

Bringing Art to the Playa

Elsewhere Art Guide 2026



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/ art by night



1. Art at Elsewhere

Why bring art to site

Elsewhere exists through participation. There are no spectators, only contributors. Bringing art to the playa is a direct expression of participation, gifting and radical self expression. You offer your time, ideas, skills and resources without expectation of profit, and in doing so you help shape the temporary city we build together.

Art creates experiences for others. A structure can become a meeting point. A quiet space can hold reflection. A strange object can spark conversation between strangers. A playful installation can invite collective joy. These moments do not happen on their own. They are created by someone deciding to provide these spaces and provide them to the community. People react to the experience and are affected by how they move, gather, pause and connect. Sound and silence, spectacle and intimacy, size and subtlety - they are all different aspects of the same magic. Each project becomes part of the shared landscape and affects the overall experience of the event.

All types and sizes are welcome. A small, weird, personal piece can be as meaningful as a large, ambitious build. What matters is intention, engagement and responsibility. Whether you are crafting something intimate or constructing something monumental, your work adds to the world we temporarily inhabit together.

Types of art and creative projects

Elsewhere supports six types of creative projects:

1. Art Installation: a continuously present physical work that participants can explore, enter, interact with or contemplate from Tuesday to Sunday all the time. This can be big scaled installations or small, weird low budget or highly personal pieces that surprise.
2. Temple: a consciously created sanctuary for reflection and release, a neutral, non religious space that belongs to the community once built.
3. Artomobiles or mutant vehicles: a transformed vehicle that becomes moving art and transports participants across the playa.
4. Innovation Project: functional creativity that improves safety, sustainability or life on site.

All projects remain accessible throughout the event (unless agreed otherwise). All art projects have to be disassembled and removed from the ground by the artist after the event ends.

2. Conceptualizing Creative Projects for the event

Providing art for Elsewhere faces way more challenges than you might be used to. You are building in an exposed, harsh environment, so expect extreme heat, strong winds/storms and long heavy rains. Your project needs to be participatory, safe and realistically buildable given the constraints you are facing. You constantly have to keep an eye on the project's timeframe, the budget and the workload.

Designing for experience

Participation and interaction: How exactly do people interact with your piece? Do they enter it, sit in it, trigger it, move through it, contribute to it? If it is primarily visual, is there still a clear point of engagement? How many of our senses are being stimulated? How can interaction and immersion be further increased? Is the interface intuitive or requires some type of guidance? How can the project make sure it blows minds? Interaction can also mean supporting engagement by bystanders. Are there seating areas to linger and enjoy longer?

Aesthetics: Don't forget to plan for the "extra mile". Once the structure is built, make it beautiful. If you are an engineer, team up with visual or decorative artists to make the structure not only sturdy and large, but also aesthetically appealing and allowing for visual exploration. Find artist collaborations in the [artist online group](#). This way creative Nobodies who do not commit to an entire project can also contribute.

Playa reality check

Consider day and night conditions separately: In direct sunlight, does your structure hold visual presence? Is the heat from direct sun limiting interaction or ruining materials? At night, is it clearly visible and safely lit? Illumination should be intentional and sufficient to prevent collisions. An unlit structure on an open playa becomes a hazard. How can you ensure that your project is ideally awesome during day and night?

Think about placement: Do you require quiet surroundings, or can you exist near amplified sound? Do you need darkness at night or shade during the day? Does your installation require a high amount of people passing by? If your art piece has a high power consumption, your placement options narrow down to a place adjacent to a generator. Please also take the event's different sound zones into consideration.. Bear in mind that we do not fund art projects within a camp site or that are a barrio's satellite.

Be precise about power requirements: Try considering solar powered installations, this way you are more flexible in terms of placement. If you cannot rely on batteries and solar power, state your needs in Watts and break them down by component during the application process. If you are unsure, estimate the power consumption conservatively, your Art Escort can help you work out the details. Clear information on your power needs can ensure an adequate position of your art piece on the map.

Define your sound level realistically: There are different zones on the ground regarding sound levels, red being the most lenient one regarding volume and times, green being the most restrictive one. Your placement heavily depends on your sound emissions.

Calculate your footprint: State the total space in square meters needed including the structure itself, anchoring points, shade, safety perimeter and expected participant movement. Better overestimate by a decent amount, we have enough space available.

Account for environmental stress: Nature is one of the biggest adversaries of art installations at Elsewhere:

- ✓ Wind will apply strong force to vertical surfaces and unsecured elements and might tear things apart. Fabrics can easily turn into sails.
- ✓ Dust will enter mechanical parts and electrical connections and might limit smooth functioning. Heat will affect materials, adhesives and electronics and might interfere with a smooth operation of the art piece, or even destroy parts.
- ✓ Rain and water runoffs after heavy rainfalls might quickly expose weaknesses in waterproofing, ruin electronics or destabilize/soak the ground the project is built upon.
- ✓ Low night visibility increases risk around cables, edges and sharp elements and Nobodies might stumble over the structure, hurting them and causing damage to the art piece.

Therefore: Design and anchor everything accordingly. Overbuild structural elements. Protect electronics. Don't leave cables and connectors lying on the ground. Take into consideration that you will not have constant technical support. Be aware that tall installations (>3m) have to be electrically grounded by an earthing rod due to high chances of lightning.

Leave No Trace applies from build to strike: Everything you bring must leave with you. Plan removal and transport before you construct. Large construction materials cannot be left on site or disposed of in nearby towns. Micro trash such as zip ties, tape, cable fragments and sawdust must also be cleared. Make sure nothing can get loose during the event.

Ambition is welcome. Unrealistic planning is not. Strong concepts supported by practical execution are what succeed on site and bring us all loads of joy.

/ interactive art



3. Applying for a grant

About art grants

Applications open March and close 17 May 2026. Grants are processed on a rolling basis. Earlier submissions are strongly encouraged.

Grants refund up to 100 percent of eligible expenses, capped at:

- ✓ Up to 5,000 EUR for large, outstanding projects
- ✓ 500 to 3,000 EUR typical range

Smaller budget projects will be reviewed less rigorously and typically get approved faster. All projects can also request electricity grid access and placement on the map, regardless whether they are being granted or not.

What we fund/support:

- ✓ Building materials such as wood, metal, screws, LEDs, fabrics.
- ✓ Transportation of the art piece, fuel, tolls, shipping.
- ✓ Propane / butane for fire installations (ordered by event production)

What we do not fund:

- Tools, sound systems, solar panels or high resale value equipment unless permanently integrated into the art piece (tech products or other products of high resale value and long usage life might receive a partial grant).
- Third party services (only in rare cases and only if approved before contracting).
- Personal travel to site (we provide a grant for a part of transportation costs if artists and the project/materials travel together in a vehicle).
- Entry tickets.
- Food and water on site.
- Salaries or labour costs. Artist fees. Your time and effort are a gift to the community

Grant application process

1. Conceptualization of the creative project: Create documents that can explain and visualize your concept. Develop a realistic and sufficiently detailed budget.
2. Team set-up: Make sure you have a good team to make your project feasible across the whole project cycle.
3. Fill out the [application form](#): We need to understand what you want to do, how you do it and whether you have the capacities and experience to complete your vision. Direct description is more appreciated than poetic AI word bubbles. Upload additional project documents and graphics.
4. Be aware that within 2-3 months you will need to provide specifications on the following subjects (if you haven't already provided them in the submission):
 - ✓ Sound requirement
 - ✓ Electricity requirement
 - ✓ Budget
 - ✓ Early entrance information
5. Read and sign the waiver as part of the submission process, which will become relevant if/once your project is selected for an art grant.

Review by the Nobodies Collective Art Council

All submissions are reviewed by the Nobodies Art Council. The Art Council consists of Nobodies who care deeply about art and often have experience in artistic practice, production, curation or previous burn builds or are artists themselves.

The Council reads all submissions carefully. If a proposal is unclear, incomplete or appears unrealistic, the Council checks in with the artist through an Art Escort. The goal is not to filter people out or gatekeep projects from the event, but to help shape projects into something feasible. There are about 4 -5 council meetings between February and May, during which decisions are taken. After having processed all art projects that were submitted before the deadline, one of the final tasks of the Art Council is to place the art projects on the map.

Each project is accompanied by an Art Escort, who engages directly with the artist or team. Together they work out the final concept, the size, technical specifications and the budget. During the build phase, the "On-Site Art Team" will meet the artist on the playa and provide guidance. They will help them find their placement, introduce them to Kunsthhaus and connect them with other artists or support structures.

Criteria for art grants

Feasibility: Is the project realistically buildable with the proposed team, timeline and budget? Does the artist demonstrate sufficient planning and technical understanding? Experience is taken into account where relevant, especially for structurally complex builds.

Safety: Are structural, electrical and operational risks addressed? For Artomobiles, is the vehicle and driving plan safe? For interactive builds, are risks to the participants considered? Think also about fire safety and the general way people could interact with your art installation. Do set up a 18+ behaviour sign, if your art installation is sex positive. Maybe you also want to set up signs on smoking and LNT to prevent participants from e.g. smoking inside your art installation.

Participation: Does the project actively engage participants? Is it accessible and meaningful within the context of the event?

Creativity and Uniqueness: Is the concept strong, interesting, or surprising? Has it been seen before? Repeated projects are welcome, especially if they evolve or remain relevant. At the same time, new ideas and approaches that have not been seen before are encouraged and supported.

Mindblowing and immersion: How much does the project absorb Nobodies? How captivating is the storytelling or the journey through the art piece? Make them stun, be in awe, ponder or rethink? Sometimes simple installations can create the craziest experiences.

Sustainability and Resource Awareness: Is the material usage reasonable? Used and recycled materials from Spain are recommended. Is the budget realistic and proportionate? Given our budget limitations, projects that plan carefully and responsibly are easier to support.

Impact and Contribution: Does it enrich the overall experience of the event? How does it interact with other projects? Does it contribute to a balanced environment of loud and quiet, large and small, playful and contemplative?

Possible outcomes

1. Full approval: The project is accepted as submitted and funded within the agreed amount.
2. Partial approval: The concept is supported but with a reduced grant amount due to budget constraints or scope considerations.
3. Conditional approval: The Council may request clarifications, adjustments or budget revisions before final approval. In some cases, downsizing may be necessary due to limited available funds.
4. Rejection: In rare cases, a project may be declined if it clearly conflicts with the ethos of the event, presents serious safety concerns, or appears fundamentally unfeasible despite attempts at clarification.

/artomobiles



6. Planning and collaborating before build

Artist communication, social media and group exchange

Your art application will automatically be uploaded on our [project presentation page](#). This is also where the main communication with the Art Team will take place. For more detailed discussions, the Art Escorts can also communicate via email or have a call. Artists are encouraged to connect with one another before and during the event. The [“Elsewhere Artists”-Telegram group](#) serves as the main exchange platform for coordination, collaboration, practical questions and shared logistics. It is also a space to connect across projects, borrow tools or solve last minute challenges. Social media sharing is welcome, but please represent the spirit of participation and gifting rather than promotion or commercial messaging.

Transport collaboration

Transport of the art piece is eligible for reimbursement. We encourage artists to team up. Sharing trucks, combining storage, coordinating cross border transport or pooling materials reduces costs and environmental impact. If you are planning a large or long distance transport, communicate early in the Artists group on Telegram, as others may be moving in the same direction (especially from the UK, Amsterdam, Berlin, Munich, Zurich). Also take into account that everything you bring to the event has to be taken from site as well after the event is over.

7. Purchase and reimbursement - *Guidelines from 2025 - update will follow!*

Purchase before the event

All grant expenses are reimbursed after the event, which means you will cover costs upfront and claim them later. Careful purchasing and documentation are therefore essential.

Only eligible expenses can be reimbursed (see above). If you are unsure whether something qualifies, check with your Art Escort before (!) making the purchase.

For every expense, obtain a proper invoice or payment receipt. If you are self-employed in Spain, the invoice must include your company name and tax details. If you are an individual or self employed elsewhere, the invoice must include your full legal name. Order confirmations, payment screenshots or bank statements are not sufficient. You need a formal invoice or, where truly unavoidable, a clear receipt. (Information on refunding guidelines will follow!)

Keep every invoice and receipt carefully. It's advisable to take a picture of each invoice/receipt directly after having finalised the transaction. That way you cannot lose proof of purchase. Save each one as a separate PDF or JPEG file. When handing in your invoices receipts, do not create a single file with multiple invoices. It's also good advice to give the file of the invoice/receipt a meaningful name.

Good documentation from the start makes reimbursement straightforward later.

Plan your material purchases realistically. Grants are limited. Responsible budgeting and conscious material choices not only improve your chances during selection, they also reduce complications during reimbursement. Try purchasing materials close to the site in Spain to save transportation costs, if possible. Consider second hand or recycled materials (e.g. “Wallapop”, “leboncoin”, “kleinanzeigen”). The Art Escort can help you to connect with fellow Nobodies helping you out with shipping addresses or known second hand sellers (e.g. scrap yards)

Reimbursement after the Event

You are asked to submit one ZIP file containing all documents by email before 1 October 2026:

- ✓ A completed expense overview spreadsheet.
- ✓ All invoices and receipts, saved individually, ideally named and numbered.
Example: “No - Store/Seller - Item bought - Total Price”.pdf or alike.

- ✓ If you are a Spanish self-employed artist, you need to also issue a summary invoice from your company to the Nobody Collective

Keep in mind: You will only be reimbursed up to the approved amount. Incomplete documentation delays payment and missing invoices invalidate reimbursement for that expense. Expenses outside the approved scope may be rejected. If your project significantly deviates from what was approved without valid reason, reimbursement may be reduced.

Reimbursement processing usually begins at the end of July or early August. The Finance Team reviews all documents to ensure compliance with Spanish accounting and tax laws. If something is missing or unclear, you may be contacted for clarification. Once everything is approved, the amount will be transferred to your bank account. Clear documentation, timely submission and alignment with the approved budget make the process smooth and predictable.

8. On Site: What happens during the event

Build phase

Early Entry permits allow artists and essential build team members to access the site for build before the general entry phase on Monday, in order to set up their projects safely and without time pressure. Early Entry access needs to be requested in advance of the event in cooperation with the Art Escort. You need to provide names of all team members (name that is used for the purchase of the ticket), ticket numbers, and planned arrival date/s at the latest by June 10th. Unfortunately there is no flexibility in changing date or names for EE after that, because the EE passes need to be verified due to site regulations outside of the Art Team's responsibilities. The earliest possible arrival date will be communicated by the Art Team for each individual year. Depending on the scale of the project and intensity of build, a reasonable number of EE passes will be allocated per team.

Build Phase Expectations: The purpose of the build phase is to advance the project and focus on the work involved. Arrive with a clear construction plan, assigned roles within your team, and all essential tools and materials. Respect the agreed footprint and any safety perimeter. If trenching or cable routing is required, cooperate with the Power Team and follow instructions on marking and burying cables. Build safely at all times, especially make sure your structure is secured properly (unexpected strong wind gusts), and keep your work area organised to avoid creating hazards. Installations and Artomobiles should be set up ideally (and really for your own happiness) by Monday 6pm. However, they have to be fully set up and fully operable by 6pm on Tuesday. Delays, incomplete builds or major deviations from the approved proposal may affect your art grant. The build phase sets the tone for the event, so work responsibly, communicate early if problems arise and support neighbouring projects where possible.

Kunsthaus is the central hub for artists during build and strike. All artists must check in there upon arrival before beginning installation. At Kunsthau you will receive the final placement of your art installation and the details on your power supply by the "On Site Art Team". This team can give you advice and tips when difficulties arise setting up your art piece.

Basic tools (such as shovels and pickaxes, an electric saw, a work bench, small hand tools) can be borrowed/used when needed, but artists are expected to bring their own primary build equipment and not rely on communal tools for full construction purposes. There is an auger on site, but it is in very high demand and can be used only briefly per team. Please communicate your auger needs before the event, so it can be scheduled.

Kunsthau also serves as the interface between artists and the Power Team, helping resolve cable, trenching and connection issues. It is a support point, not a full workshop, so come prepared to build independently while knowing that guidance and coordination are available.

Safety Checks, especially for Artomobiles: All projects must register at Gate/Kunsthau upon arrival and Artomobiles must complete a mandatory safety check (Tuesday 3pm-5pm) before operating on site. This includes verification of structural stability, passenger capacity, required spotters, lighting for night operation and general

roadworthiness. A driving pass will be issued for daytime only or day+night operation. Driving without a valid pass, exceeding passenger limits, lacking required spotters, speeding or driving under the influence can lead to immediate intervention and a shut down of that particular Artomobile. Installations may also be reviewed for obvious structural or electrical risks during build. Safety is the responsibility of the artist at all times.

Communication on Site: Clear and respectful communication is essential during build and event days. If issues arise, such as power delays, structural concerns or changes to your project, inform the “On Site Art Team” or your Art Escort as early as possible. Use the agreed communication channels, including radio coordination where applicable, and stay reachable during build and strike.

During the event and strike

During the Event, maintenance and responsibility: Once the event begins, responsibility for your project remains with you and your team. Please check anchors, cables, lighting and structural elements regularly, especially after strong wind or heavy interaction. If something becomes unstable or unsafe, repair it promptly or temporarily restrict access until it is resolved. Installations are expected to stay accessible as proposed, and Artomobiles should operate within their approved conditions. If significant changes become necessary, inform the “On Site Art Team” as soon as possible, so viable solutions can be found together.

Strike and Leave No Trace: After the event, your project should be completely dismantled and removed, including all materials, anchors, cable ties, tape and micro trash. The ground should be restored as closely as possible to its original condition. Large construction materials cannot be left on site or disposed of in nearby towns, so please plan removal of all material in advance. Careful strike and thorough “Leave No Trace” are part of the commitment that allows Elsewhere to return each year. Any failure to uphold this responsibility may affect reimbursement.

/ confusing art



9. Annex

The annex contains more details for specific situations. Artists implementing projects must have read and understood the information in the annex as well. It is also really helpful as you can read more about:

- Relevant links
- Liability Waiver for Artists
- Temple Guideline
- Artomobiles on Site Guideline
- Sex Positivity related Guidelines and Regulations
- Fire Safety Guideline
- Power and Trenching Guideline

Relevant links

- [“Elsewhere Artists”-Telegram group](#)
- [Creative project presentation page](#)
- Contact the Art Team via email: art@nobodies.team
- [Art Grant Application Form](#)

- Art @ Nobodies Collective Website: <https://nobodies.team/>
- General Nobodies Collective Association Discord channel: Become a member and discuss, share info, contribute:
 - Discord: <https://discord.com/invite/Xmj6YbFwSM>
 - Whatsapp: https://chat.whatsapp.com/HXJTO6nevLw9QIORIkHxY0?mode=gi_c
 - Telegram: <https://t.me/nobodiesannouncements>

Liability Waiver 2026

Will follow soon.

Temple Guideline

“One of the most important aspects of building the Temple is to remember that while the design initially comes from the artist’s vision and the builders’ sweat and tears, once it is built it belongs to the community.” Burning Man

TEMPLE

Purpose

There has never been a dedicated temple call at Elsewhere or other previous burns in Spain. Over the years there have been spaces for contemplation in different forms and we feel the time has come to support a dedicated Temple. Amidst the party and craziness it brings balance to have a physical and emotional space for contemplation and reflection. The Temple is intended as a sanctuary and a calm space on the edge of chaos. It is a place to spend time with one’s own thoughts, reflect on life, on others, on those recently passed and on ancestors. The Temple invites reflection and spiritual awareness of nature and cosmos. While the structure itself may be beautiful, its deeper meaning lies in its transience. It is a place of letting go and release and represents a collective moment of immediacy and catharsis for the community.

Placement

The Temple should be located in a quiet and reflective environment. It may be placed in the outer playa to create a small pilgrimage to a more remote space within the event grounds, particularly if it does not require power connection. Alternatively it may be placed more centrally where it can function as a conscious spiritual space within the city.

Structure

The Temple can take many forms and should inspire. It does not need to resemble a traditional temple or building but it should have a clear structure that creates a defined space. Designers are encouraged to consider a boundary or perimeter around the Temple area so that the space remains calm and protected from art cars and bicycles.

Culture

The Temple is a neutral and non religious space. Apart from possible ceremonies the space is intended primarily for personal reflection or small group gatherings.

Ceremonies

There is no Temple burn at Elsewhere. The community may instead create or curate an opening ceremony, closing moment or silent gathering without fire. Letting go can be expressed in many ways beyond burning. Such moments may be curated by the Temple artist team or in collaboration with others. The temple artist team may contact the Art Team if support is needed to connect with other Nobodies to organize a ceremony.

ART SUPPORT

The general requirements and information for project planning, safety, grants, build process, early entry, Leave No Trace and many more insights are described in the Elsewhere Art Guide 2026. Temples follow the same framework as other art installations. This document describes only aspects specific to the Temple.

Selection of the main temple

Elsewhere aims to support as many creative projects as possible. At the same time there can only be one main Temple. One Temple will therefore be selected from the submitted proposals.

Teams are encouraged to also briefly describe a possible alternative use of their temple with small adjustments to the concept or design, so that it could still be realised on the playa as an art installation /community gathering project.

The maximum grant available for the Temple is EUR 5,000 and may be lower depending on the overall distribution of grants, the project submission and realistic cost requirements.

Submission

Submit your proposal via the online form

<https://forms.gle/9YQCsPKXtxTUjZ9a6>

For questions contact: temple@nobodies.team cc art@nobodies.team

Early submissions are encouraged as they allow the Art Council and Art Escorts to clarify aspects of the proposal and support teams in strengthening their project.

The deadline for Temple proposals is **April 20, 2026** at midnight.

This deadline is earlier than the general art submission deadline because the selection of the main Temple can only take place once all Temple proposals are submitted (other art is selected on a rolling basis) and potential adaptations of other Temple projects into art projects may require additional time for the team.

All temple artists will be informed about the outcome of the Art Council decision within approximately one week after the deadline.

Further reading for inspiration

Afrika Burn:

- Simon Bannister's [reflections on building 'The Offering'](#)
- Shani Judes' ['Temple Tale'](#)

Burning Man

- [Building The Temple](#)
- Huffington Post on [Burning Man Temples](#)



Artomobiles on Site Guideline

The following guideline explains the additional procedure specific to Artomobiles once having arrived at the Playa. The general requirements for Artomobile projects, safety, build process, and participation are described in the Elsewhere Art Guide.

Registration

Upon arrival on site, Artomobiles must register before operating. Site Ops or Gate will remind the team that registration and a safety check are required before the event begins. After successful registration and inspection, the Artomobile team will receive an **Artomobile pass** allowing operation on site. The pass will specify whether the vehicle may operate during daytime only or at any time.

Artomobile have to register with the “On Site Art Team” upon arrival at Kunsthaus where the team will complete the registration process.

Safety Check

All Artomobiles must complete a safety check before operating during the event. In 2026 the safety check takes place on **Tuesday between 15:00 and 18:00 at the Kunsthaus** artists workshop space. This safety check is independent from the registration and all artomobiles have to attend to obtain an artomobile pass that allowed them to drive on the playa under certain conditions.

If an Artomobile arrives after the official safety check period and still requires inspection, Kunsthaus/SiteOps/Gate can contact the Artomobile Lead for an extra safety check. The vehicle remains put until the safety check has been successfully finished and a permit has been issued. However, it is strongly advised to attend the scheduled Safety Check, as the required personnel might not be available on short notice after Tuesday.

Artomobile pass

Once the safety check has been completed, the owner of the artomobile receives a pass allowing operation on site. The pass defines the conditions under which the vehicle may operate, including time restrictions, restrictions on sound zones required spotter at night and maximum passenger capacity. Artomobiles must always operate according to the conditions written on their pass.

Compliance and site management

After the distribution of Artomobile passes, the vehicle may undergo inspection by Nomads all the time, to make sure that the artomobile adheres to the conditions it's allowed to operate under. Site Ops or Site Leads may - when being informed about any violations of the rules stated on the Artomobile pass - put the Artomobile out of action for the time being. Violations include driving without a pass, operating outside the allowed time restrictions, not complying with required numbers of spotters or passengers, speeding, or driving under the influence. If necessary, Site Ops/Site Lead/Nomad Lead may radio call the Artomobiles team for mediation. One member of the Artomobiles team is on call each event day during daytime hours. If the Artomobiles team cannot be reached, the Art Leads may also be contacted. Site management may take appropriate decisions in line with their responsibilities for safety and site operations.

Artomobile list

A list of registered Artomobiles is placed inside the Mission Control container next to the Malfare tent. The list includes the name of each Artomobile, the responsible person and their phone number, the barrio/freecamping

details, the type of operating pass, the required number of spotters and the maximum number of passengers allowed.

This information is also shared with future Site Leads during training sessions at Container Village or MoN.

Sex Positivity Guidelines and legal requirements

Nowhere embraces radical self expression and includes sex positive art and spaces. Installations exploring sexuality, intimacy or the body are meaningful contributions to the event.

At the same time, the event takes place in Spain and must follow Spanish law¹, which prohibits exposing minors to sexual activity or explicit sexual content. This includes live activity as well as explicit videos, projections or other media. In practice, this means that **explicit sexual activity cannot take place in a way that can be seen by the general public or by minors.**

If your installation includes sexual activity or explicit sexual media, take care of the following measures:

- ✓ **Closed or screened space:** The area where sexual activity or explicit content takes place must be visually separated so that it cannot be seen by people casually passing by.
- ✓ **Entrance sign:** At the entrance place a clear sign reading **18+ only.**
- ✓ **Access control:** During times when sexual activity or explicit media is present, someone from the project team needs to be present to ensure that only adults enter the space.

Artists creating sex positive installations are responsible for designing and operating their space in a way that respects these legal requirements. The intention is not to limit expression, but to make sure that adult spaces remain clearly defined. If your project includes explicit elements and you are unsure how to implement these precautions, contact the Art Team early so we can work out appropriate solutions together.

¹ Spanish Penal Code, Article 185 and Article 189 (read the official text online here: <https://www.boe.es/eli/es/lo/1995/11/23/10/con>)

Fire Safety Guideline

Fire art can be beautiful and powerful, but it also carries real risks. At Elsewhere, the environment is extremely dry and flammable during summer. Wind, dust and heat can quickly turn a small flame into a serious fire hazard.

Because of this, fire elements are only allowed when they are clearly controlled and safely operated.

Open fires created with timber, wood or other solid fuels are not allowed as part of art installations. This includes bonfires, burnable sculptures or structures intended to be set on fire. Unlike some other burn events, **Elsewhere does not permit burn art.**

If your project includes fire, it needs to run on a **propane or butane gas system** designed for controlled flame effects.

These rules follow Spanish and regional fire safety regulations² intended to prevent wildfires and dangerous fire behaviour in rural environments.

Artists working with fire are responsible for designing and operating their installation safely and preventing accidental ignition of nearby materials. If a flame effect appears unsafe or uncontrolled during the event, it may be asked to stop operating until the issue is resolved. TO keep it smooth, please follow these requirements:

- ✓ **Fuel type:** Only propane or butane systems are allowed. Wood, timber, charcoal or other solid fuels cannot be used.
- ✓ **Technical setup:** Use proper regulators, hoses and connections suitable for propane or butane. All components should be designed for outdoor use and checked regularly.
- ✓ **Supervision:** Fire effects should never run unattended. A responsible member of the project team should always be present when the flame system is active.
- ✓ **Safety zone:** Maintain sufficient distance between flames, participants, structures, fabrics and other flammable materials.
- ✓ **Fire extinguisher:** Appropriate fire extinguishing equipment needs to be available directly at the installation whenever the flame system is operating.
- ✓ **Emergency shut off:** The gas supply should have an easily accessible shut off valve so the flame can be stopped immediately if needed.

If you are planning a project with fire and are unsure about technical or safety aspects, reach out to the Art Team early. We are happy to look at the idea together and help find a safe solution.

² Read more about Aragón wildfire prevention regulations, if interested: <https://www.aragon.es/-/prevencion-de-incendios-forestales>

Power and Trenching Guideline

This document explains only the additional information related to power connections and trenching for installations on site. The general requirements for project planning, safety, build procedures and infrastructure are described in the Elsewhere Art Guide.

Power Supply

Power sockets will be installed near the location of your installation according to the placement on the event map. From this point onwards, artists are responsible for distributing electricity within their installation area. You must bring sufficient extension cables and multi-plug extensions to power all elements of your installation.

The power outlet provided on site is **not a standard household socket**. It is a **3-pin CEE16 socket**, commonly used in European campsites. To connect to it you must either bring the correct CEE plug or use an adapter that converts the CEE socket to a standard European plug.



Picture: 3-pin CEE16 socket and 3-pin CEE16 socket adapter

Electrical Safety

From the provided power socket onwards, electrical safety is the responsibility of the art installation team.

Connections must be protected from weather conditions. Since short but heavy rains occur basically every year, you must ensure that connectors are waterproof or that equipment can be safely disconnected quickly. Electrical connectors should not lie directly on the ground unless they are properly protected or raised. **IP 67-rated connectors, which are properly sealed**, are required when electrical connections are placed on the ground or buried. Adapters that convert CEE sockets to standard European plugs are typically rated IP44, which means they are splash and rain resistant but not waterproof.

If you are unsure about electrical safety or the correct equipment to use, contact the **Kunsthau** or the **On-site Art Team**, who can provide guidance.



Picture: IP67 rated CEE extension

Trenching

Power cables leading to installations may initially be placed on the ground. To make them safe and usable, trenches may be required. Two situations may occur.

1. Artists need to **dig a trench** for the cable: Contact the **Kunsthau team** as they can provide tools such as shovels and pickaxes and may also coordinate the use of the trenching machine. Artists and vehicles may occasionally be asked to assist with general trenching work.
2. The cable already is in a trench where soil has been piled on both sides. In this case artists need to **bury the cable** using the available soil. Tools can also be borrowed from Kunsthau.

All trenches containing electrical cables must be **clearly marked with yellow flags**, which are provided by the Power Team.

We recommend checking the Elsewhere **flood map of the site**, as it helps identify where trenching is particularly important and in which direction trenches should run to prevent cables and installations from being exposed to water flow during heavy rain. The map will be circulated in the Artists Telegram group prior to the event once it has been updated for this year.

Cooperation

The Power Team aims to minimise trenching work required from artists, but due to limited volunteer capacity this is not always possible. Assisting with trenching is part of the shared responsibility of building the event. Please cooperate with the Power Team when trenching assistance is requested.

Image Use and Representation Disclaimer

The images included in this guide are provided for illustrative and inspirational purposes only. Many of these images depict artworks from past events, including but not limited to Nowhere, which is a separate and unaffiliated event and organisation. Inclusion of these images does not imply that the featured artworks, artists, or installations will be present at Elsewhere, nor does it represent the official programme, scale, or nature of art at Elsewhere.

Participants are encouraged to interpret this guide as inspiration only and to develop original contributions appropriate to the unique context of Elsewhere.

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