

## Curriculum Vitae - Katie Nicoll

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### Profile

Over the last twenty-five years, I have worked consistently within the arts both nationally and internationally. As an independent cultural producer, I have successfully worked across a number of art forms including contemporary visual arts, film, theatrical performances, site-specific environmental projects and permanent public art works. My strengths include identifying key strategic objectives to pursue and being capable of realising them to their fullest potential through intensive management practices and delivery mechanisms. 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 enjoy working in partnerships that result in work of the highest quality that inspire and inform and seek out new audiences to experience this range of work.

### Career History

Festival 2018 / Glasgow 2018 European Championships May 17 – Aug 18

Appointed as Cultural Programme Producer for **Glasgow 2018 European Championships**, the role was to develop and realise a world-class programme of arts and cultural activity to sit alongside a new multi-sport event co-hosted between Glasgow and Berlin. This became known as **Festival 2018**. The role was to devise a creative framework that delivered the strategic objectives of the cultural strategy and to establish opportunities to work with a variety of partners and stakeholders to produce new work for Festival 2018 and to present and promote that work to citizens and visitors alike. The programme also responded to key drivers for 2018 including collaborative working between Glasgow and Berlin and the Scottish Government's themed year being Year of Young People.

Within the programme, Festival 2018 commissioned a number of large-scale projects including a major new work by visual artists Joanne Tatham & Tom O'Sullivan for George Square as well as a collaboration between internationally acclaimed artist Douglas Gordon and the Royal Scottish National Orchestra. The cultural programme took place in key live sites within Glasgow City Centre as well as across the wider city footprint and into partner local authority areas hosting Championships sport. George Square, as the heart of Festival 2018, hosted a full programme of music, film, street theatre and interactive installations over a twelve-day period and was the anchor point for the BBC to hold live broadcasting from alongside European broadcasters for the duration of Festival 2018.

No End to Enderby / Graham Eatough & Stephen Sutcliffe

Jan 16 – Mar 17

Marking the 100<sup>th</sup> birthday of Manchester-born Anthony Burgess, theatre director **Graham Eatough** and artist **Stephen Sutcliffe** collaborated to explore the writer's series of Enderby novels that resulted in a film, *No End To Enderby*. This filmic adaptation of the first and last chapters of the series spotlights the cultural figure of the artist and probes ideas of authenticity and posterity.

*No End to Enderby* was awarded the Contemporary Art Society Artists Award in 2015 and commissioned by The Whitworth, University of Manchester, Manchester International Festival 2017 and Glasgow International 2018, with the work being premiered as part of **Manchester International Festival** in 2017 at The Whitworth and subsequently shown as part of the Director's Programme for **Glasgow International 2018**.

As producer, the role was to support these artists in the development, production and presentation of this new work including identifying and securing additional funding, brokering and negotiating partnerships, liaising with all stakeholders involved, identifying and contracting cast and crew, all elements around planning, logistics and production and full financial management.

THE COMMON GUILD

Mar 15 – Aug 16

Appointed as Associate Producer to support the organisation on the production and delivery of key site-specific projects commissioned and curated by The Common Guild. These opportunities included;

A striking performance by artist **Simon Starling**, who worked in collaboration with theatre director **Graham Eatough**, entitled ***At Twilight: A play for two actors, one dancer, eight masks (and a donkey costume)*** that was set in the grounds of the National Trust of Scotland's Holmwood House in Glasgow over three nights in August 2016. A stage was positioned within the grounds under a canopy of trees and on which a collection of sculptural works were positioned alongside three musicians and two actors, who took on multiple characters, which were all interconnected by Starling. The performance made reference to W.B. Yeats's play *At The Hawk's Well*, which was performed in 1916 in the midst of the First World War and created at a time when the writer worked with Ezra Pound.

For the project, Starling collaborated with a breadth of creatives from across the world. Performed by actors Adam Clifford and Stephen Clyde, the project incorporated masks by Yasuo Miichi, costumes designed and realised by Kumi Sakurai and Atelier Hinode, and a specially devised dance by renowned choreographer Javier de Frutos and the Scottish Ballet. Entitled *The Hawk's Dance*, the piece featured dancer Thomas Edwards and was accompanied by live music from Chicago-based musician Joshua Abrams and Natural Information Society.

**Ulla van Brandenburg** created a new performance described as "a play for five actors and a chorus". '**Sink Down Mountain, Rise Up Valley**' was inspired by the rituals of the Saint-Simonian commune, founded in the immediate aftermath of the French Revolution. The movement, to which von Brandenburg was drawn by their progressive attitudes to female equality in society, sought to eradicate any kind of inherited privilege. Instead they proposed a levelling of society, alluded to by the title of the piece.

'Sink Down Mountain, Rise Up Valley' was presented as a live promenade performance in the particular surroundings of Langside Hall, Queens Park, Glasgow. The production was written and designed by Ulla von Brandenburg in collaboration with Benoît Résillot. The choral accompaniment was written by Ulla von Brandenburg and Joachim Saxenborn and was performed by the all-female Eurydice Choir, conducted by Rachel Argo.

V&A Museum of Design Dundee

Feb 16 – Sept 16

**V&A Museum of Design Dundee** represented the UK at the International **Milan Design Triennale** exhibition in 2016. The Scottish Government and British Council, as the funders of the exhibition, viewed this international platform as a way to showcase and celebrate Scotland's global contribution to architecture, design, engineering and science in the Year of Innovation, Architecture and Design.

The exhibition included a specially commissioned comic strip *Adventures in Design* by Will Morris / David Mackenzie and product placement by Jaguar, Harris Tweed and Guerilla Tea and was on show for five months at BASE, located next to MUDEC, the Museum of Cultures, and attracted over 100,000 visitors. Approached by the V&A Dundee Director to deliver this project, the role was to work with the various partners involved, which included the design team in Scotland, the installation team in Holland and the partners in Milan to deliver a high quality presentation for the country.

RANDOM ACTS / NORTH EAST

Aug 15 – Aug 16

An initiative by Arts Council England and Channel 4, **Random Acts** Network Centre North was an education, training and production programme that recruited 24 young artists (16-24) from across the North of England to make 24 short films (90secs-3mins) for potential inclusion in **Channel Four's Random Acts strand** online and on television.

Appointed as a Core Mentor, the brief was to work with a number of young people to help them develop their ideas and get them ready for production. This included a 3x day workshop at Tyneside Cinema where various activities and practical training took place alongside presentations, talks and discussions.

Invited back to be on the panel for a Creative Futures opportunity that looked to make an award of £10,000 for two young filmmakers to develop their practice further.

#### PHIL COLLINS / FESTIVAL 2014

Aug 12 – Sept 2014

Contracted by The Common Guild as Executive 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 producing 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.

#### EDIT

2011 – 2015

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. EDIT has been screened with live performance by McAlinden at Edinburgh International Film Festival, Tyneside Cinema, Whitechapel Gallery, Edinburgh's Hogmanay and at Glasgow Film Festival.

#### SCOTLAND + VENICE

Oct 2008 – Dec 2013

In 2008, I was appointed 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.

### 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 innovative 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 Johanson** (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 **Urbibido** 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 was 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. Radiance 2005 was a co-production between nva organisation and DF Concerts.

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**

1999 – 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.

### 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 EUROPAE

1992 - 1993

To coincide with the EC Summit in Edinburgh in 1992, I worked as a project coordinator on Lux Europae; 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.



## ASSOCIATIONS

Advisory Board, Design Exhibition Scotland, 2018 -  
Editorial Board, The Burning Sand, 2015 – 2017  
Board Member, Dundee Contemporary Art Centre 2002 - 2006  
Board Member, The Modern Institute 1999 - 2002

## EDUCATION

Master of Arts          Aberdeen University