

Scotland + Venice

Appendices to Review 2009 – 2017

This Review was commissioned by Creative Scotland and undertaken by Tessa Jackson OBE and Annabel Jackson Associates in 2017-18.

Appendix 1: Documentary Review

Arts, Culture and Soft Power: Developing an Evidence Base, University of the West of Scotland, 2017

British Council Arts Strategy, 2016

Creative Industries Strategy, 2016-2017

Creative Scotland Arts Strategy, 2016-2017

Creative Scotland's Open Call for Scotland + Venice 2011, 2013 and 2015

Creative Scotland's Open Call for Scotland + Venice, Proposal Form and Budget for 2017

Creative Scotland Visual Arts Sector Review, 2016

End of Project Monitoring Reports completed by organisations for Creative Scotland, 2011 - 2015

Evaluation of the 2014 Commonwealth Games Cultural Programme, 2015

Evaluation of the Momentum programme, Astrid Flowers Ltd, 2016

Evaluation of New Zealand's Presentations at the Venice Biennale 2009, 2011 and 2013

GENERATION Evidence Review Report, 2015

International Impact Study: Visual Arts Activity in Wales, Executive Summary, Arad Research, 2008

Scotland + Venice Steering Group Joint board paper, 2009

PR Debrief Reports, 2009 - 2017

Scotland's Action Plan for EU Engagement, 2015

Scotland's International Framework, 2017

Survey of Individuals Working in the Visual Arts in Scotland — Key Findings Report, 2016

Survey of Organisations Working in the Visual Arts in Scotland — Key Findings Report, 2016

The value and impact of Wales' presence at the Venice Biennale for the visual arts sector in

Wales: Executive Summary, Arad Research, 2016

Turner Prize report, 2015, Glasgow Life

Unlocking potential embracing Ambition, a shared plan for the arts, screen and creative industries 2014-2024

What we learned about visual arts in Scotland part of 'Mapping the Visual Arts in Scotland', SCAN, 2015

Appendix 2: Summary of the Project

YEAR	2009	2011	2013	2015	2017
TITLE OF SHOW	<i>No Reflections</i>	<i>Karla Black</i>	<i>Sworn, Campbell, Tompkins</i>	<i>Come into the Garden, and forget about the War</i>	<i>Spite Your Face</i>
ARTIST(S)	Martin Boyce	Karla Black	Corin Sworn, Duncan Campbell, Hayley Tompkins	Graham Fagen	Rachel Maclean
NUMBER OF ARTISTS	1	1	3	1	1
CURATOR(S)	Judith Winter	Fiona Bradley	Katrina Brown	Lucy Byatt	Richard Ashrowan
PRODUCER	Katie Nicoll	Katie Nicoll	Katie Nicoll	Jane Connarty	Karen Shaw
ORGANISING BODY	Dundee Contemporary Arts (DCA)	The Fruitmarket Gallery, Edinburgh	The Common Guild, Glasgow	Hospitalfield, Arbroath	Alchemy Film and Arts presented in partnership with Talbot Rice Gallery, University of Edinburgh
VENUE	Palazzo Pisani, Cannaregio (7 June – 22 Nov)	Palazzo Pisani, Cannaregio (2 June – 27 Nov)	Palazzo Pisani, Cannaregio (1 June – 24 Nov)	Palazzo Fontana, Cannaregio, Venice (9 May – 22 Nov)	Chiesa di Santa Caterina, Cannaregio (13 May - 26 Nov)
TOTAL COST	Not known	£407,390	£425,727	£460,217	£431,773
AUDIENCE NUMBERS	Not known	21,093	15,839	33,458	27,030
APPOINTMENT PROCESS	Invitation to DCA to mark their 10th anniversary	Open call	Open call	Open call	Open call
NUMBER OF COMMISSIONS	Not known	18	6	5	1
INVIGILATOR PROGRAMME PARTNERS	City of Glasgow College, Duncan of Jordanstone, Edinburgh College of Art, Glasgow School of Art, Gray's School of Art	City of Glasgow College, Duncan of Jordanstone, Edinburgh College of Art, Glasgow School of Art, Gray's School of Art	City of Glasgow College, Duncan of Jordanstone, Edinburgh College of Art, Glasgow School of Art, Gray's School of Art	City of Glasgow College, Duncan of Jordanstone, Dundee and Angus College, Edinburgh College of Art, Glasgow School of Art, Gray's School of Art, Moray School of Art at University of the Highlands and Islands	University of Edinburgh (lead), Duncan of Jordanstone, Borders College, City of Glasgow College, Glasgow School of Art, Gray's School of Art

INVIGILATOR PROGRAMME DETAILS	Students received honoraria	Students received honoraria	Not known	Learning Assistants: £25pd plus travel, accommodation, training, expenses, Biennale pass, team building event. Team Leads: living wage (plus allocation of freelance fees from Loop Programme), travel, training, accommodation, expenses, Biennale pass, team building event	Learning Assistants: living wage, accommodation, travel, training, expenses, Biennale pass, team building event. Team Leads: living wage, accommodation, travel, training, expenses, Biennale pass, team building event
NUMBER OF EXHIBITIONS ASSISTANTS	9 students plus 3 graduates	9 students plus 3 graduates	15 students plus 5 graduates	21 students plus 7 graduates	14 plus 3 seniors
PR ARRANGEMENTS	Freelance Wendy Grannon and Brian Maycock from DCA	Tender awarded to Sutton PR with additional in house support by The Fruitmarket Gallery	Tender awarded to Sutton PR	Tender awarded to Sutton PR	Tender awarded to Sutton PR
ACTIVITY IN Scotland	No Reflections, DCA (12 Dec 2009 – 14 Feb 2010)	Gallery of Modern Art as part of Glasgow International (20 April – 24 June 2012)	Artists all shown at Common Guild; 3 x 'Crossing the Line' film screenings at the GFT, Glasgow; 3 x 'Primers' Artists' talks with the University of Glasgow; 1 round table discussion with Maria Fusco, in total 7 events	Hospitalfield, (19 March – 17 April 2016) 2 x public events - artist's talks at Hospitalfield and National Galleries of Scotland, 2015 Work presented at Scottish National Portrait Gallery, 2017	Spite Your Face, Talbot Rice Gallery, Edinburgh (24 Feb – 5 May 2018) Chapter, Cardiff (Oct 2018 – Jan 2019)
PUBLICATION	DCA	The Fruitmarket Gallery	Common Guild	Hospitalfield (includes limited edition vinyl); 1000 copies	Artist published with HOME shortly before so no publication
MARKETING MATERIALS	Not known	Exhibition Guide, Wayfinder Map	Leaflets, posters	Exhibition Guide	Exhibition Guide
DESIGN	Skratch	Elizabeth McLean, The Fruitmarket Gallery in-house	Graphical House	Maeve Redmond	Kathrine Allan, Creative Scotland in-house

Appendix 3:

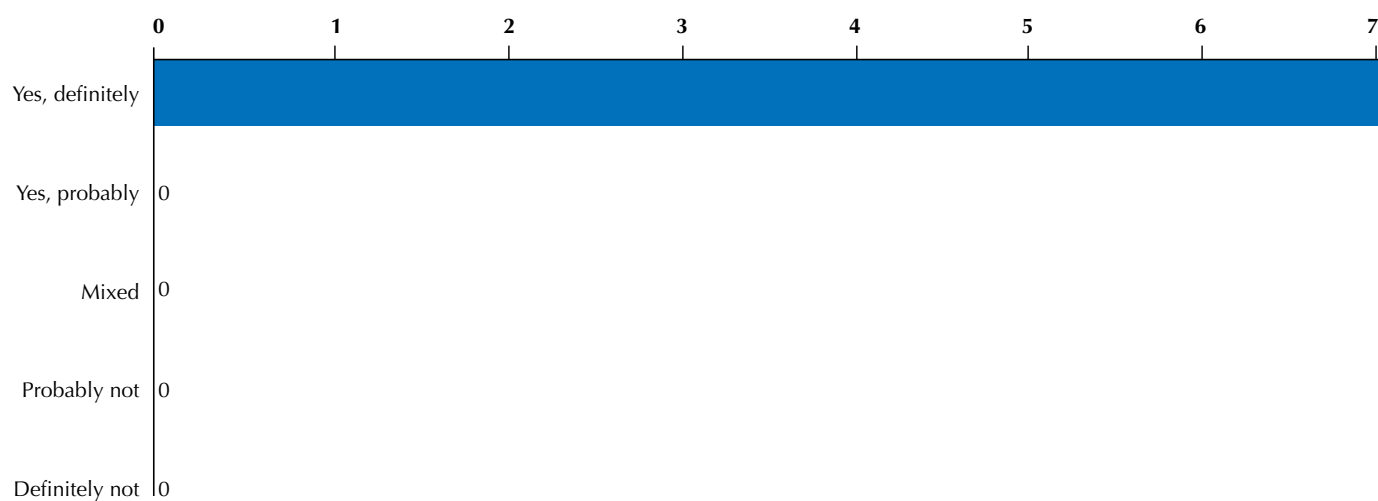
Interviews with Contributing Artists

Introduction

All seven artists were interviewed from the 10 years of evaluation.

Organisation

Figure 1: Did you feel that Scotland + Venice was well organised?

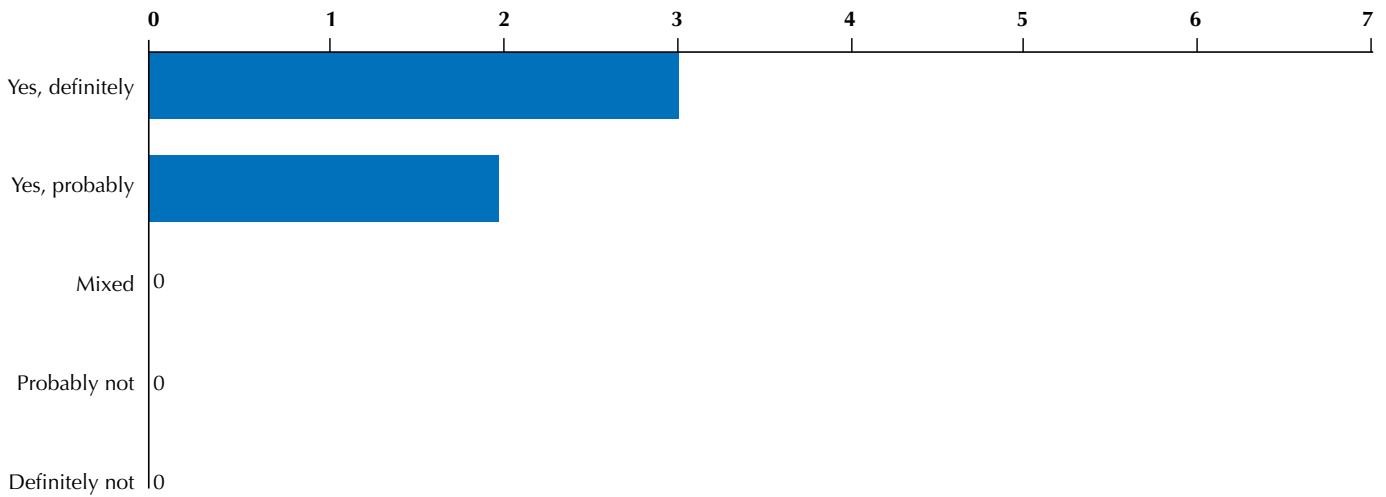


Artists all thought that Scotland + Venice was well organised. Their comments have these themes:

- **Clear objectives.** *"We spent a lot of time talking through expectations of the work, and the risks given the short turnaround." "There were no surprises."*
- **Useful site visits.** *"We did three site visits as there isn't a permanent pavilion. The curators had researched locations and we got to know Venice, which was incredibly useful as I hadn't been before because of lack of finances. So that was amazing, to find a place that resonated with me. The place triggered the work."*
- **Good time management.** *"Everything was very well thought through. There were early deadlines. The work was completed and installed early." "The install gave plenty of opportunity to go over and see the space and see overall how the three of us would split things up and individually use the space." Although also note: "The only thing that was a bit odd was we installed the three solo presentations two weeks early. Then you mull over it and get a bit stressed. It takes the excitement away, but that is a minor thing."*
- **Appropriate support.** *"Because the curators knew me, they helped when I needed help and they left me drift when I need it. They didn't interfere."*
- **Good structure.** *"The producer was incredibly organised and I felt in such capable hands. I had never worked with a producer before. To have someone you completely trusted in terms of the logistics, keeping me on time, keeping things I didn't need to know from me so I didn't get distracted e.g. by transport."*

- **Strong overall.** *“Of all the projects I have been engaged on, I can’t think of any weaknesses.” “I knew the curator and found them to be exceptionally well organised. Technically it was faultless. They were very clear. Nothing was a problem.” “There was nothing that was not organised well. Even travel and accommodation, I felt well cared for.” “The organisation in terms of the show and freedom in making the work I couldn’t fault. A very productive situation.”*
- **Need for evaluation.** *“The only thing that was a bit strange was not having a debrief immediately afterwards.”*

Figure 2: Did you feel you received enough support and challenge from the Scotland + Venice partnership (i.e. The Scottish Arts Council/ Creative Scotland, The National Galleries of Scotland and British Council Scotland)?

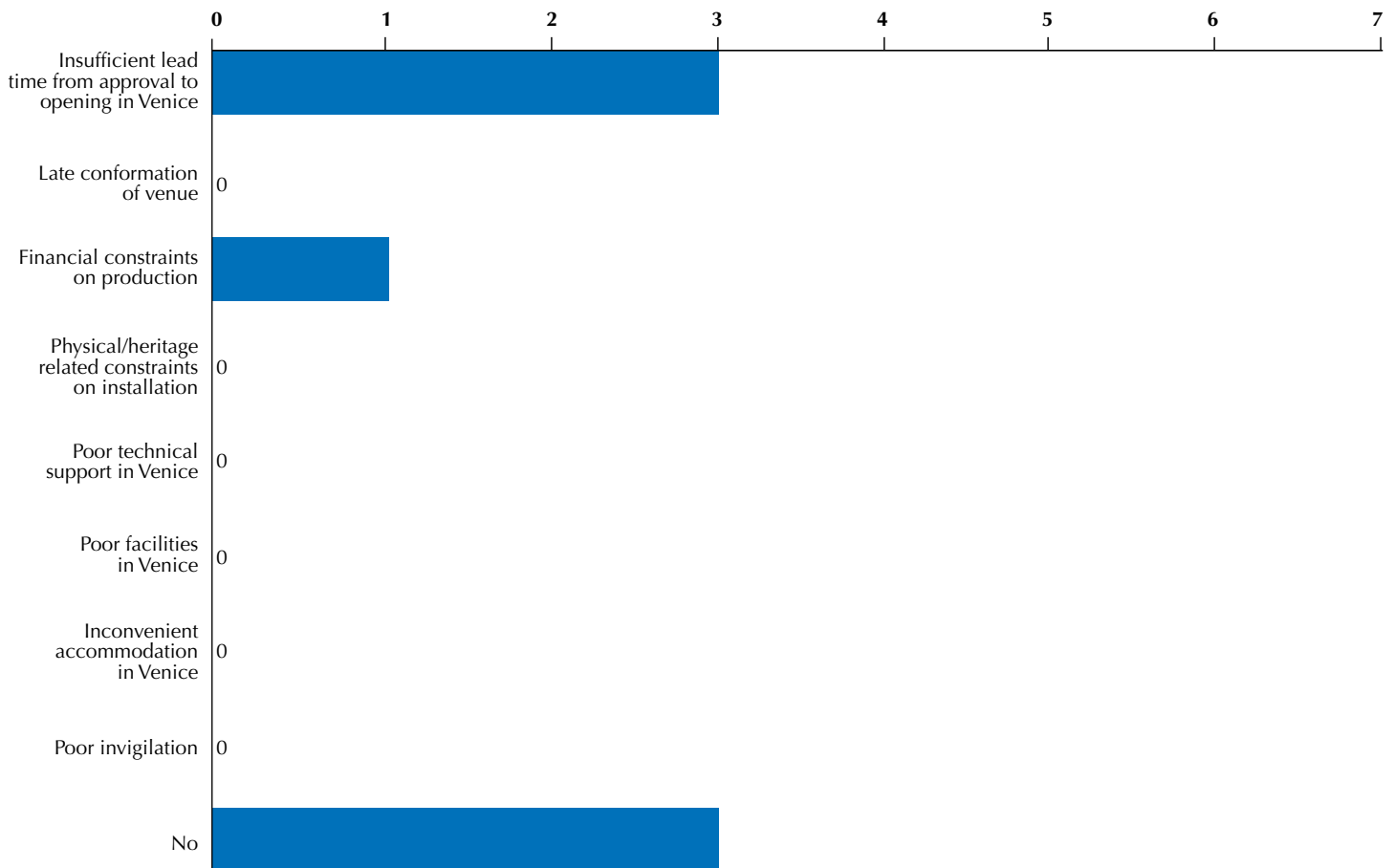


Artists said they received enough support and challenge from the partnership, although they generally felt distant from the partners and closer to the curators. Two didn’t reply as they didn’t feel they had a relationship with the partnership.

“It was good in that they supported what I was doing and they respected my ideas, and didn’t put pressure on me to change my ideas. They were there to ensure it was well publicised. They were there. It worked well as a partnership. I wasn’t so involved with the Steering Group as the curator. It went really well. It felt as if everyone was on the same page. When I talked to artists from other countries, the partners were heavy handed about the ideas.”

“I can’t really comment. That was something the curator could answer. My experience was 99% through the curator. It seems to me that is how it should be. There were people there at launches. But that is slightly different territory.”

Figure 3: Were there any problems on the project? What:



The only problems mentioned were insufficient lead in time and financial constraints on production.

“There could have been more lead in time. For me, like most artists, you will have other stuff on that you need to complete before you start. It felt like a lot of pressure. It depends on how time consuming your work is. Two years would be better”

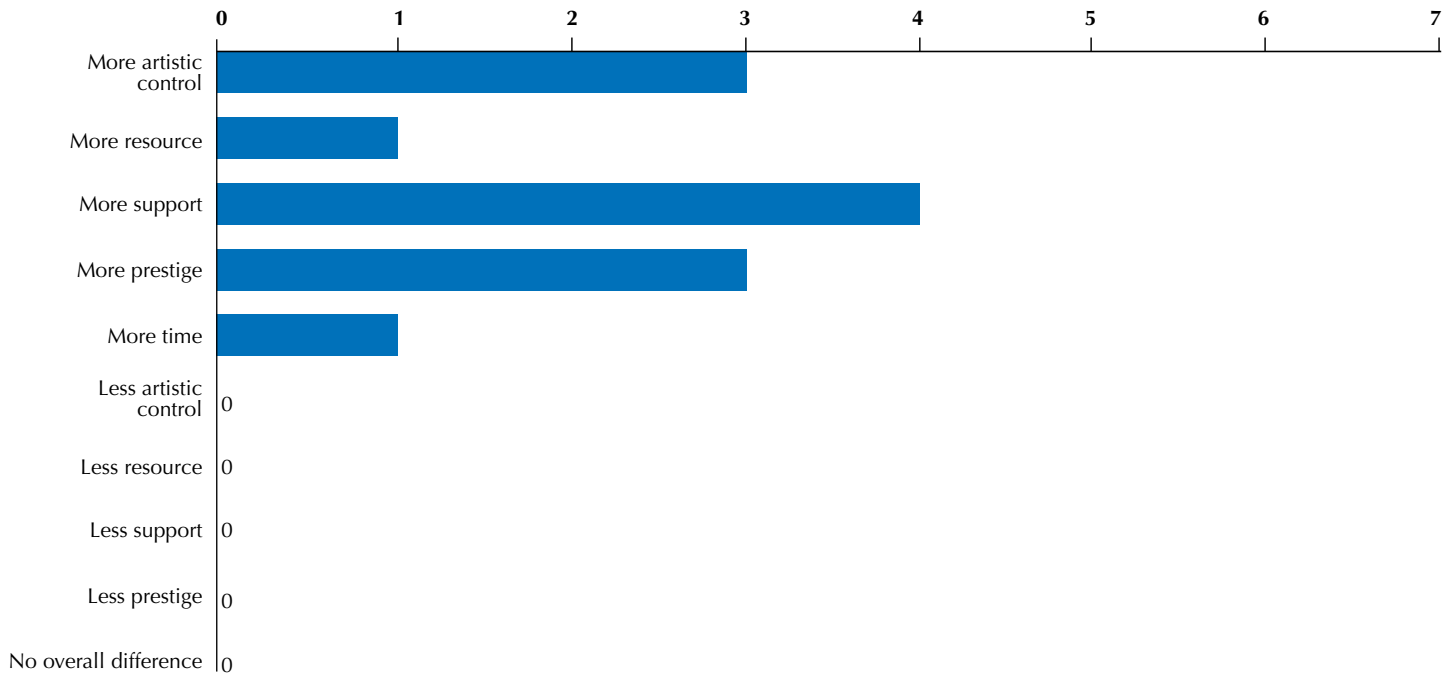
“I am not the fastest, so it did feel quite condensed. You have the reality of doing something in Venice which multiplies the time to do everything. It can be a bit of a closed shop. You need people to navigate it for you. They need to commission slightly sooner. I did find it pressurised, because it is a big deal, and a more condensed time line than I would like ideally.”

“There were no problems. In terms of production I could do whatever I wanted to do. The production and invigilation looked like the best thing ever, I wished I had done that as a student. I had no problems. I felt like I had plenty of time. I wiped my calendar clear to focus on Venice.”

Comparisons:

Artists generally described Scotland + Venice favourably compared to other international shows they had presented at. Although Venice is unique in its challenges, the framework of Scotland + Venice was unusually supportive.

Figure 4: How did the Scotland + Venice project compare to other international shows you have taken part in?
(Respondents could tick all that applied)



The artists' comments cover:

• **More support.**

"There was more discussion, more intimacy, less institutional. There was more support curatorially. Being discursive was part of the ethos."

"There are few projects where you have so much support. It allows you to concentrate on the creative process. I had absolute artistic freedom and was listened to."

"It was a lot more support than I have had before. What really helped is that with a film there is a lot to manage, a lot that can go wrong. There was very little knowledge of what you have gone through in making the thing. Here there was more acknowledgement of the process. This felt as if we are all on it together. If something went wrong, it was everyone's responsibility. That was way better than I have had in the past."

"Venice was more supported at every level but that is to be expected in a solo show. The curator was really helpful in contextualising the work, understanding the creative and technical side without imposing."

"This was a lot of fun, really nice people. Very caring. I felt very listened to. If I wasn't happy I could have a little word."

• **More challenging.**

"Working in Venice is more haphazard than other international shows."

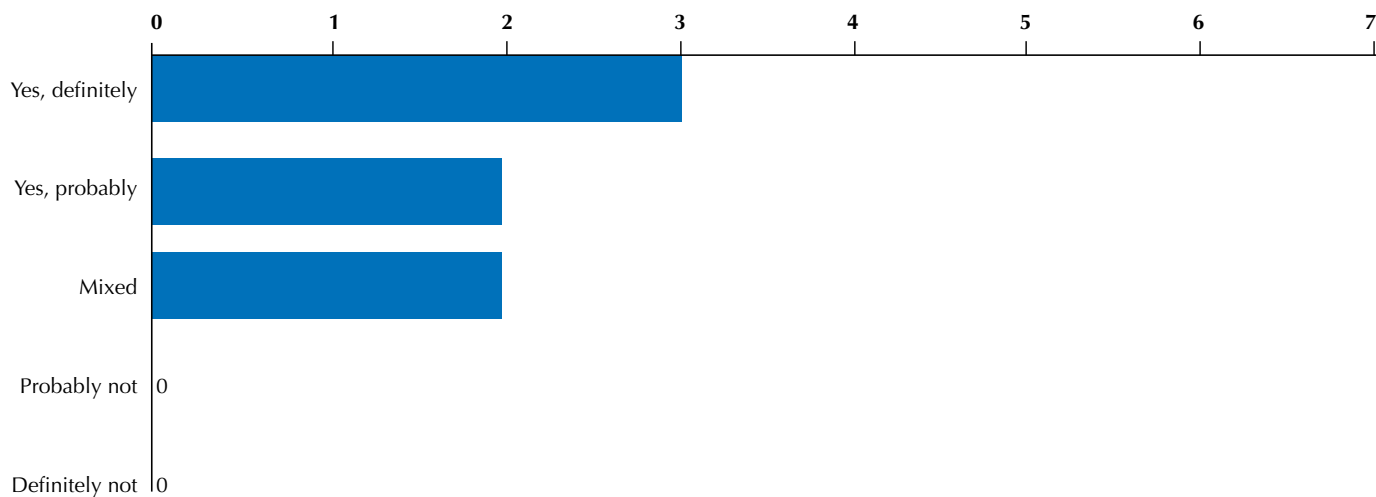
"It is different to be commissioned to make new work. Venice is unique set of circumstances. It is all quite atomised outside the Giardini. It is difficult to know how to set your expectations for audiences and follow on work. As an experience, trying to see the other work, constantly getting lost. You need to know it quite well. It is so unlike any other place. If you are in a biennial, most have a coherent centre, so as an artist you meet other artists. Venice is more hit and miss."

"It is a hard comparison. Nothing is really comparable to Venice."

Media and Publicity:

Five of the seven artists were happy with arrangements for media and publicity. Artists varied their priority to media and publicity. Some were strongly motivated to reach new audiences. Others were more concerned that any publicity should not take up too much of their time.

Figure 5: Were you happy with the arrangements for media and publicity?



Artists commented positively on the organisation of the media and publicity:

“The PR agency put in a lot of work to get coverage. We got some good press. It felt like that was well organised. The media didn’t overlap with the install.”

“It was all very clear and well organised. There was no panicked contact.”

“I have no complaints. It was dealt with really well. It is natural you will get Scottish press, but I never felt it was my role to represent Scotland. I am not a big flag flier. Team Scotland. What I wanted was to meet international people and that happened to an extent.”

The main criticism was that the PR agency didn’t seem to understand the work:

“It was an odd experience. They put together imagined questions as if they wanted to drum up controversy. I didn’t speak to many press. I did local interviews.”

“The PR company was supportive and helpful but also frustrating. I would try and guide them as it wasn’t always clear they knew what they were doing. It was unclear what their main aim was. They seemed to be looking after the Scotland + Venice brand rather than the artist’s work or the curatorial organisation.”

Figure 6: Did you have any problems in terms of media coverage?

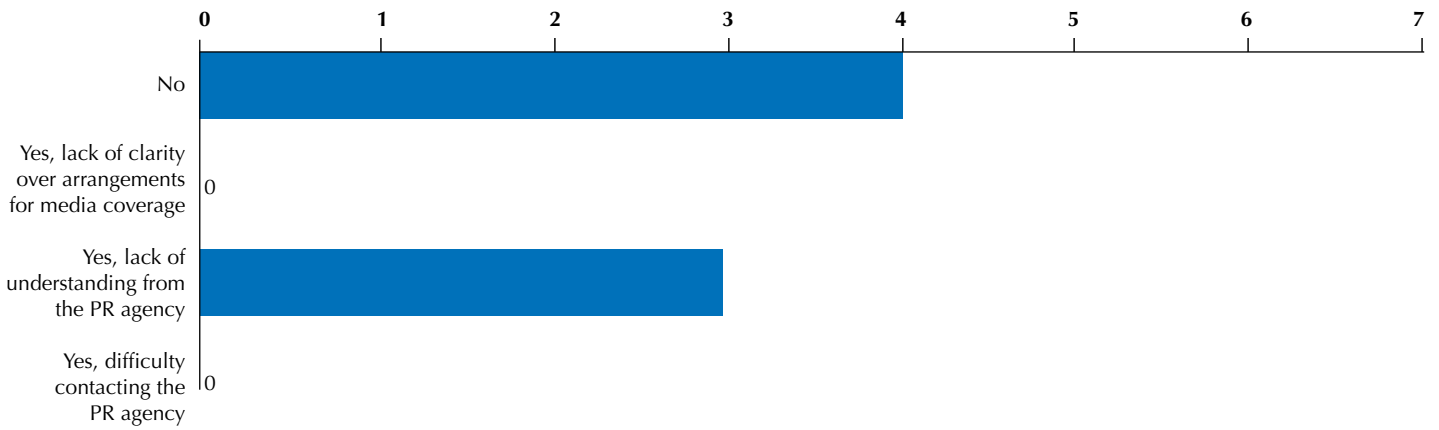
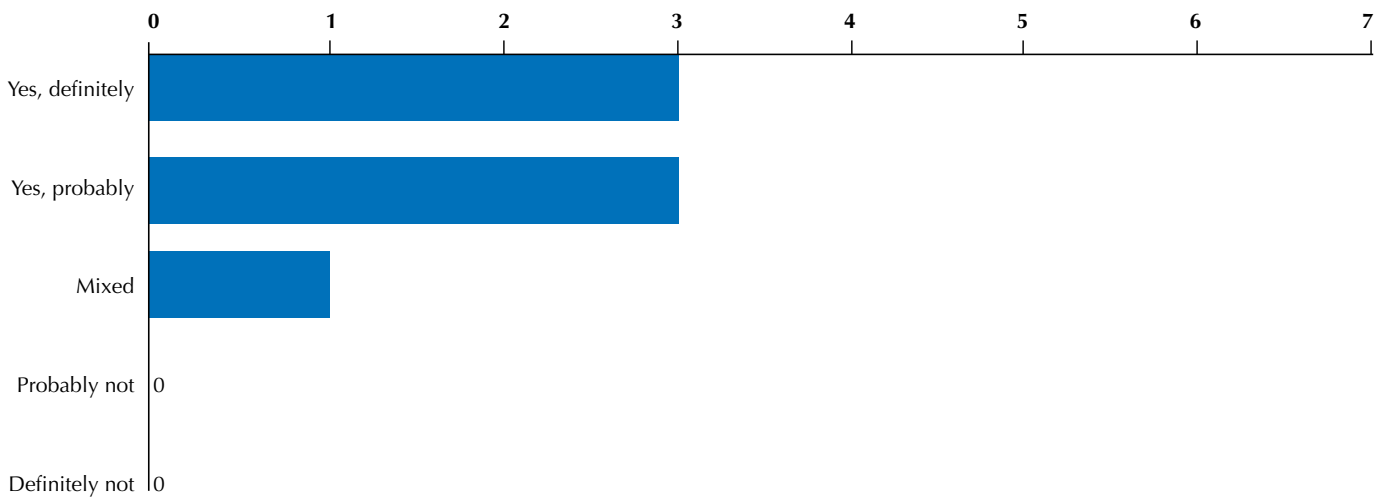


Figure 7: Did Scotland + Venice work for you as a networking opportunity?



Six of the seven artists said that Scotland + Venice worked as a networking opportunity.

“I am still getting contacted by museums and galleries that saw my work in Venice.”

“Absolutely. I met a lot of people. I made more connections in Scotland.”

“The work was nominated for the Turner Prize. It doesn’t get better than that. It is a platform for lots of people to get to see your work. So, it is worthwhile doing it for that.”

“It felt like a strong and important moment, but also a continuation of what was already established. I am certain new contacts were made but also existing contacts were solidified. I still meet people who said they enjoyed seeing the installation. I can’t think of anybody specific. In the early years, you don’t get a sense of anything joining up, one thing leading to another. It is muddier than that. The organisations will be programmed for two or three years, so there is a two year delay for contact to be made.”

Outcomes:

All seven artists said that Scotland + Venice strengthened their profile and connections in Scotland.

Figure 8: Overall, Did Scotland + Venice strengthen your profile and connections in Scotland?

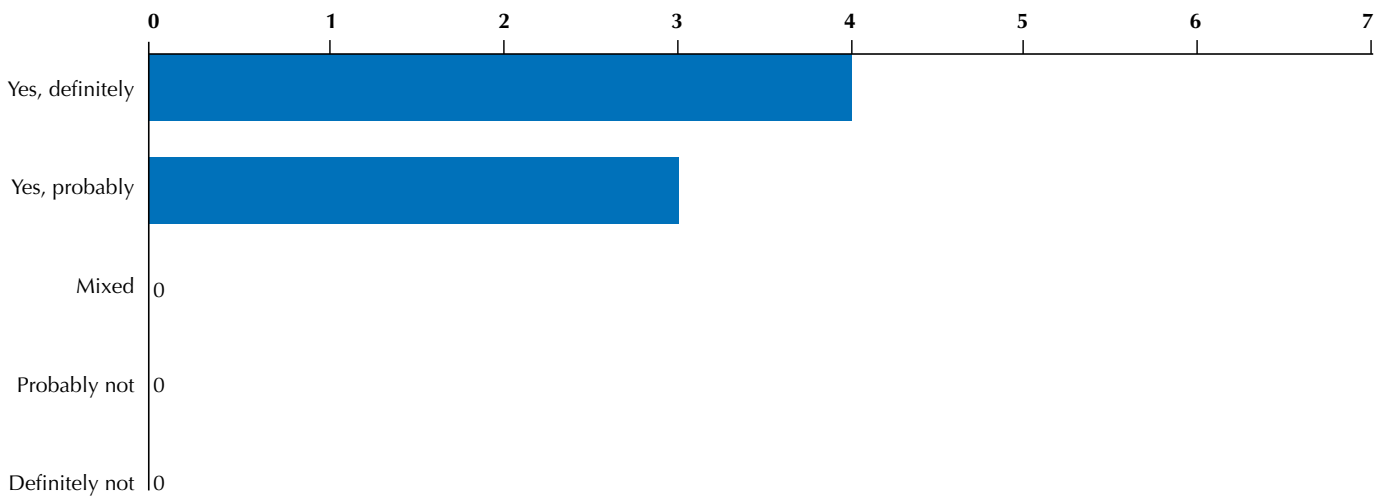
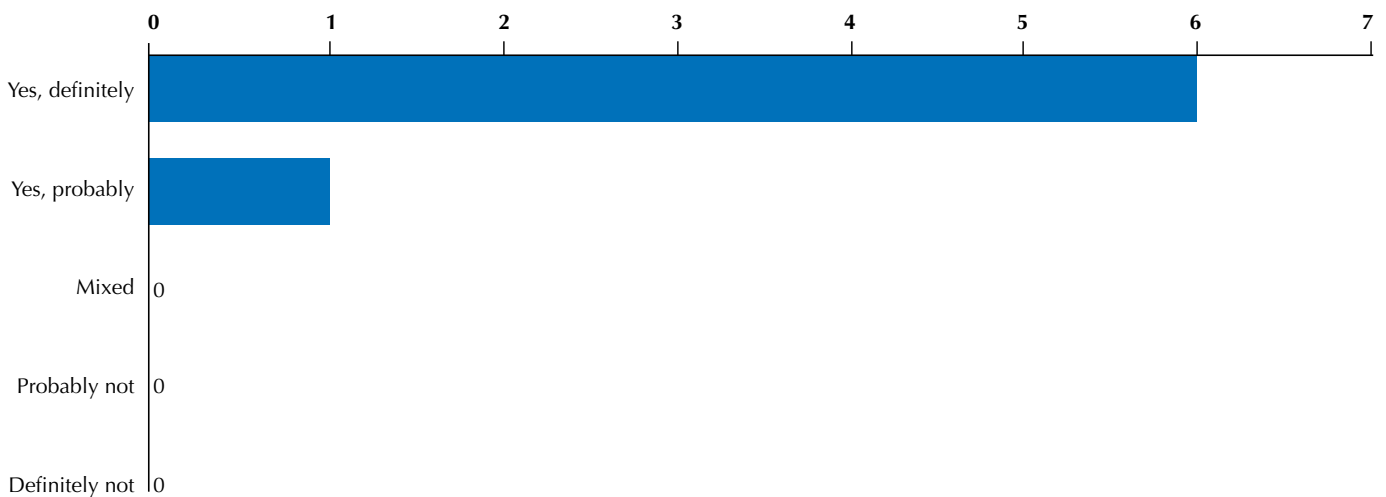


Figure 9: Did Scotland + Venice strengthen your international profile and connections?



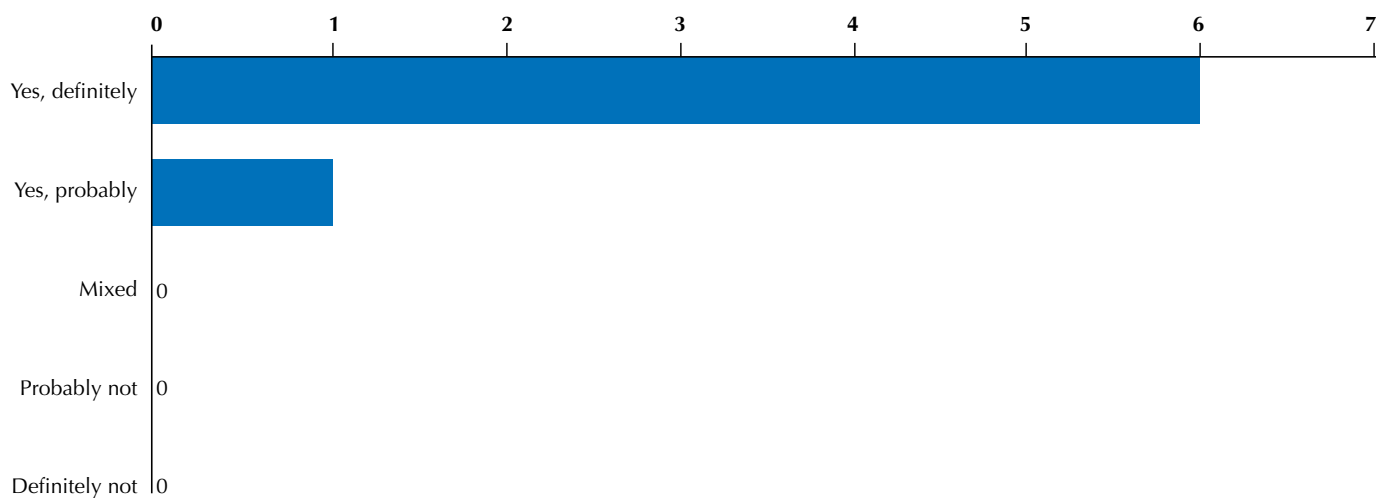
All seven artists said that Scotland + Venice strengthened their international profile and connections.

“It expanded my profile as I don’t have commercial representation. Part of the legacy was that Tate bought a work. There have been a lot of other requests to show the work in Scotland.”

“Turner is another huge platform. Another opportunity to present the work. To have this beyond your dream audience. The two things have raised my profile internationally, there is no doubt of that.”

Artistic Vision:

Figure 10: Did you achieve your artistic vision?



All artists said they achieved their artistic vision.

"It was beyond what I was able to imagine."

"I was really happy with every aspect of the work. I did quite a lot of things differently to before. I met new people I worked with. It has developed my process and potential collaborators."

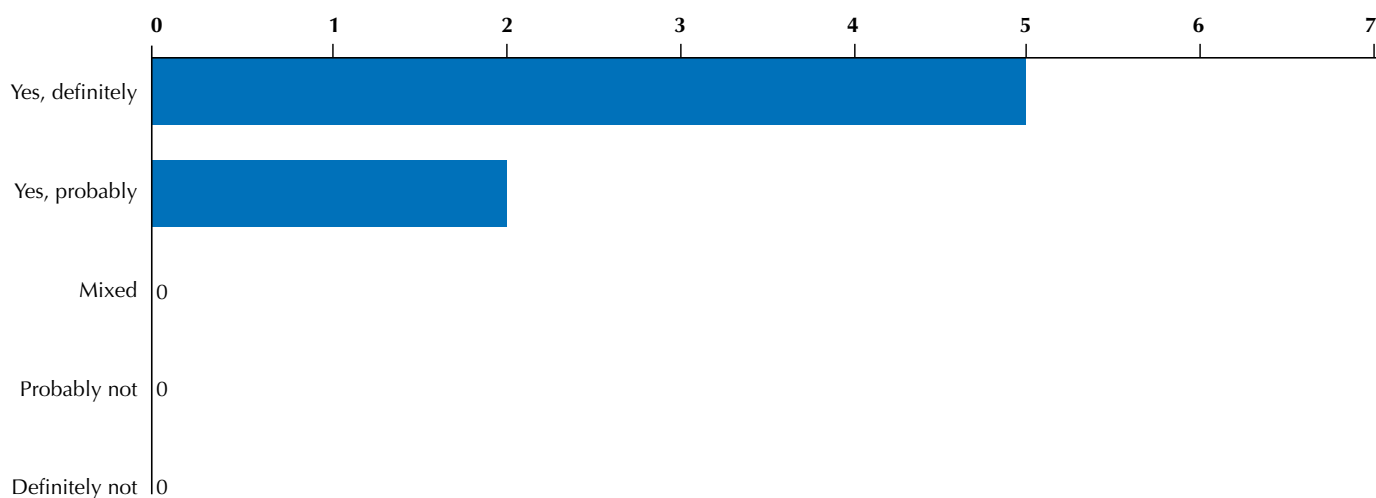
"There is always an evolution in the process. It was a good evolution. There weren't many compromises I had to make."

"At the time, I was satisfied: you look back and think you could have done better."

Timing:

All seven artists said the time was right.

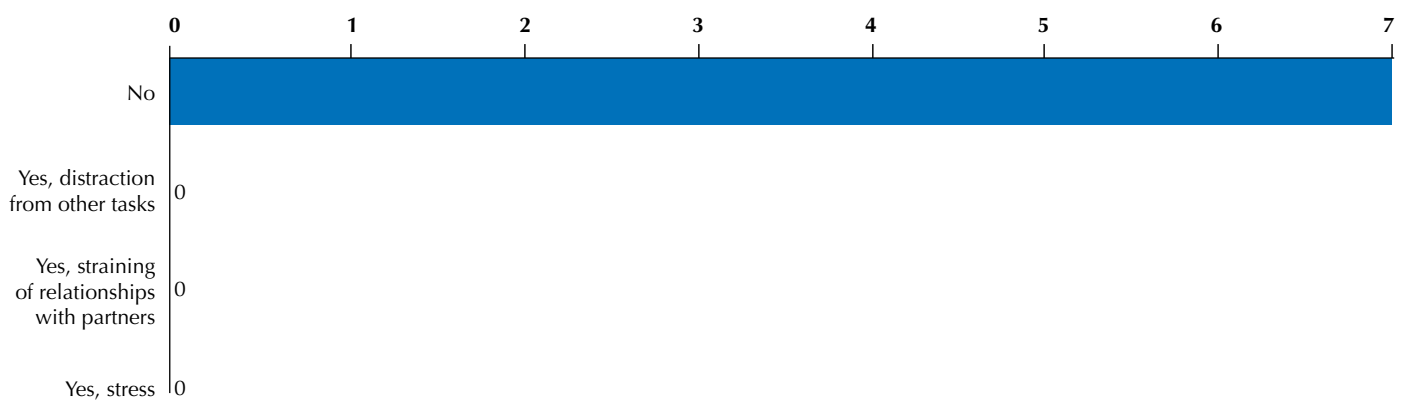
Figure 11: Was the timing of Scotland + Venice right given the stage you were at in your career?



Artists were asked about any work opportunities that arose from the Scotland + Venice project e.g. any sales of work, exhibition opportunities, nominations for awards or prizes or new connections that came from Scotland + Venice. Answers were:

- Won the Max Mara Award.
- Shown at the Scottish National Portrait Gallery.
- Sold almost all of the work from the Venice show. Plus, a lot of international shows as a result of curators seeing the work there – e.g. ICA Philadelphia, Kunstverein Hannover and many more.
- Sold two of the works to the University of Edinburgh and another two. Invited to screen at the London Film Festival.
- Wide distribution of the film at film festivals, working with a distributor.
- Participation in Generation. Sale of one of the room installations to the British Council.
- Sold artworks to a gallery in Boston a private collection in Berlin. Exhibited in a gallery in Paris, a museum in Brazil, the Sydney Biennale and a gallery in Zurich.

Figure 12: Did Scotland + Venice have any negative effects on you/your organisation?

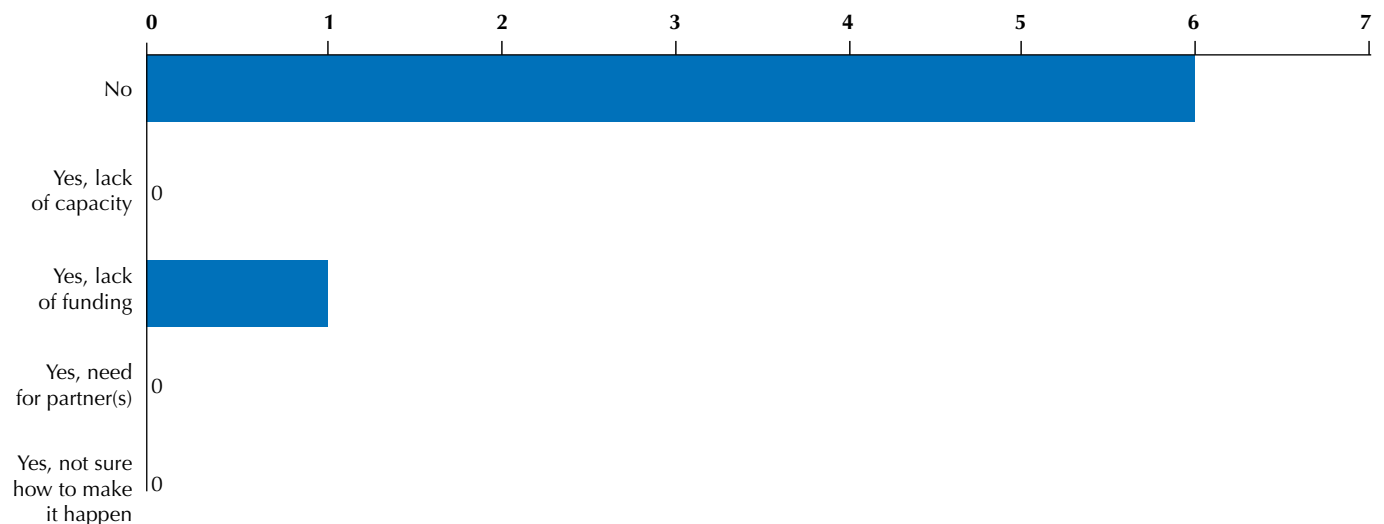


None of the artists said there were negative effects of Scotland + Venice.

“I came out of it feeling really happy with how it has gone. It was really well organised. I feel happy that there is a lot of work that has gone into training and invigilators. They are doing a good job. I don’t feel I have anything to worry about.”

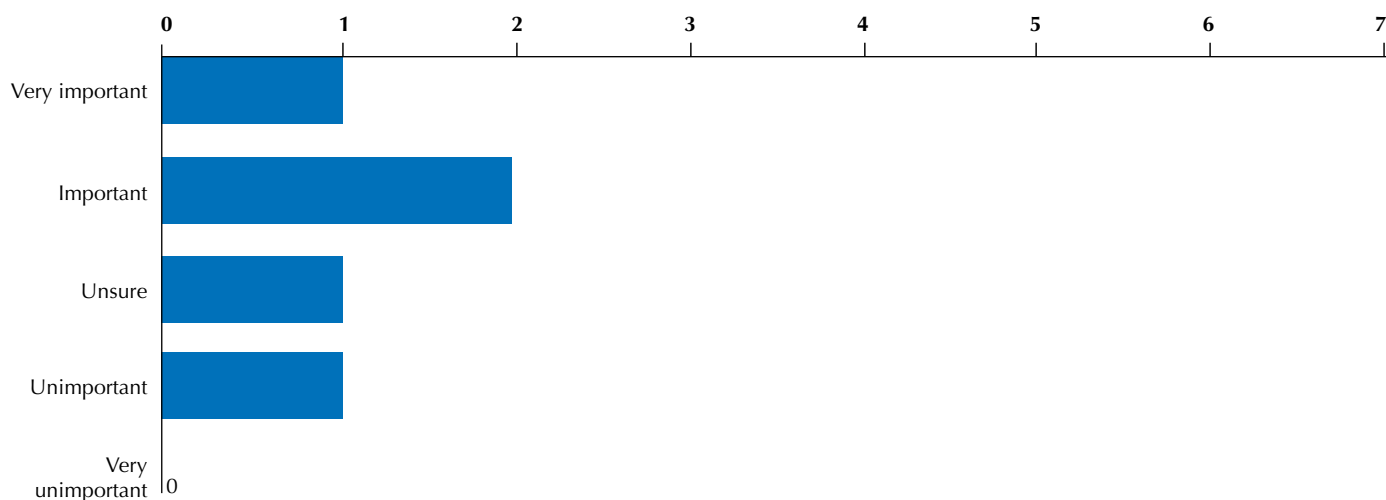
“Stress is part of it. That is what making art feels like. You get yourself in a paddy. Then you enjoy it. You felt you had enough time to go down a few avenues, for them to go wrong and to do something.”

Figure 13: So far, have there been any barriers to you taking up opportunities from Scotland + Venice?



Artists generally didn't report barriers to taking up opportunities from Scotland + Venice.

Figure 14: How important was Scotland + Venice in helping you to develop the skills to work internationally?

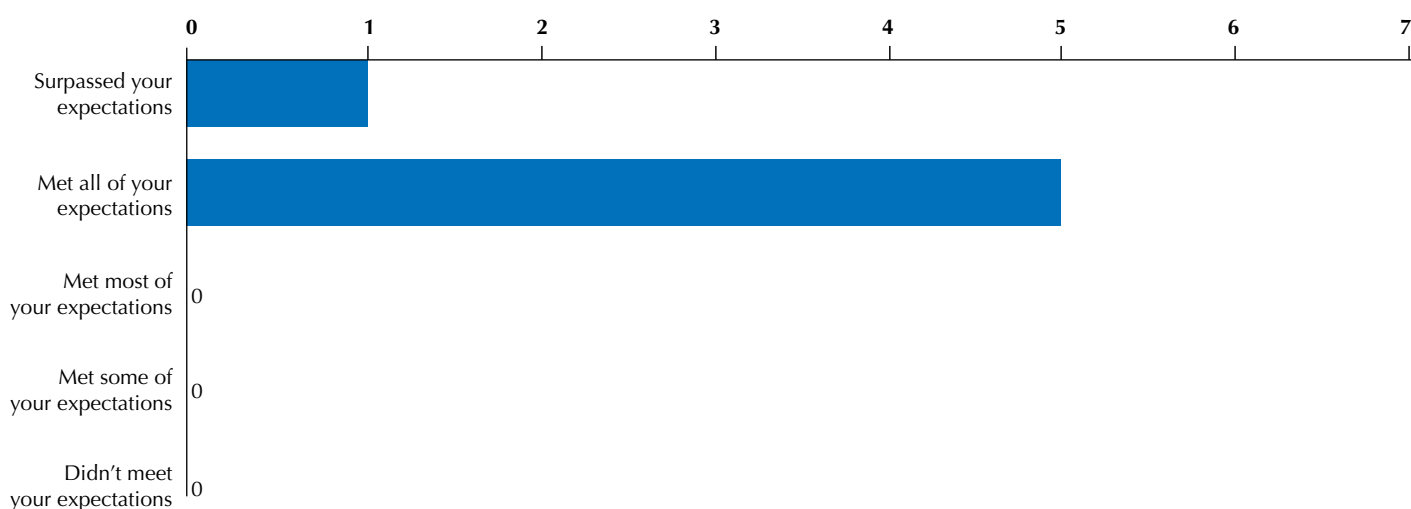


The question on importance was difficult for the artists to answer. They wanted to say that Scotland + Venice was important but this was not about skills. Two didn't reply as they didn't feel they had a relationship with the partnership.

"It was really important. It is hard to quantify that at the moment. These things take a while to pan out. It has been great for my profile in Scotland and internationally and the chance to make a commission on that scale and being supported while it was being made. I felt really happy with the work. You don't often get the chance to select a venue and be supported through the process and with the press. It has been really good for my career, I have never experienced that amount of attention. I have never worked with a project with so many people who have a stake in it. I have learnt through every part of the process."

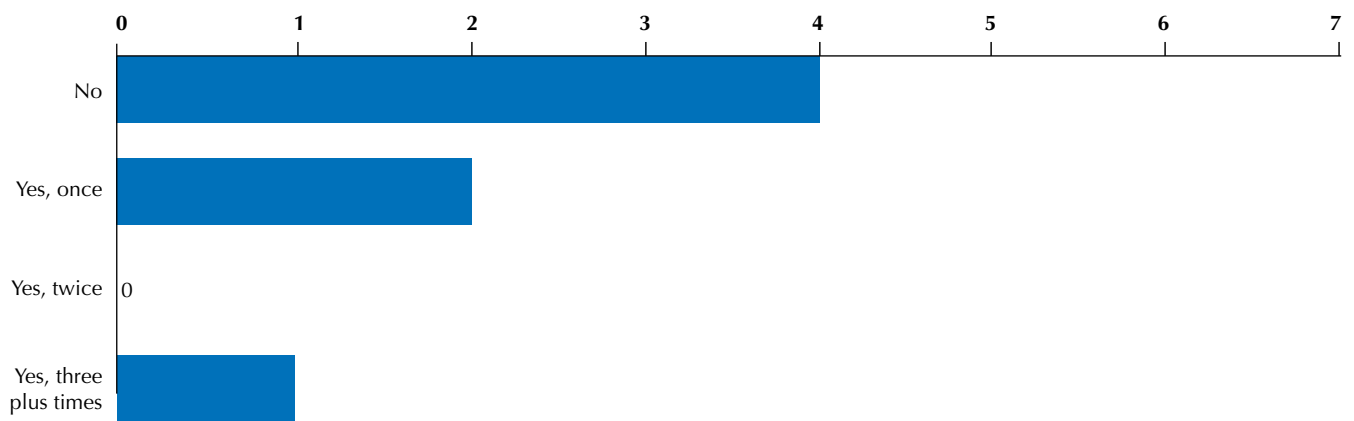
"There is no doubt it has been significant. I do feel for the first time since leaving college I am in the situation where I don't have to do other things to earn. It is a lovely situation to be in."

Figure 15: Overall, did your involvement in Scotland + Venice meet your expectations?



The artists said that Scotland + Venice exceeded or met all of their expectations. One didn't reply as they didn't feel they had a relationship with the partnership.

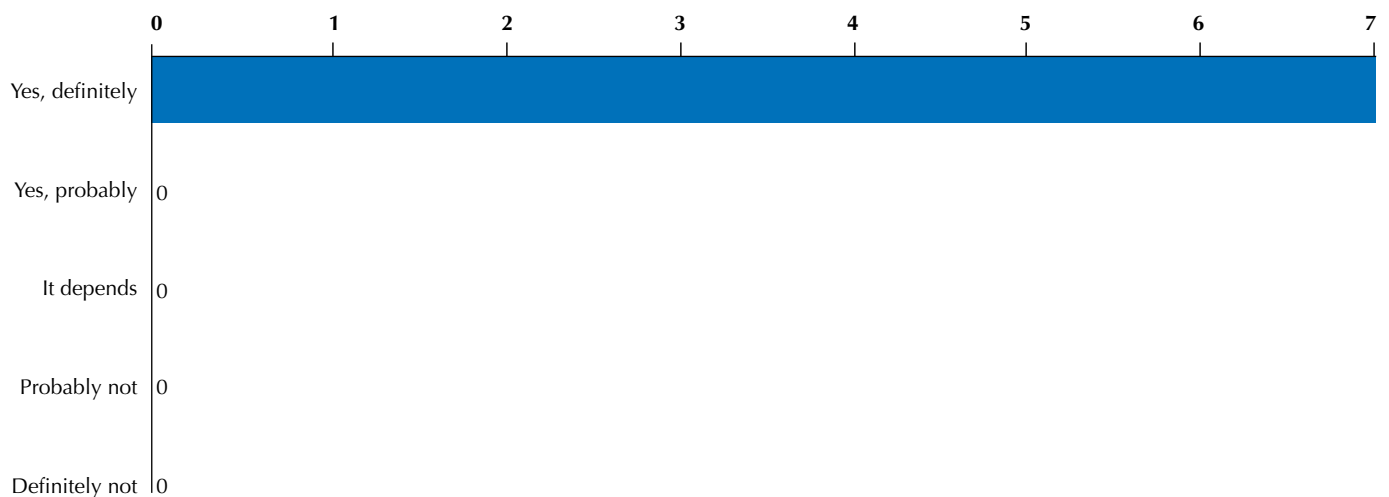
Figure 16: Had you ever attended the Venice Biennale before?



Three of the seven had attended the Venice Biennale of art before.

Priorities:

Figure 17: Do you think the Scotland + Venice project should continue to be a priority for the partners to invest in as part of their support for the visual arts sector in Scotland?



All artists said that Scotland + Venice should definitely continue to be a priority for the partners to invest in as part of their support for the Visual arts sector in Scotland.

Artists were asked what they would you change about Scotland + Venice in any future project. Two artists gave responses, which were:

- Give greater lead in time so that artists can prepare their work and themselves for conditions in Venice.
- Think more strategically about marketing and publicity and consider more creative approaches.
- Consider a more permanent venue, while appreciating the value of giving the artists flexibility.

“It shows the visual arts in Scotland are outward looking.”

“It is an invaluable experience; important to share a country’s perspective; does need to be properly funded.”

“It is really important and a really amazing chance for a Scottish artist to have an international profile. It is a really good showcase for art in Scotland. Scotland has a great art scene and it is important to exhibit that internationally. It is really important for Scotland to be part of Venice. A lot of people converge on the Biennale. For Scotland not to be seen would unfairly disadvantage Scottish artists as they wouldn’t have the showcase other countries have. I have seen the shows from Scotland and Venice and they are all really memorable.”

“Scotland + Venice is important. Scotland does have its own identity, even on a city by city basis. Glasgow is distinct from London. Venice gives an overall expression to that. There weren’t the same opportunities before Scotland + Venice came along. The British Pavilion ploughs a narrow furrow. It seems an important priority. It has an effect in a lot of different ways in Scotland’s profile, benefit for those taking part. It is a variable format up to the curators, one person sometimes more. Sometimes these things garner a lot of resentment. People do grumble about it but less than about other things. There is a lot of affection about it. There is more negativity around Turner. It is a big commitment on everyone’s part. It is better than a prize. You get the commission, supported to make new work, the presentation is taken care of. There is a lot to it. The Turner Prize is more about the presentation and dealing with the press. It is just the world we live in that those things get the attention. As an experience Venice is more substantial.”

“I find it very depressing that they are even considering stopping. People go on and win Turner Prizes. It would be really naive to leave it behind. It has built up a reputation. The quality of the artists. Creating stand out editions. To miss that. There is no international showcase that is comparable. It would seem like a loss of faith to stop.”

“It is amazing what focusing on one artist achieves. It is never really one artist. There needs to be more of a balance. Rarely are individual artists funded otherwise. So, this gives a balance.”

“Without question. It is crucial. Venice Biennale is so important in the world diary. The number of people who can see the exhibition. It is absolutely crucial. The people who see that and consider the work, and the knock-on effect, an appreciation of the quality of work that comes out of Scotland. How that reflects on institutions. It is essential.”

Appendix 4:

Interviews with Curators

Introduction:

All five curators were interviewed.

All of the curators had attended the Art Biennale five times or more.

None of them had ever applied to the Open Call for Scotland + Venice before.

Open call:

Four of them submitted a proposal for Scotland + Venice in response to the Open Call for proposals.

The strengths of the Open Call process were described as:

- The straightforward process.
- **The interview.** “After the first round of interviews, the process became more conversational, with the commissioning team. Some elements of the proposal were deemed strong, and others riskier, and we were given a chance to refine and develop our ideas and the partnership model we had proposed, rather than being rejected over some quite solvable concerns.”
- Having the producer contracted by the curator.

The weaknesses of the open call process were described as:

- **Lack of information on budget.** “While a sample budget was provided at the pre-proposal stage, it was lacking in real detail, which for an organisation who had not put an exhibition on in Venice before, made for difficulty in understanding how certain overall categories of activity had been arrived at. It would be helpful to see a much more detailed previous budget breakdown in order to better understand the essential cost drivers in this project. And/or a more comprehensive set of budget guidance notes.”
- **Inconsistent advice.** “We were informed initially that a partnership with an English based organisation would be viewed favourably, though the views of the commissioning team seemed to change in relation to this as we went through the process, necessitating developing a new last-minute partnership with a Scottish organisation.” “Selectors seem to have different agendas.”
- **Timescale.** “For Scotland + Venice, it is clear that identifying the right curatorial / artist partnership takes time, so beginning the process earlier in the year, and allowing more time for proper review and reflection, would be hugely helpful.”
- **Selection.** “There were no artists on the selection panel and some partners seemed too risk averse.”
- **Unclear process.** “It would also perhaps be helpful to be clear with applicants that the selection process goes through a range of stages: application > first interview > second interview > time for revision and resubmission of proposal (we had only a weekend to redraft and resubmit) > decision.”

Four of the five curators said that overall, the open call process suited the way they wanted to work.

“While it did feel somewhat onerous, and consumed all my time for a period, it felt fair, carefully considered, with a good range of voices included in the conversation, and overall very well managed.”

Handover/Induction Process:

All curators said there wasn't a formal handover or induction process for Scotland + Venice. There was an informal process mainly through Creative Scotland staff and a producer who had been involved in previous projects. The weaknesses of the handover process were:

- **Lack of handover report.** “All we received was three pieces of paper. It would have been good if there had been a record of budgets, transport costs, licensing, v. practical information. We asked for a report but we didn't receive one.”
- **Lack of information on media.** “One thing that was lacking in the handover was that we did not receive copies of all the media produced for the previous edition – no-one seemed to have kept a full collection to hand over - and this would have been most helpful, in order not to ‘reinvent the wheel’ quite so much. I would suggest a pack be kept for the next organisation containing all the media – including all press releases, promotional trailers (videos), flyers, postcards, curatorial texts, signage, posters, t-shirts, catalogues, invite list, in both digital and paper forms etc. Also, quantities produced vs amounts actually used would be a useful, and cost saving, piece of information.”
- **Lack of evaluation.** “Formal evaluation of previous S+V editions did not seem to be available, which was something of a surprise. I think evaluation (both audience and professional development programme) should be a formal requirement for every commissioning agency going forward.”

“There was a lot of assumption we knew what the project was and how to do it.”

“All the information should have been lodged and not just in the producer's head.”

Four of the five got a sense that the Scotland + Venice project drew on knowledge and experience accumulated over years. This was mainly through personal contact with Creative Scotland staff.

The Partnership:

The strengths of relationships with the Scotland + Venice partnership (i.e. the Scottish Arts Council/Creative Scotland, the National Galleries of Scotland and the British Council Scotland) were described as:

- **The level of support.** “It really felt very supportive, I felt personally supported by these meetings and they were conducted in an efficient and most effective manner.”
- **The knowledge.** “The monthly steering group meetings were positive with full participation from all the partners, much knowledge and expertise shared, and difficult problems often solved.”

The weaknesses of relationships with the Scotland + Venice partnership (i.e. the Scottish Arts Council/Creative Scotland, the National Galleries of Scotland and the British Council Scotland) were described as:

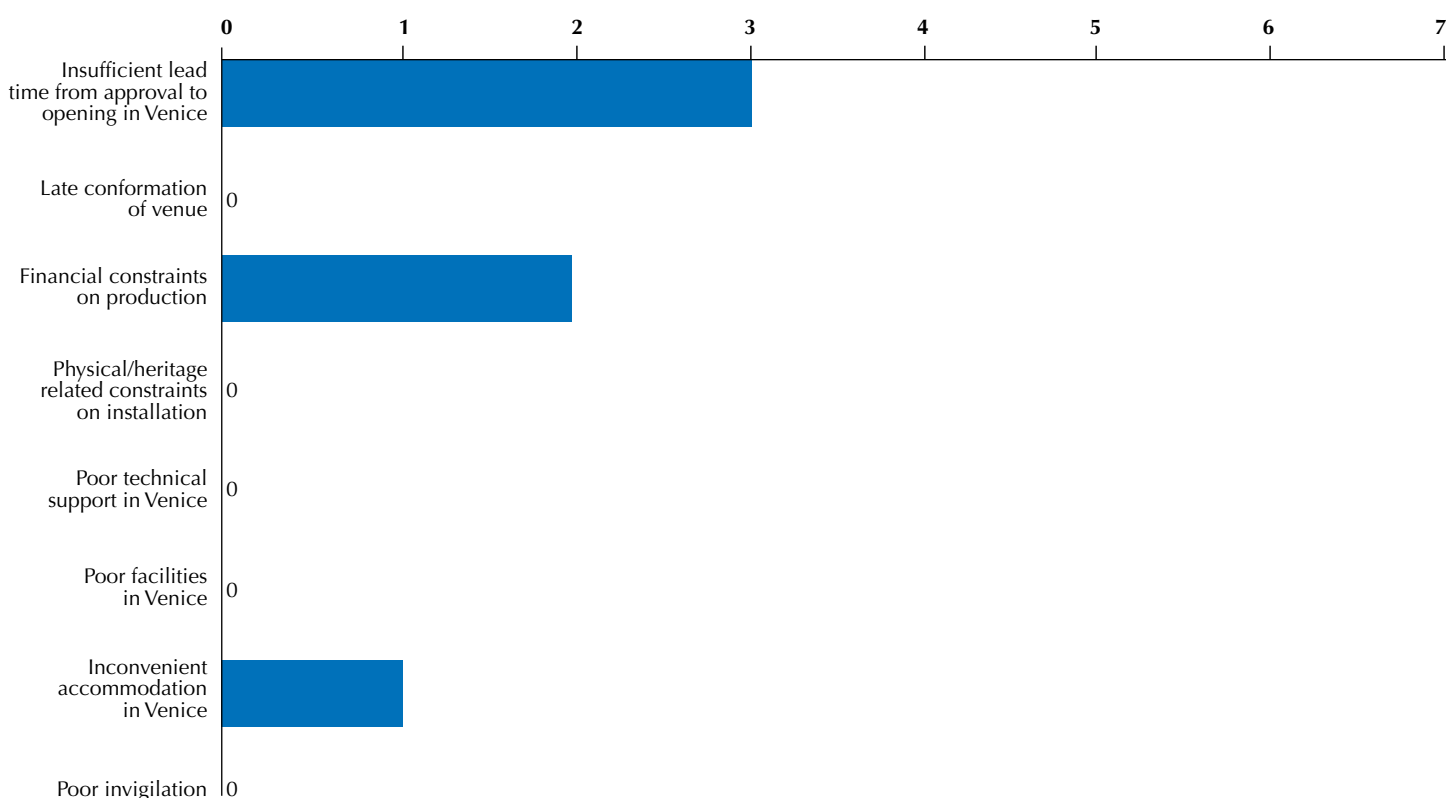
- **Lack of freedom.** “There were three specific areas in which I felt the Steering Group perhaps exerted too high a degree of control.....” “Partnership meetings felt as if we came to be bossed and grilled. Parent / child relationship, not really trusted by partners.”
- **Lack of clarity over the role of some of the partners.** “I was unclear what NGS's contribution was. They made no financial contribution.” “I didn't know what the British Council did and they didn't seem strong.” “NGS were in all the meetings but didn't contribute much. They felt like a heavy bureaucratic hand.”

Four of the five curators said that overall, they received enough support and challenge from the Scotland + Venice partnership (i.e. the Scottish Arts Council/ Creative Scotland, the National Galleries of Scotland and the British Council Scotland).

“I felt there was little interest from anyone on the team in terms of the human dynamics (the problem of people being put together without choosing their own team), as long as the job was getting done, which it was. In other ways, I always felt very supported by the steering group in terms of the work itself. The sharing of knowledge and expertise was just excellent.”

The Process:

Figure 18: Were there any particular problems with the project?
(Respondents could tick all that applied)



The main problems mentioned were lack of time and resource:

- **Timing.** “We had very little contingency in the production budget for the work itself and it went over-budget in some areas. However, I feel the commission budget overall was fair and I believe the artist felt reasonably well treated in this regard.” “The budget was agreed late.”
- **Lack of input into the opening event.** “I was given little opportunity to influence the opening event. The guest list was drawn up between the partners and our Project Manager and I had real difficulty getting invites even for the artist’s own production staff. The event itself went OK, though I felt it was conventional and too formal in both attendees and arrangement. This event should celebrate Scotland’s creative people, and balance the institutional people (who really don’t need another free lunch) with artists and creators (who actually do). Perhaps institutional attendees could be asked to sponsor an accompanying artist to come in order to get a place at the table?” “No one invested time into the VIP invite list - needs resolving as it is a missed opportunity.” “People were reluctant to share contacts.”

- **Late timing of publication.** “The publication came out much later than the opening.”
- **Costs.** “Weakness of £ to € conversion had a major impact on the budget.” “Really tight budget - a lot goes on costs in Venice rather than artistic elements.”

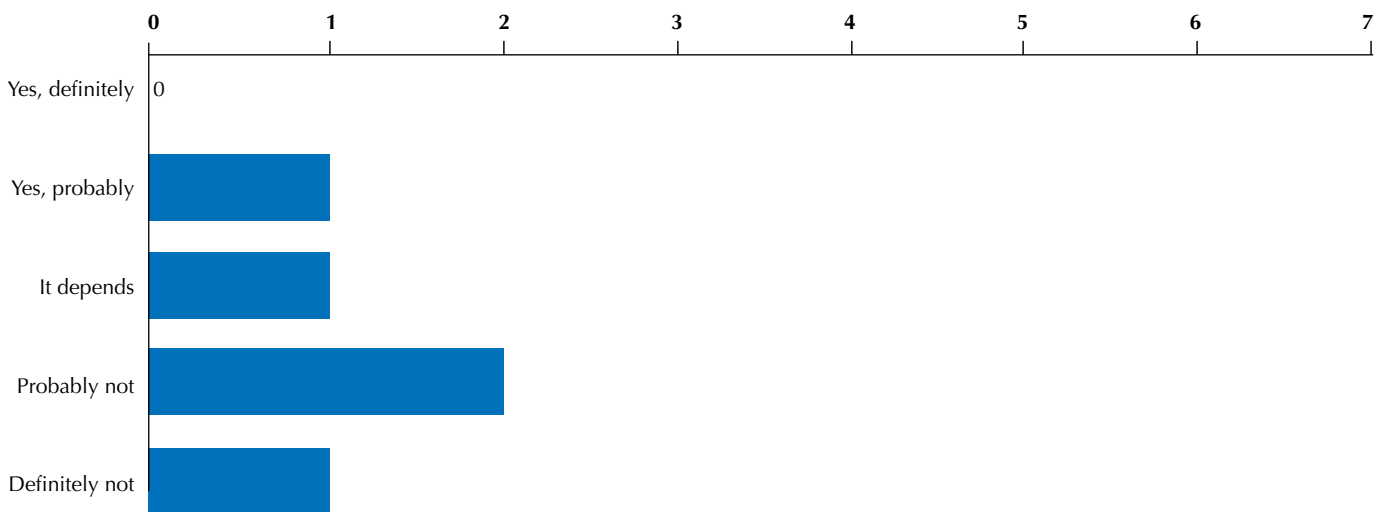
Four of the five curators said they achieved their curatorial vision for the project.

“The exhibition itself was everything I hoped it would be. It was a bold and challenging creative statement by the artist and I couldn’t be more pleased with the result. The set-up was large-scale, dramatic and impactful, and the experience strong and memorable for visitors. I believe it has made a new kind of statement about Scotland’s creative life: that it is young, energised, politically engaged and bursting with life. Working with the artist was total pleasure throughout and our relationship is deeper and stronger for the journey we have taken together. I feel so deeply honoured to have played my part in this project, and deeply grateful for the opportunity.”

Media and Publicity:

Only one curator was happy with the arrangements for media and publicity.

Figure 19: Were you happy with the arrangements for media and publicity?



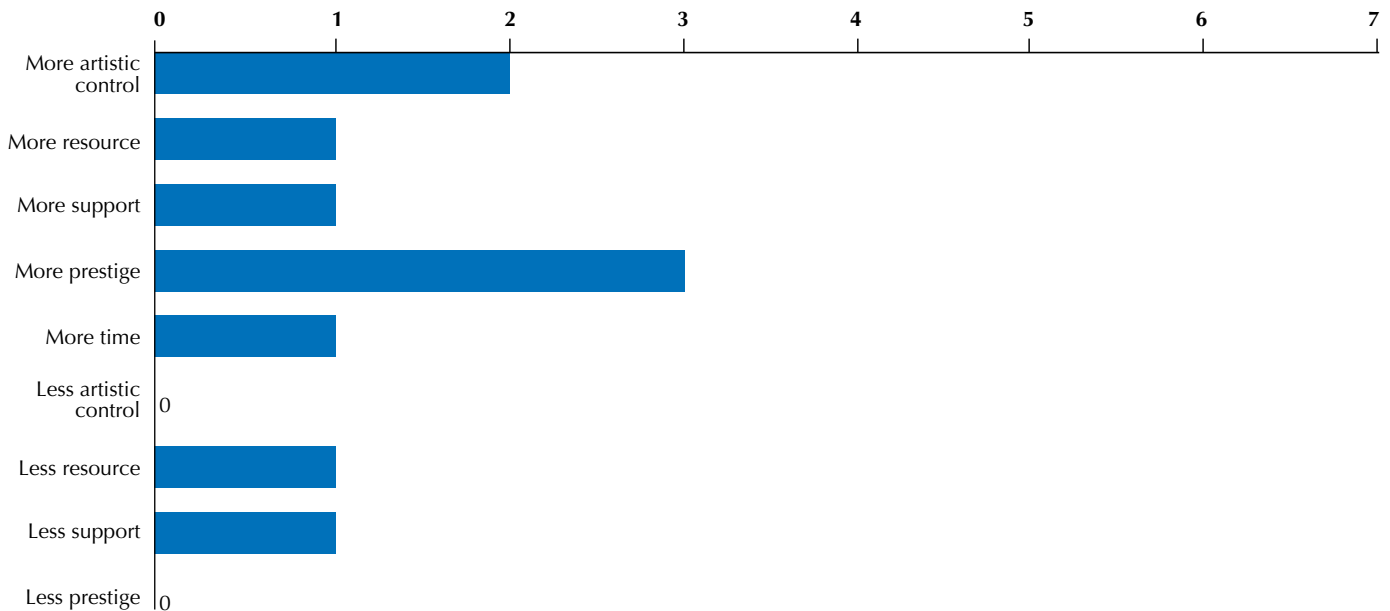
The challenges were:

- **Lack of social media.** “The PR team were a pleasure to work with and we had some great conversations. But they were definitely weak in terms of their understanding and engagement with social media (the thing that really drives audiences these days).” “In general, I felt the approach to PR was a little out of date and would benefit from some fresh new thinking. It is no longer just articles in the press that drive actual people to go to exhibitions. It might be interesting to split the tender into two parts - one for Press/TV/Radio and one for Social Media?” “It might be better to budget for a Social Media contract as part of the core project (a part time contract running through the entire run of the exhibition), as this area really needs to be owned and developed by an individual.”
- **Unclear agenda.** “It was difficult to get the balance right between political, strategic and artistic objectives” “Media and publicity needed greater clarity of roles and responsibilities. Media company needs to know the arts organisation is a partner too.” “I felt the PR company was working for the partnership rather than for the artist and the show.”

Outcomes:

Curators have different experiences of exhibitions, although generally Scotland + Venice had more artistic control and prestige.

Figure 20: How did Scotland + Venice project compare to other international shows that you have curated.
(Respondents could tick all that applied)



Curators were asked if any specific work opportunities arose from Scotland + Venice for them. Two curators gave examples of benefit:

“Scotland + Venice put us on the map. We went to Basel afterwards and commercial galleries became interested.”

“We developed a relationship with SMAC, Ghent, Thomas Hirschorn, Stephen Friedman, Spencer Finch etc. It made you raise your game.”

All curators said that Scotland + Venice strengthened their/their organisation’s profile in Scotland.

“Participating in this project significantly strengthened our profile in Scotland through its high visibility on the Scottish arts scene. For ourselves, as an organisation working outside of the main urban centres, yet with a strong international reputation, we always felt our Scottish profile was weak in comparison. Scotland + Venice was simply a brilliant opportunity to raise our domestic profile, and I believe it has opened out a host of new conversations for us with a range of people and organisations in Scotland. I find that people now know far better that we are here, what it is we do, what we are about and why our work matters.”

“We mainly work with international artists. It was good to work with Scottish artists.”

“Scotland + Venice proved that we were capable of working outside the gallery.”

All curators said that Scotland + Venice definitely strengthened their/their organisation’s international profile.

“Scotland + Venice was an astonishingly high visibility project for us, bringing awareness of our small organisation to an international art community in a way that I believe would be almost impossible through any other context..... I believe our participation broadened our community of interest into a much wider international arts community. We could not have had a better platform.”

Two curators said that Scotland + Venice distracted them from other tasks.

“There seemed to be an assumption that applicant organisations already had sufficient funding and staffing infrastructure to absorb the additional work.”

Two of the curators said they have not been able to take up opportunities from Scotland + Venice because of lack of time and resource.

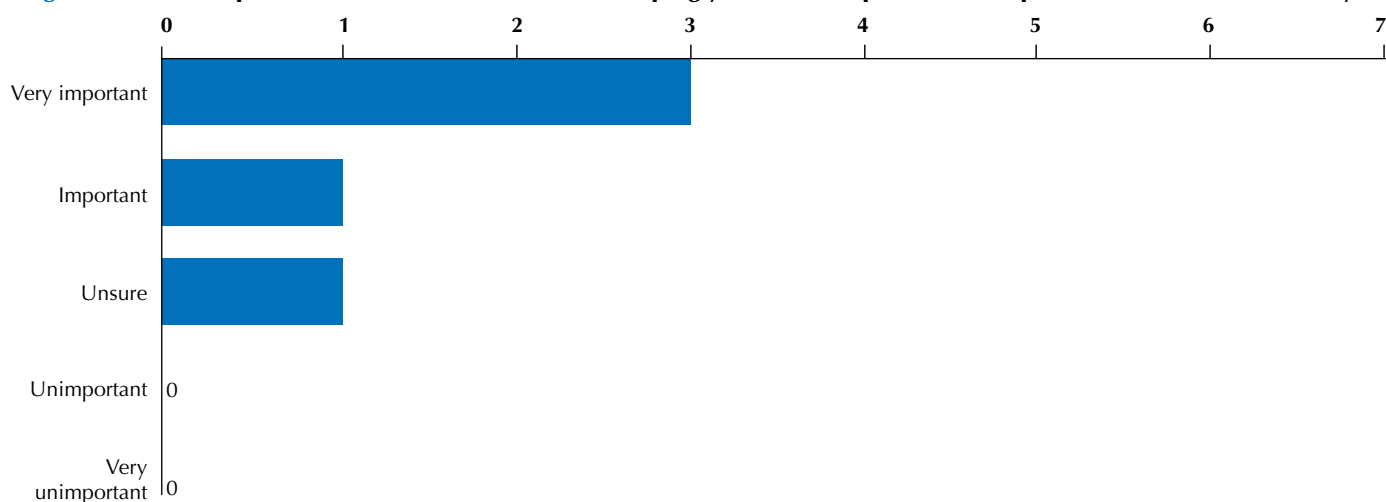
“The administrative burden was more than anticipated. The Gallery Assistant work was a project in its own right.”

Four of the five curators said that Scotland + Venice worked for them as a networking opportunity.

“I regret not being able to spend more time in Venice after the opening madness for networking (It did not seem possible within the budget). I was hugely busy during the opening week, unable to attend several potentially useful events and mostly confined to the vicinity around the venue due to various press and VIP visits. I made a short personal visit during the summer and I probably made more meaningful connections with curators and artists in those two days than I managed during the opening week. I found it difficult at times to connect with other professionals in the way I had hoped.”

Four of the curators said Scotland + Venice was important.

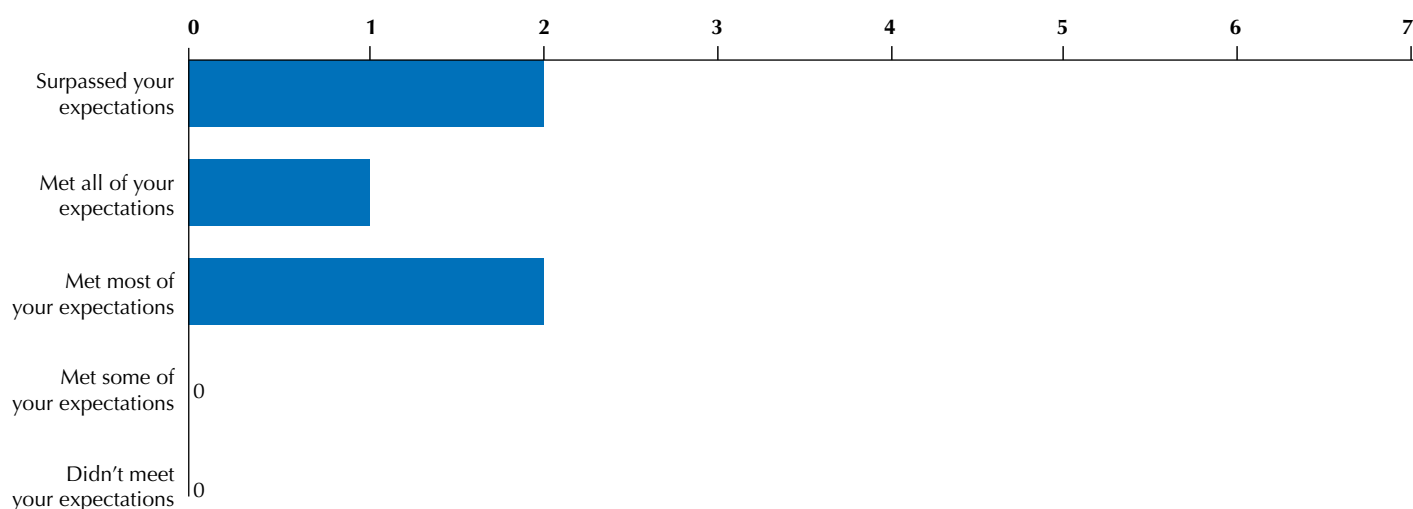
Figure 21: How important was Scotland + Venice in helping you to develop the skills required to work internationally?



Overall views:

Three curators said that Scotland + Venice met surpassed or met all of their expectations.

Figure 22: Overall, did your involvement in Scotland + Venice meet your expectations?

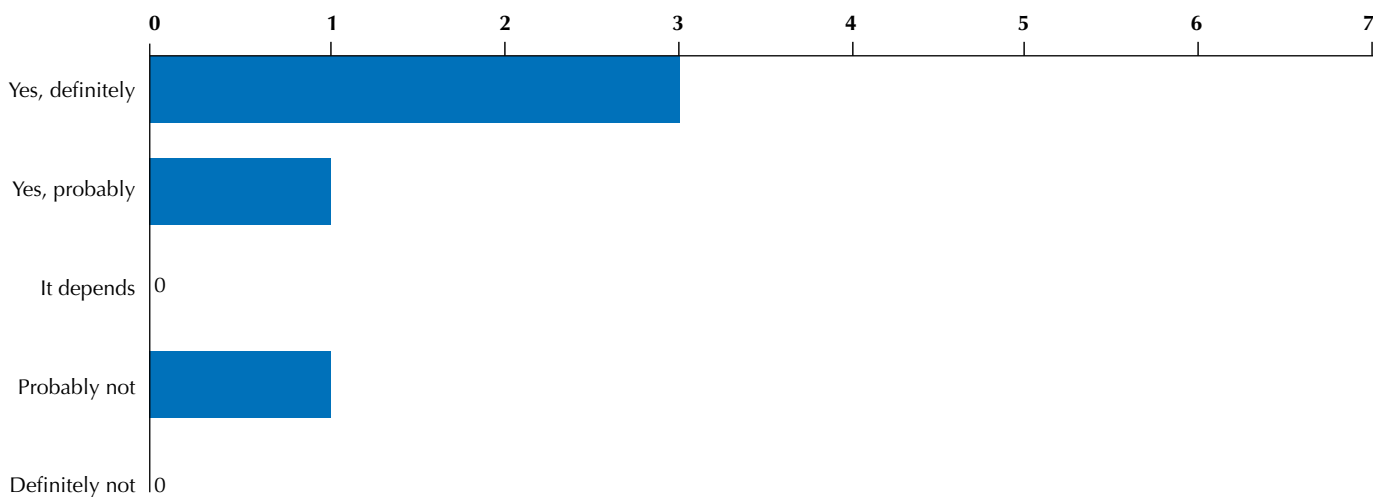


Curators were asked what they would change about Scotland + Venice in any future project. Responses were:

- **More control to the curator.** “I would prefer to see much more autonomy given to the commissioning organisation to deliver the project as they see fit, without withdrawing the invaluable knowledge and support of the steering group structure. This would create perhaps a more variable, diverse and colourful output over the years. The degree of control exerted over critical areas reveals a lack of trust and faith in the commissioned agency, and this at times was at best perplexing and sometimes actually demoralising.”
- **Increase the budget.** “Budget needs to be more realistic. It is a competitive platform and Scotland has to be done well. The location is very important and being central has a cost.” “Model needs to include a curatorial fee.” “It would be wise to keep a venue for a length of time. Visibility of venue is very important.”
- **Retain expertise.** “It would make sense to have an ongoing producer. Venice is too important to be a training ground.”
- **Support established artists.** “S+V is for artists at an earlier stage of their career. What happens to established figures in Scotland? Scottish artists are never a priority. There needs to be another option.”
- **Restructure marketing.** “The marketing needs to be more joined up, appointed earlier and clearer about who is the client.”
- **Plan return presentation.** “Where does the project come back to? It should come back to NGS as a principle. Need to consider what comes back to Scotland early on in the project.”
- **Strengthen handover.** “There has to be a way of sharing accumulated knowledge and experience.”
- **Focus on one artist.** “It should be a solo show. It shouldn’t be apologetic for its elitism, provides huge potential for artists and younger generations.”

Four of the five curators think that Scotland + Venice should continue to be a priority.

Figure 23: Do you think the Scotland + Venice project should continue to be a priority for the partners to invest in as part of their support for the visual arts sector in Scotland?



“There is no better platform for both artists and organisations in terms of international exposure. It feels vitally important for Scotland to continue with this project, participating at the highest level on the international stage, and providing Scottish artists with an opportunity to work at a scale of ambition rarely possible in our domestic or commercial context. It gives young artists a clear point of aspiration and inspiration and Scotland’s participation in the Biennale is truly seen as the real highlight moment for Scotland’s creative output. I feel that Scotland + Venice matters to almost every arts practitioner in Scotland, even while it may be criticised by some, it always matters deeply.”

“Yes, but the partners should advocate for more funds for production of new art beyond Scotland + Venice.”

“Scotland can’t afford not to be at Venice even though it is a fairly jaded model.”

Appendix 5: Interviews with Producers

Introduction:

All three producers were interviewed.

Strengths:

The strengths of Scotland + Venice were:

- Strong steering group.

“It felt very much as if they are behind the project and want it to happen. They haven’t questioned anything.”

“It is great to have that consistency. It is not always apparent what knowledge there is until you ask a question.”

- Cohesive team (in some years).
- Strong support to the artist.
- Regular meetings.
- Amount of freedom.
- Expertise in Creative Scotland.
- Commitment of invigilators.

Weaknesses:

The weaknesses of Scotland + Venice were:

- Disparate team (in some years).
- Weak handover.

“The handover seems quite abstract until you are here. You are working with a different venue and artist.”

- Range of expertise on the panel.

“The individuals should have expertise of art commissioning and each partner should make a clear contribution.”

- Different expectations from steering group members.
- Ambiguity about whether the commission should come back to Scotland.
- Low funding to the curation organisation.

“The resource needs to change depending on the capacity of the organisations. Small organisations should be commissioned. That is a really important part of Scotland’s ecology. Steering Group should have a managing expectations document: boundaries, where the power lies. But if they did that, people might not want to do it.”

- Lack of time e.g. for production.
- Lack of clarity over the objectives for marketing and PR.

“I was confused about who was doing what. Social media needs to be fed all the time but there is no resource for between exhibitions. Social media wasn’t a priority for the PR company, which wasn’t their fault: it is about partnership objectives.”

- Concentration of PR on the launch.
- Lack of a central invite list.

“We were told you can have the names but not the contract details. The data is a bit confusing.”

- Who attends the launch.

“Some organisations come to the launch. The artists can’t afford to come. Could a pot of money bring artists over?”

- Unstrategic approach to the invigilator programme.

“The CPD programme is a real strength. We need to pull together the tutors, to ask how we could be more strategic. The Steering group needs to have a more strategic relationship with the colleges, rather than leaving it to the commissioner.”

- Not employing Italian speakers.

“Our working relationships are good on the ground. The biggest challenge has been communicating with the landlord as I don’t speak Italian.”

- Cost of accommodation.

“A potential problem is that accommodation is expensive and getting more so. Before, invigilators were accommodated at the venue, which worked well.”

To address the weaknesses in institutional memory, the 2017 producer is producing a handover document with copies of all key contracts, contact lists, timeline and budget reconciliation, as well as advice on each stage of the work.

Priority:

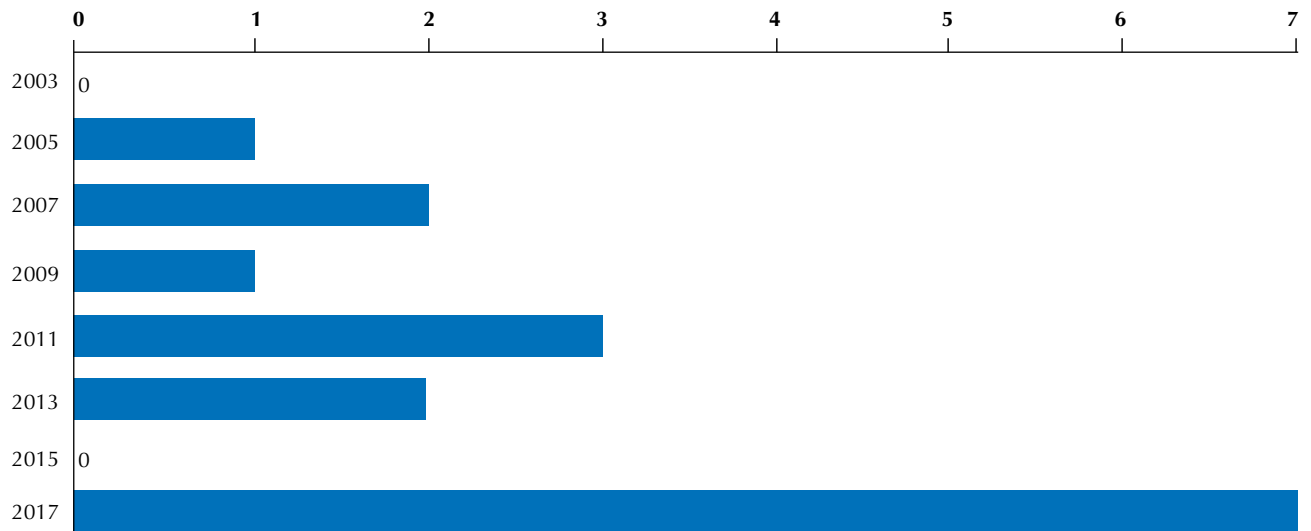
All producers said that Scotland + Venice project should continue to be a priority for the partners to invest in as part of their support for the Visual arts sector in Scotland.

Appendix 6: Survey of Invigilators

Introduction:

The Survey elicited 5 responses out of 43 people invited to respond, with nearly half from 2017.

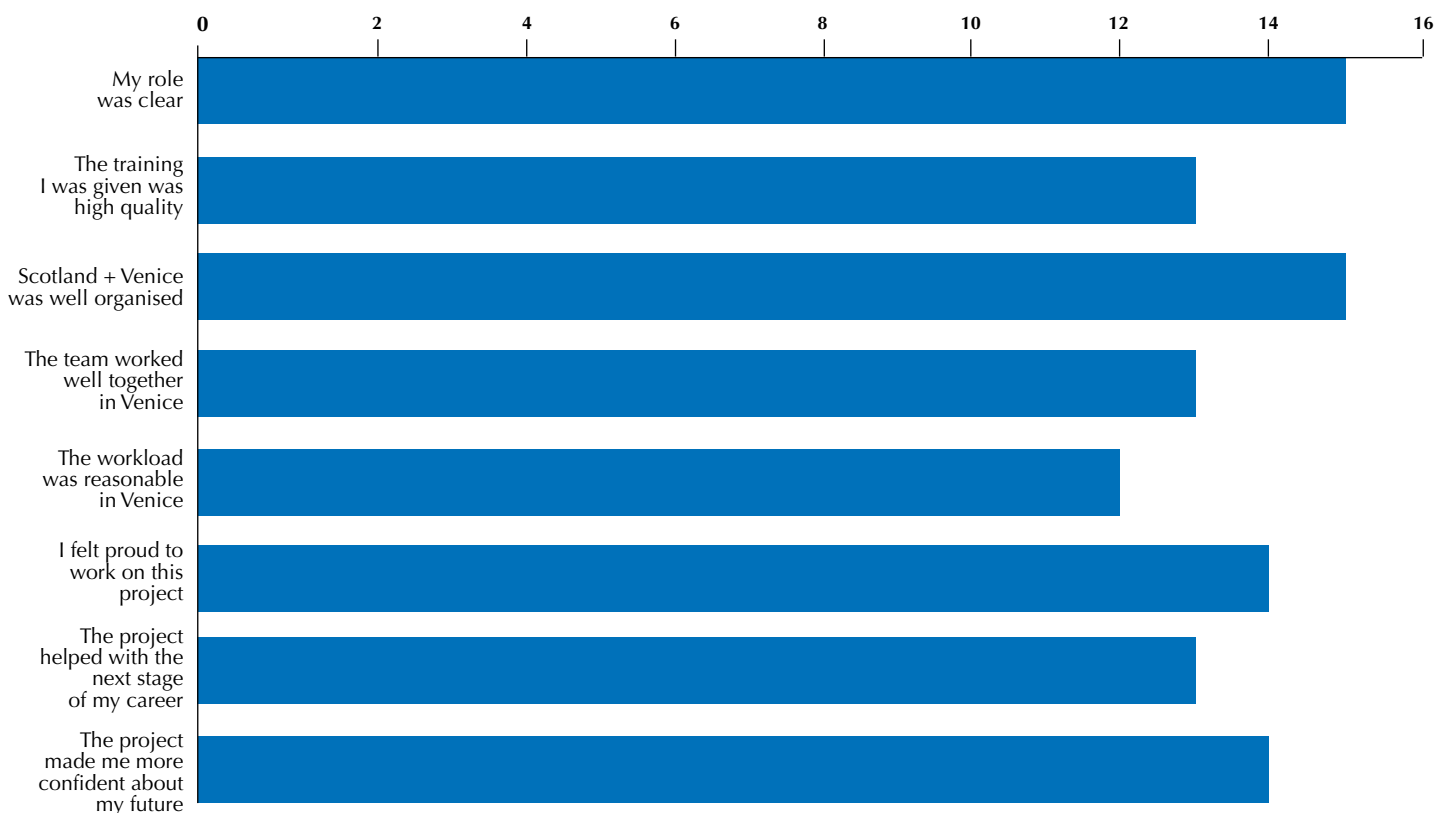
Figure 24: Year(s) of involvement in Scotland + Venice



Quality of Experience:

Responses were very positive.

Figure 25: What was your experience of the Scotland + Venice project? Please say whether these statements did or didn't apply to you? (Aggregation of "yes, definitely" and "yes, probably" responses)
(Respondents could tick all that applied)



The only negative comments were about the workload and role of the mentor.

"I loved working in Venice as a mentor. I learned a lot. The workload was huge. We worked 10 days straight with no day off during the opening."

"The organisation for this programme is incredibly well thought out and made me feel as though I was completely capable of looking after the work whilst in Venice."

"It was a brilliant opportunity for development both professionally and personally."

"I got on well with my other invigilators but the mentor did not gel with us well. Mentor seemed to be the wrong terminology as well. It would have been nice to work 5 days a week."

"An amazing, life changing experience."

Invigilators were asked about the strengths of the arrangements that were put in place to support you as a member of the Scotland + Venice team. Responses were:

- **Planning.** "Meeting the whole team of invigilators, mentors and curators several times before going to Venice - allowed time to build trust, confidence and networks."
- **Training.** "Weekend at Hospitalfield with workshops from Dominic Paterson, Rosamund West and Alex Impey - developed writing skills which then led on to writing opportunities." "The extent of detail in the training weekend was incredible. From a deep understanding of the piece and where it originated from to what cables were called and where they went if something where to go wrong with the equipment." "Great training and support by Iain Morrison at the Fruitmarket Gallery prior to leaving."

- **Communication.** "Having clear communication, instructions, expectations, hierarchy." "The Common Guild delivered a great training programme including creative writing training, critical writing training, getting to know each other events for all staff, artist talks and first aid training amongst others." "The strengths were certainly the communication provided between, everyone on all different levels of the project..... For always being at every stage of the project providing incredibly useful updates, but in such a personal way." "Communication with the Fruitmarket Gallery throughout."
- **Time in Venice.** "Timetabling in Venice allowed for personal discovery and engagement with the Biennale."
- **Logistics.** "Having full support in terms of accommodation, travel, phone, vaporetto pass and payment meant that it was a real opportunity. When I was there it meant I didn't have to worry about these things and could focus on seeing works in the biennial on my days off." "Comfortable accommodation and stipend." "We didn't have to worry about anything - we had an incredible place to stay, travel and stipend organised for us- a dream situation."
- **Support.** "There was continued support throughout the process of recruitment and training to working in Venice and returning. Everyone was so friendly and approachable - you never felt like you couldn't ask a question or weren't supported." "Strong and compassionate leadership and support and great communication by the producer." "Felt as if the organisers back home were regularly in touch and wanted to know about all aspects of my time in Venice."
- **Work.** "Trust and responsibilities given to Gallery Assistant staff."

"The team felt like a family, all who supported each other and shared enthusiasm and determination. Plans were distributed well and were open to discussion so could be tweaked as appropriate. As a team member, I felt encouraged to offer suggestions to improve things and felt ownership of my tasks."

Invigilators were asked about the weaknesses of the arrangements that were put in place to support you as a member of the Scotland + Venice team. Responses were:

- **None.** "Can't think of any, it worked really well."
- **Payment.** "We were not paid a wage. As a mentor I was given a fee which was not equivalent to a daily rate of pay even at minimum wage. In the opening week I worked 10 days without a day off and many days continued long into the evenings."
- **Connections.** "The only improvement would be better links to the other venues or pavilions, to provide better strength of relationships, as a month in the grand scheme of things is a very short amount of time to live in a place."
- **Workload.** "Shift organisation during press week (long shifts sometimes without seating or adequate drink and meal breaks in high temperatures)."
- **More time with the artist.** "I would have liked to have had more time to be around and talk to the artist about the work and more about what the experience had been like after leaving university and the steps they took toward getting their work in more renowned exhibitions. More of a focus on advice for the young artists alongside the curatorial and invigilation aspect of the program." "I didn't feel I knew enough about the work and the artists to inform the public. We did meet the artists, but some were less forthcoming than others."
- **Clarification.** "My position was unique within the group as I was working for the University as a member of the team. Because of this, at times, I felt confused about the boundaries of my role at the University and in Venice. This wasn't necessarily the fault of the Scotland + Venice team but a lack of communication between the two organisations." "We may have benefitted from better understanding of what was expected from, and available to us, in terms of Communications and social media outreach. Sometimes it felt a bit woolly."
- **Funding.** "Lack of funding always put pressure on the team."

Views of the Exhibition:

Invigilators were asked about the strengths of the Scotland + Venice exhibition and project overall. Responses were:

- **Management.** "Very well organised and the project organisers so clearly want to better their staff's careers, not just use them as workers for the venue."
- **Audience reaction.** "The exhibition was extremely well received." "Strong, positively received film from Rachel Maclean created interesting conversations with the audience."

"The strengths of the exhibition from my perspective was the feedback, we had an incredible range of feedback, that hit people on many different levels, both critically and emotionally. It was really interesting to be on the direct end of reception of an artwork. Of the project overall, it gives real depth of knowledge as to the impact of an art project over a set amount of time, in a place and potentials in this extended amount of time."

- **The venue/location.** "Project was inclusive to the public and those involved in working there. It felt we were very much a part of the wider Biennale, whilst also strongly defined as a collateral exhibition - I felt this was a strength."
- **Relationships.** "Meeting students from all over Scotland and forming artistic relationships. Meeting people from all over the world whilst in Venice and having amazing discussions about the art and people's jobs and ideas. Meeting the whole team, professionals in arts who can help us with work and jobs in the future. Although the program has now ended for me, I still feel as though I could contact any member of the team for guidance with my artistic future."
- **Impact.** "The opportunities it has brought to so many people. From the artists to the people who work in the venue. It was an absolute pleasure to see the positive impact on the students I worked with." "It creates excitement in Scotland and internationally about Scottish contemporary art."
- **Quality of the work.** "The presentation of the artist's work was very strong and worked well with the palazzo. Looking back, I think it was one of the best exhibitions that year."
- **The CPD.** "Mind blowing experience for young graduates. The fact we could live and work in such an extraordinary place without the major stress factors of accommodation and finances, as is prevalent after Uni."

Invigilators were asked about the weaknesses of the Scotland + Venice exhibition and project overall. Responses were:

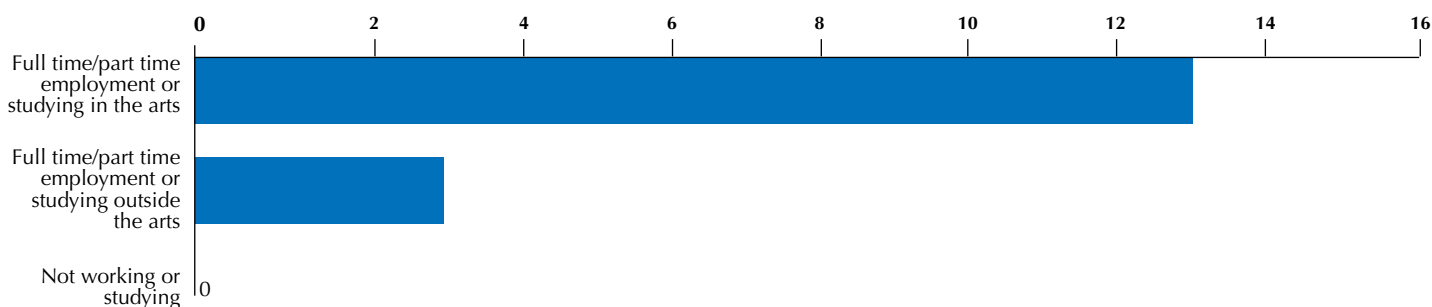
- **None.** "I can only see the positive benefits that come from this project. There may be some weaknesses in arrangements but the overall impact is brilliant."
- **Lack of language skills.** "Visitors were often disappointed that there was no Italian speaking staff." "The weaknesses (there were certainly very few), perhaps would be for invigilators to have more language training, relative to the area where an exhibition or show is going on. Mainly to respect and value a culture that we are entering into, but also to increase the reception/ feedback from Italian speakers. Although not fluent in Italian, I did think that it was a real shame that I couldn't properly communicate with Italian speakers about their thoughts on the film, and I feel in the context of location, this would be incredibly important (especially when feedback forms were only in English - limiting the feedback at an international festival - as many people struggled to fill out the forms if English was not a first language)."
- **Events.** "More interpretative events would have been good." "We possibly tried to do too much, wanting external art events that were difficult to organise with no venue outside of gallery opening times. The school who ran the venue were quite difficult to deal with also."
- **Accessibility.** "Difficult/impossible to access for those without full mobility."
- **Arrangements for invigilators.** "I think the explanation of how our travel money would be taken out of our wage could have been more openly discussed." "I also think that having all three people in the venue every Tuesday to have a catch up with a superior was excessive and would have been better to have alternative days every other week so that a younger invigilation could have an extra day of professional development."

- **Technical support.** “Some technical issues due to the venue and nature of the work. Would be good to have more readily available technical support staff that invigilators could continuously/easily communicate with. This may have changed since 2011, though.”

Outcomes:

87% of invigilators are working full or part time in the arts.

Figure 26: What are you doing now?



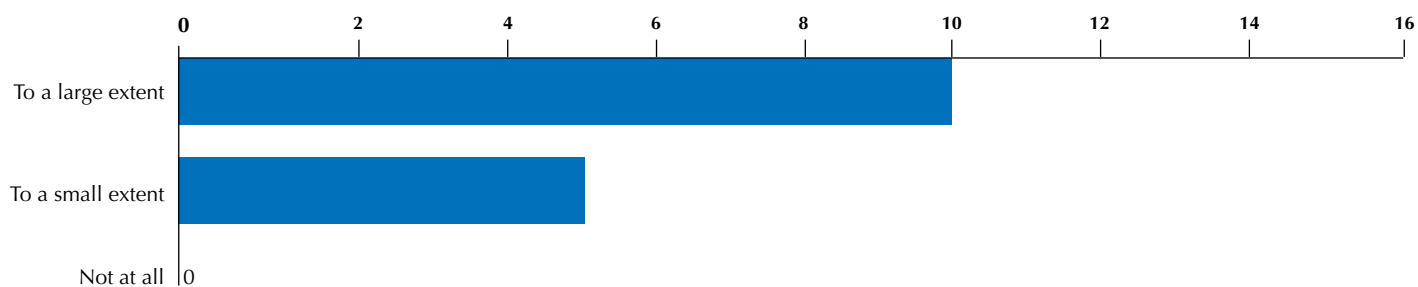
The list of what they are doing is:

- Co-editor of NOTES Journal, a newly relaunched photography journal. I practice as a photographer and am currently on residency at VU Photo, Quebec as part of an international exchange in partnership with Street Level Photoworks.
- Studying a Masters of Research at the Glasgow School of Art and I work as a self- employed artist.
- In the final year at the Glasgow School of Art, studying sculpture and Environmental art.
- Taken a six month exchange program to study sculpture in Japan.
- Full time self-employed visual artist.
- Final Year MAFA Fine Art ECA.
- Just completed a Masters in Curatorial Practice (Contemporary Art) at GSA and Glasgow Uni. Currently am working on a contemporary Robert Burns festival co-curating and facilitating the visual arts programme.
- Studying MA Fine Art at Edinburgh College of Art.
- Practicing artist working full time as a University administrator to get by.
- Voluntarily working in an artist run project in Aberdeen.
- 4th year fine art student at DJCAD.
- Working at the University of Edinburgh.
- Freelance external assessor for Creative Scotland.

Two thirds of the invigilators said that Scotland + Venice helped them find work and/or develop their creative/artistic career to a large extent.

Figure 27: To what extent did Scotland + Venice help you find work and / or develop your creative / artistic career?

One respondent did not answer this question.



“Scotland + Venice gave me my first writing opportunity with The Skinny, which then led on to developed confidence. I can attribute the source of my editorial work and ambitions partly to Scotland + Venice.”

“I worked on a whole new body of work that was site specific to Venice whilst there, I thoroughly enjoyed working in this way and has helped to open my mind to this way of working whilst being in Japan.”

“I continued to work for The Fruitmarket Gallery after this experience..... I was able to balance this flexible work with artistic opportunities.”

“The art I saw was inspirational, I had the opportunity to create art and took many photographs while developing my writing.”

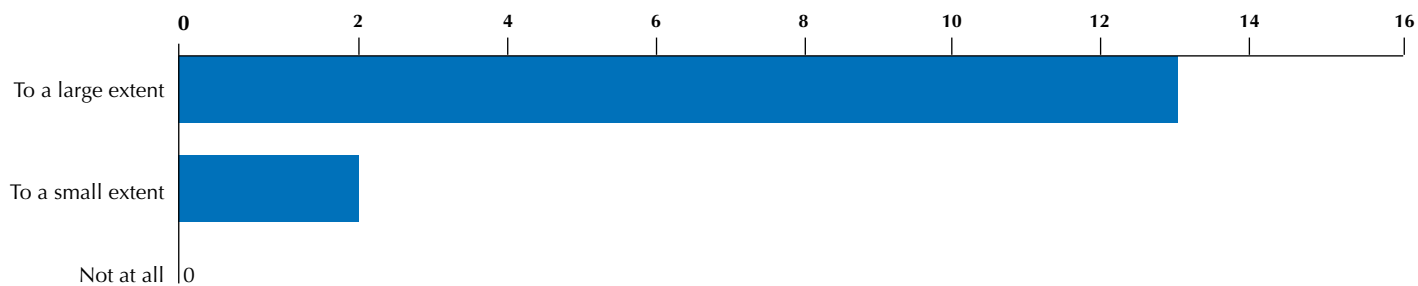
“I automatically got a job as an invigilator at The Fruitmarket when I returned which helped me secure future work. Scotland + Venice has been a good touchstone when applying for other jobs.”

“I was offered another job at the Biennale this year, and it gave me the confidence to apply to other jobs in this sector.”

87% of invigilators said that Scotland + Venice impacted on their creative ambitions and outlook.

Figure 28: To what extent did Scotland + Venice impact on your creative ambitions and outlook?

One respondent did not answer this question.



“It exposed me to the most important international art event, which means I observed a large quantity of world-class art, artists, curators, and galleries and how they function. It exposed me to the same artwork daily in the space, allowing me to understand how artworks function in a space over time, how different people view it, how my own understanding of it changes. It taught me how important networks are in the building of a career, through insights into how the organisation worked with the artists.”

“It really made me see a new type of arts festival, that I had not previously been exposed to, so was therefore really interesting.”

“To see Scottish artists represented at this international event was inspiring for the support of artists coming out of Scotland and their visibility.”

“I want to find residencies all over the world now after having this opportunity.”

“Widened my network and made me feel more confident about writing and being involved with social media artistically.”

“The opportunity allowed me to think about art in a different way and probably guided me towards curation/curatorial practice.”

Invigilators were asked about the overall effect of Scotland + Venice on them. Responses were:

- **Confidence.** “It gave me confidence: to start writing, to develop relationships with other artists, to trust myself and my ideas.”

“I have been offered a short residency through speaking to invigilators at other collateral exhibitions. I have also had the confidence to apply for a job with Sotheby’s and am working with an invigilator from the Welsh pavilion to create a collaborative exhibition.”

“Improved my confidence in talking about my work, made me more critical and thusly more discerning of exhibitions and how they are curated. Awakened a real interest of engaging with the public and talking about art work.”

- **Perspectives.** “It nourished my mind with new ideas (seeing all the artworks, ways of curating, ways of writing, uses of buildings).” “It has given me a fresh perspective on the international contemporary art scene, it has inspired and excited me about working in the arts, and it has given me the confidence to know I have the ability to do so.”
- **Skills.** “It developed my professional skills (oral and written communication, critical and analytical skills).”
- **Networks.** “It developed and nourished new relationships.”
- **Understanding of the sector.** “It gave me a broader understanding of the professional art world (which I was thrown into at graduation.”

“S+V gave me the only real preparation to the “real world” during all four years at art school.”

- **Appreciation of Scotland.** “I had only recently moved to Scotland and it gave me optimism for the support for Scottish artists on an international platform.” “Understanding the amazing support that is there for young artists in Scotland.”

“A huge one. I was inspired and bolstered by the experience. My confidence and awareness of the visual arts scene both in Scotland and internationally grew. I made connections with my peers that I continue to rely on.”

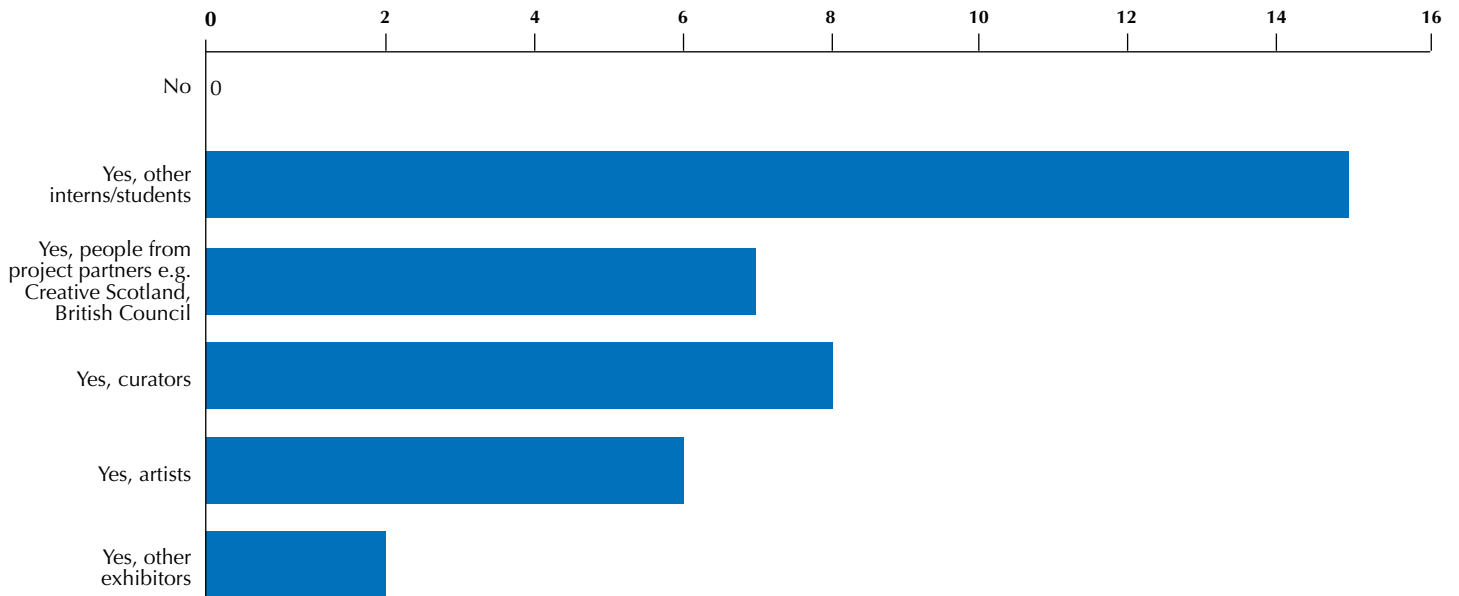
“It was an eye-opening experience straight after the more ‘cosy’ limitations of art school. It helped me understand curation and arts programming on a national and international scale.”

- **International working.** “Opening my eyes to many other possibilities of working out with the UK and becoming more interested in site specificity.”
- **Inspiration.** “It was one of the most supportive projects I have ever worked on, and has given me real thought about how important conversation and communication is when conducting long term events. The place itself, the accommodation, the venue, the festival created an incredibly inspiring atmosphere to make and create and research for my own works and have continued to influence me well into my 4th year.” “By seeing so much it broadened my appreciation of art. Being able to see it in so many different contexts was inspirational. It made me want to write about everything I saw.”
- **Direction.** “The opportunity allowed me to think about art in a different way and probably guided me towards curation/curatorial practice.”

All invigilators keep in contact with people they met during the Scotland + Venice project.

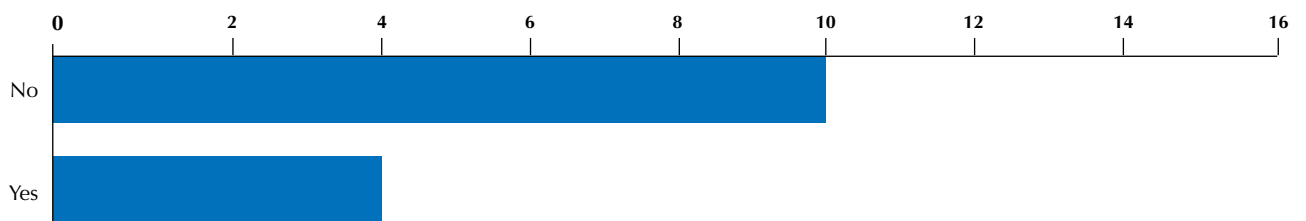
Figure 29: Do you still keep in contact with people you met during the Scotland + Venice project?

(Respondents could tick all that applied)



Invigilators were generally not aware of impacts on their universities.

Figure 30: Were you aware of any impact that the Scotland + Venice project had on your university?



“I imparted my knowledge to my peers, sent them links to exhibitions that would be interesting in relation to their work, and it meant I had a link with other students in other disciplines in my year. We did a presentation to the funders and school directors post-S+V, it might have been useful to have one within the school as well.”

“Many fellow past and present students came to visit me whilst in Venice, and I have personally been able to feedback more projects to others that may potentially aid the research they are currently conducting.”

“Great application process and excitement surrounding the project.”

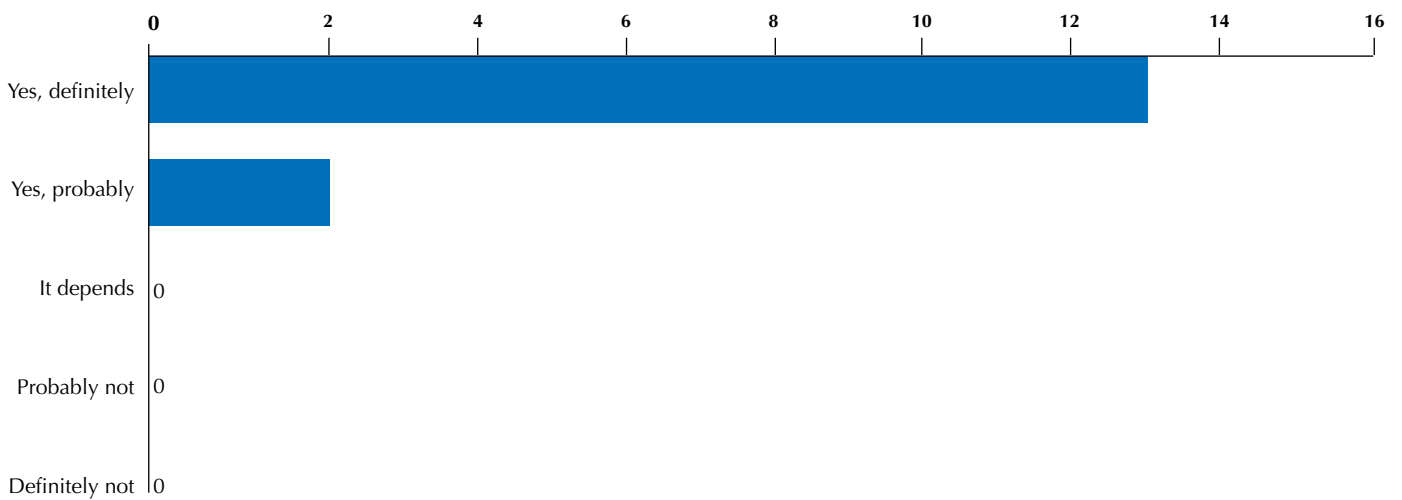
Invigilators were asked what they would change about Scotland + Venice in any future project. Responses were:

- Nothing.
- More opportunity for invigilators to share our experience with the rest of our year group.
- Payment to invigilators.
- Help for invigilators to learn Italian.
- More time for invigilators to spend with the team before going to Venice.
- More time in Venice.
- More specialisation while in Venice e.g. exhibition maintenance and condition checking, gallery information and tours and access issues.
- More evaluation of the role and importance of Scotland + Venice between universities.

Priorities:

All invigilators think that Scotland + Venice should continue to be a priority.

Figure 31: Do you think the Scotland + Venice project should continue to be a priority for the partners to invest in as part of their support for the visual arts sector in Scotland?



“It gave me an opportunity that I would never have been able to afford myself or, have the confidence to go for.”

“It is such a huge opportunity for young, graduating artists. Supplying them with inside knowledge on one of the biggest contemporary arts festivals in the world. It is vital to the survival and growth of the Scottish cultural scene that we have these projects that can involve and inspire a new generation of artists.”

“Invaluable experience for the individual, but also a proud statement of intent from some of the best Scottish visual artists and arts organisations.”

Appendix 7: Invigilator Programme

Introduction:

Three representatives from universities were interviewed.

Strengths:

The strengths of the internship programme are:

- **Recruitment criteria.** Universities deliberately select students from a range of socio-economic backgrounds.
- **Recruitment process.** The process is systematic: essentially it involves issuing a brief, advertising and students applying in writing. Applicants are then shortlisted and interviewed.
- **Training.** Invigilators attend two weekends of induction and support before going to Venice.
- **Connections between universities.** In 2017, interns were sent out in pairs to strengthen relationships between institutions.
- **Connections with other pavilions in Venice.** Especially in 2017, the project managers organised joint networking events for invigilators.
- **Depth of engagement.** Students are in Venice for one or two months.
- **Benefit to the wider college.** Students generally give presentations to their year or the whole college, but this does not happen in every university every year.
- **Development.** Interns are paid half a day to do their own research.
- **Handover.** In 2017, three senior invigilators supported the pairs of students, giving an extra layer of support.
- **Flexibility.** Students gain whether their interest is in curation, production or practicing as an artist.
- **The benefit to the individual.** The lecturers can see the difference in the students who have been to Venice:

“Students have a coal face exposure to professionalism. Venice is the first time the students are exposed to what is inherent in developing an art practice. A lot of arts schools are still struggling to communicate that.”

“The impact is profound on all involved. For Scotland + Venice not to happen could have profound negative impacts.”

“Students come back with a heightened awareness of where they practice fits.”

“It is a wonderful opportunity for students to go and understand what is involved in setting up an exhibition.”

“The invigilation model is seen as a good practice in Scotland + Venice and it is believed that Wales has learnt from it.”

Weaknesses:

The weaknesses of the internship programme are:

- **Lack of a central model.** Arrangements for follow on presentations are vague.

“Each artist should have a return presentation. It should be part of the model.”

- **Lack of institutional memory.** The project develops in a haphazard way each time. There is no programme archive. The team is different each time, which complicates the process for the universities.

“There should be an archive. It would be a phenomenal national resource.”

- **Personality conflicts.** The team observe students during the training and put together personalities that they think will work well together, but this does not always happen.
- **Language skills.** Interns are encouraged to learn Italian but do not always do so. The aim is to have one Italian speaker in each group, but this is not possible.
- **Low profile.**

“It is a great thing. It gets a bit lost in the ether. People don’t know about it.”

- **Financial arrangements.** The university staff put in a lot of time they are not paid for. The project lies outside their curriculum.

“The whole programme is reinvented each time. There isn’t a master document.”

“The first year there wasn’t budget and I had to persistently say no to things I wanted to say yes to.”

“Every time it comes up I don’t know how to fund it. The benefits are clear. It is clear that the students have a wonderful experience. It is very important. We take it seriously. Creative Scotland should take it seriously.”

Priority:

The three interviewees thought that Scotland + Venice should continue to be a priority because of its impact and the way the Biennale has changed to give greater status to collateral events.

“There are more collateral events and the focus on them is increasing. To pull out now would be absolutely wrong. It would be a very strange. Just as the focus has shifted.”

Interviewees would like the invigilator programme to have a long-term strategy and commitment from Creative Scotland. This doesn’t have to be dependent on the funding approval for the main Scotland + Venice project. The internship project should be more visible. For example, it should have an archive and this should commission critical articles and reflections talking about the objectives and impact of the project over time.

“It needs a long-term vision. So, it has an ongoing tale of impact. Students bring back their learning to their institutional. It is quite a large sum for a small number of students. To make it value for money, there needs to be benefit for the wider student body. Having an exhibition in Scotland.”

“Scotland + Venice needs to have a central position in making educators re imagine what we do in arts schools.”

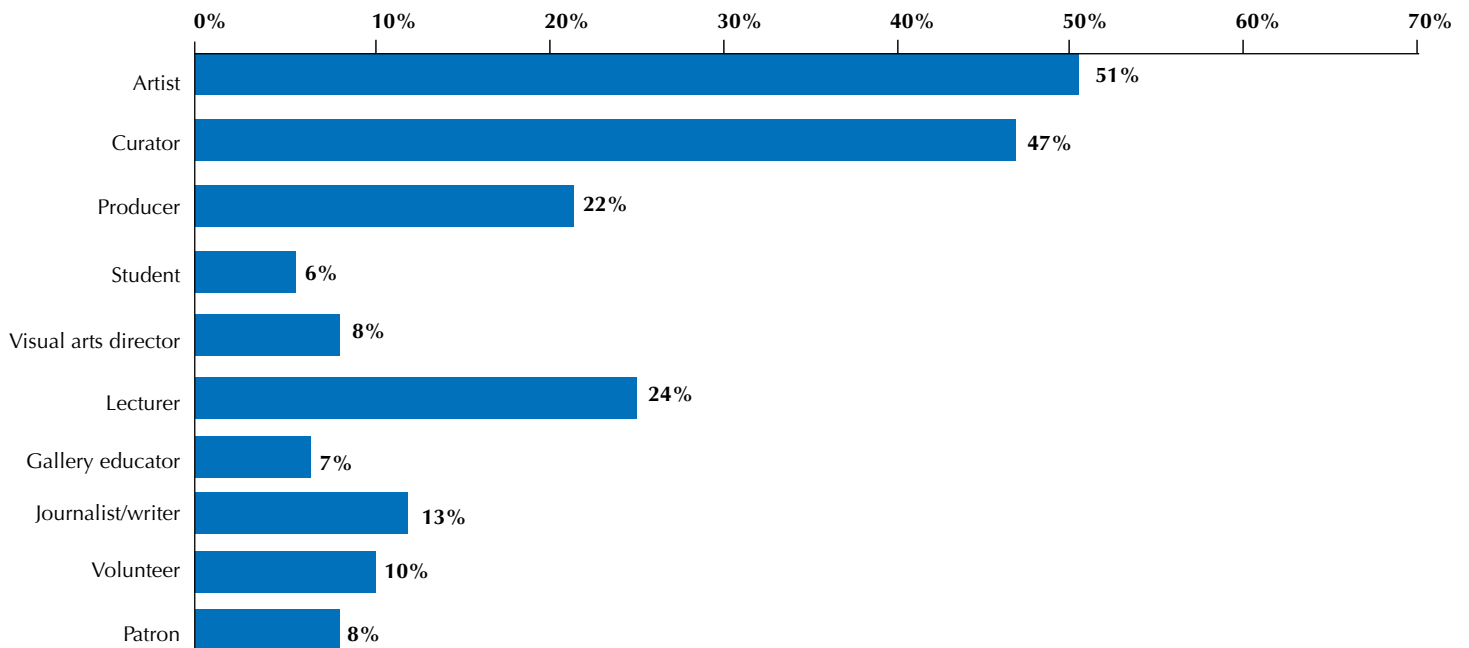
Appendix 8: Sector Survey

Introduction:

An online survey was carried out with the kind support of Scottish Contemporary Art Network, who sent the link to their members.

79 responded, which is a good response for non-participants. Responses came from artists, curators, lecturers, producers and other people in the sector. People could tick more than one response.

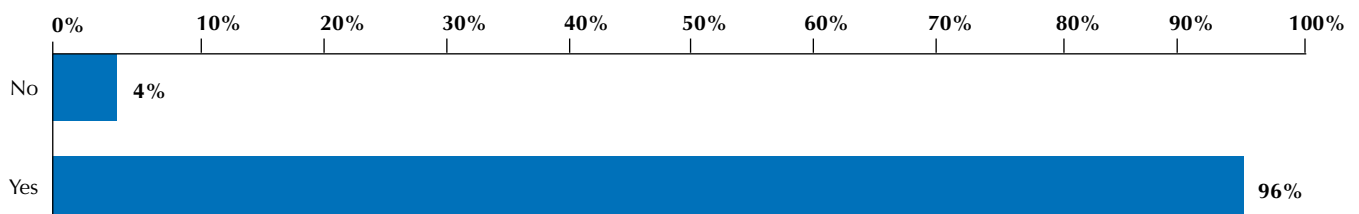
Figure 32: Background



Involvement:

A very high percentage of respondents were aware of the Scotland + Venice programme.

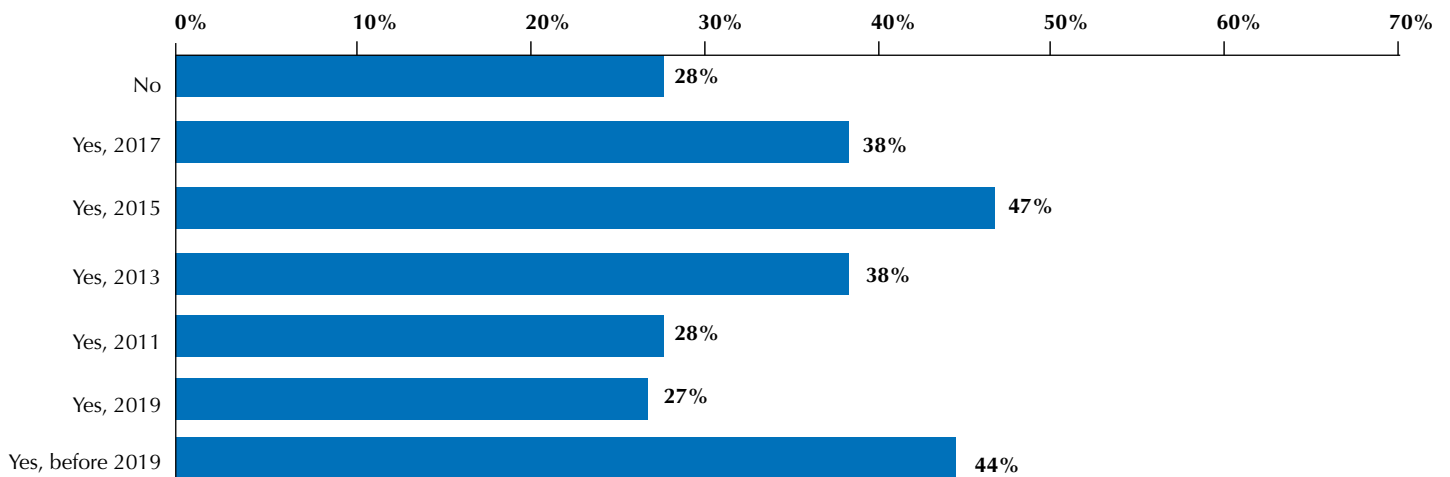
Figure 33: Are you aware of the Scotland + Venice programme? (That Scotland has had a country presence in the Venice Biennale of art since 2003)



This is a very positive response, when combined with the large number of responses, since it would be reasonable to assume that people who had not heard of the programme would be less likely to respond.

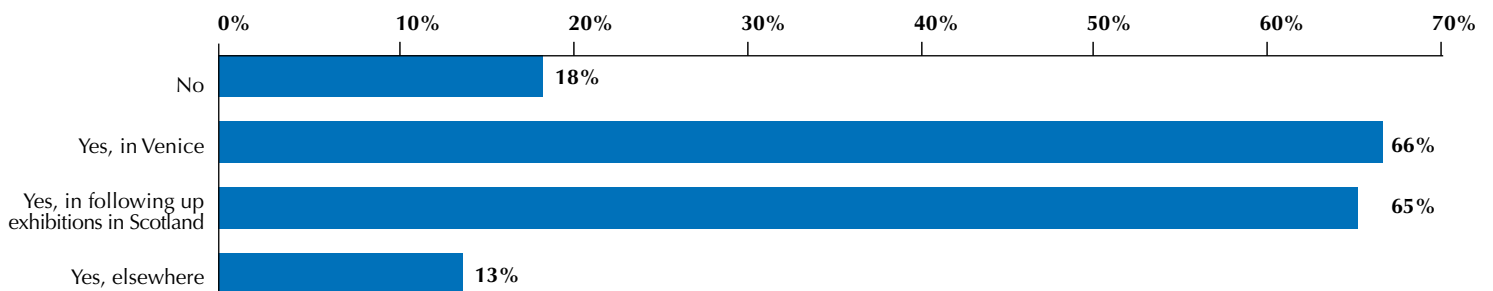
72% of respondents have attended the Venice Biennale at some time. The pattern of responses does not particularly suggest that attendance has declined over time, although we understand funding to support attendance has done so. Again, this suggests a high value ascribed to the Venice Biennale. Funding to go to Venice came from Creative Scotland, Arts Council England, course providers and employers.

Figure 34: Have you ever attended the Venice Biennale of Art?



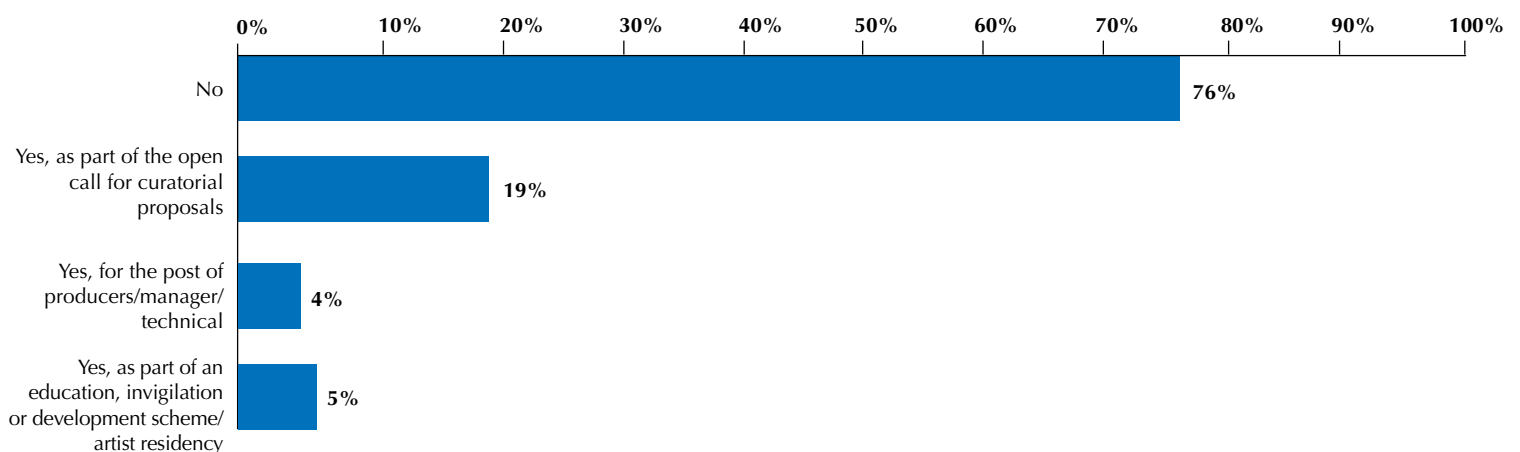
82% of respondents said they have seen the work from the Scottish presentation.

Figure 35: Have you ever seen the work from the Scottish presentation?



24% of respondents have responded to the open call for Scotland + Venice.

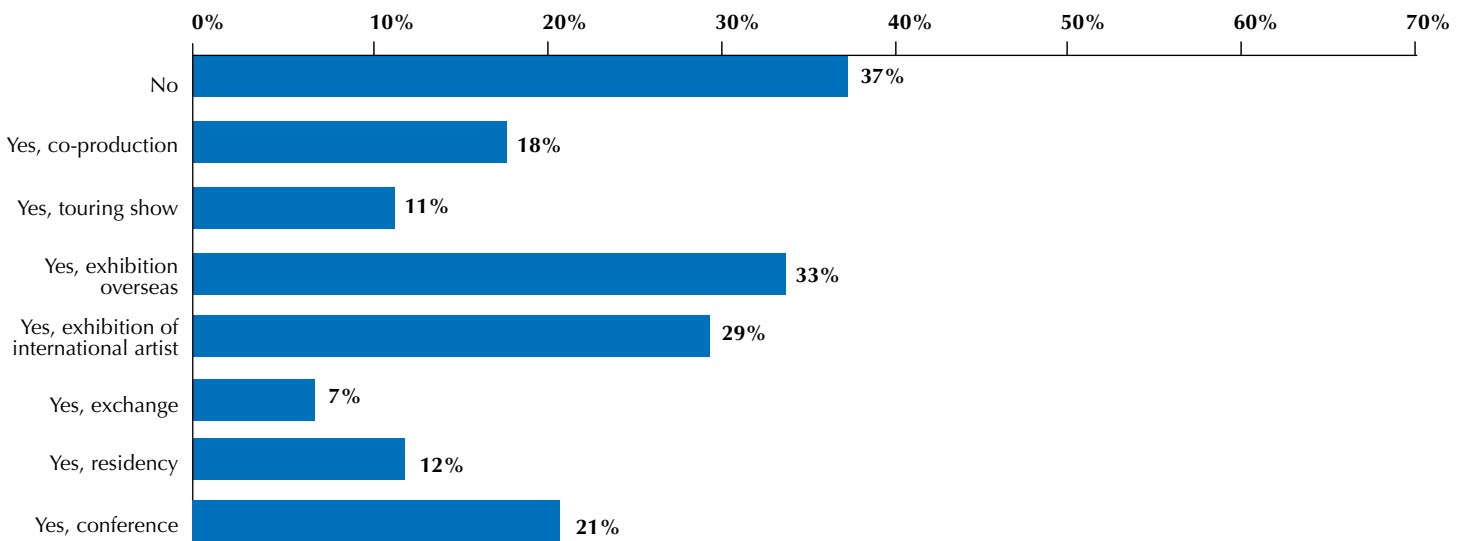
Figure 36: Have you ever responded to the open call for Scotland + Venice?



Working internationally:

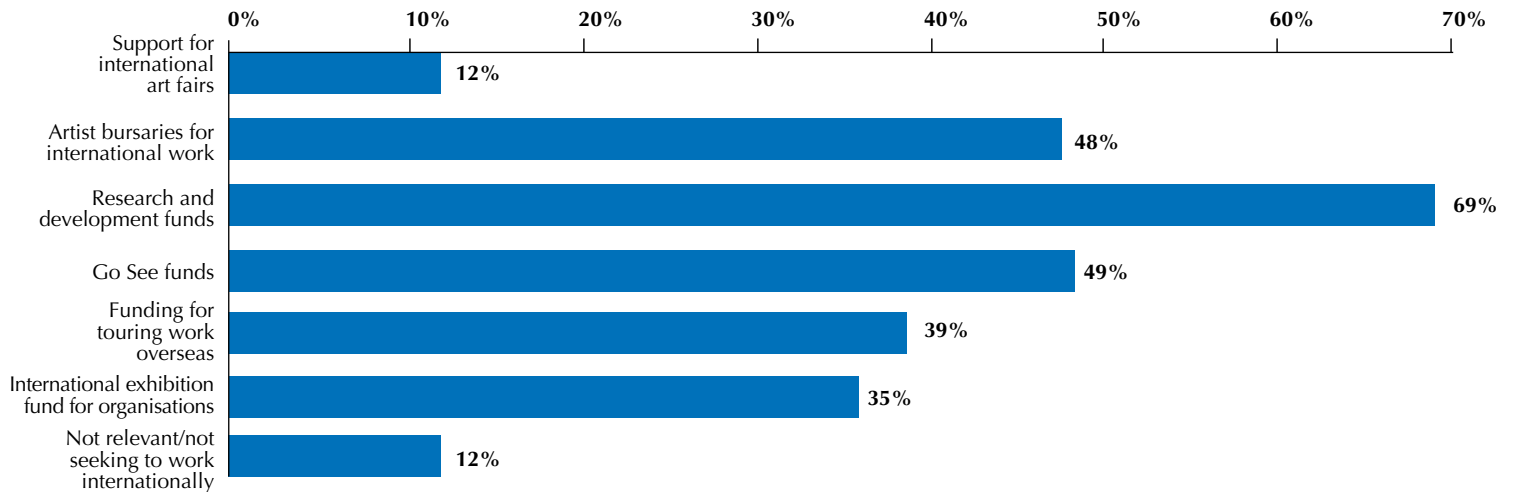
63% of respondents said they have worked internationally in the last two years, especially on exhibitions.

Figure 37: Have you worked internationally in the last two years?



Respondents were asked what support would most help them to work internationally. The most popular answers were: research and development funds, artists bursaries for international work and Go and See funds. One comment was that funding didn't seem to be flexible enough to accommodate what they wanted to do and that individuals were unable to access support.

Figure 38: What advice and support would most help you to work internationally?



Outcomes:

72% of respondents said that Scotland + Venice had an impact on them. 63% of respondents said that Scotland + Venice raises the status of the visual arts in Scotland. 39% of respondents said that it raised their interest in working internationally. The same percentage said it strengthened connections in the Scottish visual arts sector. Comments emphasised the value of Scotland + Venice, but also the potential to maximise the benefit. One person said that being rejected in the open call reduced their confidence.

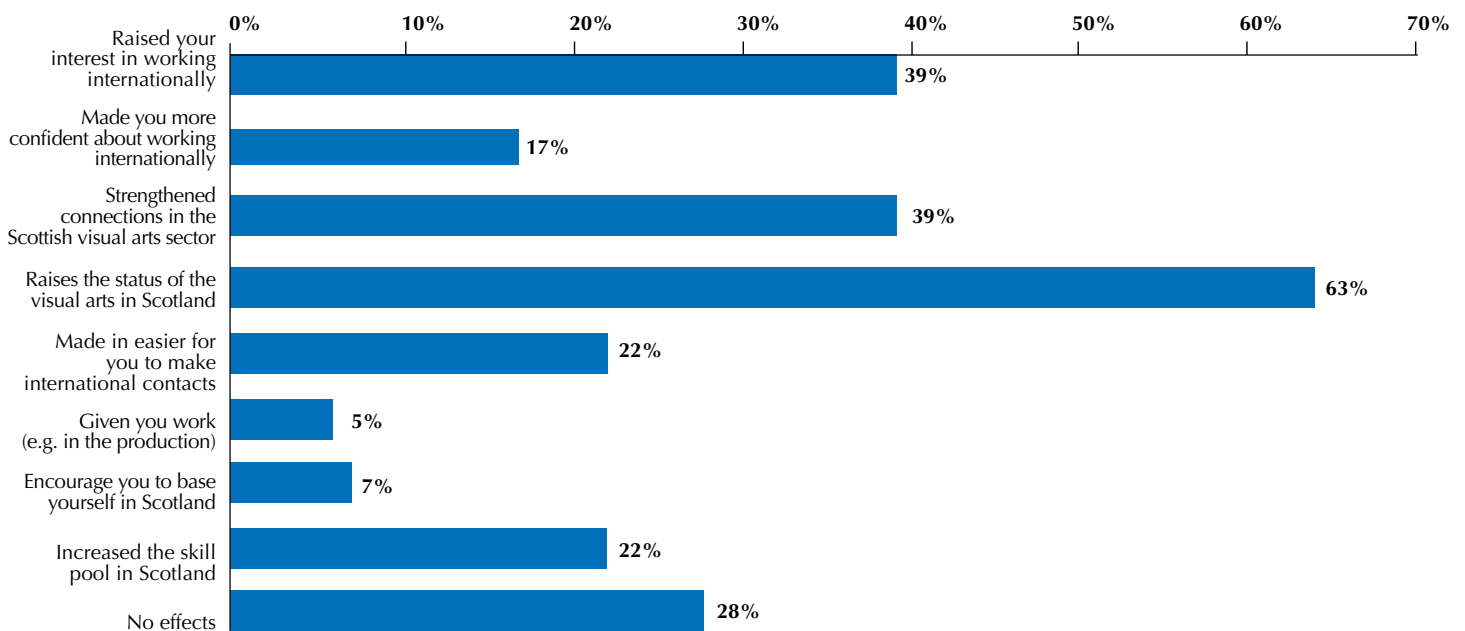
"You cannot overstate the importance of visibility and status here. It has also strengthened connections across UK and made it easier to make UK contacts."

"I made new connections with other curators and previous Scotland + Venice teams through putting together a bid for Scotland."

"I think there is big potential and a lot to explore after the opening of the Biennale, and for example the opportunity to build more interesting connections with the host country (Italy)."

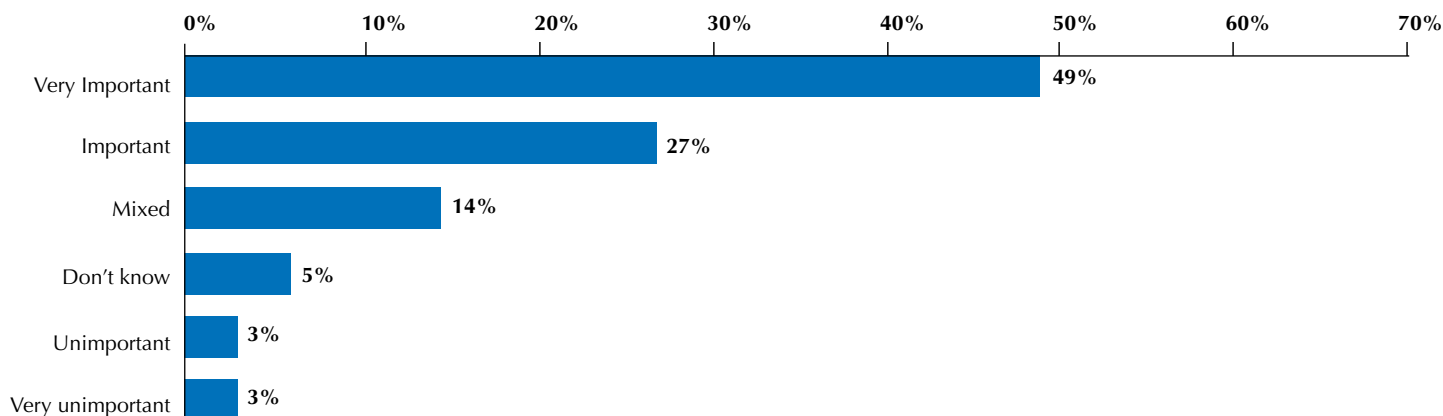
"The competitive nature and failure to achieve endemic to open calls had a negative impact on my optimism and sense of professional worth in terms of international practice (although the principal of broadening engagement was a great one)."

Figure 39: Has Scotland + Venice had any impact on you?



76% of respondents said that Scotland + Venice is important in raising the profile of Scottish contemporary art at home or abroad. Comments emphasised the value of Scotland + Venice in raising the profile of Scottish contemporary art, but also the need to make the best of the opportunity. A couple of comments pointed to other possibilities.

Figure 40: How important is Scotland + Venice in raising the profile of Scottish contemporary art – either at home or abroad?



Positive comments:

“A platform of Venice stature secures national and international press coverage across arts titles. Locally it secures hard to secure space in mainstream newspapers and websites.”

“Scotland + Venice is absolutely vital.”

“Venice is the key international showcase.”

“It’s an opportunity to share and discuss what is happening in Scotland with an international audience.”

“Placing Scottish art on the international stage, at the most prestigious contemporary visual art exhibition, is crucial in raising the profile of Scottish contemporary visual art - and that impacts on its profile in Scotland.”

“It’s very important to be part of the international arts scene, and Venice is still regarded as a useful marker of quality and aspiration.”

“Participation of Scotland in Venice is key for the contemporary visual arts sector. It allows organisations and artist/s selected the incredible opportunity to exhibit on an international platform. The return show in Scotland also allows for growth of audience. This opportunity signifies trust in the visual arts sector in Scotland to take its place on international stage and contribute something special.”

“If Scotland + Venice doesn’t happen it makes a very negative statement about the value placed on the visual arts and culture in general in Scotland.”

“Presenting dedicated exhibitions of Scottish work at the world’s largest and most prestigious art festival - the Venice Biennale of Art - is very important as it enables participants, funders, Government, artist and educational agencies and many others to raises the profile of Scotland as a dynamic and evolving international centre for the production, promotion and presentation of contemporary art. It provides a significant platform for the selected artist at an appropriate/ relevant point in their career.”

“Scotland + Venice is an important part of the country’s collective promotion of Scotland’s visual arts on the international stage, reflecting our ambition to present Scotland as a distinctive creative nation connected to the world. It is used to promote the strength and diversity of contemporary practice in Scotland and to encourage people to come here to experience that range of work first hand. Scotland + Venice complements international platforms - such as the Edinburgh Art Festival and Glasgow International (GI).”

“Venice is one of the most celebrated contemporary art opportunities and it is an ideal time to share work with others, profiling talent on an international stage and meet colleagues, potential funders and artists from abroad.”

“Scotland is unique. It is a national body with work that is informed by a decidedly liberal and caring social, political and environmental culture at the edge of the European continent - is important. Scotland has something to say to the world, that is quite unique I think.”

"I really believe that Scotland + Venice could have an important role in raising the importance of Scottish Arts abroad and creating a network of organisation to help and increase international exchange. It's really important to open your eyes to other realities, to build a better local community."

"It puts world class Scottish artists on an international stage."

Conditional responses (positive but with reservations):

"Important internationally but maybe more could be done to make links between Venice and Scotland."

"It is important that Scotland and Scottish artists have a place within international platforms - potential has to be built upon to develop the links from this for others. Having a presentation here in Scotland is really important in sharing experience with others who can't travel. The creative potential of mediating that experience is one of the most exciting aspects and opportunities - e.g. involving teachers; opening up curriculum; dialogue - has huge scope for engagement and widening discussion and understanding on what artists do; funders do; why they do it etc."

"It does raise the profile, but it is extremely exclusive."

"Profile raising strikes me as a superficial way of putting it - it risks setting up a vacuous and self-perpetuating 'artworld' circle - and this may be indicative of the ultimate challenge for Scotland and Venice. It is vital that Scotland is participating in international conversations about art and global experience, but a national presentation in Venice is only one way to do this. Right now, it seems more vital to vastly improve investment in international presentations within Scotland (to match Liverpool Biennial, Manchester International Festival etc.) as this is where we are much weaker on the international stage - in spite of pockets of international quality work and collaboration, Scotland's status overall as plucky but relatively unsophisticated player is being reinforced by perpetual underfunding."

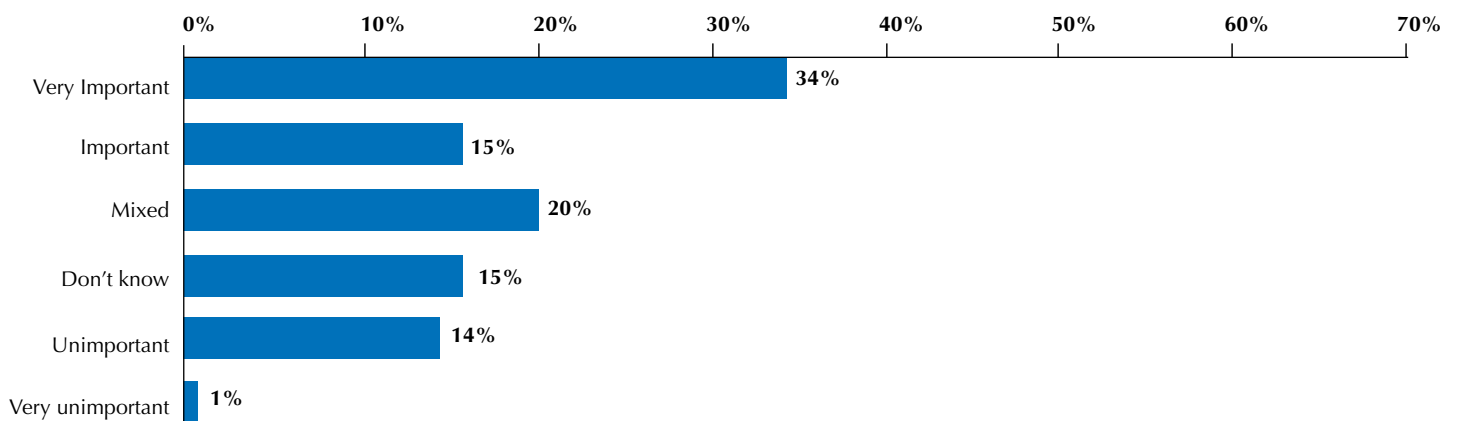
"I think that Scotland + Venice worked at its best when it highlighted the works of a group artists to an international audience rather than one large scale commission. I do think Scotland + Venice is important in ensuring the visibility of visual art from Scotland."

"I think that more could be done to ensure many artists and curators in Scotland are 'visible' outside of Scotland in terms of networks and building international collaborations. I'm not sure that Scotland + Venice raises the profile of contemporary art to audiences in Scotland."

"It does have a role but the size of the budget to support one individual is eye-watering, we don't have a dedicated venue so are often an afterthought for visitors (and in some obscure locations). Because we are not in the Arsenale or Giardini it is often just the same old faces from Scotland in a different location (mostly paid to get there directly or indirectly by Creative Scotland or National Galleries or art colleges/unis) with limited international networking or attendance from the relevant big international curatorial names that would be important for anyone's career and arguably while a boost for the individual artist, that money might be better spent giving more mid-career artists opportunities."

49% of respondents said that Scotland + Venice is important in strengthening opportunities for international working.

Figure 41: How important is Scotland + Venice in strengthening opportunities for international working?



Positive comments:

"I believe that there are many examples of partnerships, networks and developments that have happened because of attendance in some formal capacity at Venice. Not just for the official 'team' involved in the presentation but for the circle of wider guests/friends/other artists who attend opening events and are able to capitalise on that moment."
"As a curator, it is important to have a national presence at such a showcase to identify with."

"Very important as the presenter as it allows the organisation an opportunity to demonstrate what it does on an international platform. Still important as a member of the Scottish audience as it allows an opportunity to discuss what's happening here, and keeps Scotland on the map."

"Presenting dedicated exhibitions of Scottish work at the world's largest and most prestigious art festival - the Venice Biennale of Art - is very important as it enables participants, funders, Government, artist and educational agencies and many others to raise the profile of Scotland as a dynamic and evolving international centre for the production, promotion and presentation of contemporary art. It provides a significant platform for the selected artist at an appropriate/ relevant point in their career."

"As the largest and oldest art fair, it is very important for Scotland to be visible at that watering hole: it encourages networking, exchange, and even just starts conversational possibilities. I wouldn't say it is the only important thing that we could do as a country, but it is vital that we are present!"

"It raises the profile of Scotland as a country that is serious about the visual arts."

"Venice is an important international event and key to showing Scotland's visual arts."

Conditional responses (positive but with reservations):

"It provides artists involved with a large international platform to reach new audiences and make future collaborations. I don't think it particularly strengthens opportunities for international working for the sector. I don't know if there is space for meaningful conversation to enable future opportunities."

"Scotland + Venice opens up opportunities but this can be limited to 'established' organisations and networks - and only every two years - the scale of the Biennale can also make it difficult to take advantage of, or establish, the opportunities available."

"The value depends on how you use Venice. Some years ago, Arts Council England and British Council funded very well organised curatorial trips. Depending on the quality of the trip i.e. how many useful people you met and places visited were amazingly fruitful in building connections and new initiatives. If there had also been a small pot of seed funding for independent curators that would have been a perfect combination. I was involved in two trips which were very good value for money."

"The venue is often too far away or too obscure to main biennale activities."

“It may be good for the individual artist but there is limited evidence that the curatorial elite are attending our venue. We need to get a permanent home in the Arsenale or Giardini: that would move the cost out of revenue and into one off capital expenditure - which would be a better deal longer term.”

“It strengthens opportunities for those few, lucky enough to be included.”

Negative comments:

“It has very little impact in Scotland so it’s relatively unimportant.”

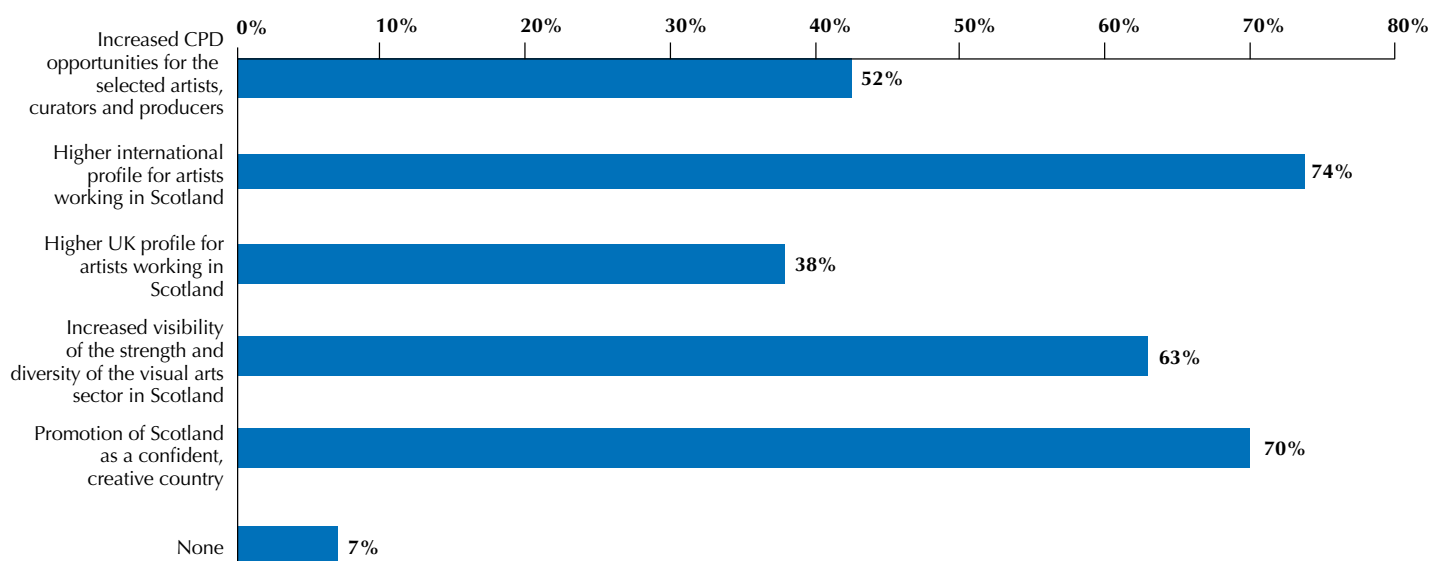
“No artists that I know can afford to go. The only people I saw there on the one occasion when I went on a self-funded trip, was salaried museum curators and arts council administrators. I don’t know whether they work to foster new contacts while they are there.”

“Reinforces a middle-class visual art elite.”

Priorities:

More than half respondents said that the most valuable part of Scotland + Venice was the higher international profile for artists working in Scotland; the promotion of Scotland as a confident creative country; the increased visibility of the strength and diversity of the visual arts sector in Scotland; and the increased CPD opportunities for the selected artists, curators and producers. Several respondents said they would like to tick the CPD option but didn’t because they had no information on this part of the programme, which does suggest a need for better communication.

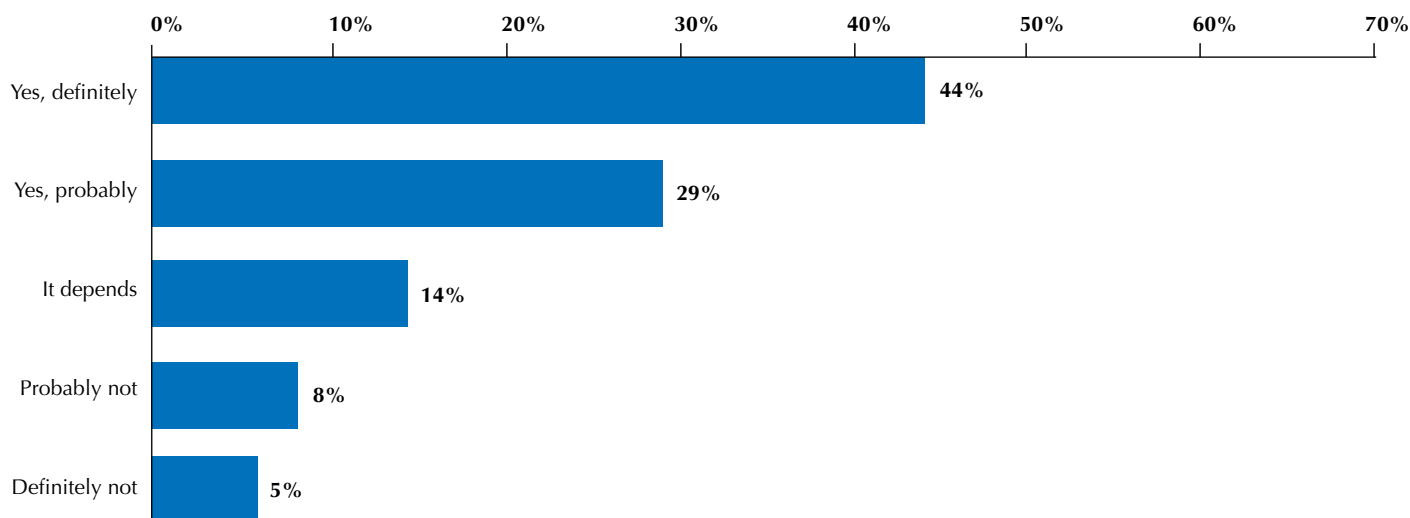
Figure 42: What do you see as the most valuable part of Scotland + Venice?



“Scottish artists don’t get shown in the UK Pavilion so we need to have our own space.”

73% of respondents said that Scotland + Venice project should continue to be a priority for the partners to invest in as part of their support for the Visual arts sector in Scotland. 14% said that it should as long as it were properly funded and exploited. 13% of respondents said it shouldn’t be a priority. Comments emphasised the value of Scotland + Venice, but also the potential to get more out of it. There were a small number of comments saying that the investment should be increased or better placed elsewhere.

Figure 43: Do you think the Scotland + Venice project should continue to be a priority for the partners to invest in as part of their support for the visual arts sector in Scotland?



Positive comments:

“I think it should continue as Venice is still an important marker within the international calendar. However, I’m sure that there are ways to enhance the delivery and enhance the impact it has on the rest of the sector. Additionally, Venice should not be the only international event supported. There should be other support for organisations and artists to develop their work international through a flexible R&D/touring/partnerships/art fair fund.”

“Creative Scotland has a lot of work to do here in Scotland too but it would be a great loss if the S+V presentation was to go.”

“It is difficult to imagine Scotland not being in Venice, (for philanthropic development Venice remains an important demonstration of Scotland’s work), but the world is changing, and opening Scotland itself - and many more of its practitioners - to international activity seems vital.”

“As Brexit looms this is a key platform of Scotland’s commitment to participating at an international level in the EU.”

“Scotland + Venice is an important part of the country’s collective promotion of Scotland’s visual arts on the international stage, reflecting our ambition to present Scotland as a distinctive creative nation connected to the world. It is used to promote the strength and diversity of contemporary practice in Scotland and to encourage people to come here to experience that range of work first hand. Scotland + Venice complements international platforms - such as the Edinburgh Art Festival and Glasgow International (GI).”

“It would be foolish not to continue: with the amount of opportunities that emerge out of the project, from student investigators, to cultural management opportunities, I think it’s vital.”

Conditional comments:

“Yes, but I think we need to be bolder and make the investment into the Arsenale or in permanent premises very close. It would be far better value longer term, would reduce a lot of the work and stress (and cost) in the seeking premises each year and would maximise the benefits – i.e. the art world would know where to find us. The cost is huge relative to the overall pot available for cultural investment - and other countries (e.g. Turkey) seem to be able to do it for a much, much smaller budget.”

“Yes - as long as it continues to evolve. This year feels like a particularly successful iteration - open, accessible, providing valuable opportunities for young people. There is so much more that could be done in terms of supporting/ diversifying the CPD side of the project but finally feels as though heading in the right direction.”

“Having seen all the Scotland + Venice shows since 2007 it’s evident that the quality of work by the selected artist varies. If artists of the quality of Rachel McLean are representing S+V there is huge international benefit to be derived from continuing the project.”

“In the current financial climate, it seems an expensive and not uncontentious thing to do.”

“It should be expanded on.”

“It is very important for profile and for skills development for the sector but shouldn’t substitute for wider and more flexible support for international working.”

“Are other valuable programmes being sacrificed in order that Scotland + Venice can continue?”

Negative comments:

“The quality of many Scottish institutions is currently so poor, and there is such a crisis in programming and support, this money should maybe be invested in the country for the small and temporary impact it has in Venice.”

“There have been some very bland choices, while recently opportunities around the programme seem white, middle-class, privileged, entitled, hardly a reflection of the country or the dire conditions its artists struggle in.”

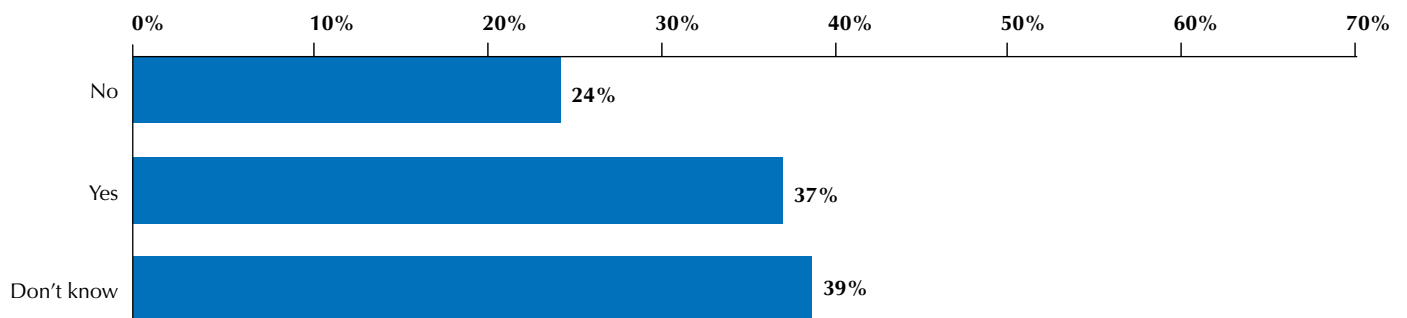
“Everyone is being forced to find their own income out with regular governmental funding streams so why should a project with such a small impact get so much? It creates a general feeling of a vanity project.”

Alternatives:

We asked the sector if there were other international platforms that would have similar or greater impact. Suggestions were:

- Miami Basel.
- Frieze Art Fair.
- Documenta.
- Artes Mundi.
- International photography fairs like Paris Photo / Unseen, Amsterdam.

Figure 44: In terms of raising the profile of - and opportunities for - the visual arts sector in Scotland are there other international platforms that you think would have similar or greater impact?



“Most festivals are different as they won’t have pavilions which allows the ‘Scotland’ brand to be most visible however there are loads of brilliant festivals/art fairs and events that we could support our artists/orgs and curators to develop their presence at if there was suitable financial support on offer.”

“You want to go where the big curator names are to be attending (so if we target the main current ones that’s still Venice but not a random venue - actually in the Arsenale) - same applies to alternatives at Frieze or at Art Basel - needs to be where the key players are going to go. We could be innovative and create a go to international art event in Scotland - more profile to the Arts Festival and giving boosts to mid-career artists during Edinburgh Festival would be one way - equally we have a new cultural venue (West Ward Works) opening soon in Dundee - if marketed properly and with a strong enough vision, that would be an AMAZING venue for bringing with art world to us in Scotland (and creating an even of international significance that generates tourism revenue as well as cutting down the cost of sending artists abroad).”

“There are other biennales. But none of them might have as great of an impact as Venice.”

Appendix 9: Audience Survey

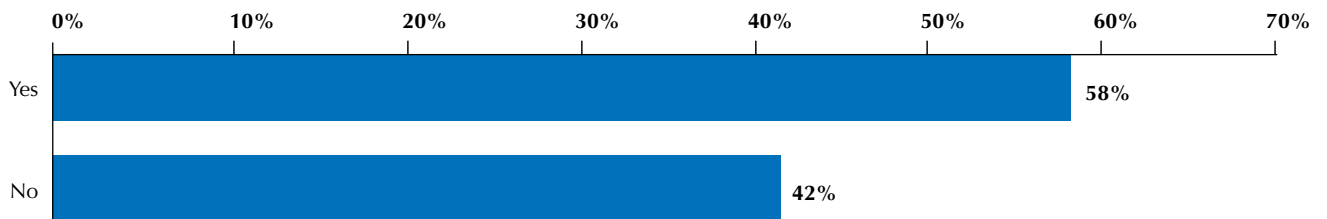
Introduction:

445 responses were received. People could tick more than one response.

Engagement:

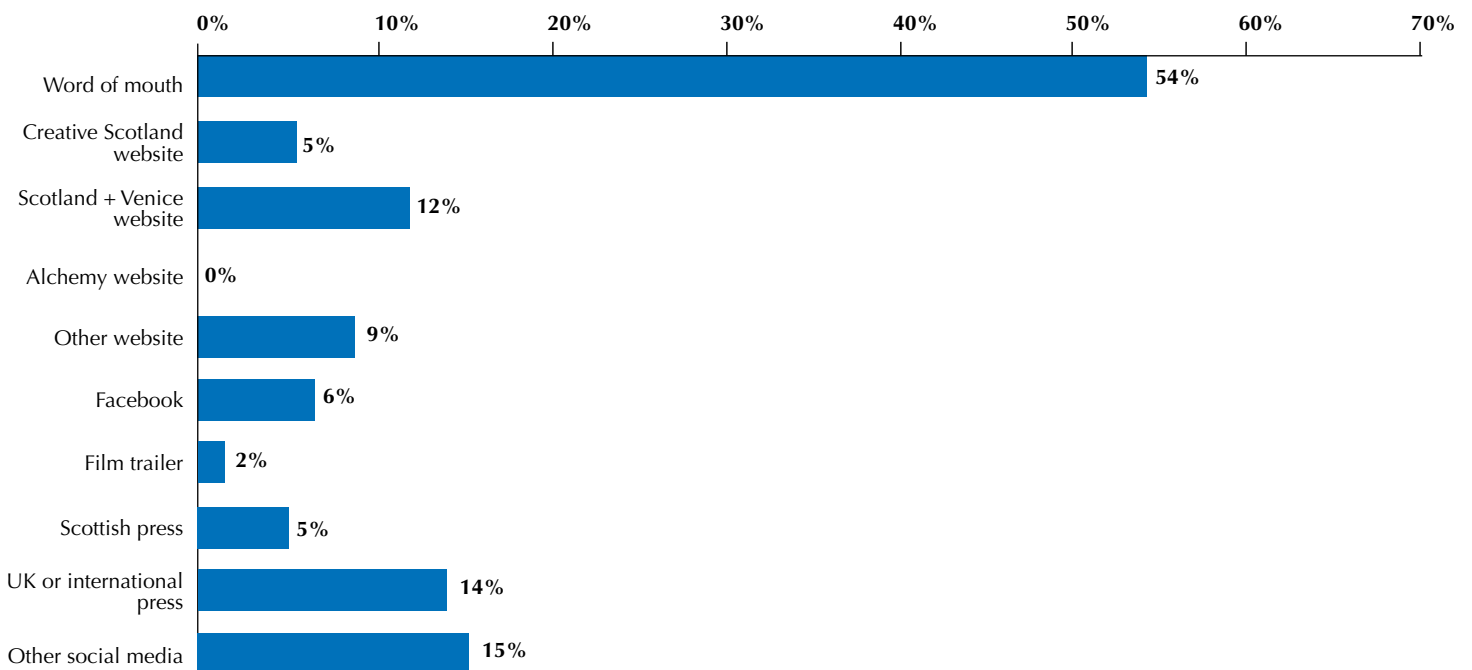
58% of respondents said they knew about Scotland's exhibition before their visit.

Figure 45: Did you know about Scotland's exhibition before visiting today?



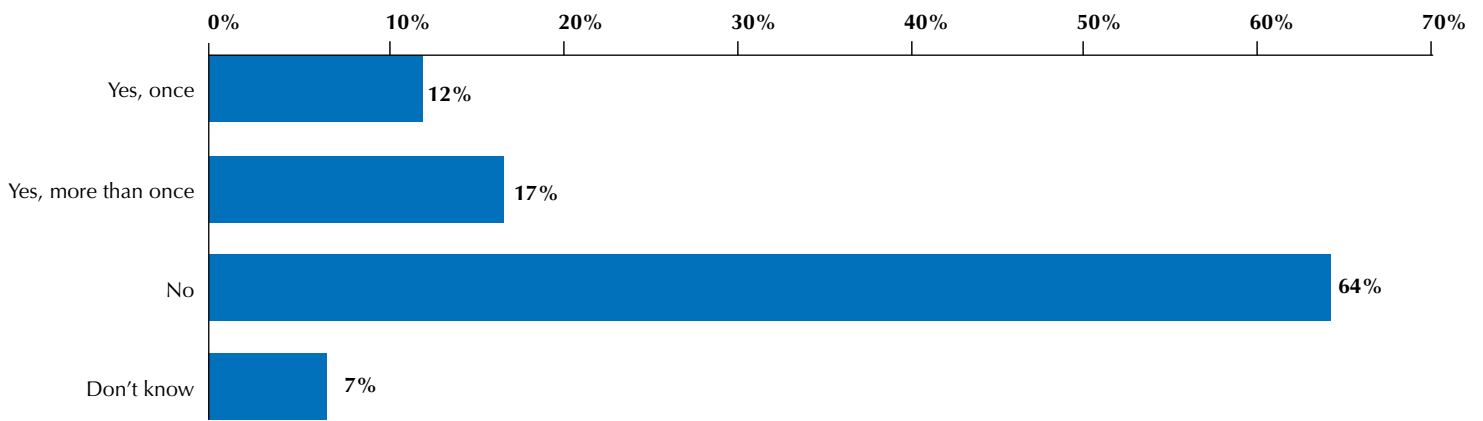
Respondents generally don't attribute their visit to reading any specific marketing media. However, our experience elsewhere suggests that these kinds of questions underestimate the value of this marketing work.

Figure 46: How did you first become aware of the Scotland exhibition at the Biennale?



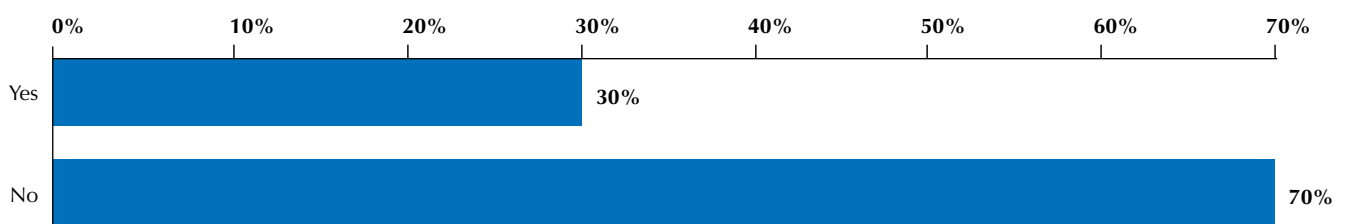
29% of respondents say they have attended Scotland + Venice before, which suggests some success in building a repeat audience.

Figure 47: Have you ever attended Scotland + Venice before?



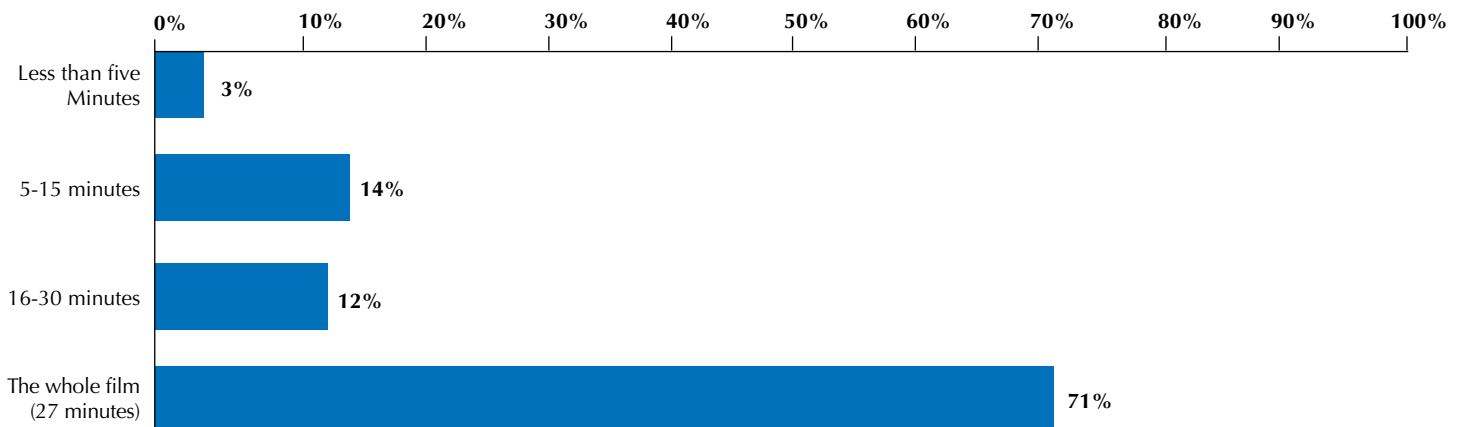
30% of respondents said they were aware of Rachel Maclean's work before.

Figure 48: Did you know of the artist Rachel Maclean's work before visiting today?



71% of respondents said they saw the whole film, which could be taken as evidence of its compelling nature – and also perhaps of the value of being outside the central location, where audience members might have more time.

Figure 49: How much of the Rachel Maclean film did you see?

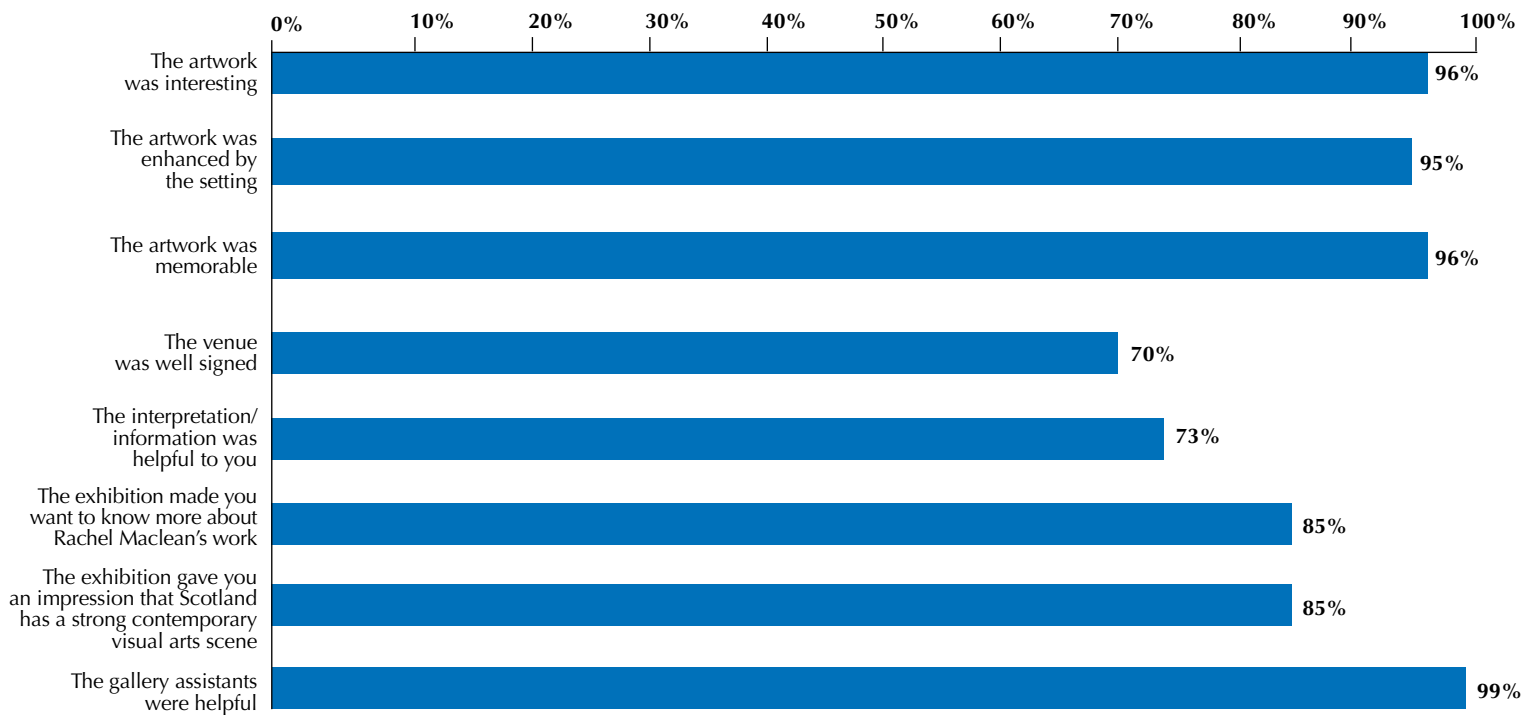


Quality of Experience:

Views on the experience are extremely positive. 96% of visitors said the artwork was interesting; and that the artwork was enhanced by the setting; 96% said it was memorable; 70% said the venue was well signed; 73% said the interpretation was helpful; 85% said that the exhibition made them want to know more about Rachel Maclean's work; 85% said that the exhibition gave an impression that Scotland has a strong visual arts scene; and 99% of respondents said that the gallery assistants were helpful.

Comments mainly reiterated these points.

Figure 50: What did you think about the Scotland exhibition? Please tell us if you agree or disagree with these statements (aggregation of 'agree strongly' and 'agree' responses)



"Amazing work and setting - perfect!"

"The artist is a genius! Amazing venue and incredible social commentary."

"Really stays with you, it'll play in my head for months."

"Very, very interesting! One of the best things of this Biennale."

"Really distinct, appealing visuals, great political commentary - worked venue into film really well."

"Intrigued to see what she does next."

"The whole idea is definitely pertinent and made me think - but in a pretty weird and disturbing way. Disturbing because it's pretty damn true (ironically)."

"With strong references about capitalism and morality the work was very thought-provoking. The setting accentuates this message."

"I came in 2013 + 2015 and have always been impressed by the Scottish contribution - thank you."

"This work is very clever, it is also good in how it is 'circular' as not all will be able to see the film from the start."

"I thought the setting and scale of film was exceptional curating, really made it engaging."

"Hmm - quite shocking, well done technically - found some visuals/context hard to stomach but I guess that's the point!"

"This was the best pavilion off-site! Great work, great setting relevant to Venice and current events."

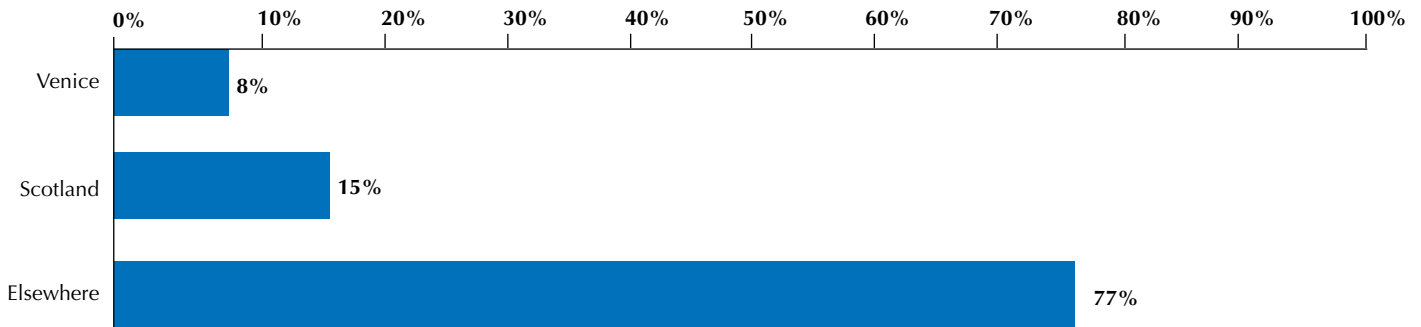
"Friendly, informative and motivational assistants."

"The space is amazing but at times compromised the quality of the sound."

Background:

Visitors came from across the world.

Figure 51: Where do you come from?



More than half of visitors have a professional interest in the contemporary visual arts, mainly artists or arts students.

Figure 52: Do you have a professional interest in contemporary visual arts?

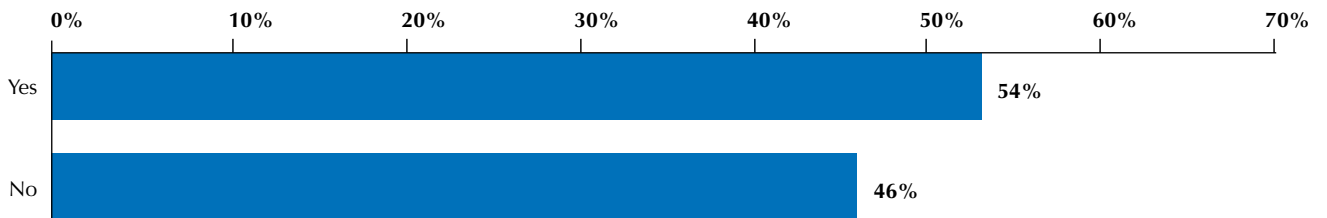
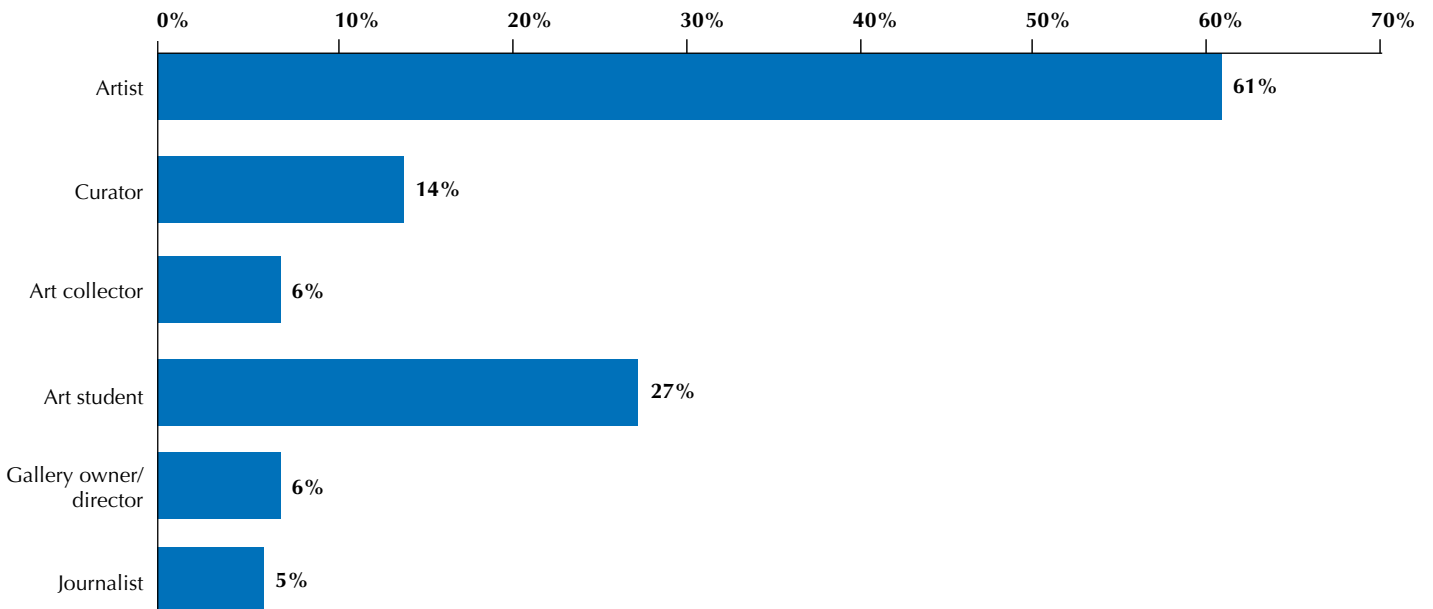
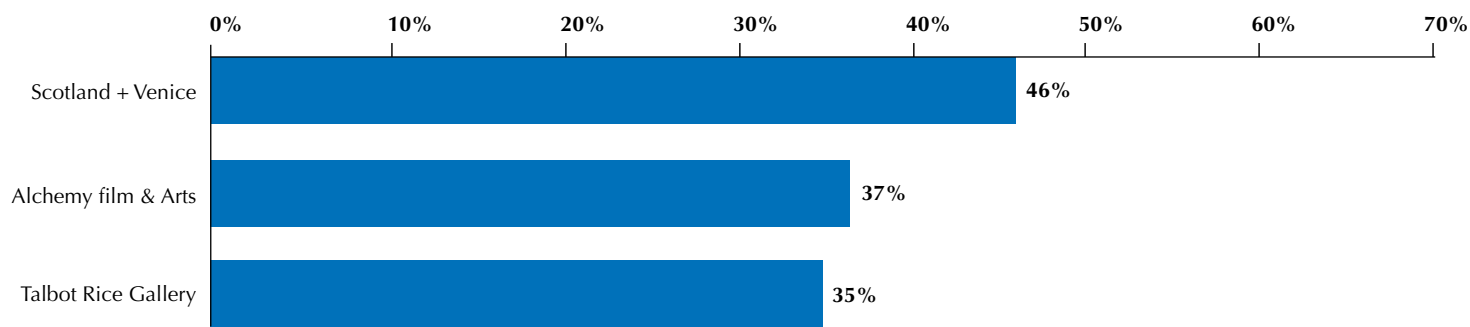


Figure 53: If yes, are you:



Just under half of the respondents asked to be kept in touch with Scotland + Venice, which is another indicator of the creation of a following. Respondents could select more than one answer.

Figure 54: Would you like to be updated about future events and activities related to Scotland's visual arts sector?



Appendix 10: Communications Focus Group

Strengths:

- The objectives of the partners are very clear.
- The communications brief is clear. Having a six-page limit encourages precision. Sutton PR has more than 10 contracts for Venice and Scotland's is the best process. "The brief is clear, it is structured. There is a real consistency and confidence in the partnership. The time frame is sensible and logical. There is a lot of partner engagement." Approaches vary widely, for example, Canada gives a brief that includes other events beyond Venice Biennale.
- Digital communications were added into the brief.
- The partners have resisted having targets for audience numbers because what is possible varies so much depending on the venue, nature of the artwork and competing activity. Setting audience targets was seen as risking an assumption that each exhibition needed to be bigger than the one before.
- It is clear who the client is. In the past, this wasn't so clear so Creative Scotland created Wendy's post. "This makes the time of the PR agency as efficient as possible."
- The press pack and London launch were organised joint across the UK pavilions. This encouraged journalists and visitors to see the different pavilions. The British Council has introduced a visitor survey to see if this cross selling did happen, and would like to have some standardised questions with Scotland and Wales. The British Council has an overall objective to support the UK pavilions, but also benefits because its profile is particularly strong overseas, and enhanced profile in Scotland and Wales is valuable. Another advantage of linking the exhibitions is that the British Pavilion tends to showcase more established artists and the less established artists who are usually chosen for Scotland + Venice give a complementary message and a special appeal for younger audiences.

Weaknesses:

- Digital communication was added to the brief without increasing the budget.
- The specific objectives of the communications strategy are not specified: target audiences, key messages, calls to action etc.
- The communications contract lasts for nine months. This has worked well for print media, where the angles have generally been exhausted by July and the artist is too busy to engage, but less well for social media.
- The content could be better coordinated. For example, Sutton produced a trailer and introduction to Rachel and then were asked by the BC to produce a film.
- Each curation organisation has a different level of resource. This variation, and the uncertainty from having each team member appointed anew each time, means that roles are not always clear or well understood. For example, Creative Scotland took on print management roles that might be considered part of project management.
- A communications subgroup was formed but meetings have been poorly attended except by Creative Scotland.
- Coordinating social media has some challenges because of the number of people involved in partners e.g. National Galleries Scotland splits social media between three departments.
- Handover has been weak. The Creative Scotland team is now documenting what was done and the lessons e.g. of assets, but it was not clear from the beginning that this was expected.

Lessons:

- The communications objectives can only be finalised once the artist and artwork are known because what is needed depends on the needs, aspirations and abilities of the artist.
- Digital communications need new benchmarks that are more about the journey and relationship rather than the number of people engaged.
- One way to extend the life of the communications campaign would be to have an archive. The British Council is creating an archive for the British Pavilion, and with it, a strategy to mine the archive e.g. having blogs or articles about what has happened since the exhibition or its wider connection or meaning. Budget has not allowed Creative Scotland to do this in detail in the past.
- It is not straightforward to identify lessons from previous year because what is appropriate each Biennale depends on the venue and location, nature of the artwork, preferences of the artist, and competition. It is easy for messaging to be lost in Venice.
- The communications subgroup needs to be well planned. It needs a list of roles and responsibilities, a programme of meetings scheduled from the beginning, and greater expectation that all partners will contribute.
- The partners need to review the budget. Having a diminishing budget, in real terms, means that Creative Scotland has each time sought to contribute funds e.g. through bringing design in-house. This was counterproductive as core design work in Creative Scotland then had to be contracted out at greater cost. The additional marketing funds found in this way have been £10k, which is a substantial addition to the PR budget (£25k).
- The process of tendering all parts of the team on yearly contracts should be reviewed. While spreading the opportunity is important for curators and artists, having longer term contracts for PR and/or project management would give an element of stability which would make it easier to provide holistic support to curators and artists.
- The budget for advertising is £1,000, which is matched by Creative Scotland. This low spend has little impact. If each partner contributed a similar amount the overall impact would be much higher.
- Next time, the team would like to review and improve access, for example, producing audio description. The British Council applied for EU funding for a wider project including this but was not successful.

Appendix 11: Key Points from Press and PR Debrief Documents

Introduction:

Debrief reports exist. However, these are in a different format each year and after 2009 contain no data, so do not support systematic analysis.

2017

“The campaign resulted in significant press coverage – an increase of 74% across international, UK and Scottish publications, plus specialist arts coverage. This year’s new commission - a young, female artist exploring the expressive realms of video art - also allowed extended reach with new and differing audiences through a creative digital strategy, a first for the partnership.”

“The campaign for Scotland + Venice 2017 saw increased engagement and critical evaluation from across Scotland, the UK and internationally. The campaign saw steady coverage throughout, with preview and review coverage secured in top media targets. Highlights of coverage included a substantial cover story in US art magazine Modern Painters, leading with a portrait of Rachel, which ran in their June/ July issue; a 5 page preview in Bon Magazine; a cover story feature in The Herald Arts Magazine with a further 2 page review inside; an interview with Rachel in US publication The Verge; a preview Q&A with Rachel in top target art magazine, ArtReview; an interview with William Cook in BBC Arts; and a varied selection of reviews in key titles including The Observer, a-n, BBC, The Guardian, Hyperallergic, Observer (New York), ARTNews, The Week, The Spectator, Frieze, RA Magazine, The Culture Trip, Sleek, The Skinny and The Scotsman.”

“Scotland + Venice 2017 has been the strongest and most considered year, in terms of extended reach and maximising stakeholder engagement. The team – the core partners alongside Alchemy Film and Arts, Talbot Rice Gallery and the University of Edinburgh – were more publicly active this year in promoting the exhibition to their immediate and extended networks than ever before. Sutton PR worked closely with all partners to ensure all were engaged during all key moments in the campaign – pushing all announcements, news, and continued activity through digital and social platforms. Sutton PR also endeavoured to pursue all further potential connections / angles involved with Scotland + Venice 2017 or Rachel previously - to engage further audiences. This involved reaching out to wider stakeholders with links to the exhibition, such as Whitechapel Gallery, HOME, Tate, Edinburgh Art Festival, Wales and British Council, Edinburgh Printmakers, the BBC, the Zabłudowicz Collection, Frieze Film, Channel 4, Hayward Gallery / Southbank Centre, and many more.”

There were 26 pieces of coverage from the press trip and 176 overall including:

- 59 articles from Scottish publications.
- A further 58 in broader UK media – including the UK broadsheet titles.
- Plus 58 pieces of coverage in international titles, such as The New York Times, NY Observer, Art das Kunstmagazin, Artsy, Vogue, Hyperallergic, The Irish Times, Sleek, Artribune, ARTNews and The White Review.
- 73 articles directly referenced the “Scotland + Venice” partnership (as opposed to referencing indirectly) – an increase on 2015.
- A substantial number of online/ digital platforms with significant reach, including Vice channels The Fifth Sense and Creator’s Project, It’s Nice That, BBC Arts, Artsy, Topshop Blog, The Verge, and Instagram posts from Frieze and Frieze Art Fair, plus a tweet from Tate to their 4.3 million followers.

28 of the articles were delivered as a direct result from news announcements placed around key moments in the campaign, such as the announcement of the venue and producers.

“Rachel Maclean, who plays all the roles in her film Spite Your Face (2017), is one of the undoubted stars of the Venice Biennale.” Ben Luke and José da Silva, The Art Newspaper

“I’ve never come across an artist with such a sharp view of the modern world, or such a shrewd perception of the way we live today.” William Cook, BBC Arts

The University of Edinburgh commissioned three videos of the Professional Development Programme. In total, these films reached 65,353 people.

2015

“The 2015 Scotland + Venice press campaign saw engagement and critical appraisal by Scottish, UK national and international media, with preview and review coverage secured in top media targets. Highlights of coverage from the 2015 presentation include previews in The Art Newspaper, The Independent and The Independent on Sunday; interviews with Graham Fagen in GQ, Art Review, Modern Painters, and BBC World Service, and with Lucy Byatt in Country and Town House and Museums Journal; and reviews in The Herald, The Scotsman, The Times (Scotland), The List and The Skinny.”

“Quality news, comment, preview features and reviews were delivered in media across the whole of Scotland, cementing the importance of Scotland’s presentation at Venice and the accompanying professional development opportunities presented by the project. The Learning Programme in particular, with two new universities participating in the 2015 scheme, increased the reach of the campaign to include regional publications new to the partnership, including The Courier (Dundee / Angus and Mearns), The Evening Times, The Evening Express and the Arbroath Herald. Organising a formal press trip for top Scottish media also resulted in strong coverage of the exhibition in Scottish media. The attending media – Phil Miller (The Herald), Moira Jeffrey (The Scotsman, BBC), Rhona Taylor (The Times Scotland, The List) and Rosamund West (The Skinny) – contributed significant coverage of the exhibition, including seven announcements alongside interviews and reviews in The Herald by Phil Miller; an interview with Moira Jeffrey and Graham Fagen for the John Beattie Show: Pauline McLean Sits In, with further articles by Moira in The Scotsman, Edinburgh Evening News and BBC News; a feature interview in The Times (Scotland) by Rhona Taylor and a review in The List; an interview with Graham in The Skinny and a review in the June print edition. The Skinny also plan to run blog posts written by members of the Scotland + Venice Learning Team throughout the summer.”

Overall, a total of 100 articles on the 2015 Scotland + Venice presentation were delivered, with 50 from Scottish publications, 35 in broader UK media and 15 international articles. Of the 100 articles, all of the articles mentioned the presentation in the context of a solo exhibition by Graham Fagen, with 60 articles directly referencing the “Scotland + Venice” partnership. 30 of the articles stemmed from news announcements placed around key moments in the campaign, with a further 24 interviews, 11 reviews and 35 round ups of the Venice Biennale, including Biennale highlights, exhibition and picture listings. 28 of the articles referred to Hospitalfield as curator of the exhibition, 34 mentioned the 2015 Learning Programme and 49 include Palazzo Fontana, with 13 articles directly crediting partners of the presentation.”

The final report lists social media goals but these are really principles rather than targets:

1. Be an excellent, timely source of information on Scotland + Venice and the 2015 project.
2. Share information and encourage conversations.
3. One voice from S+V social media.
4. Distribute any digital content created.
5. Direct traffic to the Scotland + Venice website.
6. Encourage people to visit the exhibition in Venice and in Scotland.

7. Integrate with press and marketing campaigns.
8. Encourage audiences in Scotland to feel a connection to the exhibition even if they can't visit it in Venice.
9. Developing audiences.
10. Partnerships.

2013

The brief for 2013 exists and is summarised in the text in the main report.

2011

"There was real engagement and critical appraisal by both UK national and international art media, delivering increased thought-provoking and considered preview and review coverage for the Scotland + Venice presentation." PR Debrief Report

"Highlights included previews in The Guardian, GQ, Harper's Bazaar and Art Review. The exhibition was reviewed in eight out of nine UK national broadsheet newspapers, the New York Times (including mention on the front page) and a number of online targets including Frieze online and Artinfo.com."

"Additional feature reviews were secured in Kunstbeeld (Netherlands) and Kunstforum (Germany). The exhibition was included in round-up reviews in Art: Das Kunstmagazin (Germany), Apollo and Art News. A four-page feature about Karla's practice and exhibition in Venice was also delivered in Modern Painters."

"Quality news, comment, preview features and reviews were also delivered across the Scottish media about the strength and importance of Scotland's presentation, including professional development opportunities, in The Scotsman, Scotland." PR Debrief Report

"It's no longer any secret that Scotland's art scene presents a serious rival to the London-dominated English equivalent... the self-confident creativity epitomised by contemporary art north of the border illustrates why Scottish nationhood feels real and viable... A Scottish pavilion on equal terms [with the British pavilion] would probably win more awards."

Jonathan Jones, Guardian Online

No media evaluation reports exist.

2009

“Scotland and Venice 2009 achieved quality preview and review coverage within target media throughout the three key stages of the campaign. This coverage included international, UK national and Scottish national and local profile.”

This was achieved as a result of strategic forward planning of internal as well as external communications; a focus on establishing and maintaining clearly defined roles and responsibilities from the commencement of contract as well as actively promoting collaborative ways of working between all four UK pavilions and between Scotland and La Biennale in particular.” PR Debrief Report

Media evaluation found a 21.1% increase in the number of items of coverage from the previous iteration.

MEDIA TYPE	ITEMS	OTS (Opportunities to see)	AREA (SCC)	DURATION (SEC)	AVE
National Quality	21	7,696,311	3,772		£126,292.65
Regional Daily	4	714,770	723		£14,511.50
Consumer Press	25	1,599,684	6,155		£39,005.03
National Radio	3	2,958,000		1,061	£7,950.71
Internet	33	42,995,681			
TOTAL	86	55,964,446	10,650	1,061	£187,759.90

The PR consultant recommended that:

- The PR consultant be recruited at the same time as the rest of the team.

The team and PR representatives from the partnership hold regular communication meetings.

Appendix 12: Budget and Cost Analysis

Expenditure and Income:

S + V OVERALL BUDGET SUMMARY	2011	2013	2015	2017
(reliable figures for 2009 have not been available, 2011 and 2017 are budget figures)				
Expenditure				
Biennale Costs	20,655	18,192	15,967	18,499
Fees to artists, producers, organisations	60,000	59,650	62,533	61,750
Expenses for research, travel, accommodation etc.	33,660	32,500	24,418	27,506
Production of work incl. materials and equipment	25,000	38,200	47,414	82,826
Transport and insurance	20,500	19,500	20,935	9,458
Venue hire and stamp duty	72,500	70,000	72,198	68,372
Exhibition installation costs incl. labour, equipment	51,450	42,675	60,308	71,400
Publication	25,000	11,499	15,761	n/a
Invigilation of exhibition	28,700	50,725	52,572	50,226
Marketing incl. print, adverts, website, documentation	31,200	32,550	30,438	19,742
Press and PR	22,500	28,500	33,200	29,355
Openings and VIP events	5,525	8,900	17,981	11,480
Other costs – legal, banking, fees, hires, etc.	6,700	4,621	491	500
Contingency				
Total Expenditure as provided	407,390	425,727	460,217	431,773
Totals for figures detailed here	403,390	417,512*	454,216*	451,154*
Income				
Creative Scotland core funding	350,000	350,000	350,000	350,000
Creative Scotland additional spend (communications/marketing)		5,000	13,700	7,000
Creative Scotland underwrite		10,000		
British Council		8,000	20,000	8,000
Trusts and Foundations	23,000	11,000	8,000	6,000
HEIs and Further Education Colleges	14,000	30,000	46,700	47,266
Commercial support	15,595			
Underspend from previous edition carried forward	5,125	10,478	16,809	13,507
Total Income as provided	407,720	437,223	466,276	431,773
Totals for figures detailed here		427,478	455,209*	

Due to differing budget line breakdowns, actual totals may not read accurately in relation to more detailed figures given here.

Appendix 13: Benchmarking

Introduction:

A Benchmarking exercise was undertaken where information was requested from those leading on presentations from New Zealand and Wales, for recent editions of the Venice Biennale. New Zealand participates as a Country Pavilion and Cymru yn Fenis Wales in Venice is a Collateral Event, similar to Scotland + Venice. Responses and subsequent discussion focused upon some areas of information more than others.

Benchmarking Comparisons:

Benchmarking Exercise for 2015 and 2017

	Scotland + Venice		Cymru yn Fenis Wales in Venice		Creative New Zealand	
	2015	2017*	2015	2017	2015	2017
Open Call Process	√	√	√	√	√	√
Number of Artists	1	1	1	1	1	1
Venue in Venice	Cann'regio	Cann'regio	Castello	Castello	S.Marco + Airport	Arsenale
Project in Venice	Exhibition	Exhibition	Exhibition	Exhibition	Exhibition x2	Exhibition
Exhib. Guide	√	√	√	√	√	√
Publication	√	√	√	√	√	√
Exhibition in home country	Organised after Venice	Pre-planned	Pre-planned	Pre-planned	Pre-planned at partner venue	Pre-planned at partner venue
Invigilator Programme	√	√	√	√	√	√
Audiences in Venice	33,458	27,030	28,839	31,168	173,996	615,152
Artist fees	√	√	√	√	√	√
Organisation fee	√	√	Backfill support	√	N/A	N/A
Total cost of presentation in Venice	£466,276	£431,773*	£404,715 incl. tour	£405,950* incl. tour	Not known	NZ\$1,128,265 £582,000
Core Funding	£350,000	£350,000	£400,000	£375,000	£362,000/ NZ\$700,000	£362,000/ NZ\$700,000

*Budget figures

Key Benchmarking Findings

Project Aims and Objectives:

Wales in Venice aims to –

- Present the most exciting and creative artists associated with Wales.
- Focus international and national attention on the diverse range of critically valued work in, from and to do with Wales.
- Create international experiences and connections for galleries, curators and artists that will develop the visual arts in Wales.
- Celebrate Wales in the World as dynamic, culturally engaged and forward looking.

Creative New Zealand listed its objectives as:

- The international profile of the New Zealand artist is raised.
- New Zealand becomes an important 'must see' national exhibitor at Venice.
- New Zealand arts gain international success.
- New Zealand at Venice gains a national following.
- Strong ongoing partnerships are established.

Project Delivery Partnerships:

Creative New Zealand is the commissioning body and its staff including the Manager of International Services and Initiatives, part of their Arts Development team, work directly on producing and delivering their Venice project. A Venice based Exhibition Manager has been part of the team since 2001. They are supported by a Key Partner - Museum of New Zealand Te Papa Tongarewa who provides financial resource and staff expertise. In addition there is usually a presenting partner - in 2017 this was Auckland Art Gallery, who contributed expertise and will host the exhibition after Venice.

In Wales the project is commissioned by the Arts Council of Wales and overseen by their Portfolio Manager Visual Arts and Applied Arts and Crafts, in a similar way to Scotland. Wales' selected curatorial exhibition team define the required staffing structure in their Open Call project proposal and this is then negotiated and set out in the contract between Arts Council Wales and the organisation.

Selection Process for Artists, Curators and Producers:

Both New Zealand and Wales conduct an Open Call process and invite expressions of interest to identify the artist(s). In the case of Wales, again similar to Scotland, the process leads to the selection of the curatorial/delivery team too.

In 2017 Creative New Zealand appointed an External Advisory panel to make recommendations as to the final selection.

The Arts Council of Wales invites submissions from 'Artistic Directors or curators working with artists in publicly funded galleries, visual arts organisations/agencies, artist led initiatives, independent or commercial galleries which are working in the contemporary visual arts in Wales or internationally'. Applications must be endorsed by the named artist(s) and include a Wales based organisation that can demonstrate a commitment to lead the project or contribute significantly to the origination and development of the project as a whole. Applications must also have a strong partnership approach, which may include academic institutions, commercial galleries, producing agencies or international partners and collaborators. Collaborations may be curatorial, artistic or focus on delivery and/or resources. Partners can be based outside Wales. This description is currently broader than that issued by Scotland during its Open Call process.

In 2017 Wales' decision panel consisted of members of its Cymru yn Fenis Wales in Venice Advisory Committee and two invited panel members with visual arts expertise and practice. Observers were also invited from Wales Arts International and British Council Wales. The Advisory Committee consists of eight members - five are external, two are employed by the Arts Council of Wales and its chair is a Council member of the Arts Council of Wales.

Activity after Venice:

Both New Zealand and Wales pre-plan what will return home after Venice. These presentations usually take the form of exhibitions and are shown through a museum/gallery partner in the case of New Zealand, or by the commissioning organisation, with a possible tour to several more venues, in the case of Wales. Creative New Zealand does not commit additional funds; in Wales budgeting for this element is considered during the planning process. Both arts councils consider the 'return presentation(s)' an integral element of the overall Venice project and are part of a wider strategy to develop audiences for the contemporary visual arts.

Supporting the Developmental Context:

In 2015 a review of New Zealand's participation in Venice highlighted the need to focus more attention on developing the national audience and extending understanding of the critical platform the Biennale offers. Creative New Zealand acknowledges that this also assists with generating more support from patrons and the securing of sponsorship, although the latter has proved difficult as few companies trade directly with Italy.

In 2017 its key partner funded and created a learning resource for teachers and students. This facilitated greater discussion at home on New Zealand's involvement in Venice and provided more information and context on the work of its artist Lisa Reihana. The resources included videos, imagery and downloadable classroom activity.

The Open Call process in Wales asks for proposals to 'support the developmental context for gallery enterprises' across the country and 'promote Wales's visual culture to the Welsh public, pointing up the value of placing contemporary Welsh art in an international context and ensuring the dissemination of the Wales presence in Venice either through a complementary exhibition or other allied activity that is Wales based'. In 2017 this will be achieved through the showing of James Richards' work at Chapter, Cardiff.

Wales' Invigilator Plus programme further reflected activity in Venice back into Wales, by offering direct professional development opportunities for artists and curators. Opportunities for students to participate have been developed in 2017 as part of a pilot project with Cardiff School of Art and Design at Cardiff Metropolitan University. This in many ways mirrored Scotland's own Invigilator Programme.

In addition, a talks and events programme contextualising James Richards' work, along with the Invigilator Plus training programme was developed in partnership with the artist-run organisation g39 and will take place in Wales throughout 2017 and 2018.

Both Creative New Zealand and the Arts Council of Wales acknowledged the impact of returning presentations and related activity in developing audiences, in extending understanding of international working and in widening support for such activity.

Future Developments/Challenges:

Creative New Zealand expressed a desire to continue to show the diversity of its country's artistic practice and be innovative in how it does this. This is particularly being thought about for 2019. Strategically the initiating body is exploring how it connects what it does in Venice to the other international activity it supports. It also acknowledged that financial sustainability and personnel resourcing will remain a challenge and felt that expectations will have to be managed at the same time as developments made.

The Arts Council of Wales identified the need to be able to support a wider range of artists to work and present internationally, particularly those for whom Venice isn't quite the right opportunity. It also highlighted its Invigilator Plus programme as an element of its Venice project it is keen to develop further. Similar to New Zealand and Scotland, resourcing in the future was seen as a challenge and Wales is keen to evolve its current funding model.

Benchmarking Information Requested

1. Background Information

Brief Overview of Biennale exhibitions for 2009, 2011, 2013, 2015 and 2017

Please include artists and venue

Project Aims and Objectives

Please give these and traces of any changes over the period 2009 - 2017

National Strategic Context

Please describe briefly the context culturally, politically and economically and how this has changed 2009 - 2017

Follow up exhibitions and events at home or on tour after Venice

Please provide brief details for each year and indicate if these are organised in advance of Venice

2. Description of Project Partnership

Partnership established for Project Delivery

Please describe and if this has changed 2009 - 2017.

Details of Partner Roles and Structure of Delivery Mechanism

Please include details of legal status where applicable.

Total number of staff employed to deliver project and employed by whom

Please also indicate if this has changed during the period 2009 - 2017.

Selection process for Artists, Curators and Producers / Project Managers

Please trace the process and whether it has changed during the period 2009 – 2017, (e.g. is there an advisory board? Is there an open call?).

Marketing and PR strategy and activity

Please include details of who works on the strategy, press receptions, opening party, other PR events, etc.

Level of Press / Media Attention

Please give a description of the amount of coverage.

Print and publications produced

Please detail what print / publications were produced and indicate whether they were for artistic or marketing purposes.

Website Management

Please detail briefly how the website for the Venice Biennale is managed.

3. Local Logistics

Venue used for exhibition

Please give brief description of venue for each year 2009 – 2017 and details of type of lease, length of agreement established, cost, etc.

On-site Support during the Exhibition

Please give a short account of the on-site support for the exhibition and how it is organised and how this has changed over time.

Recruitment of Invigilators

Please give a brief account of how this is done, how are they paid, do they include Italian invigilators?

Local Partners for Management of Venue, Events, Transportation

Please give details of partners and how this has changed over time. How critical are these partnerships to the overall operation?

Number of visitors

2009

2011

2013

2015

2017

4. Funding and Sustainability

Project Budgets

Please give budget, with expenditure, income (indicating how much public, private, in kind). How much was spent on the exhibition, marketing and staffing?

2009

2011

2013

2015

2017

Funding partners (including Public and Private sponsors)

Please list financial partners.

Strategies for Evaluation and Monitoring of Impact

Please give brief account of approach to evaluation and monitoring.

5. Qualitative Feedback

Level of Satisfaction with Existing Model and Delivery Partnerships

Please give an account of how your model and partnerships work, how much they have changes and any future changes you would like to see introduced.

Meeting of Aims and Objectives

Do you feel the project meets its aims and objectives? Has the level of satisfaction changed over the last 10 years?

Key Challenges and Opportunities

What do you see as the main challenges and opportunities over the next five years?

Level of Political Backing in Home Country

How would you describe the political backing for your involvement in the Venice Biennale? Has this increase / decreased / stayed the same over time? What are the main political issues in participating in the Venice Biennale?

Perception of your exhibition's relationship to those in the Giardini, including the British Pavilion

Please give your thoughts on your exhibition's relationship to other country pavilions and collateral events.

Lessons Learnt from Experience of Other Participating Countries

What would you say these were?

Future Aspirations

What are you and your partners' aspirations for the future in terms of the Venice Biennale?

Alternative Models

Are any alternative models being considered in terms of delivery and being part of the Venice Biennale?

Appendix 14: International Thinking

Introduction:

14 national and international visual arts experts, i.e. a further range of arts professionals, were interviewed in order to explore the continuing importance of the Venice Biennale to artists, curators, arts organisations and a country's visual arts activity and profile, and whether alternative international options and opportunities should be considered. Interviewees all work internationally and have a range of knowledge as to Scotland's contemporary visual arts.

Questions and topics explored:

1. How do you regard the Venice Biennale in terms of importance, for artists and for the development of a country's contemporary visual arts?
2. What factors make it more important and what factors make it less important?
3. What have you thought of Scotland's presentations in Venice? Does the partnership make the best of the opportunities Venice offers? What else could / should they do?
4. Should Scotland still present at the Venice Biennale? What might the potential impacts be if Scotland no longer presented in Venice?
5. Is having a Scottish presentation in Venice a good use of public money? What would make it better value?
6. What kind of profile do you think Scotland achieves by being at the Venice Biennale? How could this be improved?
7. Do you think the partners should consider alternative international activity instead of Venice? If so, what and where? What would this provide that Venice does not?
8. Additional discussion topics also included:
 - Peripatetic or fixed venue
 - An exhibition or project in Venice
 - Exhibition / events in Scotland post Venice
 - Better use of hospitality events – opportunities to invite international curators
 - Professional Development element in partnership with universities
 - Strengthening social media
 - Sufficient budget to ensure S+V is mounted and promoted to a high standard.

Key Findings:

The following statements are noted as a summation of interviewees' words, rather than as quotations. The statements come from different interviewees, reflecting complexity, nuance and difference.

The importance of the Venice Biennale:

Venice has endured to an extraordinary degree, despite the proliferation of biennials. Venice is at its best when there is a good and astute central pavilion.

The Biennale does not have the status it once had. Many of the pavilions have lost direction.

It has become an overcrowded platform but it is still 'the' biennial all curators attend.

Nowhere else has more pull; Documenta may have more gravitas.

It is a difficult showcase but remains important emotionally.

It provides opportunities to change the nature of the debate in pushing against the market.

It has become a tool of the market - most artists have dealer support, with more collectors and patron groups attending.

It remains the place for the professional art world and is still the primary showcase for excellent contemporary art.

The importance of the Venice Biennale for artists:

Artists are still excited by it.

Artists get shown who might not otherwise.

It requires strong artists to make the most of the opportunity.

It is more about the artist than the country.

If an artist shows up in the curated show, say the Arsenale, then this is particularly important.

It helps if you have a commercial gallery behind you and are able to benefit from commercial support and additional networks.

Venice remains very important for artists and the impact on their career is significant. Only Documenta comes close.

The Collateral Events offer the chance to see more risky and unknown work - critics don't want to see what they already know.

Artists are stakeholders in Venice, whether they are included or not.

The importance of the Venice Biennale for the development of a country's visual arts:

Presentations should not define the national or be focused upon national achievement.

Venice raises awareness and is evidence of the more internationally minded.

A country's confidence, in terms of the visual arts, should not rest on Venice.

Participating in Venice shows a country is serious about development, delivery and support.

There is debate as to whether being a collateral event is in fact a more interesting position to work from. Who culturally owns a pavilion?

Venice continues to offer value; it stands as a reflection of what is going on; you get a better view of what artists and a country are doing.

It is the only place where countries can buy space.

Time is short, people need encouragement to visit, the professional days are critical and you need good visibility.

Comments on Scotland's presentations in Venice (not on the specific artists chosen):

Scotland has established a good reputation for itself; the artists are good, the presentations professional, there have been many good shows. It shows confidence in its arts ecology.

There has to be rumour around Scotland so people want to go and see the show.... it's all about the attention economy in getting professionals there.

Promotion is pretty good and the British Council's booklet particularly helps.

It is very easy to miss Scotland. Scotland needs to get more professionals to the space.

The curator needs to be well connected and out there.

The curatorial institutions need to be more visible. It is not about parties but about the connections made. It needs networkers working for it.

It must continue to resist nationalism.

Not being a pavilion can work in its favour.

Should Scotland still present at the Venice Biennale?

11 out of 14 interviewees felt strongly that Scotland should continue to be part of the Biennale. One was undecided and two felt that other activity could have the same or more impact. All felt the decision to be part of Venice should be reviewed regularly.

It is a question of legacy; it is an important networking opportunity; important for collectors rather than for great art.

It remains very important for artists, yet the scale of the competition, the distraction of the pavilions and other curated shows make it increasingly difficult. The upside is that professionals and collectors continue to go. Younger curators get sent.

It is still an opportunity to see more art even if it is variable.

You get a better overview than at an art fair.

Venice brings attention, develops ambition, builds capacity, invigorates the cultural scene, offers feedback and illustrates what might be possible.

What are the potential impacts and risks if Scotland no longer participates?

There is little else in terms of a country focus.

There is still greater respect for biennials as opposed to art fairs.

If Scotland does not go what would it replace Venice with? For visibility replacement, there isn't necessarily a viable alternative. You are not in control of other biennales.

Other strategies are a slow burn. It is too early to drop out of Venice.

It would be extremely difficult to take the project away – it would be a big blow for visibility. It would be wasteful as the project it is still accruing interest. It is a long process.

If you step out of it, it will disrupt momentum. Scotland has had a fantastically strong run.

It might be useful to use a sporting analogy – would you not want your elite to compete? It has got to be done – it generates a lot of soft power. Scotland is seen as a creative nation, aspirational, enterprising – you don't want to lose this.

The other side of the coin would be – reduction in ambition, reduction in awareness; over time Scotland would be dismissed.

It already has to work against the UK being too London-centric.

Scotland does not have a special generation of artists, it has worked hard to develop and support those that it has.

If you are not part of Venice then it is left to the commercial galleries to decide who represents Scotland.

Scotland would no longer be part of the wider arts community. Venice is leading people to see work and those conversations really matter.

Scotland would feel less important.

It wouldn't be the end of the world if Scotland was not part of Venice but of all the international platforms it continues to be one of the most visible.

It would be difficult to walk away while there is such uncertainty over Brexit. The stakes are too high to walk away.

There may be other platforms in 10 years' time.

It is important it continues to be in the Biennale catalogue.

How could more be made of the opportunities Venice offers?

Scotland could use it as an opportunity to develop philanthropy and collecting.

Educating donors could be an important part of its strategy.

Better international networks could be established and the ambassadorial role enlarged.

Every four to six years Scotland could select a very well-known artist or curator. It would add more gravitas and the rhythm could include a legend as well as the young; it could become transgenerational. Scotland needs to break expectations sometimes. It is understood that mid-career artists may turn down the possibility of being involved but an older legend is less likely to.

A Consortium approach can be very helpful; it engages with a larger community. Scotland could think of working with a guest country.

Events need to be more welcoming, with invitations to more international curators.

Is a Scottish presentation in Venice a good use of public money? What would make it better value?

The majority of interviewees felt Scotland + Venice was good use of public money. It was also felt to offer good value for money:

While the amount sounds huge, it raises profile, it makes others attend to what is happening, it encourages greater ambition.

It is a catalyst throughout the two-year period.

It is a showcase that reflects vitality and should be a point of pride for Scotland.

For every £ invested in culture, there is a return – in tourism, visibility abroad, the major role culture plays in regeneration. People come to Scotland for history and culture. Many other countries and cities want to achieve what Scotland has created. Lack of funds or no funds would damage this and other places would quickly replace Scotland. Who would want to be remembered for not supporting Scotland + Venice – it would devastate political profile. What is going to be remembered in the long term is the art.

Only three felt it was hard to say whether it offered value for money. There was a focus upon how the general public benefits in thinking what else can be done with £350,000. Suggestions included:

- the funds could be invested in Scotland.
- the show could be toured in Europe and elsewhere in the UK.
- more international curators should be invited to Scotland.
- a residency programme could be established with artists spending time in different cities across the world.

What kind of profile do you think Scotland achieves by being at the Venice Biennale? How could this be improved?

Scotland achieves a very positive profile – Venice is all to do with the attention economy.

It is a form of leverage and not to be under-estimated.

Do you think the partners should consider alternative international activity instead of Venice? If so, what and where? What would this provide that Venice does not?

Most interviewees felt international activity was a prerequisite for any country serious about supporting and developing its arts but this should be as well as Venice, rather than instead. Professionals mentioned the following as important accompanying activities:

- Establishing an international fund that would bring flexibility and incentivise artists, curators, and organisations – both inside and outside Scotland.
- Ensuring funds were given to encourage international curators to select artists based in Scotland for other biennials.
- Inviting international curators to make studio visits, those not familiar with Scottish art – this would give a good return on investment; it would be an efficient use of resources; curators connect to artists of their own age, so it would be important to invite young curators as well as more established; it was essential to select the right curators (it was seen as almost too late if they are already named as curator of one of the big biennials).
- Encouraging the establishment of an international network of people.
- Enabling more international curating in Scotland – it is seen as still a little bit protectionist.
- Supporting institutional partnerships more thoroughly; facilitating partnerships and networking as getting noticed cannot be done in isolation.

When asked which biennials or places should be thought about for international activity, interviewees did not want to be specific or prescriptive. There was a degree of consensus that the best platforms were those with the most interesting curators and these changed regularly. It was about supporting artists to work internationally and that there would be greater impact if Scotland was successful at identifying the right opportunities at the right time.

In terms of alternatives to Venice, many of the suggestions listed above were mentioned again in this context:

- Residencies and stipends for artists to work elsewhere in world, with accompanying publications.
- Opportunities in relation to this for building connections back in Scotland if artists were based in New York, Hong Kong etc.; the principle of exchange is seen to be important.
- Funds given to showcasing groups of artists in international locations at the time of other significant activity, e.g. during a biennial.

- Moments of focus – the need to find mechanisms to promote artists, eg. supporting a major installation at Art Basel art fair.
- Overall the need to choose the right people at the right time; curators can be artists too; curators are very important.

Overall the Venice Biennale offers a structure for activity, debate and profile. If this is taken away then interviewees felt it needed to be created in other ways. Several suggested that if Venice was too expensive, a shorter show should be considered, even though this would not be popular with the Biennale administration. It was noted that 80% of the audience after the opening events is Italian.

Discussion of a peripatetic or fixed venue

Interviewees were unequivocal and united in terms of space and location being absolutely critical. All felt moving around wasn't good and Scotland needed to be strategically located, otherwise it would get lost. There was recognition that it was positive to give artists and curators the choice but that in Venice this was felt to be the wrong priority.

The venue needs to be en route to other pavilions, perhaps part of a cluster to encourage professionals to visit. Renting together was also suggested. People's time in Venice is very short and there are many competing presentations. There is always the battle of visibility and visibility is essential. It was felt that a permanent location would build on Scotland's existing profile and give greater security in terms of impact. It was acknowledged that the venue, to a degree, determines what the artist and curator are able to do (see below re projects or exhibitions).

Discussion of the value of considering projects as well as exhibitions

Interviewees felt the existing model was good and that Venice was a very difficult context for projects, whether site specific or roving. The battle for visibility means that the critical audience don't have time to spend finding the art, that it would be a risky strategy and that this Biennale was not the place for pushing boundaries in this way. There was a suggestion that a hybrid model could be interesting – a performance/exhibition could work but still needs a clearly identifiable site, otherwise there would be a lack of visibility. Projects – time based or participatory don't tend to get written about. Scotland also needed to play to its strengths which was seen currently to be studio practice.

Discussion of return exhibitions and events in Scotland

Comment centred around it being a way of making more out of Venice and it is important for there to be a public return. The exhibition could be seen beyond Scotland – at say Baltic, or Turner Contemporary as well as in Europe. This would help Scotland's profile. There should be a focus on feeding back and increasing the legacy in Scotland. Exhibitions that return generate discussion and this would help develop the discourse in Scotland. A publication could be brought out after Venice and reflect these debates further.