

Curriculum Vitae

Katie Nicoll

Profile

Over the last twenty years, I have worked consistently within the arts both nationally and internationally. As an independent producer, I have successfully worked across a number of art forms including contemporary visual arts, film, site-specific environmental animations and permanent public art projects. My strengths include developing creative ideas and being capable of realising them to their fullest potential through intensive management practices and strategies. I am highly motivated in any working environment and my work is inevitably enhanced through the wide-ranging collaborations with artists, directors, curators, production teams and representatives from both the private and public sectors. I welcome challenges and the potential of working in new partnerships that result in work of the highest quality that inspire and inform those engaged in the cultural sector as well as seeking out new audiences to experience this range of work.

Associations

Board Member, Dundee Contemporary Art Centre 2002 - 2006

Board Member, The Modern Institute 1999 - 2002

Career History

PHIL COLLINS / FESTIVAL 2014

Aug 12 – Sept 2014

Contracted by The Common Guild as Producer for a new commission by visual artist Phil Collins entitled Tomorrow Is Always Too Long that launched at an outdoor screening in Queen's Park, Glasgow for Festival 2014, the cultural programme for Glasgow's Commonwealth Games. The role was to support the artist through the research, development and realisation of the work over a period of a year as well as delivering the live event in Queen's Park. Elements of the role included identifying key personnel to work on specific areas of the project, ensuring compliance in terms of H&S, full budget management, contracts, scheduling and final reporting. Tomorrow Is Always Too Long is being screened as part of the London Film Festival in October 2014.

EDIT

2011 – current

Working in collaboration with musician Joe McAlinden, visual artists Iain Forsyth & Jane Pollard and writer Martin McCardie, we created a new piece of work called EDIT, which launched at the Edinburgh International Film Festival in June 2014. As the producer of EDIT, I became involved through an initial conversation with Joe McAlinden about an idea that he wanted to take forward, raised funds to do that and worked with key collaborators in the making of this work. The music by McAlinden is the core of the piece to which a script was then written by McCardie and then a film made by Forsyth & Pollard who loosely structured it around the five stages of grief as outlined by American psychiatrist Dr Elisabeth Kubler Ross. EDIT recently launched the new gallery space at Tyneside Cinema and is currently being positioned in terms of future film festivals and cultural programming.

SCOTLAND + VENICE

Oct 2008 – Dec

2013 In 2008, I was contracted by the Scotland + Venice partners (Scottish Arts Council, National Galleries of Scotland and British Council Scotland) to produce Scotland + Venice.

The aim of this project is to present Scotland as a centre of excellence for the production and promotion of contemporary visual art at the most prestigious international showcase of contemporary visual art in the world.

In 2009, I worked with Dundee Contemporary Arts, who were the curatorial partner and artist Martin Boyce in the development and realisation of the first solo exhibition by Scotland at the Venice Biennale 09. My contract was then extended by the S+V partnership to produce Scotland + Venice 2011, working with The Fruitmarket Gallery, Edinburgh as the curatorial partner and artist Karla Black. The contract requires working with both UK and Venetian contractors and teams in ensuring a project of scale and ambition that can be sustained and managed over the six month exhibition period. The role also involves strategic planning in terms of partnership funding, professional development opportunities, legacy and all aspects around the production and promotion of the work and project respectively.

In 2012, I was contracted directly by The Common Guild to work with them to produce the Scotland + Venice 2013 presentation with three invited artists: Duncan Campbell, Corin Sworn and Hayley Tompkins. My role was to work with The Common Guild around production, logistics, partnerships, sponsors, etc. and to financially manage the budget. As per previous presentations, the budget was split between costs assigned to the curatorial team, National Galleries of Scotland and Creative Scotland. The Scotland + Venice working budget for last three presentations is approximately £420,000.

THREE BLOWS

Jul 2008 – April

2012

Three Blows was a not for profit organisation initiated by Dr Sarah Lowndes and myself to develop and produce innovate projects and events, which would benefit artists and musicians by providing them with a unique performance context both in terms of venue and programme.

We received support from Glasgow International Festival of Visual Art 2012 through their supported programme funding to curate and produce Dialogue of Hands, which was an outdoor sculptural park held in a previously unused external courtyard of the iconic City of Glasgow College, North Hanover Street building. Four artists were commissioned to make new sculptural works with the brief that they could be touched and 'played with' by both adults and children alike. The artists were Chris Johansson (USA), Camilla Low (Norway), Mary Redmond (UK) and Corin Sworn (UK/Canada).

In April 2010, as part of the Glasgow International 2010 Open Glasgow programme, we curated and produced an event called Uribido with artists Jenny Hogarth and Kim Coleman. The programme included live performances by Shelly Nadashi, Cara

Tolmie, Kimberley O'Neill and Susie Green. The event was a one off cabaret style night set in an evocative eighteenth century Grand Ballroom in Glasgow's city centre.

Our first project in 2008 was an event called **Three Blows**, highlighting the crossover activity between the visual art community and the contemporary Scottish music scene. A two-day event with three strands to the programme; For the Voice, Imaginary Landscape and Thinking Music Part I & II. The programme was fully acoustic with the performers responding directly to the unique environment of St Cecilia's Hall, Scotland's oldest purpose-built concert hall. Programme included Mayo Thompson, Keith Rowe, Luke Fowler, Sarah Kenchington, Tony Swain, Richard Wright and Richard Youngs.

INDEPENDENT PRODUCER'S BURSARY

August 09

A recipient of an Independent Producer's Bursary by the Scottish Arts Council in 2009, the aim of the bursary was to allow me to explore and expand my working practice, including building a larger international network to establish further opportunities in terms of working methods and structures. It allowed me to develop a number of projects with a view to collaboration and partnership working.

EDINBURGH INTERNATIONAL FESTIVAL

August 07

Producer of **Jardins Publics**, the visual art programme for the Edinburgh International Festival 2007. The inclusion of visual art within the EIF programme had been long-awaited and my role was to work in collaboration with curator, Katrina Brown, in achieving an ambitious site-specific programme. Elements of this role included auditing the city centre to find appropriate sites for four works, gaining all permissions and logistics involved in those sites, establishing organisations and individuals in the production of work, all budgetary control and full management of the project. This was all undertaken in a six-month period. The artists that participated in **Jardins Publics** were Michael Lin, Apolonija Sustersic and Richard Wright.

CINEWORKS

March / April 2004

Producer of Scottish BAFTA winner "Six Hours of Daylight", one of the five films commissioned by Cineworks for 2004. Working with the Writer / Director Joseph Briffa, my role was to ensure the script was creatively and practically achievable over a three night shoot and to facilitate the production of that shoot. Responsibilities included all pre and post production elements, along with budget control, casting, appointing the crew, negotiating access and usage of heavy plant equipment, risk assessments, etc.

EDINBURGH ART FESTIVAL

2004 – 2006

Contracted as Coordinator for the Edinburgh Art Festival 04, then a new initiative to highlight the visual art sector of Edinburgh's cultural fabric during the period of the Edinburgh International Festival. My role was to identify whether a separate visual art festival was deemed desirable and feasible and the findings of my investigation over the period April to September were collated into a study document presented to the EAF Steering Group and the Scottish Arts Council in October 2004.

In 2005 and 2006, I was invited back by the EAF Steering Group to continue to develop and implement strategy and facilitate opportunities for those galleries and artist-led organisations affiliated to the Edinburgh Art Festival. New elements

included in 2006 were negotiating and facilitating Bloomberg's sponsorship of a David Batchelor work to be sited in the Temperate Palm House, Royal Botanic Garden Edinburgh, a curated Walks and Talks programme and an accessible Information Station for Edinburgh Art Festival offering advice and information to the public and press alike.

NVA ORGANISATION

1997 - 2006

One of the leading arts organisations in Scotland, I managed some of the most seminal works for **nva** organisation during that period. My role has been to develop the ideas for specific shows with the Creative Director, dealing with permissions, planning, logistics, production, budgets, artists, clients & funders, resulting in some of the most innovative and successful projects being delivered at that time in both the UK and Europe.

Radiance 05

December 05

Co-producer of Radiance; Glasgow and Scotland's first major 'Festival of Light'. An event held over three days within the Merchant City area of Glasgow, the programme incorporated visual art work, lighting designs and a large-scale lighting finale.

As co-producer, my role was to inform the artistic content to the programme, negotiate funding, project planning and implementation stages with the key stakeholder (Glasgow City Council), appoint a curator for the visual art element, advise on production, crew and health & safety aspects of the programme along with final budgetary control of the project.

The Hidden Gardens

2000 - 2003

Winner of the Dynamic Spaces Award 2003, the Hidden Gardens is a major regeneration project in East Pollokshields, which has transformed a derelict brown field site into a new resource for the city. I was instrumental in the development of this project, negotiating a complex legal contract as a leaseholder on the site as well as managing the construction contract in partnership with the appointed landscape architects. My role also included facilitating five artist's work that was incorporated within the gardens, which were integral to the overall design and aesthetic of the space.

Long Term Lighting Initiative

2003

Responsible for delivering four key lighting schemes for the city, working with three separate designers and negotiating match funding to deliver innovative designs through new technologies. These lighting projects gave me the opportunity to present **nva's** work at the LUCI (Lighting Urban Communities International) conference in Lyon as well as leading the way for artists led projects in relation to Glasgow City Council's Lighting Strategy for the city.

The Path

2000

One of **nva** organisation's most ambitious projects, which received UK-wide critical acclaim, my role was to take the initial concept and devise strategies that would ensure a project of this scale could take place in a remote landscape. Responsibilities in the pre-production period included all planning permissions, licenses, insurance, risk assessments, assigning production personnel, organizational structures and systems, budget control and to ensure the overall safety of the audience and team.

The success of The Path has made it a blueprint for other organisations to find new ways and experiences of bringing the public into their environment.

National Day for Britain, Expo 1998 Lisbon

Commissioned by the Foreign Office, we proposed an inspirational programme that involved 130 performers from the UK working in collaboration with 500 Portuguese participants. Part of my responsibilities included managing the production teams to find solutions to major logistical issues as well as working in conjunction with the key stakeholders to ensure deliverability of three separate events within a twenty-four hour period. The success of this event was due to strong organizational planning and good communication skills, especially with our appointed Portuguese production teams. The programme included artists such as Julie Christie, Craig Armstrong, Louise Scullion, Matthew Dalziel, Gavin Bryers, David Holmes.

ZENOMAP - Venice Biennale

2003

Created for Scotland's first presentation of artists at the Venice Biennale, my role was to develop and manage the launch event as well as facilitating the artists screening programme in a venue in the heart of the city. This required liaising with the client and the artists, organising the transportation of all equipment, scheduling the production build, implementing systems and structures required for the launch event, which attracted over 1000 guests. Live sets by Jimi Tenor, Mu and Optimo (Johnnie Wilkes and Twitch). The venue then had to be reconfigured within eighteen hours of the launch event into an appropriate space where artist's work could be projected and viewed by the public. My remit included full budget control for this element of the event.

BROCKEN SPECTRE / P45 FILMS

2002

Production Manager for BAFTA nominated short film 'Rank', directed by David Yates, facilitating the film crew by dealing with all production issues, permissions and planning, production scheduling and full budget control. Previously employed as Production Manager on 'The Turning Tide', Brocken Spectre's first short film set on a beach in Wester Ross. Responsibilities included all production and location issues, managing production team and artists, permissions and planning, transportation, scheduling and running budget.

GAGOSIAN GALLERY

2001

To develop logistics including identifying and securing a location, for internationally acclaimed artist Vanessa Beecroft to present a performance as part of her work - successfully negotiated usage of Royal Botanic Gardens Edinburgh. Strategy and structures developed for both production requirements and performers needs. Development Only.

THE GLASGOW ART FAIR

1996 - 1999

In conjunction with Director Pete Irvine, we launched the Glasgow Art Fair in 1996 housing it in temporary pavilions in George Square, Glasgow's city centre. The Glasgow Art Fair quickly established itself within Scotland's cultural calendar as a place to buy and sell art and continues to be the largest annual art fair in the UK, outside London.

UZ EVENTS**1994 - 1997**

Joined the UZ office from its inception and worked in collaboration with the Directors on a programming strategy that would revitalize the city and bring clear economic impact to businesses and industries in Glasgow. This role led onto managing some of the major civic events in the city seen since 1990 Year of Culture; Hogmanay, Shine on Glasgow and Pure Glasgow.

LUX EUROPÆ**1992 - 1993**

To coincide with the EC Summit in Edinburgh in 1992, I worked as a project coordinator on Lux Europæ; a visionary project that commissioned an artist from each member of the European Community to respond to the external environment of Edinburgh, taking the idea of light as the basis of the work. With a very short lead-in time, my role was to run the office, support the Director and the Project Manager, as well organising the entire artist's schedules, permissions for placement of works, administration of projects and office accounting.