes cultural and biological diversity</li> </ul>
<p style="text-align: center;"><b>Special Response</b></p> <p style="text-align: center;">Art should never fit into neat categories, so while site specific art can and should meet some or all of the above responses it can also be responsive in ways only an artist is able to define.</p>	

We need public art to mark entrances and exits, to create milestones or places we know where we are, we need public art to tell stories so we know who we are. We need public art to inspire us, to startle us, to make us laugh and cry. Public art is also art in the commons, so it needs to bring people together by making places and ideas understandable. Good public art creates a type of conversation with its surroundings, whether it is children climbing on it, trees overhanging it, or adults arguing about it. Bad public art is easily ignored because of its irrelevance.

# Evolving Sculpture in Mullumbimby



- 9:00 Arrival - Welcome
- 9:15 Introduction - Peter Wood
- Welcome to Country

## Session 1 - Site Specific Public Art Philosophy and Practice

- 9:20 Public art in Northern Rivers - Peter Wood
- 9:30 The Five Elements of the Funded project - Suvira McDonald
- 9:35 Peter Wood's Introduction to Site Specific Public Art
- 9:40 Eva Rodriguez Riestra Administering Site Specific Public Art
- 10:10 Joey Ruigrok van der Werven Making Site Specific Public Art
- 10:40 Q & A session - Peter Wood (MC) with Eva and Joey
- 11:10 Michael Murray Introduces Project Partners
- Update on "Revive" Project EOI - Jeannette Martin
- First Project Soapbox Session
- 11:25 Tea and Sandwiches Break
- During Break
- Demonstration Mullumbimby Sculpture Walk Virtual Portal
- A Mullumbimby Story by Jenni Cargill-Strong

## Session 2 - The Evolution of Public Art in Mullumbimby

- 12:15 Suvira McDonald How "Enter Here" Came to Be
- 12:35 Michael Murray conducts Malcolm and Suvira in Evolving Public Art in Mullumbimby & What Comes Next?
- 1:00 Michael Murray presents Second Project Soapbox
- 1:10 How you can help? - Malcolm Price
- 1:15 Wrap up - Peter Woods
- 1:20-2:00 Optional Informal Q&A session

### Project Soapbox

This is your opportunity if you have an idea for a work of public art in Mullumbimby. The Soapbox provides you two minutes to explain it.