

1ST EDITION

SPONSORSHIP PROPOSAL

# MODE FESTIVAL

A CONTEMPORARY MUSIC & ARTS FESTIVAL

COCKATOO ISLAND INDUSTRIAL PRECINCT  
OCTOBER 15<sup>TH</sup> 2022

PRESENTED BY BIZARRO  
MODEFESTIVAL.AU









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# ACKNOWLEDGE- MENT OF COUNTRY



We would like to acknowledge the Gadigal people of the Eora Nation as the traditional custodians of the land on which we conduct our affairs.

We pay respect to the Gadigal Elders, past, present & emerging, and extend this respect to Aboriginal and Torres Strait people from other communities who are here today.

# OUR COMPANY



## BIZARRO

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Bizarro is a records, touring and events agency based in Naarm (Melbourne) and Cadi (Sydney) which has operated since 2017.

Bizarro develops, manages and represents individual artists within the realms of advanced music and audio-visual performances. We commission new projects within our label, world leading partners & venues and collaborate with other agencies, promoters, festivals and artists in developing new performances, installations and events.

Prior to COVID-19, Bizarro co-ordinated the highly acclaimed “Hybrid Festival” in Melbourne, running across a variety of venues over two nights with over 4,000 attendees.

Bizarro has held many sold out events in Sydney, Melbourne, Brisbane, Adelaide, Perth, Hobart, London, Auckland, Wellington and Christchurch.

We seek to combine many aspects of local contemporary culture today into a truly holistic experience, uniting communities through the celebration of thought-provoking artistic expression. This medium for advancing artistic work has allowed us to powerfully foster the value of creativity to our audience, something which we find very rewarding.

We pride ourselves on inclusivity and seek

to propagate all such ideals in every event we manage. Critically, we ourselves are grounded in all aspects of local culture and, through our various outlets, support all members of the thriving local arts community.

### Key Statistics:

- 24 live music events in Sydney at 600-1400 capacity
- Over 39 live music events in Melbourne at 500-3000 capacity
- Over 9,000 tickets sold in past 24 months to events (prior to COVID-19).
- Experience with holding events in Melbourne, Sydney, Adelaide, Perth, Brisbane, Auckland, Wellington, Christchurch and London.
- Experienced in Festival promotions & event management for 4000+ attendees over 4 venues
- Raised £21,000 for the Fire Relief Fund for First Nations Communities and WIRES Wildlife Rescue Organisation during Australia's 2019/2020 bushfires through a 6-room event at London's iconic venue The Cause
- Operated two sold out events for Melbourne Music Week 2019, commissioned by the City of Melbourne





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# EVENT SUMMARY

## OVERVIEW

Mode is a brand new music and arts festival reaching forward and exploring electronica's potential.

With its roots grounded in tasteful electronic music – steering away from the likes of commercial EDM & such – Mode Festival aims to fill the gap in Sydney's buzzing music scene.

Whilst music is at the very core of Mode, physical artforms from across the Australian community are similarly important. The festival is working together with an arts programme director: Tiarna Herzceg. They are a proud Kuku Yalanji person who specialises mostly in painting and sculpture, also working as a curator. Together with Tiarna we have developed a core "theme" together with 3 "sub-themes" for the arts programme – the aim being for applicants to address these relevant ideas in their works. Moreover, this allows for us to have developed an open portal for artists across Australia to apply to join the programme, free of charge.

Our arts programme is a competition, designed with the guidance of Prof. Paul Thomas, previously director of the Biennale of Electronic Arts Perth, and now Professor of Fine Art at UNSW Art and Design. Thomas initiated and is the co-chair of the Transdisciplinary Imaging Conference 2010, 2012 and 2014.

Our arts program aims to bring a sense of genuine artistic meaning to a space – music festivals – in which true craftsmanship is often lacking. Curated artistry has been applied in all aspects of the festival: music, installation art, stage design, lighting, brand identity & promotions.

Hosted in one of our city's most breathtaking settings – Cockatoo Island – we couldn't feel more at home sharing a home with a space that has hosted such culturally rich happenings as the Biennale of Sydney.

Mode was launched on May 16 2022, and has now sold 2000 of its 3900 tickets. The organisers are confident it will sell out, especially given key media partner Boiler Room (over 10M social followers) is yet to make its formal announcement of partnership.

MODE 2022

15 October



COCKATOO ISLAND, WAREAMAH INDUSTRIAL PRECINCT

Adam Pits & Lisene (UK)

Anuraag (AU)

Aurora Halal (USA) (live)

Cousin (AU) (live)

Crescendoll (AU)

Djrum (UK)

E. Fishpool (AU) (live)

Etapp Kyle (UA)

Fibre Optixxx (AU)

KI/KI (NL)

Kia (AU)

Kritty (AU)

LOIF (AU)

Maara (CAN)

Nat Salih (AU)

OK EG (AU) (live)

Priori (CAN) (live)

Purient (AU) (live)

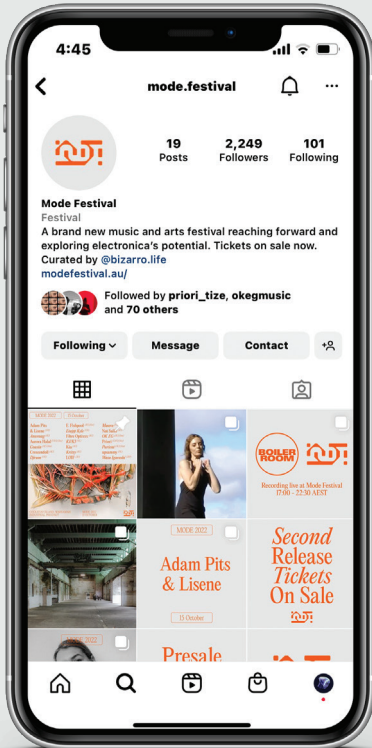
upsammy (NL)

Wata Igarashi (JAP)

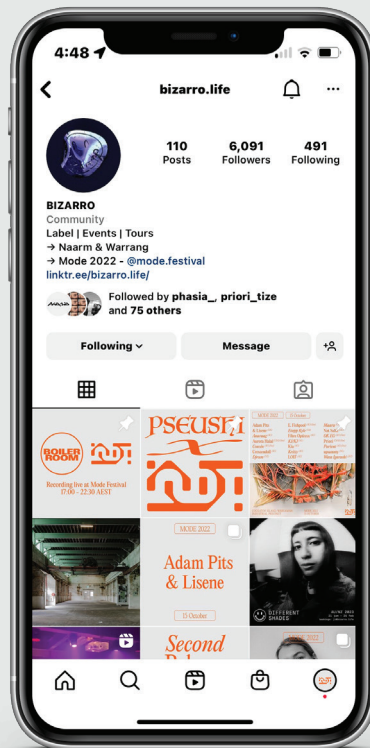




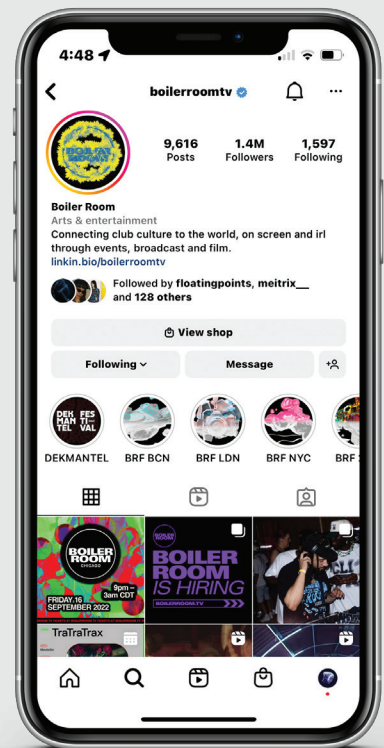
# OUR SOCIAL MEDIA PRESENCE



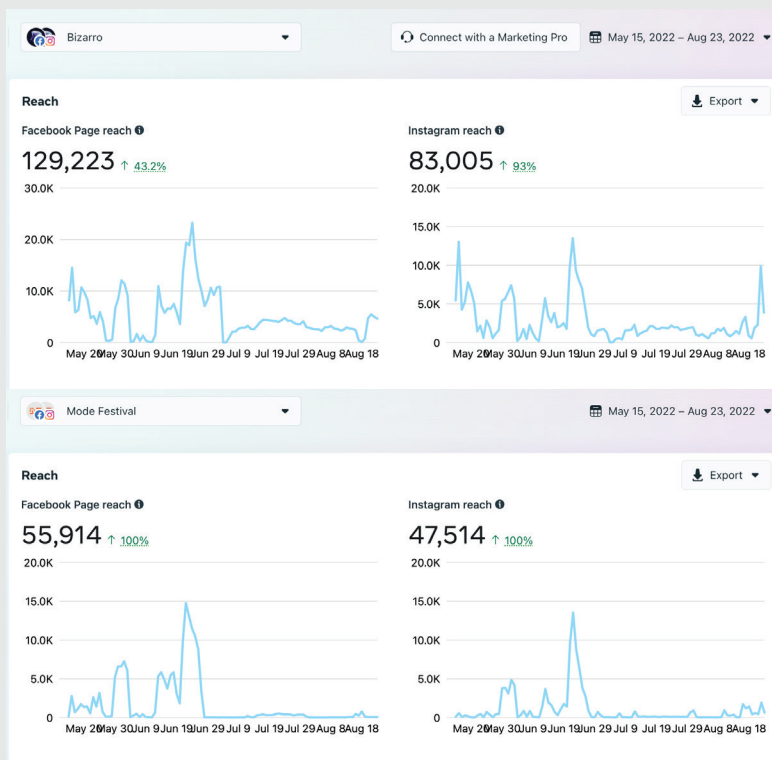
MODE IG



BIZARRO IG



BOILER ROOM IG



Left:  
Bizarro Facebook & Instagram reach since Mode Festival's announcement (May 15)

Left:  
Mode Festival Facebook & Instagram reach since announcement

Below:  
Page Views from Eventbrite

Page Views

**15539**

202 from Eventbrite

[Open page views report](#)



# SUSTAINABILITY AT MODE

## OVERVIEW

The environmental impact of festivals is often underestimated. UK festivals produce 23,500 tonnes of waste, use 5 million litres of fuel and emit almost 20,000 tonnes of CO2 every year (The Show Must Go On report, 2015).

Mode Festival will place a strong focus on implementing measures remove entirely the number of single use plastics from the event.

Similarly, CO2 emissions generated from power sources & transport will be minimised, and offset where required.

Mode aims to be a sustainable event, with an efficient waste management system.

## IMPLEMENTATION

- Strict use of recyclable or biodegradable cutlery, cups and other items from bar & food vendors
- Strict use of recyclable materials for tickets and wristbands
- Strict no single use plastic policy
- Dedicated recycled waste management plan
- Token system for financial penalising of cups not being returned to bars for recycling – incentivising waste management by the consumer



# PARTNERS

## EVENTBRITE - TICKETING PARTNER

Eventbrite is a global platform for live experiences that allows anyone to create, share, find and attend events that fuel their passions and enrich their lives. From music festivals, marathons, conferences, community rallies, and fundraisers, to gaming competitions and air guitar contests. Their mission is to bring the world together through live experiences.

We will be working with Eventbrite for promotional and financial support. Our established relationship with the company has meant we are able to rely on them for significant financial advances & lower ticketing fees for buyers.

## BOILER ROOM - BROADCAST

Boiler Room started with a webcam taped to a wall, opening a keyhole into London's underground. The online broadcasting platform based in London is arguably the most influential figure in the electronic music scene today.

Since 2010, they've built a unique archive spanning over 8000 performances by more than 5000 artists across 200 cities. They curate documentaries, live-streams, events & stages.

Today, they remain true to that history. They support emerging artists. They tell stories from the fringes. They connect local dance floors to the wider world.

Boiler Room's rich and innovative approach to the music scene has grown with launches such as System, an initiative created in partnership with Gaika that uncovers and celebrates the impact of migration on music: borderless cultural movements that grow from underground subcultures to worldwide mainstream success; Contemporary Scenes, exploring underground collectives, artists and subcultures from across the world; and Low Heat, a series of events and films celebrating new artists.

Mode is very excited to have Boiler Room as a stage host, with a live broadcast of the event. Their social media following exceeds 8M across Facebook, YouTube, Soundcloud, Twitter & Instagram

The Eventbrite logo, featuring the word "eventbrite" in a lowercase, rounded, orange-red sans-serif font.



# MUSIC PROGRAMME

FULL LINEUP MODEFESTIVA.AU

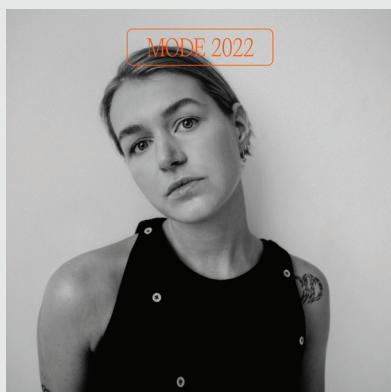
## CURATION

A strong emphasis has been placed on forward-thinking international artists in conjunction with cutting-edge musicians and DJs from across Australia.

Bizarro has pushed for a tasteful and boundary-pushing programme, aiming to promote contemporary electronic music that defies the commercial EDM scene – whilst still retaining broad appeal and following global + local trends. As with all Bizarro-curated events, diversity across all fields has been strongly maintained – nearly two thirds of Mode’s artists are non-male, over a quarter are POC, and just under a third identify as part of the queer community. Bizarro curates inclusive events for all, and our programming always reflects this philosophy.

Mode Festival will collaboratively work together with musicians, visual artists, and performers to curate a truly unique programme. Musicians range from live performances to DJ sets, with a primary emphasis on leftfield forms of electronic music. Mode’s future programming aims to make a significant move into the live music sphere as we grow. Our full program is available at [modefestival.au](http://modefestival.au)

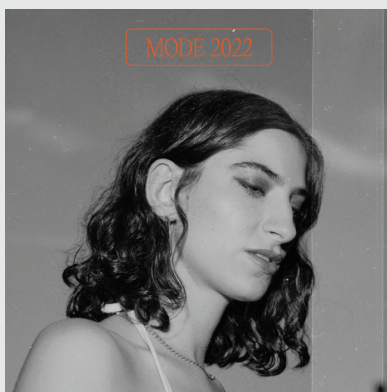
## ARTIST SNAPSHOT



KI/KI (DJ – NL)

Starting out as a resident DJ at queer stronghold Spielraum back in 2018, KI/KI (She/her) has rapidly evolved into a nightlife bastion of her own. In the past years she’s made a mark with unforgettable all-nighters, curating her own ‘KI/KI invites’ series, upsurging Boiler Room views, and causing dancefloor frenzy from Berghain’s Saule to Tbilisi’s Bassiani.

Instagram: 77.5K followers  
Facebook: 21K followers  
YouTube: 1.4M views on Inter-cell Outdoor 2019 closing set



AURORA HALAL (LIVE – USA)

Shadowy and psychedelic, her hardware live performances have a hazy sensuality and metallic dance floor intensity that’s at turns playful, dark, euphoric and emotionally vulnerable.

In all her projects she treats dance music as an arena for transformation, and since 2010 her events have been rooted in an underground DIY approach that pushes forward-thinking sounds, production and ideas.

Instagram: 13.5K followers  
Facebook: 26K followers



DJRUM (DJ – UK)

London’s Felix Manuel (aka Djrum) produces a highly ambitious form of electronic music which is informed by club styles such as techno, garage, and jungle, as well as his background in jazz and classical music. His compositions are often lengthy, multi-part epics which are structured more like miniature soundtracks than typical club cuts.

Instagram: 20K followers  
Facebook: 34K followers  
YouTube: Boiler Room 85K

# MUSIC PROGRAMME

## STRUCTURE



ETAPP KYLE (DJ – UA)

Born in 1987 and raised in a small town in western Ukraine, Etapp (He/him) was trained as a classical musician before his first teenage club permanently changed his musical trajectory. He soon set out to learn how to DJ, spending the next years studying computer science in the city of Chernivtsi and practicing at night with the 1210s and CDs of various DJ mentors.

Instagram: 50K followers  
Facebook: 50K followers  
YouTube: Boiler Room 199K



PURIENT (LIVE – AU)

Purient (She/her) is the pseudonym of Naarm based dream-pop producer and vocalist Kate Durman. Purient has traversed her own thoughts with uncanny attention to detail; subverting pop normality to bring an introverted, brooding and purposeful sound. Part of the LA label Burning Rose Records, Purient's distinguishable sound is all parts experimental, stylish and unpredictable.

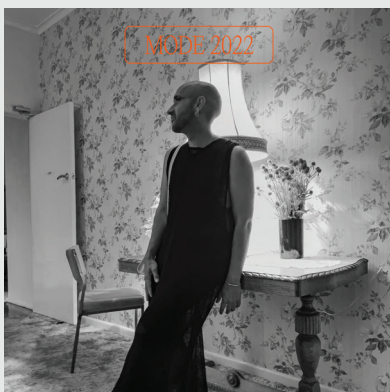
Instagram: 3K followers  
Facebook: 1K followers



CRESCENDOLL (DJ – GOMEROI / FIRST NATIONS AU)

Crescendoll is a Gamilaraay woman and Eora based DJ. Selected for FBi's Dance Class 2020 program, she flirts with juke, jersey, footwork, hard drum, UK bass, garage and acid and is an appreciator of all things club. She is a regular on Eora's dance floors and works as a solicitor at a community legal centre with a focus on police accountability, young people, and First Nations justice.

Instagram: 3K followers



ANURAAG (DJ – AU)

Anuraag (They/them) is an organiser, DJ, and artist focused on sound and community contexts. As Creative Director of event series Cool Room, they have sought to change conversations around representation and safety in electronic music. Recently, Anuraag worked alongside collaborator Patrick Hase to launch their website room2.fm, creating a new form of digital performance space and seeking new methods of communal listening over distance.

Instagram: 3K followers  
Facebook (Cool Room): 5K likes



E. FISHPOOL (LIVE – BUDAWANG / FIRST NATIONS AU)

E Fishpool (She/them) is a Yuin artist based across Budawang, Ngunawal/Ngunnawal and Ngambri Country. Emily speaks processes of unlearning and (re)learning identity through sampling noise, dialect and field recordings – Seeking to understand diasporic identity, resurgence and healing through sound.

Instagram: 1.3K followers  
Website: efishpool.com



OK EG (LIVE – AU)

A collaboration between Naarm-based producers Lauren Squire (MESS) and Matthew Wilson (RI-SING Melb), OK EG generate spaces between hypnotic polyrhythms and lush ambiance by mixing experimental music and visual art. The duo's live show takes an improvisational approach to live techno, drawing from natural textural soundscapes to speculate on rich sonic worlds of inhabitation.

Instagram: 2.4K followers  
Facebook: 1K followers



# ARTS PROGRAMME

## STRUCTURE

Mode Festival's arts programme will operate as a broad opportunity for Australian and international artists to showcase multimedia forms of expression. Structured with the consultancy of Professor Paul Thomas (Professor of Fine Art at UNSW Art and Design), Mode is open to all artists through an application portal. Artists are invited to propose a work which is relevant to the 2022 theme 'Speculative Futures,' created by Tiarna Herzceg. More info on the theme and sub-themes can be found at [modefestival.au/#submissions](https://modefestival.au/#submissions).

The theme will evolve each year, with an emphasis on inviting artists to explore new ideas through innovative & interactive mediums. Prizes for the 2022 edition are valued at \$10,000 (1st) + \$3,000 (2 runners up), with 8-12 artists in the program. Successful entrants will be given the opportunity to utilise a wealth of unique spaces in the island's industrial precinct. Prizes will be determined on the day by our judge – Prof. Paul Thomas.

The aim of Mode is to create a new model for the festival space – particularly electronic – whereby the sole interest is shifted away from music and towards the broader spheres of art. For our inaugural year, the struggle in this domain is purely financial – it is rare to find customers paying a festival ticket price with the art program a main factor for attendance. Through ensuring a well-executed and curated program on the day, we are hopeful that we can begin to change customers' attitude towards festival art.

## INSTALLATION SNAPSHOT



CRISTINA NAPOLEONE – TERRAIN (IMAGES FROM PREVIOUS EXHIBITS OF TERRAIN)

TERRAIN comprises two complementary installations providing patrons a space for contemplation, gaining new perspectives on trees and reimagining our relationship to the living world. These experiences have been carefully designed around awe, which heightens our focus on the present. When we are more conscious of the present moment, we feel that our experiences are fuller, that more can happen and be accomplished.

The first work, 'The Aromas of Trees', is a sterile composition of aroma boxes on plinths, each is filled with the aroma of a tree and various materials designed for patrons to experience an inventory of trees through scent, where these aromas offer a sensory encounter with trees from around the world. This work and experience was initially created in partnership with Emergence Magazine – the award-winning magazine connecting ecology, culture, and spirituality – and adapted from the original essay 'Eleven Ways of Smelling a Tree' by Pulitzer Winning writer, David G. Haskell. In the words of Haskell: "Aroma is the primary language of trees. They talk with molecules, conspiring with one another, beckoning fungi, scolding insects, and whispering to microbes. Aroma is also our primal tongue, a direct link to memory and emotion, and inheritance from the communicative networks that sustained the first animal cells. The receptors in our nasal passages are ready to listen ... Our human aesthetic experience is a doorway to the trees' innerworlds."

The second work comprises the virtual reality experiences of short films 'Sanctuaries of Silence' and 'The Atomic Tree', both directed by Adam Loftin and Emmanuel Vaughan-Lee. These immersive films are paired with botanical haptics (originally designed in collaboration with Hattie Molloy), where patrons sit comfortably on mounds of real grass. They may choose to take their shoes off or keep them on. 'Sanctuaries of Silence' is an immersive listening journey into the Hoh Rain Forest, one of the quietest places in North America, situated within Olympic National Park. Silence just might be on the verge of extinction, and acoustic ecologist Gordon Hempton believes that even the most remote corners of the globe are impacted by noise pollution. 'The Atomic Tree' is a journey into the memories of one of the most revered trees in the world – a 400-year-old Japanese White Pine bonsai that witnessed – and survived – the atomic blast in Hiroshima. From Japan's ancient cedar forests and Buddhist temples to the family home in Hiroshima where the pine was nurtured for five generations, this VR experience explores the unbroken chain of living stories held within the rings of this tree.

# ARTS PROGRAMME

## SNAPSHOT



RACHEL VOLISA – UNTITLED (IMG FROM PREV. WORK)

It is hard to envision a life where we are able to engage with truly regenerative products in our lives and homes.

In Sydney alone, 9 million tonnes of furniture end up in landfill every year. What if that didn't need to be the case. What if the products we engage with on a daily basis regenerated the earth at the beginning of its life-cycle as well as the end? Globally, it is estimated that seaweed sequesters nearly 200 million tonnes of CO2 every year. Though the benefits don't stop there, kelp also absorbs nitrogen and heavy metals, alleviates eutrophication and acidification, all the while building habitat and diversification within the marine ecosystem. By harvesting this fast-growing biomass responsibly and using this as a material for making, the resulting objects can be truly regenerative.

Rachel is investigating utopian futures, a place where objects in our home play an integral role in the regeneration of our marine ecosystems and environment at large.

She has proposed a range of home-based object prototypes, to act as a proof of concept that objects can be designed to consider both aesthetics and impact. These will be the result of over 50 kelp-based biopolymer material experiments, research and consultation with marine biologists, material scientists and other designers.



NADEEM TIFAU ESHRAGHI – ENTER ALTER (IMAGE FROM PREVIOUS WORK)

Enter Alter is an installation of suspended fabric, light and sound—a reverent monument for universal thought and illumination. Tens of sheer fabric lengths are suspended vertically along a circular, wire column; towering and humbling in scale. At its core, a single light source, enclosed entirely by its material walls—at the gracious whim of all-natural systems. It's an outdoor shrine; a ritual opportunity for hope, both influenced and enhanced by the movements of its weather and environment. This unpredictable and entirely natural potential creates spectacular moments between the fabric, light, and shadows; signs where needed, amongst the fibres.

A collage of sounds recorded at, or near the installation site prior to the event are processed and reconfigured into a warm, textural, evolving drone—a meditative foundation for the installation to offer



# TURBINE HALL: MAIN STAGE

## OVERVIEW

Building 150 is a cathedral sized hall that once housed the turbine shop for the shipyard island.

The distinctly monolithic feel to this room will act as a basis for its visual design. We envision a highly stripped back aesthetic, with a brutalist stage and immense visual projection system (see pictured Berlin Atonal visual system).

Building 150 will have a focus on innovative live performances, accompanied with live or pre-recorded visual experiences. An emphasis will be placed on live a/v sets, amongst other unique variants of expressing electronic music.

The existence of industrial-level beam structures across the entirety of the room will provide an exciting blank canvas for lighting, sound, decor, and video.

Naturally, this room will come with a host of complex sonic challenges. Fortunately, we are working with industry leader Humm Productions, who have dealt with this space before. A premium audio experience will be at the forefront of our priorities.

Check out Building 150 at the 2020 Biennale of Sydney [here](#).

### *Dimensions (approx.)*

Length: 100m

Width: 21m

Height: 20m (to beginning of roof)

### *Capacity*

~2000-3000 pax

### *Running Hours*

2pm-10.30pm



# NAVAL STORE: BOILER ROOM

## OVERVIEW

The Naval Store is a waterfront venue commanding impressive harbour and bridge views. A former wharf side warehouse, the venue features a concrete floor, exposed truss ceilings and beams.

There is an industrial roller door opening to the water front which flows onto an outdoor area – likely to host a bar. The Naval Store has a lower ceiling than the other rooms, and beautiful retro down lights.

Boiler Room will be broadcasting live from the Naval Store from 17:30–22:00, to an audience of 8M followers.

*Dimensions (approx.)*

Length: 34m

Width: 11m

*Capacity*

~800 pax

*Running Hours*

2pm–10.30pm





# BUILDING 138 – UNNAMED

## OVERVIEW

Building 138 was historically used as a convict's workshop. Evidence of the industrial operations is still present, giving the space a striking, stripped-back appearance.

The existence of overhead beam structures as well as mountable wall beams will provide a flexible canvas for innovative staging and lighting design.

The building fits close to 1500 people, with entrances at multiple points around the room.

Specific emphasis will be placed on treating the room acoustically to deal with its length to ensure a premium experience aurally.

Fortunately, the entirety of Cockatoo Island was made viewable through Google Maps' street view for a significant art exhibition that takes place on the island each year.

Check out Building 138 [here](#) (art for the Biennale of Sydney).  
Check out the festival site plan [here](#).

### *Dimensions*

Length: 63m

Width: 15m

### *Capacity*

800–1000 pax approx.

### *Running Hours*

2pm–11pm





# BRANDING OPPORTUNITIES

## DETAILS

Mode Festival has a wealth of opportunities for partnerships across all aspects of its operations. Offerings include:

- Building 138: «Your Brand» Stage
- Product placement in artist areas, transportation (ferries), bars, food areas
- Branding on physical artworks & displays
- Product placement (apparel) on Boiler Room broadcast to 8M+ audience
- Food & beverage partnerships
- Unique product display opportunities
- Numerous spaces to be used for installation pieces
- Social media endorsement via Bizarro & Mode Festival socials
- «Your Brand» Backstage VIP Area
- Any other branding opportunities welcome





# THE IMPORTANCE OF COCKATOO ISLAND

## A MEANINGFUL LOCATION

The importance of Cockatoo Island as a creative and cultural hub is undoubtable within the Australian arts scene – no doubt due to its involvement with the Biennale of Sydney every year.

Being a festival which is founded upon unique creative expression and culture, we feel that a unique and culturally-renowned venue is equally important as the project itself.

The team behind Bizarro have attended and admired the creativity and innovation behind The Biennale of Sydney for a number of years, and to operate an event in the same location is a truly special notion for us.

The recent plans for Cockatoo Island to be further transformed into such a hub are certainly consistent with our event, and we believe that hosting Mode Festival annually on Cockatoo Island will drastically contribute to the island's intended direction.

Bizarro also appreciates the island's First Nations past as a sacred place for women's ceremonies. The notion of celebration and ceremony is in line with Mode Festival's aim to celebrate artistic expression, and more meaningfully so with a First Nation's focus in mind. Bizarro remains very open to more ideas on how to refine our focus on First Nations peoples of Australia.

## A PROVOCATIVE SITE

Art is most provocative to us when placed in a stripped back, industrial setting. This was one of the primary reasons for approaching the venue in the first place – due to the enormous, monolithic appearance of the industrial precinct.

The numerous transitional areas between major warehouses as well as smaller warehouse spaces in the industrial precinct are integral to the structure of Mode Festival. These areas will host the arts installations we commission, and their diversity in terms of size, composition and structure provide a broad canvas to project our experimental arts programme onto. This of course is annually demonstrated by the wonders of the Sydney Biennale.

