

MOMENTUM

STORIES FROM THE EDINBURGH FESTIVALS INTERNATIONAL DELEGATE PROGRAMME



THE AMERICAS
JAPAN
BRAZIL
INDIA





DUGALD STEWART

INTRODUCTION

EACH YEAR THE CITY OF EDINBURGH WELCOMES OVER 30,000 OF THE WORLD'S LEADING ARTS PROFESSIONALS TO ENRICH ITS FAMOUS AUGUST FESTIVALS SEASON. THE SCOTTISH CAPITAL PRESENTS FIVE INTERNATIONAL FESTIVALS OVER THE COURSE OF THIS BUSTLING MONTH – EDINBURGH ART FESTIVAL, EDINBURGH FESTIVAL FRINGE, EDINBURGH INTERNATIONAL BOOK FESTIVAL, EDINBURGH INTERNATIONAL FESTIVAL AND THE ROYAL EDINBURGH MILITARY TATTOO – AND A FURTHER SIX MAJOR FESTIVALS AT OTHER TIMES OF THE YEAR.

The Momentum international delegate programme offers an unrivalled platform for curators, creative entrepreneurs, funders, media professionals, officials, producers and programmers from all over the world to immerse themselves in the showcase of global cultural excellence that defines the city of Edinburgh every August.

Each Momentum delegate is provided with an individually tailored schedule of activities, briefings and meetings to help foster collaboration and exchange. The aim is to encourage new international partnerships, as well as investment in and collaboration with Edinburgh's festivals and the wider arts sector in Scotland.

Since 2011, Momentum has brought over 500 international delegates to Edinburgh. These visits have resulted in seasons of work being presented by arts organisations from countries including India and New Zealand during the festivals, and opened up opportunities for Scottish artists to forge new connections with their counterparts in Argentina, Australia, Japan and many other countries around the world.

In the following pages we take a detailed look at four compelling Momentum stories. Each demonstrates the unique strength of the programme in enabling new international partnerships to take root and blossom. Taking in literature and the visual and performing arts, and extending a truly global reach, these stories tell of the encounters, challenges and rich opportunities that have been born through the Momentum delegate experience.


We embark on an odyssey that connects Scotland's rich literary heritage with that of the Americas. We hear how a Scottish play grew new wings to transform perceptions about the transgender community in Brazil. We discover how four of Scotland's most promising contemporary artists had their work showcased at a key arts festival in India. And we learn of a flourishing partnership between two Scottish performing arts organisations and their counterparts in Japan.

Individually and collectively, these Momentum stories demonstrate the vital role that enabling new global connections plays in nurturing and growing Scotland's dynamic cultural sector, and the special power of the arts to foster international collaboration and exchange.

The Momentum Edinburgh festivals international delegate programme is delivered by a partnership between British Council Scotland, Creative Scotland and Festivals Edinburgh, with the additional support of City of Edinburgh Council, Event Scotland and the Scottish Government.

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CASE STUDY ONE:
SCOTLAND AND

THE AMM



ERICAS

A LITERARY ODYSSEY WITH THE OUTRIDERS

A literature delegation at Momentum 2016 provided the vital spark in the creation of Outriders, an ambitious transatlantic project spearheaded by Nick Barley, Director of the Edinburgh International Book Festival (EIBF). In this case study, we focus on two Scottish writers who embarked on inspiring journeys across Argentina and Mexico in the company of local authors, with all four then going on to create new work in response to their experiences.

The results of the Outriders project were immediate and ongoing. Festivals in Edinburgh and Buenos Aires have been enriched by the partnerships formed, and these look set to support further exchange between Scotland and the Americas.

ORIGINS

The Outriders project began taking shape in 2014. Nick met Gabriella Adamo, Director of the International Festival of Literature in Buenos Aires (FILBA), at Guadalajara International Book Fair during a visit for the UK/Mexico Year of Culture. They were interested in each other's festival models and a strong connection was formed. Ideas for collaboration were explored, but the timing of FILBA in September prevented Gabriella from participating in Momentum that year.

Pablo Braun, FILBA's President, attended Momentum in 2016. A series of conversations took place on translating work by authors from Scotland and Argentina. Also on the delegation was Mauricio Montiel Figueiras, Director of Literature at Mexico's National Institute of Fine Arts (INBA). Both delegates attended events at EIBF, met several Scottish writers and visited literature organisations.

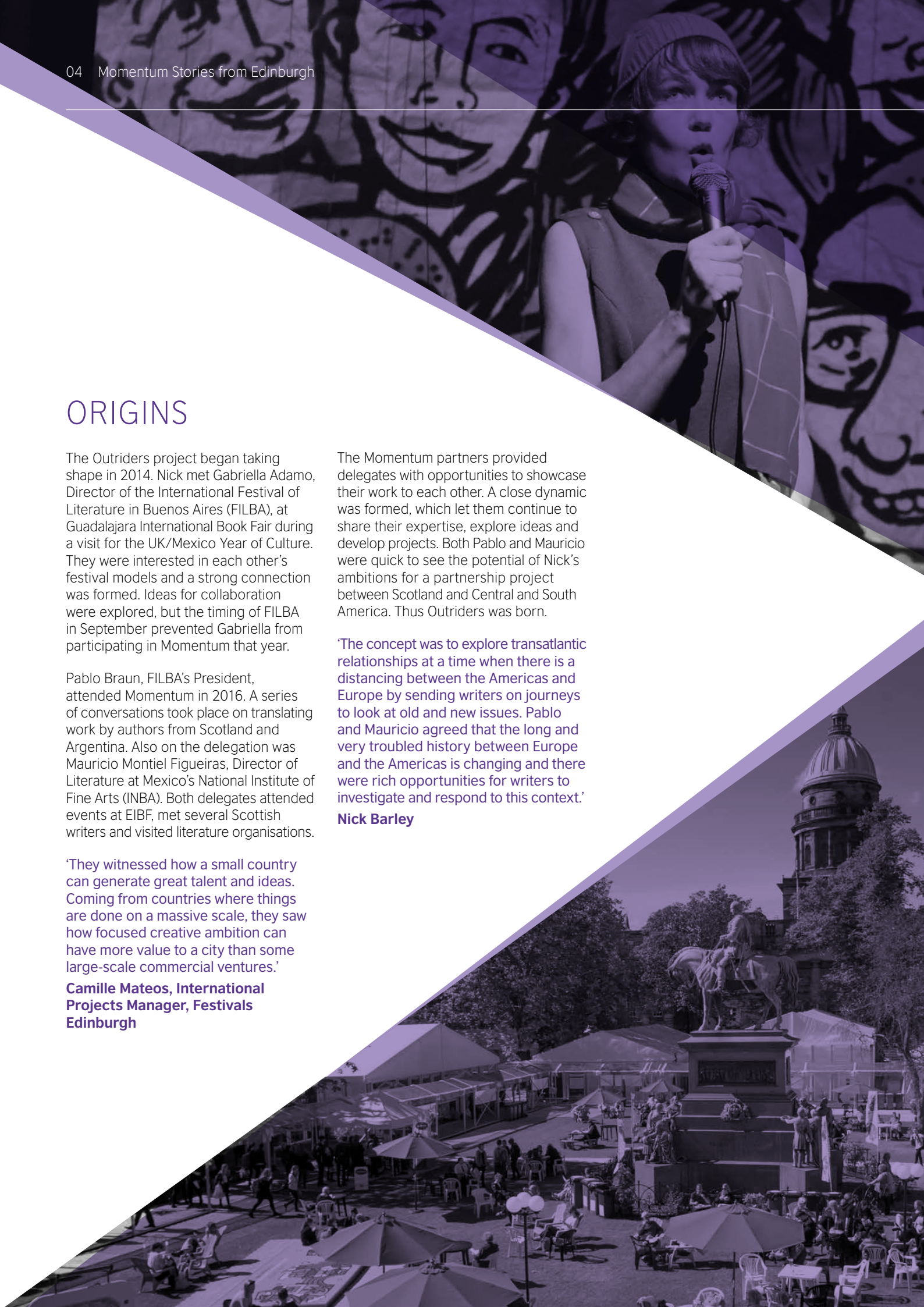
'They witnessed how a small country can generate great talent and ideas. Coming from countries where things are done on a massive scale, they saw how focused creative ambition can have more value to a city than some large-scale commercial ventures.'

Camille Mateos, International Projects Manager, Festivals Edinburgh

The Momentum partners provided delegates with opportunities to showcase their work to each other. A close dynamic was formed, which let them continue to share their expertise, explore ideas and develop projects. Both Pablo and Mauricio were quick to see the potential of Nick's ambitions for a partnership project between Scotland and Central and South America. Thus Outriders was born.

'The concept was to explore transatlantic relationships at a time when there is a distancing between the Americas and Europe by sending writers on journeys to look at old and new issues. Pablo and Mauricio agreed that the long and very troubled history between Europe and the Americas is changing and there were rich opportunities for writers to investigate and respond to this context.'

Nick Barley



FOLLOW-UP AND DELIVERY

Nick visited FILBA in Buenos Aires almost immediately after his own festival. With support from the British Council, he identified which authors he wanted to connect with. He again met Pablo and Gabriella from FILBA, and talked about his vision for the Outriders transatlantic journeys, with Argentina identified as a port of entry to South America.

David Codling, former British Council Regional Arts Director for the Americas, engaged his team and facilitated in-kind support across the four countries – Argentina, Mexico, the USA and Canada – that would feature in the full Outriders programme.

'The British Council can take a lot of credit for making this possible, not just supporting my visits to Argentina but making them and the encounters there worthwhile, as well as facilitating the Outriders writers' journeys.'

Nick Barley

The first Outriders journey got under way in 2016. Scottish playwright Stef Smith went on a trip with Mexican counterpart Ximena Escalante. They began in the US, crossed the border into Mexico then proceeded to Guatemala, all the while receiving support from INBA and the British Council in Mexico.

In Argentina, Lewis-born poet and novelist Kevin MacNeil accompanied journalist and writer Mariana Enriquez on a journey from Buenos Aires to Cordoba. They visited the outskirts of the Argentinian capital, taking in places with large populations of immigrants from Bolivia, Chile and Peru, before heading into the Pampas in search of UFOs. Advice from the British Council in Argentina and FILBA proved essential to planning their trip.

'At the heart of the Outriders idea is the writers' journey together. The Scottish writer got a unique picture from their local partner that they would never experience as a tourist. In turn, the local writer saw their own country through a completely new perspective because they were accompanied by a writer from the other side of the Atlantic. They tested a transatlantic understanding of what is around us through a journey made together.'

Nick Barley

Along the way, the writers took photos, made movies, blogged, wrote poems and tweeted, creating a rich multimedia tableau of content about their experiences.

'It showed me that two writers from very different backgrounds (and languages!) can have common ground, work together, and exchange opinions and different readings. Even going to places that I had never visited before was revealing about the relationships between people and literature.'

Mariana Enriquez

'I think my journey was life-enhancing, inspiring and both professionally and personally invaluable. We were able to open up tangible links between Scotland's literary heritage and Argentina's. We had many conversations that impacted lastingly on my contemplation of Argentina's contemporary literary scene. We had some serendipitous adventures that are feeding directly or otherwise into a forthcoming scholarly book on Robert Louis Stevenson and Borges, and into two works of fiction I am planning. We also hope to work on some translations together. I feel a greater confidence in my own worth, and mission, as a writer.'

Kevin MacNeil

All ten of the writers featured in the wider Outriders project are committed to producing new material as a result of their experiences. EIBF has published an anthology of their work and intends on working with them to further enhance the potential to gain from the project.

LEGACIES

Works created by the Outriders, whether online through blogs, tweets and films, live via events at EIBF and FILBA, or in publications, are extensive. The writers have formed new connections, embraced international opportunities and helped to create rich legacies for future creative exchange between Scotland and the Americas.

By working closely with his colleagues in Argentina and Mexico, Nick has built up a network of writers and publishers in the region. Connections and programmes continue to emerge. Gabriela from FILBA attended EIBF for the first time in 2017, and both the Argentinean and Mexican delegates from 2016 are working to develop a translation exchange with Scotland.

'Momentum is hugely important to the Edinburgh International Book Festival, the festival's place in the world and Scottish writing in general. It is the best thing there is in terms of promoting Scottish writers abroad and allowing the international work of EIBF to carry much more weight.'

Nick Barley

LINKS

Edinburgh International Book Festival
<https://www.edbookfest.co.uk>

Filba Foundation
www.filba.org.ar

National Institute of Fine Arts, Mexico
www.inba.gob.mx

CASE STUDY TWO:
SCOTLAND AND



EXCHANGES ACROSS THE AGES

Momentum welcomed its first Japanese delegation in August 2015. The visit was designed to connect with key partners ahead of the 2020 Summer Olympics in Tokyo. However, selecting appropriate delegates proved difficult and lasting connections did not transpire. In 2016 a new approach was followed with performing arts at its core. Through a programme that involved seeing work, exchanging ideas and aligning the ambitions of Scottish and Japanese funders, artistic collaboration began to grow.



These developments were further enhanced when Japan became a focus country for the British Council/Creative Scotland partnership, which supported a Scottish delegation to the 2016 Performing Arts Meeting in Yokohama (TPAM). Scottish arts organisations, festivals, companies and individual artists shared their knowledge and learning, and built upon relationships they had developed during Momentum to explore options for collaboration.



ORIGINS

The Momentum partners selected Japan as a target country for 2016. There had been little prior engagement between the Scottish and Japanese cultural sectors, so the focus was on making connections ahead of Tokyo 2020. The delegation included Shunsuke Manabe, Assistant Director of TPAM; Hisashi Shimoyama, Director of the ricca ricca festival for young audiences in Okinawa; and Toru Hirai from Saitama Theatre, which includes The Gold Company, an organisation for actors in their 60s and 70s. It was designed to respond to the needs and strengths of Imagineate, Scotland's national organisation for theatre and dance for children and young people; and Luminare, Scotland's creative ageing organisation. In addition, the programme sought to enable discussions on co-production approaches and investment mechanisms for emerging projects.

Levels of awareness of the Edinburgh festivals and the Scottish arts sector varied among the delegates. Hisashi from ricca ricca, for example, knew the current and previous directors of Imagineate as fellow members of an international theatre association. For the others in the group, this was to be their first engagement.

The programme proved to be as important in developing existing relationships and ambitions as it was to seeding new collaborations.

'Momentum has had a vital and valuable impact on Imagineate and our relationship with Japan. While Momentum did not initiate this relationship, it has enhanced and accelerated it. Having a strong delegation from Japan in Edinburgh has enabled Imagineate to create new relationships that will both extend the project through touring, and facilitate it by identifying new and alternative sources of funding. In fact, going into the Momentum programme with a pre-existing relationship and evolving project has made the experience far more powerful. The relationship with ricca ricca has given Imagineate a starting point for conversations with the wider Japanese delegation and has inspired far deeper and more fruitful conversations.'

Paul Fitzpatrick, Chief Executive, Imagineate

Awareness of the depth and quality of work by Scottish companies, particularly for children and young people, increased as delegates engaged with the Edinburgh festivals. Sharing and exchanging models of practice and partnership was particularly valuable. Meetings and information sessions looked at the innovative approaches followed by Imagineate and Luminare, as well as their network roles and commitment to contemporary work. Creative Scotland's approach to diversity was another focus, as was the work of disabled artists such as Claire Cunningham. Ricca ricca's leading role in theatre for young audiences in Asia, and the development of its showcasing function, also led to rich conversations.

'It was very useful for us to meet people from many different projects – social inclusion programmes, dementia-friendly work and intergenerational projects. These are truly rooted in Scotland. I am confident of continuing the collaboration with some individual artists and organisations.'

Kaori Nakayama, Japan Arts Council

Momentum was critical in building the relationship with TPAM and for opening discussions about policy and practitioner exchanges.

'Building personal relationships was almost more important than building strategic ones. Person-to-person contact and trust is crucial as an ongoing conduit for the exchange of ideas. This felt essential for the Japanese delegation to Scotland and the return visit to Japan.'

Lorna Duguid, Creative Scotland

FOLLOW-UP AND DELIVERY

Ricca ricca has since programmed work by the Scottish companies Catherine Wheels and Barrowland Ballet through its enhanced connections with Imagineate. This is part of a deepening collaboration, and the potential for investment is being explored as a direct result of engagement with Momentum.

Following constructive dialogue with the Japanese Momentum delegates, the British Council/Creative Scotland Partnership has committed to working with Japan as a focus country. As a result, a delegation of Scottish companies and artists attended TPAM in 2016. The group connected with networks linked into East Asia, and looked at ways to develop co-production partnerships for Scottish work in Japan and the wider region.

'We are a small, project-funded company. Being invited to present to the Japanese delegation at Momentum, and being part of the scoping delegation to Japan, opened up a whole world of possibilities to us. We also got the time and space to build relationships with colleagues from Scotland. As a result Tricky Hat and Luminare are in the early stages of looking at a collaboration with a Japanese artist and groups of older people in Scotland and Japan.'

Fiona Miller, Tricky Hat

'As a direct result of the visit to TPAM, two Japanese programmers of major venues decided to attend Imagineate's Edinburgh International Children's Festival. Already one has come on board as part of the ricca ricca project.'

Paul Fitzpatrick

LEGACIES

The most significant project that grew from the Japanese Momentum delegation is a major showcase of four Scottish shows for children and young people at ricca ricca 2018. The festival is also working on a collaborative commission with Scottish director Gill Robertson, which is set to premiere at ricca ricca then tour Japan before coming back to Imagineate in 2019.

The Gold Company continued to explore setting up a festival of ageing in conversation with Luminare, working with artists and companies in Japan and Scotland to develop skills exchanges and projects. New connections have also been made between Scottish and Japanese policy makers, which have strengthened the foundations for future engagement with Momentum in the run-up to Tokyo 2020.

'We are both island nations with cultures heavily influenced by the sea and the landscape. We share strong oral traditions in music, storytelling and playwriting. We are also both nations that are sometimes reticent to express ourselves though creativity. Nevertheless we have found out that, although we are reserved on the surface, we can be wild underneath!'

Lorna Duguid

LINKS

TPAM
www.tpam.or.jp

Japan Arts Council
www.ntj.jac.go.jp

ricca ricca
<http://2017eng.nuchigusui-fest.com>

Imagineate
www.imagineate.org.uk

Luminare
www.luminare.scotland.org



CASE STUDY THREE: SCOTLAND AND

BRAZIL

Over two years of engagement with Momentum, Natalia Mallo, an independent artist, creative entrepreneur and curator of the Museum of Image and Sound in São Paulo, has worked at multiple levels with Edinburgh's festivals and the wider cultural sector in Scotland. Her Momentum experiences, and the subsequent delivery of her Scottish/Brazilian collaborations, have had significant effects on her practice, perspectives on cultural policy, and ability to operate on an international level.

Natalia's projects have created opportunities for artists in Scotland, Brazil and Argentina to collaborate and present their work. As a result, she has not only pushed the boundaries of creative practice, but helped change attitudes toward the trans community in Brazil.

TRANSFORMING
AND EMPOWERING



ORIGINS

Natalia's initial engagement with Momentum came at a time when she was feeling professionally isolated and in need of new inspiration. Her itinerary was carefully curated by the Momentum delivery team, working closely with the British Council's Arts Manager for Brazil, and focused on meeting artists whose practice would resonate with her own creative and political agenda.

Her first night in Edinburgh was revelatory. She saw *The Gospel According to Jesus, Queen of Heaven*, written and performed by playwright Jo Clifford, and understood the potential of the play to resonate in her home country.

'A friend sensed that I would identify with the work. It was the last night of *The Gospel According to Jesus, Queen of Heaven* and I had tickets for another show. My friend insisted that I should go, so I did. I decided immediately that I wanted to take Jo to Brazil and produce the show there in Portuguese. I stayed up all night translating it.'

Natalia Mallo

After attending Momentum seminars provided by Festivals Edinburgh on business models and destination tourism, Natalia began to see her own practice and business in a new light.

'I started thinking about the arts globally. Before, I was engaged as an artist in festivals, but at Momentum I started to understand what cultural diplomacy really is.'

Natalia Mallo

FOLLOW-UP AND DELIVERY

Natalia's second Momentum visit focused on developing relationships made during her previous trip. She followed up an idea with the choreographer Marc Brew and continued her conversations with Jo Clifford, alongside managers from SESC, Brazil's largest arts presenter. The presence of the latter would prove crucial in bringing the play to audiences in South America.

Natalia's task was far from easy. Wearing the hats of both artist and producer, she struggled to find a balance that would enable the right things to happen at the right time.

'It's all about networks. With Momentum I found a lot of support for the follow-up of projects in Scotland, especially for research and development, which they don't have in Brazil.'

Natalia Mallo

Despite the difficulties, the results have been extensive:

'The Brazilian production of *The Gospel According to Jesus, Queen of Heaven* has brought impacts at many levels – from the personal to the collective, and from the artistic to the political – bringing changes to how people perceive a historically stigmatised group which has faced some of the worst levels of exclusion in Brazil.'

Natalia Mallo

The transformative effects of Natalia's work is perhaps most evident in the story of Renata Carvalho, the actress who plays the Brazilian Jesus. After 20 years of being systematically rejected as professional performer – to the point of seeing herself with no choice but to work in prostitution – she is now invited to act in theatre and film, give talks and teach.

Partly through the visibility generated by the Brazilian production of *The Gospel According to Jesus, Queen of Heaven*, Carvalho founded the T Collective, an organisation that campaigns for better opportunities for trans artists. As a result, established institutions have demonstrated a positive change in attitude, such as that seen in Itaú Cultural's All Genders



Festival in 2017, and an increase in television directors and film and theatre producers revising their policies on hiring trans artists.

The Gospel According to Jesus, Queen of Heaven toured throughout São Paulo free of charge, with an accompanying education and debate programme. The production reached places with limited access to culture, such as artist- and activist-led sites of resistance, prisons, care homes and shelters for trans people and other vulnerable communities.

The tour was aided through a grant from the São Paulo Secretary of Culture, the first trans-related production to receive such funding. Leading arts institutions and festivals not only programmed the work but refused to give in to demands to censor performances, focusing instead on encouraging audiences to engage with the issues raised in the play.

'When the show opened in Londrina there was a massive outcry. It had to be moved to a different venue because of objections about using a church. The amazing thing was that there was a torch-lit procession of festival people that walked from the original church to the new venue and a group of pregnant women created a protective circle around the new space. In Curitiba, the show was denounced by three archbishops but the minister of the Episcopal Cathedral wrote a pastoral letter and got her boss the bishop to sign it. Renata then performed the show in the Episcopal Cathedral in Curitiba.'

Jo Clifford

Natalia believes the play has had a profound impact on both artists and audiences:

'The Brazilian production has created a debate involving all sectors in society, generated by an artistic work that, due to its excellence in dealing with sensitive issues, opens paths and establishes spaces of dialogue. This was supported by a very-well-thought-out, non-violent communication strategy, drawn from the nature of the work and the insights it provides. These spaces of dialogue, once created, have no turning back, so they represent a real triumph.'

Natalia Mallo

LEGACIES

Ideas and opportunities are still evolving from Natalia's Momentum experiences.

'Natalia is Argentinian and has had a dream to take the show to her home country. She has found a trans actress from Uruguay and will now tour Uruguay and Argentina. She has invited me to a festival in Argentina where the three Jesuses would perform together. Who would have dreamt this in 2009 when I began the show? I couldn't conceive of that happening. It's a vindication because I was hurt so badly when it opened in Glasgow. If I'd dared to dream, it would have been to see it tour so widely and make a difference wherever it went.'

Jo Clifford

Natalia has also been selected as a Global Cultural Fellow as part of the University of Edinburgh Institute for International Cultural Relations programme, also taking place during Edinburgh's peak August festival period.

'Momentum and the projects and opportunities which have followed have genuinely built my capacity to work internationally – now it doesn't scare me, it fascinates me.'

Natalia Mallo

LINKS

Natalia Mallo
<https://www.nataliamallo.com>

Jo Clifford
www.teatrodomundo.com



CASE STUDY FOUR:
SCOTLAND AND

INNID

KOCHI INSPIRED BY THE
NATION'S VISUAL ARTS TALENT





For Bose Krishnamachari, Founding Director of Kochi-Muziris Biennale (KMB), India's first major visual arts biennale, taking part in Momentum 2015 provided an inspiring introduction to the Edinburgh Art Festival (EAF) and the wider visual arts sector in Scotland. In turn, EAF, alongside several Scottish curators, galleries and artists, connected with the significant profile of this influential Indian showcase. It also helped align their ambitions with the British Council's major cultural exchange programme between the UK and India in 2017.

The impact has been significant. In addition to an acclaimed Scottish presence at the 2016 KMB, new international opportunities emerged. A Scottish visual arts delegation visited Kochi and went on to develop five projects, collaborating not just with Indian partners but also with each other to extend the reach of their work.

ORIGINS

The Momentum partnership worked with EAF to invite Bose as one of ten delegates on the 2015 programme. KMB is an ambitious, artist-curator led, emerging biennale operating on a previously unseen scale. Having little prior knowledge of Scotland's visual arts sector, Bose took part in meetings and discussions with Scottish curators, galleries and artists. His perceptions were transformed and he was keen on engaging further.

'We were really interested in Kochi-Muziris as a young biennale that was having a major impact, in a city with a strong heritage context that had an interesting approach to using buildings. We also wanted to act as an entry point to Kochi for Scottish artists and organisations, and to share our art festival as a model of practice in itself.'

Sorcha Carey, Director, EAF

The wider delegation not only discovered the Scottish visual art sector, they also connected with each other. Time was put aside for them to present their own projects and organisations, and to engage with the range of international work on display at EAF.

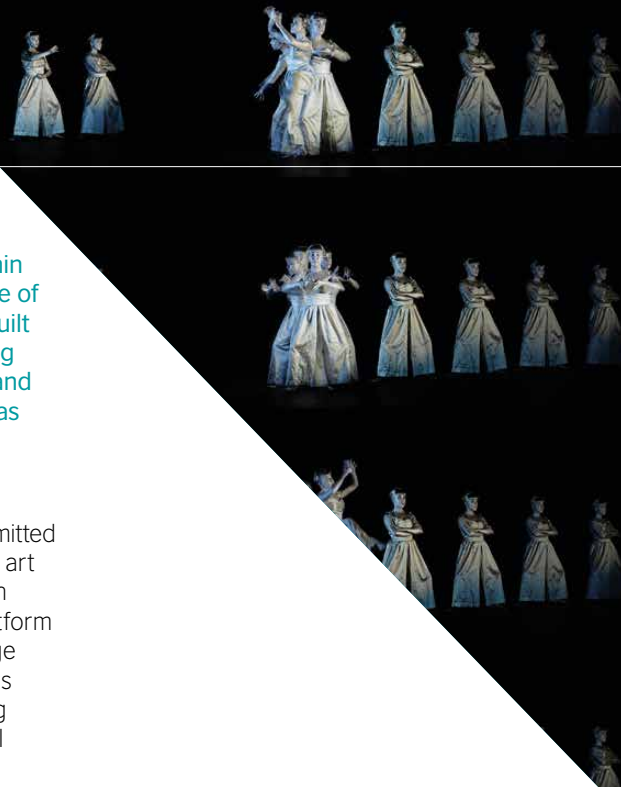
'It was not just that they were discovering Scotland but also, within the group, there was a whole range of international relationships being built in the context of the unique melting pot in Edinburgh at that moment, and of our art festival and Momentum as a global cultural platform.'

Sorcha Carey

By the end of his visit, Bose was committed to exploring a showcase of Scottish art at the 2016 KMB. His participation in Momentum had revealed a new platform for wider engagement and exchange between the Scottish and Indian arts sectors. Bose had gone from having low awareness of the Scottish visual arts scene to being its champion.

'The country has grown this extraordinary pool of talent. It hosts one of the most sought-after art festivals like 'The Fringe' and has one of the finest art schools like Glasgow School of Art. In the last two decades, Scotland has been the absolute leader in contemporary art. I have been travelling quite a bit in recent times and I realised that if you go to London or New York or Berlin or Hong Kong, people know about what's happening in Scotland. It has both its feet in the future.'

Bose Krishnamachari, writing in The Week, 5 February 2017



FOLLOW-UP AND DELIVERY

The impact of Bose's Momentum experience was almost immediate.

'We found out that Kochi-Muziris had selected not just one but four artists. We never imagined that would happen and were delighted, as the opportunity was significant for each of them. It provided the right platform at the right moment.'

**Juliet Dean, Visual Arts Advisor
Scotland, British Council**

A Scottish showcase idea developed quickly. The four artists chosen – Hanna Tuulikki, Jonathan Owen, Charles Avery and Rachel Maclean – represented the diversity and strength of Scotland's contemporary visual arts sector. The artists made the most of their involvement through additional events, which further highlighted the strengths of their home sector and created opportunities for exchanging ideas and practices.

'SOURCEMOUTH: LIQUIDBODY was my first public project outside the UK at a major biennale, introducing my work to international curators and a global audience. The development of this project has propelled my practice into new territories, expanding my skill set and developing my vocabulary as a visual artist, composer and performer.'

Hanna Tuulikki

A further opportunity came with a British Council-led delegation of Scottish curators who attended the opening of KMB. The event acted as a vibrant hub for the Indian visual art sector and media, and the delegates were able to develop their networks and relationships, advocate for the Scottish sector, and explore opportunities for their respective organisations.

'As well as engaging with the Biennale itself, it was clear that KMB was a meeting place for people from elsewhere in South-east Asia and the rest of the world. I took the opportunity to reach out to other Indian organisations and individuals in advance of the trip. Visiting several of the venues for the Students' Biennale was also highly memorable. I now have a deeper understanding of the realities of art education and artists' practice in India, and can connect with existing knowledge to develop projects.'

**Laura Simpson, Programme
Manager, Hospitalfield**

LEGACIES

The impact has been remarkable. At the time of writing, five projects were in development and a shared spirit of collaboration has been invested into projects across Scotland.

'Since returning from Kochi we have screened Shirley Abraham and Amit Madheshiya's film *The Cinema Travellers*, which featured as part of the biennale. The screening formed part of ATLAS's 2017 artistic programme, exploring connections between Gaelic and Indian culture. Along with Grampian Hospitals Arts Trust and Chapter Thirteen, we have also been supported by the British Council to invite artists from Camp Collective in Mumbai for a professional development meeting in Scotland.'

**Emma Nicolson, Director,
ATLAS Arts**

'There are wonderful projects in development between Scottish and Indian partners as a result of the delegation to Kochi. The four artists who were presented at the Kochi Biennale have extended their profile and reach, and generated attention for the Scottish visual arts sector.'

Sorcha Carey

LINKS

Kochi-Muziris Biennale
www.kochimuzirisbiennale.org

Edinburgh Art Festival
www.edinburghartfestival.com

British Council UK/India 2017
<https://uk-india.britishcouncil.in>



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